



**CHICON**  
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The 58<sup>th</sup> World Science Fiction Convention  
August 31-September 4, 2000-Chicago

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CHICON  
2000





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The 58<sup>th</sup> World Science Fiction Convention  
August 31-September 4, 2000-Chicago







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

## *Chicon 2000 Souvenir Program*

**Ben Bova** *Author Guest of Honor*

**Bob Eggleton** *Artist Guest of Honor*

**Jim Baen** *Editor Guest of Honor*

**Anne Passovoy** *Fan Guest of Honor*

**Bob Passovoy** *Fan Guest of Honor*

**Harry Turtledove** *Toastmaster*

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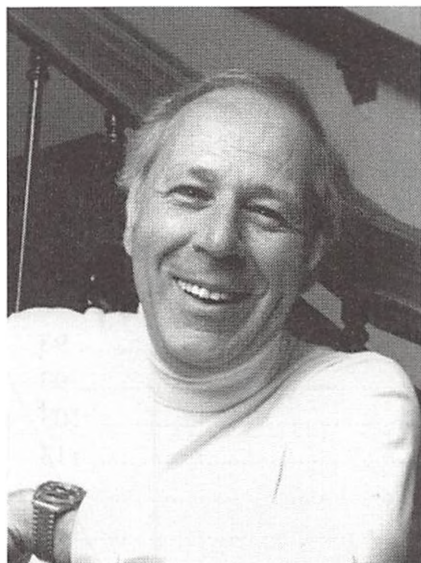
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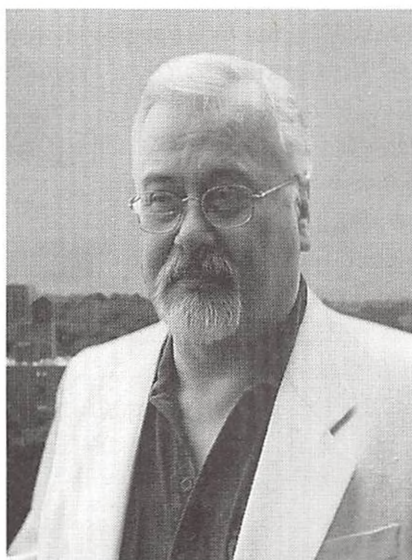
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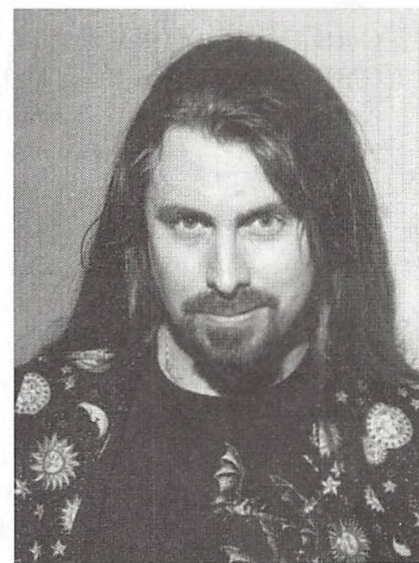




*Author GoH Ben Bova*



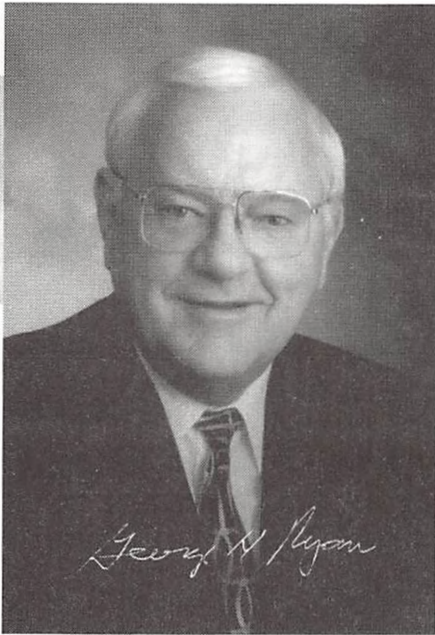
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# *From the Governor's Office* **Welcome to Illinois**



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

**GEORGE H. RYAN**  
GOVERNOR

August 31, 2000

The 58th World Science Fiction Convention  
CHICON 2000

Greetings:

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

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

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

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

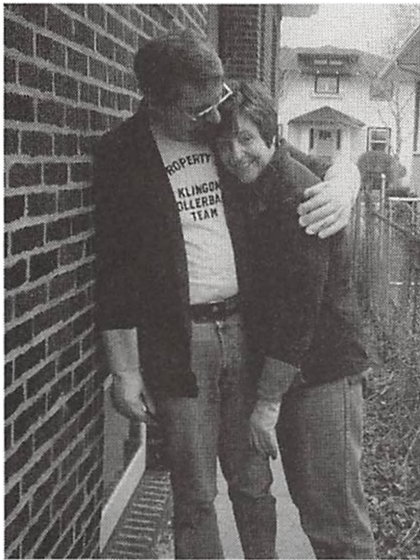
Sincerely,

GEORGE H. RYAN  
Governor

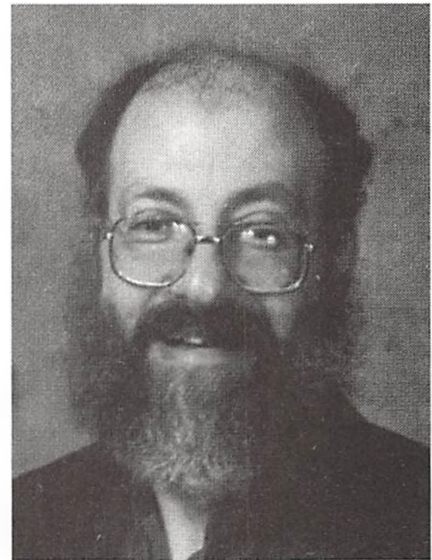
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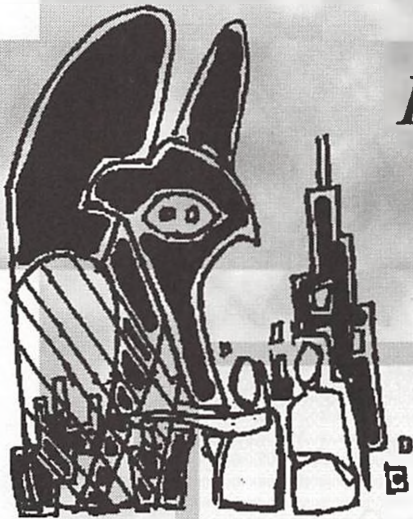
*Fan Gals Bob & Anne Passovoy*



*Toastmaster Harry Turtledove*







# *From the Mayor's Office* **Welcome to Chicago**



OFFICE OF THE MAYOR

CITY OF CHICAGO

August 31, 2000

RICHARD M. DALEY  
MAYOR

## GREETINGS

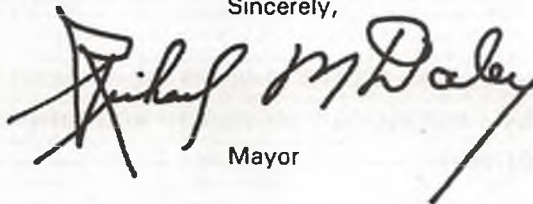
As Mayor and on behalf of the City of Chicago, I extend my warmest greetings to all those attending the 58<sup>th</sup> World Science Fiction Convention CHICON 2000.

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

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

Best wishes for a successful event and an enjoyable visit.

Sincerely,



Mayor







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

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

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

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

---



From Tom Veal

# The Chairman's Letter

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

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

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

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

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



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

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

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

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

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

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

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





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

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

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

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

*Tom Veal*

## *My Impressions of Chicago...*

# "Chicago, Chicago, that toddlin' town"

*by Evelyn C. Leeper*

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

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

Correct, perhaps, but not right.

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

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

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

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

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

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

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

"Hog butcher for the World..."

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



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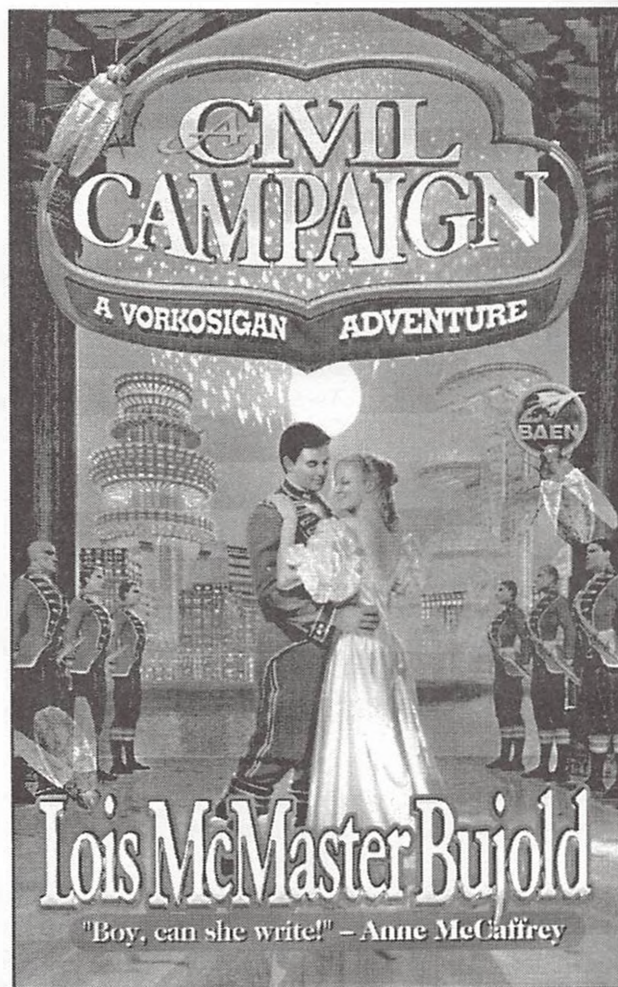
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1995 Hugo Award

AUGUST 2000

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# *The Chicon Crew aka...* **Da Mob: The Unfathomables**

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**Associate Chairmen** Mike Jencevice  
Becky Thomson

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'Zanne Labonville

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**Space Allocation** Mike Jencevice

**Timeline** Becky Thomson  
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**Internet Lounge** Ben Liberman  
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**Asst. Department  
Manager** Cian Brenner  
**Chief Hostess** Fern Palfi  
**Hostess-In  
-Training** Elizabeth Bishop  
**Keeper of  
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Sanity** Kharmin Johannessen

*Con Suite continued—*

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Without  
Portfolio** Charles "Bear" Bradford  
**Night Owl**  
**Asst. Manager** Joseph Merrill III  
**Entertainment  
Coordinator** Peter Suffredin  
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**Songbook Wrangler** Carol Roper  
**Special Program  
Liaison** Carol Flynt  
**Advisors** Dave Weingart  
Dave Clement  
Diana Huey  
Judith Hayman  
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**Sound Support  
Chicon  
Filk CD  
Production** Ken Lalonde  
Peggy Warner-Lalonde

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**Asst. Director** kT FitzSimmons  
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**Dances** kT FitzSimmons  
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**Swing Dance** Alice Medenwald  
**Mexican Dance** kT FitzSimmons  
**Regency Dance** John Hertz  
**Dramatic  
Presentations** Alice Medenwald  
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Managers** Grace Geraldine Carafelly  
Carol Lynn  
**Technical  
Coordinator** Dave M. Stein  
**Asst. Technical  
Coordinator** Gary Felipe  
**Writer** Paula Smith  
**Gofer  
Wrangler** Leann Runyanwood  
**Dogsbody &  
Set Construction** Anne Aikin

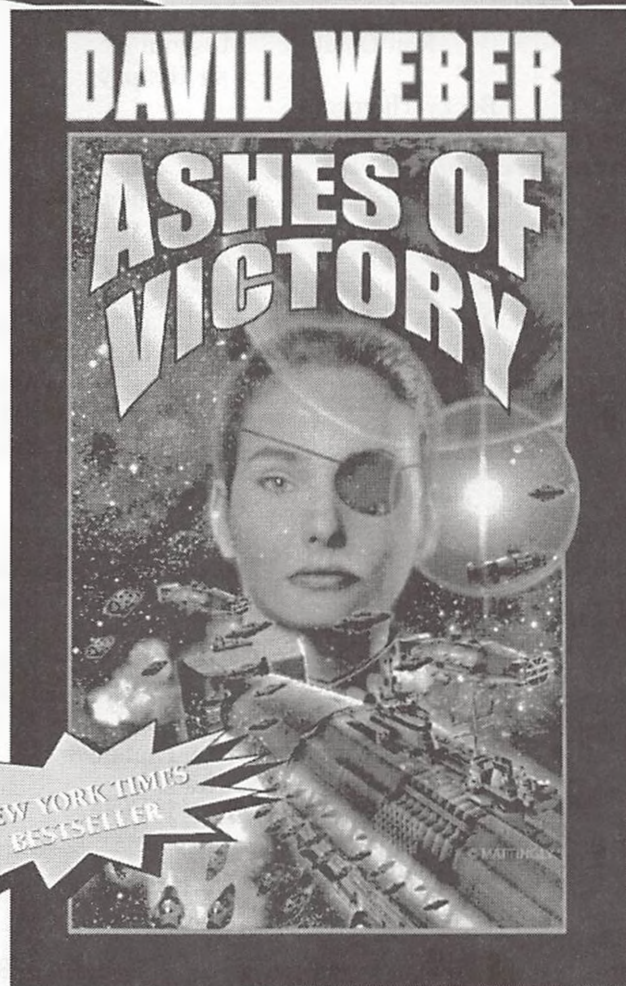




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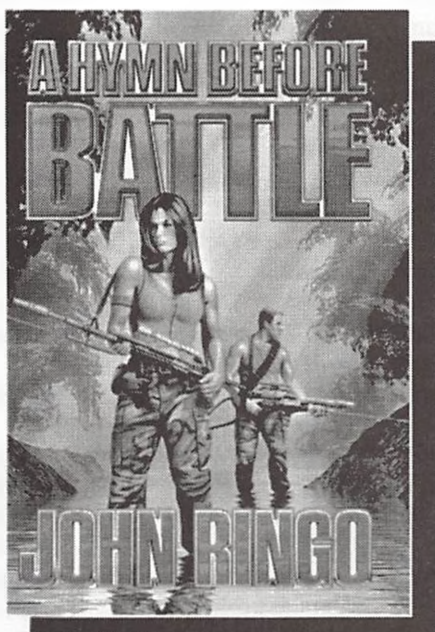


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# More of Da Chicon Mob...

## Hugo Awards Ceremonies continued—Asst. Dogsbody

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**Asst. Manager** Henry Osier  
**House Managers** Val Ontell  
 Ron Ontell

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**Staff** Anne Norton DeMarco  
 Lea Farr  
 Terry Sisk Graybill  
 Diane Weinstein  
 Lee Weinstein



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**Art Show**

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**Administration** Carole Siegling  
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 Wes Plouff  
**Customer Service** Becca Price  
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 P.J. Beese

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**Security** George Hunt  
 Sharon Ferarro  
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**Technical Support** Mike McCarthy  
 Pat McCarthy  
 Mike Fortner

**Charity Auctions** Peggy Rae Sapienza  
**Concourse/ Standing Exhibits** Dick Smith  
 Leah Zeldes Smith

**Science in Science Fiction** William S. Higgins  
**History of Worldcons** Bruce Pelz

## Concourse/Standing Exhibits continued—History of Worldcon Bidding

Joe Siclari  
 Edie Stern  
 Laurie Mann  
 Melanie Herz  
**FANAC Interactive Museum of Fan History** Joe Siclari  
 Edie Stern  
 Laurie Mann  
 Melanie Herz  
**Neofans' Exhibit** Kurt Erichsen  
 John Hertz

**Planet Chicago—Chicago in Science Fiction** Lindalee Stuckey  
**Science Fiction in Chicago** William S. Higgins  
**Fandom in Chicago** Barry Lyn-Waitsman  
 Marcy Lyn-Waitsman  
 Delphyne (Joan) Woods

**Terraformed Chicago Fan Gallery Pro Gallery** Neil Rest  
 Bruce Pelz  
 Science Fiction & Fantasy Writers of America

**Designer Stuffed Stuff** Lanny Waitsman  
**Cartoonist** Gretchen H. Roper  
**Cartographer** Kurt Erichsen  
**Video** Bonnie Jones  
 Scott Imes  
**Music** Jeff Berkwits  
**Fan Lounge** Janice Gelb  
 Pat Sims  
 Roger Sims  
 Cy Chauvin

**Staff** Beverly Friend  
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 Sally Kobee

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 Juana Overmyer  
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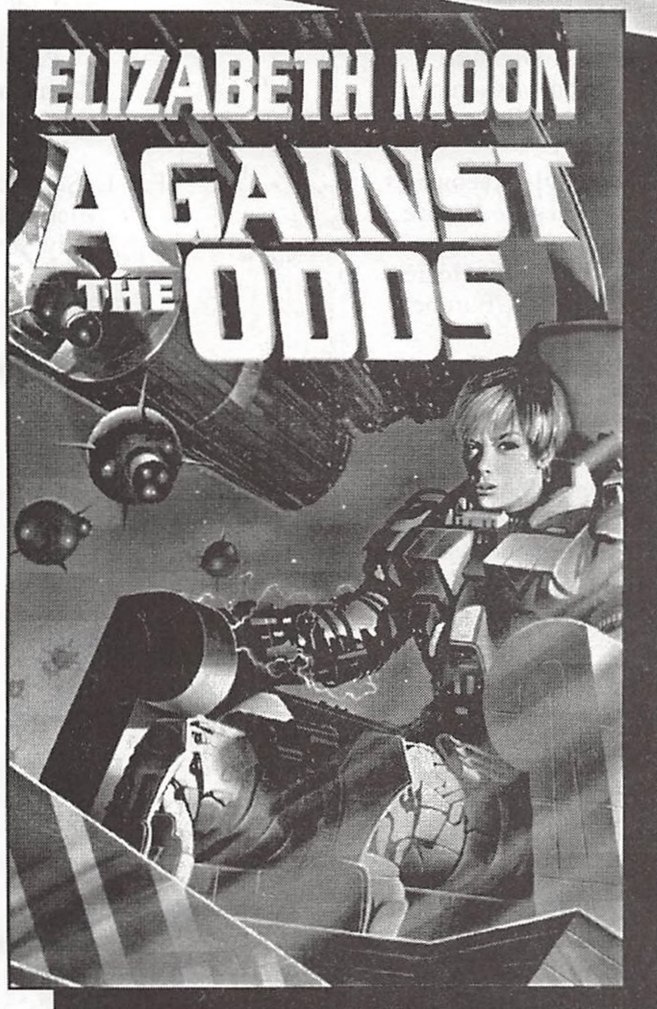
**Director** Donald Eastlake III  
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**Fan/Bid Tables** Danny Lieberman  
**Fan Funds Liaison** Donald Eastlake III  
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# Morer of Da Chicon Mob...

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**Hugo Nomination Form Artwork** Lynn Perkins  
**Chicon Hugo Rocket Logo** Raymond Van Tilburg  
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**At-Con Deputies** Ted Atwood  
 Kevin Allen  
 Deb Atwood  
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**Time Keeper** 'Zanne Labonville  
**Secretary** Robert Sacks  
**WSFS Mark Protection Committee**  
**Delegate** 'Zanne Labonville

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**At-Con Treasury** Judy Bemis  
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**Reg Liaison** Dave Cantor  
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**Staff** James Daugherty  
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**Staff** Roberta Jordan  
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 James A. Malebranche  
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 Jonni Bantz  
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 Jack Beslanwitch  
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 Gay Ellen Dennett  
 Gloria Dill  
 Dave Doering  
 Ira Donewitz  
 Naomi Fisher  
 George Flynn  
 Pam Fremon  
 Beth Friedman  
 Tom Galloway  
 Neyir Cenk Gökçe  
 Irene Harrison  
 Gary Hoff  
 Jim Hudson  
 Lenore Jean Jones



Registration continued—

**Staff cont.** William E. Jones  
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 Rick Katze  
 Rick Kovalcik  
 Stephanie Lasley  
 Steve Lopata  
 Annette Lotz  
 Betsy Lundsten  
 Christine Mak  
 Pat Malloy  
 Diane Martin  
 Marcia L. Muggelberg  
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 Fay L. Schievelbein  
 Michael Siladi  
 Cally Soupкуп  
 Dell Stinnett  
 Sean Thomson  
 Gail B. Weiss  
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**Assistants** John Gamble  
 Thea Glass  
 Joyce Scrivner  
 David Wilford

**Art Show Docent**  
**Tour Coordinator** John Hertz  
**Art Show Docents** Ctein  
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 Mark Ferrari  
 Alexis Gilliland  
 Jack Krolak  
 Sue Mason  
 Teresa Nielsen Hayden  
 Mel. White

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 Shaina Lyn-Waitsman  
 Dana Siegel  
 Roberta Stuemke  
 Nick Winks

**Costume Programming** Carol Mitchell  
**Assistants** Jennifer Kelley  
 Michele Jaye Solomon  
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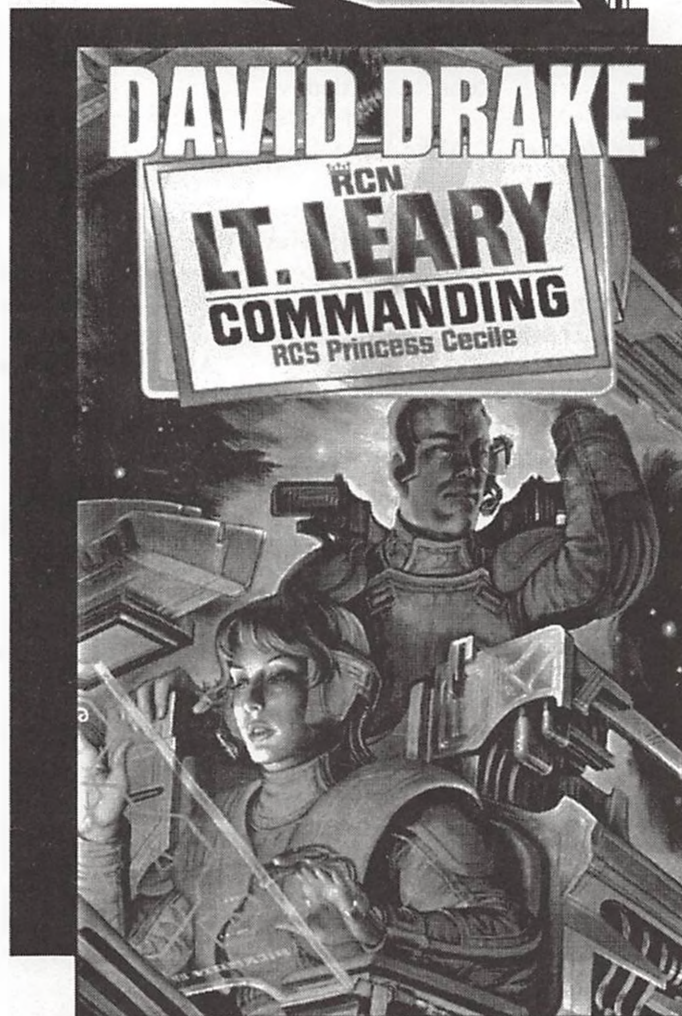
"...dashing Horatio Hornblower tactics and vintage John Wayne heroics... a full measure of appealing derring-do. This surely shouldn't, and probably won't, be Cassian and Adele's last adventure together."

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"[1632] ... distinguishes Flint as an SF author of particular note."

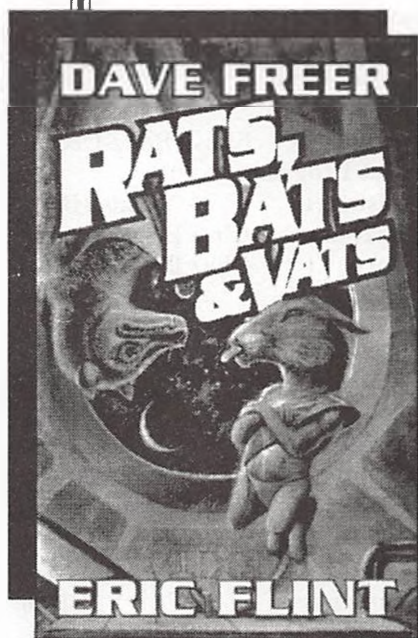
—Publishers Weekly

"[Freer's novel] starts with a bang and doesn't stop." —Klatt

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# Even Morer of Da Chicon Mob...

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Rachel Turtledove  
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**Media** Kyym Kimpel

**Programming** Mike Suess

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Adrienne J. Foster

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Aaron B. Larson

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Devon Monk

John Moore

Hilary Moon Murphy

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JFH PrePrint

**Asst. Chief Editor** Greg Heier

JFH PrePrint

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Bob Eggleton

Phil Foglio

Joy Forsberg-Heier

Kelly Freas

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Doug Rice

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Samantha Lynn

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**Hugo Winners**

**History** Michael Nelson

WSFS

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**Jim Baen,**

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**Artist GOH** Vincent Di Fate

Don Maitz

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**Films of**

**the Century** Dr. Bob Blackwood

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**Publication** Diane Blackwood

**Pocket Program**

**Program Descriptions/**

**Schedule** Diane Blackwood

Steven H Silver

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**Special**

**Events** Eloise Beltz-Decker

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Colleen Crosby

Steve Davies

Shawn Crosby

**Photo Editor**

**Intern/**

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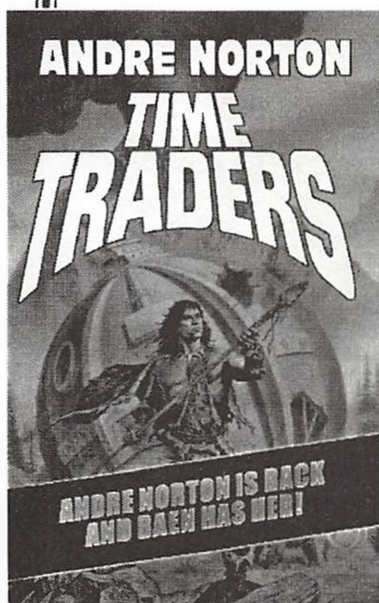
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Patricia Flood  
Robert Sacks

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Mike Glycer  
Laurie Mann  
Pat McMurray

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Joyce Scrivner

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### Newsgophers

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Sandra Childress  
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Adam Tilghman  
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### Media Relations

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### Local Publicity

### Flyer Distribution

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Bleue Benton  
Rick Drew  
Reina Hardy  
Stephen K. Metzger  
Delphyne Woods  
Alan Ziebarth

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### (Compuserve)

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### At-Con

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Rayma Kemper  
Bart Kemper  
Lea Farr  
Steven Metzger  
Charles Mohapel  
Mike Kimball

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### Editor

Terry Patch

### Paparazzo

Jeremy Bloom

### Webmaster

#### (Pre-Con)

Chaz Boston Baden

### Asst. Webmaster

Erik V. Olson

### Webmaster

#### (At-Con)

Erik V. Olson

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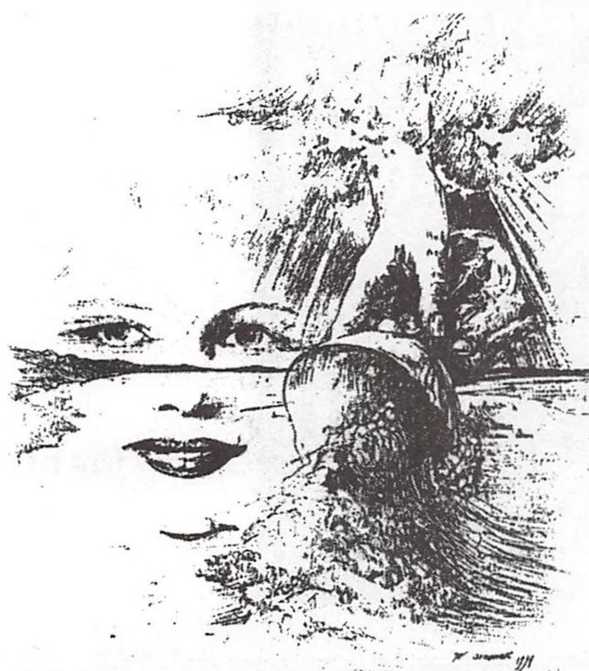
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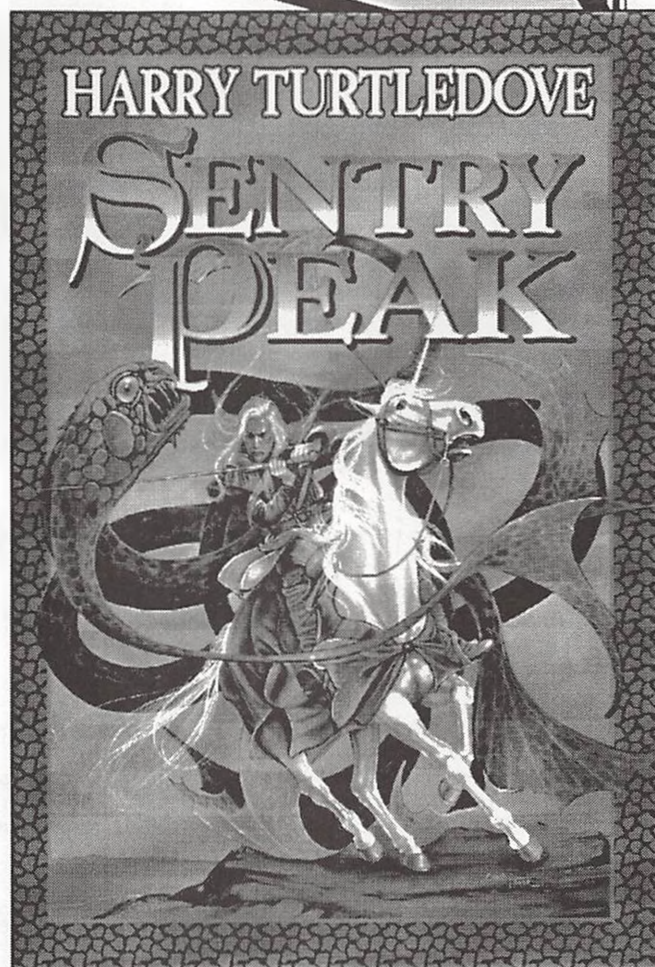
*"Harry Turtledove has established himself as the grand master of alternate history."*

—Poul Anderson

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—Orson Scott Card

SEPTEMBER 2000



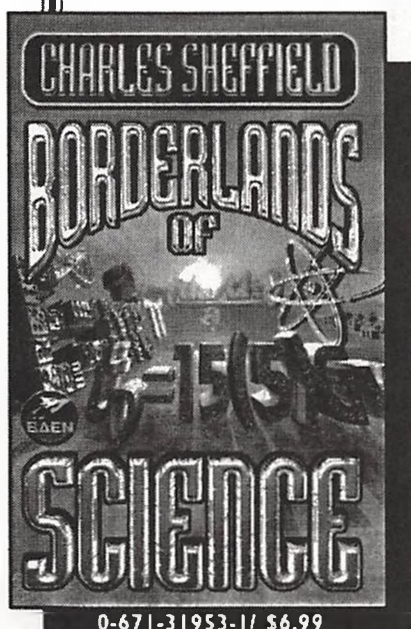
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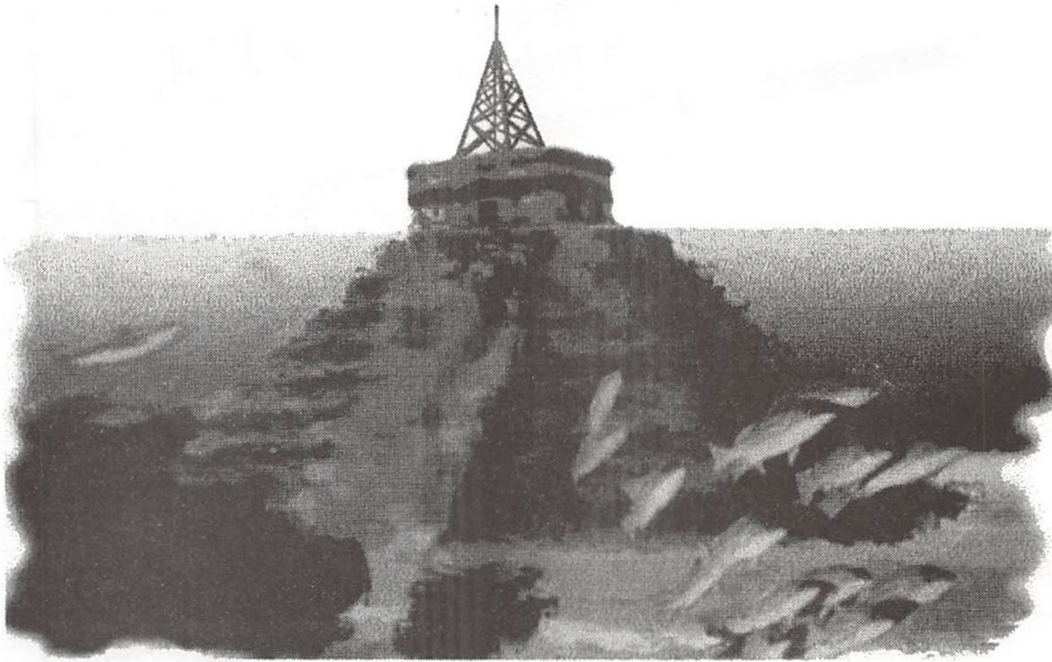
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# Letter From Chicago

by Steven H Silver

August 31, 2000

aerial  
satellite  
photos  
courtesy  
NASA-  
Goddard  
Space  
Flight  
Center,  
Scientific  
Visualization  
Studio

Dear Chicon Member,

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

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

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



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

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



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

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

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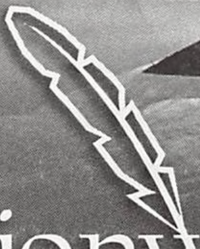
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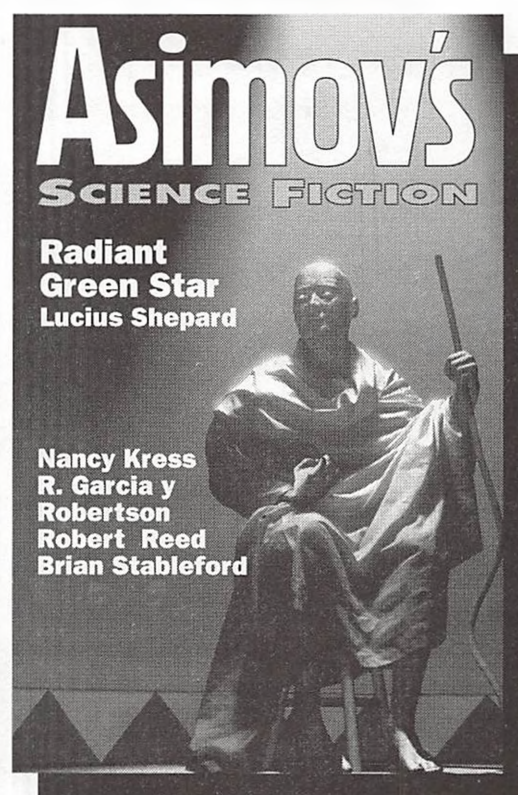
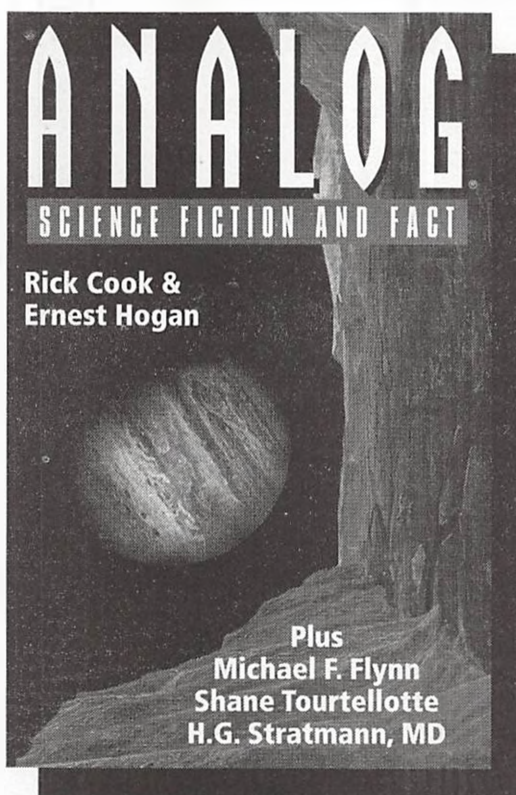




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## **BEST NOVELLA**

**"THE ASTRONAUT FROM WYOMING," ADAM-TROY CASTRO & JERRY OLTON  
(*Analog*, JULY/AUGUST 1999)**

**"FORTY, COUNTING DOWN," HARRY TURTLEDOVE (*Asimov's*, DECEMBER 1999)**

**"HUNTING THE SNARK," MIKE RESNICK (*Asimov's*, DECEMBER 1999)**

**"SON OBSERVE THE TIME," KAGE BAKER (*Asimov's*, MAY 1999)**

**"THE WINDS OF MARBLE ARCH," CONNIE WILLIS (*Asimov's*, OCTOBER/NOVEMBER 1999)**

## **BEST NOVELETTE**

**"10<sup>16</sup> TO 1," JAMES PATRICK KELLY (*Asimov's*, JUNE 1999)**

**"THE CHOP GIRL," IAN R. MACLEOD (*Asimov's*, DECEMBER 1999)**

**"FOSSIL GAMES," TOM PURDOM (*Asimov's*, FEBRUARY 1999)**

**"STELLAR HARVEST," ELEANOR ARNASON (*Asimov's*, APRIL 1999)**

## **BEST SHORT STORY**

**"ANCIENT ENGINES," MICHAEL SWANWICK (*Asimov's*, FEBRUARY 1999)**

**"HOthouse FLOWERS," MIKE RESNICK (*Asimov's*, OCTOBER/NOVEMBER 1999)**

**"SCHERZO WITH TYRANNOSAUR," MICHAEL SWANWICK (*Asimov's*, JULY 1999)**

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

#### HYDE AND WASHINGTON PARKS

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

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



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

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

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

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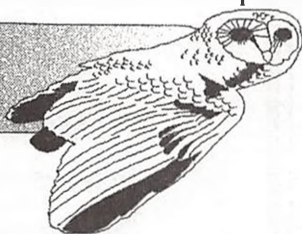
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Fine Arts Building, one of the smaller buildings. During the early years of the 20th century, the Fine Arts Building was refurbished for museum use and, in 1933, when Chicago was hosting another World's Fair, the **Museum of Science and Industry**,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

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



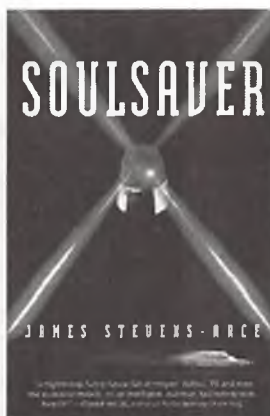
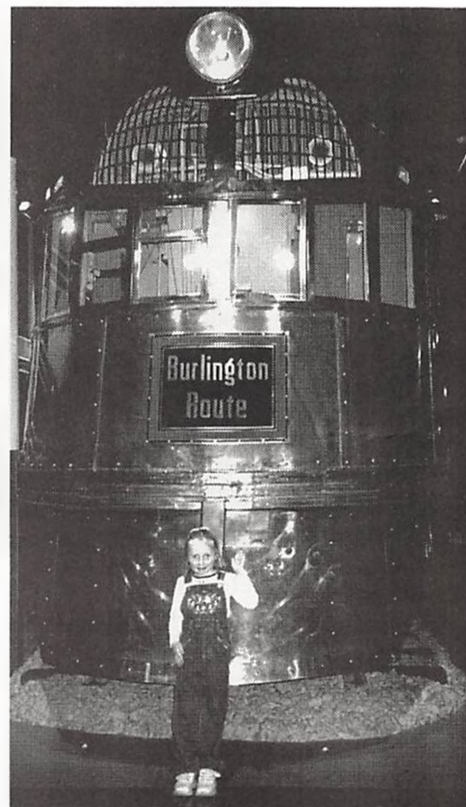
The University of Chicago, one of the premier universities in the world, is also located in this part of the city. The University was founded by John D. Rockefeller and William Rainey Harper in 1892. Nearly 70 Nobel Prize winners are associated with the University of Chicago. On December 2, 1942, the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

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

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

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

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



## Advance Praise for *SoulSaver* by James Stevens-Arce

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

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

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

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

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

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

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

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

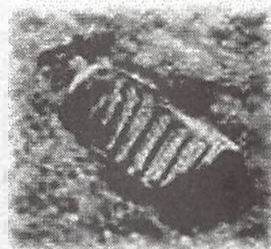
ees generally hold at least a Masters degree and are among the most informed bookstore staff anywhere.

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



### GRANT PARK AND THE MUSEUM CAMPUS

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



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

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

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

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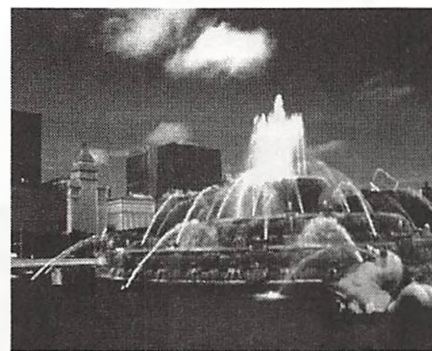
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Located in the middle of Grant Park is **Buckingham Fountain**, one of the world's largest fountains. A gift to the city from Kate Sturges Buckingham in memory of her brother Clarence Buckingham, the fountain was dedicated in 1927. Its design is based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

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





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

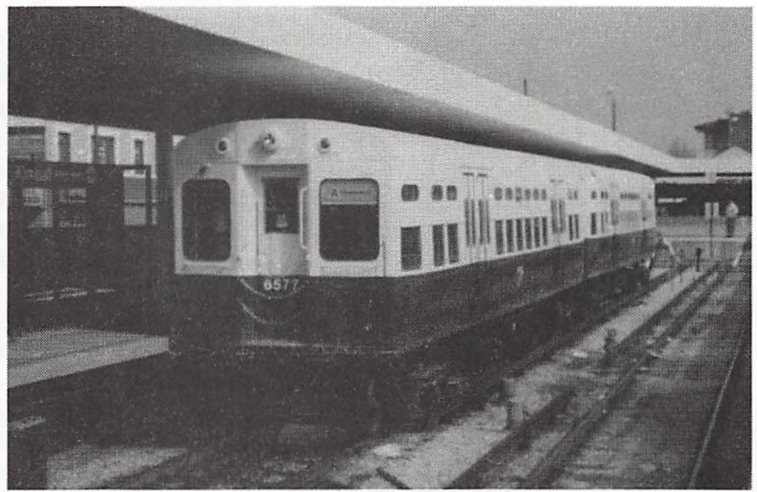
The Art Institute is most well known for its collection of impressionist art, which includes such masterpieces as Georges Seurat's *A Sunday on La Grande Jatte-1884* as well as such 20th Century American masterpieces as Grant Wood's *American Gothic* and Edward Hopper's *Nighthawks*. However, the institute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



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

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

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



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

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

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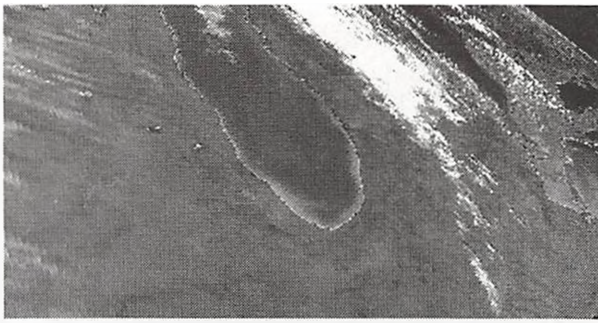
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"Gee-Wiz Pa. arc you certain the Con Hotel's this way?"







riety of rotating exhibits.

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

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

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

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

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

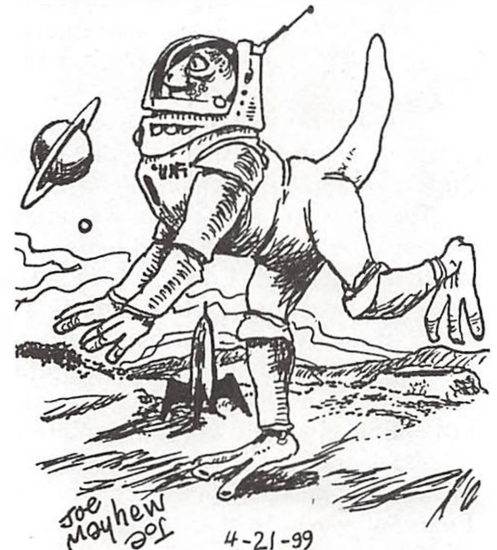
The **Field Museum of Natural History**, 1200 S. Lake Shore Drive (312/922-9410), dates back to the World's Columbian Exhibition when it was located in Jackson Park and known as the Columbian Museum of Chicago. In 1905, to honor the museum's first major benefactor, it was renamed in honor of Marshall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

The core of the museum collection is formed from items which were exhibited during the 1892 World's Columbian Exhibition. In 1924, the museum acquired the lions of Tsavo, about whom the 1997 film *The Ghost and the Darkness* was made.

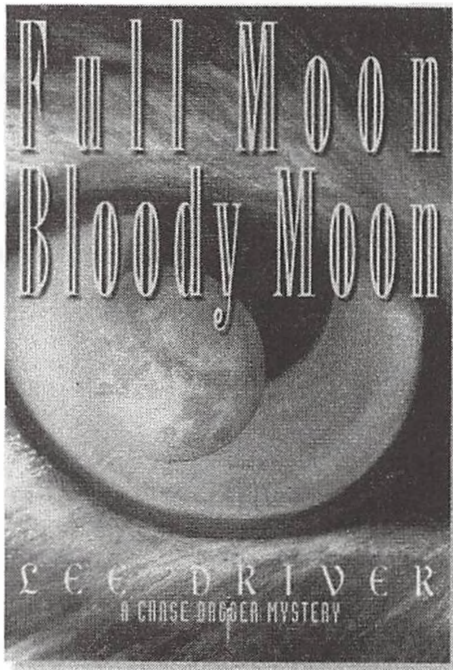
In 1997, the museum gained the most complete T. rex skeleton ever found, known as "Sue." Sue went on display in the museum's lobby earlier this year. The museum contains an extensive collection of Egyptian artifacts in a display which has recently undergone a renovation. The museum also includes one of the few preserved coelacanths.

At the time Chicon takes place, the Field Museum is hosting the traveling exhibit "Star Wars: The Magic of Myth." This exhibit, which was at the Air and Space Museum in Washington during BucConeer, features many of the costumes and models used in making the original trilogy including Darth Vader, C3PO, Yoda and the Millennium Philcon, I mean Falcon. Admission to the Field Museum is free on Wednesdays, although some special exhibits (such as the "Star Wars" one) will still have an admission fee.

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



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

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

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



Wow! This kid really has a neat imagination!

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

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

### Lincoln Park

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

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

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

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

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

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

Lincoln Park is known for its statu-





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Chicago  
graffiti

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

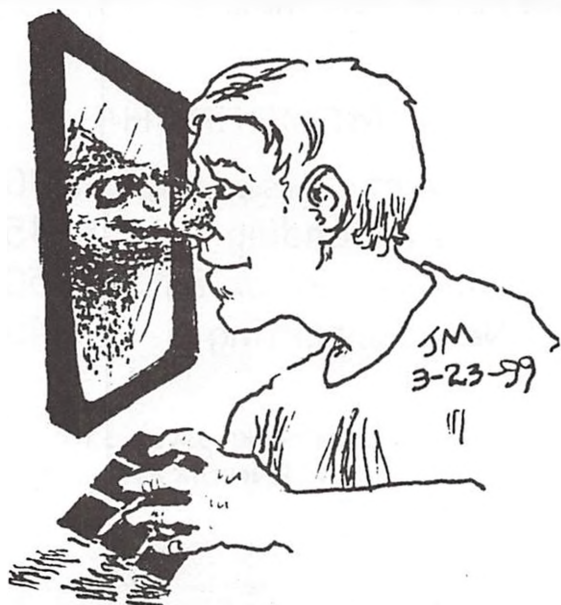
Founded in 1857, the **Chicago Academy of Sciences** is the city's oldest museum, although not the most visited, specializing in ecology and the natural history of the Midwest. The museum at the Academy's main location is now closed, but in late 1999, the Chicago Academy of Science opened the **Peggy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

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

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

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

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

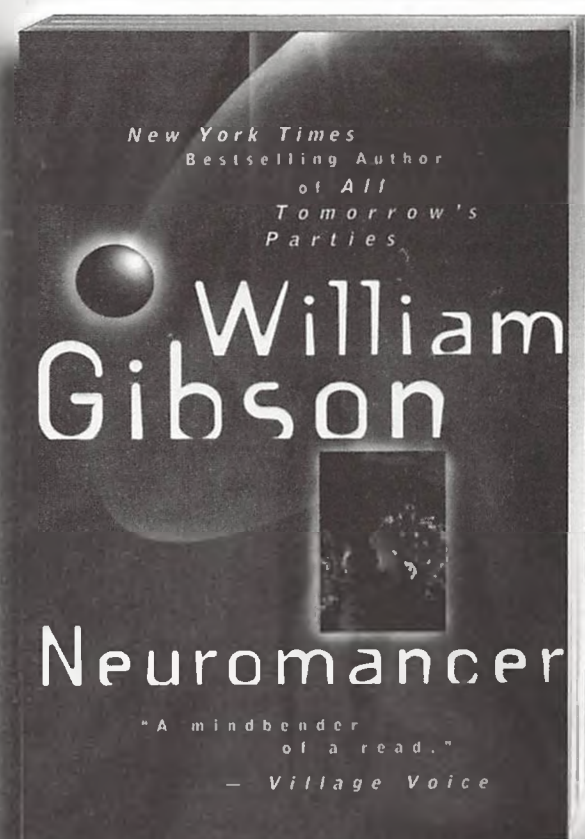




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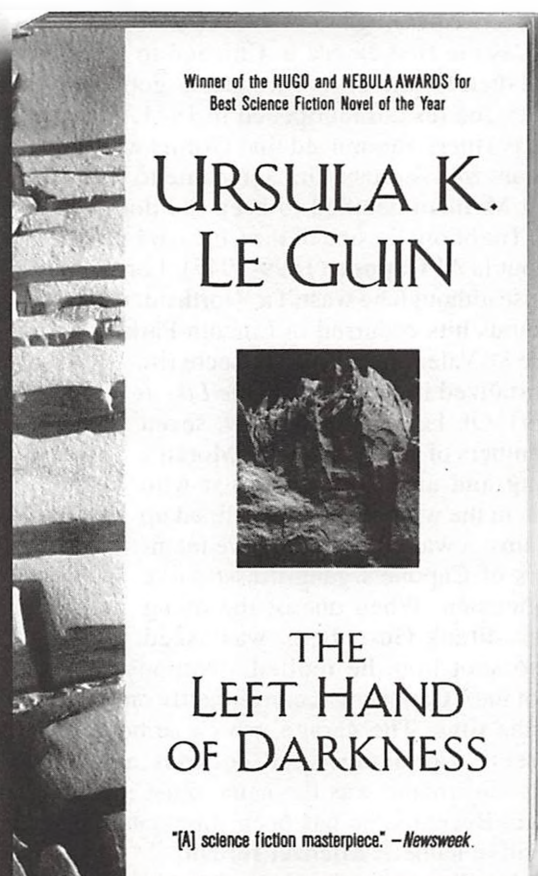
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**R.J. Grunts**, located at 2056 N. Lincoln Park West (773/929-5363), provides a nice place to stop for a meal while visiting the park. Grunts is the flagship restaurant of one of Chicago's premier restaurateurs, Rich Melman, whose Lettuce Entertainment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

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

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

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

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

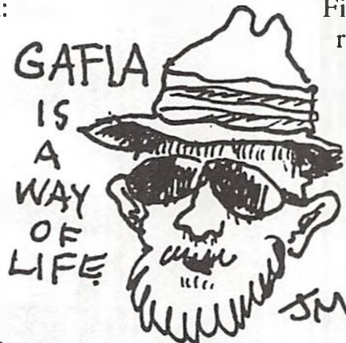
Lincoln Avenue (773/348-2695), a British-style pub which offers poetry readings, *Twilight Tales* (a horror/fantasy reading series), and has even produced Shakespeare's history plays on the roof. Down the street is the **John Barleycorn Memorial Pub**, 658 W. Belden (773/348-8899). Some of the theaters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

## SPORTS IN CHICAGO

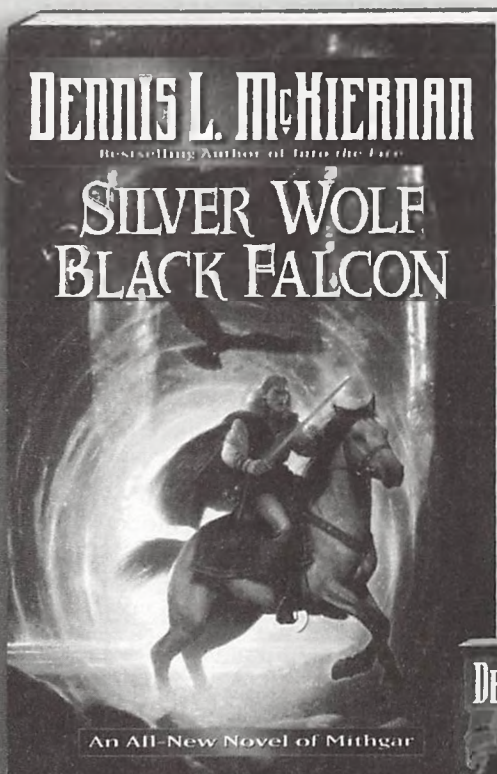
In many cities with major league baseball teams, the fans go to the games with the hope that their teams will win. Chicago doesn't really have those expectations. We go to the games to enjoy the ball park, the stadium and the crowds. We expect to be entertained. If our team happens to win, we consider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

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

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







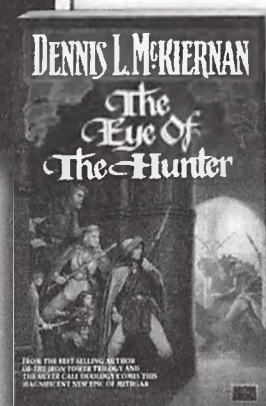
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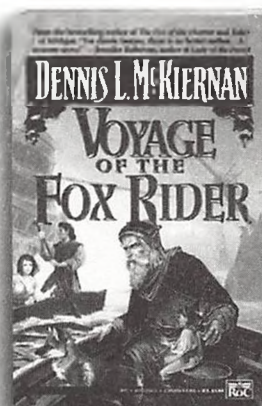
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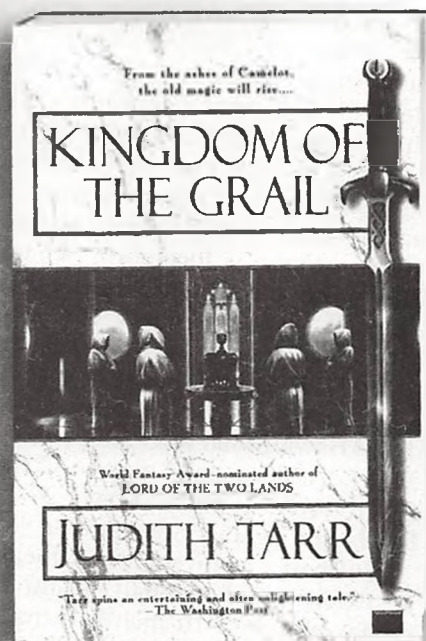
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onto the field.

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

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

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

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

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

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

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

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

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

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

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

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





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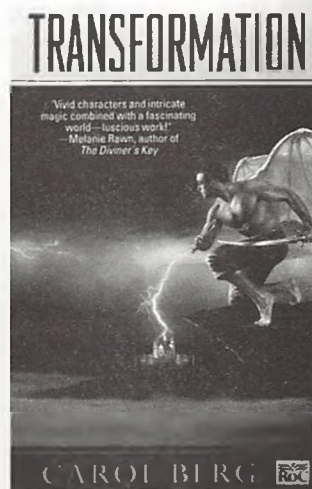
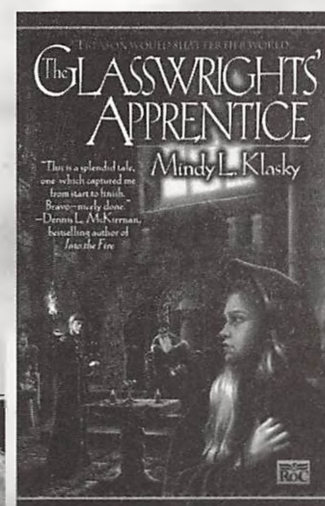
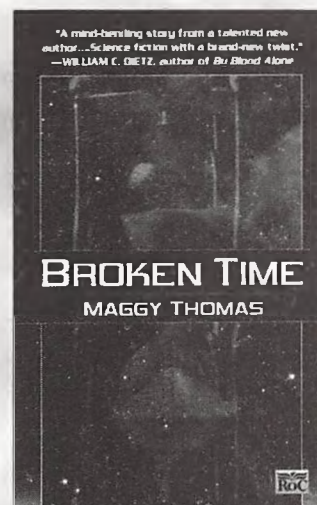
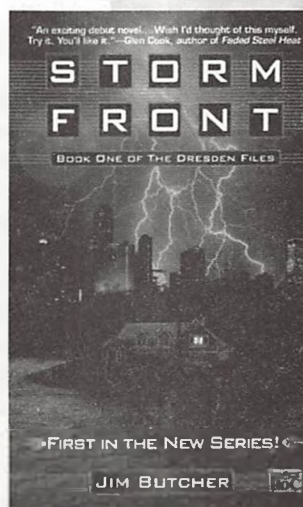
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front of sell-out crowds. The Black Hawks joined the NHL in 1926, one of the league's original six teams. The team is named for the Black Hawk Indians who lived in the Midwest in the 19th Century. Both Abraham Lincoln and Jefferson Davis served in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

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

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

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

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

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

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

Just north of the Illinois border



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

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



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





# From Bestseller Mickey Zucker Reichert

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An ex-miner down on his luck is sentenced to prison when he's caught stealing to feed his family. When his sentence is up, he discovers his family has been kidnapped. Now he has to rescue them with the help of three unlikely allies: a guard, a thief, and a fortune-teller....

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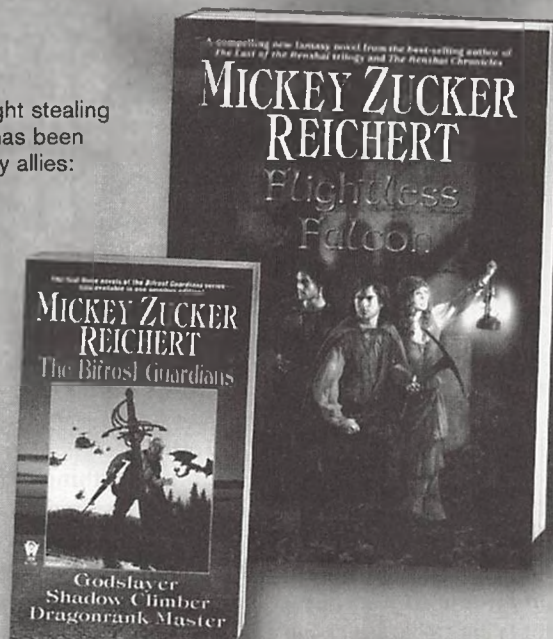
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There's a bone-deep reality to the world."

—*Fantasy & Science Fiction*

"An entirely captivating affair...a resounding narrative  
revolving around three appealing characters."—*Publishers Weekly*



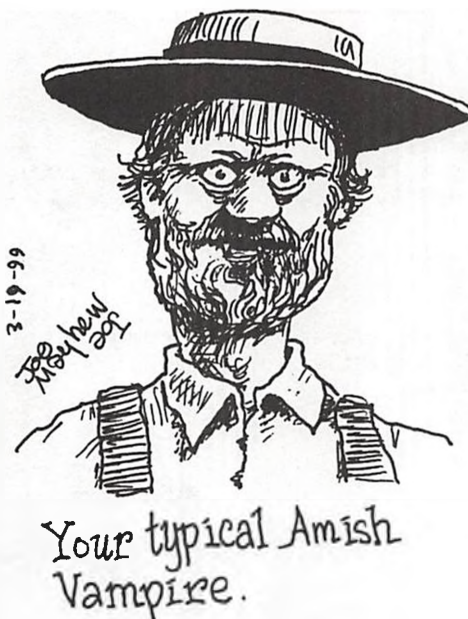
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booked through the concierge at the Swissôtel, one of Chicon's official hotels. The **Chicago Park District** (312/294-2200) has six relatively inexpensive golf courses scattered throughout the city. These include **Marovitz**, Lake Shore Drive and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



### THE SUBURBS

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

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

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

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

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

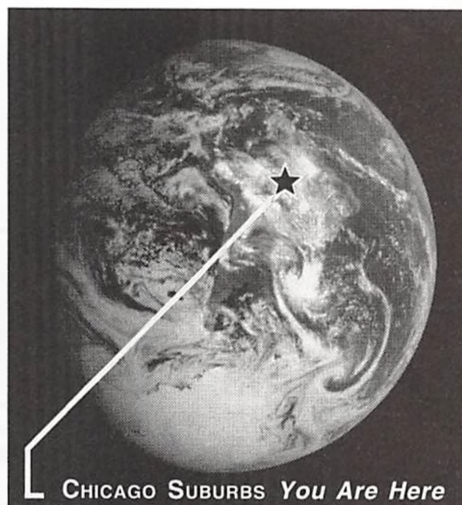
Four decades ago, eight-year-old Dave Douglass developed an interest in fossils and began collecting them. The result of his collection is the family-owned and run **Prehistoric Life Museum** in Evanston, 704 Main Street (847/866-7374). The museum features only real fossils, no casts, and is set up to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

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

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

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

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

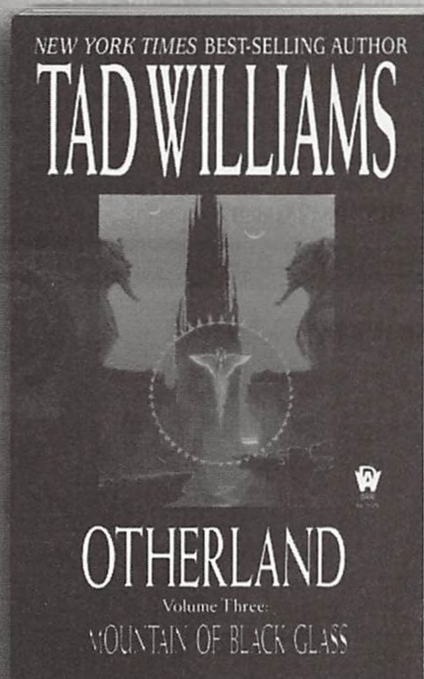


suburban map...





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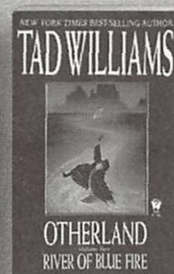
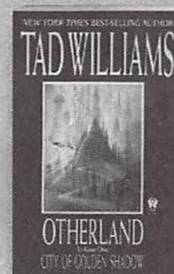
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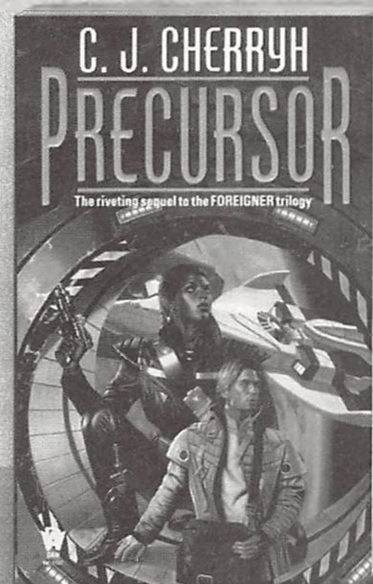
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## THE TRAIN OF THE FUTURE WAS HERE YESTERDAY

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

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

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

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

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

add major renovations and improvements to the Arboretum's grounds in an effort to further its purpose of education.

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

### Come join us in Oak Park— for ERB's 125th Birthday!

Born in Chicago on September 1, 1875, Edgar Rice Burroughs spent several of his most creative writing years in suburban Oak Park. We're celebrating his 125th birthday with a weekend of events.\*

**Thurs. Aug. 31—At the Oak Park Conservatory:** Lecture by George McWhorter, president of The Burroughs Bibliophiles and curator of the Edgar Rice Burroughs Memorial Collection at the University of Louisville... Tarzan and Jane look-alike contest... Tarzan yell contest... tours of the historical society facility, its Burroughs exhibit, ERB sites in Oak Park... evening reception...

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

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

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

E-mail [JtheV@aol.com](mailto:JtheV@aol.com) or call 1-708-848-6755 for more information

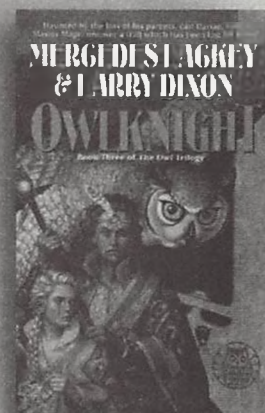
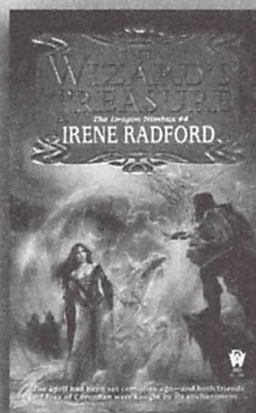
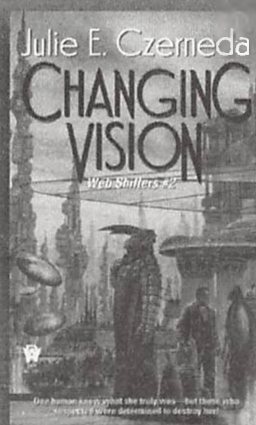
**The Historical Society of Oak Park and River Forest**

\*Schedule is subject to change






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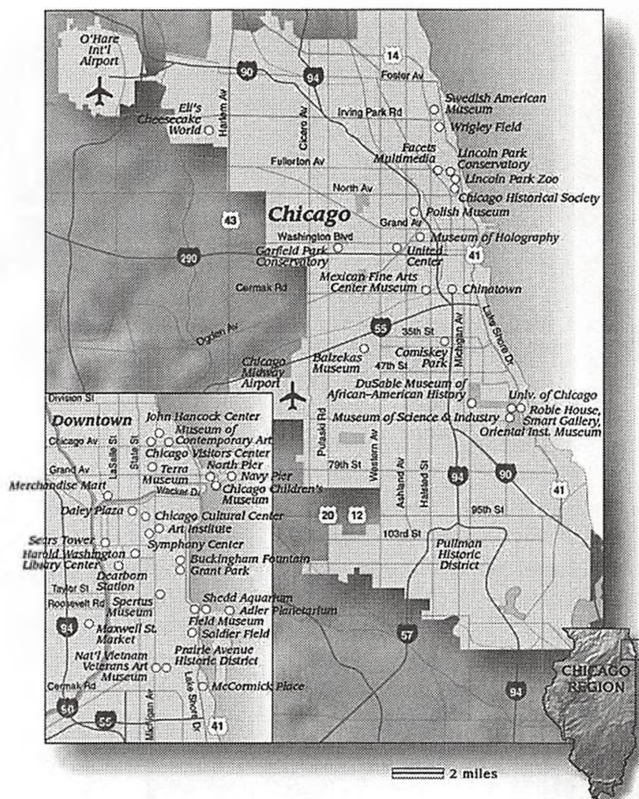


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to discover what is happening at the Gardens during Chicon will be to call the them.

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

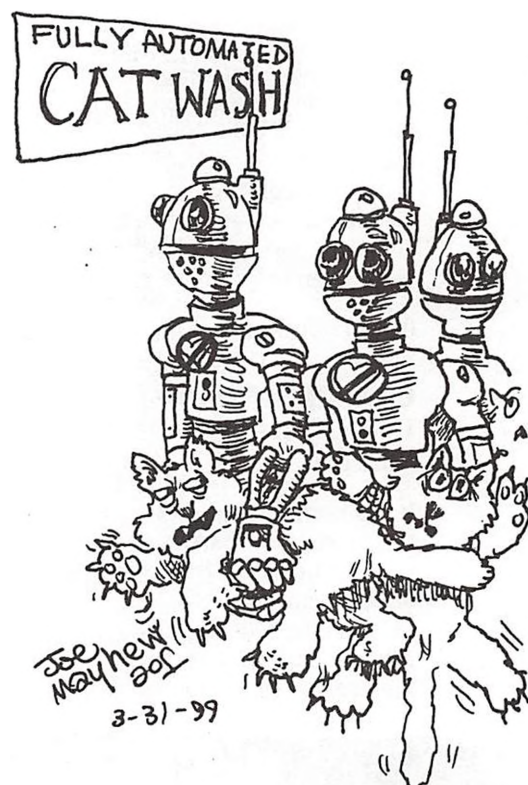
While in the northern suburbs of Chicago, another place to stop to enjoy the outdoors and music is **Ravinia**, 301 Ravinia Park Road in Highland Park (847/266-5100),

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

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

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

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





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

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

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

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

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



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

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

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

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



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

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



### ETHNIC CHICAGO

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

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

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

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

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

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

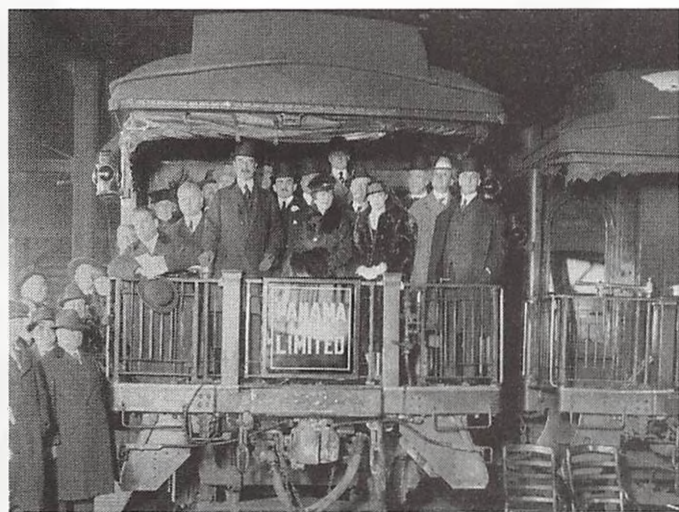
Chicago is also home to the **Ukrainian Institute of Modern Art**, 2320 W. Chicago Avenue (773/227-5522). This museum features art by living artists from Ukraine or who have Ukrainian descent. In addition to their standing exhibits, they feature temporary exhibits of major Ukrainian artists.

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





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



better lives for themselves.

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

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

but is likely to run concurrently with Chicon.

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

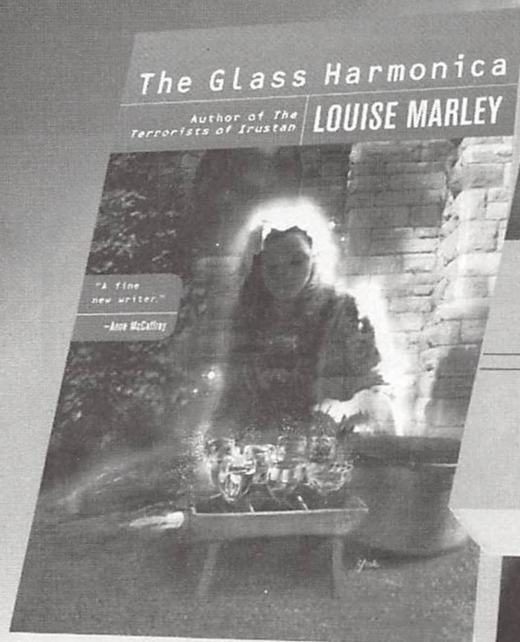
The name "Pullman" should come to mind when you think of sleeping cars on railroad trains. The **A. Philip Randolph/Pullman Porter Museum Gallery**, 10406 S. Maryland Avenue (773/928-3935), is dedicated to the days when sleeping on trains was an integral part of transportation. More importantly, the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

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





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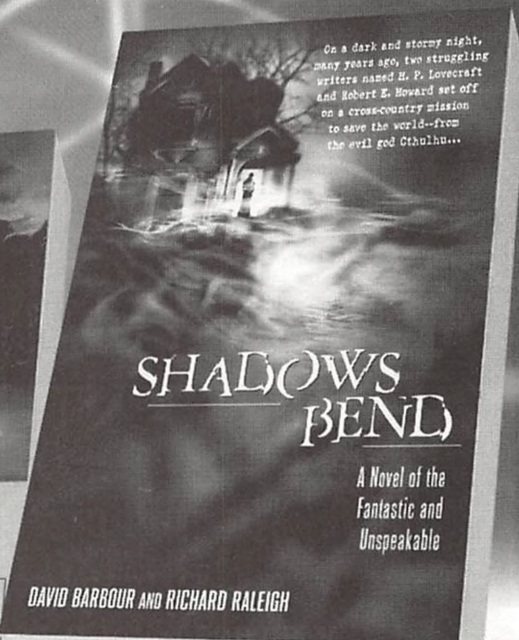
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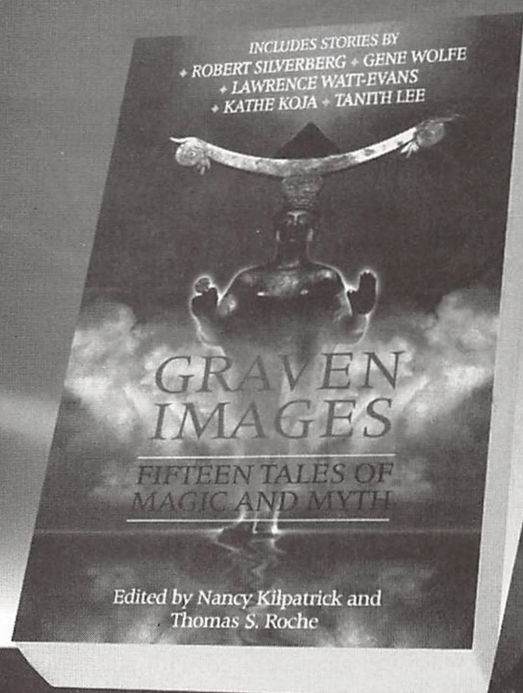
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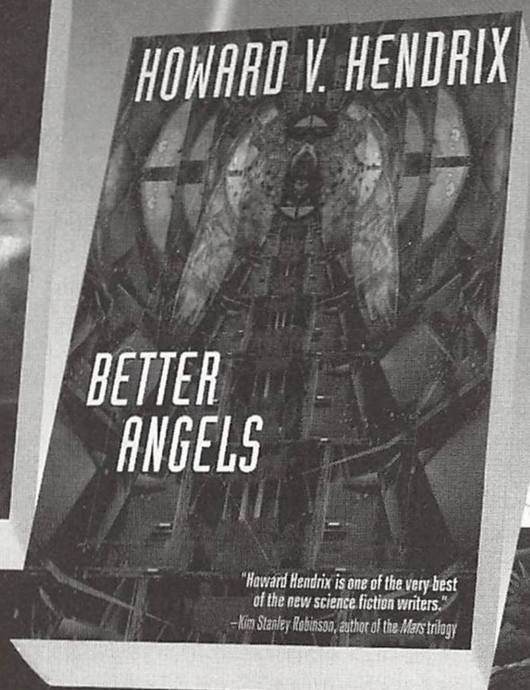


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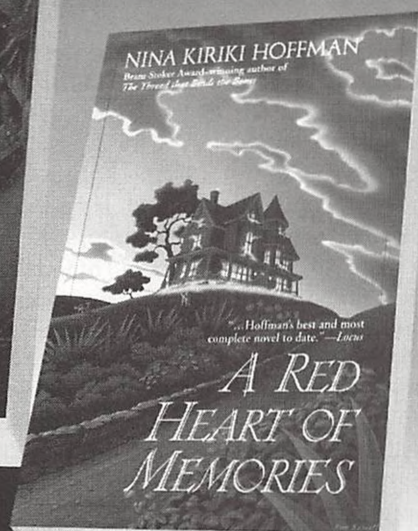
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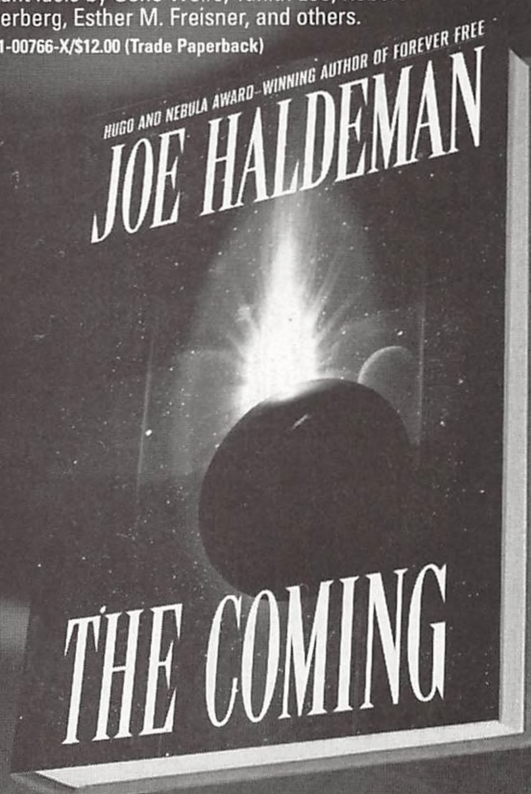
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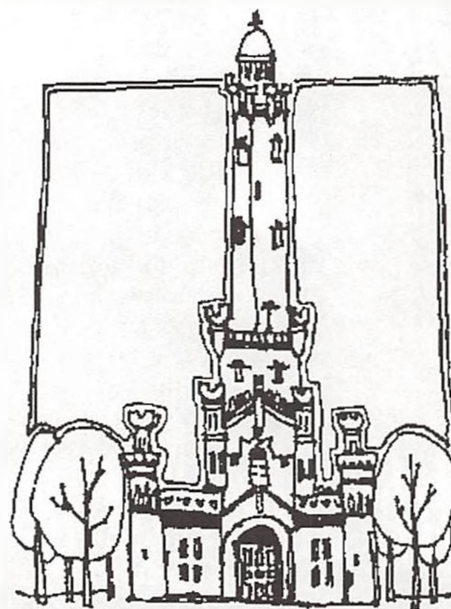
Just north of the Chicago River is an area known as **Streeterville**, named for Captain George Wellington Streeter, one of Chicago's many flamboyant characters from the 19th Century. Something of a drifter, in 1866, when Streeter's steamboat ran aground, he declared it a city unto itself and began operating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

According to legend, the Water Tower, located on an island in the middle of Michigan Avenue, was the only building to survive the Chicago Fire of 1871. This isn't true. The fire supposedly began in the barn of the O'Leary family on DeKoven Street (currently the home

of the Chicago Fire Academy). Neighbors covered the walls of the O'Leary house with wet blankets to keep it from burning. The fire spread due to strong winds which were blowing north and west, causing most of the city to the north of DeKoven Street to burn. Much of the city to the south managed to survive. Recent evidence, including a deathbed confession, suggests that the fire was begun by gamblers in the O'Leary barn, most notably Daniel "Pegleg" Sullivan, who was also credited with sounding the alarm. The Water Tower now serves as the Chicago Welcome Center.

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

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



land Cemetery to prevent grave desecration.

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

### MICHIGAN AVENUE AND STREETERVILLE

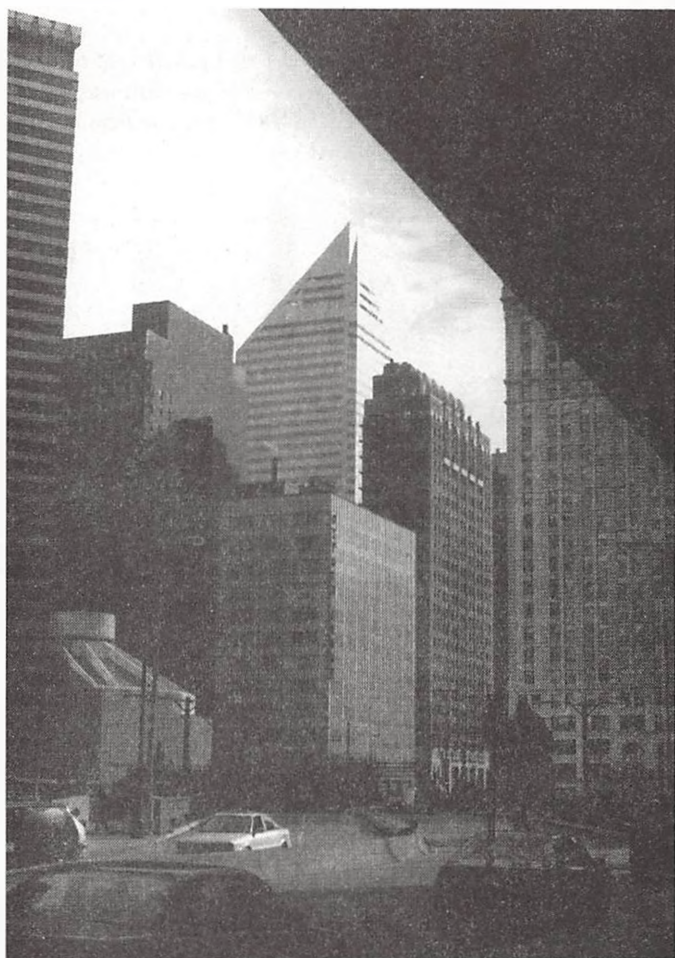
The **Leather Archives and Museum**, 6418 N. Greenview (773/761-9200), moved to its current location in February. In addition to various leather articles, the museum is really an examination of all types of sexual fetishes. Exhibits include erotic pottery dating to 500 BC and posters of Marianne Faithful.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

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

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







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

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

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

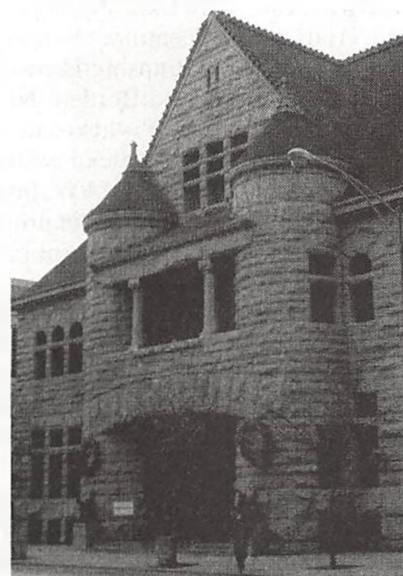
the cost of tickets), and a 1,500-seat outdoor theater (which can get a little chilly at night, even in the summer). **Navy Pier Crystal Garden**, 600 E. Grand Avenue (312/595-7437), is filled with palm trees and gardens to provide a break from Chicago's sometimes odd weather. During Chicon, Navy Pier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

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

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

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

The **Museum of Contemporary Art**,







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



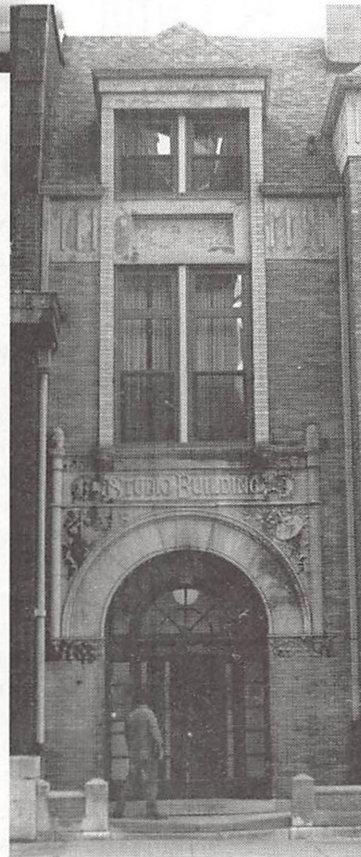
*During the 1893 World's Columbian Exposition, philanthropist Judge Lambert Tree commissioned these studios to entice visiting artists to settle in Chicago. They are the oldest existing artist's studios in the country. Most Chicagoans do not realize that only one small section of the complex, 600 N.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

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

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

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

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



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

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

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

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







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

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

the Beer Barons of Milwaukee.

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

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

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

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

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

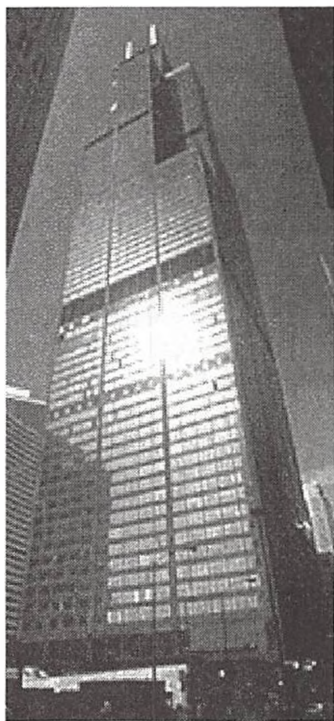
"Chizboogah, chizboogah, chiz-boogah! No Coke, Pepsi!" was one of the taglines from Saturday Night Live in the 1970's when the original Not Ready for Prime Time Players were appearing on the show. That skit was based on the **Billy Goat Tavern**, located at 430 N. Michigan Avenue (on the lower level,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





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

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



*Sears Tower*

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

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

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

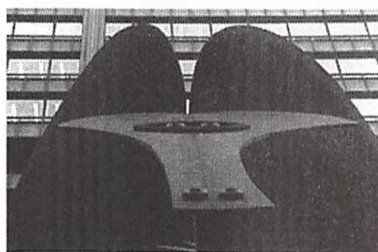
The **John Hancock Building**, 835 N. Michigan Avenue, stands overlooking the Magnificent Mile. At the top



*John Hancock Building*

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

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





# Vote for Babylon 4 in 1260 for GalaxyCon IV in 2263

The Babylon 5 Science Fiction Club hopes you enjoy your stay here on the station for the first annual GalaxyCon. We think Babylon 5 is a great place for this historic, interstellar Fannish endeavor. Babylon 4 will be even better...

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## Fight the Darkness! Attend our Bid Party!

Delenn's quarters (in the Hyatt Regency West Party Tower) starting at 8:30 P.M. on Saturday, September 2nd.

**Door Prizes! Spoo! Time Travel!  
Brivare! Orca!**



*"You will attend our Bid Party, you will have a good time and you will vote for Babylon 4 in 1260. Trust Ivanova."*

*-Commander Ivanova*

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

*"Zathras does what Zathras is told."*

*-Zathras*

*"I have Always gone."* -Ambassador Sinclair

*"My whole life has been leading to this."*  
*-Ambassador Sinclair*





## SCULPTURE IN CHICAGO

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

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



## Gotta get away? Rock Hunt

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

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



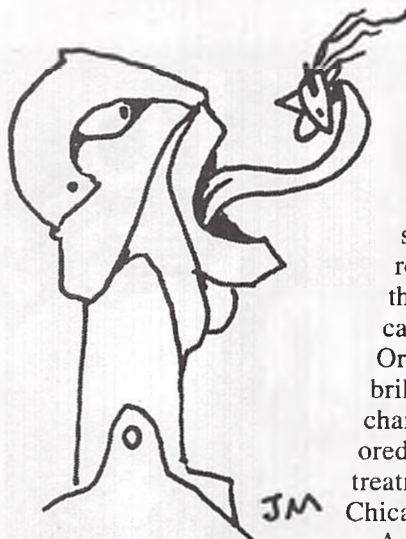


noted above, Chicago is a baseball town with original teams from both major leagues as well as three minor league teams, making the *Bat Column* an appropriate addition to Chicago architecture.

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

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

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



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

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

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

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





# Queen to Queen's 3



**SCIENCE FICTION / SCIENCE FANTASY**

**WELCOMES  
THE WORLD SCIENCE FICTION CONVENTION  
CHICON 2000**

**Back to Chicago for its 3rd visit in 18 years!**

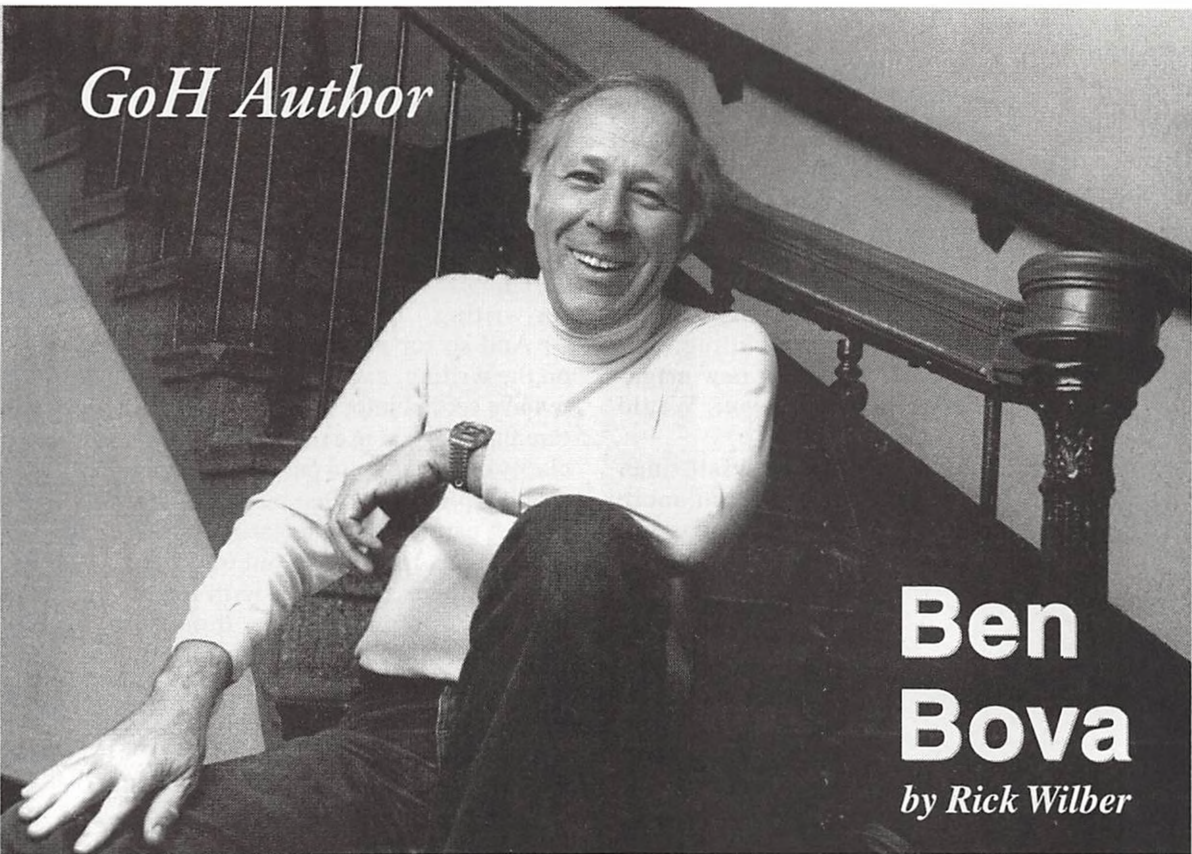
**Members of Queen to Queen's Three are proud to be participating in all levels of Chicon 2000 from Associate Chairman to Division Management (three divisions) to staff and gopher level positions.**

**The Membership of QtoQ3:** Mike Jencevice, Brendan Lonehawk, Bill Krucek, Sandy Kaempen, Bill Jorns, Randy Kaempen, Gloria Dill, Bonnie Dill, Steve Metzger, Betty Dugan, Linda Jencevice, Steve Polzak, Evelyn Polzak, Bill surrett, Madrene Bradford, Chuck Bradford, Patti Lonehawk, Terry Patch, Norm Patch, Janet Cruckshank, Tim Allison, Barb Darrow, Marta Rose, Sherry Rezek, Sheldon Spitzer, Melissa Clemmer, Paulette DeRock, Carol Mitchell, Diana Challis, Jim Green, Beth Green, Jennifer Goodwin, Dick Spellman, Anne Goldberg, JoAnne Westrate, Carol McPherson, Louise Kordus, Chris Coker, George Breo, Cheryl Breo, Rainbow T'Pyr.

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*GoH Author*

# Ben Bova

*by Rick Wilber*

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

Not that Ben hears any of that.

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

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

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

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

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

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

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

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

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

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





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

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

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

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



Dr. Bob Blackwood and Ben Bova at Windycon XXII.

tion editor. Just for a little while. Honest.

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

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

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

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

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

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

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

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

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

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

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

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

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

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







# A Ben Bova Bibliography

compiled by Steven H Silver

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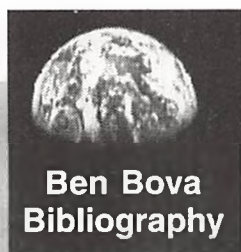
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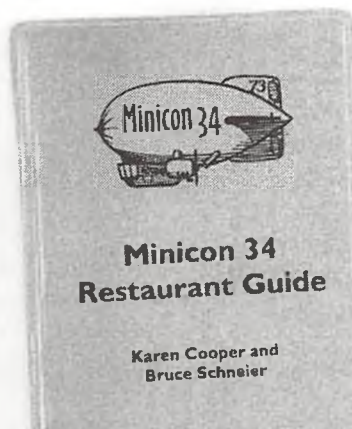
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 What I Work For," *Challenges*  
 "Will Writing Survive?,"  
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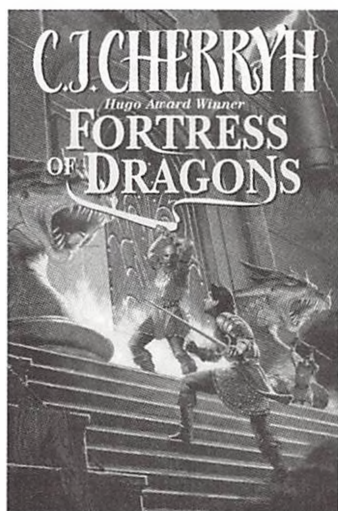
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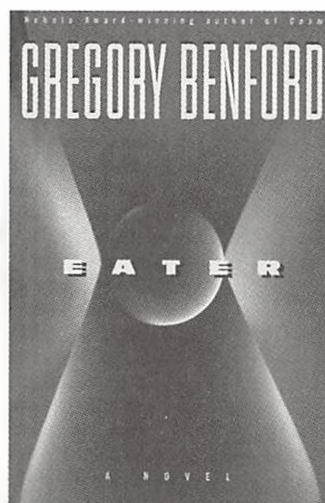
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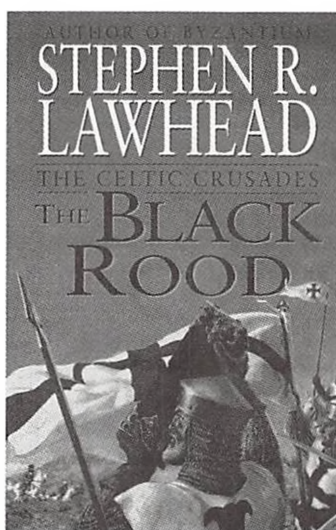
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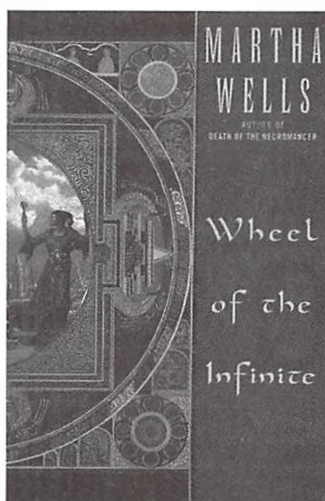


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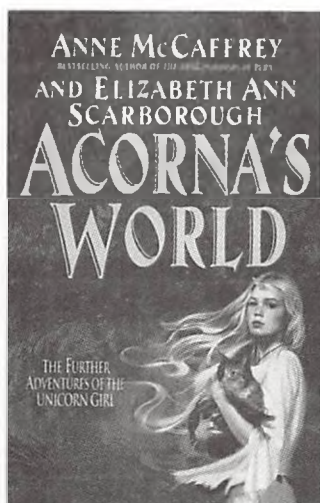
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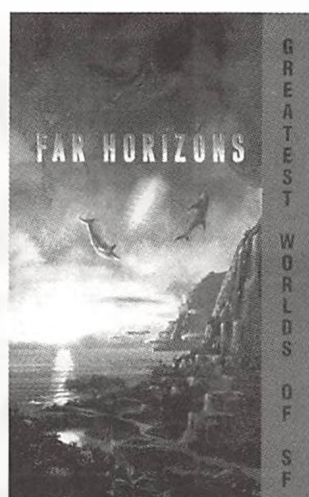


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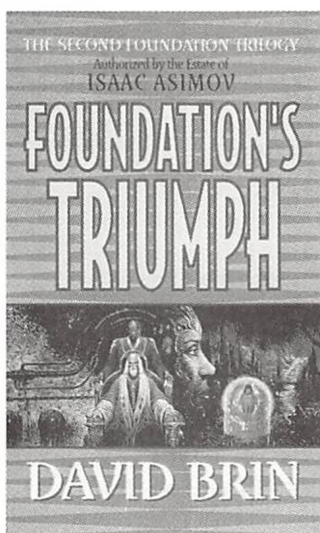


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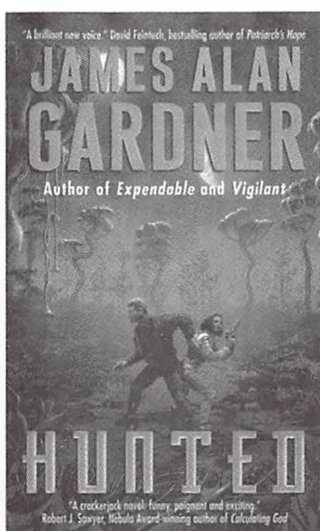


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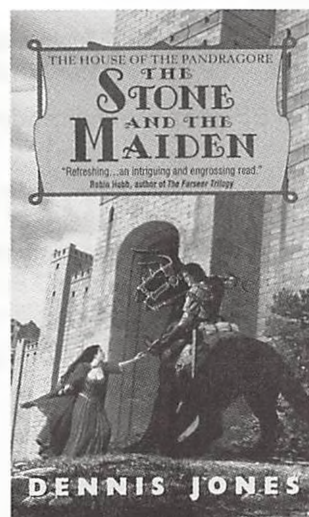
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# Jim Baen

by David Drake

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

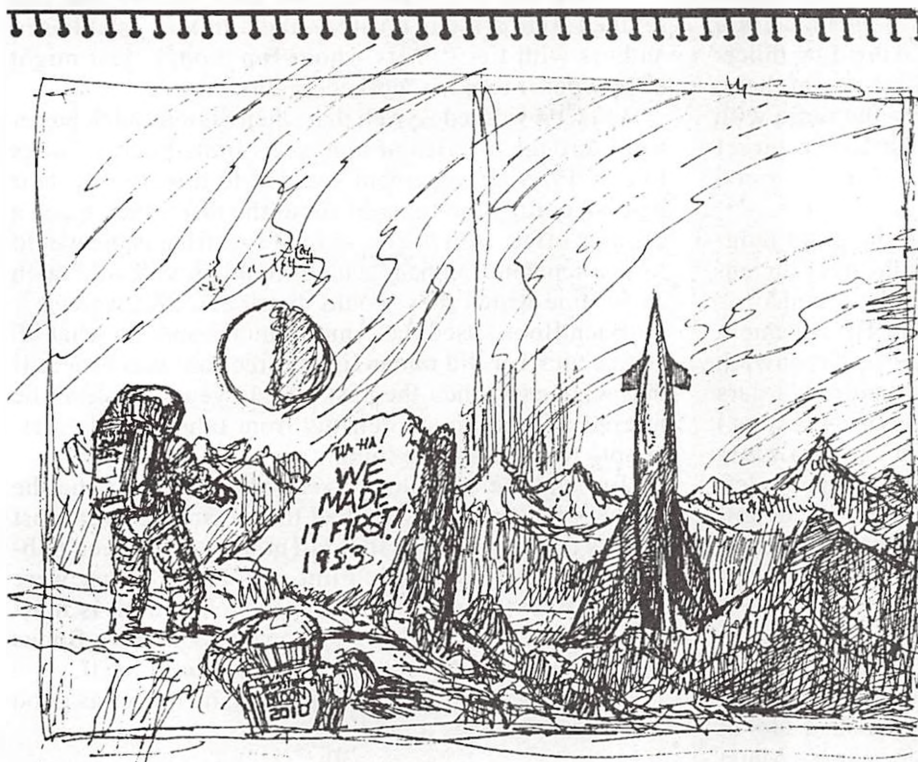
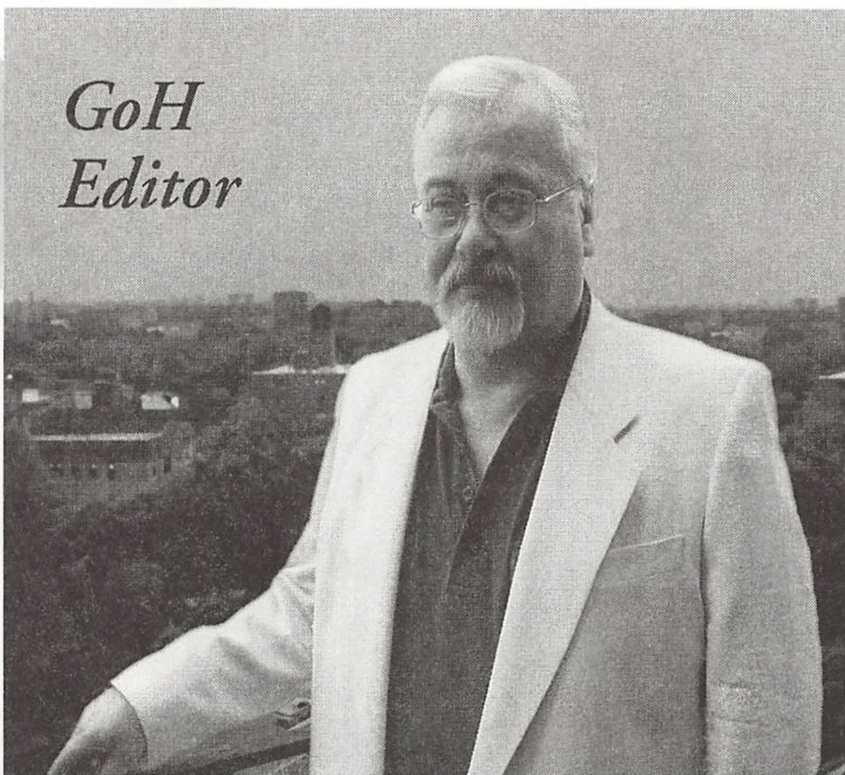
The two books Jim most remembers as being formative influences were *Fire-Hunter* by Jim Kjelgaard and *Against the Fall of Night* by Arthur C. Clarke. I note without comment that the theme of both short novels is that a youth from a decaying culture escapes the trap of accepted wisdom and saves his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

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

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

able alternative to starving to death.

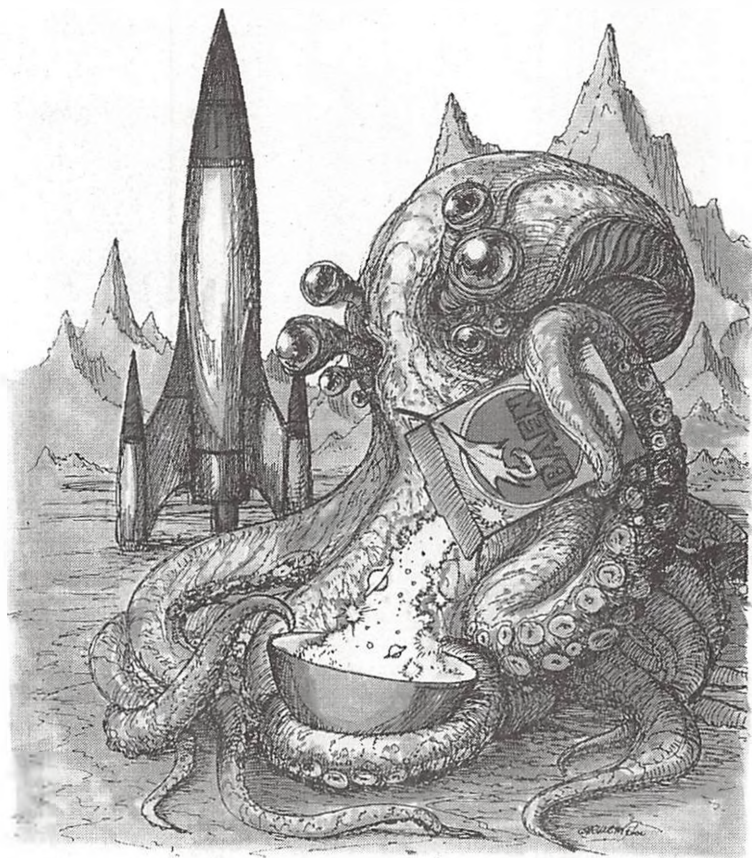
Jim spent his military career in West Germany, where he doesn't recall meeting his fellow-soldier Elvis Presley. He was a Morse Code Intercept Operator for the Army Security Agency, picking up transmissions from a Soviet call sign. Not decoding transmissions—maybe somebody else did that, though I wouldn't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



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







Eggleton artwork for Baen Books ad.

thought being a spook was romantic?)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

-30-





# Ode to a Grecian Hugo

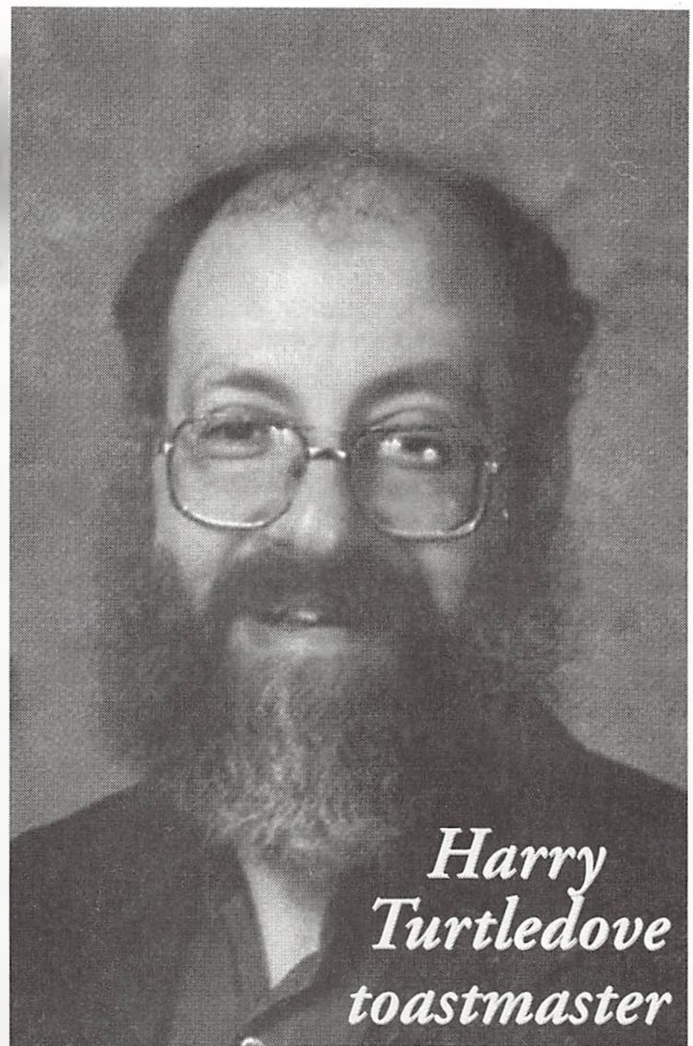
by Richard Foss

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

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

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

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



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

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

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





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

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

In fact spending time with the whole Turtledove family

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

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

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

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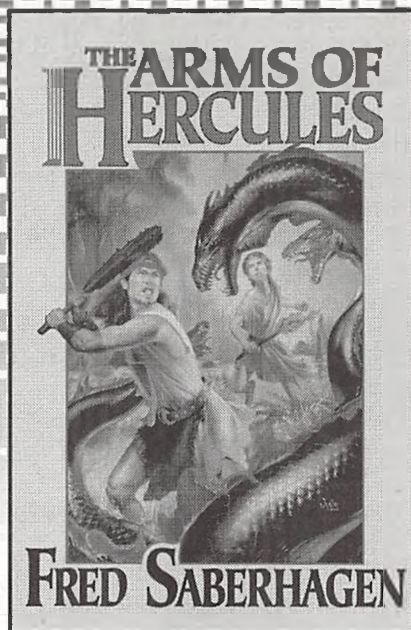
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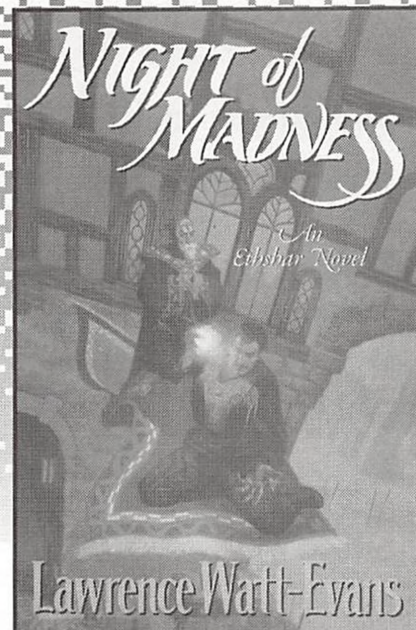
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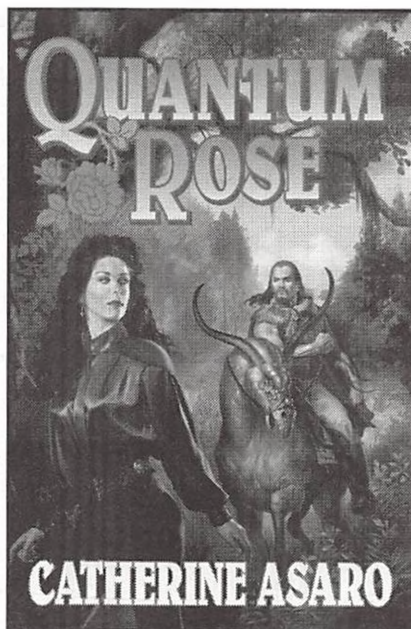
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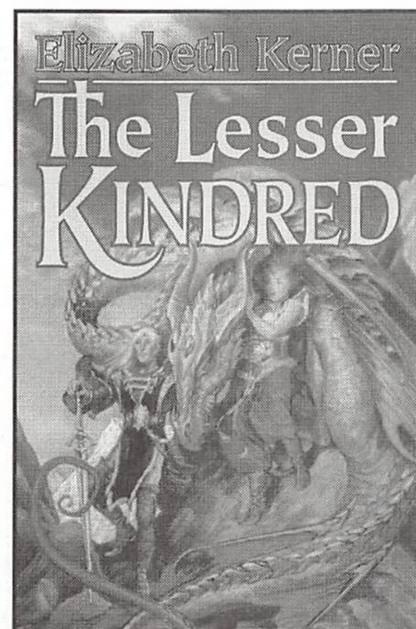
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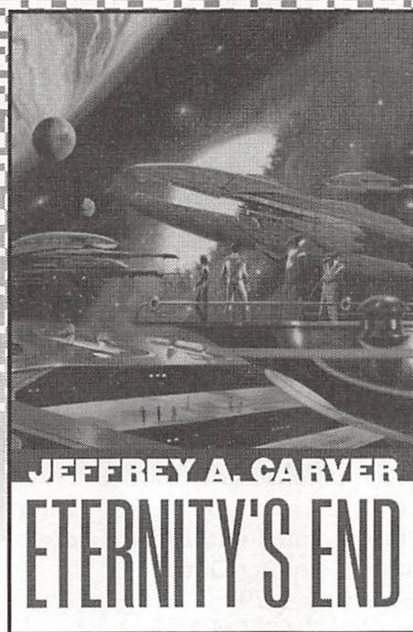
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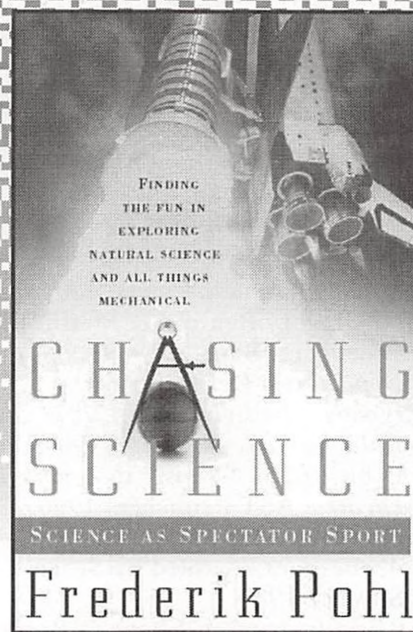
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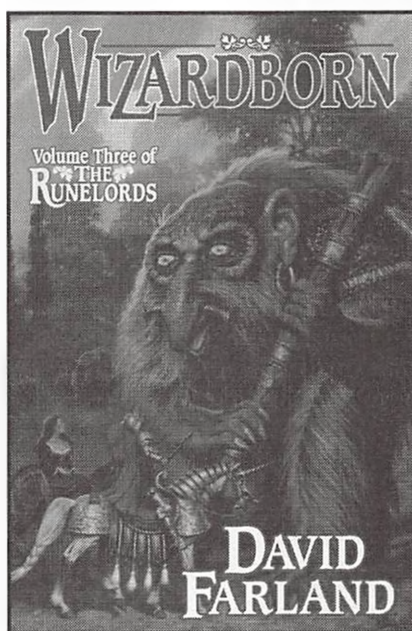
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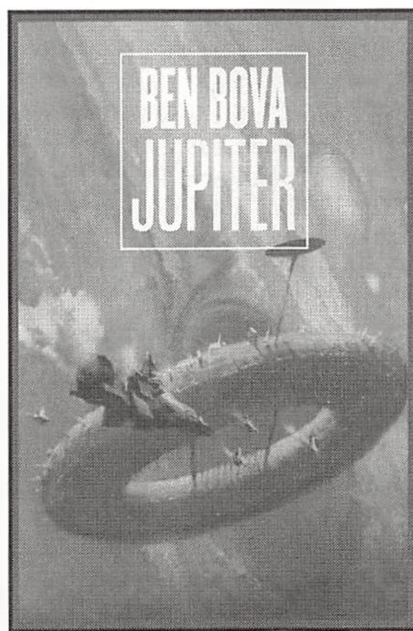
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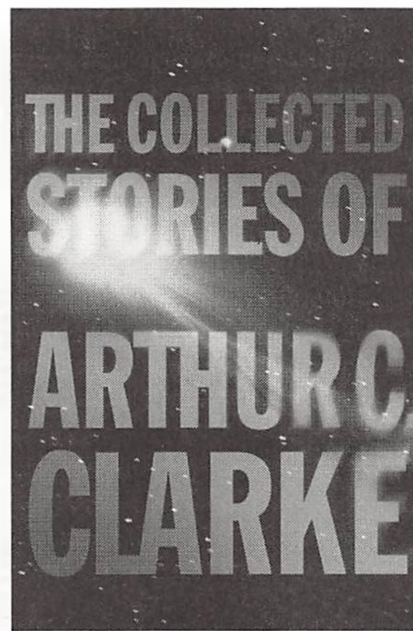
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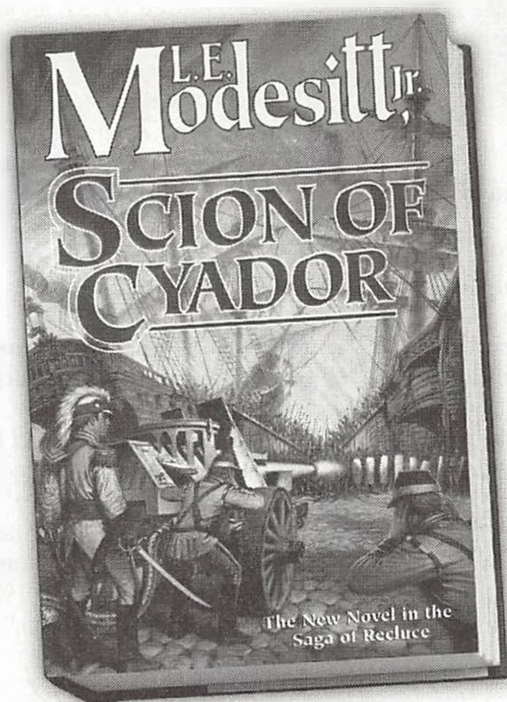
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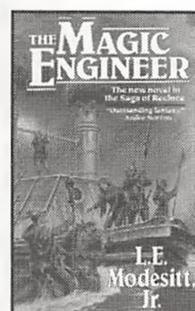
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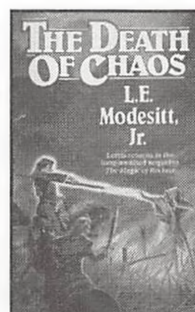
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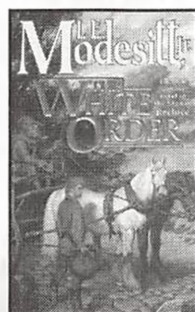
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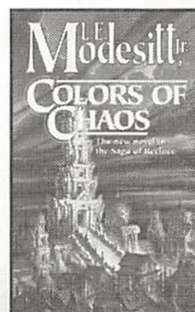
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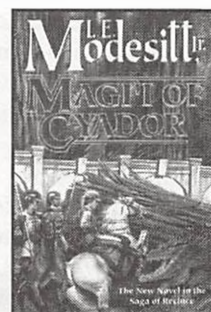
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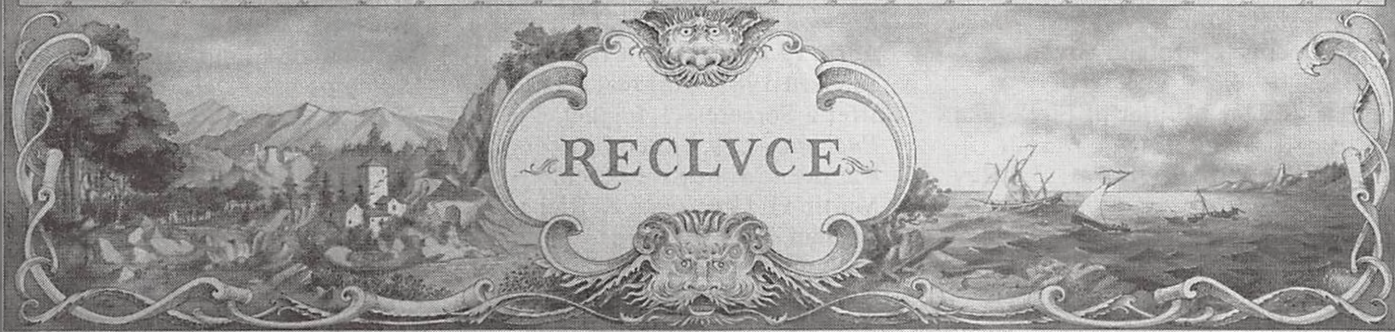


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# Anne and Bob Passovoy

by Bill Roper

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

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



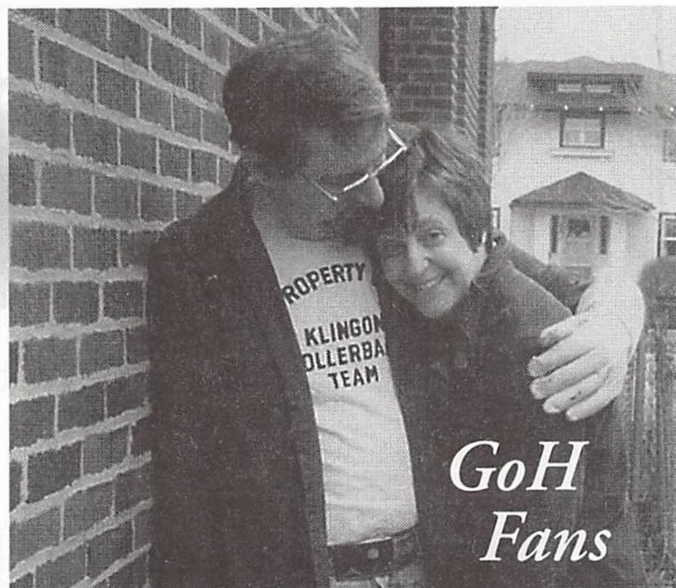
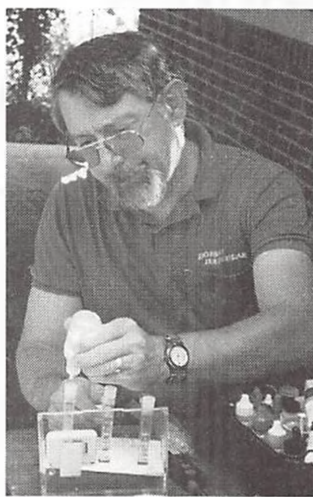
Now, Anne had never been to a science fiction convention before, but it sounded like a reasonable idea. So off she went to the Worldcon in St. Louis, Missouri, in 1968. Now, the first thing that you have to recognize is that this was an entirely different era in fandom. There were remarkably few un-

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

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

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

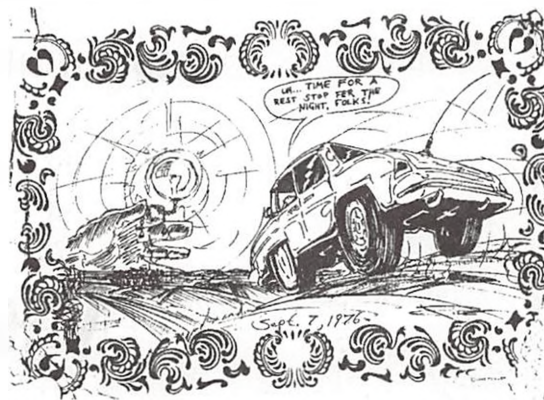
Meanwhile, the mythical boyfriend was safely hidden in Baltimore, Maryland, which was much too far away from Champaign-Urbana, Illinois, where Anne had stayed and continued to work after graduating from the University of Illinois. For a myth, he and Anne were certainly exchanging a lot of mail—*snail-mail*,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



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

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

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



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

“What?”

“We’re going to Boston.”

“Why are we going to Boston?”

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

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

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

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





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

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

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

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

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

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

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

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

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

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



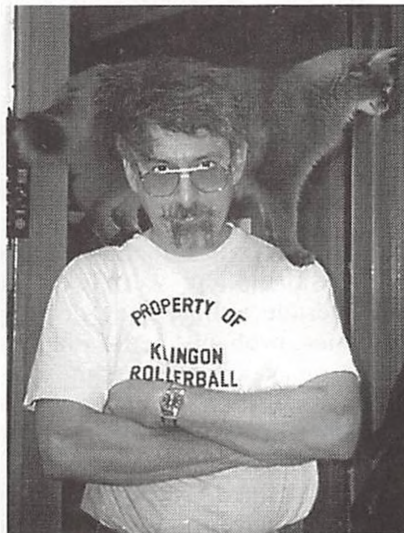
Anne Passovoy by Frank Kelly Freas  
1975, marker on construction paper



Frank Kelly Freas  
Torcon II, 1973



Frank Kelly Freas  
Torcon II, 1973





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

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

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

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

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

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

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

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

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

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

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

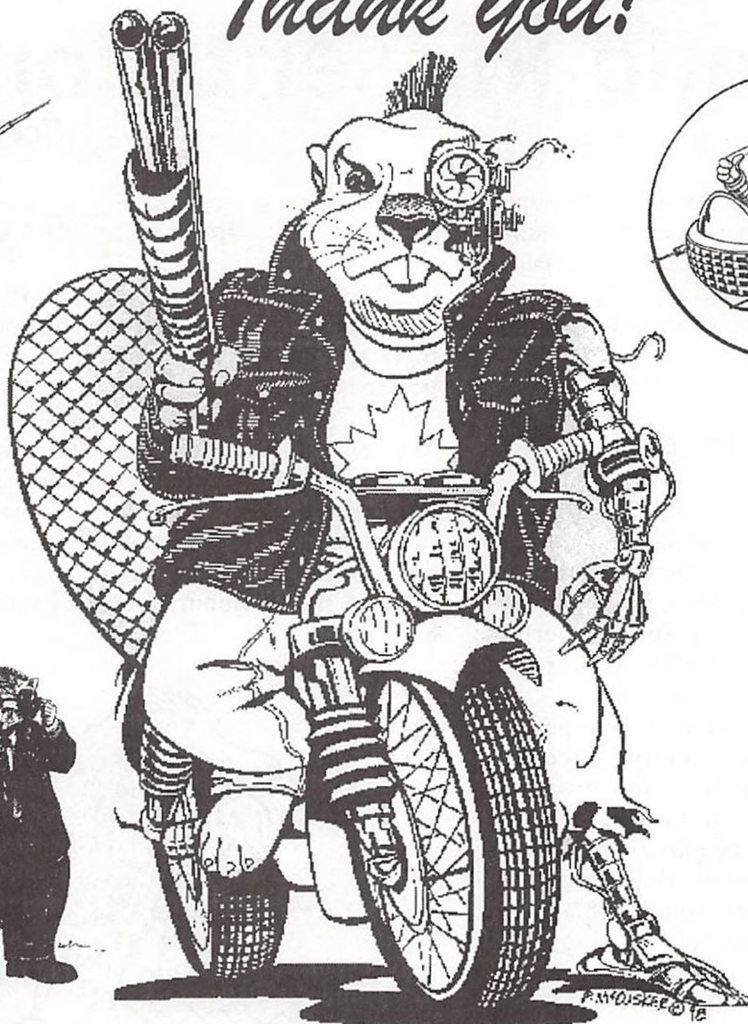
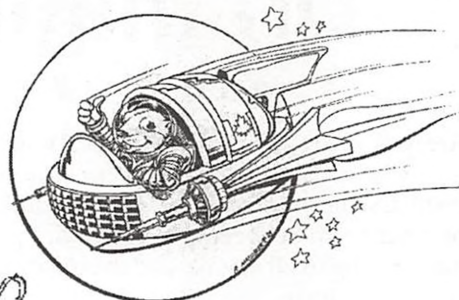
This lasted about one day before they got terminally bored and volunteered to help. They ended up helping with the Masquerade, the Hugos, and anything else that got in their way. Because, after all these years, what they've found is that they're happiest when they're helping out at the con.

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





*Thank you!*



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# Hold onto your seats — Dramatic Presentations

by Alice Mendenwald

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

## MOEBIUS THEATRE — *The Martian Chronicles*

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

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

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

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

**Moebius Theatre**  
The theatre of the future...today

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

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

## DON'T QUIT YOUR DAY JOB PLAYERS

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



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

## MURDER MYSTERY THEATRE — *Camelot 5*

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<sup>1</sup>Rates as of October 1999 without the 12.5% tax.

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

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





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

### SCIENCE FICTION MEETS OPERA—*Faith*

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



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

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

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



who'd have thought that first contact would be made by alien clowns in search of material

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

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

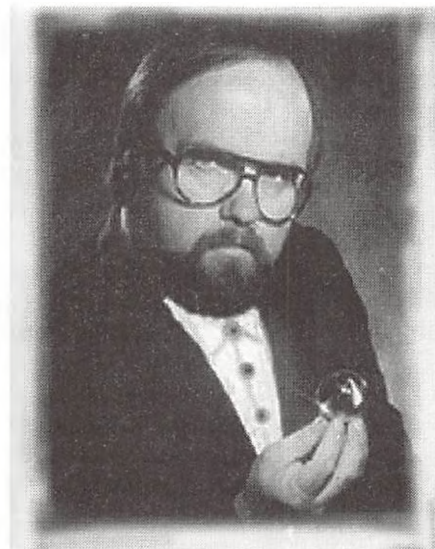
Don't miss this excuse to unload some of the food that spoiled during the car trip on the way to the con; you can witness the histrionics as they perform "The WorldCon is Not Enough (over a decade of decadence)." Combining some of their best sketches from the past decade (and beyond) with new material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



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# Picking the Top Ten SF Films of the 20th Century

by Dr. Bob Blackwood

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

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

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

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

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

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

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

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

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

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

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



edited by Dr. Bob Blackwood

## THE CHICON TOP 10 SF FILM LIST

In Order of Votes

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

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

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

**Wise, Robert, dir. *The Day the Earth Stood Still*.**

With Michael Rennie, Patricia Neal, Billy Gray. Twentieth Century Fox, 1951.





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

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

— Vanda Thiel, Marero, LA

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

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

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

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

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

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

— Erik V. Olson, St. Louis, MO

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

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

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

viewers' attention.

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

— Dr. Bob Blackwood, Chicago, IL

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

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

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

*Forbidden Planet* was nominated for an Oscar for Special Effects.

— Dr. Bob Blackwood, Chicago, IL

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

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

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

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

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

— Bruce Farr, Phoenix, AZ

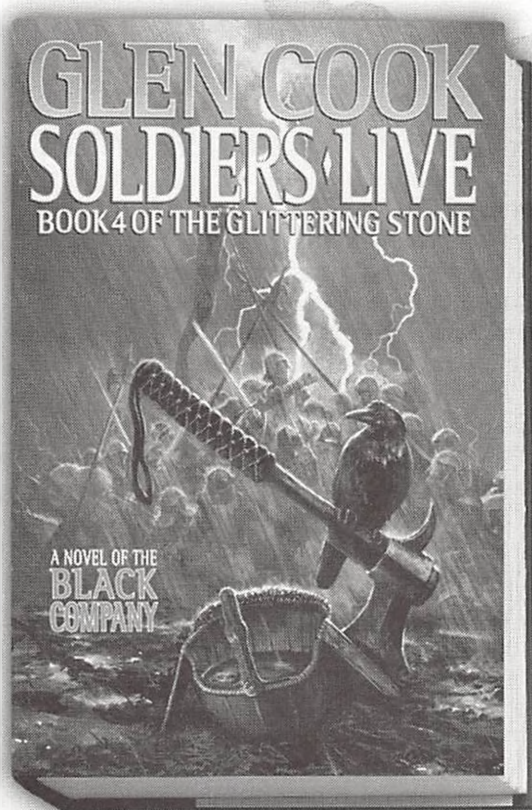
**Spielberg, Steven, dir. *Close Encounters of the Third Kind*.** With Richard Dreyfuss, Teri Garr, Melinda Dillon. Columbia Pictures, 1977.

Unexplained occurrences indicate aliens will land in





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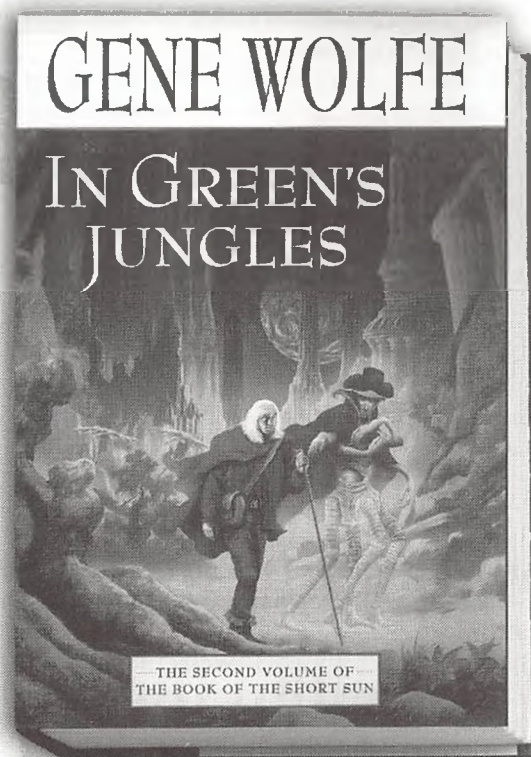
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the desert of the United States. Some people are unaccountably drawn to a mountain landing site by visions and a five-note melody. The aliens are friendly as opposed to most of the earlier SF films. The film contains some warm humor and an acting appearance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

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

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

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

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

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

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

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

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

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

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

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

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

—Dr. Bob Blackwood, Chicago, IL

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

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

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

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

—Stephen K. Metzger, Chicago, IL

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

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

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

—Janine Stinson, Big Pine Key, FL





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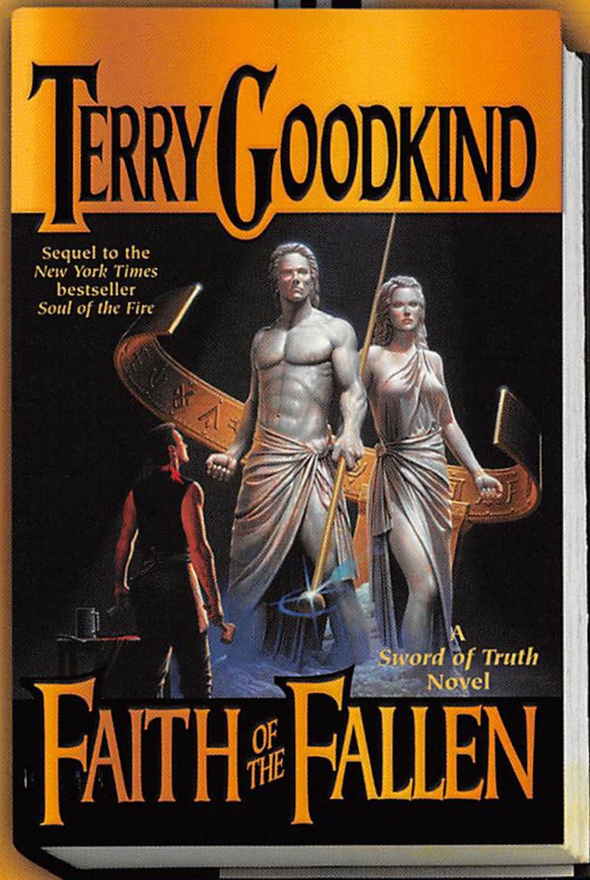
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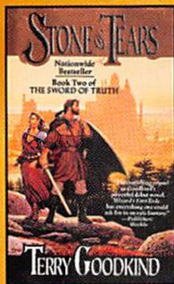


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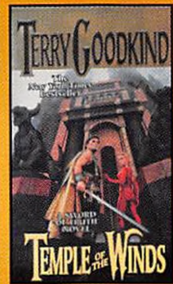
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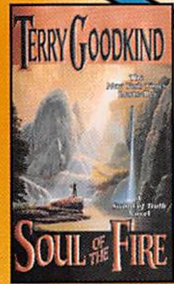
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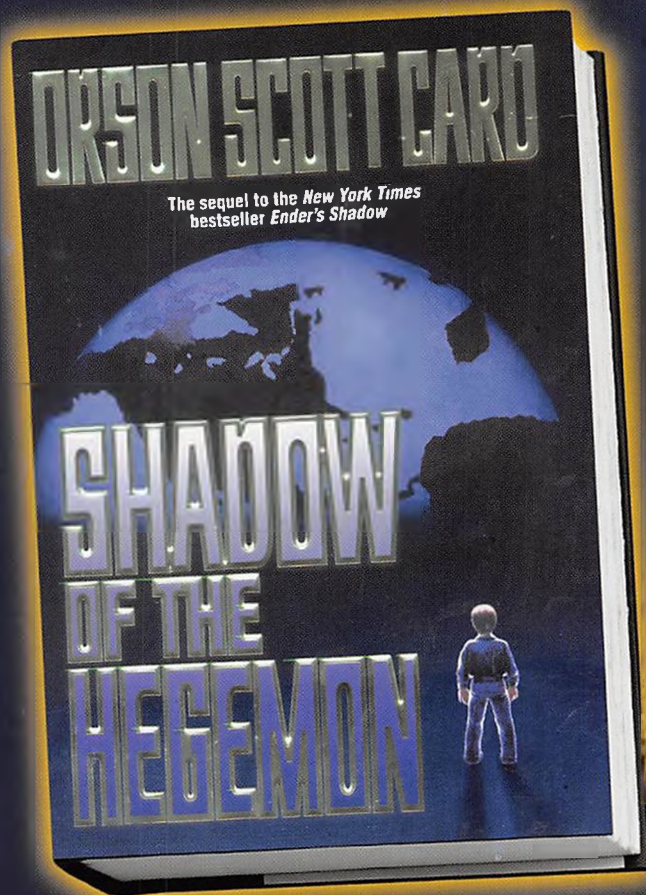


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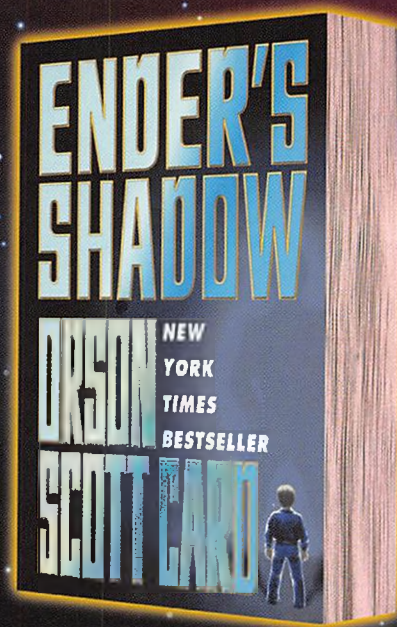
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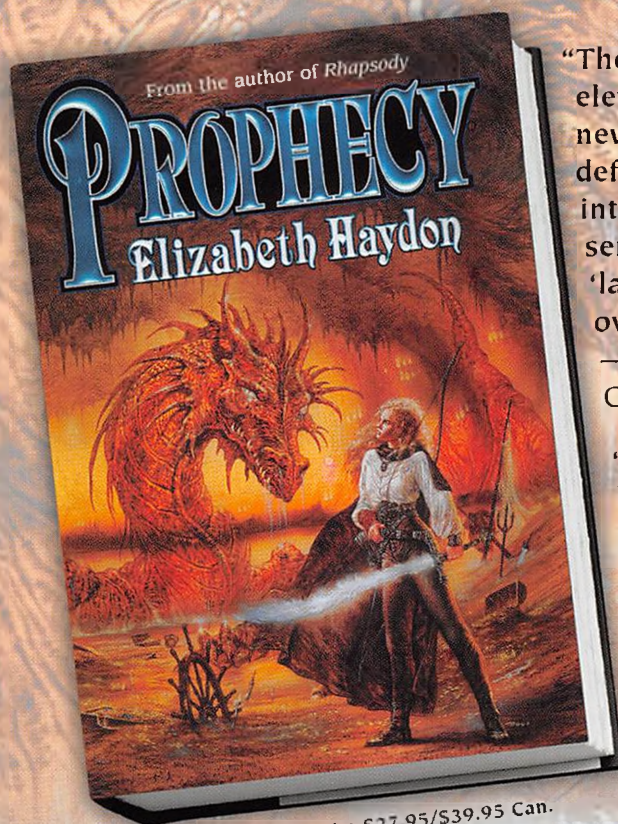


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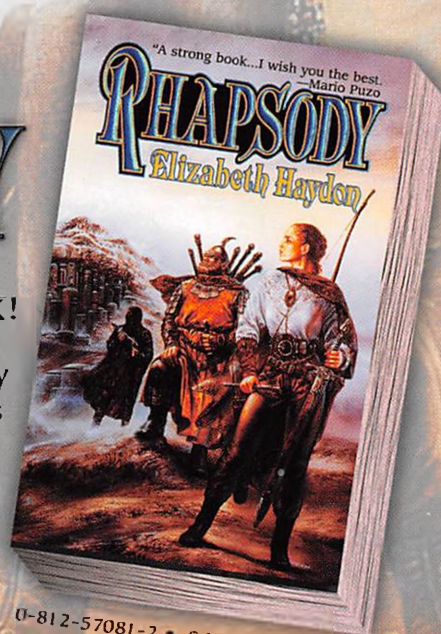
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*Cindy's World*  
private commission

*King of the Monsters*  
3D work cast in bronze resin

rendering, *Darkness Descending*

*Darkness Descending*  
Harry Turtledove cover, Tor Books

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

rendering, *Torosaurus*

*Sue*  
Chicon 2000 Cover A

*Dragonstorm*  
private work, executed for  
upcoming artbook project

*We Got Here First*  
Chicon 2000 Cover

*Retro Rocket #2*  
private commission

*Volcano on Io*  
private work

*Trigger*  
James H. Schmitz cover,  
Baen Books

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



*an appreciation*

# Bob Eggleton

*by Don Maitz*

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

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

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

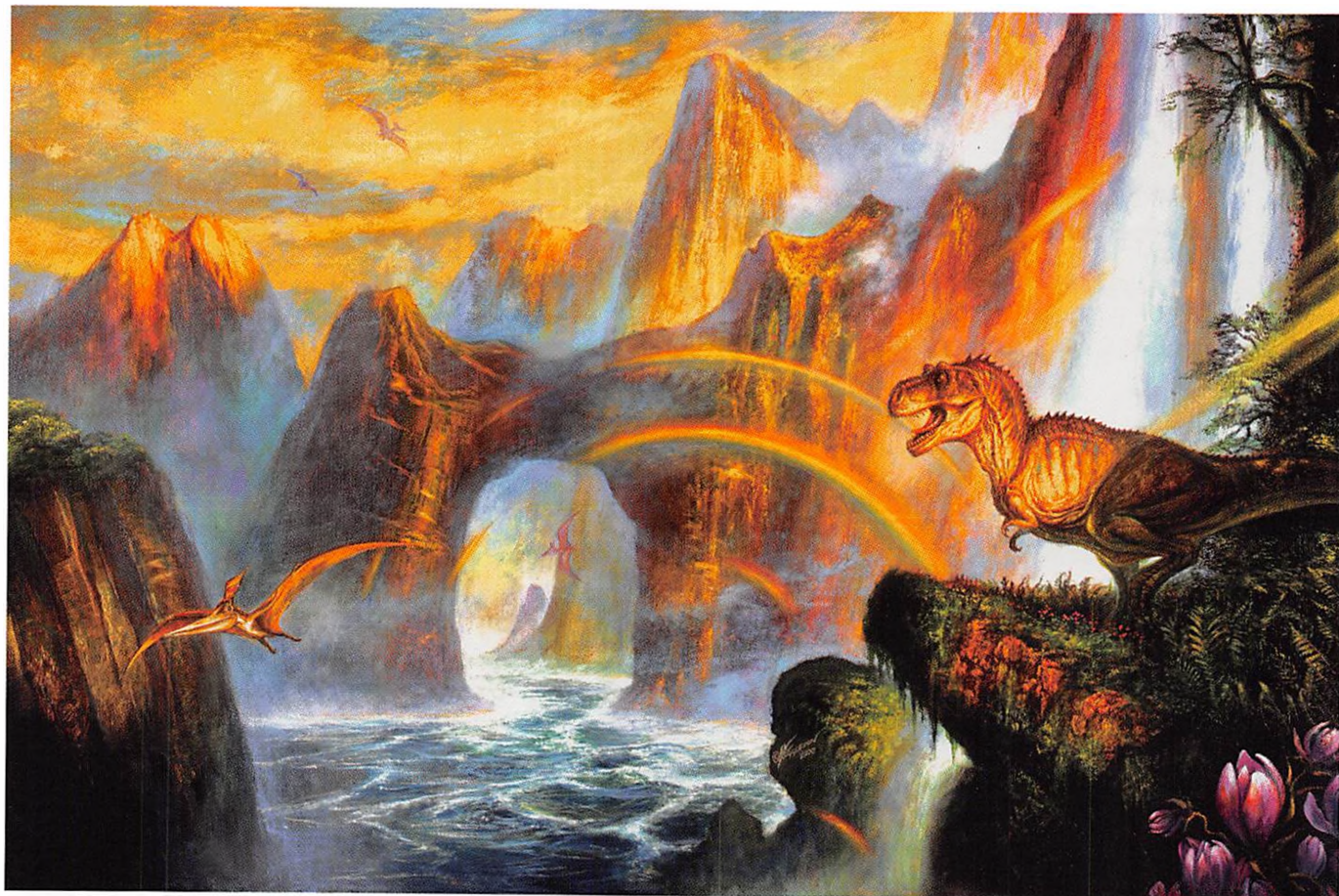
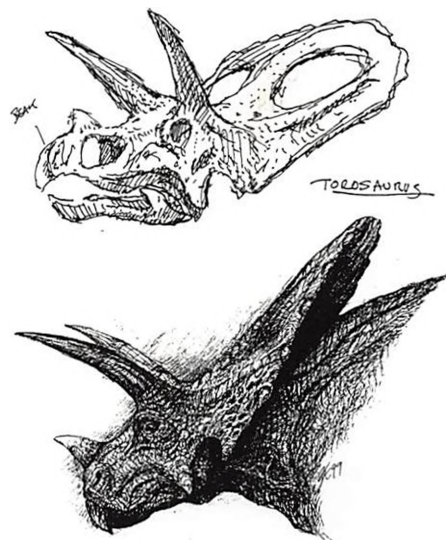






Bob does not just paint terrific space scenes, spacecraft, astronauts, dragons, monsters and imaginary landscapes, he paints energetic and expressive spacescapes, spaceships, astronauts, dragons, monsters and landscapes and, lest I forget, an energetic and expressive *Godzilla* as well. He instinctively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

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







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

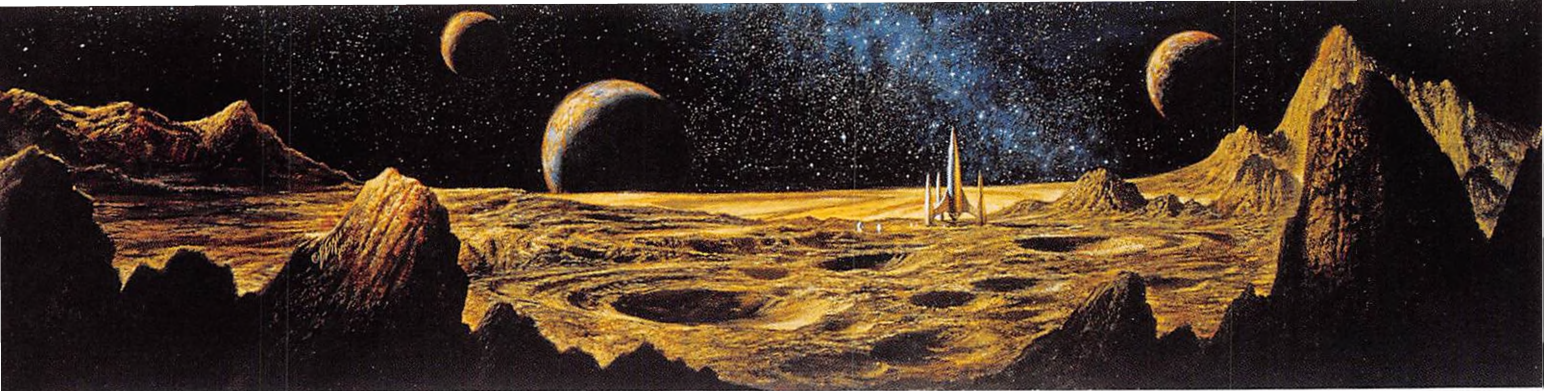


Bob Eggleton inside a lava tube, Maunaunau, Hawaii

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







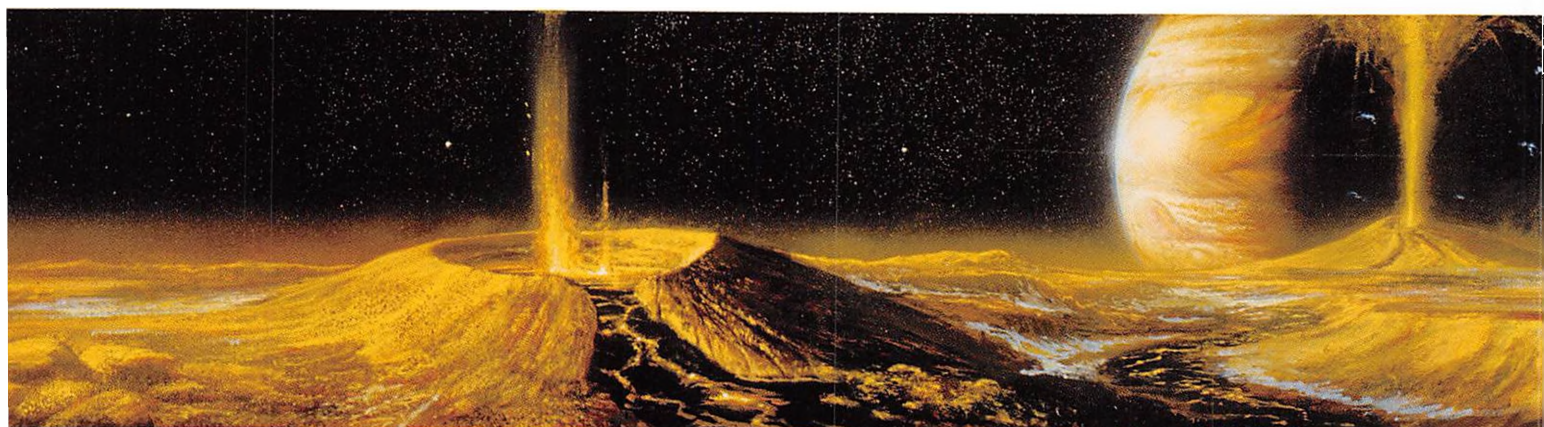
within the various *Godzilla* movie releases. I am actually surprised that Tokyo has not been burned to the ground by Mr. Eggleton so that his *Godzilla* paintings will carry more authenticity!

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



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

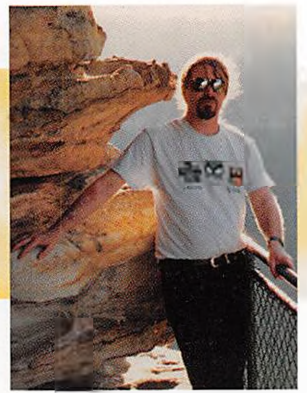
I believe that when creativity is called upon in honest effort it expresses the soul of the author—you can draw, you can paint, you can generate anything, but you cannot hide. Bob brings this theory enthusiastically to life, or in words more appropriate, *KHOOOOLL!...* Bob's hot!











*Bob Eggleton in Blue  
Mountains, NSW Australia*

#### **ABOUT THE ARTIST**

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



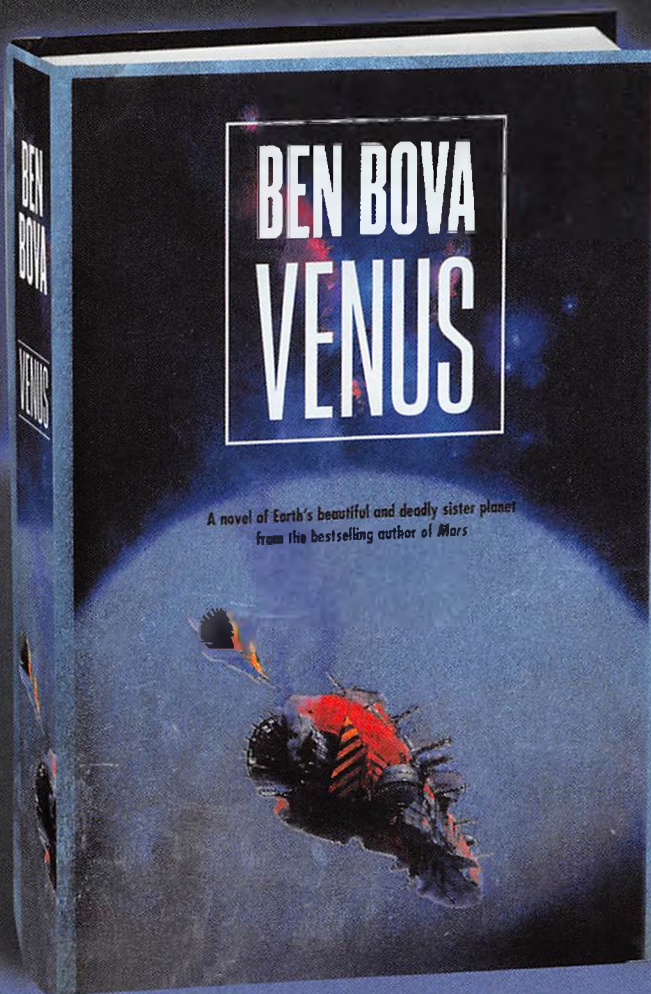
*Bob Eggleton has been nominated for the Best Professional Artist Hugo in every year but one since 1988. He received the Hugo Award in 1994, 1996, 1997, and 1998. He was also nominated twice in the now-defunct Best Original Artwork category (1992 and 1996) and has been the recipient of numerous Chesley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



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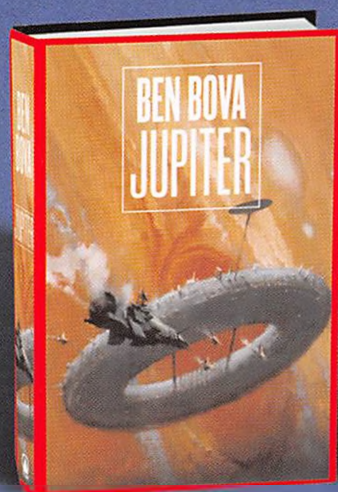
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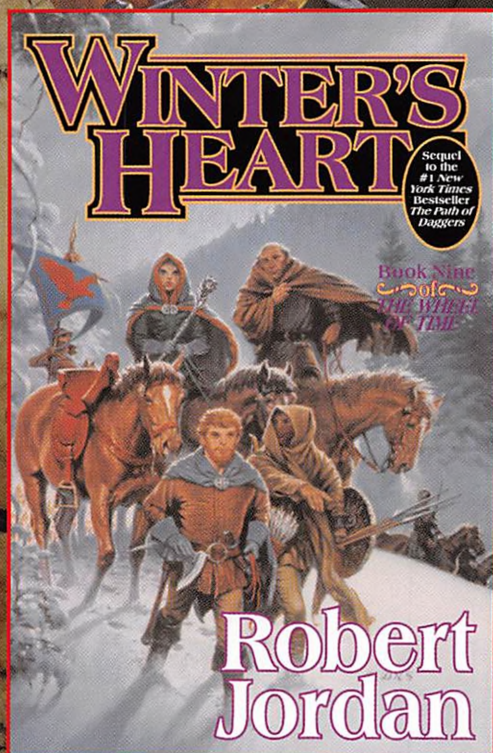




# ROBERT

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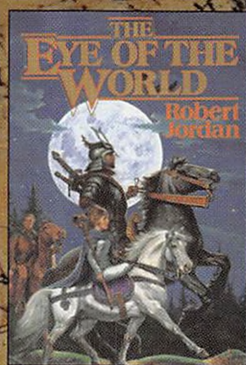
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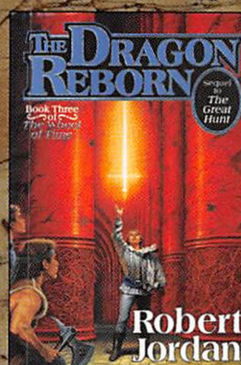
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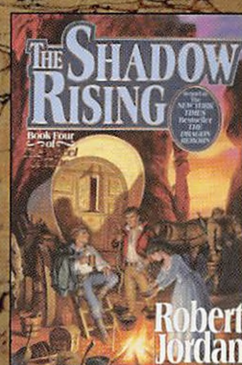
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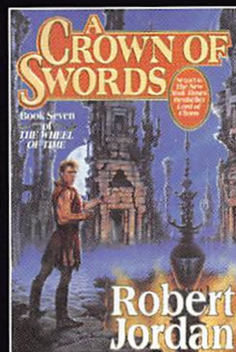


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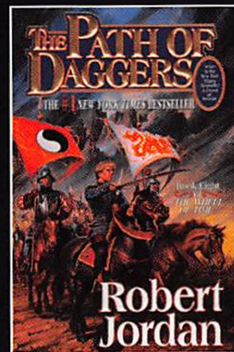
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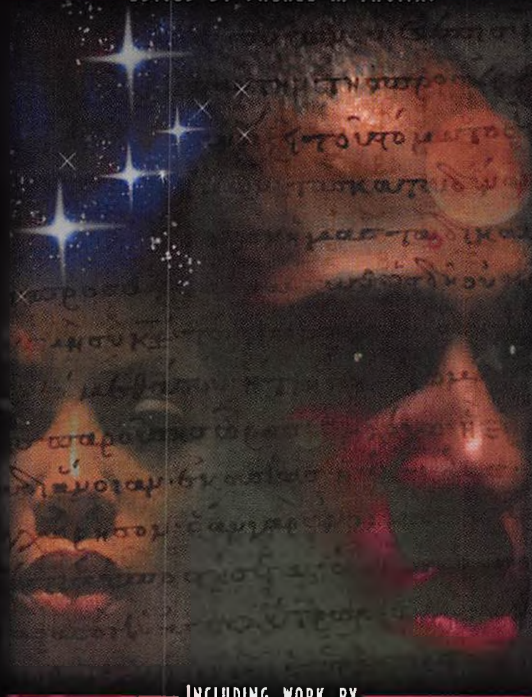
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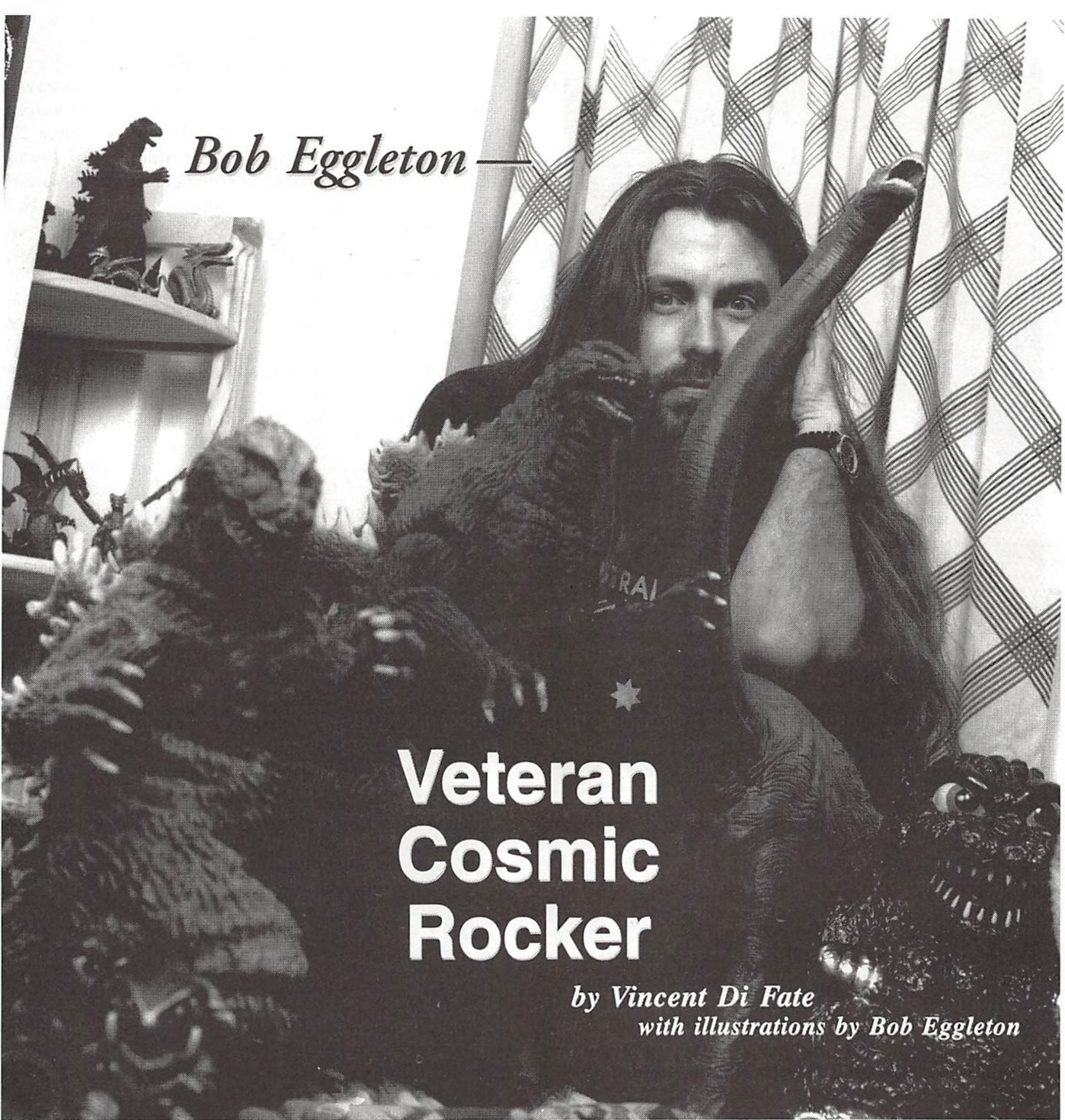
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*Bob Eggleton* —

## Veteran Cosmic Rocker

*by Vincent Di Fate  
with illustrations by Bob Eggleton*

*photo by Beth Gwinn*

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

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

And to demonstrate just how articulate a young man

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







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

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

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

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

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

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



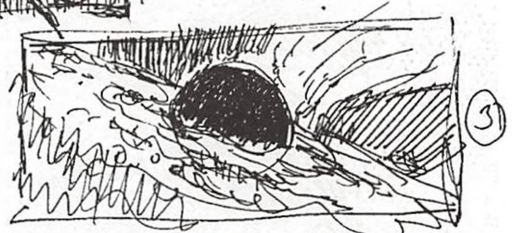
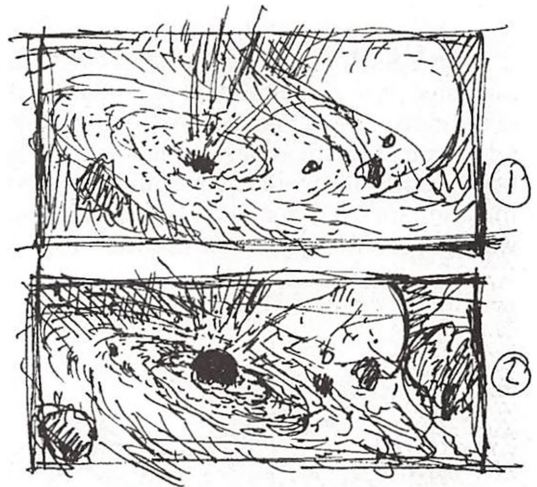
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ATTACK ALIEN "STALK" BARTING  
TO TAKE ART STALK UP



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

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



BLACK HOLE SEQUENCE

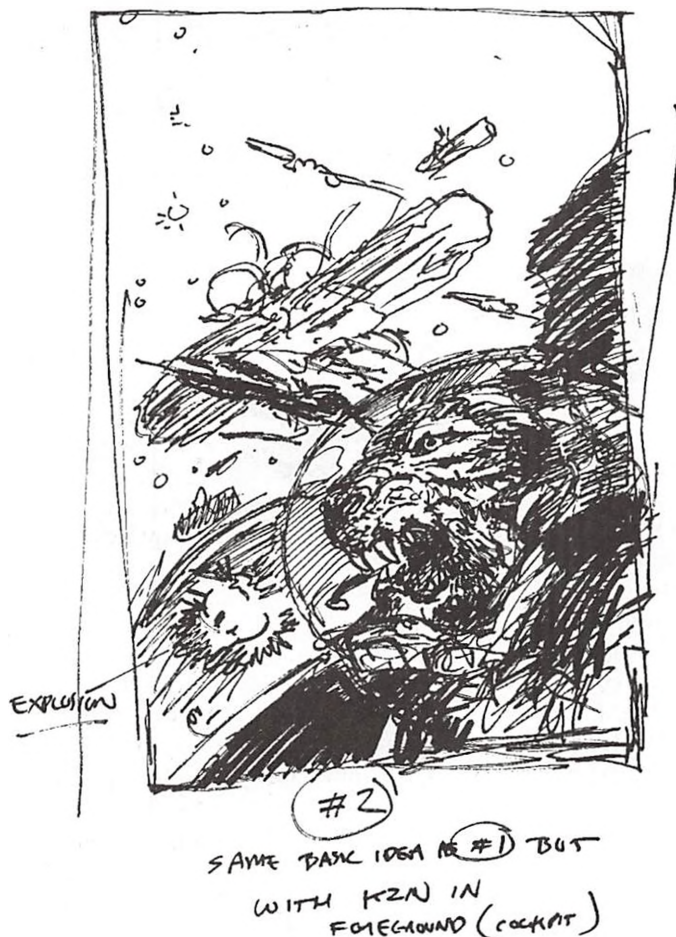
I was glad to be alive to see that on TV. They didn't know what they were doing, only the goal—and the goal (going to the Moon) defined the means. Now the *means* has to have six million redundant systems in case something goes wrong and everyone argues about that and it stays on the ground. And the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





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

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



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

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

due out from Paramount / Nickelodeon in late 2001.

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

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

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

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



DAVENOUS VEGETABLES



SEA SERPENT  
IN NORTH SEA OFF  
SCOTLAND



# Life, The Universe, and Godzilla

by Bob Eggleton



illustrations ©Bob Eggleton

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

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

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

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

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

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

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

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

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





film, was vanquished by being encased in an ice glacier somewhere off Hokkaido.

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

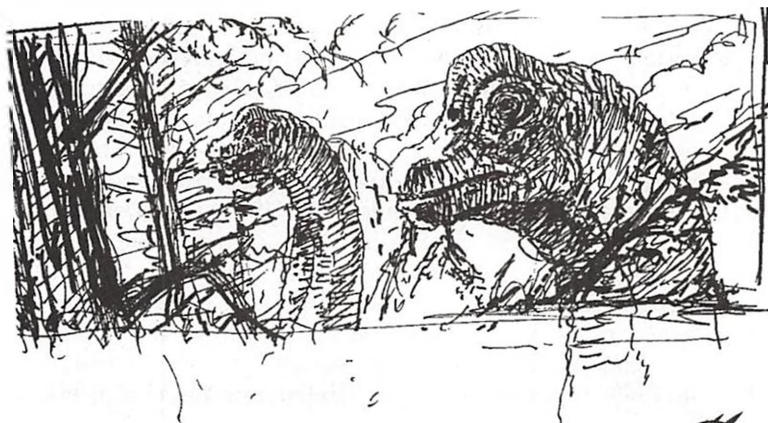
Universal looked to Pacific for the cost-effective method of "suitmation" employed by Toho studios, who had also proposed a film called *Godzilla vs. Prometheus*. Toho was very interested in the Kong property, which Universal now owned after buying RKO Radio Pictures — *King Kong vs. Godzilla* was born.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

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

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

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

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





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

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

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



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

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

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





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

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

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

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

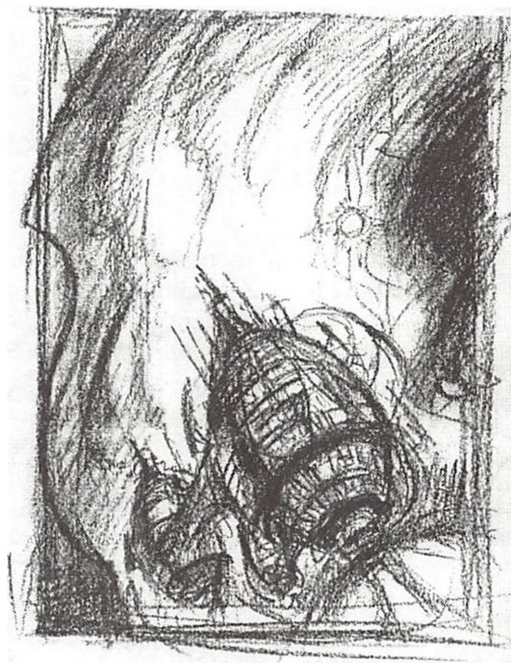
A note on dubbing: in the 1960's, and up until '72, Toho films in the US were dubbed by either Glenn Glenn or Titra Sound, who did a superior job using Japanese-Americans to match the lip syntax. The 'International versions' were done in Hong Kong, with many Australian voiceovers that constantly referred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

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

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

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

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





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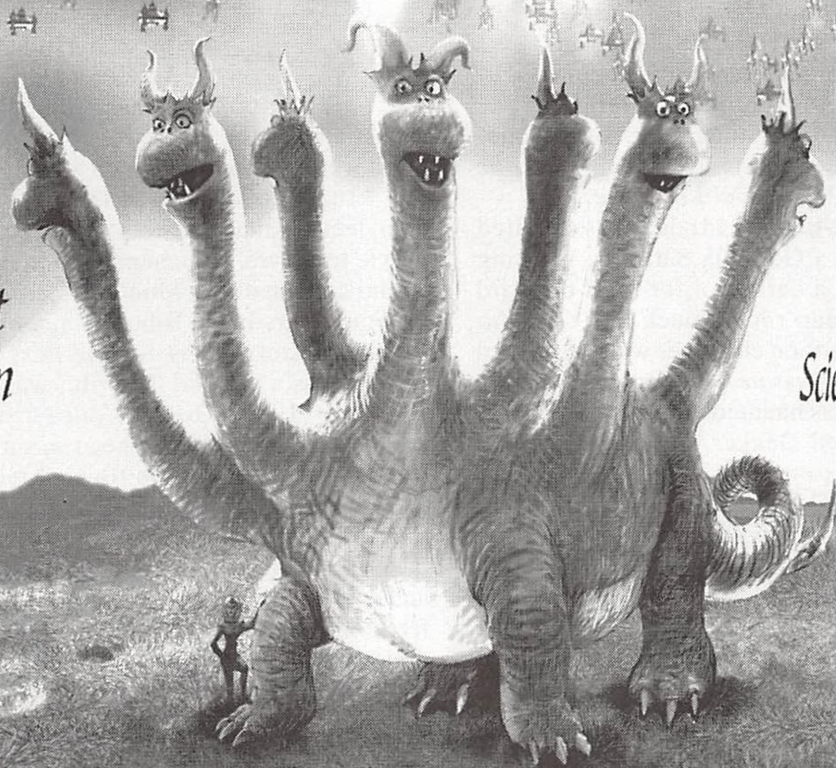
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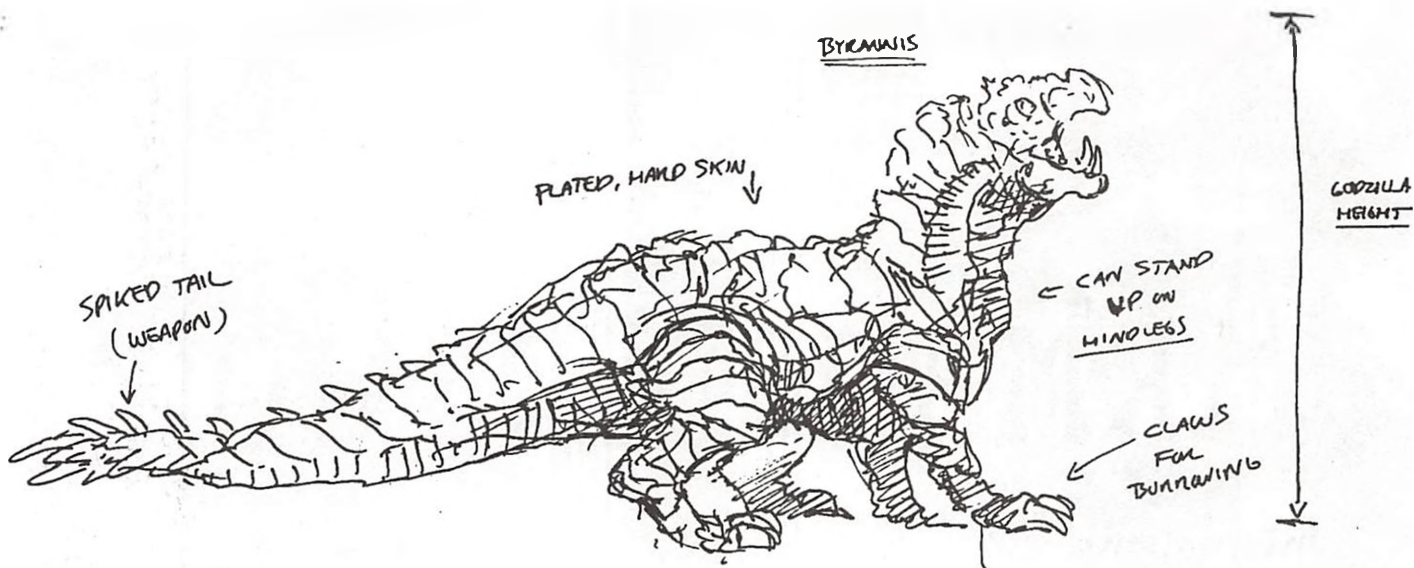
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several titles, the first being *The Terror of Godzilla*, which had most of the violence abruptly chopped out, a move which added jarring music changes and huge continuity gaps. UPA films then reacquired the film, restored the chopped parts, and, surprisingly,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

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

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

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



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

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

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

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

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

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





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

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

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

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

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

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

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



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

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





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

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

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

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

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



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

Thank you Godzilla.







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**Patrick and Teresa**

**Nielsen Hayden**

Fan Guests of Honor:

**Sally Kobee and**

**Larry Smith**

Toastmaster:

**Phyllis Eisenstein**

Special Guests:

**Barry B. Longyear**

**Christian Ready**

**Laurell Hamilton**

The Worldcon is not enough! Some fans ask "Why would you be crazy enough to hold a major regional science-fiction convention only two months after the Worldcon came to your town?" And we answer, "Why not? You only live twice." In fact, every time that there's a Worldcon in Chicago, some Dr. No says "Never again!", but we say, "Never say never again". So if you're a trufan, come on down for a con that's for your eyes only and that'll surprise the living daylights out of you. We've got a license to fan and we're not afraid to use it to bring you a WindyCon from Chicago with love.

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# Radio Skates, Tele-Theatres, and Rocket Jockeys

by Bill Higgins

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

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

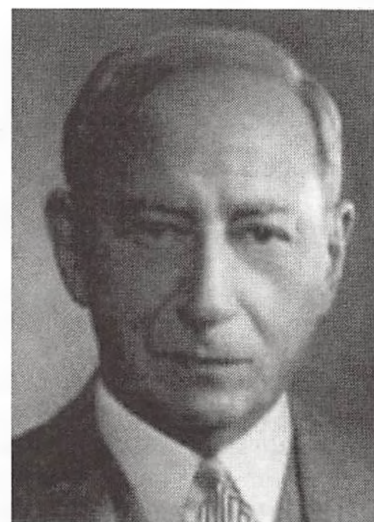


Lester del Rey  
1915-1993

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

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

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

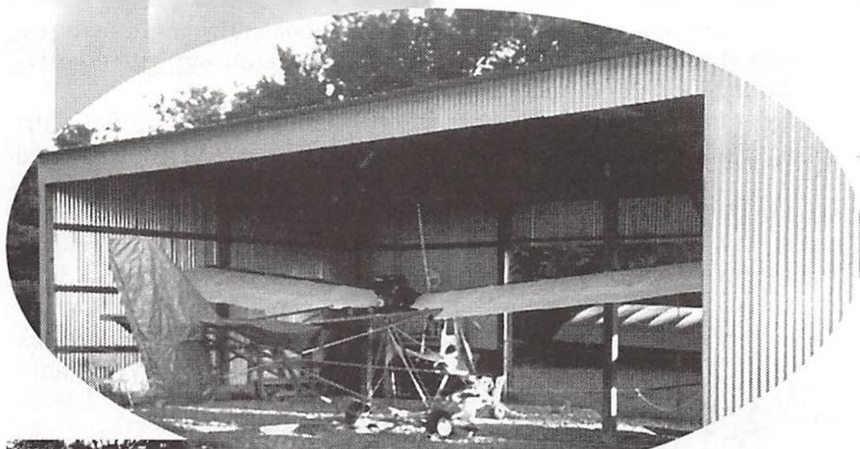


Hugo Gernsback 1884-1967

## Flying Cars?

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

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





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

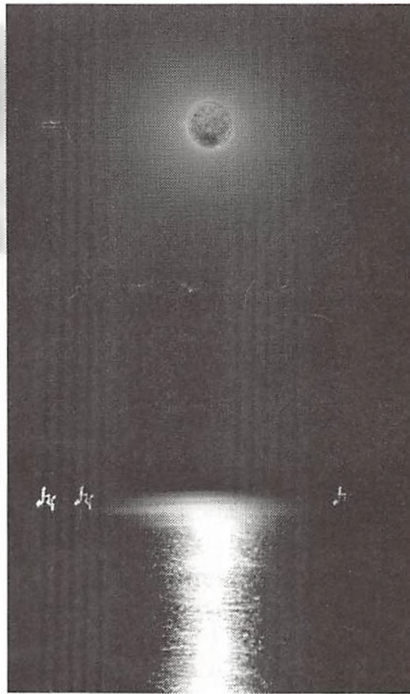
Hugo's most famous hit: The eponymous Ralph uses reflected radio waves to learn the distance and location of the bad guy's spaceship, anticipating the invention that warned British interceptors of Luftwaffe bomber attacks 28 years after the story's publication. The book also describes restaurants which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

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

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

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

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



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

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

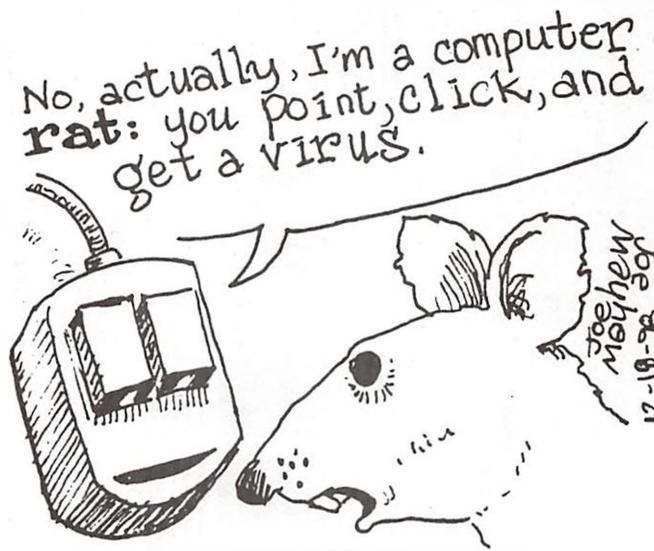
Ignoring these inconvenient facts, SF writers continue blithely to fill their fictional skies with aircars. A tiny group of engineers and pilots meets every year in Oshkosh to discuss their designs for future flying cars, so there may yet be hope.

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

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

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

Stay tuned.





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# Da famous & da infamous... Chicago Trading Cards

## CHICON IN 2000 TRADING CARDS

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

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

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

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

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

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

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

CHICON 2000



Progress Report #0



Gordon R. Dickson

### Gordon R. Dickson

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

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

Issued at ConAdian  
Sept 1, 1994

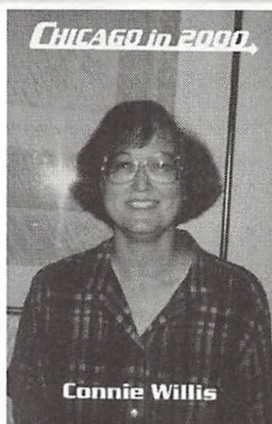
1st SF Publication: "The Tryouts," *Isaac Asimov's Science Fiction Magazine*, 1978  
1st Novel: *Elephant Song*, Berkeley 1982

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

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



Barry B. Longyear



Connie Willis

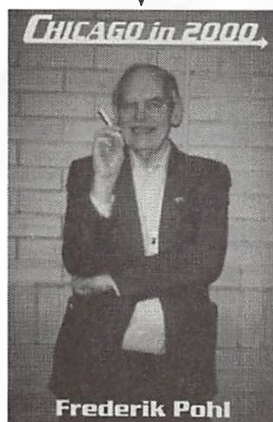
1st SF Publication: "The Secret of Santa Titicaca," *Worlds of Fantasy*, Winter 1970-71  
1st Novel: *Water Witch* with Cynthia Felice, Berkeley 1982  
1st Solo: *Lincoln's Dreams*, Bantam 1987

"Time is the fire  
in which we burn."  
from poet Delmore Schwartz  
Photo by Ross Pavlac

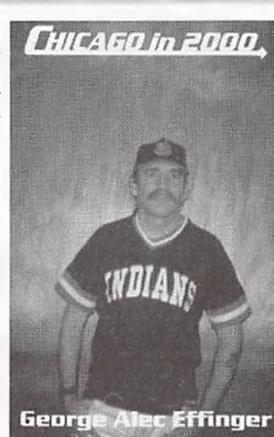
Issued at  
Capricorn 15 and Boskone 32  
Feb 17, 1995

1st Publication: "It's a Young World" as James MacCreigh, *Astonishing Stories*, 1941  
1st Novel: *The Space Merchants* with C.M. Kornbluth, *Galaxy* serial 1952  
SFWA President 1974-76  
World SF President 1980-82  
"Life is just one learning experience after another and what you get when you graduate is you die." (from *Gateway*)

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



Frederik Pohl



George Alec Effinger

### George Alec Effinger

Bats: Left Throws: Left  
Types: Both  
1st SF Publication: "The Eight-Thirty to Nine Slot," *Fantastic* Sept 1971  
1st Novel: *What Entropy Means to Me*, Doubleday 1972

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

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







Barbara Hambly

1st SF Publication: "Barter,"  
*Twilight Zone Magazine*,  
1985

1st Novel: *Shards of Honor*,  
Baen 1986

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

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

Lois McMaster Bujold

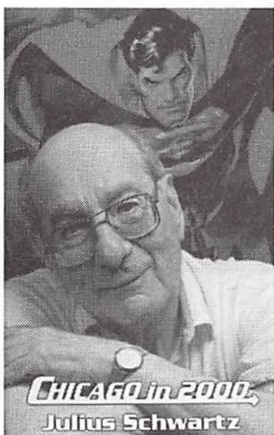


Lois McMaster Bujold

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

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

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



Julius Schwartz

©Beth Gwinn

1st Cover: *Blue Champagne* by  
John Varley, Ace/Berkeley 1986

"If you're using paint thinner,  
keep the door open!"

Photo by Bill Roper  
Issued at DuckKon  
Oak Brook, IL June 6, 1997

Todd Cameron Hamilton



Todd Cameron Hamilton



Poul Anderson

1st Publication: "Tomorrow's Children" with F.N. Waldrop,  
*Asounding*, March 1947

1st Novel: *Vault of Ages*, Winston 1952

"Long live freedom and damn the ideologies"—*Robinson Jeffers*  
Issued at WindyCon XXII Nov 10, 1995

◀ Poul  
Anderson  
SFWA  
President  
1972-1973



Mercedes Lackey  
Larry Dixon

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

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



Ross Pavlac

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

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

Issued at Chicon 2001  
Aug 31, 2000



Vernor Vinge

1st SF Publication: "Peace  
With Honor," *Analog*,  
May 1971

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

Issued at ConClave XX  
Sept 29, 1995

Jerry Pournelle

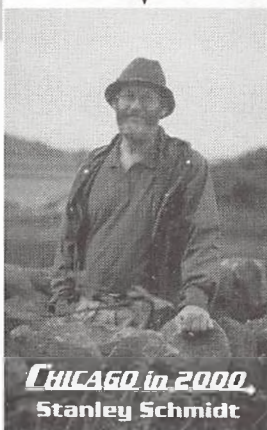


Jerry Pournelle

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

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

Stanley Schmidt



Stanley Schmidt

◀ Vernor Vinge

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

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

Issued at Windycon XXIII  
Nov 8, 1996



Ben Bova

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

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

Issued at Armadillocon 17  
Oct 6, 1995



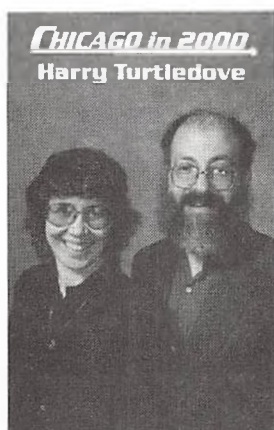
Larry Niven

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

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



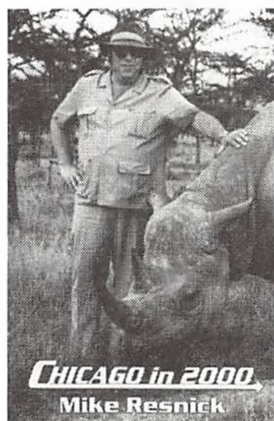




**Harry Turtledove and Laura Frankos Turtledove**  
 1st Novel: *Wereblood Belmont*, Tower Books 1979  
 SFWA Treasurer 1985-1986

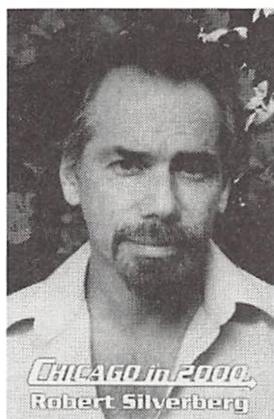
"Doing the research isn't the hard part. Putting it in so it doesn't stick out is."

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



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

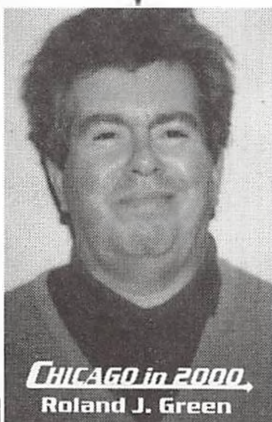
"We have met the enemy and he is us." (P. Possum)  
 Issued at Confusion, Chattanooga, and Tropicon  
 Jan 12, 1996



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

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

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



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

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

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



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

Once Fathered Chicken  
 Occasionally known to SMOF

"Question the dominant paradigm."

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



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

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

Issued at LoneStarCon 2  
 Aug 28, 1997

# ◀ **Robert Silverberg**

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

"Can I skip the pithy quote?"

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

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

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

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

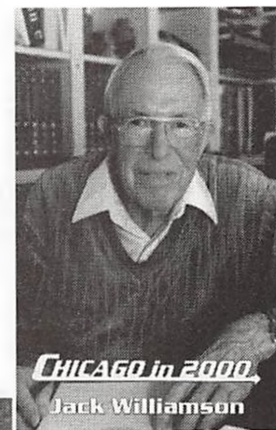
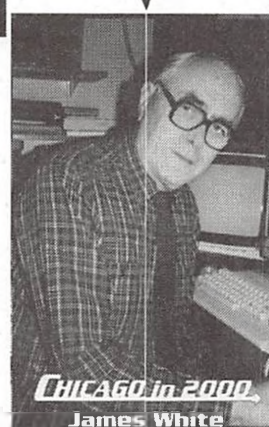
Photo by Christine Valada  
 Issued at ConSanguinity 2  
 Nov 3, 1995  
**David Gerrold**



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

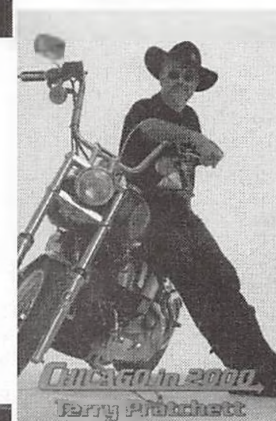
"Very often the real world is a nasty, cruel, and unjust place. It's more fun to make up a proper world for oneself."

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



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

Issued at Philcon  
 Nov 17, 1995



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

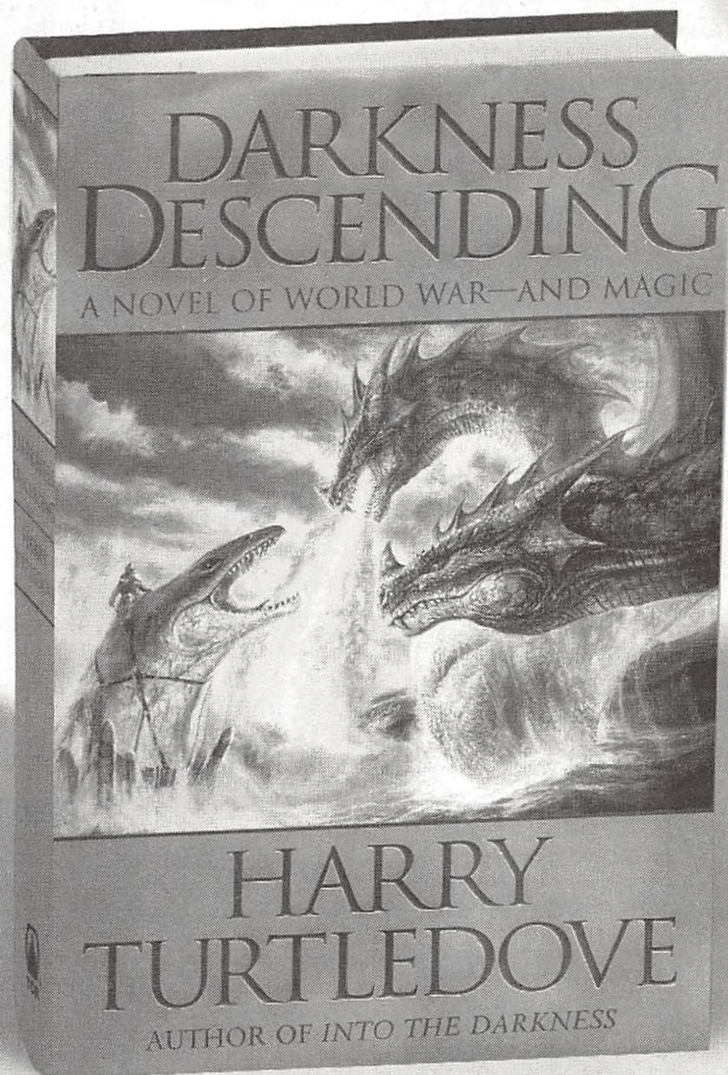
"Fantasy is an exercise bicycle for the mind. It might not take you anywhere, but it tones up the muscles that can. Of course, I could be wrong."

Issued at Ad Astra  
 June 13, 1997



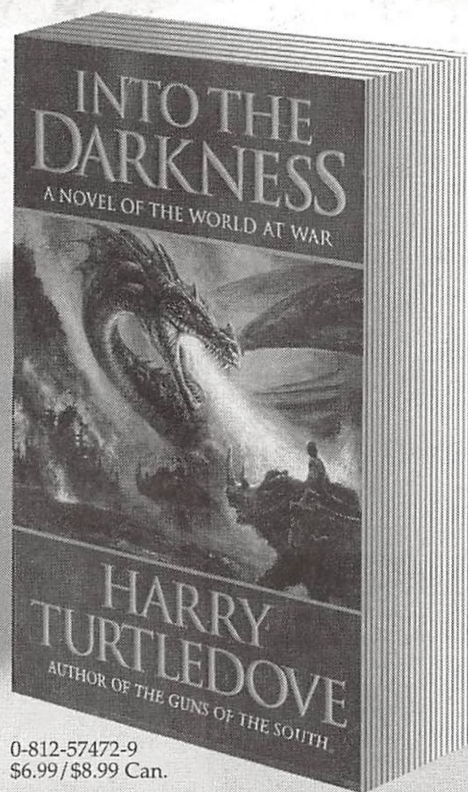


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—Booklist, starred review on *Into the Darkness*

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—Science Fiction Chronicle on *Into the Darkness*

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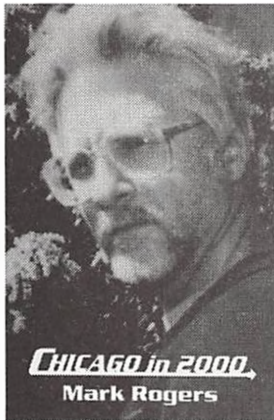
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**1st Publication:** "The Dead Man." *Sir* Oct 1965

**1st Novel:** *Operation Ares*, Berkley 1970

"Most people have good instincts and bad opinions."

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

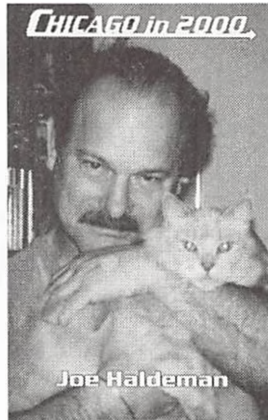
**Mark Rogers**

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

**1st Novel:** *Zorachus*, Ace 1986

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

Issued at Marcon  
May 9, 1997



**Joe Haldeman**

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

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

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

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

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

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

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

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



**Toni "T.K.F." Weisskopf**

**1st Editorial Job:** Baen Books

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

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

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

Issued at Minicon 32  
March 28, 1997



**Jody Lynn Nye**

**1st SF Publication:**

*Dragonharper*, Tor 1987

**1st Short Story:** "Bolthole," Ace SF 1988

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

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

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

Issued at Capricorn  
Feb 21, 1997

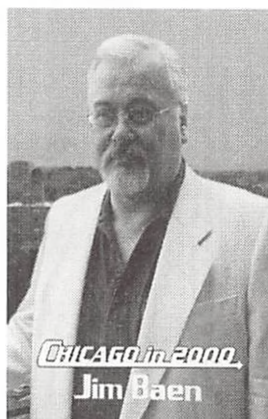


**1st Publication:** "Proof," *Astounding* June 1942

**1st Novel:** *Needle*, Doubleday 1950

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

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



**Jim Baen**

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

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

Founder Baen Books

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

Issued at Chicon 2001  
Sept 1, 2000

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

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

"Someday, I hope, some or all of these will find a publisher."  
[www.sfsite.com/~silverag/bibliography.html](http://www.sfsite.com/~silverag/bibliography.html)

Issued at Chicon 2001  
Sept 1, 2000  
**Steven H Silver**



**Phyllis Eisenstein**

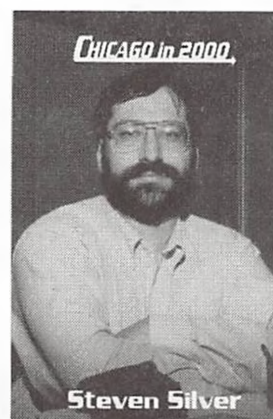
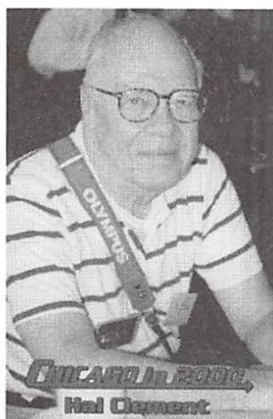
**1st Publication:** "The Trouble with the Past" with Alex Eisenstein, *New Dimensions 1* edited by Robert Silverberg, Doubleday 1971

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

**1st Novel:** *Born to Exile*, Arkham House 1978

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

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





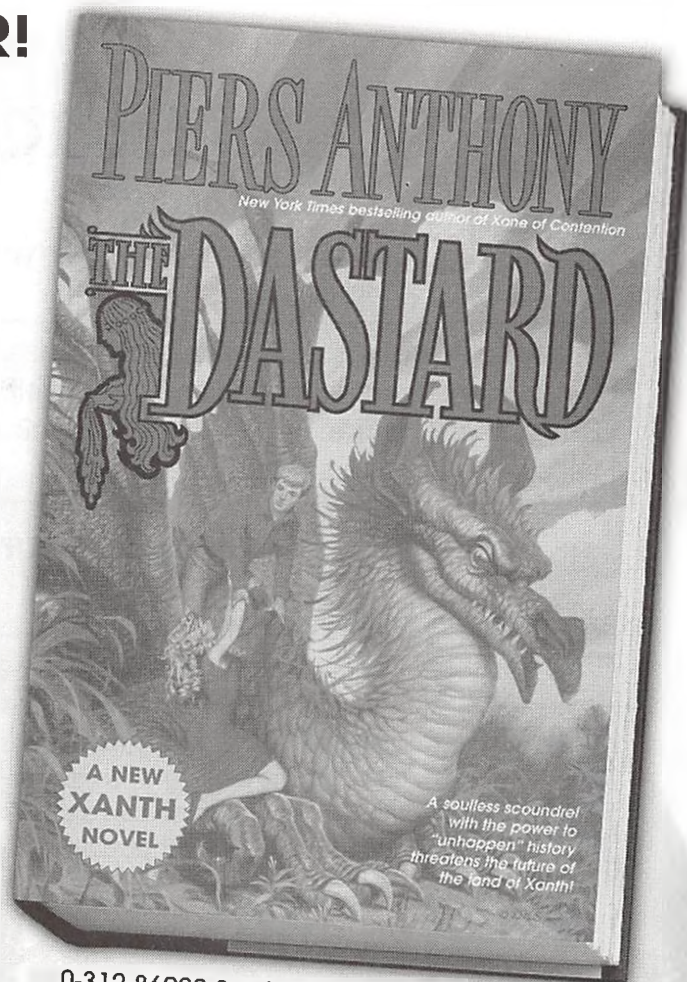
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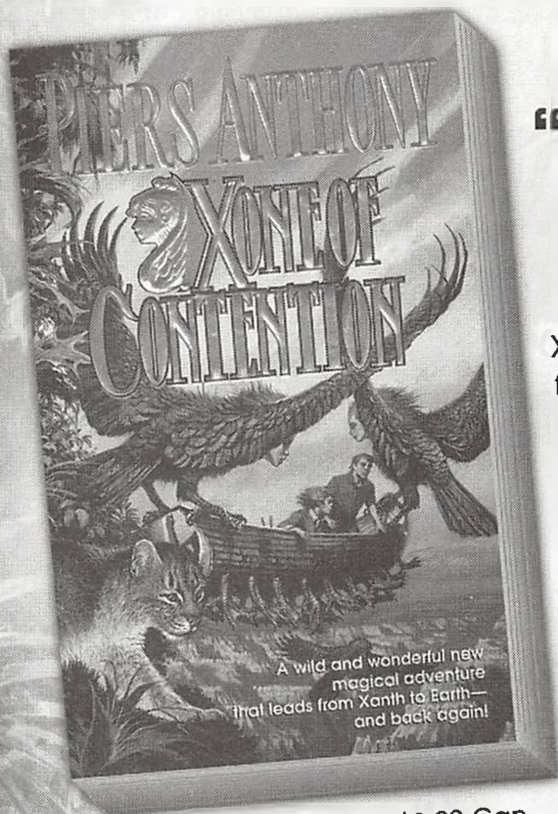
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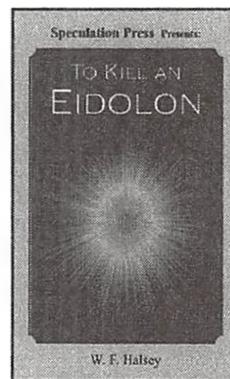
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*"a fast-paced, exciting SF thriller,"*

Midwest Book Review

*"Compelling reading," Jody Nye*



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*"an intriguing medical thriller,"*

Midwest Book Review

*"fascinating, unsettling," SFSite*



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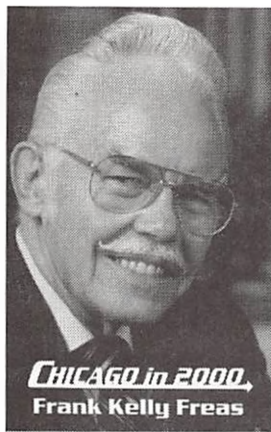
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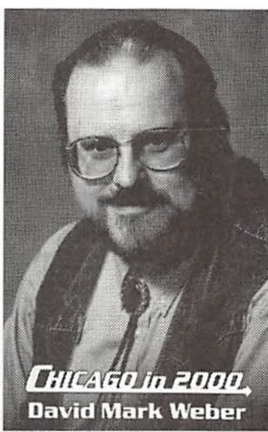




**CHICAGO in 2000**  
Frank Kelly Freas



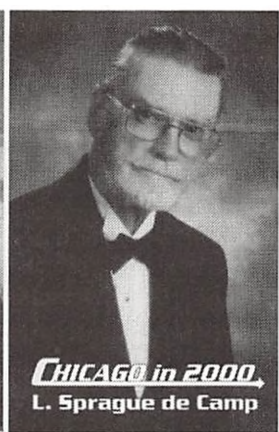
**CHICAGO in 2000**  
Ginger Buchanan



**CHICAGO in 2000**  
David Mark Weber



**CHICAGO in 2000**  
David Brin



**CHICAGO in 2000**  
L. Sprague de Camp

#### L. Sprague de Camp

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

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

Issued at Consanguinity  
Sept 20, 1996

#### Ginger Buchanan

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

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

Issued at PicnicCon  
June 22, 1997

#### David Mark Weber

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

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

Issued at MidwestCon  
June 27, 1997

#### David Brin

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

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

Issued at Armadillocon  
Oct 11, 1996

#### L. Sprague de Camp

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

"I've been lucky."

Issued at Capricorn  
Feb 8, 1996



#### Eliot Nessie and the unSMOFables

1st Publication: *Progress Report O*, Aug 31, 1997

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

Issued at LoneStarCon 2 Sept 1, 1997

## Trading Card Directory

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

#### ORIGINALS IN RELEASE ORDER

- #0 Chicon 2000 Guests of Honor: Ann Passovoy, Bob Passovoy, Ben Bova, Bob Eggleton, and Toastmaster Harry Turtledove p. 130
- #1 Gordon R. Dickson p. 130
- #2 Barry B. Longyear p. 130
- #3 Connie Willis p. 130
- #4 Frederik Pohl p. 130
- #5 George Alec Effinger p. 130
- #6 Barbara Hambly p. 131
- #7 Lois McMaster Bujold p. 131
- #8 Mercedes Lackey p. 131
- #9 Jerry Pournelle p. 131
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- #15 L. Sprague de Camp p. 137

- #16 Anne McCaffrey p. 132
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- #42 Jim Baen p. 134
- #43 Steven H Silver p. 134
- #44 Eliot Nessie and the UnSMOFables p. 137





# Chicago In Science Fiction

compiled by Steven H Silver

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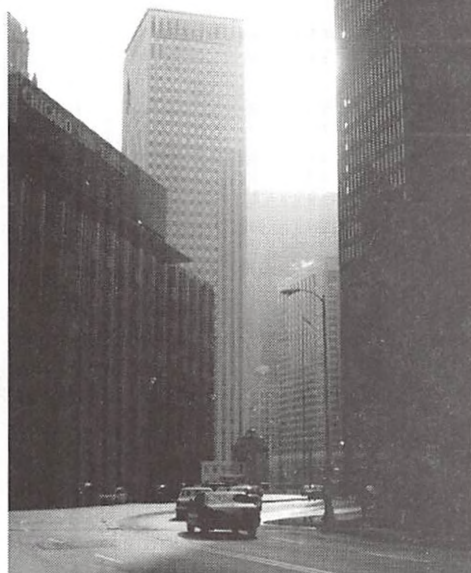
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continued on page 140







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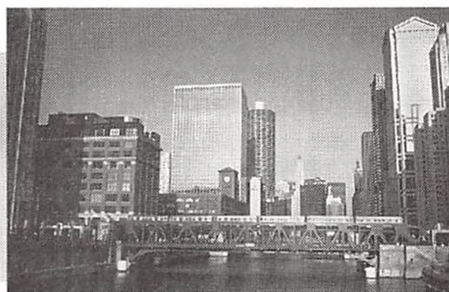
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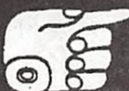
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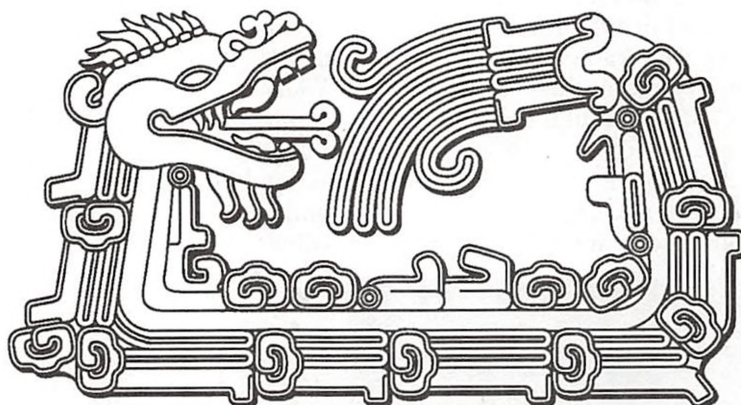


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# A fannish menagé...

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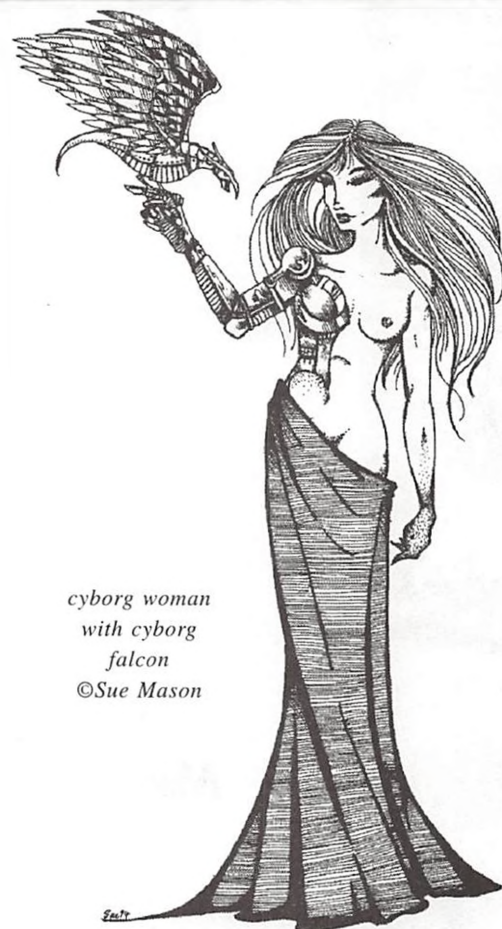
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*Sue Mason courtesy of Alison Scott*



*cyborg woman  
with cyborg  
falcon  
©Sue Mason*

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

### 2000 TAFF WINNER *Sue Mason*

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

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



*Merman* ©Sue Mason



*dragon with  
small rocks  
©Sue Mason*





## DUFF Down Under Fan Fund North America < > Australia

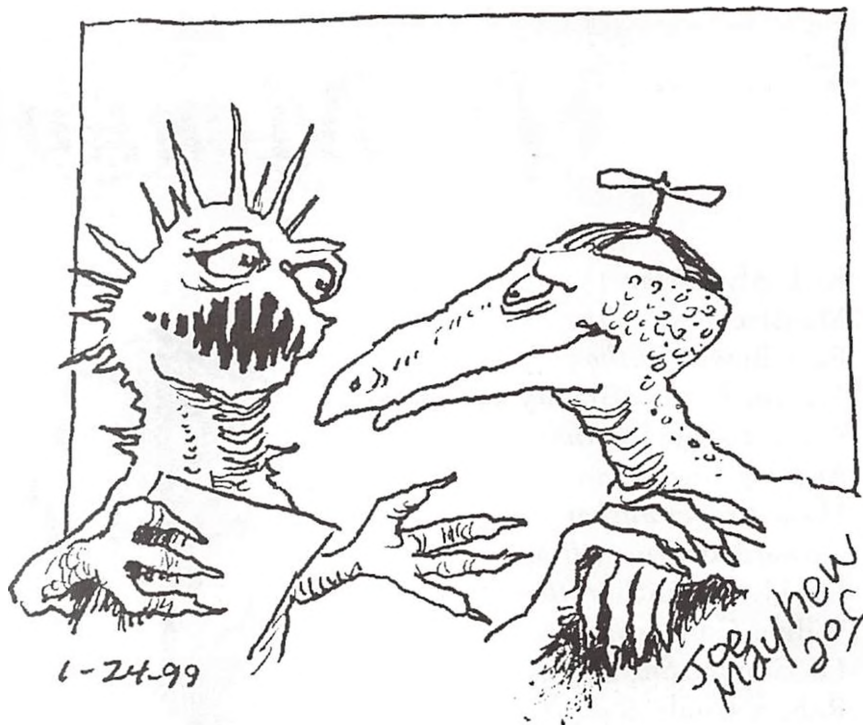
DUFF helps send a North American science fiction fan to attend either the Australian Worldcon or National Convention and, in alternate years, helps send a fan from Australia/New Zealand to attend a Worldcon or NASFIC in North America. Founded on a model of TAFF in 1972, the first winner was Lesleigh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

### 2000 DUFF WINNER Cathy Cupitt

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

I love attending conven-

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



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

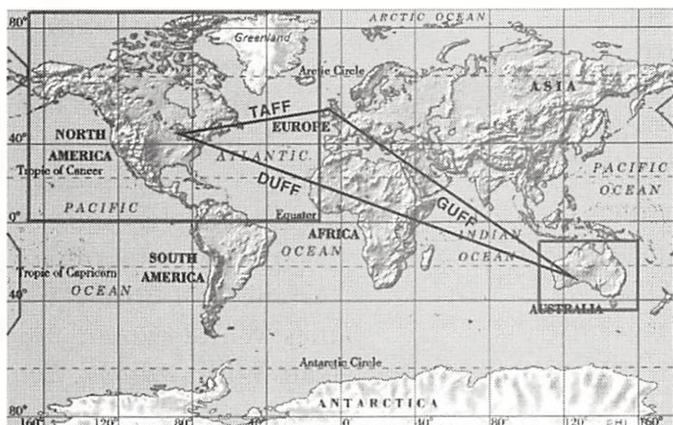
about cloning as my thesis! Send me to Chicon and in return I will write an exceedingly racy, fan-bares-all trip report for your delectation.

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

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

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

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





# In Memoriam

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



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

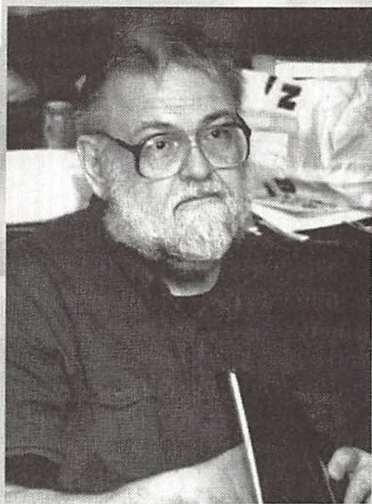
George Eliot



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







Mike Nelson photo

*beatae memoriae*

# Joe Mayhew

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

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

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

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

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

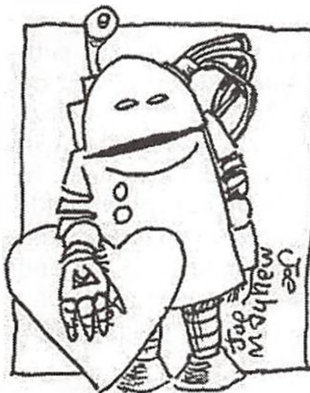


Joe was a sculptor and a cartoonist, and he was nominated six times for the Best Fan Artist Hugo, winning in 1998. The first nomination was a high point for him and he often wore that little rocket with "1990" on it, and was wearing it the night he checked himself into

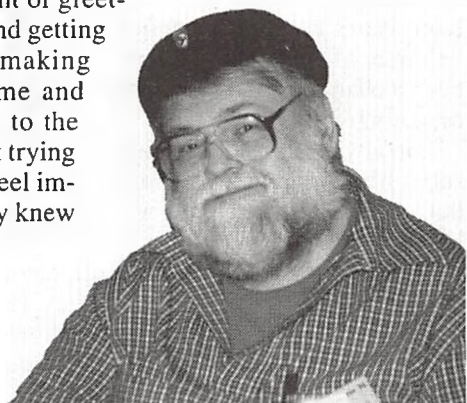
the hospital. He was also an artist and a craftsman. His work in color and his chess sets are fantastic, in all senses of the word. His "Cities Without a Hill" were elegant little miniature cities that on top of a nonexistent hill; they were supported by the twisting paths leading up to them. He also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

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

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



all drawings by Joe, courtesy of the WSFA Journal



Mike Nelson photo







*Evan Phillips photo*

## JOSEPH THOMAS MAYHEW (aka Joe, aka Balderdash)

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

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

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

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

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

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

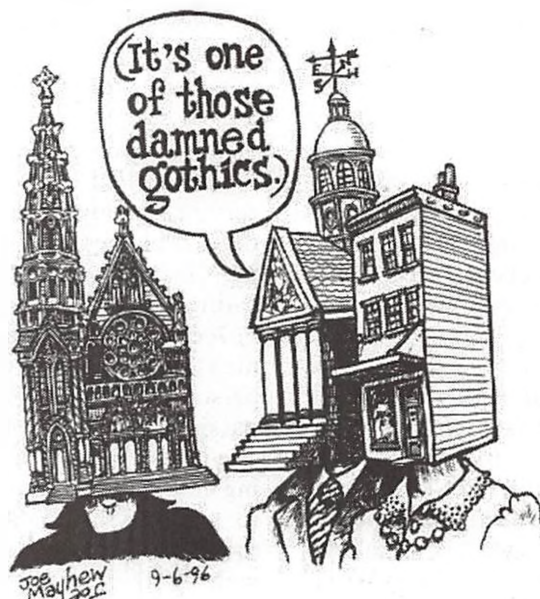
I was fortunate enough to visit Joe when he was first in the hospital and found that he was delighted to see me, as he was everyone who came. All arguments had long been forgiven and forgotten. A friend of his for over 40 years told me that this was Joe; they'd argued often and quit speaking to each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

There are many things to learn from Joe's life: whenever possible, mend a breach. It is better to care too much and to be thought a boor than to care too little. Look at things from different perspectives, find the creative, the unusual. Welcome others and forge connections,

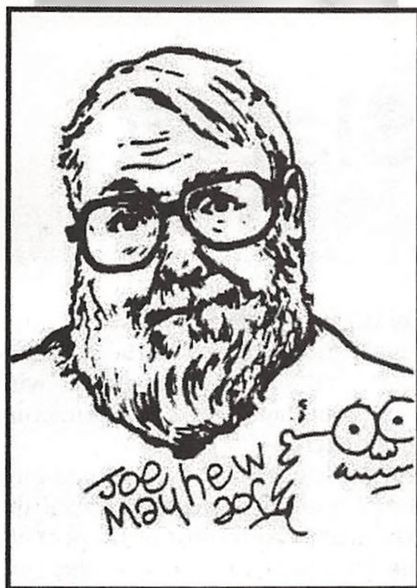
not just with them but between them. Assume responsibility not just for yourself, but for the happiness and well-being of others.

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

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







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

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

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

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

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

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

Laugh with God, Joe. And thank you.

*Elsbeth Kovar*

### **& Others remember their friend Joe Mayhew...**

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

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

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

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

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

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

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

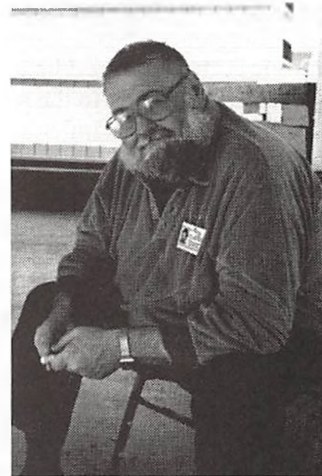
**Steve Miller:** "I expect he'll always be just around the corner in the art show for me, just pausing to carve for a moment, or maybe telling someone a joke in the back corner, just doodling somewhere else..."

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

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

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

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



*Mike Nelson photo*





# Farewelling John Sladek

by David Langford

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

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

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

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

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

Serious books, or tongue-in-cheek?

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

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

crimes is acclaimed as US Vice-President.

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

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

Here he cheerfully revolutionizes geometry:

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

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

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

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

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

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

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





*ab aeterno —*

# Ross Pavlac



Ross Pavlac 1951-1997

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

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

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

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

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

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

It is up to us to keep it for him.

*Tom Veal*

**Chairman Chicon 2000**

*For Ross...*

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

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

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

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

Goodbye, Avenging Aardvark.



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





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

by Kathleen Meyer

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

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

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

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

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

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

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

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

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

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

## **LAUBACH LITERACY**

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

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

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

## **LAUBACH LITERACY/LLA or International**

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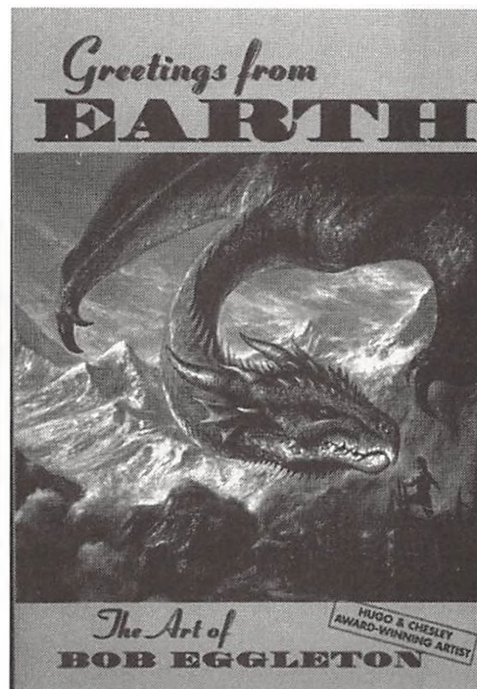
would like to congratulate **BOB EGGLETON** on being chosen as Chicon's Artist Guest of Honor, and on the recent publication of his new book, *Greetings from Earth*

Also recently published by **Paper Tiger** are ANNE SUDWORTH's *Enchanted World*, JIM BURNS's *Transluninal*, JOHN HARRIS's *Mass*, JOSH KIRBY's *A Cosmic Cornucopia*, RON WALOTSKY's *Inner Visions* and JANE & HOWARD FRANK's *The Frank Collection*.

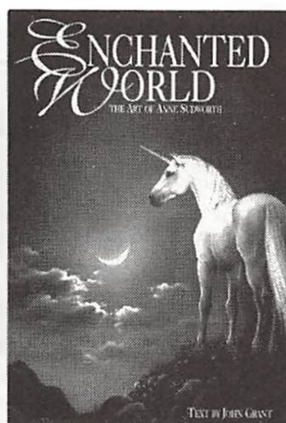
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## A few words about

# Chicon in History by Greg Heier

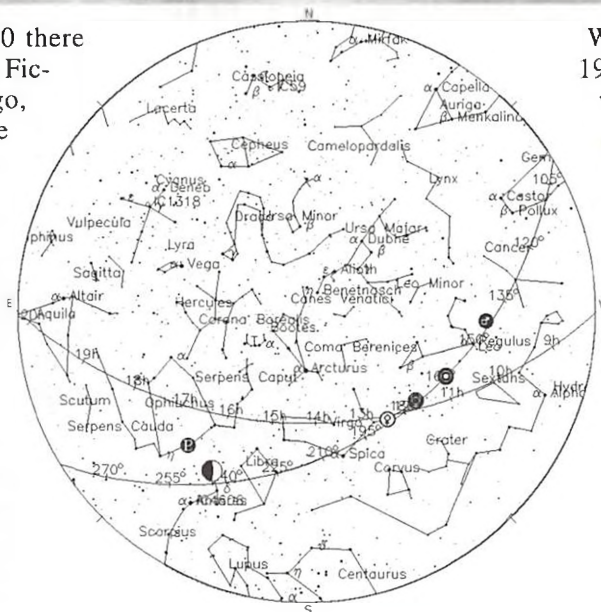
By the close of Chicon 2000 there will have been six World Science Fiction Conventions held in Chicago, Illinois — more Worldcons in one city than in any other location on the planet.

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

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

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

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



## CHICON 2000

Location Chicago, Illinois • USA

Latitude 41° 52' 27" north

Longitude 87° 38' 21" west

### Skychart for

September 1, 2000

From Chicago to...

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

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

do da math ...

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

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

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

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

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





# World Science Fiction Convention List...

## Worldcons 1939 to 2000



Forrest J. Ackerman  
at the first World  
Science Fiction Con-  
vention dressed in  
futuristic garb.

photo by  
Robert Madle

### • 1ST •

**Year** 1939  
**Name** World Science  
Fiction Convention<sup>1</sup>  
**City** New York, NY  
**Site** Caravan Hall  
**Guest** Frank R. Paul  
**Chairman** Sam Moskowitz  
**Attendance** 200

### • 2ND •

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

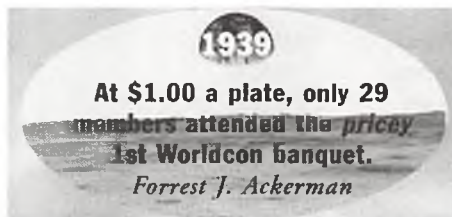
### • 3RD •

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

### • 4TH •

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

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



### • 5TH •

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

### • 6TH •

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

### • 7TH •

**Year** 1949  
**Name** Cinvencion  
**City** Cincinnati, OH  
**Site** Hotel Metropole  
**Guests** Lloyd A. Eshbach *pro*,  
Ted Carnell *fan*  
**Chairman** Don Ford<sup>2</sup>  
Charles R. Tanner  
**Attendance** 190

### • 8TH •

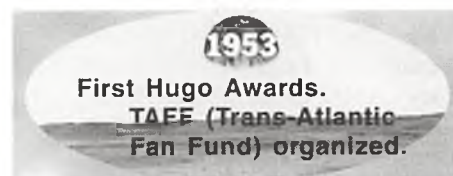
**Year** 1950  
**Name** NorWesCon  
**City** Portland, OR  
**Site** Multnomah Hotel  
**Guests** Anthony Boucher,  
Theodore Sturgeon *toastmaster*  
**Chairman** Donald B. Day  
**Attendance** 400

### • 9TH •

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

### • 10TH •

**Year** 1952  
**Name** TASFiC<sup>3</sup>  
**City** Chicago, IL  
**Site** Hotel Morrison  
**Guest** Hugo Gernsback  
**Chairman** Julian C. May  
**Attendance** 870



### • 11TH •

**Year** 1953  
**Name** 11th Worldcon<sup>4</sup>  
**City** Philadelphia, PA  
**Site** Bellevue-Stafford Hotel  
**Guests** Willy Ley,  
Isaac Asimov *toastmaster*  
**Chairman** Milton Rothman<sup>5</sup>  
**Attendance** 700

### • 12TH •

**Year** 1954  
**Name** SFCon<sup>6</sup>  
**City** San Francisco, CA  
**Site** Sir Francis  
Drake Hotel  
**Guests** John W. Campbell, Jr.  
Robert Bloch *toastmaster*  
**Chairmen** Lester Cole,  
Gary Nelson  
**Attendance** 700





# CHICON 2000 World Science Fiction Convention History List

## • 13TH •

**Year** 1955  
**Name** Clevention  
**City** Cleveland, OH  
**Site** Manger Hotel  
**Guests** Isaac Asimov *pro*,  
Sam Moskowitz *mystery GoH*,  
Anthony Boucher *toastmaster*  
**Chairmen** Nick Falasca,  
Noreen Falasca  
**Attendance** 380

## • 14TH •

**Year** 1956  
**Name** NewYorCon<sup>7</sup>  
**City** New York, NY  
**Site** Biltmore Hotel  
**Guests** Arthur C. Clarke,  
Robert Bloch *toastmaster*  
**Chairman** David A. Kyle  
**Attendance** 850

## • 15TH •

**Year** 1957  
**Name** Loncon  
**City** London, UK  
**Site** King's Court Hotel  
**Guest** John W. Campbell, Jr.  
**Chairman** Ted Carnell  
**Attendance** 268

## • 16TH •

**Year** 1958  
**Name** Solacon<sup>6</sup>  
**City** South Gate, CA<sup>8</sup>  
**Site** Alexandria Hotel  
**Guests** Richard Matheson,  
Anthony Boucher *toastmaster*  
**Chairman** Anna S. Moffatt  
**Attendance** 322



## • 17TH •

**Year** 1959  
**Name** Detention  
**City** Detroit, MI  
**Site** Pick-Fort Shelby Hotel  
**Guests** Poul Anderson *pro*,  
John Berry *fan*<sup>9</sup>,  
Isaac Asimov *toastmaster*  
**Chairmen** Roger Sims,  
Fred Prophet  
**Attendance** 371

## • 18TH •

**Year** 1960  
**Name** Pittcon  
**City** Pittsburgh, PA  
**Site** Penn-Sheraton Hotel  
**Guests** James Blish,  
Isaac Asimov *toastmaster*  
**Chairman** Dirce Archer  
**Attendance** 568



## • 19TH •

**Year** 1961  
**Name** Seacon  
**City** Seattle, WA  
**Site** Hyatt House  
**Guests** Robert A. Heinlein,  
Harlan Ellison *toastmaster*  
**Chairman** Wally Weber  
**Attendance** 300

## • 20TH •

**Year** 1962  
**Name** Chicon II<sup>10</sup>  
**City** Chicago, IL  
**Site** Pick-Congress Hotel  
**Guests** Theodore Sturgeon,  
Wilson "Bob" Tucker *toastmaster*  
**Chairman** Earl Kemp  
**Attendance** 550

## • 21ST •

**Year** 1963  
**Name** Discon  
**City** Washington, DC  
**Site** Statler-Hilton Hotel  
**Guests** Murray Leinster,  
Isaac Asimov *toastmaster*  
**Chairman** George Scithers  
**Attendance** 600

## • 22ND •

**Year** 1964  
**Name** Pacificon II<sup>6</sup>  
**City** Oakland, CA  
**Site** Hotel Leamington  
**Guests** Leigh Brackett *pro*,  
Edmond Hamilton *pro*,  
Forrest J. Ackerman *fan*,  
Anthony Boucher *toastmaster*  
**Chairmen** J. Ben Stark,  
Al haLevy  
**Attendance** 523

## • 23RD •

**Year** 1965  
**Name** Loncon II  
**City** London, UK  
**Site** Mount Royal Hotel  
**Guests** Brian W. Aldiss,  
Tom Boardman *toastmaster*  
**Chairman** Ella Parker  
**Attendance** 350

## 1966 Tricon Cost...

\$3.00 Attending  
\$2.00 Supporting  
\$5.00 Banquet

## • 24TH •

**Year** 1966  
**Name** Tricon<sup>11</sup>  
**City** Cleveland, OH  
**Site** Sheraton-Cleveland  
**Guests** L. Sprague de Camp,  
Isaac Asimov *toastmaster*  
**Chairman** Ben Jason<sup>12</sup>  
**Attendance** 850

## • 25TH •

**Year** 1967  
**Name** Nycon III  
**City** New York, NY  
**Site** Statler-Hilton Hotel  
**Guests** Lester del Rey *pro*,  
Wilson "Bob" Tucker *fan*,  
Harlan Ellison *toastmaster*  
**Chairmen** Ted White,  
Dave Van Arnam  
**Attendance** 1,500

## • 26TH •

**Year** 1968  
**Name** Baycon<sup>6</sup>  
**City** Oakland, CA  
**Site** Claremont Hotel  
**Guests** Philip José Farmer *pro*,  
Walter J. Daugherty *fan*,  
Robert Silverberg *toastmaster*  
**Chairmen** Bill Donaho  
Alva Rogers  
J. Ben Stark  
**Attendance** 1,430





# CHICON 2000 World Science Fiction Convention History List

## • 27TH •

**Year** 1969  
**Name** St. Louiscon  
**City** St. Louis, MO  
**Site** Chase-Park Plaza  
**Guests** Jack Gaughan *pro*,  
Eddie Jones<sup>13</sup> *fan*,  
Harlan Ellison *toastmaster*  
**Chairman** Ray Fisher  
Joyce Fisher  
**Attendance** 1,534

## • 28TH •

**Year** 1970  
**Name** Heicon '70  
**City** Heidelberg, GER  
**Site** Heidelberg Stadthalle  
**Guests** E.C. Tubb *pro UK*,  
Robert Silverberg *pro US*,  
Herbert W. Franke *pro GER*,  
Elliot K. Shorter *fan*,  
John Brunner *toastmaster*  
**Chairman** Manfred Kage  
**Attendance** 620

## • 29TH •

**Year** 1971  
**Name** Noreascon  
**City** Boston, MA  
**Site** Sheraton-Boston Hotel  
**Guests** Clifford D. Simak *pro*,  
Harry Warner, Jr. *fan*,  
Robert Silverberg *toastmaster*  
**Chairman** Tony Lewis  
**Attendance** 1,600

## 1972 DUFF

The Down Under  
Fan Fund organized.

## • 30TH •

**Year** 1972  
**Name** L.A.Con  
**City** Los Angeles, CA  
**Site** International Hotel  
**Guests** Frederik Pohl *pro*,  
Buck Coulson *fan*,  
Juanita Coulson *fan*,  
Robert Bloch *toastmaster*  
**Chairmen** Charles Crayne,  
Bruce Pelz  
**Attendance** 2,007



## • 31ST •

**Year** 1973  
**Name** Torcon II  
**City** Toronto, CAN  
**Site** Royal York Hotel  
**Guests** Robert Bloch *pro*,  
William Rotsler *fan*,  
Lester del Rey *toastmaster*  
**Chairman** John Millard  
**Attendance** 2,900

## • 32ND •

**Year** 1974  
**Name** Discon II  
**City** Washington, DC  
**Site** Sheraton Park Hotel  
**Guests** Roger Zelazny *pro*,  
Jay Kay Klein *fan*,  
Andrew J. Offut *toastmaster*  
**Chairmen**<sup>14</sup> Jay Haldeman,  
Alice Haldeman,  
Ron Bounds  
**Attendance** 3,587

## • 33RD •

**Year** 1975  
**Name** AussieCon  
**City** Melbourne, AUS  
**Site** Southern Cross Hotel  
**Guests** Ursula K. LeGuin *pro*,  
Susan Wood *fan*,  
Michael Glicksohn *fan*,  
Donald H. Tuck<sup>15</sup> *AUS*,  
John Bangsund *toastmaster*  
**Chairman** Robin Johnson  
**Attendance** 606



## • 34TH •

**Year** 1976  
**Name** MidAmeriCon  
**City** Kansas City, MO  
**Site** Radisson Mühlebach  
Hotel, Philips House  
**Guests** Robert A. Heinlein *pro*,  
George Barr *fan*,  
Wilson "Bob" Tucker *toastmaster*  
**Chairman** Ken Keller  
**Attendance** 2,800

## • 35TH •

**Year** 1977  
**Name** SunCon  
**City** Miami Beach<sup>16</sup>, FL  
**Site** Hotel Fontainebleau  
**Guests** Jack Williamson *pro*,  
Robert A. Madle *fan*,  
Robert Silverberg *toastmaster*  
**Chairman** Don Lundry  
**Attendance** 2,050



## • 36TH •

**Year** 1978  
**Name** IguanaCon II<sup>17</sup>  
**City** Phoenix, AZ  
**Site** Phoenix Convention  
Center and Symphony  
Hall, Phoenix Hyatt  
Regency, Adams House  
**Guests** Harlan Ellison *pro*,  
Bill Bowers *fan*,  
F.M. Busby *toastmaster*  
**Chairmen** Tim Kyger<sup>18</sup>  
**Attendance** 4,700

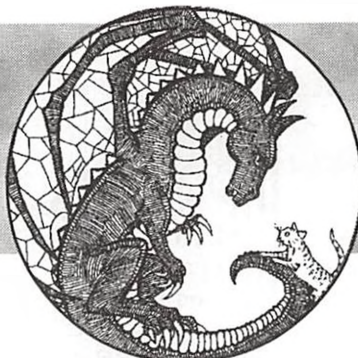
## • 37TH •

**Year** 1979  
**Name** Seacon '79  
**City** Brighton, UK  
**Site** Metropole Hotel  
**Guests** Brian Aldiss *pro UK*,  
Fritz Leiber *pro US*,  
Harry Bell *fan*,  
Bob Shaw *toastmaster*  
**Chairman** Peter Weston  
**Attendance** 3,114





# CHICON 2000 World Science Fiction Convention History List



## • 38TH •

**Year** 1980  
**Name** Noreascon Two  
**City** Boston, MA  
**Site** Sheraton-Boston Hotel,  
Hynes Civic  
Auditorium  
**Guests** Damon Knight *author*,  
Kate Wilhelm *author*,  
Bruce Pelz *fan*,  
Robert Silverberg *toastmaster*  
**Chairman** Leslie Turek  
**Attendance** 5,850

## • 39TH •

**Year** 1981  
**Name** Denvention II  
**City** Denver, CO  
**Site** Denver Hilton Hotel,  
Currihan Exhibition  
Center  
**Guests** Clifford D. Simak *author*,  
C.L. Moore *author*,  
Rusty Hevelin *fan*,  
Ed Bryant *toastmaster*  
**Chairmen** Suzanne Carnival,  
Don C. Thompson  
**Attendance** 3,792



## • 40TH •

**Year** 1982  
**Name** Chicon IV  
**City** Chicago, IL  
**Site** Hyatt Regency Chicago  
**Guests** A. Bertram Chandler *author*,  
Frank Kelly Freas *artist*,  
Lee Hoffman *fan*,  
Marta Randall *toastmaster*  
**Chairmen** Ross Pavlac,  
Larry Propp  
**Attendance** 4,275

## • 41ST •

**Year** 1983  
**Name** ConStellation  
**City** Baltimore, MD  
**Site** Baltimore Convention  
Centre, Baltimore  
Hilton, Hyatt Regency  
Baltimore  
**Guests** John Brunner *author*,  
David A. Kyle *fan*,  
Jack L. Chalker *toastmaster*  
**Chairman** Michael Walsh  
**Attendance** 6,400



## • 42ND •

**Year** 1984  
**Name** L.A. Con II  
**City** Anaheim, CA  
**Site** Anaheim Convention  
Center, Anaheim Hilton  
& Towers  
**Guests** Gordon R. Dickson *author*,  
Dick Eney *fan*,  
Jerry Pournelle *toastmaster*  
**Chairmen** Craig Miller,  
Milt Stevens  
**Attendance** 8,365

## • 43RD •

**Year** 1985  
**Name** Aussiecon Two  
**City** Melbourne, AUS  
**Site** Southern Cross Hotel,  
Victoria Hotel, Sheraton  
Hotel, State Film Centre  
**Guests** Gene Wolfe *author*,  
Ted White *fan*  
**Chairman** David Grigg<sup>19</sup>  
**Attendance** 1,599

## • 44TH •

**Year** 1986  
**Name** ConFederation  
**City** Atlanta, GA  
**Site** Marriott Marquis,  
Atlanta Hilton  
& Towers  
**Guests** Ray Bradbury *author*,  
Terry Carr *fan*,  
Bob Shaw *toastmaster*  
**Chairmen** Penny Frierson,  
Ron Zukowski  
**Attendance** 5,811

## • 45TH •

**Year** 1987  
**Name** Conspiracy '87  
**City** Brighton, UK  
**Site** Metropole Hotel,  
Brighton Conference  
Centre  
**Guests** Doris Lessing *author UK*,  
Alfred Bester *author US*<sup>20</sup>,  
Arkady Strugatsky *author USSR*,  
Boris Strugatsky *author USSR*,  
Jim Burns *artist*,  
Ray Harryhausen *film*,  
Joyce Slater *fan*,  
Ken Slater *fan*,  
David Langford *special fan*,  
Brian Aldiss *toastmaster*  
**Chairman** Malcolm Edwards  
**Attendance** 4,071

## • 46TH •

**Year** 1988  
**Name** Nolacon II  
**City** New Orleans, LA  
**Site** New Orleans Hilton  
Hotel, Sheraton Hotel &  
Towers, New Orleans  
Municipal Auditorium  
**Guests** Donald A. Wollheim *author*,  
Roger Sims *fan*,  
Mike Resnick *toastmaster*  
**Chairman** John H. Guidry  
**Attendance** 5,300





# CHICON 2000 World Science Fiction Convention History List

## • 47TH •

**Year** 1989  
**Name** Noreascon Three  
**City** Boston, MA  
**Site** Sheraton-Boston Hotel,  
Hynes Convention  
Center  
**Guests** André Norton *author*,  
Ian Ballantine *publisher*,  
Betty Ballantine *author/editor*,  
The Stranger Club *fan*<sup>21</sup>  
**Chairman** Mark Olson  
**Attendance** 6,956

## • 48TH •

**Year** 1990  
**Name** ConFiction  
**City** The Hague, NL  
**Site** Netherlands Congress  
Centre  
**Guests** Harry Harrison *author*,  
Wolfgang Jeschke *author*,  
Joe Haldeman *author*,  
Andrew I. Porter *fan*,  
Chelsea Quinn Yarbro *toastmaster*  
**Chairman** Kees van Toorn  
**Attendance** 3,580

## • 49TH •

**Year** 1991  
**Name** Chicon V  
**City** Chicago, IL  
**Site** Hyatt Regency  
Chicago, Swissôtel  
**Guests** Hal Clement *author*,  
Richard Powers *artist*,  
Martin H. Greenberg *editor*,  
Jon Stopa *fan*,  
Joni Stopa *fan*,  
Marta Randall *toastmaster*  
**Chairman** Kathleen Meyer  
**Attendance** 5,661



## • 50TH •

**Year** 1992  
**Name** MagiCon  
**City** Orlando, FL  
**Site** Orange County  
Convention Center,  
The Peabody Hotel,  
The Clarion Hotel  
**Guests** Jack Vance *author*,  
Vincent Di Fate *artist*,  
Walter A. Willis *fan*,  
Spider Robinson *toastmaster*  
**Chairman** Joe Siclari<sup>22</sup>  
**Attendance** 5,452

## • 51ST •

**Year** 1993  
**Name** ConFrancisco  
**City** San Francisco, CA  
**Site** Moscone Convention  
Center, ANA Hotel,  
Renaissance Parc 55,  
Nikko Hotel  
**Guests** Larry Niven *author*,  
Alicia Austin *artist*,  
Tom Digby *fan*,  
Wombat (jan howard finder) *fan*,  
Mark Twain dead *GoH*<sup>23</sup>,  
Guy Gavriel Kay *toastmaster*  
**Chairman** David W. Clark<sup>24</sup>  
**Attendance** 7,120



Cheer up? Heil! This  
is only the seventh  
book in an endless  
Celtic fantasy series!

## • 52ND •

**Year** 1994  
**Name** ConAdian<sup>25</sup>  
**City** Winnipeg, CAN  
**Site** Winnipeg Convention  
Centre, Place Louis  
Riel, Holiday Inn,  
Carlton Inn  
**Guests** Anne McCaffrey *author*,  
George Barr *artist*,  
Robert Runte *fan*,  
Barry B. Longyear *toastmaster*  
**Chairman** John Mansfield  
**Attendance** 3,570



## • 53RD •

**Year** 1995  
**Name** Intersection<sup>26</sup>  
**City** Glasgow, UK  
**Site** Scottish Exhibition &  
Conference Center,  
Moat House, Crest  
Hotel, Central Hotel  
**Guests** Samuel R. Delany *author*,  
Gerry Anderson *media*,  
Les Edwards *artist*,  
Ving Clarke *fan*,  
Diane Duane *toastmaster*,  
Peter Morwood *toastmaster*  
**Chairmen** Vincent Docherty,  
Martin Easterbrook<sup>27</sup>  
**Attendance** 4,264

## • 54TH •

**Year** 1996  
**Name** L.A.Con III  
**City** Anaheim, CA  
**Site** Anaheim Convention  
Center, Anaheim Hilton  
& Towers, Anaheim  
Marriott  
**Guests** James White *author*,  
Roger Corman *media*,  
Elsie Wollheim *special honoree*<sup>28</sup>,  
Takumi Shibano *fan*,  
Sachiko Shibano *fan*,  
Connie Willis *toastmaster*  
**Chairman** Mike Glycer  
**Attendance** 6,703

## • 55TH •

**Year** 1997  
**Name** LoneStarCon 2<sup>29</sup>  
**City** San Antonio, TX  
**Site** Marriott Rivercenter,  
Marriott Riverwalk,  
Henry B. Gonzales  
Convention Center  
**Guests** Algis Budrys *author*,  
Michael Moorcock *author*,  
Don Maitz *artist*,  
Roy Tackett *fan*,  
Neal Barrett, Jr. *toastmaster*  
**Chairman** Karen Meschke  
**Attendance** 4,650





# CHICON 2000 World Science Fiction Convention History List

**• 56TH •**  
**Year** 1998  
**Name** Buccaneer  
**City** Baltimore, MD  
**Site** The Baltimore Convention Center, Baltimore Marriott Inner Harbor, Holiday Inn Inner Harbor, Omni Inner Harbor, Baltimore Hilton and Towers  
**Guests** C.J. Cherry *guest*, Stanley Schmidt *guest*, Michael Whelan *guest*, J. Michael Straczynski<sup>30</sup> *special guest*, Milton A. Rothman *guest*, Charles Sheffield *toastmaster*  
**Chairman** Peggy Rae Pavlat  
**Attendance** 6,572

**• 57TH •**  
**Year** 1999  
**Name** Aussiecon Three  
**City** Melbourne, AUS  
**Site** Melbourne Convention Centre, Centra on the Yarra Hotel  
**Guests** Gregory Benford *author*, Bruce Gillespie *fan*, J. Michael Straczynski *special guest*, George Turner *author in memoriam*<sup>31</sup>  
**Chairman** Perry Middlemiss  
**Attendance** 1,568

**• 58TH •**  
**Year** 2000  
**Name** Chicon 2000  
**City** Chicago, IL  
**Site** Hyatt Regency Chicago, The Fairmont, Swissôtel  
**Guests** Ben Bova *author*, Bob Eggleton *artist*, Jim Baen *editor*, Anne Passovoy *fan*, Bob Passovoy *fan*, Harry Turtledove *toastmaster*  
**Chairman** Tom Veal<sup>32</sup>  
**Attendance** — ? —

**• 59TH •**  
**Year** 2001  
**Name** The Millennium Philcon  
**City** Philadelphia, PA  
**Site** Pennsylvania Convention Center, Philadelphia Marriott  
**Guests** Greg Bear *author*, Stephen Youll *artist*, Gardner Dozois *editor*, George Scithers *fan*, Esther Friesner *toastmaster*  
**Chairman** Todd Dashoff  
**Attendance** — ? —

**• 60TH •**  
**Year** 2002  
**Name** ConJosé  
**City** San José, CA  
**Site** McEnery Convention Center, Fairmont Hotel  
**Guests** Vernor Vinge *author*, David Cherry *artist*, Bjo Trimble *fan*, John Trimble *fan*, Ferdinand Feghoot *imaginary*, Tad Williams *toastmaster*  
**Chairman** Tom Whitmore  
**Attendance** — ? —



<sup>1</sup> The first World Science Fiction Convention was later nicknamed Nycon 1 by Forrest J. Ackerman.

<sup>2</sup> Don Ford did the *work* but was officially listed only as Secretary-Treasurer. Charles R. Tanner had the honorary title of Chairman.

<sup>3</sup> TASFiC was an acronym for Tenth Anniversary Science Fiction Convention — sometimes referred to as Chicon II.

<sup>4</sup> This convention is commonly referred to as Philcon II.

<sup>5</sup> Milton Rothman replaced James A. Williams as Chairman following Williams' death.

<sup>6</sup> Combined with Westcoast Science Fantasy Conference — Westercon. Names, Guests of Honor and Chairmen were shared.

<sup>7</sup> NewYorCon is commonly referred to as Nycon II.

<sup>8</sup> Solacon was physically located in Los Angeles, but was temporarily annexed to South Gate by mayoral proclamation.

<sup>9</sup> John Berry was brought to the US by a special fan fund.

<sup>10</sup> Since TASFiC has become generally known as Chicon II, the convention that called itself Chicon II is now remembered as Chicon III.

<sup>11</sup> Tricon was so called because it was jointly hosted by Cleveland, Detroit & Cincinnati.

<sup>12</sup> Detroit's Howard DeVore and Cincinnati's Lou Tabakow were the Associate Chairmen for this group effort.

<sup>13</sup> Eddie Jones was the 1969 Trans-Atlantic Fan Fund delegate, and replaced Ted White as Fan Guest of Honor when White withdrew as a show of support for TAFF.

<sup>14</sup> Ron Bounds was officially Vice Chairman, but effectively served as Co-Chairman after Jay Haldeman moved to Florida before the convention.

<sup>15</sup> Donald H. Tuck did not attend the convention.

<sup>16</sup> Suncon was to have been held in Orlando, but the bankruptcy of the

convention hotel forced it to move to Miami Beach.

<sup>17</sup> This was actually the first IguanaCon, but it was called IguanaCon II in honor of a previous hoax.

<sup>18</sup> Tim Kyger became Chairman when Greg Brown stepped down shortly before the convention. Gary Farber, officially given the title of Vice Chairman after the convention, was regarded by many observers as effectively Co-Chairman.

<sup>19</sup> David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

<sup>20</sup> Alfred Bester did not attend the convention due to ill health.

<sup>21</sup> The Stranger Club was a collective Fan Guest of Honor. Members present at the convention were Louis Russell Chauvenet, Chan Davis, Timothy Orrock, Harry Clement Stubbs, and Art Widner.

<sup>22</sup> Becky Thomson was Co-Chairman for the first two years after the site was selected, then Vice-Chairman thereafter and at the convention.

<sup>23</sup> Mark Twain was channeled by Jon deCles (*aka* Don Studebaker).

<sup>24</sup> David W. Clark became Chairman following the death of Terry Biffel. Terry Biffel had replaced Sue Stone upon her death.

<sup>25</sup> Combined with Canadian National Science Fiction Convention — Convention.

<sup>26</sup> Combined with the 1995 Eurocon.

<sup>27</sup> Tim Illingworth was Co-Chairman for 15 months.

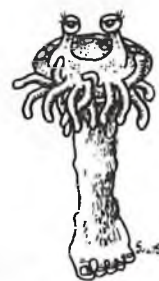
<sup>28</sup> Elsie Wollheim died shortly before the convention.

<sup>29</sup> LoneStarCon 1, the First Occasional Lone Star Science Fiction Convention and Chili Cookoff, was the 1985 NASFiC, held in Austin.

<sup>30</sup> J. Michael Straczynski was unable to attend the convention due to illness.

<sup>31</sup> Australian SF writer George Turner died shortly before the convention and was honored there *in memoriam*.

<sup>32</sup> Mike Jencevice and Becky Thomson were Associate Chairmen.





# The Galactic Patrol:

protectors of fandom, fun, and flaming laser death.

**Presupporting  
members  
\$12**

**Intergalactic  
friends  
\$75**



## **We Want YOU!**

**(To come to Boston in 2004)**



### **Worldcon-proven, fully connected facilities**

Our facilities were home to Noreascon 2 in 1980 and Noreascon 3 in 1989, but this time, there's a bonus: the Sheraton Boston Hotel & Towers and the Hynes Convention Center combination will also include the Copley Marriott hotel, providing sufficient hotel rooms, function space, meeting rooms, and exhibit halls for the whole Worldcon: and it's all connected!

Walk from your room in the Marriott or Sheraton to our beautiful convention center in air-conditioned comfort. With more than half a million square feet of meeting and function space in the combined facilities, we can choose the perfect configuration for an easy, comfortable and convenient Worldcon experience.





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**Boston is one of the most beautiful cities in the U.S. Walk the Freedom Trail along sun-dappled sidewalks on tree-lined avenues. Have dinner on a tall ship cruising Boston harbor. Get a true "surf-and-turf" city tour aboard an amphibious vehicle (but you have to quack!). Dine in one of hundreds of nearby restaurants or just grab a snack from a street vendor. See a baseball game. Go on a whale watch. Visit our museums: art museums, the New England Aquarium, the Science Museum, the Children's Museum and dozens of others.**

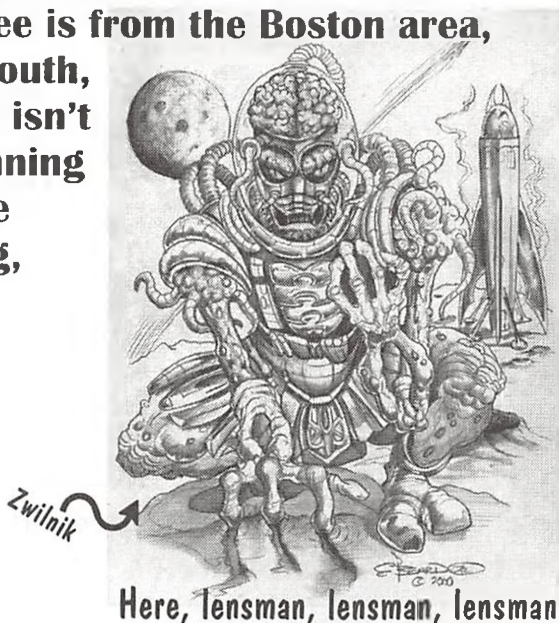
**All this and more: Boston is a perfect Worldcon destination.**



## **A dedicated, experienced, creative committee**

**We believe that any committee holds the Worldcon in trust for all of fandom. A Worldcon should be fun, exciting, innovative, understanding of traditions, diverse, interesting...and YOURS. Although a majority of our committee is from the Boston area, we have members from north and south, east and west, since we know talent isn't limited by geography. We enjoy running conventions, and our members have worked in every area of con-running, from chairman to gopher, at local and regional fannish gatherings, international cons and at every Worldcon in the last 20 years.**

**Please come and meet us at our parties, coming to a con near you!**



### **To contact the Galactic Patrol:**

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# North American Science Fiction Conventions...

## The NASFiC List

information primarily compiled by Richard Lynch and Donald Eastlake III

A North American Science Fiction Convention is held in North America in years when the Worldcon is held outside of North America.

### — 1 —

**Date** August 28 to September 1, 1975  
**Name** North American Science Fiction Convention  
**City** Los Angeles, CA  
**Site** Los Angeles Airport Marriott  
**Guest** Harlan Ellison *author*  
**Chairman** Charles Crayne  
**Attendance**<sup>1</sup> 1,100

### — 2 —

**Date** August 30 to September 3, 1979  
**Name** NorthAmerican '79  
**City** Louisville, KY  
**Site** Galt House Hotel  
**Guests** Frederik Pohl *author*,  
 George Scithers *fan*,  
 Lester Del Rey *toastmaster*  
**Chairman** Cliff Amos  
**Attendance**<sup>1</sup> 1,400

### — 3 —

**Date** August 29 to September 2, 1985  
**Name** LoneStarCon<sup>2</sup>  
**City** Austin, TX  
**Site** Hyatt Regency Austin, Sheraton Crest,  
 Palmer Auditorium  
**Guests** Jack Vance *author*,  
 Richard Powers *artist*,  
 Joanne Burger *fan*,  
 Chad Oliver *toastmaster*  
**Chairman** Willie Siros  
**Attendance**<sup>1</sup> 2,800

### — 4 —

**Date** September 3 to September 7, 1987  
**Name** CactusCon  
**City** Phoenix, AZ  
**Site** Phoenix Hyatt Regency, Adams Hilton,  
 Phoenix Convention Center  
**Guests** Hal Clement *author*,  
 Marjii Eilers *fan*,  
 Julius Schwartz *toastmaster*  
**Chairman** Bruce Farr  
**Attendance**<sup>1</sup> 3,500



### — 5 —

**Date** August 30 to September 3, 1990  
**Name** ConDiego  
**City** San Diego, CA  
**Site** San Diego Omni, San Diego Convention  
 and Performing Arts Center  
**Guests** Samuel R. Delany *author*,  
 Ben Yalow *fan*  
**Chairman** Albert Lafreniere II  
**Attendance**<sup>1</sup> 3,000

### — 6 —

**Date** July 13 to July 16, 1995  
**Name** Dragon\*Con 1995<sup>3</sup>  
**City** Atlanta, GA  
**Site** Atlanta Hilton and Towers,  
 Westin Peachtree Plaza Hotel,  
 Atlanta Civic Center  
**Guests** George Alec Effinger *author*,  
 Harlan Ellison *author*,  
 Timothy Zahn *author*,  
 Michael Whelan *artist*,  
 Bjo Trimble *fan*  
**Chairman** Ed Kramer  
**Attendance**<sup>1</sup> 14,312

### — 7 —

**Date** August 26 to August 29, 1999  
**Name** Conucopia  
**City** Anaheim, CA  
**Site** Anaheim Marriott  
**Guests** Jerry Pournelle *author*,  
 Ellen Datlow *editor*,  
 Richard Lynch *fan*,  
 Nicki Lynch *fan*  
**Chairman** Christian B. McGuire  
**Attendance**<sup>1</sup> 1,649

<sup>1</sup> Does not include non-attending members, figures are approximate.

<sup>2</sup> aka The First Occasional Lone Star Science Fiction Convention & Chili Cookoff.

<sup>3</sup> aka NASFiC/Dragon\*Con/Atlanta Comics Expo '95. Dragon\*Con was an existing "popular culture" convention, which added the NASFiC to its many other events.





# The Hugo Awards Ceremony

by Michael Nelson

Winners of the Hugo and John W. Campbell Awards are chosen by making all the nominees run in a race while wearing long red gowns and high heels... sorry, I was thinking of the Nebula Awards. Chicon 2000 members who joined before the nomination and voting deadlines had the opportunity to dictate which creators of science fiction or fantasy works premiered during 1999 will be honored at the 2000 Hugo Awards Ceremony.

The first Hugo Awards were presented by Isaac Asimov at a banquet during the 1953 Worldcon in Philadelphia. The early Hugo rockets — conceived at the height of the Cold War — were primitive devices that were barely able to exceed lightspeed, with yields of only a few megatons... Actually, the first Hugo rockets were machined from stainless steel by Jack McKnight. Three days before the convention, the 11th Worldcon committee discovered that the silversmith constructing the awards hadn't started working on them. Jack missed that Worldcon, but managed to turn out the rockets (and learn just how difficult it is to solder stainless steel) before the banquet took place. His daughter, Peggy Rae Sapienza (chairman of Bucconeer, the 1998 Worldcon), told me that he always referred to them as, "Those god-damned Hugo Awards."

The constitution of the World Science Fiction Society specifies that the Hugo Award rocket must be based on the design by Jack McKnight and Ben Jason. But each Worldcon committee may create their own unique award base. This has led to results ranging from Bucconeer's award, which had a base constructed with oak from the US Navy Frigate *Constellation*, to L.A.Con III's motion picture film can award with batteries included (for the little spotlights — it had no

moving parts as far as I know).

The 2000 Hugo and John W. Campbell Awards will be presented at a ceremony, Saturday evening, in the Fairmont Hotel's Imperial Ballroom. This year, the Hugo award base was designed and crafted by Chesley Award nominated artist Johnna Klukas from white oak — the State Tree of Illinois. The rockets were fabricated, as they have been for the last several years, by a company in Great Britain. (I believe they also make the hood ornament for Jaguar automobiles, which is amusing since the original Hugo rocket was inspired by the hood ornament for the Oldsmobile Rocket 88.)

Team Hugo, the people in Chicon's Events Division running the Hugo Awards Ceremony, has spent many months organizing a spectacular event to honor this year's Hugo and Campbell Award nominees and to entertain the attendees. The ceremony will be hosted by Chicon 2000's Toastmaster, Harry Turtledove. Members of Team Hugo plan to start the evening with a musical play that asks the question, "What if fans from the future traveled back in time and tried to get the Philcon II committee to call the Science Fiction Achievement Awards the 'John Awards' in honor of John W. Campbell instead of Hugo Gernsback?" Or maybe not. Instead, prominent members of the science fiction community such as our Artist Guest of Honor, Bob Eggleton, will present this year's awards to the winners of the John W. Campbell Award and Hugo Awards with audiovisual assistance by Team Hugo's crack technical crew.

Feel free to wear your good party clothes to this event. This is science fiction fandom's annual opportunity to engage in a little pomp and sartorial dressing up, and to celebrate the very best our family members have to offer.



## HUGO AWARDS

### Saturday

September 2, 2000  
8:00 PM to 10:00 PM  
Imperial Ballroom  
Fairmont Hotel

*"Hey, wait up! Where you going?"*

*"To the Hugo's. I don't want to be late."*

*"It's only Saturday."*

*"I know. They're on Saturday this year. I'm gonna have a extra day to track down the winners and get autographs on my copies. I can't wait to see if my choices won. Are you coming?"*

*"Nah. I think I'll wait until they get announced tomorrow."*

*"Are you crazy? The fun is in being in the audience. And I hear it's going to be really special this year."*

*"Yeah, it would be fun to be there and I have heard the rumors about the good stuff, but it's so hard to get to, over in the other hotel and all."*

*"Haven't you seen the signs in the lobby? And they've got a chain of gophers pointing the way through the tunnel. It's really just across the street."*

*"That close? Really?"*

*"Really."*

*"Am I glad I ran into you. Let's go see who won the Hugo Awards this year."*

*"Bujold, Bear, Stephenson, Rowling and Vinge... Oh my..."*





# The Nominees for the — 47th Annual Hugo Awards

## BEST NOVEL

- Darwin's Radio* by Greg Bear  
(HarperCollins UK; Del Rey)  
*A Civil Campaign* by Lois McMaster Bujold  
(Baen Books)  
*Harry Potter and the Prisoner of Azkaban*  
by J.K. Rowling (Bloomsbury; Arthur A.  
Levine/Scholastic Press)  
*Cryptonomicon* by Neal Stephenson  
(Avon Press)  
*A Deepness in the Sky* by Vernor Vinge  
(Tor)

## BEST NOVELLA

- "Son Observe the Time" by Kage Baker  
(*Asimov's* 5/99)  
"The Astronaut From Wyoming" by  
Adam-Troy Castro and Jerry Olton  
(*Analog* 7-8/99)  
"Hunting the Snark" by Mike Resnick  
(*Asimov's* 12/99)  
"Forty, Counting Down" by Harry  
Turtledove (*Asimov's* 12/99)  
"The Winds of Marble Arch" by Connie  
Willis (*Asimov's* 10-11/99)

## BEST NOVELETTE

- "Stellar Harvest" by Eleanor Arnason  
(*Asimov's* 4/99)  
"Border Guards" by Greg Egan  
(*Interzone* 10/99)  
"The Secret History of the Ornithopter"  
by Jan Lars Jensen (*F&SF* 6/99)  
"10^16 to 1" by James Patrick Kelly  
(*Asimov's* 6/99)  
"The Chop Girl" by Ian R. MacLeod  
(*Asimov's* 12/99)  
"Fossil Games" by Tom Purdom  
(*Asimov's* 2/99)

## BEST SHORT STORY

- "macs" by Terry Bisson (*F&SF* 10-11/99)  
"Sarajevo" by Nick DiChario  
(*F&SF* 3/99)  
"Hothouse Flowers" by Mike Resnick  
(*Asimov's* 10-11/99)  
"Ancient Engines" by Michael Swanwick  
(*Asimov's* 2/99)  
"Scherzo with Tyrannosaur" by Michael  
Swanwick (*Asimov's* 7/99)

## BEST RELATED BOOK

- Minicon 34 Restaurant Guide* by Karen  
Cooper and Bruce Schneider (Rune Press)  
*Spectrum 6: The Best in Contemporary  
Fantastic Art* edited by Cathy and Arnie  
Fenner (Underwood Books)  
*The Sandman: The Dream Hunters* by Neil  
Gaiman and Yoshitaka Amano  
(DC Comics/Vertigo)  
*The Science of Discworld* by Terry Pratchett,  
Ian Stewart, and Jack Cohen  
(Ebury Press)  
*Science Fiction of the 20th Century* by  
Frank M. Robinson (Collectors Press)

## BEST DRAMATIC PRESENTATION

- Being John Malkovich* (Single Cell Pic-  
tures/Gramercy Pictures/Propaganda  
Films) Directed by Spike Jonze; Writ-  
ten by Charlie Kaufman  
*GalaxyQuest* (DreamWorks SKG) Directed  
by Dean Parisot; Story by David  
Howard; Screenplay by David Howard  
and Robert Gordon  
*The Iron Giant* (Warner Bros. Animation)  
Directed by Brad Bird; Based on a story  
by Ted Hughes; Screenplay by Brad Bird  
and Tim McCanlies  
*The Matrix* (Village Roadshow Produc-  
tions / Groucho II Film Partnership / Sil-  
ver Pictures) Directed by Andy and  
Larry Wachowski; Written by Andy and  
Larry Wachowski  
*The Sixth Sense* (Spyglass Entertainment /  
Hollywood Pictures) Directed by M.  
Night Shyamalan; Written by M. Night  
Shyamalan

## BEST PROFESSIONAL EDITOR

- Gardner Dozois  
David G. Hartwell  
Patrick Nielsen Hayden  
Stanley Schmidt  
Gordon Van Gelder

## BEST PROFESSIONAL ARTIST

- Jim Burns  
Bob Eggleton  
Donato Giancola  
Don Maitz  
Michael Whelan

## BEST SEMIPROZINE

- Interzone* edited by David Pringle  
*Locus* edited by Charles N. Brown  
*The New York Review of Science Fiction*  
edited by Kathryn Cramer, Ariel  
Haméon, David G. Hartwell, and Kevin  
Maroney  
*Science Fiction Chronicle* edited by  
Andrew I. Porter  
*Speculations* edited by Kent Brewster

## BEST FANZINE

- Ansible* edited by Dave Langford  
*Challenger* edited by Guy H. Lillian III  
*File 770* edited by Mike Glyer  
*Mimosa* edited by Nicki and Richard Lynch  
*Plokta* edited by Alison Scott and  
Steve Davies

## BEST FAN WRITER

- Bob Devney  
Mike Glyer  
David Langford  
Evelyn Leeper  
Steven H Silver

## BEST FAN ARTIST

- Freddie Baer  
Brad Foster  
Teddy Harvia  
Joe Mayhew  
Taral Wayne



## JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER

- sponsored by Dell Magazines  
Cory Doctorow (2nd year of eligibility)  
Thomas Harlan (1st year of eligibility)  
Ellen Klages (2nd year of eligibility)  
Kristine Smith (1st year of eligibility)  
Shane Tourtellotte (2nd year of eligibility)





# The World Science Fiction Convention

Where we come to celebrate and enjoy the many aspects of creativity in Science Fiction and Fantasy – the books, the artwork, the authors AND . . .

The Art, The Craft, The Joy of...

## COSTUME!

Are you interested in Costume? Do you wear, design, construct, study, photograph, display, collect, or notice costumes? Are you looking for other people who share your interest?

Join the

## International Costumers' Guild

- o Costume Conferences
- o *The Costumer's Quarterly*
- o Networking
- o Workshops
- o Masquerades
- o Sharing Information
- o How-To
- o Sources
- o Local Activities
- o Social Events

### What is the International Costumers' Guild?

The ICG is a non-profit, educational and charitable organization for anyone who is interested in any aspect and any type of costume and clothing. Founded in 1983, the ICG grew from a small group of costume enthusiasts in Maryland to a truly international guild with a thousand of members, both amateur and professional, in Australia and Europe as well as North America. The ICG provides overall sponsorship for Costume-Con, the annual conference presented by costumers for costumers, all about costuming. The ICG also publishes *The Costumer's Quarterly*, a news and information journal sent to subscribers four times a year. The ICG is organized into regional chapters, each responsible for its own governance and activities.

### What are the benefits of membership?

Through your local chapter, you will have the opportunity to participate in workshops, sewing circles, competitions and social events. Some chapters have their own newsletters; some have close ties to groups with related interests, such as historical dance societies, military re-enactment groups and media fan clubs. *The Costumer's Quarterly* will keep you informed of useful how-to tips and new sources of supply, as well as upcoming Costume-Cons and other events. Best of all, you will be a part of an active, friendly network of people who share your passion for costume.

### How do I join?

Simply contact the chapter of your choice and request membership information. Check out our web site ([www.costume.org](http://www.costume.org)) for a listing of the ICG's chapters. Dues vary by chapter. Your national dues and your subscription to *The Costumer's Quarterly* may be included in your chapter dues.



# Dr. Bob makes Hugo picks for— Best Dramatic Presentation 2000

by Dr. Bob Blackwood

*Dr. Bob, aka Dr. Bob Blackwood, sometime film critic for Chicago's Near North News and former college professor of English and Communications Media, takes upon himself the role of resident media wiseguy to make some picks. These picks are not authorized by anyone, nor can they affect the voting. They are not based on any inside knowledge, or they would be more accurate.*

**Jonze, Spike, dir.**

***Being John Malkovich.***

With John Cusack, Cameron Diaz. Gramercy Pictures, 1999. A puppeteer discovers a transport device which shunts him and others into John Malkovich's brain.

**Parisot, Dean, dir.**

***GalaxyQuest.***

With Tim Allen, Sigourney Weaver. Dreamworks, SKG, 1999. The members of a *Star Trek*-like TV show hustle fans at SF media cons

and save the universe on the side.

**Bird, Brad, dir.**

***The Iron Giant.***

Animation with voices of Jennifer Aniston and Harry Connick, Jr. Warner Brothers, 1999. Boy makes friends with gentle giant ET robot in middle of hostile Cold War USA.

**Wachowski, Andy & Larry, dirs. *The Matrix.***

With Keanu Reeves, Laurence

Fishburne. Silver Pictures, 1999. Computer hacker Neo joins the rebels and helps save the world, the real one not the phony version, from a nasty cyber-intelligence.

**Shyamalan, M. Night, dir.**

***The Sixth Sense.***

With Bruce Willis and Haley Joel Osment. Hollywood Pictures, 1999. A lonely boy who communicates with the dead seeks the help of a burnt-out child psychologist.

*The Matrix* takes it, because of the huge number of computer programmers who bother to vote, despite the presence of Keanu Reeves. Luckily, in this film, Keanu is only asked to wear interesting clothes and move within the parameters of martial arts/special effects sequences. Furthermore, Laurence Fishburne is there to make the film happen. Though the central character bears some resemblance to the lead character in Proyas' *Dark City* (1998), which did not get the Hugo, the complexity of the plot's metaphysics and the mise-en-scene wins it for those two guys from Chicago.

*Galaxy Quest* will win a number of sentimental votes for its depictions of media SF cons. Most of the Hugo voters, however, are more literary and cerebral. They prefer to adulate authors rather than actors from a defunct TV show. If Sigourney Weaver had not had Tim Allen around, fans of the *Alien* series would have given her more votes.

*The Iron Giant* is based on a book by British poet

constituency of Hugo voters. In fact, its running around by a group of whackos reminds me of Gilliam's *Time Bandits* (1981).



Ted Hughes. Some feminists (a good percent of the voters) may still dislike him for the suicide of Sylvia Plath, his wife, though Hughes was the editor of her complete works. In any case, as animation, it can only win if the graphic artists, their fans and people with small children stand by it, and if the votes are tied between live action films.

*The Sixth Sense* is one of the most intelligent ghost stories ever made. As fantasy, however, it stands a small chance of winning a Hugo at this time. As a fantasy as well as a SF reader, I would be happy to see an upset here.

*Being John Malkovich* is the dark horse in this listing. First, it has one of the greatest actors in the United States in the title and on the screen. Secondly, it has the kind of zany plot that pleases *Monty Python* fans, a large group in the aging





# The SF Achievement Awards— The Hugo List

**The Hugo Award** was named in honor of Hugo Gernsback, who was described as *The Father of Magazine Science Fiction* in a Special Award given to him in 1960.

The Hugo Award, also known as the Science Fiction Achievement Award, is given annually by the World Science Fiction Society (WSFS). The distinguishing characteristics of the Hugo Award are that it is sponsored by WSFS, administered by the committee of the World Science Fiction Convention (Worldcon) held that year, and determined by nominations from and a popular vote of the membership of WSFS (WSFS membership is defined as the membership of the upcoming Worldcon). A Hugo Award given in a particular year is for work that appeared in the previous calendar year.

The list here includes the Hugo Awards and four other types of awards—the Retro Hugos, Campbell Award, Special Awards, and the Gandalf Award.

**The Retro Hugo Award** was first authorized by the WSFS Constitution in 1996. A Worldcon may, if it so desires, conduct Retro Hugo balloting for the 50th, 75th or 100th preceding year, so long as no Hugo Awards were given in that year. So far, Retro Hugos have been awarded only once, by L.A.Con III (1996) for the year 1946.

**The John W. Campbell Memorial Award for the Best New Writer** is also administered by the Worldcon Committee. It is determined by the same nomination and voting mechanism as the Hugo. The Camp-

bell Award has been sponsored by Dell Magazines since 1993. It was originally sponsored by Condé Nast Publications (1973 to 1978), and later by Davis Publications (1979 to 1992).

**The Gandalf Award** was an award which, like the Campbell Award, was administered by the Worldcon committee and determined by the Hugo nomination and voting mechanism. It was sponsored by Lin Carter and SAGA (The Swordsmen and Sorcerers' Guild of America, Ltd.) from 1974 through 1980.

**Special Awards** are determined directly by a Worldcon Committee without any popular nominations or vote. Present WSFS rules allow the Hugo nomination and voting mechanisms to be used *only* for the Hugo Award and the Campbell Award.

## • 1946 •

### RETRO HUGO WINNERS

**Novel:** *The Mule* by Isaac Asimov  
**Novella:** "Animal Farm" by George Orwell  
**Novelette:** "First Contact" by Murray Leinster  
**Short Story:** "Uncommon Sense" by Hal Clement  
**Dramatic Presentation:** *The Picture of Dorian Gray*  
**Professional Editor:** John W. Campbell, Jr.  
**Professional Artist:** Virgil Finlay  
**Fanzine:** *Voice of the Imagi-Nation*  
 (Forrest J. Ackerman, ed.)  
**Fan Writer:** Forrest J. Ackerman  
**Fan Artist:** William Rotsler

## • 1953 •

### HUGO WINNERS

**Novel:** *The Demolished Man* by Alfred Bester  
**Professional Magazine:** *Galaxy* and *Astounding* (tie)  
**Excellence in Fact Articles:** Willy Ley  
**Cover Artist:** Ed Emshwiller and Hannes Bok (tie)  
**Interior Illustrator:** Virgil Finlay  
**New SF Author or Artist:** Philip José Farmer  
**Number 1 Fan Personality:** Forrest J. Ackerman



## • 1955 •

### HUGO WINNERS

**Novel:** *They'd Rather Be Right* by Mark Clifton and Frank Riley (Currently sold as *The Forever Machine*)  
**Novelette:** "The Darfsteller" by Walter M. Miller, Jr.  
**Short Story:** "Allamagoosa" by Eric Frank Russell  
**Magazine:** *Astounding*  
**Artist:** Frank Kelly Freas  
**Fan Magazine:** *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)

### SPECIAL AWARD

Sam Moskowitz as "Mystery Guest"  
 and for his work on past conventions

## • 1956 •

### HUGO WINNERS

**Novel:** *Double Star* by Robert A. Heinlein  
**Novelette:** "Exploration Team" by Murray Leinster  
**Short Story:** "The Star" by Arthur C. Clarke  
**Feature Writer:** Willy Ley  
**Magazine:** *Astounding*  
**Artist:** Frank Kelly Freas  
**Fanzine:** *Inside & Science Fiction Advertiser*  
 (Ron Smith, ed.)  
**Most Promising New Author:** Robert Silverberg  
**Book Reviewer:** Damon Knight





• 1957 •

HUGO WINNERS

**American Professional Magazine:** *Astounding*  
**British Professional Magazine:** *New Worlds*  
**Fan Magazine:** *Science Fiction Times* (James V. Taurasi,  
 Ray Van Houten, and Frank Prieto, eds.)

• 1958 •

HUGO WINNERS

**Novel or Novelette:** *The Big Time* by Fritz Leiber  
**Short Story:** "Or All the Seas With Oysters" by  
 Avram Davidson  
**Outstanding Movie:** *The Incredible Shrinking Man*  
**Magazine:** *Fantasy & Science Fiction*  
**Outstanding Artist:** Frank Kelly Freas  
**Outstanding Actifan:** Walter A. Willis

• 1959 •

HUGO WINNERS

**Novel:** *A Case of Conscience* by James Blish  
**Novelette:** "The Big Front Yard" by Clifford D. Simak  
**Short Story:** "That Hell-Bound Train" by Robert Bloch  
**Professional Magazine:** *Fantasy & Science Fiction*  
**Professional Artist:** Frank Kelly Freas  
**Amateur Magazine:** *Fanac* (Ron Ellik and  
 Terry Carr, eds.)  
**New Author:** No Award, but Brian W. Aldiss received a  
 plaque as runner-up.

• 1960 •

HUGO WINNERS

**Novel:** *Starship Troopers* by Robert A. Heinlein  
**Short Fiction:** "Flowers for Algernon" by Daniel Keyes  
**Dramatic Presentation:** *The Twilight Zone*  
**Professional Magazine:** *Fantasy & Science Fiction*  
**Professional Artist:** Ed Emshwiller  
**Fanzine:** *Cry of the Nameless* (F.M. and Elinor Busby,  
 Burnett Toskey, and Wally Weber, eds.)

SPECIAL AWARD

Hugo Gernsback as "The Father  
 of Magazine Science Fiction"

• 1961 •

HUGO WINNERS

**Novel:** *A Canticle for Leibowitz* by Walter M. Miller, Jr.  
**Short Fiction:** "The Longest Voyage" by Poul Anderson  
**Dramatic Presentation:** *The Twilight Zone*  
**Professional Magazine:** *Astounding/Analog*  
**Professional Artist:** Ed Emshwiller  
**Fanzine:** *Who Killed Science Fiction?* (Earl Kemp, ed.)



• 1962 •

HUGO WINNERS

**Novel:** *Stranger in a Strange Land* by Robert A. Hein-  
 lein  
**Short Fiction:** the "Hothouse" series by Brian W. Aldiss  
 (collected as *The Long Afternoon of Earth*)  
**Dramatic Presentation:** *The Twilight Zone*  
**Professional Magazine:** *Analog*  
**Professional Artist:** Ed Emshwiller  
**Fanzine:** *Warhoon* (Richard Bergeron, ed.)

SPECIAL AWARDS

Cele Goldsmith for editing *Amazing* and *Fantastic*  
 Donald H. Tuck for *The Handbook*  
*of Science Fiction and Fantasy*  
 Fritz Leiber and the Hoffman Electronic Corp.  
 for the use of science fiction in advertisements



• 1963 •

HUGO WINNERS

**Novel:** *The Man in the High Castle* by Philip K. Dick  
**Short Fiction:** "The Dragon Masters" by Jack Vance  
**Professional Magazine:** *Fantasy & Science Fiction*  
**Professional Artist:** Roy G. Krenkel  
**Amateur Magazine:** *Xero* (Richard and Pat Lupoff, eds.)

SPECIAL AWARDS

P. Schuyler Miller for book reviews in *Analog*  
 Isaac Asimov for science articles  
 in *Fantasy & Science Fiction*

• 1964 •

HUGO WINNERS

**Novel:** *Way Station* by Clifford Simak  
**Short Fiction:** "No Truce With Kings" by Poul Anderson  
**Professional Magazine:** *Analog*  
**Professional Artist:** Ed Emshwiller  
**SF Book Publisher:** Ace Books  
**Amateur Magazine:** *Amra* (George Scithers, ed.)

• 1965 •

HUGO WINNERS

**Novel:** *The Wanderer* by Fritz Leiber  
**Short Story:** "Soldier, Ask Not" by Gordon R. Dickson  
**Special Drama:** *Dr. Strangelove*  
**Magazine:** *Analog*  
**Artist:** John Schoenherr  
**Publisher:** Ballantine Books  
**Fanzine:** *Yandro* (Robert and Juanita Coulson, eds.)

• 1966 •

HUGO WINNERS

**Novel:** *...And Call Me Conrad* by Roger Zelazny (also  
 called *This Immortal*) and *Dune* by Frank Herbert (tie)  
**Short Fiction:** "'Repent, Harlequin!' Said the  
 Ticktockman" by Harlan Ellison  
**Professional Magazine:** *If*  
**Professional Artist:** Frank Frazetta  
**Amateur Magazine:** *ERB-dom* (Camille Cazedessus, ed.)  
**Best All-Time Series:** the "Foundation" series by  
 Isaac Asimov





• 1967 •

**HUGO WINNERS**

**Novel:** *The Moon is a Harsh Mistress*  
by Robert A. Heinlein  
**Novelette:** "The Last Castle" by Jack Vance  
**Short Story:** "Neutron Star" by Larry Niven  
**Dramatic Presentation:** "The Menagerie" (*Star Trek*)  
**Professional Magazine:** *If*  
**Professional Artist:** Jack Gaughan  
**Fanzine:** *Niekas* (Ed Meskys and Felice Rolfe, eds.)  
**Fan Writer:** Alexei Panshin  
**Fan Artist:** Jack Gaughan

**SPECIAL AWARD**

CBS Television for *21st Century*

• 1968 •

**HUGO WINNERS**

**Novel:** *Lord of Light* by Roger Zelazny  
**Novella:** "Weyr Search" by Anne McCaffrey; and "Riders of the Purple Wage" by Philip José Farmer (tie)  
**Novelette:** "Gonna Roll the Bones" by Fritz Leiber  
**Short Story:** "I Have No Mouth, and I Must Scream" by Harlan Ellison  
**Dramatic Presentation:** "City on the Edge of Forever" (*Star Trek*; by Harlan Ellison)  
**Professional Magazine:** *If*  
**Professional Artist:** Jack Gaughan  
**Fanzine:** *Amra* (George Scithers, ed.)  
**Fan Writer:** Ted White  
**Fan Artist:** George Barr

**SPECIAL AWARDS**

Harlan Ellison for *Dangerous Visions*  
Gene Roddenberry for *Star Trek*



• 1969 •

**HUGO WINNERS**

**Novel:** *Stand on Zanzibar* by John Brunner  
**Novella:** "Nightwings" by Robert Silverberg  
**Novelette:** "The Sharing of Flesh" by Poul Anderson  
**Short Story:** "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison  
**Drama:** *2001: Space Odyssey*  
**Professional Magazine:** *Fantasy & Science Fiction*  
**Professional Artist:** Jack Gaughan  
**Fanzine:** *Science Fiction Review* (Richard E. Geis, ed.)  
**Fan Writer:** Harry Warner, Jr.  
**Fan Artist:** Vaughn Bodé

**SPECIAL AWARDS**

Neil Armstrong, Edwin Aldrin, and Michael Collins  
for "The Best Moon Landing Ever"



• 1970 •

**HUGO WINNERS**

**Novel:** *The Left Hand of Darkness* by Ursula K. LeGuin  
**Novella:** "Ship of Shadows" by Fritz Leiber  
**Short Story:** "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany  
**Dramatic Presentation:** news coverage of Apollo XI  
**Professional Magazine:** *Fantasy & Science Fiction*  
**Professional Artist:** Frank Kelly Freas  
**Fanzine:** *Science Fiction Review* (Richard E. Geis, ed.)  
**Fan Writer:** Wilson "Bob" Tucker  
**Fan Artist:** Tim Kirk

• 1971 •

**HUGO WINNERS**

**Novel:** *Ringworld* by Larry Niven  
**Novella:** "Ill Met in Lankmar" by Fritz Leiber  
**Short Story:** "Slow Sculpture" by Theodore Sturgeon  
**Professional Magazine:** *Fantasy & Science Fiction*  
**Professional Artist:** Leo and Diane Dillon  
**Fanzine:** *Locus* (Charles and Dena Brown, eds.)  
**Fan Writer:** Richard E. Geis  
**Fan Artist:** Alicia Austin

• 1972 •

**HUGO WINNERS**

**Novel:** *To Your Scattered Bodies Go* by Philip José Farmer  
**Novella:** "The Queen of Air and Darkness" by Poul Anderson  
**Short Story:** "Inconstant Moon" by Larry Niven  
**Dramatic Presentation:** *A Clockwork Orange*  
**Professional Magazine:** *Fantasy & Science Fiction*  
**Professional Artist:** Frank Kelly Freas  
**Amateur Magazine:** *Locus* (Charles N. Brown, ed.)  
**Fan Writer:** Harry Warner, Jr.  
**Fan Artist:** Tim Kirk

**SPECIAL AWARDS**

Harlan Ellison for excellence in  
anthologizing *Again, Dangerous Visions*  
**Club du Livre d'Anticipation** (France)  
for excellence in book production  
**Nueva Dimension** (Spain) for  
excellence in magazine production





• 1973 •

**HUGO WINNERS**

**Novel:** *The Gods Themselves* by Isaac Asimov  
**Novella:** "The Word for World is Forest"  
 by Ursula K. LeGuin  
**Novelette:** "Goat Song" by Poul Anderson  
**Short Story:** "Eurema's Dam" by R.A. Lafferty and "The Meeting" by Frederik Pohl and C.M. Kornbluth (tie)  
**Dramatic Presentation:** *Slaughterhouse Five*  
**Professional Editor:** Ben Bova  
**Professional Artist:** Frank Kelly Freas  
**Amateur Magazine:** *Energumen* (Mike Glicksohn & Susan Wood Glicksohn, eds.)  
**Fan Writer:** Terry Carr  
**Fan Artist:** Tim Kirk

**CAMPBELL AWARD**

Jerry Pournelle

**SPECIAL AWARD**

Pierre Versins for *L'Encyclopedie de l'Utopie et de la science fiction*



• 1974 •

**HUGO WINNERS**

**Novel:** *Rendezvous With Rama* by Arthur C. Clarke  
**Novella:** "The Girl Who Was Plugged In"  
 by James Tiptree, Jr.  
**Novelette:** "The Deathbird" by Harlan Ellison  
**Short Story:** "The Ones Who Walk Away from Omelas"  
 by Ursula K. LeGuin  
**Dramatic Presentation:** *Sleeper*  
**Professional Editor:** Ben Bova  
**Professional Artist:** Frank Kelly Freas  
**Amateur Magazine:** *Algol* (Andy Porter, ed.); and  
*The Alien Critic* (Richard E. Geis, ed.) (tie)  
**Fan Writer:** Susan Wood  
**Fan Artist:** Tim Kirk

**CAMPBELL AWARDS**

Spider Robinson and Lisa Tuttle (tie)

**GANDALF AWARD**

Grand Master of Fantasy: J.R.R. Tolkien

**SPECIAL AWARD**

Chesley Bonestell for his illustrations

• 1975 •

**HUGO WINNERS**

**Novel:** *The Dispossessed* by Ursula K. LeGuin  
**Novella:** "A Song for Lya" by George R.R. Martin  
**Novelette:** "Adrift Just Off the Islets of Langerhans"  
 by Harlan Ellison  
**Short Story:** "The Hole Man" by Larry Niven  
**Dramatic Presentation:** *Young Frankenstein*  
**Professional Editor:** Ben Bova  
**Professional Artist:** Frank Kelly Freas  
**Amateur Magazine:** *The Alien Critic*  
 (Richard E. Geis, ed.)  
**Fan Writer:** Richard E. Geis  
**Fan Artist:** Bill Rotsler

**CAMPBELL AWARD**

P.J. Plauger

**GANDALF AWARD**

Grand Master: Fritz Leiber

**SPECIAL AWARDS**

Donald A. Wollheim as

"the fan who has done everything"

Walt Lee for *Reference Guide to Fantastic Films*

• 1976 •

**HUGO WINNERS**

**Novel:** *The Forever War* by Joe Haldeman  
**Novella:** "Home is the Hangman" by Roger Zelazny  
**Novelette:** "The Borderland of Sol" by Larry Niven  
**Short Story:** "Catch That Zeppelin!" by Fritz Leiber  
**Dramatic Presentation:** *A Boy and His Dog*  
**Professional Editor:** Ben Bova  
**Professional Artist:** Frank Kelly Freas  
**Fanzine:** *Locus* (Charles and Dena Brown, eds.)  
**Fan Writer:** Richard E. Geis  
**Fan Artist:** Tim Kirk

**CAMPBELL AWARD**

Tom Reamy

**GANDALF AWARD**

Grand Master: L. Sprague de Camp

**SPECIAL AWARD**

James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*







• 1977 •

# **HUGO WINNERS**

**Novel:** *Where Late the Sweet Birds Sang* by Kate Wilhelm  
**Novella:** "By Any Other Name" by Spider Robinson;  
 and "Houston, Houston, Do You Read?" by James  
 Tiptree, Jr. (tie)

**Novelette:** "The Bicentennial Man" by Isaac Asimov  
**Short Story:** "Tricentennial" by Joe Haldeman  
**Professional Editor:** Ben Bova  
**Professional Artist:** Rick Sternbach  
**Fanzine:** *Science Fiction Review* (Richard E. Geis, ed.)  
**Fan Writer:** Susan Wood and Richard E. Geis (tie)  
**Fan Artist:** Phil Foglio

## **CAMPBELL AWARD**

C.J. Cherryh

## **GANDALF AWARD**

**Grand Master:** André Norton

## **SPECIAL AWARDS**

George Lucas for *Star Wars*

• 1978 •

# **HUGO WINNERS**

**Novel:** *Gateway* by Frederik Pohl  
**Novella:** "Stardance" by Spider and Jeanne Robinson  
**Novelette:** "Eyes of Amber" by Joan D. Vinge  
**Short Story:** "Jeffty is Five" by Harlan Ellison  
**Dramatic Presentation:** *Star Wars*  
**Professional Editor:** George Scithers  
**Professional Artist:** Rick Sternbach  
**Fanzine:** *Locus* (Charles and Dena Brown, eds.)  
**Fan Writer:** Richard E. Geis  
**Fan Artist:** Phil Foglio

## **CAMPBELL AWARD**

Orson Scott Card

## **GANDALF AWARDS**

**Grand Master:** Poul Anderson

**Book-Length Fantasy:** *The Silmarillion*

by J.R.R. Tolkien (edited by Christopher Tolkien)

• 1979 •

# **HUGO WINNERS**

**Novel:** *Dreamsnake* by Vonda McIntyre  
**Novella:** "The Persistence of Vision" by John Varley  
**Novelette:** "Hunter's Moon" by Poul Anderson  
**Short Story:** "Cassandra" by C.J. Cherryh  
**Dramatic Presentation:** *Superman*  
**Professional Editor:** Ben Bova  
**Professional Artist:** Vincent Di Fate  
**Fanzine:** *Science Fiction Review* (Richard E. Geis, ed.)  
**Fan Writer:** Bob Shaw  
**Fan Artist:** Bill Rotsler

## **CAMPBELL AWARD**

Stephen R. Donaldson

## **GANDALF AWARDS**

**Grand Master:** Ursula K. LeGuin

**Book-Length Fantasy:** *The White Dragon*

by Anne McCaffrey

• 1980 •

# **HUGO WINNERS**

**Novel:** *The Fountains of Paradise* by Arthur C. Clarke  
**Novella:** "Enemy Mine" by Barry B. Longyear  
**Novelette:** "Sandkings" by George R.R. Martin  
**Short Story:** "The Way of Cross and Dragon"  
 by George R.R. Martin

**Non-Fiction Book:** *The Science Fiction Encyclopedia*  
 by Peter Nicholls, ed.

**Dramatic Presentation:** *Alien*

**Professional Editor:** George Scithers

**Professional Artist:** Michael Whelan

**Fanzine:** *Locus* (Charles N. Brown, ed.)

**Fan Writer:** Bob Shaw

**Fan Artist:** Alexis Gilliland

## **CAMPBELL AWARD**

Barry B. Longyear

## **GANDALF AWARD**

**Grand Master:** Ray Bradbury

• 1981 •

# **HUGO WINNERS**

**Novel:** *The Snow Queen* by Joan D. Vinge  
**Novella:** "Lost Dorsai" by Gordon R. Dickson  
**Novelette:** "The Cloak and the Staff"  
 by Gordon R. Dickson

**Short Story:** "Grotto of the Dancing Deer"  
 by Clifford D. Simak

**Non-Fiction Book:** *Cosmos* by Carl Sagan

**Dramatic Presentation:** *The Empire Strikes Back*

**Professional Editor:** Edward L. Ferman

**Professional Artist:** Michael Whelan

**Fanzine:** *Locus* (Charles N. Brown, ed.)

**Fan Writer:** Susan Wood

**Fan Artist:** Victoria Poyser

## **CAMPBELL AWARD**

Somtow Sucharitkul

## **SPECIAL AWARD**

Edward L. Ferman for his effort to  
 expand and improve the field



• 1982 •

# **HUGO WINNERS**

**Novel:** *Downbelow Station* by C.J. Cherryh  
**Novella:** "The Saturn Game" by Poul Anderson  
**Novelette:** "Unicorn Variation" by Roger Zelazny  
**Short Story:** "The Pusher" by John Varley  
**Non-Fiction Book:** *Danse Macabre* by Stephen King  
**Dramatic Presentation:** *Raiders of the Lost Ark*  
**Professional Editor:** Edward L. Ferman  
**Professional Artist:** Michael Whelan  
**Fanzine:** *Locus* (Charles N. Brown, ed.)  
**Fan Writer:** Richard E. Geis  
**Fan Artist:** Victoria Poyser

## **CAMPBELL AWARD**

Alexis Gilliland

## **SPECIAL AWARD**

Mike Gyer for "keeping the  
 fan in fanzine publishing"





• 1983 •

**HUGO WINNERS**

**Novel:** *Foundation's Edge* by Isaac Asimov  
**Novella:** "Souls" by Joanna Russ  
**Novellette:** "Fire Watch" by Connie Willis  
**Short Story:** "Melancholy Elephants"  
 by Spider Robinson  
**Non-Fiction Book:** *Isaac Asimov: The Foundations of Science Fiction* by James Gunn  
**Dramatic Presentation:** *Blade Runner*  
**Professional Editor:** Edward L. Ferman  
**Professional Artist:** Michael Whelan  
**Fanzine:** *Locus* (Charles N. Brown, ed.)  
**Fan Writer:** Richard E. Geis  
**Fan Artist:** Alexis Gilliland

**CAMPBELL AWARD**  
 Paul O. Williams



• 1984 •

**HUGO WINNERS**

**Novel:** *Startide Rising* by David Brin  
**Novella:** "Cascade Point" by Timothy Zahn  
**Novellette:** "Blood Music" by Greg Bear  
**Short Story:** "Speech Sounds" by Octavia Butler  
**Non-Fiction Book:** *Encyclopedia of Science Fiction and Fantasy, vol. III* by Donald Tuck  
**Dramatic Presentation:** *Return of the Jedi*  
**Professional Editor:** Shawna McCarthy  
**Professional Artist:** Michael Whelan  
**Semi-prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *File 770* (Mike Glyer, ed.)  
**Fan Writer:** Mike Glyer  
**Fan Artist:** Alexis Gilliland

**CAMPBELL AWARD**  
 R.A. MacAvoy  
**SPECIAL AWARDS**

Larry T. Shaw for a lifetime of service  
 Robert Bloch for 50 years of excellence

• 1985 •

**HUGO WINNERS**

**Novel:** *Neuromancer* by William Gibson  
**Novella:** "Press Enter []" by John Varley  
**Novellette:** "Bloodchild" by Octavia Butler  
**Short Story:** "Crystal Spheres" by David Brin  
**Non-Fiction:** *Wonder's Child: My Life in Science Fiction* by Jack Williamson  
**Professional Artist:** Michael Whelan  
**Professional Editor:** Terry Carr  
**Dramatic Presentation:** *2010*  
**Semi-prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *File 770* (Mike Glyer, ed.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** Alexis Gilliland

**CAMPBELL AWARD**  
 Lucius Shepard

• 1986 •

**HUGO WINNERS**

**Novel:** *Ender's Game* by Orson Scott Card  
**Novella:** "Twenty-four Views of Mt. Fuji, by Hokusai"  
 by Roger Zelazny  
**Novellette:** "Paladin of the Lost Hour" by Harlan Ellison  
**Short Story:** "Fermi and Frost" by Frederik Pohl  
**Non-Fiction:** *Science Made Stupid* by Tom Weller  
**Dramatic Presentation:** *Back to the Future*  
**Professional Editor:** Judy-Lynn Benjamin Del Rey  
*Note: This award was declined by Lester Del Rey.*  
**Professional Artist:** Michael Whelan  
**Semi-prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *Lan's Lantern* (George Laskowski, ed.)  
**Fan Writer:** Mike Glyer  
**Fan Artist:** joan hanke-woods

**CAMPBELL AWARD**  
 Melissa Scott

• 1987 •

**HUGO WINNERS**

**Novel:** *Speaker For the Dead* by Orson Scott Card  
**Novella:** "Gilgamesh In The Outback"  
 by Robert Silverberg  
**Novellette:** "Permafrost" by Roger Zelazny  
**Short Story:** "Tangents" by Greg Bear  
**Non-Fiction Book:** *Trillion Year Spree* by Brain Aldiss  
 with David Wingrove  
**Professional Editor:** Terry Carr  
**Professional Artist:** Jim Burns  
**Dramatic Presentation:** *Aliens*  
**Semi-prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *Ansible* (Dave Langford, ed.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** Brad W. Foster

**CAMPBELL AWARD**  
 Karen Joy Fowler





• 1988 •

# HUGO WINNERS

**Novel:** *The Uplift War* by David Brin  
**Novella:** "Eye for Eye" by Orson Scott Card  
**Novelette:** "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. LeGuin  
**Short Story:** "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans  
**Non-Fiction Book:** *Michael Whelan's Works of Wonder* by Michael Whelan  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Michael Whelan  
**Dramatic Presentation:** *The Princess Bride*  
**Semi-prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *Texas SF Inquirer* (Pat Mueller, ed.)  
**Fan Writer:** Mike Glyer  
**Fan Artist:** Brad W. Foster  
**Other Forms:** *Watchmen* by Alan Moore and Dave Gibbons

## CAMPBELL AWARD

Judith Moffett

## SPECIAL AWARD

The Science Fiction Oral History Association



• 1989 •

# HUGO WINNERS

**Novel:** *Cyteen* by C.J. Cherryh  
**Novella:** "The Last of the Winnebagos" by Connie Willis  
**Novelette:** "Schrödinger's Kitten" by George Alec Effinger  
**Short Story:** "Kirinyaga" by Mike Resnick  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Michael Whelan  
**Dramatic Presentation:** *Who Framed Roger Rabbit*  
**Semi-prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *File 770* (Mike Glyer, ed.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** Brad W. Foster and Diana Gallagher Wu (tie)  
**Non-Fiction:** *The Motion of Light in Water* by Samuel R. Delany

## CAMPBELL AWARD

Michaela Roessner

## SPECIAL AWARDS

*SF-Lovers Digest* for pioneering use of computer bulletin boards in fandom

Alex Schomburg for lifetime achievement in science fiction art

• 1990 •

# HUGO WINNERS

**Novel:** *Hyperion* by Dan Simmons  
**Novella:** "The Mountains of Mourning" by Lois McMaster Bujold  
**Novelette:** "Enter a Soldier. Later: Enter Another" by Robert Silverberg  
**Short Story:** "Boobs" by Suzy McKee Charnas  
**Non-Fiction:** *The World Beyond the Hill* by Alexei and Cory Panshin  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Don Maitz  
**Dramatic Presentation:** *Indiana Jones and the Last Crusade*  
**Semiprozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *The Mad 3 Party* (Leslie Turek, ed.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** Stu Shiffman  
**Original Artwork:** Cover of *Rimrunners* by Don Maitz

## CAMPBELL AWARD

Kristine Kathryn Rusch

• 1991 •

# HUGO WINNERS

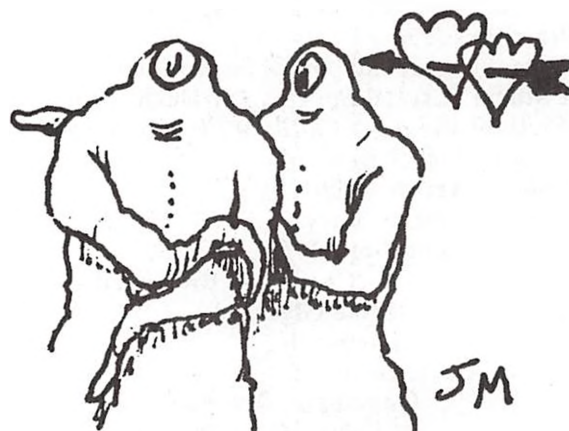
**Novel:** *The Vor Game* by Lois McMaster Bujold  
**Novella:** "The Hemingway Hoax" by Joe Haldeman  
**Novelette:** "The Manamouki" by Mike Resnick  
**Short Story:** "Bears Discover Fire" by Terry Bisson  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Michael Whelan  
**Dramatic Presentation:** *Edward Scissorhands*  
**Semiprozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *Lan's Lantern* (George "Lan" Laskowski, ed.)  
**Fan Writer:** David Langford  
**Fan Artist:** Teddy Harvia  
**Non-Fiction:** *How to Write Science Fiction and Fantasy* by Orson Scott Card

## CAMPBELL AWARD

Julia Ecklar

## SPECIAL AWARDS

Andrew I. Porter for many years of excellence in editing *SF Chronicle*  
 Elst Weinstein for the Hugo Awards





• 1992 •

**HUGO WINNERS**

**Novel:** *Barrayer* by Lois McMaster Bujold  
**Novella:** "Beggars in Spain" by Nancy Kress  
**Novelette:** "Gold" by Isaac Asimov  
**Short Story:** "A Walk in the Sun" by Geoffrey A. Landis  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Michael Whelan  
**Original Artwork:** Cover of *The Summer Queen*  
 (written by Joan D. Vinge) by Michael Whelan  
**Dramatic Presentation:** *Terminator 2*  
**Semiprozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *Mimosa* (Nicki and Richard Lynch, eds.)  
**Fan Writer:** David Langford  
**Fan Artist:** Brad W. Foster  
**Non-Fiction:** *The World of Charles Addams* by  
 Charles Addams

**CAMPBELL AWARD**  
 Ted Chiang



• 1993 •

**HUGO WINNERS**

**Novel:** *A Fire Upon the Deep* by Vernor Vinge and  
*Doomsday Book* by Connie Willis (tie)  
**Novella:** "Barnacle Bill the Spacer" by Lucius Shepard  
**Novelette:** "The Nutcracker Coup" by Janet Kagan  
**Short Story:** "Even the Queen" by Connie Willis  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Don Maitz  
**Original Artwork:** *Dinotopia* by James Gurney  
**Dramatic Presentation:** "Inner Light" (*Star Trek:*  
*The Next Generation*)  
**Semiprozine:** *Science Fiction Chronicle* (Andrew I.  
 Porter, ed.)  
**Fanzine:** *Mimosa* (Nicki and Richard Lynch, eds.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** Peggy Ranson  
**Non-Fiction:** *A Wealth of Fable: An Informal*  
*History of Science Fiction Fandom in the 1950s*  
 by Harry Warner, Jr.

**CAMPBELL AWARD**  
 Laura Resnick  
**SPECIAL AWARD**

**Takumi Shibano** for building bridges between cultures  
 and nations to advance science fiction and fantasy

• 1994 •

**HUGO WINNERS**

**Novel:** *Green Mars* by Kim Stanley Robinson  
**Novella:** "Down in the Bottomlands" by Harry Turtledove  
**Novelette:** "Georgia on my Mind" by Charles Sheffield  
**Short Story:** "Death on the Nile" by Connie Willis  
**Professional Editor:** Kristine Kathryn Rusch  
**Professional Artist:** Bob Eggleton  
**Original Artwork:** Space Fantasy Commemorative  
 Stamp Booklet, by Stephen Hickman  
**Dramatic Presentation:** *Jurassic Park*  
**Semiprozine:** *Science Fiction Chronicle* (Andrew  
 Porter, ed.)  
**Fanzine:** *Mimosa* (Nicki and Richard Lynch, eds.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** Brad W. Foster  
**Non-Fiction:** *The Encyclopedia of Science Fiction*  
 edited by John Clute and Peter Nicholls

**CAMPBELL AWARD**  
 Amy Thomson

• 1995 •

**HUGO WINNERS**

**Novel:** *Mirror Dance* by Lois McMaster Bujold  
**Novella:** "Seven Views of Olduvai Gorge"  
 by Mike Resnick  
**Novelette:** "The Martian Child" by David Gerrold  
**Short Story:** "None So Blind" by Joe Haldeman  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Jim Burns  
**Original Artwork:** *Lady Cottington's Pressed Fairy Book*  
 by Brian Froud and Terry Jones  
**Dramatic Presentation:** "All Good Things" (*Star Trek:*  
*The Next Generation*)  
**Semiprozine:** *Interzone* (David Pringle, ed.)  
**Fanzine:** *Ansible* (Dave Langford, ed.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** Teddy Harvia  
**Non-Fiction:** *I. Asimov: A Memoir*, by Isaac Asimov

**CAMPBELL AWARD**  
 Jeff Noon





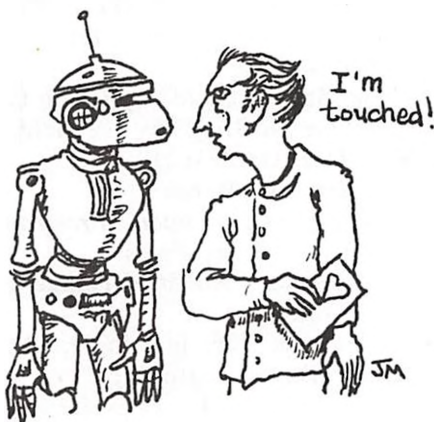
• 1996 •

HUGO WINNERS

**Novel:** *The Diamond Age* by Neal Stephenson (Bantam)  
**Novella:** "The Death of Captain Future" by Allen Steele  
*(Asimov's, October 1995)*  
**Novelette:** "Think Like a Dinosaur" by James Patrick Kelly  
*(Asimov's, June 1995)*  
**Short Story:** "The Lincoln Train" by Maureen F. McHugh  
*(F&SF, April 1995)*  
**Non-Fiction Book:** *Science Fiction: The Illustrated Encyclopedia* by John Clute (Dorling Kindersley)  
**Dramatic Presentation:** "The Coming of Shadows"  
*(Babylon 5)*  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Bob Eggleton  
**Original Artwork:** *Dinotopia: The World Beneath* by James Gurney (Turner)  
**Semi-Prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *Ansible* (Dave Langford, ed.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** William Rotsler

CAMPBELL AWARD

David Feintuch



• 1997 •

HUGO WINNERS

**Novel:** *Blue Mars* by Kim Stanley Robinson (Harper-Collins Voyager; Bantam Spectra)  
**Novella:** "Blood of The Dragon" by George R. R. Martin  
*(Asimov's 7/96)*  
**Novelette:** "Bicycle Repairman" by Bruce Sterling  
*(Intersections; Asimov's 10/96)*  
**Short Story:** "The Soul Selects Her Own Society..." by Connie Willis  
*(Asimov's 4/96; War of the Worlds: Global Dispatches)*  
**Non-Fiction Book:** *Time & Chance* by L. Sprague de Camp (Grant)  
**Dramatic Presentation:** "Severed Dreams" (*Babylon 5*)  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Bob Eggleton  
**Semi-Prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *Mimosa* (Nicki and Richard Lynch, eds.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** William Rotsler

CAMPBELL AWARD

Michael A. Burstein

• 1998 •

HUGO WINNERS

**Novel:** *Forever Peace* by Joe Haldeman (Ace)  
**Novella:** "...Where Angels Fear To Tread" by Allen Steele  
*(Asimov's October-November 1997)*  
**Novelette:** "We Will Drink A Fish Together..." by Bill Johnson  
*(Asimov's May 1997)*  
**Short Story:** "The 43 Antarean Dynasties" by Mike Resnick  
*(Asimov's December 1997)*  
**Non-Fiction Book:** *The Encyclopedia of Fantasy* edited by John Clute & John Grant (St. Martin's Press)  
**Dramatic Presentation:** *Contact*  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Bob Eggleton  
**Semi-Prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *Mimosa* (Nicki and Richard Lynch, eds.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** Joe Mayhew

CAMPBELL AWARD

Mary Doria Russell

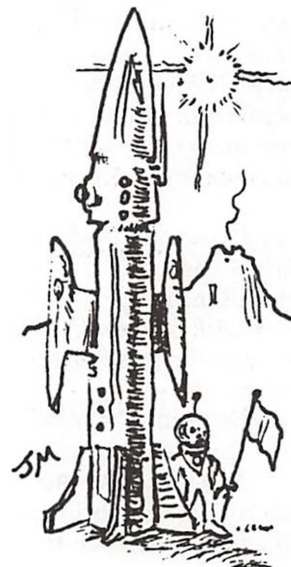
• 1999 •

HUGO WINNERS

**Novel:** *To Say Nothing of the Dog* by Connie Willis  
*(Bantam Spectra)*  
**Novella:** "Oceanic" by Greg Egan  
**Novelette:** "Taklamakan" by Bruce Sterling  
**Short Story:** "The Very Pulse of the Machine" by Michael Swanwick  
**Non-Fiction Book:** *The Dreams Our Stuff Is Made Of: How Science Fiction Conquered the World*  
*(Simon and Schuster)* by Thomas M. Disch  
**Dramatic Presentation:** *The Truman Show*  
**Professional Editor:** Gardner Dozois  
**Professional Artist:** Bob Eggleton  
**Semi-Prozine:** *Locus* (Charles N. Brown, ed.)  
**Fanzine:** *Ansible* (Dave Langford, ed.)  
**Fan Writer:** Dave Langford  
**Fan Artist:** Ian Gunn

CAMPBELL AWARD

Nalo Hopkinson





ISFiC Inc. is a Not-For-Profit corporation with the mission to promote Science Fiction Fandom Literacy in the Chicago and Midwest areas. As part of our efforts we operate WindyCon and PicnicCon and are proud to sponsor the *ISFiC Writers Contest* for unpublished writers of Science Fiction. See *contest rules* for entry requirement and submission details.

# 16th Annual ISFiC Writers Contest

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For the 16th consecutive year, Illinois Science Fiction in Chicago (ISFiC)—WindyCon's parent organization—is sponsoring a contest for *unpublished* writers of science fiction and fantasy. The winning entry will be printed in the WindyCon XXVIII program book.

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## First Prize

American Gold Coin *or equivalent*  
WindyCon XXVIII Membership  
Double Room for WindyCon XXVIII

## Honorable Mentions (2)

Silver Coin *or equivalent*

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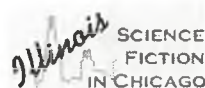
### Contest Rules:

- Entrants must have attended WindyCon XXVII or be a resident of Illinois, Indiana, Minnesota, Iowa, Missouri, Kentucky, Ohio, Michigan, or Wisconsin.
  - The submission must be a science fiction or fantasy short story of no more than 7,500 words.
  - The entrant must not have been paid for any previously published or accepted work of fiction by any source, including the *Writers of the Future* contest.
  - Entries must be typed and double-spaced. Each entry must have a cover page with the title of the work, author's information (name, address, phone number), and the approximate word count.
  - Entries may be submitted on paper or via IBM format 3 1/2" floppy diskette. Entries must be accompanied by a self-addressed, stamped envelope suitable for return of the manuscript. Entries not accompanied by an SASE will not be returned.
- 

### Submission Deadline:

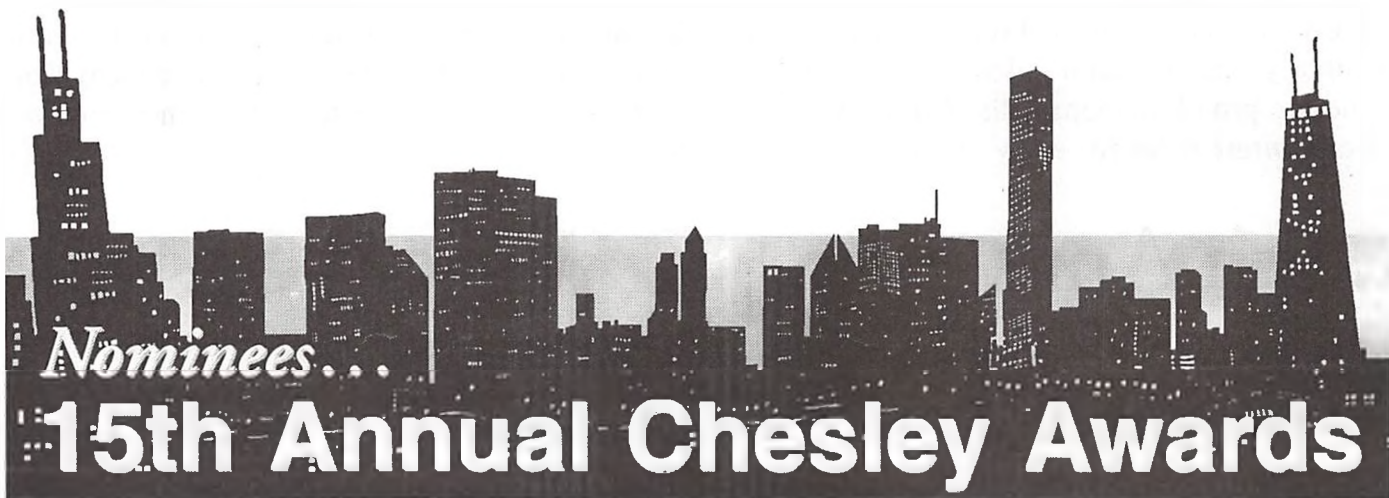
- Manuscripts must be received by August 31, 2001.

Enquiries and Entries should be sent to:



ISFiC Writers Contest  
c/o Kathleen Meyer  
2526 N. Kedzie #1E  
Chicago, IL 60647





# Nominees... 15th Annual Chesley Awards

The nominees for the 15th Annual Chesley Awards, given each year by the Association of Science Fiction and Fantasy Artists (ASFA) for outstanding work in the field, have been announced.

The Chesleys, named for the great astronomical artist Chesley Bonestell, began in 1985 as a means for the Science Fiction and Fantasy art community to recognize individual works and achievements during a given year.

This year's awards are for works and achievements in the period from 01-Jan-1999 to 31-Dec-1999. The awards will be presented at ceremonies held at Chicon 2000, Friday evening, 7:30 PM in Riverside Hall.

ASFA is a nonprofit, educational organization dedicated to serving the visual arts of Science Fiction, Fantasy and

related topics. Membership is open to anyone with an interest in the art of the genre, and includes an international population of artists, collectors, management, publishers and the general public.

By category, the nominees are as follows:

## BEST COVER ILLUSTRATION, HARDBACK BOOK

**Bob Eggleton**, *Dragon and Phoenix* by Joanne Bertin

**Bob Eggleton**, *Rainbow Mars* by Larry Niven

**Jody Lee**, *The Black Swan* by Mercedes Lackey

**Todd Lockwood**, *The Spine of the World* by R.A. Salvatore

**Michael Whelan**, *Otherland: Mountain of Black Glass* by Tad Williams

## BEST COVER ILLUSTRATION, PAPERBACK BOOK

**Rowena Morrill**, *The Garden of Stone* by Victoria Strauss

**John Jude Palencar**, *The Terrorists of Irustan* by Louise Marley

**Jean Pierre Targete**, *Wrapt in Crystal* by Sharon Shinn

**James Warhola**, *Callahan's Crosstime Saloon* by Spider Robinson

**Stephen Youll**, *Eberien: Book One; the Company of Glass* by Valery Leith

## BEST COVER ILLUSTRATION, MAGAZINE

**Jill Bauman**, *Fantasy and Science Fiction Magazine*, June 1999

**Alan Clark**, *Cemetery Dance*, Fall 1999

**Bob Eggleton**, *Fantasy and Science Fiction Magazine*, August 1999

**Greg Hildebrandt**, *Realms of Fantasy*, August 1999

**Ron Walotsky**, *Fantasy and Science Fiction Magazine*, April 1999

What if myths and fairy tales held more than a grain of truth? What if magic has always shared this reality with us? Welcome to the world of



The Harper's Children only want to live their lives in peace. But they possess powers that others would control, despite their wishes. With The Faction on one front and The Folk on the other, they are caught in a centuries-old struggle where neutrality is not an option. A small press comic written/drawn by Elaine C. Oldham. \$3.00/issue (incl. S/H). All issues available.

## CUSTOM FANTASY ART & PORTRAITS

Fantasy art to order and character portraits from photos.

Drawings created from your description and your picture. Available for on-site portraits and sketches at conventions. Color pencil or pen and ink. Prices start at \$25.

Send SASE for more information.

Watch for my website:  
[www.dreamlightgraphics.com](http://www.dreamlightgraphics.com)

Fantasy Art by

**Elaine C. Oldham**

P.O. Box 1263 \* Champaign, IL 61824-1263  
(217) 352-0620 \* [eoldham@atg.com](mailto:eoldham@atg.com)



Valerie © 1998  
Elaine C. Oldham, All rights Reserved





#### BEST INTERIOR ILLUSTRATION

Vincent Di Fate, *Rules of Engagement* by Elizabeth Moon (frontispiece for limited edition release)  
James Gurney, *Dinotopia: First Flight* by James Gurney  
Jael, *The Little Princess* by Francis Hodgson Burnett  
Marianne Plumridge, "Rainbow Mothra," *G-Fan*, March/April 1999  
Omar Rayyan, "Weighing the Elephant," *Spider Magazine*, March 1999

#### BEST COLOR WORK, UNPUBLISHED

Bob Eggleton, *Dragonstorm*  
Marc Fishman, *Titania*  
Stephen Hickman, *At the Entmoot* (first displayed 1999)  
Don Maitz, *King Solomon's Mines*  
Marianne Plumridge, *Aphrodite Rising*  
Michael Whelan, *Peace*

#### BEST MONOCHROME WORK, UNPUBLISHED

Rick Berry, *Artemis*  
Bob Eggleton, *Dragonhenge*  
Stanley Morrison, *Asian Wonders*  
Sheila Rayyan, *Claire et la Luna*  
Sheila Rayyan, *It Followed Me Home, Can I Keep It?*

#### BEST THREE-DIMENSIONAL ART

Marian Crane, *Maschera d'Osso*, ivory, fiber, displayed at World Fantasy  
Halla Fleisher, *Never Say Die*, sculpey, displayed at Philcon  
Johnna Klukas, *From the Astrologer's Anteroom*, furniture grouping  
Marianne Plumridge, *Heartsong*, bronze  
Lisa Snellings, *Bendyman*, mixed media

#### AWARD FOR ARTISTIC ACHIEVEMENT

John Berkey  
Rick Berry  
David Cherry  
Stephen Hickman  
Ron Walotsky

#### BEST ART DIRECTOR

Jim Baen, Baen Books  
Cathy and Arnie Fenner, Spectrum and Legacy (the book about Frank Frazetta)  
Irene Gallo, Tor Books  
Don Puckey, Warner Books  
Ron Spears, Wizards of the Coast

#### BEST GAMING-RELATED ILLUSTRATION

Brom, *Warriors of Heaven and Guide to Hell* (two-sided Duelist Insert Poster)  
Donato Giancola, *Ivy Scholar*, card art, Magic: the Gathering  
Carol Heyer, Dune card, put out by Last Unicorn Games, with Wizards of the Coast  
Todd Lockwood, *Creatures of the Night*, Golems  
R.K. Post, *Unmask*, card art, Magic: the Gathering

#### BEST PRODUCT ILLUSTRATION

Richard Bober, *Cleopatra Plate*, art for Hamilton Mint  
Ian McCaig, character & costume design for *Star Wars, Episode One: Phantom Menace*  
Kinuko Y. Craft, Honey Lemon Ginseng Green Tea box art for Celestial Seasonings  
Keith Parkinson, cover art for *Everquest*, 989 Studios/Sony  
Drew Struzan, *Star Wars, Episode One: Phantom Menace* poster

#### AWARD FOR CONTRIBUTION TO ASFA

Jael, Chesley Team Leader in 1999  
Jeff Watson, ASFA website design and maintenance  
Mel. White, Editorship of the *ASFA Quarterly*  
Wizards of the Coast, Financial assistance and layout of last year's *Chesley Awards Brochure*

**ASFA** The Association of Science Fiction and Fantasy Artists,  
wishes to express their sincere gratitude to the sponsors of this year's  
15th Annual Chesley Awards:

Kat Angeli  
Atlantis Custom  
Baen Books  
Del Rey Books  
Bob Eggleton  
(in memory of E. Richard Eggleton)  
Image Comics

Moore Creations  
Paper Tiger  
Tor Books  
Warner Aspect  
Wizards of the Coast  
Worlds of Wonder

Their generosity makes these awards possible.



c. Karen Gillmore 2000





# CONSTITUTION

OF THE WORLD SCIENCE FICTION SOCIETY, SEPTEMBER 1999

## ARTICLE I NAME, OBJECTIVES, MEMBERSHIP, AND ORGANIZATION

### SECTION 1.1: NAME

The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

### SECTION 1.2: OBJECTIVES

WSFS is an unincorporated literary society whose functions are:

- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- (3) To attend those Worldcons.
- (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- (5) To perform such other activities as may be necessary or incidental to the above purposes.

### SECTION 1.3: RESTRICTIONS

No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

### SECTION 1.4: MEMBERSHIP

The Membership of WSFS shall consist of all people who have paid

membership dues to the Committee of the current Worldcon.

### SECTION 1.5: MEMBERSHIPS

- 1.5.1: Each Worldcon shall offer supporting and attending memberships.
- 1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
- 1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.
- 1.5.4: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.
- 1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.
- 1.5.6: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

- 1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

### SECTION 1.6: AUTHORITY

Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

### SECTION 1.7: THE MARK PROTECTION COMMITTEE

- 1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
- 1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.
- 1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.
- 1.7.4: The Mark Protection Committee shall determine and elect its own officers.

### SECTION 1.8: MEMBERSHIP OF THE MARK PROTECTION COMMITTEE

- 1.8.1: The Mark Protection Committee shall consist of:
  - 1: one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding





#### Worldcon Committees

2: one (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

3: nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

1.8.2: No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

1.8.3: Newly elected members take

their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

1.8.5: To ensure equitable distribution of representation, North America is divided into three (3) regions as follows:

(1) **Western:** Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward includ-

ing Hawaii, Alaska, the Yukon, and the Northwest Territories.

(2) **Central:** Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

(3) **Eastern:** Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

## ARTICLE II POWERS AND DUTIES OF WORLDCON COMMITTEES

### SECTION 2.1: DUTIES

Each Worldcon Committee shall, in accordance with this Constitution, provide for

- 1: administering the Hugo Awards,
- 2: administering any future Worldcon or NASFiC site selection required, and
- 3: holding a WSFS Business Meeting.

### SECTION 2.2: MARKS

Every Worldcon and NASFiC Committee shall include the following notice in each of its publications: "World Science Fiction Society," "WSFS," "World Science Fiction Convention," "Worldcon," "NASFiC," and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

### SECTION 2.3: OFFICIAL REPRESENTATIVE

Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

### SECTION 2.4: DISTRIBUTION OF RULES

The current Worldcon Committee shall print copies of the WSFS Constitution, together with an

explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.

**SECTION 2.5: BID PRESENTATIONS**  
Each Worldcon Committee shall provide a reasonable opportunity for bona fide bidding committees for the Worldcon to be selected the following year to make presentations.

### SECTION 2.6: INCAPACITY OF COMMITTEES

With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closer to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

### SECTION 2.7: MEMBERSHIP PASS-ALONG

Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

**SECTION 2.8: FINANCIAL OPENNESS**  
Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon Committee, all future selected Worldcon Committees, and the two immediately preceding Worldcon Committees.

### SECTION 2.9: FINANCIAL REPORTS

2.9.1: Each future selected Worldcon Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

2.9.2: Each Worldcon Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its Worldcon.





**2.9.3:** Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole.

**2.9.4:** In the event of a surplus, the Worldcon Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports re-

garding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

## ARTICLE III HUGO AWARDS

### SECTION 3.1: INTRODUCTION

Selection of the Hugo Awards shall be made as provided in this Article.

### SECTION 3.2: GENERAL

**3.2.1:** Unless otherwise specified, Hugo Awards are given for work in the field of science

fiction or fantasy appearing for the first time during the previous calendar year.

## ARTICLE IV FUTURE WORLDCON SELECTION

### SECTION 4.1: VOTING

**4.1.1:** WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon.

**4.1.2:** Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 3.11.

**4.1.3:** The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

**4.1.4:** The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

### SECTION 4.2: VOTER ELIGIBILITY

**4.2.1:** Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

**4.2.2:** The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value)

of the US dollar fees used in the previous three (3) Worldcon site selections.

### SECTION 4.3: NON-NATURAL PERSONS

Corporations, associations, and other nonhuman or artificial entities may cast ballots, but only for "No Preference." "Guest of" memberships may only cast "No Preference" ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

### SECTION 4.4: BALLOTS

Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

### SECTION 4.5: TALLYING

**4.5.1:** The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter.

**4.5.2:** A ballot voted with first or

only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

**4.5.3:** "None of the Above" shall be treated as a bid for tallying, and shall be the equivalent of "No Award" with respect to Section 3.11.

**4.5.4:** If "None of the Above" wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

**4.5.5:** Where a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by exclusion zone or other qualifications.

**4.5.6:** All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying





shall proceed according to normal preferential-ballot procedures.

#### **SECTION 4.6: BID ELIGIBILITY**

**4.6.1:** To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

- (1) an announcement of intent to bid;
- (2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;
- (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

**4.6.2:** The bidding committee must supply written copies of these documents to any member of WSFS on request.

**4.6.3:** For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

**4.6.4:** To be eligible as a write-in, the bidding committee must file the documents specified above

by the close of the voting.

**4.6.5:** If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

#### **SECTION 4.7: SITE ELIGIBILITY**

A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometers of the site at which selection occurs.

[Secretary of 1999 Business Meeting: Portions of Section 4.7 regarding regional rotation of Worldcon were removed by a constitutional amendment ratified at the 1999 WSFS Business Meeting, with a provision that Worldcon bids eligible under the old rules would continue to be eligible during the first three races conducted under the new rules. Barring a change in the lead time for site selection, this means that the site selection elections in 2000, 2001, and 2002 will be conducted under both the new and old rules. I therefore suggest keeping this note as part of the Constitution through the end of the 2002 Worldcon in order to make it clear that both sets of rules apply through the election conducted that year. The original text of Section 4.7 was "Site Eligibility." A site outside North America is eligible for selection in any year. A site within North America is eligible for selection if it is within the appropriate region, as defined below. The North American regions shall rotate in the order Western, Central, Eastern region. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs."]

#### **SECTION 4.8: NASFiC**

If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

**4.8.1:** Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

**4.8.2:** NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

**4.8.3:** The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline.

**4.8.4:** If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

### **ARTICLE V POWERS OF THE BUSINESS MEETING**

#### **SECTION 5.1: WSFS BUSINESS MEETINGS**

**5.1.1:** Business Meetings of WSFS shall be held at advertised times at each Worldcon.

**5.1.2:** The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

**5.1.3:** The Business Meeting may adopt Standing Rules for its own governance.

**5.1.4:** Meetings shall be conducted in accordance with the provi-

sions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Or-*

*der, Newly Revised.*

**5.1.5:** The quorum for the Business Meeting shall be twelve (12) members of the Society physically present.

#### **SECTION 5.2: CONTINUATION OF COMMITTEES**

Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.





**SECTION 5.3: CONSTITUTIONAL PASS-ALONG**  
Within two (2) months after the end

of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and

Standing Rules, and all items awaiting ratification, to the next Worldcon Committee.

## ARTICLE VI CONSTITUTION

### SECTION 6.1: CONDUCT

The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

### SECTION 6.2: NATURAL PERSONS

In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

### SECTION 6.3: AMENDMENT

The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

### Section 6.4: Commencement

Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

### SECTION 6.5: STANDING RULES

Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds ( $\frac{2}{3}$ ) vote.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

*Jack R. Herman*, Chairman of  
Business Meeting  
*Pat McMurray*, Secretary of  
Business Meeting

# The Standing Rules of the WSFS

Rev. 29-Jan-2000

## STANDING RULES OF THE WORLD SCIENCE FICTION SOCIETY

**Rule 1: Meeting and Session.** The Annual Meeting of the World Science Fiction Society shall consist of one or more *Preliminary Business Meetings* and one or more *Main Business Meetings*. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 4.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."

**Rule 2: Preliminary Business Meeting(s).** The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting.

The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

**Rule 3: Main Business Meeting(s).** The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

**Rule 4: Scheduling of Meetings.** The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting.

**Rule 5: Deadline for Submission of New Business.** The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified





motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

**Rule 6: Requirements for Submission of New Business.** Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 5 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

**Rule 7: Interpretation of Motions.** The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

**Rule 8: Short Title.** Any item of new business considered by the Business Meeting shall contain a short title.

**Rule 9: Smoking.** If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

**Rule 10: Question Time.** During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

**Rule 11: Mark Protection Committee; Nominations.** Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

**Rule 12: Mark Protection Committee, Elections.** Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

**Rule 13: Debate Time Limits; Main Motions.** The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

**Rule 14: Debate Time Limits; Allotment of Time.** If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

**Rule 15: Debate Time Limits; Amendments.** Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

**Rule 16: Debate Time Limits; Motions Allowed After Expiration.** Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

**Rule 17: Debate Time Limits; Minimum Substantive Debate.** If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

**Rule 18: Carrying Business Forward.** Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

**Rule 19: Dilatory Actions; Misuse of Inquiries.** The





sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

**Rule 20: Committees.** All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

**Rule 21: Official Papers; Indicating Revisions.** The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

**Rule 22: Official Papers; Corrections.** Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

**Rule 23: Numbers, Titles, References, and Technical Corrections.** Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

**Rule 24: Continuing Resolutions.** Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent

Business Meetings.

**Rule 25: Nonstandard Parliamentary Authority.** If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

**Rule 26: Constitutional and Standing Rule Amendments.** Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An Objection to Consideration shall not be in order against ratification of a Constitutional amendment.

**Rule 27: Postpone Indefinitely.** The motion to Postpone Indefinitely shall not be allowed.

**Rule 28: Amend; Secondary Amendments.** Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

**Rule 29: Previous Question.** A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

**Rule 30: Lay on the Table.** The motion to Lay on the Table shall require a two-thirds ( $2/3$ ) vote for adoption.

**Rule 31: Adjournment.** The incidental main motion to *adjourn sine die* shall not be in order until all Special and General Orders have been discharged.

**Rule 32: Counted Vote.** The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

**Rule 33: Suspension of Rules.** Rules protecting the rights of absentees, including this rule, may not be suspended.

The above copy of the Standing Rules for the Governance of the WSFS Business Meeting is hereby Certified to be True, Correct, and Complete:

Jack R. Herman, Chairman  
Pat McMurray, Secretary  
1999 WSFS Business Meeting. EM





*As of August 1, 2000, da...*

# Chicon 2000 Member List

## CHICON 2000 MEMBERSHIP TOTALS

Tuesday  
August 1, 2000

|            |       |
|------------|-------|
| Attending  | 4,630 |
| Children   | 79    |
| Childcare  | 52    |
| Kid-in-Tow | 41    |
| Supporting | 185   |

## GEOGRAPHIC BREAKDOWN

### TOP 5 COUNTRIES

|               |       |
|---------------|-------|
| USA           | 4,520 |
| Canada        | 202   |
| Great Britain | 64    |
| Japan         | 38    |
| Australia     | 36    |

### TOP 5 STATES

|    |     |
|----|-----|
| IL | 941 |
| CA | 534 |
| NY | 273 |
| MI | 249 |
| OH | 194 |

### BY COUNTRY

|           |     |
|-----------|-----|
| Australia | 36  |
| Austria   | 4   |
| Belgium   | 2   |
| Canada    | 202 |
| Croatia   | 1   |

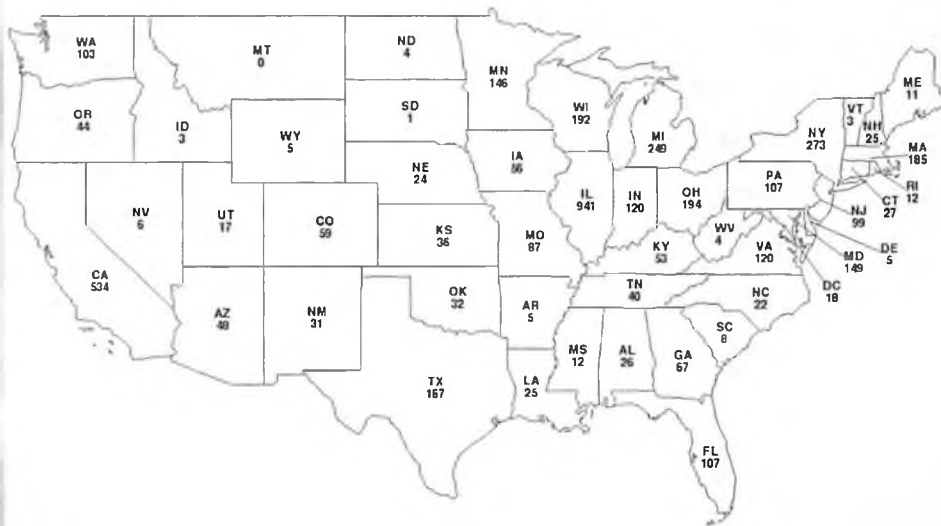
|                  |    |
|------------------|----|
| Denmark          | 2  |
| France           | 1  |
| Germany          | 14 |
| Great Britain    | 64 |
| Hong Kong        | 1  |
| Ireland          | 8  |
| Israel           | 5  |
| Japan            | 40 |
| Mexico           | 1  |
| Netherlands      | 5  |
| Northern Ireland | 1  |
| Norway           | 4  |
| Qatar            | 2  |
| Russia           | 5  |
| Scotland         | 2  |

|                    |       |
|--------------------|-------|
| Singapore          | 5     |
| Spain              | 1     |
| Sweden             | 3     |
| USA                | 4,520 |
| Ukraine            | 1     |
| Vatican City State | 1     |
| Wales              | 1     |

### BY STATE

|                      |     |
|----------------------|-----|
| Alabama              | 26  |
| Alaska               | 5   |
| Armed Forces Pacific | 6   |
| Arizona              | 48  |
| Arkansas             | 5   |
| California           | 534 |
| Colorado             | 59  |
| Connecticut          | 27  |
| Delaware             | 5   |
| District of Columbia | 18  |
| Florida              | 107 |
| Georgia              | 67  |
| Guam                 | 1   |
| Hawaii               | 5   |
| Idaho                | 3   |
| Illinois             | 941 |
| Indiana              | 120 |
| Iowa                 | 54  |
| Kansas               | 36  |
| Kentucky             | 53  |
| Louisiana            | 25  |
| Maine                | 11  |

|                |     |
|----------------|-----|
| Maryland       | 145 |
| Massachusetts  | 185 |
| Michigan       | 249 |
| Minnesota      | 146 |
| Mississippi    | 12  |
| Missouri       | 87  |
| Nebraska       | 24  |
| Nevada         | 6   |
| New Hampshire  | 25  |
| New Jersey     | 99  |
| New Mexico     | 31  |
| New York       | 273 |
| North Carolina | 22  |
| North Dakota   | 4   |
| Ohio           | 194 |
| Oklahoma       | 32  |
| Oregon         | 44  |
| Pennsylvania   | 107 |
| Puerto Rico    | 1   |
| Rhode Island   | 12  |
| South Carolina | 8   |
| South Dakota   | 1   |
| Tennessee      | 40  |
| Texas          | 167 |
| Utah           | 15  |
| Virginia       | 120 |
| Vermont        | 3   |
| Washington     | 103 |
| Wisconsin      | 192 |
| West Virginia  | 4   |
| Wyoming        | 5   |





|                             |                              |                                |                                 |
|-----------------------------|------------------------------|--------------------------------|---------------------------------|
| A0570 'Zanne                | K5374 Danielle G. Allen      | A3201 Randy Apslund            | S3724 Chris Ballowe             |
| A3848 AAHZ                  | A3100 David-Michael Allen    | A2650 Donna J. Aranda          | A1709 Gerri Balter              |
| A4086 Cezarija Abartis      | A4245 Deann Allen            | A4945 David Argentar           | C2167 Bam Bam                   |
| A5003 Greg J. Abba          | A1461 Deb Allen              | A0877 Rose Arias               | A2335 Brian Bambrough           |
| A4566 Sallie R. Abba        | A0755 Guy Allen              | A0965 Pat Arloff               | A4756 Christina M. Bamford      |
| A4723 Gordon Abbott         | A2065 James Allen            | A2111 Bobbi Armbruster         | A5625 Michael Banbury           |
| A2791 Martin Abela          | A1462 Kevin Allen            | A3395 Jan Armitage             | A1959 Bandit                    |
| A4778 Paul Abell            | A2060 Kurt Allen             | A5192 Andrew Stewart Armstrong | A1316 Mari Bangs                |
| A5174 J. Abella             | A2110 Robert Allen           | A4433 Heather Armstrong        | A3105 Nancy Banks               |
| A4227 Daniel Abraham        | A5808 Robert C. Allen        | A5193 Helen Patricia Armstrong | A0481 Jeffrey Bantly            |
| A5012 Daniel J. Abraham     | A5122 Roger MacBride Allen   | A4302 Eleanor Arnason          | A2113 Jonni Bantz               |
| A3829 Sunday Abraham        | A0727 Zoanne Allen           | A5011 David Aronovitz          | T3730 Rhianon Barber            |
| A4228 Vivian Abraham        | A3258 Wendy Allen-Ayres      | A1629 Kathy Arteaga            | A3729 Tara Barber               |
| A1926 Peggy Abram           | A3041 Robert Alley           | A4439 Amanda Arthur            | A3728 Tom Barber                |
| A0785 Steven R. Abram       | A3850 Deborah Allison        | A2396 Bobbi Arthur             | A0418 Barry Bard                |
| A1952 Alyson L. Abramowitz  | A3851 Joshua Allison         | A5815 Chris Artis              | C3098 Bryce Baringer            |
| C4855 Gregory Abrams        | A4683 Susan Allison          | A5670 Catherine Asaro          | A3097 Jill Baringer             |
| A2706 Florence Achenbach    | A1047 Tim Allison            | A0258 F.L. Ash                 | T3099 Kathryn Baringer          |
| A2531 Eve Ackerman          | A0654 Aaron Allston          | A5698 Carole Ashmore           | A3096 Philip Baringer           |
| A1767 Forrest J. Ackerman   | A2044 Paul Allwood           | S3446 Joseph Aspler            | A5007 Icie Leah Barker          |
| S2392 Justin Ackroyd        | A3155 Dottie Allyn           | A2009 Marie Asscherick         | A4915 Keith D. Barkhau          |
| A3317 Charles S. Adachi     | A2053 Harry L. Alm           | A2008 Odie Asscherick          | A1268 Chris M. Barkley          |
| A3318 Izumi Adachi          | A2052 Marilyn L. Alm         | A1031 William M. Atchison      | C5277 Cayley Barlowe            |
| A5058 Catherine Adamic      | A4468 Adina Alpert           | A1870 Thomas Atkinson          | A0795 P.J. Barnard              |
| A4014 Bruce Adams           | A4514 Matthew B. Alschuler   | A4412 Alia Atlas               | A4785 Adrienne Martine Barnes   |
| A3104 Jae Leslie Adams      | A5449 Audrey Lynn Alt        | A0508 Yoel Attiya              | A5260 Joyce Ann Barnes          |
| A4886 Kenneth John Adams    | C4298 Nathan Alvord          | A0861 Bonnie Atwood            | A4035 Tom Barnes                |
| A5469 Pam Adams             | A4296 J. Clinton Alvord, Jr. | A0860 Ted Atwood               | A4840 Paul Barnett              |
| A3708 Steve Adams           | A1644 David Alway            | A2357 Roy Auerbach             | A5620 Elizabeth Barrette        |
| A0325 Frank Adams-Watters   | A4788 Laurel Amberdine       | A2537 Billie Aul               | A3815 Carolyn Barricklow        |
| A0324 Suzanne Adams-Watters | A1749 Ken Amos               | A3205 Joan Austin              | A2540 Mark Bartlett             |
| A5844 Carla Adkins          | S5459 Lou Anders             | A0348 Kevin Austin             | A3640 Sally Bartlett            |
| A5845 Jennifer Lynn Adkins  | A3677 Robert Anders          | A3204 Steve Austin             | A5181 Steve Bartlett            |
| A3089 Jerrie M. Adkins      | A5045 Johan M. Andersen      | A2112 B. Shirley Avery         | A1484 Jeannette R. Barton       |
| A2863 Sue Ellen Adkins      | A2532 Claire Anderson        | A3847 Fiona Avery              | A2539 Martha Bartter            |
| A2393 Adina Adler           | A2533 Dave Anderson          | A4068 Aviva                    | A4409 David Bartz               |
| A4133 Steven J. Adler       | A3714 David G. Anderson      | A1331 David Axler              | A4410 Laura Bartz               |
| A0235 Garry Adrian          | A3976 David Lee Anderson     | A0706 Donald E. Ayres          | A3393 Maria E. Bartz            |
| A1884 Joe Agee              | A5426 Douglas A. Anderson    | A3345 Glenda Babai             | A2880 Gisela Basarke            |
| A0472 Gary P. Agin          | A4005 Frank Anderson         | A3699 George Babbera           | A2879 Ken Basarke               |
| A3991 Postoria A. Aguirre   | A2870 Janice Anderson        | A3438 Karen Babcock            | A5367 Sandra L. Basham          |
| A5716 Laurence D. Ahearn    | A4964 Kevin J. Anderson      | S4791 Karen Babich             | A3495 Sharon A. Bass            |
| A4975 John Ahlers           | A3340 Kristiina L. Anderson  | A4104 Caryn Babstock           | A1091 Gabby Bate                |
| A4414 Michael J. Ahlers     | A1975 Lorraine Anderson      | A4231 Krista Babstock          | A2922 Eva Bateman               |
| A0516 Fred Aiken            | A2394 Lynn Anderson          | A5710 Brad Bachelor            | A2921 Gary Bateman              |
| A0517 Nanette Aiken         | A3569 Michael K. Anderson    | A3982 Michael Bachelor         | A4269 Kenn Bates                |
| A4202 Steve Ainsworth       | A3500 Patricia Anderson      | A3981 Paula Bachelor           | A1157 Allen Batson              |
| A2695 Brian Dana Akers      | A2868 Kristin Andraschko     | A0558 Chaz Boston Baden        | A2544 Barbara Batson            |
| A2702 Loretta Akers         | A5168 Douglas S. Andrew      | A2545 Lynn V. Baden            | A4425 Lee Battes                |
| S4343 Scott A. Akers        | A2534 Craig K. Andrews       | A0005 Jim Baen                 | A0985 Kurt Baty                 |
| S3950 George D. Akin        | A2928 France Andrews         | A0006 Guest of Jim Baen        | A5457 Gerard M. Bauer           |
| A3775 John Alderdice        | A2644 John C. Andrews        | A3399 Fredrika Baer            | A0601 Mary Arwen Bauer          |
| A4219 Arthur J. Aldridge    | A5309 Joyce S. Andrews       | A5675 Sean M. Baeza            | A4910 Robert Vincent Bauer, Jr. |
| A4307 Manfred Alex          | A5308 Arlan Andrews, Sr.     | A2538 Margene S. Bahm          | A3681 Chris Baugher             |
| A2228 Brian Alexander       | S2535 Harry Andruschak       | A5668 Lenny Bailes             | A3914 David Baugher             |
| A5774 Lori Alexander        | C5353 Joe Angeli             | A5672 James Bailey             | A3087 Elizabeth L. Baxter       |
| A4988 Rob Alexander         | A2727 Kat Angeli             | A1293 Kathleen Bailey          | A3583 Stephen Baxter            |
| A4670 Sue Alexander         | C5352 Nick Angeli            | A3466 Malinda Bailey           | S3546 Zara Baxter               |
| S0696 Alexandria Digital    | A2728 Ron Angeli             | A0434 Mark W. Bailey           | A0644 Brad (Keri) Bazler        |
| Library #1                  | A4045 Tonya Angelus          | A5624 Timothy Bailey           | A0519 Cassy Beach               |
| S0697 Alexandria Digital    | A5081 Curt L. Anglin         | A0436 Alexander I.             | A0340 Covert Beach              |
| Library #2                  | A3380 Karen Angulo           | Bailey-Matthews                | A1609 Kenneth A. Beach, III     |
| S0698 Alexandria Digital    | A3554 David Angus            | A3898 Todd Bake                | A2057 Grady Beaird              |
| Library #3                  | A3868 Jerold K. Anna         | A5541 Faith Baker              | A3144 Jan Beal                  |
| S0699 Alexandria Digital    | A4483 Ellen L. Anthony       | A4413 Fred Paul Baker          | A1005 Robin Beal                |
| Library #4                  | A2948 Harumichi Aoki         | A2215 Irwin Baker              | A3511 Sally Beasley             |
| A4924 Stephanie Alford      | A1044 Alex Apke              | A5215 Jon Andrew Bakos         | A2844 Howard G. Beatman         |
| A4383 Kathryne B. Alfred    | A1138 Audra Apke             | A2564 Gareth Balch             | A5831 Matt Beauchamp            |
| A4123 Robert Alivojvodic    | A1022 Birute Apke            | A2259 John Baldwin             | A4892 Amy Karen Bechtel         |
| A2061 Becca Allen           | A1137 Edward M. Apke         | A1954 Henry Balen              | A1988 Christine Beck            |
| A5828 Carolyn Allen         | A2395 Daniel Appleman        | A4675 Robert J. Ballenger      | A2114 Patricia Beck             |





A3060 Richard L. Beck  
A0781 Thomas Beck  
A4576 Stephanie Bedwell-Grime  
A0925 Jeff Beeler  
A2813 William Beeman  
A3946 Michael P. Beemer  
T5348 Jennifer Elizabeth Beer  
T5347 Nathan Harold Beer  
A5350 Robert Harry Beer  
A1055 Bob Beese  
A1056 P.J. Beese  
A4503 Laura Begley  
A4502 Ted Begley  
A2115 Pat Behling  
A2116 Ruth Behling  
A0659 Lynn P. Behrns  
A0492 Michael G. Beirne  
A1088 Jim Belfiore  
A2401 Bernard J. Bell  
A2834 Edward Bell  
A4679 Hilari Bell  
A5653 M. Shayne Bell  
A3552 Michael Bellinger  
A5344 Dave Belter  
A1850 Joanne Belton  
A5059 Todd Belton  
A1567 Eloise Beltz-Decker  
A0569 Judy Bemis  
A2031 Ria Bender  
A3514 Gregory Benford  
A4059 Rod Bennecke  
A4676 Sandra Bennecke  
A4677 William Bennecke  
A5073 David Scrymgeour Bennett  
A5784 Gregory Bennett  
S4845 Sherri L. Benoun  
A2934 Miriam S. Benson  
C2935 Orenda Benson  
A5221 Patricia Benson  
A2933 Robert P. Benson  
A5228 William Benson  
S1130 Alice Bentley  
A1584 Mary Bentley  
S1131 Mike Bentley  
A3947 Janis Benvie  
A2398 Catherine Benway  
A3679 Kelly Beranger  
A3615 Brian Berbach  
A4673 James Bereolos  
A4998 Andrew B. Berg  
A1640 Brad Berg  
A4568 Carol A. Berg  
A3147 David M. Berg  
A5291 Tracy Berg  
A1149 Theresa Berger  
A5049 Karen Mary Bergstralh  
A0968 Jeff Berkwits  
A2117 Joseph T. Berlant  
T3469 Charles Berlowitz  
A3465 Paul J. Berlowitz  
C3468 Rachel Berlowitz  
C3467 Sara Berlowitz  
A4467 Daniel Craig Berman  
A2877 Eileen Berman  
A3135 Ann Bermingham  
A3134 Charles Bermingham  
A0963 Mark Bernstein  
A2399 David Berry  
A2400 Terry Berry  
A3739 Sara Bert  
S0799 Richard Bertelsen

A5257 Mary Bertelson  
A1467 Andrew Bertke  
A5057 Jon Richard Bertram  
A0941 Barbara Bertrand  
A1171 Leroy Berven  
A2541 Sue Berven  
A4651 Jack Beslanwitch  
A5571 Benjamin Best  
A4062 Caitlin Bestler  
A4064 Ian Bestler  
A4063 Jessica Bestler  
A4448 Jason Vincent Betts  
A4185 Tina Beychok  
S3172 Blaine W. Beyer  
A1778 Maurice Beyke  
A1779 Sherri Beyke  
A4513 Elizabeth Beyreis  
A2066 Ajay Bhushan  
A3599 Cathy Biagioli  
A3598 Tony Biagioli  
A3498 Nancy J. Biancamano  
A5453 David Bicking  
A3822 R.J. Bicking  
A5443 Dorothea A. Biernesser  
C5445 Thomas Matthew Biernesser  
C5444 Stephen Albert  
A5442 Stephen Albert  
A5442 Stephen Albert  
A5442 Stephen Albert  
A5818 Kathleen J. Bieschke  
A4682 Charissa Bihl  
A2321 Wayne Billing  
A2067 Joshua Bilmes  
A5731 Nicholas Bing  
A5028 Holly Bird  
S2542 Sheryl Birkhead  
A1404 Rebecca Bisbee  
A2314 Robert Bisbie  
A2118 Dainis Bisenieks  
A2778 Elizabeth S. Bishop  
A1321 James Daniel Bishop  
A2777 Kendal S. Bishop  
A1866 Leonard Bishop  
C2779 Linda Margaret Bishop  
A5674 William J. Bishop  
A4375 Mark Bissell  
A5551 Ruth E. Bitz  
A3278 Tina Black  
A0723 Mark Blackman  
A0394 Diane Miller Blackwood  
A0622 Robert Blackwood  
A2760 Robert G. Blair  
A5415 Dana Mosely Blake  
A1689 E. Michael Blake  
K2842 Larry Blake  
A1555 Mike Blake  
A4585 John R. Blaker  
A3732 Sharon Blakeslee  
A3609 Margaret Blakesley  
S2543 Linda Blanchard  
A2184 N. Taylor Blanchard  
A3572 Dick Blankenhorn  
A5154 Caitlin Blasdel  
A2550 Joel Blass  
A2402 Mark Blattel  
A3797 David Blaylock  
A5839 Tippi N. Blevins  
A0346 David Bliss  
A1160 Gary Blog  
A1687 Suzanne Allés Blom  
A4246 Doyle Blooding

A1998 David M. Bloom  
A2657 Elaine Bloom  
A3173 Jeremy Bloom  
A2645 Kent Bloom  
A5305 Marianne Bloom  
A5304 Mark Bloom  
A5324 Mark Bloom  
A5325 Maryann Bloom  
A1906 Michael Bloom  
A1999 Stella Bloom  
A4935 Robert S. Blum  
A4774 Seth L. Blumberg  
A1670 A.M. Boardman  
A5270 John Boardman  
A5269 Perdita A. Boardman  
A2285 Scott Bobo  
A5764 E.C. Bodenmiller  
A5543 Mark T. Boeder  
A0043 Glen A. Boettcher  
A4629 Danielle F. Bogolub  
A0470 Toni Lichtenstein Bogolub  
A2907 Janice M. Bogstad  
A4396 Robert Louis Bolgeo  
A2425 Tim Bolgeo  
A4010 Mike Bolin  
A2119 R. Merrill Bollerud  
A5518 Gail Bondi  
K5519 John Stephen  
A1503 Vicki Bone  
A5365 Angela Marrie Boord  
A1342 Jay Borland  
A4789 Chris Boros  
A5116 Jennifer Borovicka  
A4760 Elizabeth Rona Boskey  
A3163 Janyce Boss  
A2403 Alex Boster  
A3908 Christina Bottoms  
C3506 Ben Bottorff  
A3588 Michelle Bottorff  
A0509 Mitchell Botwin  
A0511 Seth Botwin  
A0245 Alexander Bouchard  
A0246 Megan Bouchard  
A1426 Ken Boucher  
A2328 Mandy Boucher  
A1276 Stephen Boucher  
A3504 Gigi Boudville  
A2677 Betty Boulter  
A2678 John Boulter  
A2415 Robbie Bourget  
A2652 Michael Boursan  
A2120 Amy S. Bouska  
A2327 Peter Boutin  
A0002 Barbara Bova  
A0001 Ben Bova  
A5507 John A. Bovenmyer  
A3843 Scott M. Bowen  
A4932 Bruce E. Bower  
A4937 Stephanie Lee Bowker  
A0533 Berla Bowlby  
A3272 Dean Bowman  
A3273 Julie Bowman  
A4630 Morva Bowman  
A5734 Pat Bowne  
A3758 Carol Boyke  
A3757 William Boyke  
A3071 Jacquelyn Boykin  
A3485 Bridget Boyle  
A0626 Madrene Bradford  
A4913 Wendy Bradley



A1799 Alan Braeckman  
A2990 Michael Braithwaite  
A2404 Cecilia Brammer  
A2405 Fred Brammer  
A3034 Antje Brand  
A3270 Theresa Brandon  
A3533 Sharon Brandos  
A3023 Greg Brandt  
A3022 Joan Brandt  
A0600 Bill Brang  
A2406 Cynthia Brantley  
A2407 John D. Brantley  
A2546 David Bratman  
S3543 Alexander Braun  
A4535 Alexander John Braun  
A5160 Jennifer Brehl  
A0282 Seth Breidbart  
A5524 Lawrence Brem  
A2062 Elaine Brennan  
A4560 Elaine Brennan  
A0973 Cian Brenner  
S3486 Kathryn Brenner  
A0566 Esther Breslau  
A0563 Michael Breslau  
A2903 Kimberly Brett-Surman  
A2902 Michael Brett-Surman  
A3128 Sharon L. Brevoort  
A4491 Alta Brewer  
A5261 Kent Brewster  
A2021 Barrett Brick  
A1146 Dana Bridges  
A5786 Dana Bridges  
A5787 Guest of Dana Bridges  
S2547 Dave Bridges  
A1839 Greg Bridges  
A1848 James M. Briggs  
A2548 Cheryl Brigham  
A5657 Kristina R. Brigham  
A5654 Richard P. Brigham  
A5655 Susan R. Brigham  
C5658 Tiffamy R. Brigham  
A5656 Tyson R. Brigham  
A4592 Morgan Shelah Brilliant  
A5231 M. David Brim  
C2593 Ben Brin  
A2549 David Brin  
K2781 Terren Brin  
A1210 Thomas L. Brincefield  
S3425 Mike Brind  
A2489 Steven Brinich  
A4659 Anne Marie Brink  
A4658 Paul Edward Brink  
A3926 Bruce Brinkerhoff  
A3798 Mary Brittain  
A0703 Jill Bromet  
A0702 Sam Bromet  
A3382 Gerald Bronner  
A1995 Joanne Brooks  
A1941 Pat Brooks  
A2408 Ann A. Broomhead  
A1798 Marcia Broszavac  
A3284 Andrea R. Brown





|                                |                                 |                              |                              |
|--------------------------------|---------------------------------|------------------------------|------------------------------|
| A2219 Bill Brown               | A2833 Janet F. Caires-Lesgold   | A2303 Arnel Cates            | A5061 Anne E. Clements       |
| A2732 Charles N. Brown         | A2485 John Cairnes              | A5613 John E. Cauffman       | A4183 Jack Clements          |
| A2230 Eric W. Brown            | A5575 Myra Çakan                | A4569 Robert F. Cauley       | A0065 Melissa Clemmer, DI    |
| A0293 James Brown              | A4103 Christina Caldarelli      | A5409 Patricia Cavenee       | A5709 Roger Clendening, II   |
| A3753 Jeremy Brown             | A5617 Brian Caldwell            | A1292 William Cavin          | A3063 Malcolm Cleveland      |
| A2293 Jordan Brown             | A3419 Clyde Caldwell            | A1816 Ann Cavitt             | A0263 Robert J. Clifford     |
| A3653 Kevin Brown              | A2360 Dan Caldwell              | A0873 Ann Cecil              | A0264 Ruie Lue Clifford      |
| A2649 Kimberlee Marks Brown    | A4090 Elizabeth Caldwell        | A3917 Beth Cerny             | A1806 Carolyn Clink          |
| A2651 Nadine J. Brown          | A4790 Sharon Caldwell           | A2513 Adrienne Chafee        | S1808 David L. Clink         |
| A0830 Phyllis S. Brown         | A2411 Kevin Calhoun             | A5812 David Whitley Chalker  | A5303 Paul N. Clites         |
| A1501 Rebekah Memel Brown      | A2412 Kevin Calhoun             | A2310 Jack Chalker           | A5137 Christi Clogston       |
| A2347 Steve Wesley Brown       | A4332 Chris Campbell            | A3810 Diana Challis          | A3165 Brenda Clough          |
| A3832 Juanita Browne           | A4096 J'nae Rae Campbell        | A2555 Glenn Chambers         | A3078 Rebecca Clover         |
| A5403 Abigail Browning         | A2414 K.I. Campbell             | A2556 Susan Chambers         | A5490 Vincent Clowney        |
| A4842 Emily Brunson            | C5234 Sorena Campbell           | A5676 Vickie Chan            | A3477 John Clute             |
| A4374 Charlene Brusso          | A2413 Ernest Macdougall         | A4429 Philip A. Chandler     | A4755 Judith Clute           |
| A5726 Barrie Bryant            | Campbell, III                   | A4430 Philip B. Chandler     | A5072 Aislinn V. Cobb        |
| A5594 James Mitchell Bryant    | A4393 Sandi Campney             | A5293 Carrie Channell        | A5071 Brock M. Cobb          |
| A2801 Mike Bubacz              | A2072 Debra Canady              | A2419 Lori Chapek-Carleton   | A1152 Nancy Cobb             |
| A2800 Oleta Bubacz             | A4905 Lillie Rena Canavan       | A5497 Janice M. Chapman      | A4266 Eddie Cochrane         |
| A2160 Ginjer Buchanan          | S4605 John K. Cannizzo          | A1416 John P. Chapman        | K3551 Ada Codina             |
| A5330 Joseph Paul Buckley      | A2016 David A. Cantor           | A1417 Judith Ann Chapman     | A3549 Annie Codina           |
| A3077 John J. Buckley, Jr.     | A1933 Eileen Capes              | A5498 Mark D. Chapman        | K3550 Ayn Codina             |
| A5296 Nathan A. Bucklin        | A4531 Stuart Capewell           | A2580 Krysten Charland       | A3548 Jorge Codina           |
| A4311 Algis Budrys             | A0214 Jack Caplan               | A4794 Suzy McKee Charnas     | A2736 Bill Cody              |
| A5298 Edna F. Budrys           | A4152 Grace Geraldine Carafelly | A5326 Thomas Troy Chastain   | A2735 Sandy Cody             |
| A5133 Delores S. Bujalski      | A2242 Peter Card                | A3156 Cy Chauvin             | A5264 Jenny Coelho           |
| A2852 Edmund Bujalski          | A5605 Michael Lawrence          | A5241 Curtis Chen            | A1042 Barb Cohan             |
| A2853 Nicholas Bujalski        | Cardinale                       | A4984 Elsa Chen              | A3051 Jeremy Cohan           |
| A1539 Lois McMaster Bujold     | A2069 Douglas S. Carey          | A4920 E.J. Cherhavy-Shumak   | A1041 Larry Cohan            |
| A3705 Michael A. Bumann        | A5187 Jacqueline Carey          | A2478 Stephen L. Cherry      | A1369 Sandy Cohen            |
| A4457 Guest of Michael Anthony | A2070 Mary Piero Carey          | A2675 C. J. Cherryh          | A3085 Scott A. Colcord       |
| Bumann                         | A5482 Stephen A. Carey          | A3366 Randy Chertkow         | A0887 Anita L. Cole          |
| A1262 Margaret Bumby           | A3127 H. Paul Carl              | A4229 Frank J. Chick         | A3184 Barry Cole             |
| A2765 Gary Bunting             | A3126 Lillian S. Carl           | A0993 William L. Child       | A3186 Ben Cole               |
| A4272 Betony L. Burch          | A2416 Gordon Carleton           | A2420 Chad Childers          | A1304 Corey Cole             |
| A4271 Elaine J. Burch          | A0478 Allen Carlson             | A5362 Sandra Childress       | A3185 Jon Cole               |
| A0815 Bruce S. Burdick         | A3014 Nancy Carlson             | A3814 Rob Chilson            | A1232 Larry Cole             |
| A4869 Jill P. Burgard          | A5666 Rose M. Carlson           | A1893 Walter Chisholm        | A1617 Lorelei Cole           |
| A3306 Kytte Burke              | A0859 Vivian Carlson            | A4916 Mark Vincent Chitti    | A1305 Lori Cole              |
| A5753 Thomas Burleson          | A4023 Linda Ann Carlson Witte   | A0907 Angela Chouinard       | A1306 Mike Cole              |
| A0780 Brian Burley             | S2417 Suzanne Carnival-Reece    | A3079 Pamela Chrisly         | A0375 Steve Cole             |
| A4772 Stephen L. Burns         | A2553 Amy Carpenter             | A2803 Craig W. Chrissinger   | A0376 Susan Cole             |
| A4773 Sue-Ryn Burns            | A3411 Steve Carper              | A3136 Bill Christ            | A3045 Walter R. Cole         |
| A2181 Steve Burroughs          | S4415 Elizabeth Annette Carrico | T3931 Caitlin Christensen    | A2421 Gaines A. Coleman      |
| A2551 Michael A. Burstein      | A2071 Cathy Carroll             | A3929 Cathleen Christensen   | A2217 Howard Coleman         |
| A2816 Nomi Burstein            | A3607 Connie Marie Carroll      | A2690 Emily Christensen      | A4006 Chris Collier          |
| A5799 Gerald Burton            | S5773 Crystal Carroll           | A3928 Mark Christensen       | A5648 Jenny S. Collier       |
| A2196 Roger Burton-West        | A3019 Elizabeth Carroll         | A3930 Paul Christensen       | A3080 John Takao Collier     |
| A4541 Erwin Hans Bush          | A2006 Sharon Carroll-Ventura    | A4946 Laurie Christianson    | A1477 Christina Collins      |
| A1431 Linda Bushyager          | A0779 Johnny Carruthers         | A5612 Casey Christie         | A1476 Gerald Collins         |
| A2322 Ron Bushyager            | A0890 Dana Carson               | A5489 Ewan J T Chrystal      | A2820 Kenneth Collins        |
| A1896 Mary Aileen Buss         | A2205 Gwendolyn Carson          | A3527 Terence Chua           | A4777 Lisa Collins           |
| A4894 Celeste Butler           | A4494 Linda Carson              | A3245 Emory Churness         | A4776 Ron Collins            |
| A2409 Charles W. Butler        | A0889 Melinda Carson            | A3437 Richard J. Chweddyk    | A0223 Jack Collinson         |
| A4893 Lee Butler               | A3248 Paul Carter               | A0332 Michael Ciagala        | A3508 Lars Colson            |
| A0977 Lillian Butler           | A5626 Shawn G. Carter           | A4337 Lynda L. Ciaschini     | A3254 Darlene P. Coltrain    |
| A5838 Priscilla C. Butler      | A0951 Diana Cartwright          | A3785 Elizabeth R. Cibulskis | A5225 Carol Colwell          |
| A3600 Robert S. Butler         | S2554 Sharon A. Carty           | A3786 Walter D. Cibulskis    | A5224 Ellen Colwell          |
| A2552 Diana L. Bynum           | A1552 Mary Lee Cascio           | A3111 Carl Cipra             | A3050 David D. Combs         |
| A0551 Frank Bynum              | A4860 Cheryl Case               | S5566 Gerry M. Clancy        | A3842 Cary A. Conder         |
| A5019 Jeri Lynn Byrne          | A1351 L. Suzanne Casement       | A4744 Beverly A. Clark       | C3226 John Conlon            |
| A5018 Michael James Byrne      | A2302 Coreen Casey              | A5396 Brian M. Clark         | A0623 Steve Conlon           |
| A3907 Ted Cabeen               | A4792 Richard J. Casino         | A0309 David W. Clark         | A2121 Byron P. Connell       |
| A5334 Anne M. Cadham           | A5665 Thomas M. Cason           | A5693 Jesse Auston Clark     | A2122 Christine V. Connell   |
| A5333 Mark Kevin Cadham        | A4017 John Caspell              | A0865 Mary Clark             | A5509 Denise Connell         |
| A3716 Pat Cadigan              | A2808 Jane Castonguay           | A3328 Beverly Clement        | A2843 Karen L. Connell       |
| A4445 Russell Cage             | A2807 Tom Castonguay            | A2945 Dave Clement           | A4139 Jerome Conner          |
| A2410 Tom Cagle                | A5229 Adam-Troy Castro          | A3464 Hal Clement            | A4787 Thressa Connor-McMahon |
| A3415 Carolyn Cain             | A0281 Dennis Caswell            | A3327 Joe Clement            | A5495 Michael G. Conrad      |
| A3414 Jean Cain                | A2418 Ann Catelli               | A5107 Bill Clemente          | A5553 Cheryl Conro           |





A4648 Guy Joseph  
Consolmagno SJ  
A4954 William G. Contento  
A2917 Don Cook  
A1218 Glen Cook  
A5006 John David Cook  
A2557 Norman L. Cook  
A4248 Laura Cooksey  
A0294 Robin Cookson  
A2157 Heather Coon  
A5410 Brenda Jean Cooper  
A0824 Chris Cooper  
A4547 David P. Cooper  
A4176 Karen Cooper  
A2351 Kate Cooper  
A5472 Peter Cooper  
A2520 Suzanne Cooper  
A4210 John F. Cope  
S3388 Jeffrey Copeland  
A5052 John Coppedge  
A4315 Michael Coppinger  
A2789 Kathy Corcoran  
A3584 Tracey Cornogg  
A2156 John Coronetto  
A3363 Duane Corpe  
C3364 Princess Melanie Corpe  
A3904 Gerald Corrigan  
A4237 Mark Steven Corrinet  
A3287 Scott Corwin  
A3811 John H. Costello  
A1943 Mike Cothran  
A0387 Juanita Coulson  
A0386 Guest of Juanita Coulson  
A3795 Lori R. Coulson  
K3649 Miranda Coulson  
A5104 Kathryn Elaine Coulter  
S4938 Lisa O. Coulter  
A3335 Kathie Courtney  
A3334 Scott Courtney  
A3054 Cynthia Covington-Brooks  
A5425 Begoua Marnotes Cowan  
A3331 Christina M. Cowan  
A5097 Doug G. Cowan  
A5424 Jeremy Dm Cowan  
A5106 Robert G. Cowan  
A3660 Naomi Cowan-Barkley  
A3602 Caroline Cox  
A5385 H. Ed Cox  
A5035 Tammy Lyn Coxen  
A5214 Jef E. Cozza  
A2382 Judy Craft  
A2383 Benjamin Craft-Rendon  
A2384 Susan Craft-Rendon  
A5819 Glynn Crain  
A3006 John G. Cramer  
A2931 Kathryn Cramer  
A3007 Pauline B. Cramer  
A3967 Tony Cratz  
A3683 David W. Crawford  
T4596 Lindsay S.V. Crawford  
A4593 Matt Crawford  
T4595 Owen E.C. Crawford  
A4594 Robin J. Crawford  
A5680 Ann Crimmins  
A3577 Carolyn L. Critser  
A1585 Dave Crockett  
A3949 Fiona La Croix  
A2714 Parr Crone  
A2558 Colleen Crosby  
A2559 Shawn Crosby  
S2141 Shirley Crossland

A4687 Rita Crossley  
A4688 Russ Crossley  
A3858 Don Crossman  
A4134 Michael Crouch  
A0528 Vanessa Crouther  
A4279 Jennifer Lynn Crow  
A4859 Jeff Crowder  
A4599 Douglas N. Crowe  
A4600 Kitty Vonbraskat Crowe  
A5394 Rick Crownover  
A3037 Janet Cruickshank  
A4405 Kathryn Cruickshank  
A4407 Mary Cruickshank Peed  
A4775 Vanessa L. Crum  
A2251 Ctein  
A0440 Mary Ann Cummings  
A2341 Lowell Cunningham  
A4341 Mark P. Cunningham  
A4832 Cathy Cupitt  
A4841 Karen Cupp  
A2767 Terry Cupples  
A3303 Paula Marie Cureton  
A4582 David Curtis  
A1803 S.L. Curtis  
A3965 Jim Cushing  
A3964 Karen Cushing  
A1704 Scott Custis  
A5285 Leah R. Cutter  
A0259 Raymond C. Cyrus  
S4543 Julie Czerneda  
A3068 Ron Czerwien  
A3024 Angelo A. D'aleccio  
A3025 Charlene Taylor D'aleccio  
A0255 Emily Dachowitz  
A0866 Mark Dakins  
S5121 John Dallman  
A3715 Karen M. Daniels  
A1198 Walter Daniels  
A1170 Michael Dann  
A4554 Barbara Dannenfelser  
A4782 Camila Dannenfelser  
A1165 Randy Dannenfelser  
A4781 Randy A. Dannenfelser  
A5430 Dennis Howard Danvers  
A3350 Anna Darden  
A4218 Gary Darling  
A5494 Jeannette Isaacs Darlington  
A0537 Barb Darrow  
K1574 Daniel Patrick Darrow  
A0536 Frank Darrow  
K0549 Sharon Darrow  
A4546 Alan Dashoff  
A4545 Jared Dashoff  
A0720 Joni Dashoff  
A0719 Todd Dashoff  
A4711 Michael Dashow  
A3719 Ellen Datlow  
A5591 David Datta  
A1751 James Stanley Daugherty  
A1752 Kathryn Daugherty  
A2985 Anne Davenport  
A1760 Bob Daverin  
A5583 Brenda Daverin  
A5622 Neil Davidoff  
A4823 Solomon Davidoff  
A4983 Solomon Davidoff  
A1439 Jo Davidmeyer  
A5369 Anna Marie Davidson  
A2423 Howard L. Davidson  
A5210 Loren Davidson  
A4456 Rjurik Davidson

A1891 Tom Davidson  
A2952 Stephen Davies  
A3668 Amy L. Davis  
A3182 Bonnie D. Davis  
A4966 Candice Davis  
A4583 Donna Davis  
A3667 John F. Davis  
A0545 Katie Davis  
A2307 Leta Davis  
A2883 Robin M. Davis  
A5038 Russel Davis  
A5797 Susan L. Davis  
A2355 Rob Davis (Strange)  
A4516 Genevieve A. Davison  
A4515 Jaque B. Davison  
A3827 Angelica Dawn  
A5001 Alain Dawson  
A5550 Cheryl Dawson  
A3308 Dorothy Day  
A1935 John Day  
A2424 Joy Day  
A1079 Genny Dazzo  
A3086 Jaime M. De Castellvi  
A1845 Susan De Guardiola  
A1485 Al De La Rosa  
T5148 Bobby De La Torre  
A5147 Teresita De La Torre  
S1420 Chris De Longpre  
S1419 John De Longpre  
A2040 Peter De Weerd  
A1229 Beverly De Weese  
A3916 Eugene De Weese  
A5685 Mike Deane  
A2147 Dr. Mark L. DeBard  
A3537 Keith R.A. DeCandido  
A5031 Shirley DeCarufel  
A5032 Steve DeCarufel  
A3539 Giulia DeCesare  
A2761 Judy J. Decker  
A2991 Sharon Decker  
A3122 Deco  
A4976 David Deen  
A2397 Dawn Dela Cruz  
A3899 Carrie Delaney  
A1785 Barbara Delaplace  
A2562 Linda DeLaurentis  
A2250 Anne DeLay  
A4182 June A. Delsarto  
C2815 Timmy DeMarco  
A1154 Tom DeMarco  
A5128 Patricia Demetri  
A4351 Lisa Den Besten  
A1200 Jay Denebeim  
A0674 Linda Deneroff  
S4544 Diane Denesowicz  
A0333 Gay Ellen Dennett  
A2426 Jane Dennis  
A2427 Scott C. Dennis  
A4807 Diane Depascale  
A4806 Vincent Depascale  
S2793 John Derikk  
A2055 Daniel P. Dern  
A4319 Paulette DeRock  
A1435 Apurva Desai  
A2835 Urvi Desai  
A3616 LucyAnne DeSalvo  
A1717 Steven desJardins  
A2339 CJ Deskins  
A2338 Ron Deskins  
A5766 Wendy Despain  
A1637 Jim Detry



A4213 Martin E. Deutsch  
A4757 Britt Devenport  
A4758 Teresa Devenport  
A1093 Michael Devney  
A2316 Carl DeVore  
A1532 Jeanne DeVore  
A0243 John DeVoy  
A5516 Linda Dewey  
A3862 Danice Dezotell  
A3861 Michael Dezotell  
A4522 Robert M. Diamond  
A4808 Josephine Dichario  
A4809 Nicholas Frank Dichario  
A5219 Nick DiChario  
S2046 Sandra Diersing  
A5313 Diane K. Dieter  
A2073 Frank Dietz  
S2565 Loren Dietz  
A1454 Brian Diez  
A1971 Patricia Diggs  
A5383 Marion Danny Dilbeck  
A5384 Paula Lee Dilbeck  
A3035 Bonnie Dill  
A0476 Gloria Dill  
A4087 Brendan R. Dillon  
A0360 Jan DiMasi  
A0916 Nick DiMasi  
A5561 April Lynn Dimenstein  
A3841 Catherine Wells Dimenstein  
A4346 Mark S. Dion  
A4334 John Dipalermo, Jr.  
A5130 Mark Ditoro  
A3571 Lucienne Diver  
A2836 Albert Dobrovitz  
A4127 Robert Dobson  
A0302 Vince Docherty  
A3183 Cory Doctorow  
A5476 David Dodds  
A5478 Paula Dodds  
A5690 D. Dodson  
A5691 K. Dodson  
A4512 Linnea Dodson  
A2939 Robert Doherty  
A5661 Tom Doherty  
A1330 Paul G. Dolenac  
A5388 Frank Dolinar  
A3088 Karen L. Dolley  
A5545 Mike Domina  
A3610 Julie Dominian  
A1498 Laura Domitz  
A5631 Carol Doms  
A5630 Dennis Doms  
A4729 Chris Donahue  
A4728 Linda Donahue  
C3075 Erika Donat  
A0033 John E. Donat  
C3076 Kristen Donat  
A3074 Michelle Donat  
A1248 Ira Donewitz  
A5775 Rose-Marie Donovan  
A3365 Jim Doolittle





|       |                     |       |                      |       |                        |       |                          |
|-------|---------------------|-------|----------------------|-------|------------------------|-------|--------------------------|
| A4471 | Anita Doran         | A2566 | Dafydd Neal Dyar     | A4359 | Debra Euler            | A4949 | Jean C. Findley          |
| A4362 | Barbara Doran       | A1380 | Andrew R. Dyer       | A3520 | Andrea Evans           | A4092 | Edward Lee Findley, Jr.  |
| A4470 | Colleen B. Doran    | A3044 | Dave Dyke            | S4071 | Christine M. Evans     | A4698 | Thomas P. Fink           |
| A2734 | Dorcy               | A3043 | Sue Dyke             | A3521 | David J. Evans         | S2849 | Ed Finkelstein           |
| A4611 | Paul Dormer         | A3997 | Andy Dyson           | A3623 | Julian Evans           | C3251 | James Finkle             |
| S3057 | Eleanor Dorn        | A1777 | Christine Dziadosz   | A3622 | Julie Evans            | A3249 | Joel Finkle              |
| S3056 | Mike Dorn           | A5809 | Bridget Dziedzic     | A3624 | Kiri Evans             | C3252 | Kevin Finkle             |
| A1867 | Leo Doroschenko     | A2025 | Lunatic E'Sex        | A1084 | Bettie Evanson         | A3250 | Susan Finkle             |
| A4013 | James S. Dorr       | A4530 | Donald J. Early      | A5084 | Robert John Eveleigh   | A5311 | Charlie Finlay           |
| A3032 | Candas Jane Dorsey  | S2428 | Martin Easterbrook   | A5792 | Dan Edward Evens       | A1381 | Edward Finneran          |
| S2222 | Stacy Doss          | A0878 | Jill Eastlake        | A5479 | Jamie Evenson          | A4813 | Leslie Fish              |
| S5265 | Douglas P. Doucette | S0841 | Don Eastlake, III    | A2430 | Michael B. Everling    | A2984 | Elaine Fisher            |
| S1849 | Greg Dougherty      | A0629 | Tom Eckels           | A4011 | Kim Eversole           | A1538 | Leah J. Fisher           |
| A1991 | Peter Dougherty     | A5534 | Claire Marie Eddy    | A5004 | Karen Everson          | A0991 | Naomi Fisher             |
| A3129 | Robert Dougherty    | A2759 | Wendy Edeiken        | S1459 | David Ewell            | A5851 | Barry Fishler            |
| A2575 | John R. Douglas     | A2758 | Yale F. Edeiken      | A3638 | Marty Fabish           | A5850 | Karen Fishler            |
| A5503 | L. Warren Douglas   | A3298 | Joyceanne Edell      | A2709 | Tom Fagedes            | A2129 | Barbara Fister-Liltz     |
| A2124 | Cheri Douglass      | A5238 | Scott Edelman        | A1534 | Linda Fairbanks        | A0754 | Don Fitch                |
| A2125 | John Douglass       | A2226 | Laurie Edison        | A0485 | Nick Faller            | A2810 | Marina Fitch             |
| A4977 | Robin Dowell-Deen   | A3620 | Bruce S. Edwards     | A2676 | Jane Fancher           | A5577 | Andy Fitch-Wallish       |
| A0547 | Frank Dowler        | A0269 | Chris Edwards        | A2431 | Jennie Faries          | A5578 | Barbara Fitch-Wallish    |
| S4607 | Bill Downs          | A5621 | Doug Edwards         | A0266 | Bill Farina            | T5579 | Ryan Fitch-Wallish       |
| A3336 | Wendy E. Doyle      | A1782 | Robert Edwards       | A2569 | Cynthia D. Farinelli   | A4233 | Sharon Fitzgerald        |
| A4217 | Adrian Drake        | A2223 | Rod Eggleston        | A2570 | Michael P. Farinelli   | A0021 | Catherine Fitzsimmons    |
| K4208 | Calvin Drake        | A2224 | Shari Eggleston      | A1142 | Dale A. Farmer         | A2432 | Sally Flanagan           |
| A4216 | Katrina Drake       | A0003 | Bob Eggleston        | A4198 | David C. Farmer        | A0862 | Joe Fleischmann          |
| A4207 | Lee Drake           | A4618 | Gary J. Ehrlich      | A1070 | Lea C. Farr            | A1166 | Judy Fleischmann         |
| A4206 | Valerie Drake       | A3589 | Raymund F. Eich      | A1069 | M. Bruce Farr          | A1698 | Paul H. Fleming          |
| S1852 | Ed Dranecky         | A1177 | Jay Eichelberger     | A3627 | Randy Farran           | A4395 | Robert A. Fleming        |
| A2872 | Donna R. Drapeau    | A4940 | Roger Edward Eichorn | S3985 | Drew Farrell           | A2981 | Virginia Fleming         |
| A4612 | Carlos Drazen       | A1957 | Lise Eisenberg       | A4034 | Kent LaRue Farris      | A2433 | George Flentke           |
| A5581 | Jim Dreher          | A1027 | Susan Eisenhour      | A5488 | Ken J. Fasimpaur       | A4934 | Lynn Beaulieu Flewelling |
| A5529 | Diana Dretske       | A1688 | Alex Eisenstein      | A5638 | Vicki Fasimpaur        | A4737 | M.C. Floerkey            |
| A1161 | Marc A. Drexler     | A2568 | Phyllis Eisenstein   | A3002 | John Fast              | A3101 | Patricia Flood           |
| A3830 | Karyl Dronen        | A4726 | Thomas D. Eivins     | A4653 | Timothy James Faulkner | A5390 | Alexander Flynn          |
| A1541 | Doug Drummond       | A3427 | Wayne Eji            | A0239 | Doug Faunt             | A0253 | George Flynn             |
| A2126 | David K. Drysdale   | A3199 | Adam K. Ek           | A5063 | Michael Fautot         | A2572 | Dr. John L. Flynn        |
| A0990 | Fred Duarte         | A4556 | Ailsa Ek             | A0247 | William B. Fawcett     | A0358 | Carol Flynt              |
| A3223 | Leonard Dubin       | A4557 | Kathy Ek             | A5243 | Michael Fay            | A1054 | Clif Flynt               |
| A4971 | Michael DuCharme    | A1422 | Jacqueline Elderkin  | A5242 | Sandra Fay             | A4358 | Amy M. Fodera            |
| A1984 | Darien K. Duck      | A4282 | Anna Eley            | A1958 | Moshe Feder            | A4357 | Sean P. Fodera           |
| A1372 | John Duff           | A4281 | Stephen Eley         | A5077 | Carl Federl            | A0250 | Brandy Fogell            |
| A1405 | Lynn Ellen Duff     | A2127 | Russ Elliott         | A3311 | Jim Feehrmeyer         | A1323 | Kaja Foglio              |
| C2957 | Sarah A. Duff       | A0955 | Chris Ellis          | A3312 | Sondra Feehrmeyer      | A1322 | Phil Foglio              |
| A5447 | Bill Duffy          | A3417 | Doug Ellis           | A3368 | Lynn Feiereisel        | A5056 | Stephanie Glynne Folse   |
| A1270 | Jonny Duffy         | A5153 | Michael Ellis        | A0638 | Louisa Feimster        | A2130 | Kandy Fong               |
| A2387 | Richard Duffy       | A0954 | Stephanie Ellis      | A4458 | David Feintuch         | S1252 | Oz Fontecchio            |
| A0491 | Elizabeth A. Dugan  | A3400 | Alex Elsberg         | A0355 | Gary Feldbaum          | A5142 | (Nancy) Karen Fonville   |
| A3009 | Giles Dumay         | A4322 | Martha Elser         | A1877 | Allison Feldhusen      | A3723 | Monica Forbes            |
| A4387 | Lisa DuMond         | A3180 | Jim Emelander        | A1878 | Michael Feldhusen      | A3259 | Elisa Ford               |
| A4972 | Emma Duncan         | A4117 | Susan Emmons-Kroeger | A3973 | Suzanne Feldman        | A2435 | Gordon Ford              |
| A2301 | Thomas Dunham       | A5640 | Edward Endres        | A5816 | Jenna A. Felice        | A4149 | Joy Forsberg-Heier       |
| A3462 | Diane Dunlap        | A2075 | Dick Eney            | A4603 | Geronimo Felipe        | A3819 | Rob Fortin               |
| A4423 | Chris Dunn          | A1716 | Kathleen Enfranca    | A0271 | Tom Feller             | A0291 | Michael Fortner          |
| A0500 | Christopher Dunn    | A5647 | David Keith Enghusen | A4078 | Steve Fellows          | A1761 | Steve Forty              |
| A4421 | Dawn Dunn           | A4895 | Craig E. Engler      | A4116 | Heather Felske         | A1082 | Jace Foss                |
| A0689 | Greg Dunn           | A4805 | Takeshi Enoki        | A4115 | Robert Felske          | A3001 | Karl W. Foss             |
| A0690 | Linda Dunn          | A4804 | Wakana Enoki         | A4955 | Tom Ferch              | A0037 | Rick Foss                |
| A4422 | Mike Dunn           | A3885 | Jim E. Ensinger      | S2571 | Susan Ferer            | A2019 | Adrienne Foster          |
| A2719 | Martha Dunston      | A2282 | Jean Ensling         | A3243 | George Fergus          | A1627 | Brad Foster              |
| A4054 | Carol Duntemann     | A1862 | Louis Epstein        | A4426 | Lynn Fernandez         | A2738 | Cindy Foster             |
| A4053 | Jeff Duntemann      | A1989 | Kurt Erichsen        | A3374 | Mark Ferrari           | A4043 | Eugie Foster             |
| A0045 | Dupa T. Parrot      | A2373 | Daniel Erickson      | A2739 | John Ferraro           | A0498 | Louisa Foster            |
| A3120 | Beth Dupont         | A2429 | Jean Erickson        | A4821 | James Ferris           | A4046 | Matthew Foster           |
| A5340 | Darren Andrew Dupuy | A4350 | John Ericson         | A2895 | Sharon Fetter          | A4686 | Sharon M. Foster         |
| A3682 | Louis J. Duray      | A5517 | Bill Ernoehazy       | A3289 | Mark Fewell            | A4265 | Amanda Foubister         |
| A3839 | Doranna Durgin      | A3857 | Adrienne Ertman      | A0527 | Joseph L. Fieger, Jr.  | A3717 | Chris Fowler             |
| A1440 | Nancy A. Durgin     | A0220 | Joan Eslinger        | A1153 | Carl C. Fields         | A3434 | Heather Fowler           |
| A4540 | Alistair John Durie | A4247 | Ariana Estariel      | A0641 | Tom Filipski           | A3435 | Jacob Fowler             |
| A1812 | Roger Dutcher       | A4962 | Tonya R. Estes       | A2716 | John W. Filpus         | C3436 | Kathleen Fowler          |
| A1327 | Allyson M.W. Dyar   | A0229 | Wilma Estes          | A0769 | Jan Howard Finder      | A3433 | Sarah Fowler             |





A3432 Wayne Fowler  
A0804 Bobbi Fox  
S2434 Crickett Fox  
A4635 Daniel Fox  
A1163 Den Fox  
A4636 Linda Reames Fox  
A1162 Sharon Fox  
A1985 Teresa Fox  
A2049 Colette H. Fozard  
A0268 John H. Frambach  
A0318 Steve Francis  
A0317 Sue Francis  
A5481 Anthony Francisco  
A1545 Barbara Franjevic  
A3292 Hal Frank  
A4627 Howard Frank  
A4628 Jane Frank  
A3294 Jonathan Frank  
A1744 Laura Frankos  
A0010 Laura Frankos  
A5317 Michael D. Franks  
A1311 Donald Franson  
A3538 Marina Frants  
A1020 Shirley Frantz  
A3646 Jessica J. Frasca  
A1974 Ashley Fraser  
A5322 Anthony Frazier  
A2272 Todd Frazier  
A3793 Frank Kelly Freas  
A3794 Laura Brodian Freas  
A2573 James Frech  
A5096 Mark Allen Fredlick  
A5335 Tracey E. Fredrickson  
A3525 Avraham T. Freedman  
A3524 Gail J. Freedman  
A1860 Barry Freeman  
A2574 H. Denise Freeman  
A3396 Rosemarie R. Freeman  
A1929 Kurt Freiburger  
A5413 Fritz Freiheit  
K5414 Merideth Freiheit  
A5411 Frederick E. Freiheit, IV  
A0502 Lisa Freitag  
A1460 Pam Fremon  
A1007 James Frenkel  
A5288 Josh Frenkel  
A3528 Mark Freundel  
A1931 John Freyer  
A2436 Doug Friauf  
A4752 Barry M. Friedman  
A2623 Beth Friedman  
S3064 Mitchell Friedman  
A5703 Philip Friedman  
A1021 Beverly Friend  
A3021 Esther Friesner  
A2746 John A. Fritz  
A2708 E. B. Frohvet  
A0885 Mary Frost-Pierson  
A3789 Werner Fuchs  
A3633 Jim Fuerstenberg  
A5560 Hiroyuki Fujiwara  
A4486 M.K. Fuller  
A4384 Noah J. Fulmor  
A3418 Deb Fulton  
A3059 Stephen Funk  
A0412 Jerry Gabriel  
C2838 Jimmy Gabriel  
A0530 Shelley Gabriel  
A5307 Michael J. Gaffey  
A5732 Marcel Gagne  
A5733 Guest of Marcel Gagne

A0848 Dean C. Gahlon  
A4437 Ed Gaillard  
A4438 Elena Andrews Gaillard  
A5663 Janice A. Galeckas  
A2653 Steve Gallacci  
A0298 David W. Gallaher  
A1148 Mitch Gallaher  
A4875 Barb Galler-Smith  
A2664 Tom Galloway  
A1800 John D. Galt  
A4572 Alice M. Galvan  
A5162 Fred Gambino  
A1121 John Gamble  
A5025 Marion Barbara Gammill  
A1504 Michael W. Gardiner  
A4749 David Jonathan Gardner  
T5152 Grace Reimann Gardner  
A4495 James Alan Gardner  
C5282 Shawn Gardner  
T5151 Sovigne Reimann Gardner  
A5150 Tim Gardner  
A4571 Terry A. Garey  
A2054 Richard Garfinkle  
A5278 Denise Garner  
A2869 John Garner  
A4695 Milton Carl Garner  
A5197 Garry Steven Garrett  
A3149 James Garrett  
A1824 Ken Garrison  
A1787 Elizabeth Garrott  
A4125 Brenda Gasahl  
A0917 Judith Gaskins  
A1413 Carson Gaspar  
A4324 Rob Gates  
A4205 Bernie Gauthier  
A5500 Joseph Gauthier  
A5499 Shiao-Ling Gauthier  
A0050 Maria Gavelis  
A0020 Guest of Maria Gavelis  
A1235 Renee Gazdecki  
A1566 Sandy Gazdecki  
A1399 Helen F. Gbala  
A1604 Mark Geary  
A0960 Barry Gehm  
A0961 Jo Gehm  
A5103 Nancy Lee Geiger  
S3580 Richard E. Geis  
A2536 Deb Geisler  
A5806 Fred Geisler  
A0791 Janice Gelb  
A3203 Larry Gelfand  
A2795 Denise A. Gendron  
A5535 Dean Milton Genes  
A1434 Mike Genovese  
A0585 Karl S. Gentili  
A5462 Gerald Presley Gentry  
A5660 Heather Lynn Gentry  
A3643 Jan S. Gephardt  
A3644 Tyrell E. Gephardt  
S4642 Robert M. Gerber  
A2324 Sandi Gerdes  
A2330 Elizabeth Gerds  
A2329 Eric Gerds  
A4249 Sheryl A. Gere  
S4891 Jay Lawrence Gerst  
A4928 Jay Lawrence Gerst  
A5436 Bonnie Gerth  
A1671 John Gibbons  
A1904 David Gibbs  
A5779 Adam Michael Gibson  
A5321 Craig M. Gibson

A5580 Nancy Gibson  
A2203 Tom Giegel  
A2332 Tom Giese  
A5165 Christina Marie Gietzen  
A5166 Derek James Gietzen  
A5164 Janice Marie Gietzen  
A5167 Patrick Aaron Gietzen  
A5163 Don J. Gietzen, Jr.  
A4692 Audrey Gifford  
A4691 James Gifford  
T4694 James A. Gifford  
T4693 Maureen A. Gifford  
S2848 Paul J. Giguere  
A3218 Connie Gilbert  
A4356 Sheila Gilbert  
A3409 Alexis A. Gililand  
A3410 Lee Gililand  
A1859 Elizabeth Gilio  
A2240 Jerry Gilio  
A5159 Diana Gill  
A4579 Marilyn Gillet  
A1925 Kerry Gilley  
A5188 Lance Gilliam  
A1840 Richard Gilliam  
A1195 Bill Gillmore  
A3831 Carolyn Ives Gilman  
A3956 Laura Anne Gilman  
A2437 Janet Gimblet  
A2438 Erica V.D. Ginter  
A2439 Karl Ginter  
K3544 Lydia Ginter  
A4323 Julie Gissel  
A5570 Larry Gitchell  
A0510 Maryianne Glad  
A4106 Gail Glass  
A1907 Inge Glass  
A4105 James C. Glass  
A3963 Daniel A. Glasser  
A4441 Gary L. Glasser  
A2278 Nita Glazewski  
A5356 Michael Sean Gleeson  
A3803 Ray Gleeson  
A4912 Elizabeth M. Glover  
A2718 Diana P. Glyer  
A0041 Mike Glyer  
A2774 Bill Gober  
A2254 Robert Gobrecht  
A2440 Jean Goddin  
A5508 Dave Godwin  
A5064 Mary Goetzinger  
A3372 Neyir Çenk Gşköe  
A0806 Barry Gold  
A0835 Lee Gold  
A2015 Lynn Gold  
A4986 Mici Gold  
A2131 Steve Gold  
A2891 Steven W. Gold  
S3637 Heidi Goldberg  
A3611 Darcee Golden  
A4597 Stephen Goldin  
A4274 Cliff Goldstein  
A1690 Lisa Golladay  
A2441 Larry Gomez  
A1048 Scott Gomez  
A1703 Jeanne Gomoll  
A4308 Cynthia Gonsalves  
C3401 Alex Gonzalez  
A3402 Christine Gonzalez  
A4518 Daniel Marcelle Gonzalez  
A4517 Jean Bernard Gonzalez  
A1701 John Gonzalez



A1700 Lynn Gonzalez  
A1826 G.E. Goodhand  
A5607 Roy R. Goodhand  
A5252 Ray A. Goodman  
A1361 Sarah Goodman  
A2890 Sheila G. Goodman  
A4007 Beth Goodpaste  
A5026 Kathleen Ann Goonan  
A4453 Lois Ann Goossen  
A4178 Adam Gordon  
A3586 George Gordon  
A4999 Joan Gordon  
A1838 Marc E. Gordon  
A4633 Adrienne L. Gormley  
A5546 Kathy Gorny  
A2227 Shayin Gottlieb  
A3313 Richard H. Goudge  
A4354 Teri Goulding  
A5092 Kalina Suzanna  
Grabinska-Marusek  
S0574 Peter C. Grace  
A5563 Bancroft Pequignot Gracey  
A5562 Patricia Gracey  
A4872 Nancy Ann Graf  
A2656 Donald M. Grant  
K3479 Tristan Grant  
A2132 Elyse M. Grasso  
A3879 Michael Gray  
A2972 Terry Sisk Graybill  
A3625 Guest of Great Lakes  
Gaylaxians, 1  
A3626 Guest of Great Lakes  
Gaylaxians, 2  
A0285 Dick P. Green  
A1930 Eleanor Green  
A3275 Elizabeth Green  
A3895 Estelita Green  
A3274 James Green  
A2442 Jon B. Green  
A4088 Kelly Green  
A3896 Priscilla Green  
A4831 Simon Roger Green  
A1334 Ralph Green, Jr.  
A1842 Gary Greenbaum  
A0740 Alan Greenberg  
A5301 Alan Greenberg  
A5302 Barbara Greenberg  
A3167 Barbara G. Greenberg  
A4740 Madeline C. Greenberg  
A4250 Martin Greenberg  
A4738 Martin H. Greenberg





|       |                           |       |                         |       |                       |       |                       |
|-------|---------------------------|-------|-------------------------|-------|-----------------------|-------|-----------------------|
| A4739 | Rosalind M. Greenberg     | A4221 | Melinda Hall            | A2076 | Jeanne Hartzog        | S3181 | Curtis Herink         |
| A3011 | Edith Greene              | A3941 | Terry Hall              | A1274 | Teddy Harvia          | A3869 | Carlos M. Hernandez   |
| A2717 | Lisa Greene               | A4193 | Larry Hallock           | A3018 | David Hastie          | A2352 | Greg Herring          |
| A5477 | Rich Greene               | A1634 | Wayne Halsey            | A2989 | Amy Hasty             | A5115 | David A. Herrington   |
| A3010 | Robert Greene             | A3576 | Winifred Halsey         | A1370 | Chris Hasty           | A0354 | Mark Herrup           |
| A5754 | Ella Greer                | A0869 | Rebecca Hamadock        | A2988 | Robb Hasty            | A0567 | Phil Herscher         |
| A5817 | Daryl Gregory             | A0550 | Mick Hamblen            | A0784 | Rocky Hasty           | A5161 | Jennifer Hershey      |
| A2252 | Hugh S. Gregory           | A3871 | Douglas A. Hamer        | A3642 | John Hatch            | K2932 | Liana Rebekah Hertel  |
| A5232 | Lois H. Gresh             | A5463 | D Hamill                | A3774 | Tom Hatch             | A1159 | Lisa Hertel           |
| A5412 | Gretchen Grey             | A5023 | Kathryn A. Hamilton     | A1447 | Matthew Hatcher       | A1158 | Mark Hertel           |
| A5470 | Ann Griesel               | A0462 | Nora Hamilton           | A2216 | Shelley Hatfield      | A0763 | John Hertz            |
| S2221 | Mike Griffin              | A3392 | Terri Hamilton          | A1343 | Paul K. Hattori       | A0379 | Melanie Herz          |
| A1844 | Ward Griffiths            | A5337 | Francis Hamit           | A0677 | David Haugen          | S1663 | Ron Hess              |
| A2755 | Ken Grimes                | A4610 | Joshua Michael Hammer   | A0678 | Terri Haugen          | S4385 | Alan Heuer            |
| A1205 | Jerry Michael Grimm       | A3187 | Donald F. Hammill       | A3618 | Janet Hauptmann       | A3968 | Kevin Hewett          |
| A1465 | Jim Groat                 | A1769 | Jody Hancock            | A3617 | Rick Hauptmann        | A2078 | Marylouise Hewitt     |
| A5005 | Anne Lesley Groell        | A1768 | Larry Hancock           | A2750 | John Hauwiller        | A5233 | Heidi Heyer Campbell  |
| A4020 | Joseph Groene             | K3480 | Callie Hand             | A3505 | Thomas Havighurst     | A4434 | Brian Scott Hiebert   |
| A4507 | John Christian Groenewold | A3478 | Elizabeth Hand          | A5200 | Kit Hawkins           | A1857 | Lori Higdon           |
| A0532 | Bret Groh                 | A2802 | Joanne Handwerker       | A5236 | Scott Raymond Hawkins | A1261 | Bill Higgins          |
| A0531 | Mary Groh                 | A3772 | Birgit Hanel            | S3349 | John A. Hawkinson     | A3200 | Susan R. Higgins      |
| S3801 | Michael F. Groman         | A3718 | Michael Hanna           | K5777 | Aidan Hay             | A5807 | Marisa C. Hildebrandt |
| A4333 | Rich Gronostajski         | A5829 | Chris Hansen            | A0361 | James H. Hay          | A4230 | Beth Hilgartner       |
| A0499 | Stephen J. Grosko         | A4614 | Joanne E. Hansen        | K5778 | Liam Hay              | A2449 | C.A. Hilgartner       |
| A0030 | Liz Gross                 | A2056 | Julie Hansen            | A0497 | William Hay, MD       | A2266 | Betsy Hill            |
| A2362 | Merryl Gross              | A0342 | Marcie Hansen           | A2140 | Shigeru Hayashida     | A4033 | Bill Hill             |
| A2982 | Michael Grubb             | A3662 | P.J. Hansen             | A4232 | Peter R. Hayden       | A1123 | Julie Hill            |
| A3112 | David G. Grubbs           | A1605 | Geraldine Haracz        | A5312 | Nancy Hayes           | A2267 | Wesley Hill           |
| S4196 | Avram Grumer              | A1530 | Chris Harbaugh          | A3424 | Dave Hayman           | A3151 | Anna Sudaric Hillier  |
| A2923 | Gregory C. Gudalefsky     | A3407 | Reina Hardy             | A3423 | Judith Hayman         | A0029 | Bob Hillis            |
| A1016 | Jeanette Gugler           | A1708 | Patricia Hario          | A4211 | Terry Hayman          | A2367 | Arlene D. Hills       |
| A2876 | Gerald Guglielmo          | S4969 | Anntia Harlan           | A3695 | Montie Lee Hazen      | A3523 | Greg Hills            |
| C2878 | Isabeau Guglielmo         | A5755 | Cheri Lynne Harlan      | A2929 | Dennis J. Healey      | A4647 | Timothy G. Hills      |
| A4537 | Anne M. Gullede           | A4093 | Thomas Harlan           | A3461 | Caroline J. Heaton    | A1632 | Sharon Himmanen       |
| K4538 | Brandon Gullede           | A2787 | Brenda Harnan           | A0742 | Alexia Hebel          | A3020 | Robert Himmelsbach    |
| A4536 | D. Dale Gullede           | A0329 | Janel K. Harnan         | A0741 | Bill Hebel            | A3449 | C. Kay Hinchliffe     |
| K4539 | William Gullede           | A0330 | Michael Harnan          | C0743 | Helen Hebel           | A1446 | Deidre M. Hinds       |
| A2744 | Mark Gums                 | A2788 | Wil Harnan              | K0744 | Natasha Hebel         | A5010 | Melanie A.M. Hinds    |
| A2745 | Mary Gums                 | S0937 | Archie M. Harper        | A3957 | Jennifer Heddle       | S2996 | Jessie Hinkle         |
| S1619 | Urban Gunnarsson          | A0747 | James S. Harper         | A5218 | Kathryn Anne Hedges   | A2231 | Colin Hinz            |
| A2577 | David Guon                | A5464 | W Harrelson             | A3196 | Barbara R. Hege       | A0805 | Scott Hipp            |
| A4974 | Andrew Gurudata           | A2136 | Harold Harrigan         | C3277 | Christopher Hege      | A4220 | Miho Hiramoto         |
| A2733 | Beth Gwinn                | A2138 | Lisa D. Harrigan        | A3276 | Richard Hege          | A5216 | Kihara Hirotaka       |
| A1094 | Hal Haag                  | A2137 | Harold Harrigan, III    | A3195 | Ronald L. Hege        | A5245 | David A. Hirsch       |
| A4057 | Charlotte Haas            | A5346 | James Robert Harrington | A4150 | Greg H. Heier         | A4283 | Corson Hirschfeld     |
| K4058 | Neill Haas                | A4203 | Anne Harris             | A0524 | Kim Hejl-Davis        | A2754 | Jan Hise              |
| A4056 | Timothy Haas              | A1427 | Barbara Harris          | A1875 | Kristine Sue Hejna    | A2753 | Tom Hise              |
| A5798 | Elad Haber                | A1939 | Clayton H. Harris       | A2444 | David Helba           | C2986 | Christopher Hisle     |
| A4700 | Stephen Haffner           | A1428 | Craig Harris            | A4742 | John P. Helfers       | A0871 | Debra Hisle           |
| A3517 | Dolores Hagan             | A0650 | Debbie Harris           | A3114 | Gary D. Helfrich      | A2581 | James M. Hisle        |
| A4312 | Joe Hagar                 | A0427 | George E. Harris        | A3115 | Pamela L. Helfrich    | C2987 | Timothy Hisle         |
| A4313 | Judy Hagar                | A0326 | Jonathan N. Harris      | A4380 | Marty Helgesen        | A2582 | Chip Hitchcock        |
| S3055 | Marianne D. Hageman       | A1366 | Jonathan N. Harris      | A0463 | Judy Helgeson         | A4879 | Mark Hitchcock        |
| A2133 | Beatrice Hagerty          | A2749 | Marlene Harris          | A5652 | Eugene Heller         | A3906 | Kenneth Hite          |
| A2134 | Paul Haggerty             | A4993 | Stephen Michael Harris  | A5299 | Rick Heller           | A1150 | Martin Hoare          |
| A5588 | Heinz A. Hahn             | A3866 | Harry Harrison          | A2077 | Stuart C. Hellinger   | S2026 | Guest of Martin Hoare |
| A0548 | Cindy Haight              | A5439 | Howard Harrison         | A4761 | Dan Helmick           | A2443 | Patricia C. Hodgell   |
| A0898 | Karl Hailman              | A0788 | Irene Harrison          | A3563 | John G. Hemry         | A0371 | Debbie Hodgkinson     |
| A3202 | Peter Halasz              | A3867 | Joan Harrison           | A0591 | Art Henderson         | A3139 | Gary Hoff             |
| A2578 | Gay Haldeman              | A4039 | Mercy Harrison          | A0590 | Becky Henderson       | A4031 | James A. Hoffman      |
| A5505 | Jack C. Haldeman          | A4038 | Todd Harrison           | A4339 | Harry Henderson       | A1455 | Joan Hoffman          |
| A0452 | Jane Haldeman             | A2358 | Claudia Harsh           | A3225 | Jeannine L. Henderson | A4290 | Marina Hoffman        |
| A2579 | Joe W. Haldeman           | A0905 | David Harsh             | A4108 | Raechel Henderson     | A4528 | Julie K. Hoffmann     |
| A0786 | Anna Mary Hall            | A1237 | Karen Hart              | A2674 | Lindia Hendrick       | S4076 | Matthias Hofmann      |
| A0290 | Becky Hall                | A3351 | Pamela Harter           | A2673 | Woody Hendrick        | A5528 | Scott Hofmann         |
| A4222 | Gary Hall                 | A4762 | James Anthony Hartley   | A5141 | Howard Hendrix        | A4360 | Rainer Hofmeister     |
| K5738 | Jamie Hall                | A5191 | Jed Hartman             | A1385 | Jack Heneghan         | S2583 | Joan Hofstetter       |
| A1355 | Joanne Hall               | A4472 | Keith Richard Hartman   | A5017 | Michael John Hennebry | A4589 | Tom Hogan             |
| A0645 | John H. Hall              | A5468 | David G. Hartwell       | S3371 | Marigol Henson        | A5039 | Maggie C.A. Hogarth   |
| A5736 | Marcus Hall               | K5465 | Peter Hartwell          | S2446 | Nancy Henson          | A3463 | Al Hohrmann           |
| A4263 | Mark B. Hall              | A2139 | Howard Hartzog          | S0798 | Robert Hepperle       | A3522 | Tore Audun Hoie       |





A2692 Patricia A. Hoin  
 A2713 Patricia A. Hoin  
 A4026 Lila Holbrook  
 A3454 Frank M. Holcomb  
 A5266 Robert B. Hole, Jr.  
 A1309 Ron Holik  
 A3773 John E. Holland  
 S5616 Michael J. Holland  
 A0556 John A.R. Hollis  
 A4730 Robin Holly  
 A0242 Melissa Holt  
 S4051 Tom Holt  
 A4591 Tyrone Eugene Holt  
 A1520 Wendell Holte  
 A1570 Butch Honeck  
 A1569 Susan Honeck  
 A5772 Alexandra Elizabeth  
     Honigsberg  
 A5771 David M. Honigsberg  
 A4428 Kristin Honse  
 A4427 Steve Honse  
 A2306 Norman L. Hood  
 A3697 Ed Hooper  
 A4533 K. Mark Hoover  
 A1479 John Hopfner  
 A4040 Harry A. Hopkins  
 S2888 Michael Hopkins  
 A2608 Priscilla A. Hopkins  
 A2660 Michael D. Horgan  
 A5527 Eugenia Horne  
 A3575 Bill Hornstein  
 S2730 Rich Horton  
 A5711 John Horvath  
 A3530 Etsuko Hosoi  
 A3582 James E. Houghton  
 A2448 Friend of House Tanstafl, #1  
 A2472 Friend of House Tanstafl, #2  
 A2967 Dennis D. Howard  
 A2584 Geri Howard  
 A2731 John Howard  
 A5363 Steven D. Howe  
 A0416 Stan Howell  
 A4619 Alan A. Hoyland  
 A4620 Dorothy E. Hoyland  
 C4622 Leah K. Hoyland  
 A4621 Samuel A. Hoyland  
 A4190 Dan Hoyt  
 A4191 Sarah A. Hoyt  
 A4661 HPHLP #1  
 A4662 HPHLP #2  
 A4663 HPHLP #3  
 A4664 HPHLP #4  
 A4665 HPHLP #5  
 A4666 HPHLP #6  
 A4667 HPHLP #7  
 A4668 HPHLP #8  
 A4275 Rachelle K. Hrubetz  
 A5208 Mark Thomas Hubbard  
 A4418 Rebecca Hubbard  
 A5143 Anton Huber  
 A5418 Charles F. Huber  
 A3119 J.G. Huckenpahler  
 A2585 Cindy Huckle  
 A2762 Jim Hudson  
 A2514 Kenneth Huebner  
 A3651 Patricia Huff  
 A3680 Elizabeth Huffman  
 A3912 Rachel Hughes  
 A4820 Sandra Huibers  
 A3403 Douglas Hulick  
 A2715 Elizabeth Ann Hull

A2632 Charles R. Hulse  
 A4835 Jeffrey Edward Hulten  
 A3864 Joey Hultman  
 K3137 Sinead Humphrey  
 A0649 Tom Humphrey  
 A5502 Julie A. Humphries  
 S2586 Jamie Hunger  
 A1759 Angel Hungerford  
 A4366 Diana Hunt  
 A4365 George Hunt  
 A4367 Katherine Hunt  
 A0461 Kenneth Hunt  
 A4236 Kenneth Hunt  
 A2812 J. Hunter  
 A5603 Lisa R. Hunter  
 A3260 Julie K. Hurford  
 A5512 Ellen Hursh  
 A5511 Tony Hursh  
 A2847 Jeff Hurst  
 A4122 Jerry Husfeldt  
 A4401 William John Hussar  
 A5496 Ned Stockton Huston  
 A2958 Melinda Hutson  
 A2245 Jim Huttner  
 A5434 Tom Gerald Joseph  
     Huyghebaert  
 A4400 Caitlyn D. Hydock  
 A3460 Arion T. Hypes  
 A3459 James W. Hypes  
 A4746 David Michael Ihnat  
 C4748 Sean David Kennedy Ihnat  
 A1110 Marcia K. Illingworth  
 A0789 Tim Illingworth  
 A2260 Scott Imes  
 A3788 Michael Immig  
 S2587 Robert in 't Veld  
 A4963 David Ingraham  
 A2204 Kim Ann Innes  
 A4690 Hiroaki Inoue  
 A4689 Tamie Inoue  
 A2344 Jacque Irving  
 A1120 Mark Irwin  
 A3307 Glenn Iwahashi  
 A2721 David Iyama-Kurtycz  
 A2722 Johnathan Iyama-Kurtycz  
 A1336 Tina Iyama-Kurtycz  
 A2079 Ann Marie Jackowski  
 A2080 Walter Jackowski  
 A5493 Aaron Paul Jacks  
 A4922 Jennifer Jackson  
 A1001 Robert A. Jackson  
 A4091 Steve Jackson  
 S4671 Tom Jackson  
 A4812 Emanuel Jacobowitz  
 A4765 Craig Jacobsen  
 A5069 Anne-Marie Jacques  
 A1156 Saul Jaffe  
 A1554 Ruby Jahr  
 A0486 D.C. James  
 A1781 Pat James  
 A4877 Ellen Jamieson  
 A3268 Gayle Jankowski  
 A3267 Megan Jankowski  
 A5520 Robert C. Jansen  
 A2859 Dennis S. Jarog  
 A2955 Ronald Jarrell  
 A4277 John Jarrold  
 A1471 Aino L. Jarvi  
 A1865 Athena Jarvis  
 A2356 Charles Jarvis  
 C3698 Edmund Jarvis

A1864 Peter Jarvis  
 S3891 Brian Jaybush  
 S4542 Guy Jeffrey  
 A0049 Linda Jencevice  
 A0015 Michael Jencevice  
 K0066 Peter Anthony Ilya  
     Jencevice  
 A3108 Stacey Jenkins  
 A0908 Bill Jensen  
 A4656 Jan Lars Jensen  
 A5713 Jason A. Jensen  
 A2919 Kara Jensen  
 S4657 Michelle Mary Jensen  
 S3062 Rebekah Jensen  
 S3594 Rebekah Jensen  
 A4264 Richard Jervis  
 A5040 Leon W. Jester, Jr.  
 A2918 Samanda Jude  
 A0972 Karen Johannessen  
 A5695 Randy John  
 A5604 Clifford Royal Johns  
 A5641 James Johns  
 A3042 Mike Johns  
 A5230 B.E. Johnson  
 A0419 Barbara N. Johnson  
 A3257 Bill Johnson  
 A2450 Carol Johnson  
 A3852 Christy Johnson  
 A3206 Dale Johnson  
 S3458 Dave Johnson  
 A3853 Doug Johnson  
 A5364 Erik N. Johnson  
 A1290 Frank Johnson  
 A4638 Greg L. Johnson  
 A5721 Jerry Johnson  
 A1905 Julie S. Johnson  
 A3207 Natalie Johnson  
 A4498 Peter Johnson  
 A5547 R J Johnson  
 A0868 Robin E.R. Johnson  
 A4114 Ryan K. Johnson  
 S3457 Sally A. Johnson  
 A4128 Steven Vincent Johnson  
 A2237 Tom Johnson  
 A4991 Tracy E. Johnson  
 A5180 Zachary Nathan Johnson  
 A2349 Eloise Johnston  
 A3641 Janet Catherine Johnston  
 A5454 Nancy Jolliff  
 A1948 Angela Jones  
 S0389 Bonnie Jones  
 A3094 Bradley D. Jones  
 A2372 Bruce Jones  
 A2232 Don Jones  
 A3130 Donald L. Jones  
 A3685 E. Weber Jones  
 S0651 Eileen Jones  
 A1224 Elizabeth Jones  
 A5205 Karen A. Jones  
 A2909 Kathleen M. Jones  
 A2142 Lenore Jean Jones  
 A4549 Marsha E. Jones  
 A5212 Michael Dennis Jones  
 A3131 Roberta L. Jones  
 A0415 Sally Jones  
 A3909 Shannon Jones  
 S2588 Wayne Jones  
 A1756 William E. Jones  
 A0484 Brian Jordan  
 A2806 Robert Jordan  
 A0403 Roberta Jordan



A1788 William Jorns  
 S2589 Earl Josserand  
 A3141 Rex Joyner  
 A3413 Hubert Julian  
 A0888 Joan Juozenas  
 A2975 Guest of Joan Juozenas  
 A4314 Frank T. Juranich, Jr.  
 A1828 Cris Kaden  
 A0975 Neil Kaden  
 A2451 Dave Kadlecsek  
 A0054 Alex Kaempfen  
 A0055 Brian Kaempfen  
 A0016 Randy Kaempfen  
 A0048 Sandy Kaempfen  
 A2591 Donald Kaiser  
 A1982 Wendi L. Kaiser  
 S4079 Robin Kalat  
 A0296 Frank Kalisz  
 A0297 Millie Kalisz  
 A5623 Richard A. Kaminsky  
 A5793 Kevin K. Kangas  
 A5700 Muriel W. Kanter  
 A3404 Sethroy Kaplan-Turner  
 A2300 Gayle Kaplao  
 A1673 Ira Kaplowitz  
 A1672 Rebecca Kaplowitz  
 A2592 Peter Kappesser  
 A1030 Allen J. Kapusta  
 A4939 Steven Karabatsos  
 A2452 Jordin Kare  
 A2453 Mary Kay Kare  
 A4643 Victoria Estelle Kariolic  
 A4795 Barbara T. Karmazin  
 A5712 J.M. Karp  
 C4464 Rachel Edythe Karp  
 A4463 Sherry Katz Karp  
 K2798 Eric Karpierz  
 K2769 Gwen Karpierz  
 A0921 Joe Karpierz  
 A0922 Sharon Karpierz  
 A5452 Julie Alane Kasperson  
 A3231 Julie Kastan  
 K4534 Stephanie Sue Kastan  
 A3230 Thomas Kastan  
 A1307 Jim Katic  
 A2074 Keith G. Kato  
 A1517 Kenneth Katz  
 A0310 Rick Katze  
 A1519 Michael Kaufman  
 A1127 Phillip Kaveny  
 A2925 Sayuli Kawai  
 A2924 Yasuo Kawai  
 A3558 Aoi Mika Kawamura  
 A3557 Hitoshi Kawamura





|                                  |                                  |                                 |                               |
|----------------------------------|----------------------------------|---------------------------------|-------------------------------|
| T3559 Takashi Kawamura           | A2595 Deborah A. King            | A3352 Guest of Charlotte Konrad | A1508 Keith Kurek             |
| A1364 Marion Kawulok             | A3296 Roxanne King               | A4768 Douglas Kontak            | A1934 Diane M. Kurilecz       |
| A5719 Alfred Kaye                | A4252 Shane King                 | A4767 Jennifer Kontak           | A1335 Daniel Kurtycz          |
| A1927 William J. Keaton          | A4251 Sheba King                 | A5682 Jeffery D. Kooistra       | A0469 Paul Kurylo             |
| A5349 Ingrid Ruth Keibel-Beer    | A3295 Steve King                 | A1631 Gretchen Kopmanis         | A2889 Daisuke Kusayanagi      |
| A1589 Melissa M. Keck            | A2596 Trina E. King              | A2742 Joshua Koppel             | A5729 Ernst Kuschel           |
| A4506 Charles Keefe              | A1213 Michael Kingsley           | A2741 Tracy Forgie Koppel       | A4394 Cherie E. Kushner       |
| A0211 Morris Keesan              | A5029 Morgen Kirby               | A3674 Laura S. Koppert          | A0225 David M. Kushner        |
| A5399 Steven Keiffer             | A5030 Steven Kirby               | A5515 Jay Korinek               | A2458 Arthur Kyle             |
| A3591 Kenneth Michael Keisel     | A2947 Yoshio Kiriyaama           | A2148 Daniel Korn               | A2459 David Kyle              |
| A3590 Maryann Walther Keisel     | A2359 Rosemary Kirstein          | K5332 Rebecca Korn              | A2460 Ikuko Kyle              |
| A1775 Gregory R. Keith           | A2364 Sabine Kirstein            | K5331 Zachary Korn              | A5419 David Labick            |
| A1776 Lorna Keith                | A2455 Michele Kitay              | A0679 R'Ykandar Korra'Ti        | A1655 Valerie Laczko          |
| A4586 Fiona Kelleghan            | A3005 Gary S. Kitchen            | A3939 Erle Korshak              | A1766 Ruth Anne Ladue         |
| A3343 Nicole E. Kelleher         | C4709 Casey Kizior               | A3940 Guest of Erle Korshak     | A3246 Wil Ladwig              |
| A3102 Matt Keller                | A4707 Char Kizior                | A3937 Deb Kosiba                | A5643 "Diesel" Dave Laforce   |
| A1817 Michael S. Keller          | C4708 Joy Kizior                 | A3629 Christine Koslow          | A5402 Scott Lais              |
| A5371 Yvette Elaine Keller       | A4706 Roger Kizior               | T3631 Liz Koslow                | A4328 James A. Lakanen        |
| A2020 Alessandra Kelley          | A5083 Ellen Klages               | C3630 Scott Koslow              | A5592 Ken Lalonde             |
| A1028 Jennifer Kelley            | A4780 Mindy L. Klasky            | A3628 Alan R. Koslow, MD        | A2325 Marcia Lambert          |
| A3357 Lowell Kelley              | A3429 Mary L. Klecha             | A3562 Mari Kotani               | A5671 Sandra Lee Lampley      |
| K5280 Valerie Kelley             | A4734 Carol Klees-Starks         | A2997 Ron Kotkiewicz            | S4109 James M. Lancaster      |
| A4335 Brian S.A. Kelly           | A4012 James F. Klein             | A5176 Hope Levy Kott            | A2238 Richard Lancaster       |
| A4050 James Patrick Kelly        | A2480 Jay Kay Klein              | A5177 Phillip S. Kott           | A2312 Stephen Landan          |
| A4584 Linda Kelly                | A2858 Robert J. Klein            | K5178 Samuel Joseph Kott        | A2313 Guest of Stephen Landan |
| A5361 Mark R. Kelly              | A1702 Tom Klein                  | A1363 Rick Kovalcik             | A4361 Eric Landau             |
| A5429 Michael Edward Kelly       | A5514 Christine J. Klein-Lebbink | A4590 Elspeth Kovar             | A1668 Geoffrey A. Landis      |
| A4953 Pamela D. Kelly            | A2865 Elizabeth Klein-Lebbink    | A5697 David Kovarik             | A0216 Jim Landis              |
| C5247 Alicia M. Kelso            | A4479 Jill Kleinowski            | A3192 Anthony Kozlowski         | A4037 Kathryn T. Landis       |
| T5256 Amber V. Kelso             | A4481 Russ Kleinowski            | A3193 Teresa Kozlowski          | A1963 Sharon Landrum          |
| T5255 Jayson E. Kelso            | A5014 John Klima                 | A3696 Betty A. Krahmer          | A3174 Bridget Landry          |
| A5250 Miriam D. Kelso            | A1061 Lincoln Kliman             | A3483 Douglas Kral              | A3905 Matthew Landry          |
| A5249 Robert J. Kelso            | A3153 Irit Kloner                | A0311 Edward E. Kramer          | A2998 Charles Lane            |
| A2144 Bart Kemper                | A0881 Johnna Klukas              | A4896 John Terrance Kramer      | A2999 Joyce Lane              |
| A2145 Rayma Kemper               | A2681 Paul Kmecak                | C4884 Morgan Terrance Kramer    | A2764 Katherine E. Lane       |
| A4284 Sherri Kempf               | A2682 Virginia Kmecak            | A4885 Peggy Miller Kramer       | A1786 Timothy Lane            |
| A3666 Steve Kempton              | A3876 Carolyn Ann Knakal         | A4253 Ellen Kranzer             | A5136 Allen Lang              |
| A4297 Bonnie J. Kenderdine       | A3875 Charles W. Knakal          | A2456 Ruben Krasnopolsky        | A5395 Charles J. Lang         |
| A1940 Michael Kennedy            | A3431 Peter Knapp                | A0012 Dina S. Krause            | A3834 David T. Lang           |
| A4747 Patricia Josephine Kennedy | A0553 Jim Knappenberger          | A0032 George Krause             | A5458 Katharine Marie Lang    |
| A2594 Peggine Kennedy            | A0552 Joan Knappenberger         | A5022 Marguerite M.H. Krause    | A3835 Theresa B. Lang         |
| A3138 Robert S. Kennedy, Jr.     | T1487 Melissa Knappenberger      | A1003 Michael Krause            | A5714 Elizabeth Langan        |
| A3870 Shirley Kennett            | A2269 Mike Knauer                | A4931 Miriam Ottilie Krause     | A5634 Elizabeth Langford      |
| A0903 Allan Kent                 | A5209 Daniel Douglas Knight      | A1076 Marian E. Kravitz         | A2461 John Langford           |
| A4009 Ian Andrew Kerr            | A3229 Elizabeth Knoll            | A5720 Tracy J. Kremer           | A2462 Laura Langford          |
| A2058 Kim Kerr                   | A2937 Arnold Knopf               | A3132 Bradley Krentz            | A5051 Ian Langner             |
| A4843 Theodore Joseph Kerr       | A2936 Maryann Knopf              | A0849 Laura Krentz              | A5050 John Langner            |
| A4563 Angela Kessler             | A2146 Martha Knowles             | A4135 Nancy Kress               | A2599 Devra Langsam           |
| A0501 Greg Ketter                | A3361 Elizabeth A. Kobe          | S4197 Jean E. Krevor            | A4897 Brian Kevin Langston    |
| K4865 William Robert Ketter      | A0202 Elizabeth E. Kobe          | A5027 Sue Krinard               | A4455 Sarah Lantz             |
| A5336 Joel V. Kickbusch          | A3362 Keenie Kobe                | A3381 Ralph Kristiansen         | A3791 Julie Lanyon            |
| A0897 Hope Kiefer                | A1258 Raymond A. Kobe            | A0675 Jack Krolak               | A4562 Warren Lapine           |
| A5788 Robert Karl Johannes       | A0392 Sally Kobee                | A0506 Chris Krolczyk            | A3645 John Laprise            |
| Killheffer                       | A5667 Jim Kobrinetz              | A0047 Bill Krucek               | A5791 Justine Larbalestier    |
| A0067 Doug Killings              | A3430 Irvin M. Koch              | A1835 Cera Kruger               | A3566 Leslie Larkins          |
| A3971 Lee Killough               | C3713 April Anastasia Koehler    | A3948 Grant Kruger              | A3665 Greg Larsen             |
| A4942 Amelia Sefton Killus       | A3712 Lynn E. Cohen Koehler      | A5702 Chris Krumme              | A4660 Aaron B. Larson         |
| A4941 James Peter Killus         | A3711 William Koehler            | A2960 Judy Krupp                | A4363 Bob "Blars" Larson      |
| A4732 Mike Kimball               | A3684 Bob Koester                | A2961 Louisa Krupp              | A0764 Ron Larson              |
| A2454 Katharine E. Kimbriel      | A1921 Michael Kohne              | A2962 Rebecca Krupp             | A2463 Candace Larue           |
| A4550 Charlie W. Kimbrough, Jr.  | A3373 Steven Kohs                | A2959 Roy Krupp                 | A2464 Stephen Larue           |
| A4997 Daniel M. Kimmel           | A1562 Terry Ryan Kok             | A5574 Thomas Krzmarzick         | S0739 George Laskowski        |
| A0967 Leigh Kimmel               | A5089 Vance Kolatka              | A3148 Lana M. Kubiataowski      | S2600 George Laskowski        |
| A0441 Joei Kimpel                | A5088 Victor Kolatka             | A0353 Thomas G. Kucera          | A0349 Stephanie Lasley        |
| A0442 Kyym Kimpel                | S1873 Rich Kolker                | A4141 Kay Kucharik              | S2840 Patrick S. Lasswell     |
| A5686 Alec Kinastowski           | A3221 Arin Komins                | A3033 Petra Kufner              | A2366 Linda Latouche          |
| A5687 Mitch Kinastowski          | A3980 Roberta J. Komor           | A2081 Karen Kugler              | A5086 Terry J. Lattavo        |
| A0331 Judith Kindell             | A1087 Samuel E. Konkin, III      | A2786 Thomas A. Kugler          | A3484 Alex Latzko             |
| A2824 Brian Kindregan            | A2239 Ken Konkol                 | A2457 Waldemar Kunning          | A4524 Leslie Lauderdale       |
| A2823 Chiyo Kindregan            | A2597 Hiroshi Konoya             | A0543 Eddie Kuns                | A4424 Patti Lauer             |
| A4223 Anita L. King              | A2598 Charlotte Konrad           | A0224 Tom Kunsman               | A5794 Steve Laurent           |







|                                             |                              |                                  |                                |
|---------------------------------------------|------------------------------|----------------------------------|--------------------------------|
| A3106 Nancy LaValley                        | A3840 Robert Levin           | A4254 Marie Loughin              | A0874 R.J. Macintosh           |
| A4868 Elizabeth Anne Lavelle                | A1795 David Levine           | A2773 Daniel Louie               | A5842 Chris Mack               |
| A3748 Paul Lavelle                          | A5283 Jaime Levine           | A1773 Gary Louie                 | A4704 Matthew P. Mackenzie     |
| A1953 Patrick Lawford                       | A5060 Deborah Levinson       | A4759 Alexander Love             | A3471 Doug Mackey              |
| A5099 Paul Lawniczak                        | A4902 Paul Levinson          | A0357 J. Spencer Love            | A1077 Susan Mackey             |
| A4588 Conrad Lawrence                       | A0621 Sandra Levy            | A5480 Valerie Lovefrancisco      | A2331 Thomas MacLaney          |
| A3015 Daniel Lawrence                       | A0582 Alice Lewis            | A2783 Endicott Lovell            | A3375 Sandy MacMurdo           |
| A0876 Matt Lawrence                         | A5633 Daniel Lewis           | K2784 James Lovell               | S2796 J.R. Madden              |
| A3406 Pat Lawrence                          | A2892 Joanna Lewis           | A1049 Robert Lovell              | A4669 Russell Madden           |
| A2710 Barb Lawson                           | A2689 Page Lewis             | A2782 Susan E. Lovell            | A3046 Eileen Madison           |
| A2024 Toni Lay                              | A0581 Suford Lewis           | A4241 Selina Lovett              | A4936 Ines N. Madison          |
| A2149 Alexis Layton                         | A0580 Tony Lewis             | A4830 Steve John Lovett          | A3954 Chris Madsen             |
| A1373 Judith Lazar                          | A5759 Kuo-Yu Liang           | A2467 Danny Low                  | A3955 Marti Madsen             |
| A5761 Steve Lazarowitz                      | A3261 J.H. Libby             | A4874 Karin Alicia Lowachee      | A5724 David Magle              |
| A3736 Karen A. Lazzara                      | A0735 Ben Liberman           | A1697 Lefford F. Lowden          | A5725 Margaret Magle           |
| A4488 Susan A. Leabhart                     | A2082 Jacqueline Lichtenberg | A1973 Vincent Lowe               | A4326 Linda Mahan              |
| A5440 Elizabeth Lear                        | A2083 Salomon Lichtenberg    | A3091 Joanna Lowenstein          | A4325 Norman Mahan             |
| A1008 Karl E. Leatherman                    | A3452 Alan Lickiss           | T3450 Kelly J.A. Lowrey          | A4866 Kathleen Annette Maher   |
| A2422 Jane Leavell                          | A3453 Rebecca Lickiss        | A3448 Michael J. Lowrey          | A4867 Richard Allen Maher      |
| A1610 Elizabeth Leavy-Watts                 | A1590 Danny Lieberman        | A1967 Sam Lubell                 | A5615 Mary Kay Mahoney         |
| A1611 Michael Leavy-Watts                   | A1851 Paula Lieberman        | A0272 Kent Lucas                 | A2308 Russell H. Mahoney, MD   |
| A0620 Gail LeBlanc                          | A2063 Anton Lien             | A3654 Lola Lucas                 | A5406 Becky Maines             |
| A4699 Glennis Leblanc                       | A2253 Andre Lieven           | A3397 Maria Teresa Luchini       | A5752 Phillip Lloyd Maish      |
| A3305 Harold C. LeBlanc                     | A2151 Guy H. Lillian, III    | A3398 Oriano Luchini             | A4921 Donald R. Maitz          |
| A2386 Nancy Lebovitz                        | A2152 Frank V. Liltz         | A2255 Terry Lucius               | A1919 John Maizels             |
| A5432 David P. LeClerc                      | A3541 Keith Lim              | A3510 Dave Luckett               | A3154 Laura Majerus            |
| A4069 Brian Ledbetter                       | A3900 Elisa Linderholm       | A1313 P. Alex Lucyshyn           | A5062 James Michael Major      |
| A1329 Thomas Ledbetter                      | A2246 Tamar Lindsay          | A1303 Gaye Ludwig                | A2296 Joseph Major             |
| A5642 Hank Lederer                          | A0746 Mark A. Linneman       | C2318 Michaela Ludwig            | A2297 Lisa Major               |
| A3481 April Lee                             | A4644 Dee Ann Lipe           | A2740 Sherrie Ludwig             | A4580 Shell Majury             |
| T5117 Harrison Lee                          | A4646 Katherine Lipe         | A4529 Will Ludwigen              | A1969 Christine Mak            |
| A5118 Hector Lee                            | A3090 Rob Liptak             | A3808 Regina Lukes               | A1727 Derwin Mak               |
| A4209 Roger Lee                             | A3253 Corey Liss             | A4890 Albert T. Lunde            | A2950 Kazuhiko Makita          |
| A3444 Sharon Lee                            | A4674 Jeffrey G. Liss        | A4561 Stephen Jon Lundeen        | A3515 Elisabeth Malartre       |
| A3587 Stephy Lee                            | A2084 Elan Jane Litt         | A4827 Catherine Lundoff          | A4918 Christine M. Malebranche |
| A1792 Evelyn C. Leeper                      | A4567 Craig Little           | A4200 Betsy Lundsten             | A4917 James Alan Malebranche   |
| A1793 Mark R. Leeper                        | A4331 Denise Little          | K3621 Celia Luner                | A0212 Marci Malinowycz         |
| A1968 Matt G. Leger                         | A3924 Sunshine Littlecreek   | A2236 David Luner                | A2086 Laura Mallard            |
| A2665 Laura LeHew                           | A4378 Therese M. Littleton   | A0209 Tracy Lunquist             | A3556 Mary Malmberg            |
| A2978 D. Joan Leib                          | A4443 Kim Q. Liu             | A2905 Robert Luoma               | A2326 Norwin Malmberg          |
| A2150 Ruth Leibig                           | A5203 Peter Liverakos        | A0411 Marc Lupescu               | A5275 Audrey Maloney           |
| A3084 Sarah Leibold                         | A3806 Brian J. Livingston    | A0709 Perrienne Lurie            | A5274 John Maloney             |
| A0875 Hope Leibowitz                        | A5576 Martin Lizak           | A5614 Kathy H. Luther            | A5420 Jenny Mamajek            |
| S2465 William H. Leininger                  | A5226 Justin Lloyd           | A2249 Kim Luu                    | A3536 Carl Mami                |
| A5043 Gail E. Leinweber                     | A3787 Vivian Loddell         | A1521 Brad Lyau                  | A3535 Elaine Mami              |
| A5042 James E. Leinweber                    | A3756 Julie Lock             | A4420 Paul Lydon                 | A4142 Julia Mandala            |
| S2814 Rena Leith                            | A3755 Paul Lock              | A2954 Stephen R. Lyle            | A5279 Terry M. Manderfeld      |
| A3269 Eileen M. Lenkman                     | A0479 Julie Lockwood         | A2679 Alex Lyman                 | A2263 Kristen Mangan           |
| A3288 Sheila Lenkman-Corwin                 | A0314 Kathei Logue           | A2680 Beth Lyman                 | A1068 Lois Mangan              |
| A2284 Dorrie Lent                           | A5785 Robert Parks Lohman    | A1894 David Lyman                | A1067 Paul Mangan              |
| A3117 Dottie Lent                           | A0414 Brendan Lonehawk       | A1895 Deanna Lyman               | A3884 Elisa A. Mann            |
| A2283 Nancy J. Lent                         | A0413 Patti Lonehawk         | A0520 Barry Lyn-Waitsman         | A1145 Frank Mann               |
| A5533 Hilary M. Leon                        | A3285 Donna A. Long          | A0013 Marcy Lyn-Waitsman         | A1754 Jim Mann                 |
| A2466 Herbert Leong                         | A3286 Eric S. Long           | A3502 Paul Lyn-Waitsman          | A2471 Laurie Mann              |
| A2225 Ray J. LePine, Jr.                    | A5673 Jason P. Long          | C3503 Shaina Lyn-Waitsman        | A2155 Sandy Manning            |
| A5342 Edward Mark Lerner                    | A2603 Judith Long            | A5306 Dennis Lynch               | A1499 Eric Mansfield           |
| A2277 Fred Lerner                           | A1651 Michael Longcor        | A0322 Dick Lynch                 | A0319 John Mansfield           |
| A5341 Steven Robert Lerner                  | A0540 Barry B. Longyear      | A1831 Keith Lynch                | A0958 Cynthia Manship          |
| A2832 Jacob J. Lesgold                      | A0541 Jean Longyear          | A3093 Kerry Lynch                | A3872 Darryn Manship           |
| A5767 Jen Lesick                            | A0883 Ann Loomis             | A0323 Nicki Lynch                | A2790 David Manship            |
| A4901 Michael Aaron Lesnick                 | A4309 Austin Loomis          | A3092 Norman Lynch               | C3873 Tori Manship             |
| A2261 Margie Lessinger                      | A0882 Burr Loomis            | A0286 Carol Lynn                 |                                |
| A4085 Russell Letson                        | A0872 Nancy Loomis           | A2826 Joan Lysaught              |                                |
| A2447 Heather Lettermann                    | A0669 Steve Lopata           | A4907 Elizabeth Ann Lytle-Wilcox |                                |
| A5600 Richard Lettermann                    | A0716 Edward Lopez           | A5281 Don Maass                  |                                |
| A4081 Deborah Levi                          | A3702 Jim Lopez              | A4048 Charlene MacKay            |                                |
| A5067 Mary (Marshall) Stephanie<br>Levijoki | A1965 John Lorentz           | A4047 J. Randal MacKay           |                                |
| A3052 Deb Levin                             | A3445 Erin G. Lorenz         | A3000 Mary MacNaughton           |                                |
| A0756 Rebecca Levin                         | A2153 Jean Lorrach           | A3807 Craig Macbride             |                                |
| A3036 Robert Levin                          | A2927 Annette Lotz           | A3215 Steve Macdonald            |                                |
|                                             | A5366 Michael S. Louden      | A1482 Duncan A. MacGregor        |                                |





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|---------------------------------|--------------------------------|------------------------------------|--------------------------------|
| A5548 Jon C. Manzo              | A4655 Brian J. Mc Credie       | A4750 Michael Christopher McKinnon | A2206 Stephanie D. Metz        |
| A1883 Kathy Mar                 | A5357 Perry Mc Kenna           | A3836 Deidre McLaughlin            | A3821 Wesley E. Metz           |
| A2087 Beth Marble               | A3722 Kyle McAbee              | A2821 Nina McLaughlin              | A0431 Steve Metzger            |
| A1277 Chris Marble              | A2711 Jim McAdams              | A2748 Daryl McLaurine              | A5194 Glenn W. Meyer           |
| A2350 Jerrie Marchand           | A5768 Jack McAfee              | K3706 Alexandria McLeod            | A4411 Gordie Meyer             |
| A4124 Nicholas A. Marchses      | A3560 Edward McArdle           | K3707 Justice McLeod               | A2881 Harry R. Meyer           |
| A4947 Leah Marcus               | A4505 Wayne McCalla            | A1626 Mark McLoud                  | A0019 Kathleen Meyer           |
| A3152 Amit Margalit             | A5276 Shawna McCarthy          | S1922 John McMahan                 | A2229 Kathyann Meyer           |
| A2602 Nina Marie                | A4616 Wil McCarthy             | S1923 Susan McMahan                | A1693 Suzan Mianowski          |
| A4060 Theresa C. Marik          | A4575 Carla McCarty            | A4786 Bill McMahon                 | A5351 Paul Michael             |
| A4766 Michael Gabriel Marinelli | K5273 Amanda McCaulla          | A1392 Mark McMenamin               | A4466 Melisa Michaels          |
| A5696 Timothy C. Marion         | A0891 Herbert McCaulla         | A5080 Sean Christopher McMullen    | A4465 Richard Michaels         |
| A2831 Leigh Markosky            | A0892 Melody McCaulla          | A1834 Pat McMurray                 | A3903 Merle Micklin            |
| A3447 Pat Markunas              | A4320 Lisa McClelland          | A2476 Althea McMurrian             | A5466 Alyse Middleton          |
| A3603 Louise Marley             | S4070 Adrienne McClintock      | A2470 Lucinda McNary               | A5467 Evan Middleton           |
| A3604 Zack Marley               | A4904 Timothy John McCloud     | A2469 Mark McNary                  | A3329 Franz H. Miklis          |
| A5190 Paul Joseph Marquard      | A1489 Keith McClune            | S4462 T. Troy McNemar              | A0044 Nancy Mildebrandt        |
| A2088 Leon Marr                 | A4490 Sheila McClune           | A4510 Brooks Clemens McNew         | A5076 Walter A. Miles, Jr.     |
| A3918 Annette Marrufo           | A4025 Martin R. McClure        | A5431 Melissa Gwenn McPhail        | A4238 Virginia E. Milewski     |
| A2956 Beth Marshak              | A4024 Nancy Wirsig McClure     | A0939 James McQuinn                | A5728 Joseph Milicia           |
| A4876 Ann Marston               | A0819 Cheryl McCombs           | A5782 Beth Meacham                 | A5804 Martha Millard           |
| A3217 Stanley Martens           | A1406 Frank McConnell          | A3824 Donald Mead                  | A4179 Alan F. Miller           |
| A4305 Anya M. Martin            | A3047 Michael E. McConnell     | A3390 Sean M. Mead                 | A5393 Alan J. Miller           |
| A1199 Cheryl Martin             | A5637 Mary McCorkle            | A4194 Kathy Meade-Hallock          | A2720 Alex Miller              |
| A2763 Diane Martin              | A1942 Marie McCormack          | A2004 Jeanne Mealy                 | A1059 Arthur W. Miller         |
| A2468 George E. Martin          | A1271 Sean McCoy               | A5082 Colm Meaney                  | A1979 Ben W. Miller            |
| A2669 George R.R. Martin        | A4278 Frances McCrone          | A4862 John Gerard Meaney           | A0393 Bruce Miller             |
| A4719 Jean M. Martin            | A4280 Jennifer McCrone         | A4863 Yvonne Marie Meaney          | A5145 Chris J. Miller          |
| A5183 Lee Martin                | A2023 Theresa J. McCuean       | A5587 Teresa L. Meckley            | A2089 Claire Miller            |
| A0233 Suzanne Martin            | A2983 Sharane McCurry          | A3214 Alice Medenwald              | A1078 Craig Miller             |
| A4306 William C. Martin         | A5382 Lloyd A. McDaniel        | A3069 Maureen Meehan               | A4854 David Miller             |
| A4255 Mary M. Martin, MD        | A1478 Timothy A. McDaniel      | A2606 Wes Meier                    | A4606 John Thomas Miller       |
| A4519 George Edward Martindale  | A0487 Glenn McDavid            | A2607 Wilma Meier                  | A2882 Kathy Miller             |
| A4520 Luana Margaret Martindale | A0489 James McDavid            | A5211 Andrew Packard Melcher       | S0792 Keith Miller             |
| A0935 Joseph Martino            | A0488 Mia McDavid              | A0980 Zane Melder                  | A3818 Lorraine Miller          |
| A3999 Lucinda M. Marty          | A0490 Thomas McDavid           | A5329 Paul Melko                   | A0406 Margaret Miller          |
| A3701 Samia Raye Martz          | A5268 Jack McDevitt            | A4032 Dennis Mello                 | A5701 Mary Miller              |
| A5091 David Marusek             | A3283 Ed McDonough             | A2292 Constance Mellott            | A2317 Mary C. Miller           |
| A5573 Carrie S. Masek           | A2804 Harriet W. McDougal      | A5568 Debra Melton                 | A4816 Melanie Anne Miller      |
| A4499 Leslie Maskell            | A3145 Bob McDowell             | A4818 Henry Melton                 | T3160 Nicholas Alex Miller     |
| A4496 Marnie Maskell            | A3456 Greg McElhatton          | A5567 Mary Ann Melton              | A1980 Sasha Miller             |
| A1255 Carol Mason               | A4933 Paul McElligott          | A0210 Lori Meltzer                 | A0853 Sherlene Miller          |
| A1256 Jim Mason                 | A2191 Sandra McElroy           | A4299 Rebecca Meluch               | A3823 Steve Miller             |
| A4598 Mary Mason                | A4225 Wendy McElroy            | A4501 Deborah E. Mendelsohn        | A1328 Sue Miller               |
| A0299 Michael Mason             | A3592 Robert S. McGann         | A3849 Frances G. Mengeling         | A0237 Tara Miller              |
| A5669 Sue Mason                 | A3593 Sandra M. McGann         | A2691 Marvin E. Mengeling          | A2028 Tim Miller               |
| K2797 Alexander L. Massetti     | A4256 Terry McGarry            | A4847 Stephanie Mercier            | T3159 William Sefton Miller    |
| A0636 Michael Massetti          | A1599 Gary D. McGath           | A3573 Janice Mergenhausen          | S2747 Melanie S. Miller-Silver |
| A0635 Virginia Massetti         | A0906 William T. McGeachin     | A2864 Cary Meriwether              | A0652 C.J. Mills               |
| A4129 Kathleen M. Massie-Ferch  | A2780 Jack McGillis            | A3003 Elisabeth Meriwether         | A4906 James Kenneth Mills      |
| A2661 Alice M. Massoglia        | A4645 Jason McGinnis           | A4764 Charles Merriam              | A4294 William Ray Milton       |
| A2659 Ben Massoglia             | A2158 Tim McGrain              | A4715 Christine Rose Merrill       | A5222 Roy Hajime Minamide      |
| A1347 Marty Massoglia           | A2968 Danny McGrath            | A4714 James Dean Merrill           | A5223 Susan Joy Minamide       |
| A0023 Kelley Mathews            | A2729 Alayne McGregor          | C4716 James Dean Merrill           | S2609 Lynn Minneman            |
| A5046 Lois Mathews              | A4826 Colin Alexander McGregor | C4717 Sean Adric Merrill           | A0432 Diane Wright Minnis      |
| A3048 Todd Mathews              | A3932 Dane S. McGregor         | A4951 Louis Merriman               | C2770 Jennifer Minnis          |
| A0435 Gail E. Mathews-Bailey    | A2032 Christian McGuire        | A4950 William C. Merriman          | A0433 Roger A. Minnis          |
| A3017 Susan R. Matthews         | A1770 LeAnna McGuire           | A0421 Scott Merritt                | A5659 James F. Minz            |
| A0240 Winton E. Matthews, Jr.   | A4477 Michelle McGuire         | A4944 Diane Carol Mertesdorf       | A5284 Betsy Mitchell           |
| S2604 Mary Maulucci             | A4478 Monte McGuire            | A4763 Joshua Mertz                 | A5813 Debra Marie Mitchell     |
| A3893 Jennifer Maxey            | A0796 Patrick McGuire          | A0423 Karen Meschke                | A5378 Mark G. Mitchell         |
| A4654 Cyndi L. Mayer            | A4398 Maureen F. McHugh        | A2474 Tom Meserole                 | A3358 B.J. Mitias              |
| A1143 Sally Mayer               | A3984 Todd McNroy              | A1789 Edmund Meskys                | A3359 Friend of B.J. Mitias    |
| A1101 Warren Mayer              | A4681 Melissa McIntosh         | A1790 Sandra Meskys                | A4803 Tadashi Miwa             |
| A4235 Brenda Mayes              | A0480 John McKana              | A1791 Stanley Meskys               | S3262 Randall Miyashiro        |
| A2473 Joe Mayhew                | A1705 Erin McKee               | A1721 Ann Methe                    | A2914 Celia Modell             |
| A5314 Michael Mayhew            | A1536 Matthew McKee            | A4002 Kay Metsker                  | A2916 Elizabeth Modell         |
| A1433 J.D. Maynard              | A5460 Bridget McKenna          | A4001 Valerie Metsker              | A2915 Howard Modell            |
| A4474 Gregory Thomas Mays       | A1841 Marjorie McKenna         | A2207 Paul Metz                    | A0439 Elizabeth Modrzyk        |
| A3962 Melissa J. Mays           | A2159 Joe McKersie             | A5635 Rhodella Metz                | S2161 Rick Moen                |
| A5525 James Leo Mazurek         | A4489 Dennis L. McKiernan      |                                    | A2059 Daniel Moertl            |





A4965 Rebecca Moesta  
A4454 Mary Anne A. Mohanraj  
A2377 Charles Mohapel  
A2809 Jason Mohyla  
A2280 Debby Moir  
A2281 Mike Moir  
A0979 G. Patrick Molloy  
A3061 Maxwell Monningh  
A4028 Marjorie Montague  
A5688 Aaron Montavon  
A1924 Margaret S. Montgomery  
A1387 Elizabeth Moon  
A4107 Matthew Moon  
A3385 Allan Moore  
A5848 Bill Moore  
A5090 Chris N. Moore  
A5323 Clayburn S. Moore  
A1801 John Moore  
A3384 Karen Moore  
A1962 Ken Moore  
A3332 Murray A. Moore  
A3387 Patrick Moore  
A3386 Rhianna Moore  
A5849 Susan Ross Moore  
A1996 Juana Moore-Overmyer  
A1818 Ruby C. Morain  
A4705 Lyda A. Morehouse  
A4525 Brian S. Morgan  
A1784 Carolyn Morgan  
A1418 Cheryl Morgan  
A1746 Lyn Morgan  
A1745 Richard Morgan  
A4234 Julia Morgan-Scott  
A2799 Kate Morgenstern  
A2090 Brian Morman  
A2091 Mary Morman  
A0352 Melissa Morman  
C5825 Cameron Morningstar  
A5827 Chip Morningstar  
A5826 Janice Morningstar  
C5824 Spencer Morningstar  
C2685 Matthew Morrese  
A1987 Sandra C. Morrese  
A2683 Steven Morrese  
A2684 Valerie Morrese  
A5632 Philip Morretti  
A2712 Donald Morris  
A1375 Hilarie Morris  
A1374 Phil Morris  
A0721 Skip Morris  
A3846 Nancy Morrison  
A1398 Renee Morrison  
A3845 Stanley Morrison  
A5805 Terrence J. Morrison  
A2875 Lydia Morrissey  
A2874 Wayne Morrissey  
A3378 Lynne Ann Morse  
A2208 Stephanie Mortimer  
A1430 Mike Moscoe  
A1360 Fred C. Moulton  
A1872 Beth Moursund  
A3913 Mary Mousseau  
S3509 Ken Moylan  
A3812 Dr. Igor V. Mozheiko  
A2018 Susan Mozzicato  
A1755 Marcia L. Muggelberg  
A3279 Don Mull  
A0466 Will Mullen  
A5491 Cathy Mullican  
A3737 Genna Mulvey  
A3738 Sam Mulvey

A1390 Lorraine A. Mumaw  
A2162 Lee Muncy  
A2163 Tracy Muncy  
A3070 Elaine Muraskin  
A4574 Alexi Murphy  
A2850 Dierdre M. Murphy  
A3065 Hilary Moon Murphy  
A3887 Janice Murphy  
A2943 Kevin Murphy  
A4504 Pat Murphy  
A0465 Rose Murphy  
A3927 Siobhan Murphy  
A3066 William Andrew Murphy  
A2610 James J. Murray  
A2611 Paula He Murray  
A3426 Joe Muszynski  
A4615 Matthew G. Mutch  
A3742 Andrew Myers  
T3744 Emily Myers  
A4329 Inger J. Myers  
A4330 Joseph L. Myers  
A3140 Julia Myers  
A3743 Kirsten Myers  
S2320 Tonja Myers  
A5789 Mary Joan Mykytko  
A2477 Heather Nachman  
A5144 Stephen William Nagy  
A1481 Lex Nakashima  
A5846 Sandy Nakata  
A0959 Caroline Nasal  
A1100 David Nathanson  
A0278 Phillip M. Nathanson  
A2839 Dean Natkin  
A5835 Carol Navarra  
A3767 Yvonne Navarro  
A5033 Vera Nazarian  
A1814 Robert L. Neagle  
A3749 Daphne Nearhood  
A3370 Karen Neder  
A2502 J. Neeley, II  
A3039 Scott Neely  
A5715 Jason Neerenberg  
A5207 Randall B. Neff  
A3670 Jesces Negrete  
K3672 Joaquin Negrete-Rousseau  
K3673 Lucas Negrete-Rousseau  
A3290 Christopher Neihengen  
A2873 Ingrid Neilson  
A3164 George Nelson  
A0710 Mike Nelson  
A5830 Stephen Douglas Nelson  
C3339 Jack Nemeth  
A3338 William Nemeth  
A3337 Winkle Nemeth  
A1002 Juanita J. Nesbitt  
S2612 NESFA  
A5262 Ruth Marguerite Nestvold  
A4555 Bill Neville  
A3704 Leslie Newcomer  
A3116 J.R. "Klon" Newell  
A3324 Dawn D.M. Newman  
A3323 Ken E. Newman  
A2165 Bruce Newrock  
A2164 Flo Newrock  
A1855 Barry L. Newton  
A4873 James Allen Newton  
A1854 Judith J. Newton  
A1856 Meridel H. Newton  
A3597 Ha T. Nguyen  
A2601 Beverly Nicholas  
A2202 Jim Nichols



A2479 Kevin Nickerson  
A5450 Patrick Nielsen Hayden  
A5763 Teresa Nielsen Hayden  
A4771 Sarah Nienaber  
A4736 Jan Willem Niezink  
A0407 John D. Nikitow  
A1118 K.K. Nikkel  
A1119 Shelagh Nikkel  
A3585 John C. Nine  
A0053 Fuzzy Pink Niven  
A0052 Larry Niven  
A5179 Michael A. Nixon  
A4751 Louise C. Nolan  
A2043 David Nolte  
A1204 Janet Nopper  
A2092 Gerald D. Nordley  
A1720 Jean-Pierre Normand  
A2613 Randy Norris  
C2723 Justin Northage-Orr  
A2342 Anne M. Norton  
S4180 Rick Norwood  
A4581 John Novak  
A3855 Andrea B. Novin  
A4036 Greg Nowak  
A3405 Patricia Nuccio  
A2688 Nancy Nutt  
A0248 Jody Lynn Nye  
A3073 George Nyhen  
A0475 Terry O'Brien  
A2166 Dea O'Connor  
A2867 Gail A. O'Connor  
A3209 Leah R. O'Connor  
A0863 Mary O'Connor  
A3208 Patrick J. O'Connor  
A3210 Joshua E. O'Connor-Rose  
A3211 Renata R. O'Connor-Rose  
A1233 Joanne O'Dell  
A2481 Tom O'Dell  
A1234 William O'Dell  
A0772 Christina O'Halloran  
A0771 John O'Halloran  
A1453 Roderick O'Hanlon  
A5290 Holly Laux O'Higgins  
A5289 Kristopher O'Higgins  
A3996 Moira O'Keefe  
A2011 Paul O'Neil  
A4721 Charles O'Neill  
A4720 Helene O'Neill  
A3874 Myles F. O'Reilly  
A1945 Chris O'Shea  
A2483 Dick O'Shea  
A2244 Deborah Oakes  
A0728 Ronald Oakes  
S1615 Ronald Oakes, #2  
A2726 Sherry Oaks

A1820 Gerda K. Oberg  
A2291 Mike Oberg  
A1423 Pamela Oberg  
A3110 Cat Ocel  
A2614 James Ca Odom  
A5718 Jeffrey Oelkers  
A0405 Fred Oesau  
A3687 Offworld Designs #1  
A3688 Offworld Designs #2  
A3689 Offworld Designs #3  
A3690 Offworld Designs #4  
A3691 Offworld Designs #5  
A3692 Offworld Designs #6  
A2926 Yasushi Okada  
A3540 Yutaka Okada  
A1992 Frank C. Olbris  
A3661 Elaine C. Oldham  
A1421 Karen Oliver  
A0206 Gene Olmsted  
A2860 Erik Olson  
A3309 Erik V. Olson  
A0350 Mark L. Olson  
A0351 Priscilla Olson  
A5423 Robert Fitzgerald  
Olson-Butler  
A5201 Jerry Olition  
A5202 Kathy Olition  
A1269 Frank Olynnyk  
S3518 Nozomi Omori  
A2482 Marisa Ong  
A5094 Martin Price Ontell  
A0288 Ron Ontell  
A0287 Val Ontell  
A0593 Margaret Organ-Kean  
A3496 Antony M. Orlandella  
A1898 Tom Ornelas  
A5182 Melanie Helene Orpen  
A4703 Charlotte A. Orr  
A4702 Jennifer H. Orr  
A4701 Richard D. Orr  
A4992 Steven N. Orso  
A1253 Claude Ortega  
A5569 Vicki M. Ortega  
S2615 Joan Ma Ortiz  
S4003 Mariela Ortiz  
A4243 Lara Ortiz De Montellano  
S3171 Marc Ortlieb  
A4815 Peter Orullian  
A1667 Elizabeth Osborne  
A4273 Jared Osborne  
A5684 Natalie Osborne  
A0234 Henry Osier  
A5391 Gregory Ostrom  
A3142 Mary A. Otten  
S4856 Tad Ottman





|                            |                              |                                  |                                |
|----------------------------|------------------------------|----------------------------------|--------------------------------|
| A3291 Shirley Ouw          | A4258 Dawn Patterson         | A0778 Sue Phillips               | A3030 Sharon Price             |
| A0666 Jake Overkamp        | A3394 Irette Patterson       | S4072 Wayland Phillips           | A4473 Susan Norma Currie Price |
| A0665 Jennifer Overkamp    | A4257 Scott Patterson        | A0249 Phoenix                    | A4484 Tonya D. Price           |
| A0554 Jim Overmyer         | A2381 Teresa Patterson       | A4067 Tom Pickens                | A4923 Virginia N. Price        |
| A1909 Kathi Overton        | A4523 Craig D.B. Patton      | A3348 Peter M. Picucci           | A5398 Greg Prickman            |
| A5618 Dot Owen             | A0205 Sara Paul              | A5646 Margaret Ann Pidde         | A5629 Jeff Prickman            |
| K3663 Arielle Owens        | A2334 Mark Paulk             | A3379 Denise Piela               | A3316 Libben Pries             |
| K3664 Christopher Owens    | A3049 Rebecca Pausley        | A0787 Sam Pierce                 | A2094 William Priester         |
| A4301 John Owens           | S4565 Kathryn Payne          | A0844 Sharon Pierce              | A2979 Mary Prince              |
| A2944 Sammi Owens          | S4564 Robert Payne           | A4500 Brian Pikelny              | A5016 Nancy Josephine Proctor  |
| A4449 Melissa Lee Owsley   | A4368 Barbara K. Peake       | A2766 James Pilvinis             | A0230 Brian Proctor, MD        |
| A5802 G.S. Ozburn          | A1901 J.W. Pearce            | A1045 David Pimmel               | A5075 Linda S. Profant         |
| A4819 Johanne Pachankis    | A1902 M.A. Pearce            | A2974 Max Pinkerton              | A5074 Richard T. Profant       |
| A1830 Jackie Paciello      | A1463 Eileen Pearlman        | A2486 Michael Pins               | A2275 Amy Proni                |
| A2365 Roseann Packer       | A3494 James A. Peart         | A3346 Amanda Pintye              | A2276 Tullio Proni             |
| A0886 Lisa V. Padol        | A4929 Susan Dennett Peck     | A1976 Anne Pinzow                | A2886 Frederick Prophet        |
| A3040 Robin D. Page        | S2389 Diana Pedersen         | A2170 Anetta Pirinen             | A1066 Lenny J. Provenzano      |
| A2941 Stephen C. Pagel     | A4406 Andrew Peed            | A2171 Pekka Pirinen              | A5098 Juilie Pruitt            |
| A2041 Bridget Paley        | K4408 Michael Peed           | A0425 Emmett Gard Pittman        | A5837 Nina Puglia              |
| A2042 William Paley        | A1951 Bernard Peek           | A5198 Kassie A. Plain            | A1813 Martin E. Puller         |
| A0384 Fern Palfi           | A2620 Susan Peel             | A3735 Jim Plaxco                 | A4858 Bill Purcell             |
| A0383 Joan Palfi           | A2369 Hayford Peirce         | A5093 Neil W. Plouff             | A2622 Karen Purcell            |
| A5609 Sue Palmatier        | A4435 Larne Peter Pekowsky   | A1267 Gary Plumlee               | A1548 Irene Purdy              |
| A5417 Martha J. Palmer     | A3455 John Pellet            | A0004 Marianne Plumridge         | A2805 Guest of I. Purdy        |
| A5549 Pam Palmer           | A5751 Paul M. Pellet         | A4634 Mitchell S. Pockrandt      | A0203 Ann Purtell              |
| A4641 Cathy Palmer-Lister  | A3740 Brian N. Pellin        | A5776 Pam Poggiani               | A0328 Susan E. Purtell         |
| A2616 Josephine Paltin     | A0359 Bruce Pelz             | A4784 Frederik Pohl              | A5471 Gordon David Pusch       |
| A5843 Jim Panetta          | A0770 Elayne Pelz            | A4745 Paula Poland               | A0420 Fred Pyter               |
| A4652 Frederica Panon      | A1815 Karen Pence            | A4625 Alan J. Pollard            | A0956 Friend of Fred Pyter     |
| A0289 Paul-Andre Panon     | A2792 Paul Pence             | A4304 Lin Pollard                | A4948 Trevor Quachri           |
| A1464 Carol Paolucci       | A2776 Lisa Penfold           | A4626 Rhys Pollard               | A3746 Bruce R. Quayle          |
| A1546 Joanne Papin         | A5120 Michael A. Penick      | A5723 Melissa Pollotta           | A3747 Matthew R. Quayle        |
| A1880 James Pappas         | A0218 Lloyd Penney           | A5722 Nick Pollotta              | A5572 Linda Quinton            |
| A5683 John Pappas          | A0219 Yvonne Penney          | A3487 Evelyn Polzak              | A1301 Andy Rabenn              |
| A2893 Lois E. Parente      | A3280 Angela Penrose         | C3488 Simon Polzak               | A4260 Eric Rabkin              |
| A0460 Art Parham           | A3281 James K. Penrose       | A3491 Steve Polzak               | A2095 Lewis Ragan              |
| A1641 Sam Paris            | A2965 Karen Penrose          | A2010 Ori Pomerantz              | A5171 John W. Railing          |
| S0238 Charles H. Park      | A2912 Alan Perelgut          | A2666 Hal Pomeranz               | A5170 Mary P. Railing          |
| A4511 Charles H. Park      | A2913 Mary Perelgut          | A1908 John Pomeranz              | C5169 Robert V. Railing        |
| A0046 Bill Parker          | A2273 Carlos Perez           | A4377 Vickie Poole               | A4146 John Raisor              |
| A4075 Charlotte Parker     | A5446 Dan Perez              | A4259 Suzanne F. Pope            | A4147 Wendy Raisor             |
| A0208 Helen Parker         | A0410 Don Perhach            | A3636 Ann Poppleton              | A4044 Gene Raiti               |
| A4074 Jeffrey Parker       | A0409 Pat Perhach            | A0529 Phyllis S. Porché          | A0521 Patrick J. Ralph         |
| A0207 Phil Parker          | A5795 Christopher Perkins    | A2487 Andrew I. Porter           | A5158 Corie Yvonne Ralston     |
| A2003 Steve Parker         | A2621 Frank Perkins          | A5185 Karin Anne Porter          | A2096 Laurie Ramey             |
| A0568 Tony Parker          | A3612 L.W. Perkins           | A0773 Ken Porter                 | T5196 Miranda Ramey            |
| A4798 Rebecca Parkhurst    | A4824 John Richard Perreault | A1774 Pat Porter                 | A2097 Timothy B. Ramey         |
| A5708 Marny Parkin         | A3826 Crystal Perry          | A5318 Thomas Porter              | A3901 Jed Randall              |
| A5707 Scott R. Parkin      | A5315 Karen Z. Perry         | A5319 Guest of Thomas Porter, #1 | A4052 Ron Randis               |
| A2617 Gregg Parmentier     | A5316 Michael Perry          | A5320 Guest of Thomas Porter, #2 | A3975 Donna Rankin             |
| A2085 Myrna Parmentier     | S3977 Lawrence M. Person     | A5186 Wayne Bruce Porter         | A5448 Lauranne Ransom          |
| A2670 PARRIS               | A3150 Robert J. Pesavento    | A2172 Rosie Postelnek            | A4577 Joan Rapkin              |
| A2128 James Parrish        | A1272 Jo Peshek              | A1144 Kate Pott                  | A3282 L.I. Rapkin              |
| S2618 Arwel Parry          | A5834 Dorothy Peters         | A3710 Tom Potter                 | A4578 Myron Rapkin             |
| A5590 Dennis G. Parslow    | A5428 H.R. Peters            | A3856 Janet Potts                | A4186 Alis Rasmussen           |
| A2484 Spike Parsons        | A4793 Phyllis A. Peters      | A2323 Florence Poump             | A0307 Katie Rathslag           |
| A1918 Mark Partridge       | A3081 Amy L. Peterson        | A2488 Alex Pournelle             | A0308 Kurt Rathslag            |
| A3168 Christi Paschen      | A3028 David S. Peterson      | A2270 David Powell               | T4492 Theresa Rathslag         |
| A4402 Arutiun Pashinian    | A4914 Joyce Corrine Peterson | A3606 Rosemary Powell            | A5048 Susan Margaret Rati      |
| A0008 Anne Passovoy        | A3029 Judith S. Peterson     | A3605 Terry Powell               | A0038 Dave Ratti               |
| A0070 Christopher Passovoy | A1332 Polly Jo Peterson      | A1946 David Power                | A1414 Marilyn Rau              |
| A0071 Gillian Passovoy     | A4382 Robert C. Peterson     | A5401 C. Blake Powers            | A1415 Randy Rau                |
| A0007 Robert Passovoy      | A4130 Timothy Peterson       | A1889 Calvin Powers              | A4027 Judith Rauchfuss         |
| A0069 Robin Passovoy       | A4631 Charles E. Petit       | A2648 Kennedy Poyser             | A4276 Max P. Rauer, Jr.        |
| A2845 Catie Patch          | A2942 Brian Petkash          | A1910 Terry Pratchett            | A5405 Fawn Greives Ray         |
| A1104 Norman Patch         | A2168 Pierre Pettinger       | A0453 Cameron Price              | A5404 Jess Ray                 |
| A1105 Terry Fowler Patch   | A2169 Sandra Pettinger       | A0451 Douglas Price              | A4145 Laura Rayfield           |
| A3320 Pat Patera           | A2590 Roy Pettis             | A2841 George W. Price            | A2829 Stephen M. Rayman        |
| A5770 Carol Patrick        | A2837 Selina Phanara         | A0454 Mallory Price              | A1246 Catherine Raymond        |
| A3765 Nikki Patrick        | S1972 Eileen Phillips        | S0624 Richard Price              | A2491 Eric S. Raymond          |
| A2093 Fred Patten          | A3727 Evan G. Phillips       | A3031 Richard Price              | A5475 Margaret Raymor          |





A2704 Omar Rayyan  
 A2705 Sheila Rayyan  
 A4201 Alan Rea  
 A4838 Lynda Rea  
 A2173 Diane Reamy  
 A5596 Madeleine Reardon  
 A3067 Jeff Rebholz  
 A5664 Kimberly L. Reck  
 A5253 Thomas Recktenwald  
 A1340 John T. Redden  
 A3497 Marjorie Redding  
 A4270 Holly Redmond  
 A3799 Christina Reed  
 A0560 Clifton Reed  
 A4810 Debra S. Reed  
 A2856 Dortha Reed  
 C2857 Helen M. Reed  
 A5155 Robert Reed  
 A5156 Guest of Robert Reed  
 A2785 Virginia R. Reed  
 A3800 William Bear Reed  
 A3796 Joyce M. Reedy  
 A2624 Robert R. Reedy  
 A4817 Angela Ann Reese  
 A4911 Jennifer Reese  
 A4397 Mark Allan Reichert  
 S2143 Kabutogi Reigo  
 A5149 Katya Reimann  
 A3771 Eva Reimers  
 A1266 Midge Reitan  
 A2625 Susan M. Reitz  
 A2098 Lynne Renihan  
 A3383 Aaron M. Renn  
 A4961 Neil Renton  
 A3709 Lynne Renz  
 A3146 Mike Rerick  
 A2492 Carol Resnick  
 A2493 Mike Resnick  
 A0312 Neil Rest  
 S3162 Anders Reutersward  
 A0572 Jim Reynolds  
 A3983 Lee Reynolds  
 A1829 Mike Reynolds  
 A3492 Matthew Rezek  
 A3489 Sherry Rezek  
 C3490 Teresa Rezek  
 A3493 Timmy Rezek  
 A5244 Michelle Rhoades  
 A5327 Mark D. Rhodes  
 A5034 Rebecca Rhodes  
 A2851 Martin V. Riccardo  
 A3647 Stephen Rice  
 A3805 Sharon Rice-Weber  
 A5227 Alfred Jude Richard  
 A4769 George Richard  
 A4770 Guest of George Richard  
 A2361 Andy Richards  
 A0884 J. Elaine Richards  
 A1222 Mark Richards  
 A3026 Mary K. Richards  
 A3669 Paul F. Richards  
 A2218 Jeff Richardson  
 A4392 Martin D. Richardson  
 A0422 Carrie Richerson  
 A4348 Kathy Richter  
 A2560 Rebecca Rickart  
 A4018 Nonie Rider  
 A5601 Barbara Riedel  
 A5602 Kathy Riedel  
 A3910 Jeanne Riel  
 A0241 Roberta Riel

A1936 Michael Rightor  
 A4144 Gregory Rihn  
 S1221 Hillarie Riley  
 A5343 Joelle Riley  
 A4390 Kelly Ann Riley  
 S2626 Mark Riley  
 A4389 Patrick Michael Riley  
 A3004 Sasha Riley  
 A5438 Richard A. Ringel  
 A4601 John D. Ringo  
 A4602 Karin Ringo  
 A1053 Bill Rintz  
 A3972 Dennis Riordan  
 A3263 Elizabeth Rios  
 A3264 Israel Rios  
 A4391 Robert John Rissell  
 A3922 Sylvia Anne Rissell  
 A0378 Bill Ritch  
 A4102 Clifford Ritchie  
 A2694 Mark Ritchie  
 A0022 Jim Rittenhouse  
 A2343 Susan J. Rittenhouse  
 A0681 Bruce Ritter  
 A2654 Corinne Ritter  
 A5441 Dan Ritter  
 A0204 Steve Ritter  
 A1986 David Rivers  
 A5762 Kara Rivito  
 A4811 Naomi Gayle Rivkis  
 S5246 Eric T. Roach  
 A5135 Richard Roach  
 A4381 Colin Sebastian Roald  
 A4613 Stephne T. Robards  
 A4303 Matt Roberds  
 A1065 Sharon Roberg  
 A4650 A.E. Roberts  
 A2671 Carol A. Roberts  
 A1625 James F. Roberts  
 A4985 Jim Roberts  
 A2672 John P. Roberts  
 A3944 Sean Roberts  
 A3360 Stanley Roberts  
 A1257 Valerie Roberts  
 A5611 Jason M. Robertson  
 A0827 Linda Louise Robinett  
 A4469 Frank M. Robinson  
 A3888 Fred Robinson  
 A4493 Linda F. Robinson  
 A1377 Suzanne Robinson  
 A5649 Kevin P. Roche  
 A5801 James A. Rock  
 A5832 Lynne A. Rock  
 A1692 Hope Rodenbarger  
 A4226 Brad Rodriguez  
 A4796 Carlos M. Rodriguez  
 A2627 Maria Elizabeth Rodriguez  
 A1750 Bob Roehm  
 A1983 Stephanie J. Roelker  
 A4887 Donna Rogall  
 A4370 Denis R. Rogan  
 A3107 Jeff Rogers  
 A1843 Lisa Rogers  
 A4261 Steven Rogers  
 A4837 Robert E. Rogoff  
 A0215 Roberta Rogow  
 A2368 Jennie A. Roller  
 A3234 Doreen Roloff  
 A3235 Lisa Roloff  
 A3233 Robert Roloff  
 A0017 Bill Roper  
 A1876 Carol Roper

A0014 Gretchen H. Roper  
 T5558 Kelly Rose  
 T5557 Kyle Rose  
 A0408 Marta Rose  
 A5555 Shawn Rose  
 A5556 Thomas J. Rose  
 A3158 Scott Rosema  
 A3157 Suzanne Rosema  
 A3194 Rivka Rosen  
 A3769 Selina Rosen  
 A1938 Arwen Rosenbaum  
 A1371 Robert Rosenberg  
 A0300 Diane Rosenburg  
 A2819 Jack Rosenstein  
 A3911 Keith Rosenthal  
 A4083 Vicki Rosenzweig  
 A4724 Dr. Edward R. Rosick  
 A2305 Patricia Ross  
 A2304 Wally Ross  
 A0794 Linda Ross-Mansfield  
 A5172 Forrest Rossen  
 A5173 Paula Elizabeth Rossen  
 A4055 Richard Rostrom  
 A0496 Rick Roszko  
 A2495 Jeannette Roth  
 A2496 Jennifer Roth  
 A2497 Leslie Roth  
 A2012 Stefan Roth  
 A2498 Kate Roth-Whitworth  
 A1113 Kevin Roth-Whitworth  
 A1112 Mark Roth-Whitworth  
 A0966 Robin Rothbard  
 A5110 Matthew S. Rotundo  
 A5111 Tracy L. Rotundo  
 A3671 Rita Rousseau  
 A4987 Jane Routley  
 A1285 Debbie Rowan  
 A0934 Gary Rowan  
 A5138 Alan R. Rowe  
 S1550 Nigel Rowe  
 A4861 Reagan Ashley Rowell  
 A2174 Ken Roy  
 A5427 David Matthew Rozian  
 A5259 Thomas R. Rubasky  
 A3933 Beth Rubin  
 T3934 Elinor Rubin-McGregor  
 T3935 Jordan Rubin-McGregor  
 A2265 Peter Rubinstein  
 A4710 Yolande Rufiange  
 A0254 Larry Ruh  
 A0648 Kristin Ruhle  
 A3244 Mark Runyan  
 S3923 Amy Jo Rupp  
 A4696 Kristine Kathryn Rusch  
 A0313 Ed Rush  
 A0261 Richard S. Russell  
 A4195 Pat Rust  
 A2647 Edward Rutkowski  
 A2703 Marguerite Rutkowski  
 A1526 Debbie Ruttenberg  
 A3389 Tom Ruzecki  
 A2286 Charles Ryan  
 A1597 Donna Ryan  
 A2100 Elizabeth Ryan  
 A4121 Mark Ryan  
 A2287 Mary Ryan  
 A3952 Charles Rydholm  
 A3412 Linda C. Saalman  
 A1513 Fred Saberhagen  
 A1512 Joan Saberhagen  
 A1882 Ruth Sachter



A4959 Brian Sack  
 A0854 Carl Sackis  
 A0586 Robert E. Sacks  
 A5694 Wayne Sadler  
 A4864 Steve Saffel  
 A1869 Don Sakers  
 A5584 James R. Saklad  
 A3161 Steve Salaba  
 A4573 Kevin R. Salger  
 A0797 Alan Salmi  
 A1358 David Ian Salter  
 A5217 Kathryn A. Salter  
 A0401 Frank Salvatini  
 C5248 Kathryn A. Samash  
 A1932 Cliff Samuels  
 A1352 David M. Sanda  
 A2794 Jeffrey Sanden  
 A3333 Joe Sanders  
 A4447 William Sanders  
 A1937 Jim Sanderson  
 A3507 Larry Sanderson  
 A2035 Sue Sanderson  
 A3890 Eli Sandler  
 A2135 Richard Sandler  
 A4551 Leo Sands  
 A4318 Michael Sanford  
 A2499 Juan Sanmiguel  
 A5692 Roger Santagato  
 A1892 Sonia Santana  
 A2363 Sandra Santara  
 A0507 Valerie Santore  
 A0595 Peggy Rae Sapienza  
 A2619 Peggy Rae Sapienza  
 A0594 John T. Sapienza, Jr.  
 S2213 Grigori Sapunkov  
 A1763 Greg Sardo  
 A2101 Gene Sargent  
 A4725 Ron Sarti  
 A2906 Marlene Y. Satter  
 A2175 Dale Satterfield  
 A1225 Jim Satterfield  
 A1226 Susan Satterfield  
 A4552 Alan Saul  
 C4553 Jaime Saul  
 S3534 Damien Saunders  
 S2500 Natasha Savchenko  
 S2211 Yuri Savchenko  
 A3959 Colleen Savitzky  
 K3961 Emerald Savitzky  
 A3960 Kathryn Savitzky  
 A3958 Stephen Savitzky  
 A0826 Anna Savvides  
 A4369 Steven Sawicki  
 S1807 Alan B. Sawyer  
 A1805 Robert J. Sawyer  
 A4570 Josh Saxe  
 A2490 Mary Sayer  
 A2752 Patricia Sayre McCoy  
 A0367 Sharon L. Sbarsky  
 A5582 Chris Scales  
 A0707 Tom Schaad  
 A1509 David Schafer  
 A2501 Karen Schaffer  
 A3902 Isabel Schechter





|                                |                               |                              |                                           |
|--------------------------------|-------------------------------|------------------------------|-------------------------------------------|
| A5000 Maddi Scheckter          | A2177 James Seay              | A1695 Dr. Susan M. Shwartz   | A2506 Marian Skupski                      |
| A5485 Renee Therese Scheeler   | A4943 Thomas Mason Seay       | A1124 Gary Sibio             | A2768 Jennifer Skwarski                   |
| A2047 Guest of Vernon Schenck  | A0825 Raymond Sedivec         | A1125 Linda Sibio            | A0812 Alan Slate                          |
| A5013 Debi Schepers            | A5651 Adrienne L. Seel        | A1606 Rachel Sibio           | A2507 Alexander R. Slate                  |
| A3325 Michael Scher            | A0270 Fabian Sefcovic         | A1556 Rebekah Sibio          | A3408 Mandy Slater                        |
| A2176 Steve Scherer            | A4741 Larry D. Segriff        | A1060 Jane Sibley            | S2319 Robert Slater                       |
| A1645 Saundra Scheuer-Syfert   | A1424 Jeff Sekiya             | A1719 Lance A. Sibley        | A2508 Annette Sliwinski                   |
| A2007 Frank Schiavo            | A4240 Andrea Senchy           | A0584 Joseph D. Siclari      | A2509 John Sloan                          |
| A4215 Fay L. Schievelbein      | A3501 William Frederick Seney | A2178 Ellen Siders           | A2510 Kathleen Sloan                      |
| A2756 Linda Schiffer           | A3880 Ron Serdiuk             | A4061 Shannon Siebart        | A4450 Joan Slonczewski                    |
| A2757 Michael S. Schiffer      | A1064 Zev Sero                | A1955 Renee Sieber           | A3083 Claudia Slovacek                    |
| A0366 Ben Schilling            | A0802 Mike Sestak             | C4851 Aviva Rose Siegel      | A4672 Dave Smeds                          |
| A5597 Erica Cobb Schippers     | A2993 Mark Setser             | A4852 Dana Beth Siegel       | S4526 Valeri Smirnov                      |
| A5598 John Leonard Schippers   | A2992 Marline Setser          | A3058 Jeff Siegel            | A1395 Bruce Smith                         |
| A2050 Mark A. Schleifer        | A5758 Harriet Severino        | A1151 Kurt Siegel            | A4990 Christy Hardin Smith                |
| A1083 C. Michael Schlofner     | A5757 Stephen Severino        | A0445 Carol Siegling         | A2103 Dennis L. Smith                     |
| A1102 Lucy Cohen Schmeidler    | S1535 Bart Shafer             | A3741 Clem J. Siemer         | A1620 Dick Smith                          |
| A4317 David Schmidt            | A3441 Devin Shalabarger       | A1858 Carol Sieraski         | A4364 Douglas Smith                       |
| A2628 Melvin Schmidt           | A1802 David F. Shallcross     | A1564 Ellen Sieraski         | A5368 Elizabeth Ivy Smith                 |
| A3998 Stanley Schmidt          | A3113 Hannah M. G. Shapero    | A1500 Madelyn Sieraski       | A0256 Hank Smith                          |
| A4187 Wes Schmidt              | A3766 Judy Shapiro            | C0663 Chad Sies              | A3734 James S. Smith                      |
| A3784 David Schmoker           | A5760 Shelly Shapiro          | A0664 Jared Sies             | A2686 Joe Smith                           |
| A1897 Jinjer Schnaedfer        | A2737 Ron Shapland            | A0661 John Sies              | A3529 Kim Smith                           |
| A2371 Gene Schneider           | A2315 Ariel Shattan           | A0662 Mary Sies              | A4960 Kimberly A. Smith                   |
| A4213 Jim Schneider            | A5339 Peter Shaw              | A4978 Scott Sigler           | A1711 Kristine Smith                      |
| A4212 Marlys Schneider         | A1757 Jannie Shea             | A1278 Kirsten S. Sigris      | A0026 Larry Smith                         |
| A4177 Bruce Schneier           | A3008 Karen Cramer Shea       | A1279 Peter Sigris           | A2861 Guest of Larry<br>Smith Bookseller  |
| A4143 Georgie Schnobrich       | A5300 Selena Pauline Shea     | A3175 Michael Siladi         | A3369 Laura Smith                         |
| A1944 Spring Schoenhuth        | A1722 Don Shears              | A2179 Rachel Silber          | A1621 Leah Zeldes Smith                   |
| A5408 Paul Schoessow           | A1723 Lisa Shears             | A1024 Natalie Silk           | A5810 Lora Smith                          |
| A5606 Bob Scholl               | A3241 Mary Susan Sheaves-Bein | A3886 Susan Silk             | S3969 Mary Q. Smith                       |
| T4800 Andrea Schooley          | A3240 Richard Sheaves-Bein    | A3759 Danette Sills          | A2707 Missouri Smith                      |
| T4801 Caleb Schooley           | A4957 Aharon Sheer            | C3761 Liam Sills             | S4097 Nina Smith                          |
| A4799 David Schooley           | A4844 Elisa Sheets            | A3762 Peter Sills            | A4286 Paula Smith                         |
| A4316 Liz Schreiber            | A4136 Charles Sheffield       | C3760 Zachary Sills          | A0911 Ralph Smith                         |
| A5814 Karl Schroeder           | A5510 Mike Sheffield          | A3809 Elaine Silver          | A1448 Randy Smith                         |
| A1402 Larry Schroeder          | A2504 Vivian Sheffield        | A0468 Steven Silver          | A0777 Rodford Smith                       |
| A1401 Sue (Sue Who) Schroeder  | A3143 Amy Sheldon             | A2885 Karen Haber Silverberg | A2668 Rosie Smith                         |
| A5251 Mary Schroeder-Blumke    | A4697 Jennifer R. Sheldon     | A2884 Robert Silverberg      | A2687 Sally Smith                         |
| A2298 David Schroth            | A5610 Anne J. Sheller         | A0857 Nicholas Simicich      | A3513 Sam Smith                           |
| A3919 James Schrum             | A3988 Pat Sheller             | A5195 Mark Simmons           | A2511 Susan Smith                         |
| A3188 Susan Schuck             | A3169 Rick Shelley            | A4262 Merry Simmons          | A0587 T.R. Smith                          |
| A3189 William Schuck           | A3314 Robert Shelor           | A5750 Steven Charles Simmons | S3970 Terry L. Smith                      |
| A4119 Darlene Schueler         | A3315 Wendy Shelor            | A2274 Carl Simon             | A5400 Theresa Elaine Smith                |
| A3601 Eric Schulman            | A0945 Gary Shelton            | A3813 Jeremy Simon           | A2631 Tim Smith                           |
| A3951 Arnette Schultz          | A2346 Gregory Mark Shelton    | S2180 Fred Simons            | A0599 Tom Smith                           |
| K3953 Child of A. Schultz      | A4110 Mark Shepard            | A0705 Rhea Simons            | A0765 Vicki Smith                         |
| A2964 Donna L. Schultz         | A4968 Joel Shepherd           | A1040 Barbara Simonsen       | A0879 Victoria A. Smith                   |
| A1622 Kathleen Schultz         | A0992 Randall L. Shepherd     | A0810 Neil Simpson           | A5047 Wayne Smith                         |
| A1623 Robert Schultz           | A2370 Howard Shere            | A4898 Timothy M. Simpson     | A2289 Michele Smith-Moore                 |
| S2629 David Schutzman          | A4649 H. Arnold Sherman       | A4379 Chris Sorensen Sims    | A4386 Marilyn R. Smits                    |
| A4436 Gretchen Lynne Schwaller | A1696 Josepha Sherman         | A0749 Pat Sims               | A5375 Frances Smookler                    |
| A4111 Darrell Schweitzer       | A1348 Keith Sherman           | A0847 Roger Sims             | A1970 Kenneth Smookler                    |
| A4995 Robert Allen Schwier     | A4042 Sachiko Shibano         | A4617 Glenn Simser           | A0899 Russell Smullen                     |
| A4996 Winona Whyte Schwier     | A4041 Takumi Shibano          | T5800 Alexander Sinclair     | A5078 Trish Anne Smyth                    |
| A4459 Anna Mae Sclaro          | A2102 James Shibley           | A3321 Christa Sinclair       | C5079 Catherine Frances<br>Smyth-McMullen |
| A1871 David Score              | A1733 Rickey Shields          | A3322 Michael Sinclair       | A2271 Cheryl Sneddon-Powell               |
| A1821 C.T. Scott               | A1732 Ruth Shields            | A3745 Preeti Singh           | A3768 Tom Snoblen                         |
| A4475 Cindy Scott              | A3531 Kimiko Shimoda          | A2494 Brad Sinor             | A3542 Scot Snow                           |
| A1772 Eric P. Scott            | A3532 Yooichi Shimoda         | A3974 Vicki Sipe             | A2633 Davey Snyder                        |
| A4476 Gavin Scott              | A3720 Linda Shipman           | S2505 Nina Siros             | A0251 Raymond E. Snyder, Jr.              |
| A2866 Jerome Scott             | A5146 B.J. Shoemaker          | A4101 Pamela Sisk            | A4120 Rikk So                             |
| A5437 Kerry Lyn Scott          | A5036 Michael Shohl           | A4100 Thomas Sisk            | A1338 Barb Soden                          |
| A5461 Melissa Scott            | A2233 Joey Shoji              | A4903 Marsha Crist Sisolak   | A0559 Richard Soden                       |
| A5433 Mike Scott               | A5435 Linda Shore             | A4779 Amy Sisson             | A3979 Terry N. Sofian                     |
| A5101 Timothy J. Scott         | A2894 Norma E. Shorr          | A2871 Glenn R. Sixbury       | S2634 Joseph Sokola                       |
| A4839 Pamela D. Scoville       | A2896 David Shuman            | A3247 Susan Sizemore         | A4849 Susan Solan                         |
| A1997 Howard Scrimgeour        | A2897 Heather Shuman          | S3222 Janice Skaggs          | A5240 DeeAnn Sole                         |
| A2503 Joyce Scrivner           | A5206 Jed Steven Shumsky      | A2630 Dale Skran             | A4485 Leslie C. Solheim                   |
| A1346 Marah Searle             | S4080 Gordon R. Shumway       | A0428 Bobbi Skrenka          |                                           |
| A1300 Teri N. Sears            | A2976 Terri Shupenko          | K4239 Rebecca Skroch         |                                           |





A2901 Faithrowena Solomon  
 A2899 Heather-Rose Solomon  
 C2900 Jacob Solomon  
 A2898 Jessica D. Solomon  
 A0252 Michele Jaye Solomon  
 A1879 Don Solosan  
 A5530 Bonnie Somdahl  
 A5531 Chas Somdahl  
 A4224 John Sotomayor  
 A1686 Carolyn Soukup  
 A2512 Martha Soukup  
 A2385 Peggy Spalding  
 A5681 John C. Sparhawk  
 A3256 Christel Sparks  
 A0971 Jeff Sparrow  
 S4347 Dale Speirs  
 A5102 T.M. Spell  
 A0040 Dick Spelman  
 A2182 Henry Spencer  
 A1658 Vaughan Spencer  
 S0036 Allan Sperling  
 C2522 Douglas Spitzer  
 A3038 Jason Spitzer  
 A0226 Sheldon Spitzer  
 A1594 Carol Springs  
 A1694 Sylvain St-Pierre  
 A5542 Frank Stabej  
 A4461 June A. Stadfeld  
 A3220 B.J. Staehlin  
 A2295 Lorie Staffan  
 A2311 Linda Lee Stahlman  
 A0573 Kevin A. Standlee  
 A1707 John L. Stanley  
 A3232 James A. Stanton  
 A5220 Mary Stanton  
 A4733 Kelly Starks  
 A5407 Rob Stauffer  
 A3219 Steve Stauss  
 A0901 Freda Stearns  
 A0900 Robert Stearns  
 A3993 Allen Steele  
 A3994 Linda Steele  
 A4558 Lisa Steele  
 A1518 Maija Meirenovs Steele  
 S2635 Mariann Steele  
 A1497 Sandra Steele  
 A1496 Tony Steele  
 A2637 Jerry Stefek  
 A0446 Mary Ann Stefek  
 A0693 Dave Stein  
 A2185 Diana Harlan Stein  
 A3686 Harold M. Stein  
 A2104 Jeffrey I. Stein  
 A0276 Michael P. Stein  
 A5114 Alisa B. Steinberg  
 A5113 Sandra C. Steinberg  
 A5112 Thomas Steinberg  
 A3657 Dayle Steinfort  
 A2658 Katie Steinhoff  
 A4989 Susan Stejskal  
 A1103 J.A. Stelnicki  
 A2725 Carol Stenstrom  
 A3472 Julie Stephens  
 A5015 Monica Stephens  
 A1046 Martha Stephenson  
 A1811 Ann Sterling  
 A4188 David Stern  
 A2241 Edie Stern  
 A4189 Nadine Stern  
 A2186 Tom Stern  
 A4970 Sterno

A1510 Jon Stevens  
 A2862 Milt Stevens  
 A0642 Tim Stevens  
 A4099 James Stevens-Arce  
 A4242 Victor Stevko  
 S4021 Alan Stewart  
 A3377 David Stewart  
 A3595 Emily Stewart  
 A0896 Risa Stewart  
 A0895 Sandy Stewart  
 A3838 William Stewart  
 A4140 Julie Z. Stickler  
 A4118 Tatiana Stifel  
 A3613 Elaine Stiles  
 A3614 Steve Stiles  
 A4267 Dell Stinnett  
 A2029 Jan Stirling  
 A2030 S.M. Stirling  
 A2187 Ian E. Stockdale  
 A4066 Gudrun Stockman  
 A4065 Joseph Stockman  
 A1598 Rich Stoddart  
 A4199 Nathan Stohlmann  
 A2515 Keith Stokes  
 C3634 Harrison Stolicker  
 C3635 Thomas Stolicker  
 A0592 Ira Stoller  
 A1368 Peter Stoller  
 A0969 Jonathan Stoltze  
 A1718 Guest of Jonathan Stoltze, #1  
 A2309 Guest of Jonathan Stoltze, #2  
 A3987 Linda L. Stoops  
 A4349 Cheryl Storm  
 A4452 Hugh H. Storms  
 A4451 Norma Jean Storms  
 A3751 Alex Stornel  
 A3752 Cliff Stornel  
 A4004 Douglas Stout  
 A3883 Ray Stout  
 A3882 Roy Stout  
 A5639 KAT Strader  
 A1310 Samantha Star Straf  
 A3770 Lynn Stranathan  
 A2667 William Strang  
 A2846 Judy Strange  
 A4460 Henry George Stratmann  
 A3776 Stacy Strattan  
 A5586 Emma Straub  
 A5585 Peter Straub  
 A0851 Erwin S. Strauss  
 A5636 Scott Street  
 A1804 Mark Strickert  
 A3376 Sheila Strickland  
 A1950 Edwin L. Strickland, III  
 A2971 John Strickland, Jr.  
 A1949 John K. Strickland, Jr.  
 A0526 Steve Stringfellow  
 A5199 Ian Randal Strock  
 A5544 Marjorie Strong  
 A4419 Susan Strong  
 A5338 Leigh Strother-Vien  
 A5189 Joe A. Struss  
 A0643 Donna Struwe  
 A5756 Doug Stryke  
 A1231 Lindalee Stuckey  
 A3825 Roberta Stuemke  
 A0404 Donna Stump  
 A3658 James Stuttle  
 A5370 Theresa I. Stutzman

A5009 Richard Sugang  
 A4321 Peter Suffredin  
 A0265 Mathew Sugden  
 A5765 Alice Sugg  
 A5717 John Sulak  
 A5294 Jeanne E. Sullivan  
 A4609 John Michael Sullivan  
 S2516 Mark Sullivan  
 A4487 Jonathon M. Sullivan, MD, PhD  
 A2201 Shawn Sulma  
 A3330 Kazuo Sumiya  
 A3655 Charles K. Summers  
 T3877 Jonathan K. Summers  
 A3656 Marie Summers  
 A4713 Charles Sumner  
 A4712 Marsy Sumner  
 A5627 Dawn Sumner-Lind  
 A3012 Björn Tore Sund  
 A2045 Cheryl Sundseth  
 A2048 Doug Sundseth  
 A1956 Joseph Supple  
 A0430 Bill Surret  
 A2188 Gayle Surette  
 A3526 Geoffrey Surette  
 A5780 Angela G. Suryan  
 A0362 Judy Suryan  
 A0316 James Sutherland  
 A4927 Brenda Sutton  
 A4926 William R. Sutton  
 A2290 Ole Svendsen  
 A3881 Tim Swabb  
 A1881 Anders Swanson  
 A2517 Gary Swanson  
 A3992 Kathy Swanson  
 A3652 Michael Swanwick  
 A1318 Peggy Sweeney  
 A1797 Joanne Swenski  
 A3179 Scott Swietek  
 A4029 Rosemary Swift  
 A3565 Audrey Switzer  
 A5565 Avon G. Swofford  
 A5483 Joshua Sykes  
 A5484 Maurice Sykes  
 A3897 Terri Sylvester  
 A3915 Diane Syms  
 A2353 John Syms  
 A2518 Laura Paskman Syms  
 A3725 Lucy A. Synk  
 A1863 Stephanie Syslo  
 A2519 Joseph Szczepaniak  
 A2189 Tim Szczesuil  
 A2966 Martha Szekretar  
 A5847 Isaac Szpindel  
 A1920 Lorraine Tacouni  
 A1638 Curtis Taitel  
 A1639 Joni Taitel  
 A5677 Mikiko Takagi  
 A5678 Naoyuki Takagi  
 A2949 Shinsuke Takeuchi  
 A4678 Jerri Talent-Kirsten  
 A1109 Carolyn Tallan  
 A1108 Michael Tallan  
 A2567 Bill Tamre  
 A3553 Irwin Tan  
 A5559 Hikaru Tanaka  
 A4049 Jiro Tanaka  
 S5100 Linda Tangalan  
 A0653 Jack Targonski  
 A0933 James Tate  
 A3561 Takayuki Tatsumi



A3266 James Tausch  
 A2036 Irene Tawzer  
 A3013 Bill Taylor  
 A3293 Corinna Taylor  
 A0565 David A. Taylor  
 A0227 M A W Taylor  
 A3302 Mary P. Taylor  
 A2190 Michael J. Taylor  
 A2953 Ron Taylor  
 A3516 Suzanna W. Taylor  
 A1126 James Teems  
 A2771 Alan R. Tegen  
 A2772 Penny M. Tegen  
 C3764 Jamie Teller  
 A3763 Stephen J. Teller  
 A3271 Michael P. Terhune  
 A5416 Irvin Charles Terrell  
 A3574 Lawrence Tetewsky  
 A0904 Byron Tetrick  
 A2348 Joanne Thacker  
 A1275 Diana Thayer  
 A3422 Phil Therou  
 A4490 Alan Thiesen  
 A0561 Diana Thill-Reed  
 A3639 Trey Thoeelcke  
 A3095 Cindy Thomas  
 A3297 Joan M. Thomas  
 A5730 Kyle Y. Thomas  
 A0260 W.A. Thomasson, PhD  
 A4112 Dan Thompson  
 A5355 John L. Thompson  
 A4113 Julia Thompson  
 A4814 Keby Rae Thompson  
 A5354 Mark Thompson  
 S4084 Rani Thompson  
 A0267 Amy Thomson  
 A0031 Becky Thomson  
 A0374 John Thomson  
 A0912 Sean Thomson  
 A2376 Anna Thorn  
 A2375 John Thorn  
 A5389 Megan Thorn  
 A2561 Sue Thorn  
 A0363 Persis Thorndike  
 A1916 Katy Thorp  
 A1917 Steve Thorp  
 A4853 Douglas Thorpe  
 A1450 John Thorsen  
 A2294 Michael Thouvenin  
 A2605 Richard Threadgill  
 A5522 Laura Thurston  
 A5540 Guest of Laura Thurston  
 A3721 Jennifer Tibbetts  
 A2963 Mark W. Tiedemann  
 A5526 Mark Tier  
 A2105 Stephen Tihor  
 A4802 Adam G. Tilghman  
 A5125 Gale Tillman  
 A5126 Guest of Gail Tillman, #1  
 A5127 Guest of Gail Tillman, #2  
 A4829 Douglas L. Tillyer



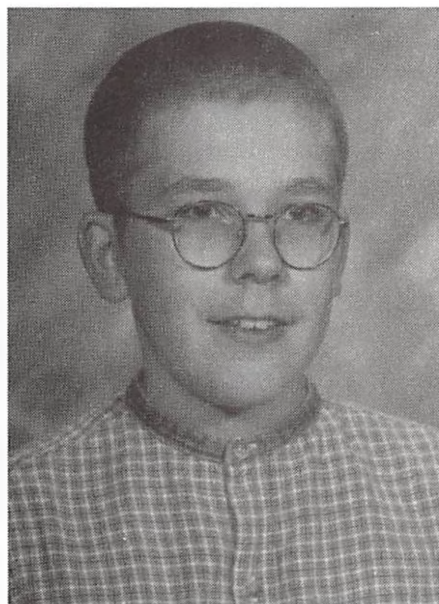


|                               |                                  |                                         |                                    |
|-------------------------------|----------------------------------|-----------------------------------------|------------------------------------|
| A4352 Lois Tilton             | A0320 Patrick Tucker             | A1354 Bill Vaughan                      | A2641 Jacqueline M Ward            |
| A0774 Don A. Timm             | A0808 Nancy Tucker Shaw          | A4857 J. Arthur Vaughan                 | A1899 M.L. Ward                    |
| A2969 Charles M. Timpko       | A0321 Susan Tucker-Judd          | A1353 Mary Porter Vaughan               | A2524 Michael J. Ward              |
| A2970 Denise Timpko           | A2033 Leslie Turek               | A4981 Carrie Vaughn                     | A3700 Stella C. Ward               |
| A2279 Katrina Timson          | T5422 Abigail Louise Turner      | A4982 Jo Anne Vaughn                    | A5175 T.H. Ward                    |
| A0345 Kimiye Tipton           | A3299 Delia Marshall Turner      | A2639 Edward Vaver                      | A1136 John F. Wardale              |
| A2243 Benjamin Tiptonford     | A4994 Gary L. Turner             | A3648 Emily Vazquez-Coulson             | A4870 Jimmy L. Wardrope            |
| A3197 Oren Tirosh             | A0402 Jim Turner                 | A0011 Tom Veal                          | A3925 Susan Warhowski              |
| A4008 Elise Tobler            | A2830 Jim Turner                 | A2005 Greg Ventura                      | A3568 Art Warneke                  |
| A4244 Greg Tobolewski         | A5421 Jo Lynn Turner             | A3121 Leane Verhulst                    | A5593 Peggi Warner-Lalonde         |
| A1993 Susan Toker             | A4825 Jonathan Allen Turner      | A5706 Delores Vernon                    | A3416 David I. Warren              |
| A4082 Christopher W. Toledo   | A2299 Ty Turner                  | A5705 Roger Vernon                      | A4344 Dean S. Warren               |
| A5358 Edward J. Tolley        | A0072 Alison Turtledove          | A3892 Jeff Verona                       | A1628 Elizabeth Warren             |
| A5359 Kathleen G. Tolley      | A1741 Harry Turtledove           | A5184 Edd Vick                          | A1826 Kenneth T. Warren            |
| A0424 Dan Tolliver            | A0009 Harry Turtledove           | K5204 Katherine Vick                    | A4521 Michael J. Warren            |
| A0338 Samual J. Tomaino       | A0073 Rachel Turtledove          | A0335 Barbara Victor                    | A2106 Victoria Warren              |
| A2638 Dave Tompkins           | A0074 Rebecca Turtledove         | A4446 Sheila Lynn Viehl                 | A3865 A.B. Warwick                 |
| A2340 Dorothy E. Tompkins     | A5841 Meg Turville-Heitz         | A4416 Tamela Viglione                   | A3833 John A. Wass                 |
| A0858 Sara R. Tompson         | K5840 Morgan Turville-Heitz      | A5287 Joan D. Vinge                     | C5539 Daniel S. Wasserman          |
| A5397 David Tonisson          | A4098 Mary A. Turzillo           | A5239 Vernor Vinge                      | C5538 David Wasserman              |
| A5523 Michele Toohig          | A2825 R-Lauraine Tutihasi        | A3863 David Vinseck                     | A5536 Lewis Wasserman              |
| A4925 Sandra D. Tooley        | A3578 Emily Tuzson               | A2038 Dennis Virzi                      | A5537 Linda Wasserman              |
| A2980 Juri Toomi              | A4094 Gerry Tyra                 | A2039 Pat Virzi                         | A4624 Luke Stephen Wassum          |
| A1903 Geoffrey Toop           | A4095 Sandra S. Tyra             | A1679 Vito Vitkauskas                   | A4623 Sarah Fairbrother Wassum     |
| A4373 Dan Topjian             | A4268 Rochelle Uhlenkott         | A2699 Bonnie Vitti                      | A5041 Junko Watanabe               |
| A4372 Julie Topjian           | A2775 Sandra M. Ulbrich          | A1011 Charlene Vlach                    | A4184 Don Waterman                 |
| A3817 Kathryn Tosney          | A5628 Carol Ullmann              | A2904 William B. Vlcek                  | A3319 Julie Watkins                |
| A2563 David Toth              | A3938 Joe Ulowetz                | A3986 Alan Voecks                       | A2908 David R. Watson              |
| A5254 Ann Louise Totusek      | A1502 Larry Ulrey                | A5292 Jesse Vogel                       | A1474 Kennita Watson               |
| A3133 Shane Tourtellotte      | A5105 Laura Jean Underwood       | A1050 Liz Vogel                         | A1678 Lawrence Watt-Evans          |
| A2256 Michael Townsend        | A0913 John Unferth               | A3482 Sharan Volin                      | A2154 Guest of Lawrence Watt-Evans |
| A3300 Dorothy Trachtenberg    | A5095 Michael James Unger        | A3859 Eric Von Buhr                     | A5796 Pierce Watters               |
| A3301 Edward Trachtenberg     | A5360 Pamela Ann Uphoff          | A3860 Maria Von Buhr                    | A2525 Melissa Wauford              |
| A1320 Jamie Tracy             | A4967 John William Upton         | A5699 Michael Von Maltzan               | A2107 Michael Weasner              |
| A5297 Lois Trainor            | A4338 Brian Upward               | A1827 Annine Melanie Von Orlow          | A3470 Michael Weaver               |
| A1394 David Travis            | A1314 Nora Urany                 | S1978 Guest of Annine Melanie Von Orlow | A5704 Cynthia Webber               |
| A4899 Margaret Trebing        | A2951 Hisayo Ushioda             | A1345 Alexander Von Thorn               | A4637 Bob Weber                    |
| A4900 Mark Trebing            | A4073 Kuerzl Ute                 | A1345 Alexander Von Thorn               | A5822 Christine E. Weber           |
| A5263 Lisa Chetnik Treichel   | A0845 Susan Uttke                | A3694 Merle Von Thorn                   | A3804 David M. Weber               |
| A5134 Todd Treichel           | A4952 Bob Vaillencourt           | A0477 Todd Voros                        | A2973 Eric Weber                   |
| A5650 Andrew T. Trembley      | A2663 Christine Valada           | S2523 Jay Vosburgh                      | C4327 Kelly Weber                  |
| T2940 Madelaine Trembley      | A4089 Paul Valcour               | A1486 Edwin Voskamp                     | C5820 Sharon Elizabeth Weber       |
| A2938 Sharon Trembley         | A4030 Anthony A. Valdez          | A5055 Linda S. Voskamp                  | A5821 William Christ Weber         |
| A0213 Gregg Trend             | A1981 Eric M. Van                | A1731 Tess Wade                         | A5823 William Thomas Weber         |
| A4754 Hayden Maxwell Trenholm | A2262 Bertie Van Asseldonk       | A5271 James H. Wait                     | A2192 Charles Weidner              |
| A4388 Shawn Trexler           | A4888 Frances Van Cleave         | A4722 Katie Waitman                     | A2193 Steven Weidner               |
| A2822 Dick Trezza             | A4889 Kent Van Cleave            | A5564 Sydney L. Walden                  | A1571 John Weierman                |
| A5451 Nancy Kennedy Tribley   | A5803 Jane Van Cleef             | A2034 Jacob M. Waldman                  | A1616 Stephen Weierman             |
| A4019 John Trieber            | A0365 Karen Louise Van De Walker | A5474 Dale B. Walker                    | A2209 David Weil                   |
| A4846 Douglas Triggs          | A0364 Ray Van De Walker          | A0748 Gail Walker                       | A1710 Pete Weiler                  |
| A4731 Charles S. Tritt        | A1823 Larry Van Der Putte        | A5054 Greg Roy Walker                   | A4417 Pete Weiler                  |
| A5129 Ken Trobec              | A1868 David Van Deusen           | A4293 Juliana H. Walker                 | A2655 Len Wein                     |
| A0305 Gregory Trocchia        | A5286 Penelope Van Dine          | A3581 Lyndsy Walker                     | A1324 David J. Weinberg            |
| A3731 Kay Troester            | A2576 Gordon Van Gelder          | A1280 Julie Wall                        | A5258 Robert Weinberg              |
| A3347 Bill Trojan             | A3443 Clark Van Hekken           | A4444 Rajendra Wall                     | A1147 Toni Weiner                  |
| A4342 Kathy Trondsen          | A3442 Diane Van Hekken           | A2640 Martin L. Wallner                 | A3474 David Weingart               |
| A2977 Kelly Trost             | A5377 Thomas Van Horne           | A3608 Michael David Walls               | A3473 Ellen Weingart               |
| A5689 Lee Troutman            | A2521 Mark L. Van Name           | A4797 Ron Walotsky                      | K3476 Eric Weingart                |
| A3555 Lisa Truant-Tan         | A3966 James Van Pelt             | A5554 Debbie Walsh                      | C3475 Paul Weingart                |
| A3421 Jean-Louis Trudel       | A4204 Sally Van Rooden           | A0274 Michael J. Walsh                  | A2264 James Weinrod                |
| A3367 Brian Trudell           | A0028 Barbara Van Tilburg        | A0341 Mike Walsh                        | A5132 Diane Weinstein              |
| A4587 David A. Truesdale      | A0027 Ray Van Tilburg            | A1553 Diana Walter                      | A1572 Sandy Weirman                |
| A4404 Alec Conan Truitt       | A4126 Tim Van Wey                | A3854 Charles J. Walther                | A4376 Jacob Weisman                |
| A4016 Melody Truitt           | A3016 Jan Van't Ent              | A0962 James Walton                      | A4548 Eric Weiss                   |
| A4403 Richard Allan Truitt    | A0042 Mike Vande Bunt            | A4532 Lisa Walton                       | A1480 Gail B. Weiss                |
| A4015 Tony Truitt             | A0902 Patricia Vandenberg        | A3125 Josh Walzak                       | A2336 Guest of Gail Weiss, #1      |
| A3943 Barbara Trumpinski      | A3564 John Vanible, Jr.          | A5053 Jennifer Coulson Wann             | A2337 Guest of Gail Weiss, #2      |
| A3942 Thomas Trumpinski       | A1386 Anna Vargo                 | A2268 James Wappel                      | A3053 Wilfried Weissenbrunner      |
| A2445 Hiroko Tsuzawa          | A2946 Ellen Vartanoff            | A2529 Anthony D. Ward                   | A1135 Bob Weissinger               |
| A5002 Barbara Tucker          | A4431 Sheila Vasich              | A2013 Charles Douglas Ward              | A0315 Sunshine Weissinger          |
| A4871 Dave Tucker             | A4930 Olexander Vasykivsky       | A0534 Diane Ward                        |                                    |





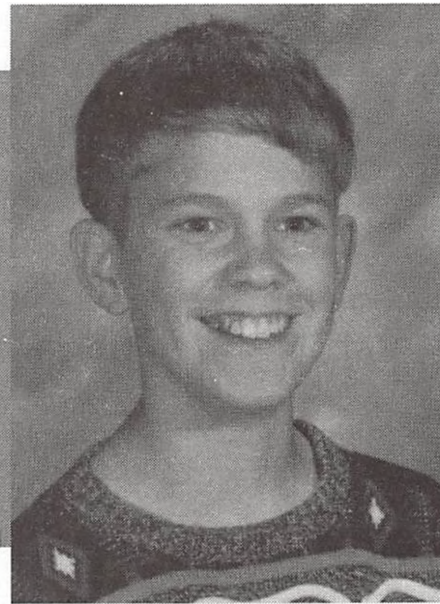
**Thank you  
To my wife, Sandy, and  
my sons Alex and Brian  
for their support and help  
during the 6 years it took  
to produce Chicon 2000**



**Alex  
Kaempfen**



**Sandy  
Kaempfen**



**Brian  
Kaempfen**

**From Randy Kaempfen  
Member Services Division Director**



|                                 |                                 |                               |                               |
|---------------------------------|---------------------------------|-------------------------------|-------------------------------|
| A1085 T.K.F. (Toni) Weisskopf   | A1780 Clark Wierda              | A4022 Ted Witte               | A3304 Allan Yeats             |
| A2214 Miles Weissman            | A5085 Scott Clarence Wiersema   | A3703 Ben Wittmeyer           | A1382 Janet Yelle             |
| A2014 Jerry Weist               | A2109 Gayle Wiesner             | A0676 Sally Woehrl            | A0684 Dale Yeo                |
| A3440 Julie Weivoda             | A5769 Erika Wiggins             | A3792 Suan K. Woerner         | A0334 Robert Yeo              |
| A3439 Randy Weivoda             | A1444 Caran Wilbanks            | A4371 Sandra A. Woggon        | A5506 Ben J. Yoder            |
| T5379 Connor Welch              | A4632 Rick Wilber               | A5501 Curt Alan Wohleber      | A2920 Don York                |
| A1326 Henry Welch               | K4909 Elizabeth Ann Wilcox      | A3790 Hania Wojtowicz         | A5044 Pat York                |
| T5381 Kira Welch                | A4908 Peter McLeod Wilcox       | A0571 Taras Wolansky          | A4735 Randall T. Yoshida      |
| T5380 Kyle Welch                | A1706 David Wilford             | A4432 Vic Wolezuk             | A4828 Patricia J. Yost        |
| A1325 Letha R. Welch            | A3579 Mark Wilgus               | A3894 Kitty Woldow            | A3428 Brian Youmans           |
| A2195 W.A. Weller               | A4353 April Wilhelm             | A3750 Anne Wolf               | A5373 Adam V. Young           |
| A1890 Patty Wells               | A0870 Allen Wilkins             | A3166 Erin M. Wolf            | A3310 Amy R. Young            |
| A1596 Joan Wendland             | A4834 Connie Wilkins            | A2197 Joyce Wolf              | A3754 Anna M. Young           |
| A3228 Amy Wenshe                | A4833 Peter Wilkins             | A3726 Katherine Wolf          | A2817 Barbara G. Young        |
| A3227 Len Wenshe                | A4836 Edward Chane Willett      | A5108 Corey R. Wolfe          | A1196 Blanche A. Young        |
| A4310 K.D. Wentworth            | A4882 Kathy Willett             | A5109 Guest of Corey Wolfe    | A1928 Brad Young              |
| A4878 Robert Paul Wenzlaff      | A4848 Margaret Anne Willett     | A2811 Gary K. Wolfe           | A5513 Candace Young           |
| A1568 Jim Wesley                | C4883 Michelle Willett          | A1284 Gene Wolfe              | A2910 Cecil L. Young          |
| A1822 Erik Wessing              | A4880 Paul J. Willett           | A3802 Ken Wolfe               | A2911 Guest of Cecil L. Young |
| A2345 Joel West                 | A4881 Steven Willett            | S3170 Michele Wolfe           | A5644 Doselle Young           |
| A5552 Richard West              | A5295 C. Williams               | A0842 Lew Wolkoff             | A5492 Gary Ralph Young        |
| S5345 Robert D. West            | A1283 Charlotte Williams        | A4355 Betsy Wollheim          | A2887 George H. Young         |
| A4753 Elizabeth Maude Westbrook | A5595 George Robert Williams    | A1977 Andrew Wong             | A4345 James M. Young          |
| A1662 Lee Wetmore               | A5783 Greg Williams             | A1206 Kent Wong               | A5645 Janine Ellen Young      |
| A5811 Ken Wharton               | A5119 Jenell Kerr Williams      | A3570 Eleanor Wood            | A0273 Jim Young               |
| A4440 Leslie What               | S2248 Jim Williams              | A3242 Leann Runyan Wood       | A5372 Peter Wade Young        |
| A4442 Andrew Wheeler            | A1438 Kim Williams              | A2017 Malcolm B. Wood         | A3420 Sherrill Young          |
| A5679 Brooke Alan Wheeler       | A5213 Michael J. Williams       | A4822 Brad Lee Woodcock       | A5662 Stephanie A. Young      |
| A2194 Susan Wheeler             | A0343 Perry Williams            | A3072 Lisa Woodings           | A0846 Virginia A. Youngstrom  |
| A3650 Alexander Whitaker        | A0344 Rondinella Williams       | A5008 Todd Garrett Woodman    | A4340 Lisa Yount              |
| A3816 Amelia White              | A3889 Sheila Williams           | A3255 Delphyne Joan Woods     | A5235 Meryl Yourish           |
| A5066 Amy M. White              | A2526 Susan L. Williams         | A5487 E. Andi Woods-Fasimpaur | A1796 Kate Yule               |
| A4743 Carol White               | A4608 Walter Jon Williams       | A3978 Carey Woodward          | A0380 Anna Zahn               |
| A4214 Clara E. White            | A3619 Jack Williamson           | A3118 Pat Woodworth           | A0745 Joel Zakem              |
| A2108 Laurine White             | A2257 Mike Williamson           | A2855 Laurinda Woolcock       | A5139 Mary Frances Zambreno   |
| A4783 Lori Ann White            | A1312 Dorothy A. Willis         | A5124 Ian Woolf               | A2642 Linda C. Zang           |
| A5065 Mel. White                | A0257 John F. Willis            | A3945 Jonathon Woolf          | A3920 Barb Zaphe              |
| A2099 Nancy L. White            | A2527 Mike Willmoth             | A2528 Martin M. Wooster       | A2183 Graham Zaretsky         |
| A4508 Paul White                | A5608 Tom Willoughby            | A5727 A.B. Word               | A2037 Willow Zarlow           |
| A0589 Phyllis White             | A5737 Jill Willson              | A4000 Mark O. Worrell         | A3027 Tony Zbaraschuk         |
| A5376 Samuel Pollard White      | A3224 Matthew Wilner            | A2818 Bruce Worthel           | A0944 Ann Tonsor Zeddies      |
| A3512 Tara L. White             | A1524 Holly Wilper              | A2994 Joseph Wozniak          | S2390 Timothy Zeddies         |
| A3995 Teri White                | A5087 David R. Wilson           | A2995 Lucinda Wozniak         | A2391 Timothy Zeddies, Jr.    |
| A0837 Kay White-Simons          | A1960 Edward Buchan Wilson      | A3678 Barbara Wright          | S2643 Barry Zeiger            |
| A2288 Eva C. Whitley            | A3109 Elaine A. Wilson          | S3545 Bill Wright             | A3733 Kenneth L. Zeisset      |
| A1825 Mary Whitlock             | A3451 John Ross Wilson          | A2646 Deborah A. Wright       | A3103 Marion Zeisset          |
| A1861 Marc Whitman              | A5021 Joyce Wilson              | A1515 Debra Wright            | A2198 Michelle Zellich        |
| A3820 Michael Whitman           | A1961 Karen Wilson              | A3082 Linda Wright            | A2199 Richard W. Zellich      |
| A1175 Tom Whitmore              | A1081 Marie Wilson              | A5272 Linda R. Wright         | A1174 Gary J. Zelmanovics     |
| A3596 Rick Whitnoble            | A3675 Robert Charles Wilson     | A5619 Rodney Wright           | A1339 Margo Zenk              |
| A2662 Jim Wible                 | A5070 Samuel T. Wilson          | A5123 Rosco E. Wright         | A4680 Nancy Zeschmann         |
| A1990 John Widmer               | A3676 Sharry Wilson             | A4192 Frank Wu                | A4684 Terry Zeschmann         |
| A0821 Robert K. Wiener          | A4336 Steven R. Wilson          | A3198 Jody L. Wurl            | A3124 Gail F. Zettel          |
|                                 | A1080 Thomas Wilson             | A5328 Jerry Roy Wutzke        | A3123 Leonard Zettel          |
|                                 | A5068 Karyn R. Wilson-Cobb      | S2530 Marianne Wyatt          | A4919 Sarah Zettel            |
|                                 | A4132 Alan E. Wingeier          | A5020 Mickey Wyrick           | A1762 Julie Zetterberg        |
|                                 | A4131 Cathy Wingeier            | A0987 Ben Yalow               | A1164 Steve Zeve              |
|                                 | A3632 Mark Wingefeld            | A3519 Makoto Yamagishi        | A0964 Alan Ziebarth           |
|                                 | S3936 Ken Winiarski             | A3547 Tatsuya Yamamoto        | K3844 Johnathan Ziebarth      |
|                                 | A3828 Ramona Winkelbauer        | A0337 Ken Yamaoka             | A0927 Linda Zielke            |
|                                 | A2693 Monica Winkler            | A5504 Todd Yankee             | A0926 William H. Zielke       |
|                                 | A4181 Linda Winks               | A3237 Doreen Yankura          | A4285 David F. Ziels          |
|                                 | A4168 Nick Winks                | A3236 Michael Yankura         | A1004 Eric Zierner            |
|                                 | A2027 Cliff Winnig              | T3239 Summer Yankura          | A5267 Eddie Ziff              |
|                                 | S1260 Douglas Winston           | T3238 Michael Yankura, Jr.    | A1298 Joe Zimny               |
|                                 | A4727 Joanie Winston            | A4850 Immanuel Yap            | A0712 Beth Zipser             |
|                                 | A4956 Laurel Winter             | A5024 Ivy Yap                 | A0711 Mike Zipser             |
|                                 | A4497 Sarah Wippermann          | A4509 Steven Yap              | A5037 Amy Zoll                |
|                                 | A3990 Idun William 'Will' Wiser | A1403 John Yaskowich          | A5310 Nicholas M. Zuleger     |
|                                 | A5140 Paul Witcover             | A0295 Kathryn A. Yeager       | A0803 Diane Zygowicz          |
|                                 | A4300 Jim Witkowski             | A4399 Robert H Yeager         | A0839 Karin L. Zygowicz       |



E.Z. Housepen discussing certain problems arising from the fact that neither has ever read their best-seller fantasy series.





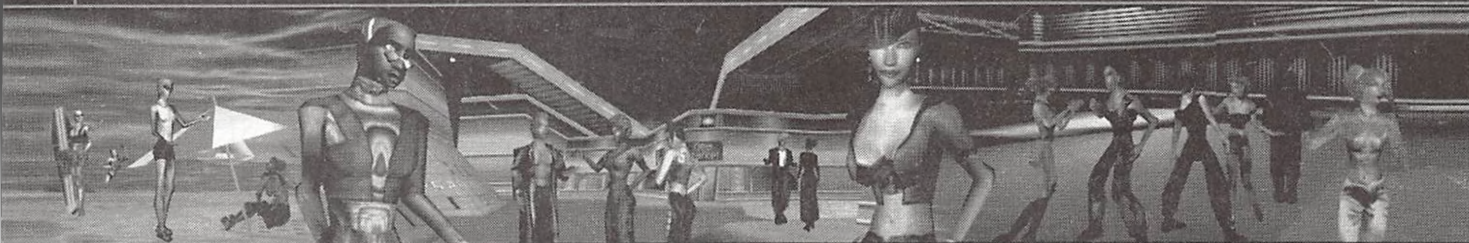
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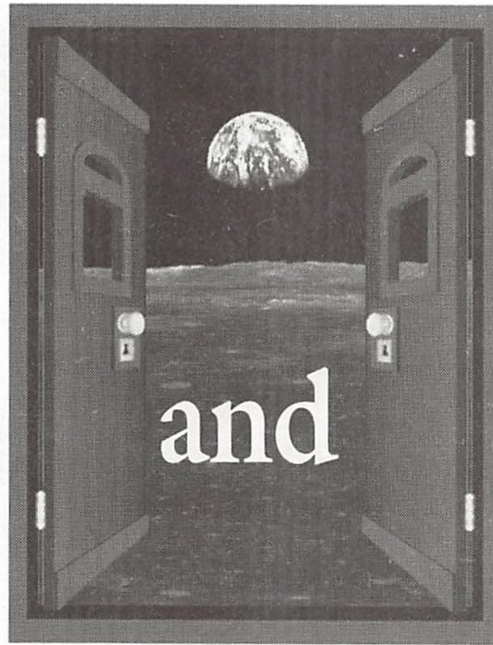
**blaxxun**  
interactive



# The Former Worldcon Fan Guests of Honor

*wish to welcome our newest members:*

Anne  
Passovoy



Bob  
Passovoy

## The Former Worldcon Fan Guests of Honor

Wilson "Bob" Tucker  
Ted Carnell  
John Berry  
Forrest J. Ackerman  
Walter J. Daugherty  
Eddie Jones  
Elliot K. Shorter  
Harry Warner Jr.  
Buck Coulson  
Juanita Coulson  
William Rotsler  
Jay Kay Klein  
Susan Wood  
Michael Glicksohn

George Barr  
Robert A. Madle  
Bill Bower  
Harry Bell  
Bruce Pelz  
Rusty Hevelin  
Lee Hoffman  
David A. Kyle  
Dick Eney  
Ted White  
Terry Carr  
Joyce Slater  
Ken Slater  
David Langford  
Roger Sims

The Stranger Club  
Andrew I. Porter  
Jon Stopa  
Joni Stopa  
Walter A. Willis  
Tom Digby  
Wombat (jan howard finder)  
Robert Runte  
Vinc Clarke  
Takumi Shibano  
Sachiko Shibano  
Roy Tackett  
Milton A. Rothman  
Bruce Gillespie





# Memories— Making a Worldcon



FIAWOL Division Director Donald Eastlake III  
and Hyatt Regency Liaison Jill Eastlake



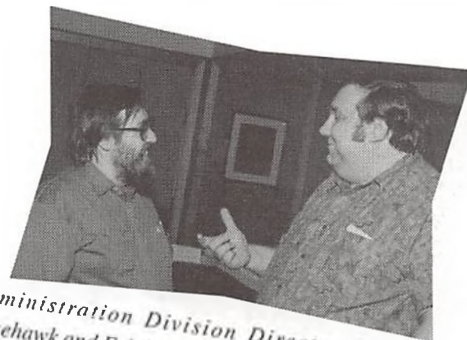
WARNING: FILLING OUT THE FORMS IN THIS MAGAZINE MAY LEAD TO HAPPINESS, PARTICIPATION, JOY AND INDISCRIMINABLE SENSATIONS YOU MAY WANT TO FEEL AGAIN AND AGAIN! OPEN ONLY IF YOU WANT TO BE A WELL-ATTENDED AND PARTICIPATING PRAN!



Progress Report Editor Terry Patch helps Scott Meritt with bid conversion.



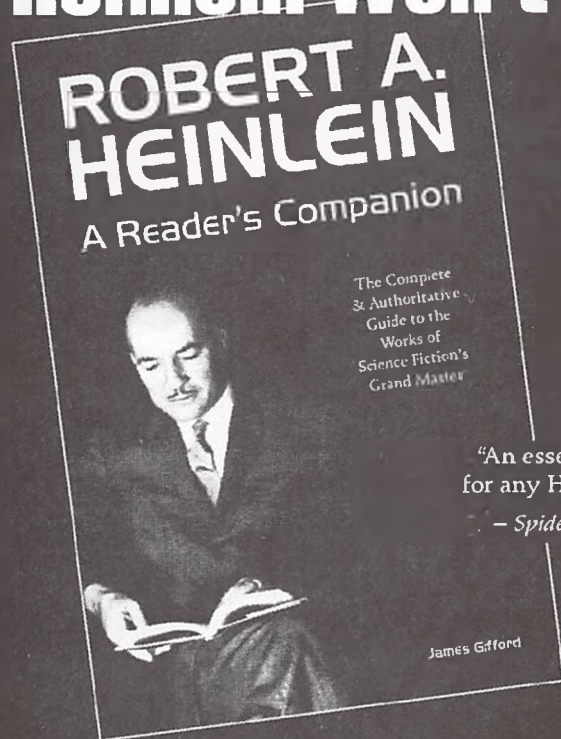
Tom Veal (overworked Chairman), Diane Miller Blackwood (Publications and Publicity), and Becky Thomson (associate chairman with time left over for Timeline, Opening Ceremonies, and Hugo Awards Subcommittee) review Bob Eggleton's color art for a Progress Report.



Administration Division Director Brendan Lonehawk and Exhibits Division Director Bill Roper

## Heinlein Won't Be At ChiCon 2000

(Bummer, we know)



But his fans will be. And the arguments will continue for yet another round.

So be ready with something better than those tired old rumors about Tom Hanks and the *Stranger in a Strange Land* movie: Facts. Before you get to the con, read up on *everything* SF's original grand master ever wrote.

The other fans will thank you.

Even while they're still arguing.

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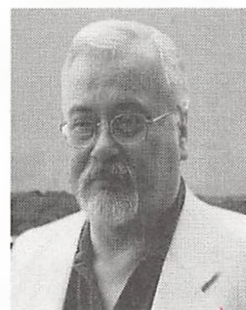
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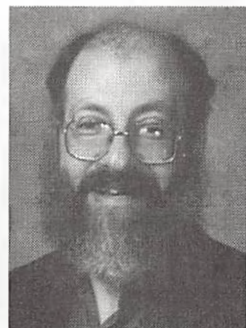
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