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44th WORLD
SCIENCE FICTION
CONVENTION



PR3
FEBRUARY 1986

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CONFEDERATION

44th WORLD
SCIENCE FICTION
CONVENTION

AUGUST 28 - SEPTEMBER 1, 1986 — ATLANTA, GEORGIA

GUEST OF HONOR

**RAY
BRADBURY**

FAN GUEST OF HONOR

**TERRY
CARR**

TOASTMASTER

**BOB
SHAW**

PROGRESS REPORT #3 • FEBRUARY 1986

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Progress Report #4 deadline for ad copy and articles is: May 1, 1986. PR #4 will be published in time to reach you before you leave for Confederation.

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Address all correspondence to:



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Everybody's coming to...



ST LOUIS IN 88

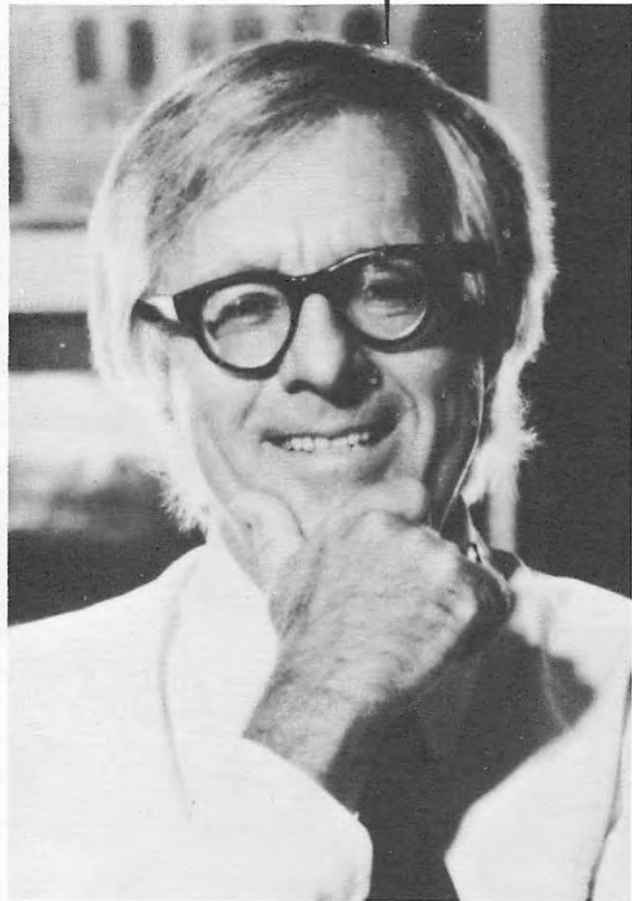
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GUEST OF HONOR

RAY BRADBURY



ALL ABOARD THE BRADBURY EXPRESS....

PART 3...

When we last looked in on Ray Bradbury's career—with Joe Celko peeking through the historical keyhole—we'd left him in 1967. By this point, Bradbury had demonstrated many times over that he is a **pomegranate writer**—the very accolade he has applied to his late friend, Charles Beaumont: to wit, an eclectic talent, unwilling to stay in one place.

Consider: in the 1940's, he'd made his mark on the

horror story. Unorthodox critics in the mainstream had noticed; and they'd cast their lines in a much ignored tributary, bringing forth samples of Bradbury's down-home ghoulishness. In the 1950's, he became the major stylist in short stories of science fiction and modern fantasy. Literary fisherman came up with an even larger catch of Bradbury prose, all the brighter for its broad vistas of space and time. With the thematically linked short story collections, **The Illustrated Man** and **The Martian Chronicles**, and the unique collage of mood pieces, **Dandelion Wine**, he was building bridges to a form that many doubted he would ever find congenial: the novel. His longest sustained piece had been the brilliant novella, **Fahrenheit 451**. In addition to securing his place in SF (John Campbell acknowledged that **451** was real science fiction), this work suggested the possibility of full length novels in Bradbury's future. In 1962, he published one of the finest novels of fantasy and horror, **Something Wicked This Way Comes**. This would have great significance two decades hence.

By the late 1960's, Ray Bradbury had become an institution. What else can you call it when a living writer is taught in school as a matter of course? (My puns are always intentional.) And why not? He'd cracked all the other media: radio (some of the best shows of the time); comics (those delicious EC's); TV (from Alfred Hitchcock's hour to Rod Serling's thirty minutes); the movies (Truffaut's loving tribute to **Fahrenheit 451** in 1966); the stage (many times over)—so why not the country's classrooms? Name another writer who is so organically **American**, in both his clear-headed dreams at noon and darksome nightmares. Who else is so easily compared, in the same breath, with writers such as Heinlein, Hemingway, and Howard Phillips Lovecraft? **D** is for diversity.

It's not that Ray Bradbury had set out to make himself unclassifiable, but that he remains that ever restless **pomegranate writer**, seeding the wind. When he could not show us new terrain, he would give us new eyes with which to see the old—and this point of view works everywhere, be it Mars or Mexico, October forest or Irish glen. With those eyes, he would see far.

And look what lay ahead for him and for us: More plays, yes. More short story collections, yes: **I Sing the Body Electric**, **Long After Midnight**, and the long awaited **The Stories of Ray Bradbury**, his own selection of 100 best. More movies and TV, yes! If his presence in the visual media had been impressive up to 1967, it's as if he were only practicing for what was next.

"The Electric Grandmother" and "Any Friend of Nicholas Nickleby's is a Friend of Mine" had their innings on the tube. But the big share of time went to the

Continued

NBC mini-series of **The Martian Chronicles** in 1980. Although Bradbury liked some of the episodes, he believed that the whole was weak, and even offered his services to re-edit the film! If they had accepted, it would have been another career for the prose poet of SF, and number one cinema fan. He was far more satisfied with the 1982 film version of **Something Wicked This Way Comes**, and prizes the library scene as his vision fully realized.

Today his relationship with the moving picture is so sensual that the progeny are sure to be many and healthy. Behind him is an HBO series entitled with no less than his own name; ahead lies the movie, **Nemo**, not about his favorite Verne character, but about the famous comic strip, **Little Nemo in Slumberland**. Give Bradbury a name to love and watch him run with it.

And still we have not exhausted his careers. He's a poet, with three books of verse already on the shelves. Then there is the public speaker, twin brother of the essayist—both of them named Ray. He gets through to the broadest possible audience because he carries metaphors for all occasions. When he has a cause—be it anything from NASA to the OZ books—he invariably finds a highly original analogy by which to sell his wares.

What of Bradbury the novelist? Only last month did Knopf release his major novel, **Death is a Lonely Business**. So batten down the hatches, because he's taken on yet another genre: the mystery novel. The narrative is woven of his most reliable fabric: one part nostalgia, one part curiosity, and one healthy dose of surprise. The book teaches a moral that is, at heart, what his writing has always embodied. Read and see.

As is the case with any elder statesman of a field he has helped to shape, Bradbury's insights have become well known. Bradbury the critic has made it plain that if you give your reader the equivalent of a poison, then it is your bounden duty to provide the antidote. This attitude has contributed to the special charm that keeps his Sense-of-Wonder as fresh today as it ever was. He fights cynicism.

In the last twenty years, Bradbury has done a lot to dispell the falsely acquired reputation that he is anti-technology, a myth that went the rounds in fandom for a long time. All he did was to suggest that technology can be misused if not fueled by a moral sense. He wants mankind to visit the stars, and says so with as much enthusiasm as Asimov or Clarke. Like Omar Khayyam, he would be an astronomer-poet. How appropriate that the crew of Apollo 15 named "Dandelion Crater" in his honor. Welcome to the moon, Ray!

Bradbury was the first science fiction writer to be accepted by a really broad range of critical opinion. This did not cause him to adopt a solemn pose, back turned on his past loves. To the contrary, he's given us, in recent years, his best children's book yet, **The Halloween Tree**, the delightful **Dinosaur Tales**, and the Spaceship Earth ride at Disney World's EPCOT. He's done one hell of a lot.

The most important contribution of our Guest of Honor is that he has made a contribution to Literature (with a capital L); but instead of turning away from the SF genre, he has embraced its other-worldly allure more fervently than ever. What more could any fan want?

—Brad Linaweaver

FAN GOH

TERRY CARR

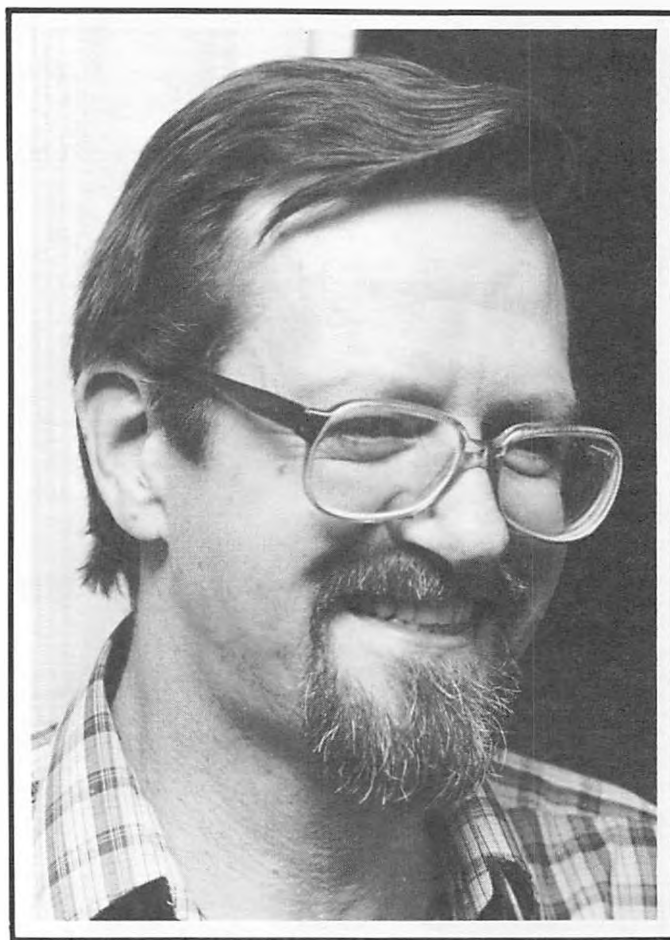


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"Only Construct": One Ordinary BNF, With Popcorn

Some fanwriters are good, and some are very good, but only a few of them have written so much, so well, for so long that their presence in fandom over several decades timebinds the community for the rest of us. Harry Warner, Bob Tucker, and Walt Willis are among these; so is Terry Carr. The downside of being in that class, unfortunately, is that beyond a certain point people cease noticing your **particular** strengths. We all know, for instance, that Terry Carr is a Fine Writer and the fellow who set fandom straight on two points that had previously confused us (viz.: Always type **left-to-right**; and, only **one** side of the fanzine should have staples in it)—but what **distinguishes** him? What sets him apart?

Cleanth Brooks, bossman of the New Criticism, would have approved of Terry Carr. The primacy of the text, the

importance of the words as they appear on the page: to Brooks these were the overarching considerations of the writer's art, more important than context, background, readerly "interpretation," or anything else. Considering the personal, colloquial, and conversational tone of most of Terry's fanstuff, many people might boggle at the notion that such an attitude is fundamental to his approach. They'd be wrong to. Beyond all the jokes and Bill Rotsler cartoons ("saintly Terry Carr, the Trufan's Home Companion") lies a truth, a sense in which Terry Carr is a paragon of fastidiousness, the perfect fanwriter and editor, an Example to Us All.

Illustrating this is difficult; the point recedes from the observer's approach. To sneak up on it, first consider Terry's letter in *Izzard* #8, written in October 1983. Cordially disputing my use of the phrase "I like it better," he explains why "I like it more" is correct: "You're not talking about the quality of your liking but rather the amount of it. ('Ah, but you knew what I meant to say.' Sure, and when a singer hits a wrong note I usually know what she meant to sing.)"

Next consider a comment by Terry in the 66th issue of his *Gilgamesh*, dated January 1984: "The short story, I like to lecture people, is a higher form of the writer's art, necessitating a complete command of one's material and the wasting of nary a word from start to finish. Why, it's almost as demanding as poetry. (Never mind that I seldom enjoy poetry.)"

Finally, consider these remarks made in an interview Ginger Buchanan conducted with Terry in 1977 (published in *Mainstream* #6, May 1981): "Before I ever saw a fanzine, when I'd just heard of a fanzine, I thought, God, that's a fantastic idea—you don't have to be Isaac Asimov or Murray Leinster to get your stuff published; somebody will actually put it in print and it'll be preserved for centuries and people generations from now will read what you wrote. And being twelve, I didn't realize what a horrible idea that was.... Later on, I got into writing things like convention reports, personal essays, personal experiences, things like that. A kind of fannish style that taught me a lot about narrative art: although I wasn't doing it to learn that, that's what it taught me, because essentially I was writing funny little stories, and in order to do that well you have to learn the basic things about narrative, such as condensation, planting the things that the reader has to know in order to understand the punchline many of the things that go into successful stories or novels."

Now: One of the enduring virtues of fanac is that it's done for free, for its own sake; moreover, what we do for free tells volumes about what we really love. What does Terry Carr, fan, do for free? Contemplating his fanwriting and the passages quoted above, it seems to me that, mostly, he takes time and expends effort, not on Performance or Building An Image or Striking The Right Attitude, but on the text, on craft, the words on the page, command. Terry Carr is a man enamored of clear and precise language, of the task of making words do what he wants them to do, exactly right. That alone, even in the word-oriented subculture of fanzine fandom, would be enough to set him apart from the crowd. But there's more.

The fact is that, for all his precision and technique, Terry's writing doesn't feel carefully controlled, doesn't suffer from the plodding deliberateness most of us slip into when we're paying close attention to our words. On

the contrary, Terry's tone and diction remain light and informal throughout, whether the topic to hand is ancient Egypt, **Being There**, or the party he attended last week. Crucially, he's always funny—not funny like a stand-up comic, but funny like the good-humored friend who always knows how to put you at ease. But the funniest thing about it is that to achieve such effects demands an intensity of effort far removed from the naive fanwriter's notion of "psyching" oneself into the appropriate "mood." Terry Carr knows the fallacy inherent there, and the pitfalls it leads to. Like I said, an Example to Us All.

It's significant that the first sort of fanwriting in which Terry rose to prominence was parody. Mostly written under the name "Carl Brandon," though Terry wasn't the only fan to use that name (and that's a story in itself), Terry's fannish parodies were uncannily apt excursions beyond obvious tricks such as word-substitution and the insertion of fannishly topical references, deep into the chancier terrain of pacing, word-choice, and tone. Even today, to re-read such Brandonizations as "Egoboo for Algernon" or **On the Road** is to experience a close approximation of repeated sudden death. You can't write that sort of thing without paying preternaturally close attention to every detail of the text on the page, without a nearly perfect eye and ear.

Consider those quotations again, now. What do you see? A perfect refutation of the old "you-know-what-I-was-trying-to-say" argument; that is, **yes**, but there's aesthetic pleasure in seeing the thought expressed correctly, and **displeasure** in seeing it done wrong. A paean to the short story as superior to the novel **because** it requires more "command" of the writer's material—surely a revealing basis on which to build such an

"BLESSED IS the FAN THAT
WALKETH NOT IN the COUNSEL
of the UNGODLY, NOR STANDETH
IN the WAY of SINNERS, NOR
SITTETH IN the SEAT of the
SCORNFUL, NOR SUCKETH UP
TO PROS AT CONVENTIONS."



argument. And finally, a disquisition about the effects of fanac on Terry Carr: fanac as educational experience, teaching him (probably more effectively than any writers' workshop or "Creative Writing" course could have) the skills of the trade he'd later ply professionally. Fanac as writerly technique; the craft of writing as a matter of "command." Text. The words **on the page**—no excuses offered, no "you knew what I meant to say," but the text, alone.

This is interesting, and—again—rarer than you might think.

A lot of the writing in fanzines, and subsequent reading of it, is a process by which the actual words on the page are given as a starting point, a rudimentary suggestion to the reader about what the writer meant to say. The reader then automatically sorts out tangled sequences, corrects misused language, and supplies missing details and connections—as well as he or she can, which varies. A lot of bad commercial fiction is written like that, and some very good writing as well; some peculiarly powerful effects **can** be obtained by knowing what to leave out, what to make the reader work for. In fandom, most

fanwriters must perforce rely on their readers' ability to decode, which leaves scant room for purposeful ambiguity, the deliberate mining of the reader's access roads. As a result most of us wind up playing it straight, more or less. Terry Carr doesn't. His readers don't have to fill in the blanks unless he **decides** to make them do so. He does all the necessary work, knowing exactly effects he's after; what's there is what he **put** there, and it's damned good, too.

The remarkable thing is that, because the specific tone Terry generally wants to convey in his fanwriting **isn't** one of Vast Writerly Control, what we usually wind up doing is absorbing it all comfortably, nodding in appreciation at how well-done it is; rarely do we feel compelled to jump up and rave that, gollygosharootie boss, this is, ah, Rill Triff Ambitious Serious-Writing-Type-Stuff. I mean, it's just Terry rambling comfortably, right? Right, and the Pope just wears those robes because it's too much trouble to get into his three-piece suit. That effect of easy-going, good-humored comfort is there because Terry—with all the attention-to-nuance "Carl Brandon" brought to bear on the details of parodying Jack Kerouac, J.D. Salinger, or L. Frank Baum (to say nothing of the attendon-to-nuance Terry put into creating "Carl" as a credible, separate personality—put it there, deliberately and consideredly, every step of the way. Need I point out that this isn't the commonest approach to writing in the SF community, pro **or** fan? That at heart it's intensely formal and demanding?

The best piece of pro fiction that Terry's written so far, in my opinion, is "The Dance of the Changer and the Three." An extended retelling of an incomprehensible myth from an alien civilization, it concludes with no resolution, no explanation, nothing for the reader except the sense that we've just heard someone else's national epic recited in Turkish. What's it about? Oh, about 7,500 words long, goes the old joke. Oh, all right: I think it's about the primacy and inscrutability of **the text itself**, also, perhaps (like many of Terry's better jokes, this one is buried), it's about the process of reading as one of unconscious invention, hallucination, devisement of meanings not actually implanted in the words on the page. When someone comes up to Terry at a convention and tells him they know what the story is all about, the story makes its point in that moment. Unfortunately, they don't know it; Terry does, and I assume it amuses him.

In the end I'm tempted to say that it's remarkable, for all that we exalt Terry as a paragon among fanzine fans, how rarely we notice the extent to which his work is unusual in these respects. Then again, I suppose it's not remarkable, not odd at all. Because, really, that's what Terry wants. That's what he "meant to say." That's how he **constructed** the **narrative**: that we should see him as merely fanacking along like the rest of us, maybe a touch more skillfully but with roughly the same attitudes in mind. Of course, he isn't. The man who could be Carl Brandon **and** write "The Fastest Ham in the West" **and** publish **Lighthouse** **and** assemble the Ace Specials **and** write "The Dance of the Changer and the Three" wasn't, and isn't, just following the lines of least resistance like all us others. "Only construct": Pound's famous advice could be Terry's motto. That's "command." Terry Carr is subtler than I am, I'm fairly sure; probably subtler than you as well. He scares me sometimes. He's worth knowing, and watching closely.

—Patrick Nielsen Hayden

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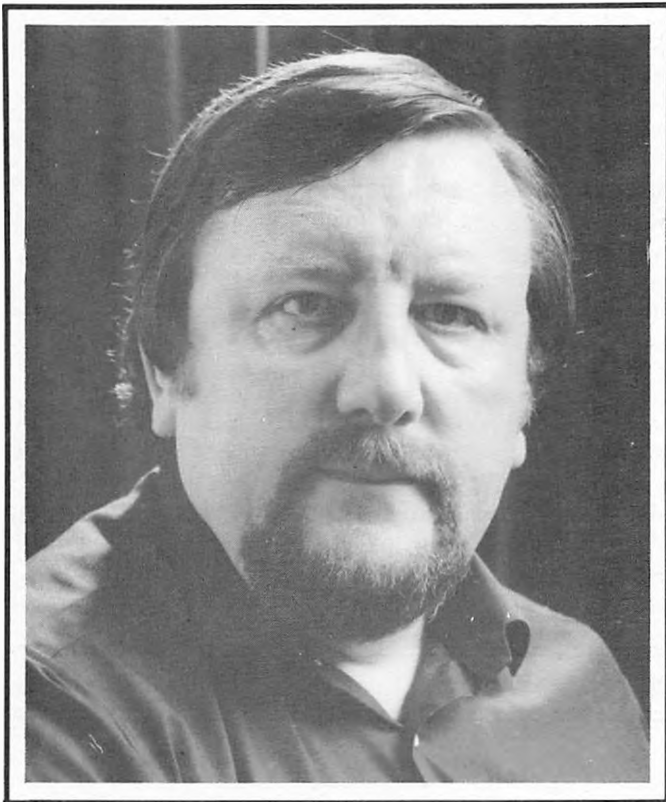
CHRISTA MCAULIFFE

JANUARY 28, 1986

"The Stars Our Destination..."

TOASTMASTER

BOB SHAW



In Australia

If you told Bob Shaw that one of his duties as CONFEDERATION Toastmaster was to be sacrificed to Ghu at the closing ceremonies, his response would be a slightly quizzical Irish "Oh?". He's that polite. He'd then spend a couple of hours working out how best to fulfill his role as Guest Sacrifice.

Though we didn't quite spring that sort of a surprise on Bob at AUSSIECON TWO, we came close to it. As a result of several factors, including my meeting Bob at the 1981 Deep South Con, Eve Harvey, Justin Ackroyd and I ran The Shaw Fund - a one-off fan fund to get Bob to AUSSIECON TWO. Such was Bob's reputation that we had no trouble raising the money required to get Bob to Australia. The AUSSIECON TWO Committee chipped in by paying for Bob's room and by giving him a free seat at the Banquet. Christine Ashby, our treasurer, was worried about the number of people likely to attend the Official Convention Banquet, knowing the reputation that Official Convention Banquets have, and

suggested that Bob should sing for his supper. We would thus be assured of a large attendance.

There are certain subtle differences between the way that we use the English language in Australia and the way that it is used in England. It was my responsibility to contact Bob and to broach the subject of an after-dinner speech, which I did, and Bob agreed. The problem was that we'd agreed on different things. By "after-dinner speech" I'd meant a forty-five minute talk in the tradition of Bob's Eastercon Speeches. Bob had interpreted "after-dinner speech" to mean that he and half a dozen other people were going to get up and give five minute addresses concerning the quality of the meal and extolling the virtues of the committee. When he encountered the way that my version of his role was written up in the Convention Programme Book he said "Oh!"

After explaining that he was very very sorry and that he doubted that he could talk for more than twenty minutes, Bob proceeded to give one of the very best after dinner speeches I've ever heard. He had the diners alternately laughing, pensive, and a little damp-eyed. The spotlight operator was broken up by fits of giggles, and Bob's personal spot performed an Irish jig, resulting in even more laughter from the assembled audience.

The Banquet was sold-out, and many people who would have liked to have listened to Bob's Speech weren't able to get seats. When Bob heard about this, he insisted that the people outside be allowed in for the natter. Bob is a good bloke.

After the convention, Cath and I had the pleasure of Bob's company for a week's sight-seeing in Melbourne. Though a smoker, he refrained from smoking in the house. He nattered delightfully on an assortment of topics, giving me some very useful advice on professional writing. He and Charlotte Proctor developed dishpan hands doing the washing up. He even sampled the less savoury Australian customs, such as pie and tomato sauce, Liquid Lamington and, of course, Vegemite. In short he was a particularly delightful person, and not at all into being a big name author, despite the fact that he is one of Britain's most successful professional science fiction authors. (I gather that he is one of the best selling science fiction writers in Poland too, but since he is not allowed to take the money out of Poland he has to go there to spend it.)

We dragged Bob all over Melbourne, with side trips to

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Mention ConFederation PR #3.

Q. What did the Aggie SF/F committee do?

A. Charged \$13 at the door for one of the best four-day cons around. (Yes, that's the full con price.)

No matter how you look at it:
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AGoH—Frank Kelly Freas

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For more info and a free
progress report write:

AggieCon 17
Box J-1
Memorial Student
Center
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77844
Or call: (409)845-1515

Rates:

Full-Con:

\$10 thru Mar. 15

\$13 at the door

\$10.50 thru Ticketron

One Day Passes:

\$5.50 at the door

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the Great Ocean Road and the Dandenong Ranges. He did not complain in the least, except when presented with ice-cold stout at a pub in Port Campbell. He also, quite by the by, saved the lives of Cath, Art Widner, Charlotte and myself. On the way back from the Great Ocean Road, Cath was hit by road fatigue. She lost control of the car, which careered into the opposite lane, into the path of an on-coming vehicle. Bob grabbed the wheel, and steered us to safety, whereupon he took over the driving for two hours until we were back in civilization. Being with Bob is like being in the company of a particularly kind and competent uncle - the type you trust without thought.

I guess that this isn't the sort of Bob Shaw that makes his way into the public eye often. Too often one hears about his drinking exploits and about his funnier experiences. There are anecdotes of that type to be gleaned from Bob's stay in Australia. I could mention his amazement at being able to drink beer at an Australian airport before 10am on a Sunday. I could talk about his attempts to read a menu, printed in dull yellow on red card, in a dimly lit Chinese restaurant in Geelong. I could even attempt to describe Bob's attempt to dry his face under a downward facing hot-air dryer in that same Chinese restaurant - there were no paper towels. These exploits though are better left to Bob. He can tell them far better.

The Bob Shaw I met in Melbourne is truly one of nature's gentlemen. He is polite to the point of self-effacement, and manages to combine that with a sense of humour and a story telling ability that put him up there with the great Irish Bards. Anyone who gets to his items at CONFEDERATION has my eternal envy. Oh yes, and he's rather partial to single-malt whisky. Buy him a round or two for me.

Marc Ortlieb

ATLANTA

Atlanta - home of the 1986 World Science Fiction Convention.

The reality of it was just a dream in my mind when I attended Noreascon in 1980, but soon the time will be upon us, and I hope to help fans enjoy their visit to Atlanta as much as I enjoy living here.

Now for a tour of attractions. The Atlanta area boasts quite a few Civil War sites. The Cyclorama, a huge painting depicting the battle of Atlanta, is located within the city. Also housed in the same facilities are a museum and the "Texas," one of the participants in the "Great Locomotive Chase" of the Civil War. The other participant, "The General," is located in a museum in Kennesaw, about 20 miles northwest of Atlanta. The site of the last fortress to fall at the battle of Atlanta is now a National Park, also located in Kennesaw. Stone Mountain, 16 miles east of Atlanta, boasts the world's largest outcropping of solid granite and has the largest man-made carving on its slopes. The carving commemorates some of the South's Civil War heroes. Stone Mountain also has some of the finest recreational facilities available (including boating, fishing, camping and hiking).

Speaking of recreation - Atlanta is the home of "Six Flags Over Georgia." Although "Six Flags" is not quite a Disney attraction, it is still good, clean, family fun. The park features a number of rides including "The Great

Gasp" (a parachute ride), "The Scream Machine" (a rollercoaster) and an old-fashioned steam locomotive which runs visitors around the perimeter of the park.

Atlanta is also home of the Martin Luther King, Jr. Memorial and Center for Social Change. Located in this area, which is now designated a National Park, are King's birthplace and the Ebenezer Baptist Church (where King and his father preached).

A few miles north of downtown is Piedmont Park, the site of the 1895 Cotton States and International Exhibition. The Park also hosts the Atlanta Free Jazz Festival on Labor Day Weekend, attracting many world class jazz performers and the Peachtree Road Race on the Fourth of July, a world famous 10-K race with 25,000 participants.

Other sites to check out are the Woodruff Memorial Arts Center and the High Museum of Art. And located just west of the downtown corridor is Georgia Tech, one of Atlanta's high-tech educational institutions.

Of course, no travel log of Atlanta would be complete without mentioning the Atlanta Braves. They just may be playing a home stand in the Atlanta Stadium while fans are in town.

Heading a few hours south and west of Atlanta, you can find Calloway Gardens which offer sightseers some of the finest floral displays in the state. The Gardens are not far from Warm Springs, site of Roosevelt's "Little White House," and Pine Mountain, home of science fiction author Michael Bishop.

North of Atlanta are the Appalachian Mountains. The southern end of the mountains offer beautiful scenery, campsites and good fishing.



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Who We Are

Our committee includes the top-level members of the committee that ran Noreascon II, the 1980 Worldcon in Boston, and a number of those who ran Noreascon I in 1971. All of us have held major positions at Boskones (the Boston regional convention, attendance at which has recently been on the order of 3000 people), and most of us have worked on Worldcons and other conventions in the East, Midwest, and West. The committee includes:

- * 2 Worldcon chairmen
- * 13 Boskone chairmen
- * 1 Worldcon treasurer and 8 Boskone treasurers
- * 5 presidents of NESFA (the club that runs Boskone),
7 NESFA treasurers, and assorted other officers

Our experience isn't limited to convention running of course. A number of us have been fanzine editors. Others have been and are involved in APAs all over the country. A large group of us entered the 1984 Worldcon Masquerade and won an award for "Best Convention Bid." We have people interested in most areas of fandom, and we know who to contact when we need more expertise. And while some of us have been in fandom for 20 years, we have young blood, too (the current committee Secretary discovered fandom after Noreascon II).

What We Believe

Given our experience, we've naturally given a lot of thought to what goes into making a good convention. We've tried to summarize some of our ideas on the subject, and we'd like to share them with you. To begin with, here's what we said when we were bidding for the 1980 Worldcon, (and the same applies today):

- * We believe that the Worldcon belongs to fandom. We intend to encourage ideas and suggestions from outside the committee, and to support people who have them with all the time, space, and effort we can manage.
- * We believe that the Worldcon committee should set up a rich and varied program so that everyone will find many events of interest.
- * We believe that things should be planned in advance so they'll run smoothly and comfortably. "Planning" doesn't mean lots of red tape and hassles--it means short lines, enough space, and a committee that will keep out of the way except when you need help.
- * We believe that the Worldcon belongs to the fans, not to the convention committee, and that the committee holds the Worldcon in trust for fandom. This imposes certain unwritten obligations on the committee: traditions must be followed and innovations should be made only to enhance--not disrupt--the Worldcon. In short, the committee is responsible for running the Worldcon right.

Size of the Worldcon: We're planning no drastic steps to make the Worldcon either larger or smaller than in recent years. We will not actively attract the general public. On the other hand, we will not attempt to exclude some classes of fans, nor to place a limit on attendance (unless required by the size of facilities). We are prepared, if it is unavoidable, to handle an attendance on the order of 10,000 people, which is well within the means of our facilities.

Memberships: We will have the traditional two classes of memberships: Supporting and Attending. Supporting memberships receive publications and have Hugo and site-selection voting privileges. Attending members also receive publications and have voting privileges. In addition, they are entitled to attend the convention. Daily admissions will be sold only if our capacity allows, but these will not be memberships, and will not include publications or voting privileges.

Free admissions will be provided to those who attend only because they are "attached" to others--for example, personal attendants for the handicapped or "babes in arms" who always remain with their parents. Children who do not remain with their parents will have to have full attending memberships. However, these memberships include free admission to baby-sitting and children's programming.

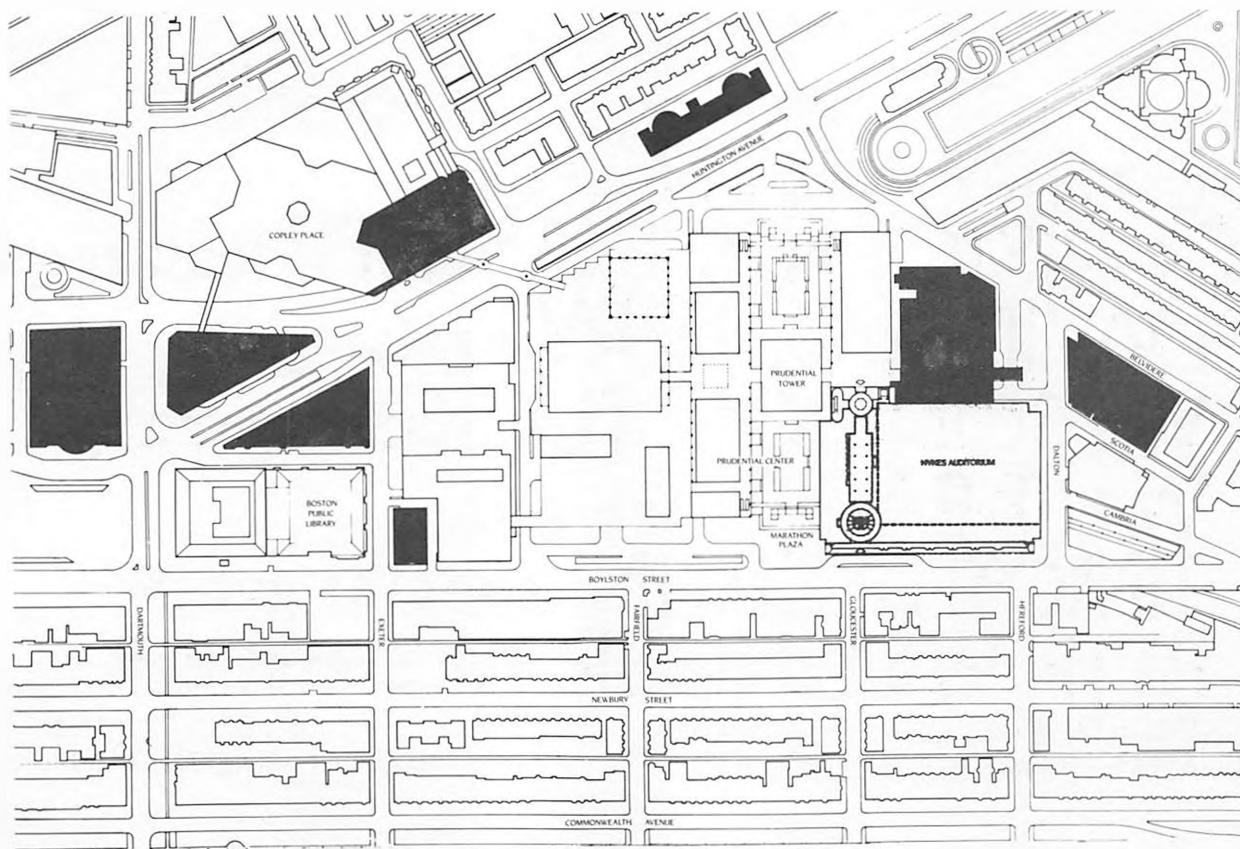
Finances: The convention will be financially responsible. This phrase has been the occasion of some humor, but what we mean by it is simple enough. While we do not seek a large surplus, we do not intend to lose money on the convention. To implement this principle, we will have tight budgeting and a strong treasurer: unauthorized expenses will not be reimbursed. We recognize that this policy has a corollary: if the convention budgets conservatively (e.g., not counting on large numbers of at-the-door registrations to break even), there probably will be a significant surplus. We will try to use any such surplus in the interests of fandom. We will regularly publish financial information for our members to review. Anyone who wants to see the financial information for Noreascon II can write to us and we will send them information.

Membership Rates: The principal source of convention income is membership fees. As usual, rates will increase as the convention draws nearer, to provide an incentive for joining early. Those who vote in the 1989 site-selection will, as always, get the best rate. As stated by the WSFS Constitution, anyone who pays the voting fee (currently \$20) is automatically a supporting member of the convention and can convert this supporting membership to an attending membership within 90 days for an amount no greater than the voting fee (that is, for up to an additional \$20). Non-voters will pay more for attending memberships from the start. Membership fees will not be refundable, but memberships will be transferable from one person to another.

Programming: We plan to have a rich and varied program covering all aspects of science fiction and fandom. (And, in case you were wondering, we believe that "science fiction" includes fantasy.) We will try to allow some involvement in programming by any attending SF professional who wishes to participate. Since 1989 will be the 50th anniversary of the first World Science Fiction Convention, we hope to recognize this anniversary in some significant fashion. Major commitments, will as usual, include Guest of Honor speeches, a Masquerade, and a Hugo Awards ceremony (though not a Hugo banquet, since Worldcons are now too large for banquets to accommodate a significant fraction of the attendees).

Guests: In conformity with tradition, we will not announce our proposed Guests of Honor at this time. Since the 1988 and 1989 Worldcons are being selected at the same time, we feel that 1988 should have precedence in this matter. We have been in contact with the 1988 bidders in an attempt to avoid conflicts.

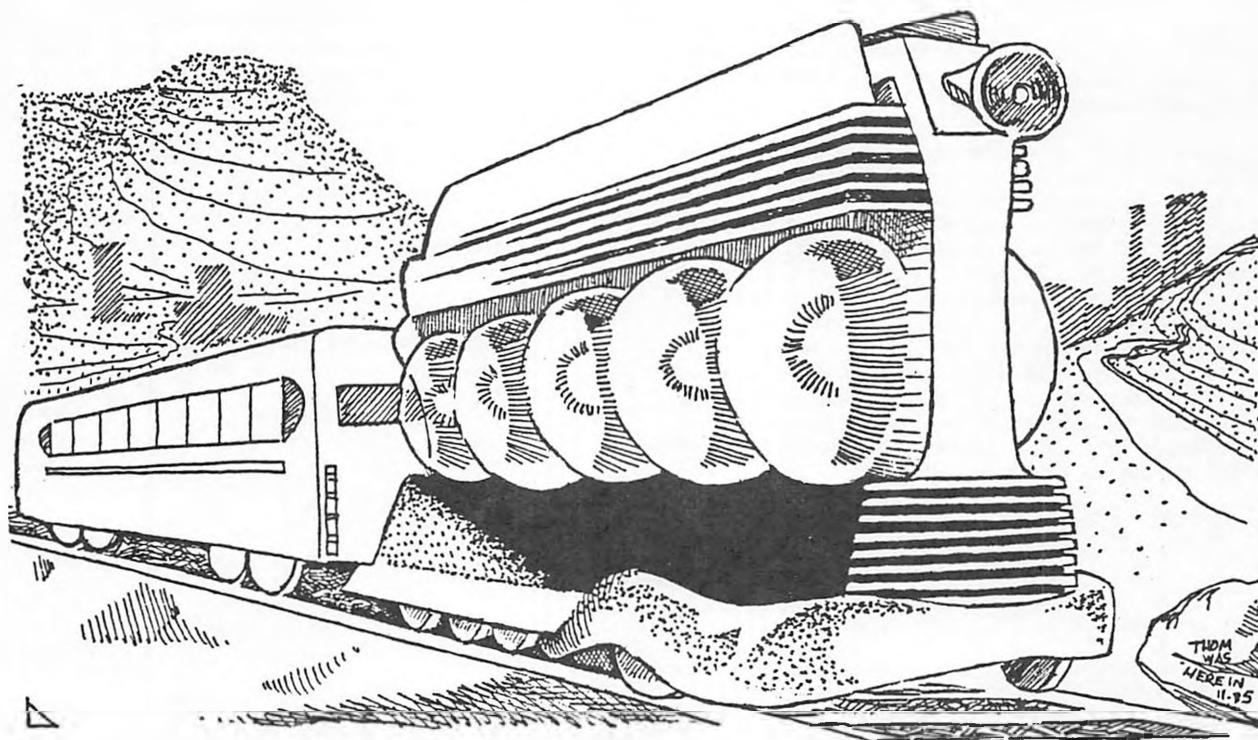
Publications: Since the 1989 Worldcon will be the first to be selected three years in advance, we have been rethinking the scheduling of progress reports. We plan to have two types of progress reports: a limited number of the traditional magazine-type reports, supplemented by brief newsletters containing useful information but no long articles or advertising.



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EVENTS



HOUSE MANAGER

Well gentlemen another progress report is upon us, so along with summits and other world events I thought that I would pass along a few words. I would very much like to thank those of you who have volunteered to work as ushers at the con, but I still need more volunteers to work as ushers for the major events. If any of those folks who have worked for me in the past would like to work for me again, your experience would be greatly appreciated. If

you haven't worked for me in the past and would like to volunteer I would appreciate your help also. In other words, we still need volunteers.

If you wish to volunteer to usher at ConFederation please send a letter to the Convention's box expressing your desire to work and indicate that you want to work for the House Manager's Department. Include both your name, mundane or any fanish or nickname that you may use, address, and what experience you might have had that you think is applicable. I hope to hear from many of you between now and the con.

Well, enough pleading for help. While in Austin at the NASFIC over Labor Day weekend I was able to meet with the folks from Handicapped Services. I reassured them that there would be all types of seating for those that might have an impairment. We also agreed to work together in coordinating this seating. So if you think that you will be taking advantage of this seating for the Hugos, Guest of Honor Speeches, Opening and Closing ceremonies, or the Masquerade, please contact Handicapped Services between now and the con or at anytime during the con before the event. If you have a special need they will contact me or my Department so that we can coordinate our activities.

Well, that's all for right now, and don't forget your motto, "Don't Panic Yet!"

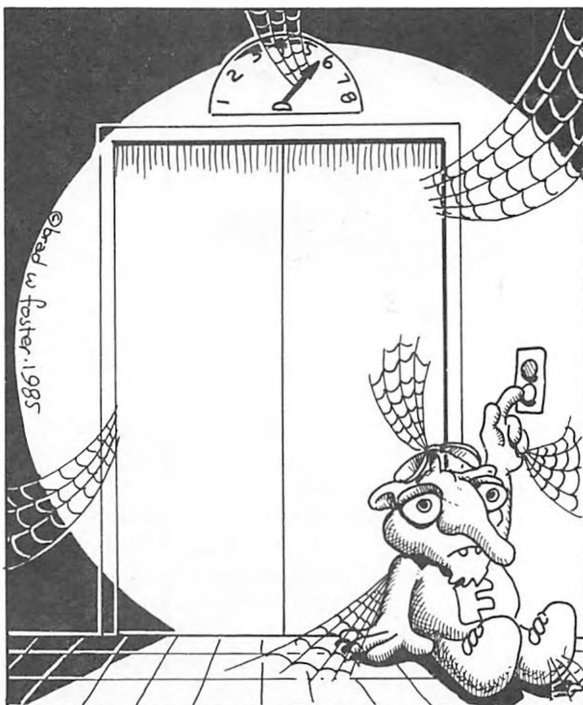
Steve Whitmore

MASQUERADE

Hello. Here we are again, with yet another in a long line of masquerade updates. We haven't got much new to tell you this time around. The big thing, the night the masquerade will be held, has not yet been decided by the powers that be. We favor Sunday night, since it means that we will have more time to prepare for those in costume and those in the audience.

As we told you last time, Peggy Kennedy will be handling the hall costume competition. She will be selecting qualified judges to roam the halls looking for interesting, well-made hall costumes. Should you win one of these awards, we will ask you to report to a designated area where Bobby Gear will take your photograph in your winning costume. Many people who see others with hall costume award ribbons wonder what costume they won it for and, with the posting of these pictures, they can.

We hope you will all enjoy the masquerade. The hall seats approximately 3500 people and we hope to have



"... IT HAPPENS EVERY TIME ..."

video transmission to an overflow audience. All masquerade participants **must** pre-register by mail no later than July 31, 1986. This will enable us to know exactly what to prepare for, and how many people to expect. It will also, and maybe more importantly, enable us to have printed the program which will include the names of contestants, costumes, makeup artists, designers, etc. (This will save the MC both time and voice and help the contest move more smoothly.)

To reiterate:

Please follow these guidelines if you are planning on entering the masquerade.

1. Preregister only if you are serious about participating, please.
2. Please fill out forms **completely** - PLEASE TYPE OR PRINT IN DARK INK.
3. Finish your costumes early; give yourself time to live in them. (Can you breathe, eat, sit or go to the lavatory?) 100 costumes means you will be in costume at least six hours.
4. If you can't get your costume on stage with yourself and no more than four healthy gofers, it is a prop, not a costume and we ask you please not to bring it.
5. **YOUR PRESENTATION IS LIMITED TO 1 MINUTE**, starting when **ANY** part of your presentation begins. (A minute can be a long time on stage, time yourself carefully.)
6. There will be no live mike on stage but tapes may be played. Our best people will tackle any problems of sound or light you may have.
7. Material to be read by the MC must be clearly printed or, better yet, typed. Marty Gear Does Not Make Mistakes.
8. READ the instruction sheets and helpful hints that will be sent to you when you pre-register. The more you know, the more it will help me.

Thank you for your interest. Any questions, suggestions, or offers to volunteer may be sent to us at the convention address, attn: Masquerade.

Sue Phillips and
Maurine Dorris

ART SHOW

Our plans for the ConFederation art show have become a lot firmer since the last progress report, and most of our plans have remained unchanged. In the following paragraphs, please note that the term 'agent' also refers to art owners, artists' agents, or any representative of an owner, artist, or agent.

60 YEARS OF S.F. ART DISPLAY

We get so excited every time we think about this project, we are going to talk about it first. Ken Moore, in a moment of weakness, agreed to take charge of this project. Ken is not only a major S.F. art collector, he also has a large number of contacts with other collectors and with the artists themselves. Ken will be trying to put together a display of major pieces of S.F. illustrations covering the last 60 years. If this project comes to fruition in the way we hope it will, it is going to blow your mind away.

NON-ART AUCTION

Many yaren ago worldcon auction used to have THINGS in them, like mimeos, magazine collections manuscripts, and bottles with strange things in them. We want to revive this practice. So there will be an area in the art show where non-art items for auction will be displayed. Bidding rules will be the same as in the main art show. These items will have their own special auction around noon on Monday. Each person will be limited to 3 items for display, (a magazine collection will count as one item). If the total of the minimum bids is less than \$50 the display fee will be \$5, otherwise the fee will be \$10. Space for this may be limited.

FACILITIES

The art show will be in the main exhibit hall of the Marriott Marquis hotel. This 36,000 sq. ft. area is on street level, right across from the front door of the Hilton hotel. We will have pegboard panels for flat art, tables for 3D items, glass cases for small or delicate items, and clear floor space for special displays. In the same general area in the exhibit hall will be the Print Shop, the 60 Years of SF illustration display, and the display of non-art items.

ART CHECK-IN

Art will only be accepted by Art Show personnel from the artist, or his/her Designated Agent, in person, during Art Show check-in hours. (See Art Show schedule.) Your Designated Agent must be an attending member of the convention. You or your agent must pick up unsold art at art check-out.

Unclaimed art becomes the property of the convention. While we would like to accomodate you by receiving mail-in art, due to security and insurance reasons, we cannot do so. If you ship art to us, it will be returned.

PRINTS

The art show will accept only original art or fine art prints from a single print run of 50 prints or less. ASFA will be running a Print Shop similar to the one they had at L.A. and Austin. It will also be in the Marriott exhibit hall near the main art show. For more information, write:

Richard Pini
5 Reno Rd.
Poughkeepsie, N.Y. 12603
Attn. 86 Print Shop

AUCTIONS

We are planning to have 4-auctions: 2 on Sat. and 2 on Sun. The first auction each day will be around noon and the second will be late in the afternoon. Each auction is scheduled to last no more than 2 hours. The auctions will not conflict with the Hugo ceremony or the Masquerade, and we will try to avoid a conflict with the GOH speeches. Each item will be assigned to a specific auction when it is entered in the art show.

AFTER AUCTION SALES

There will be no immediate purchase sales as such. At the artist's discretion, an item receiving no bids, may be sold AFTER its assigned auction, at an AFTER AUCTION PRICE set by the artist.

ART SHOW SCHEDULE

Wednesday - art show set-up from noon till 6pm
(we hope).

Thursday - art check-in from noon till 6 or 8 pm

Friday thru Sunday - open from 10am till 6pm for art

check-in, check-out, sales, and bidding.

- open from 6pm till 8 or 10pm for bidding only.

Monday - open from 10am till noon.

- art check-out from noon till 6pm.

Tuesday - art show tear down from noon till 6pm.

SECURITY

The art show area is very secure and will have staff present 24 hours a day. When the art show is closed at night, at least 2 senior staff members will be sleeping in the art show and there will be a professional security guard outside the entrance until the art show opens the next morning. Cameras will not be permitted in this art show.

ART SHOW AWARDS

There will be a sets of art show awards: one voted on by the artists in the show, and one voted on by the rest of the convention members. The awards will be given in 2 classes: Pro and Amateur. In each class there will be an award for Best of Show and awards for 3 sub-categories: SF, Fantasy, and Humor. We plan to end voting will end Saturday afternoon at 6pm.

ARTIST PAYMENTS

The art show would like to pay attending artists or their representatives at the convention during check-out on Monday. The convention Treasury says it would like to do this also, however, they will not make a firm commitment on it yet. In any case, all payments will be mailed within one month from the end of the convention.

GENERAL POLICIES

The art show reserves the right to refuse to accept items it finds inappropriate in content or tone for the show. Once an item has been entered in the show, it may not be withdrawn without the consent of one of the art show directors. Space reserved by an artist may not be transferred, sub-leased, or its location changed without permission of the art show.

Continued



NOLACON II

NEW ORLEANS

New Orleans—the home of Mardi Gras—opens its heart to the universes of science fiction—and bids for the 1988 world science fiction convention—NOLACON II!

The worldcon you love—filled with the traditional activities you have come to expect—wrapped within the glorious madness that is **Mardi Gras**—in the City that Care Forgot—New Orleans.

Room—2,929 sleeping rooms already booked, with another 2,000 close at hand—295,000 square feet of function space already signed up—room for the entire science fiction community, all within one block in the most amazing city on any world—New Orleans.

The Marriott—1,354 rooms, 67,000 square feet of space. **The Sheraton**—1,200 rooms, 54,000 feet of space. **The International**—375 rooms, 15,000 feet. Dozens of elevators and convenient access to all floors. And at the hub of NOLACON II, **The Rivergate Convention Center**—159,000 square feet of space. All within 5 minutes' stroll in the Crescent City—New Orleans.

And at a discount, too! NOLACON II has secured a huge percentage break on room prices at all of its hotels. Rooms costing \$90-\$120 now would go for \$55 single, \$60 double. By 1988, the price may change—but the discount will not! You will pay **less** in the city that knows how to treat its guests—New Orleans.

This is a city of delight—a 24-hour-a-day town! All day, every day, 365 days a year (366 in 1988)—the taverns, the restaurants, the jazz halls stay open. NOLACON II will be right on the edge of the fabulous **French Quarter**, where the party never stops. The legal drinking age is 18. And each of our hotels has agreed to keep a food facility open 'round the clock—just for NOLACON II!

This is a city of tradition. **Riverboats** still ply Mississippi waters as they did in the days of Mark Twain. Cruises will tour plantation homes, the mysterious bayous, take you to the fantastic Audubon Zoo, entrance you with moonlight concerts on the **Marvelous Mighty Muddy**. Our famous **streetcar** line celebrated its 150th birthday in 1985. **Filksong** parties will clang and sing their way along New Orleans' finest avenues in reserved cars.

NOLACON II will hail both New Orleans heritage and science fiction tradition. A **Mardi Gras** theme will infuse all worldcon activities with the **Carnival colors: purple, green and gold**. The traditional worldcon in New Orleans garb, New Orleans music, New Orleans food, New Orleans fun. And when NOLACON II takes to the streets for its own **Mardi Gras parade**—you'll learn what it means to catch a doubloon in New Orleans!

Every Mardi Gras parade, every Carnival ball, has a theme. So will NOLACON II. All fandom owes its existence to a band of teenagers in the 1930's—young men and women with a vision of tomorrow. We live in their future—we will honor their dreams.

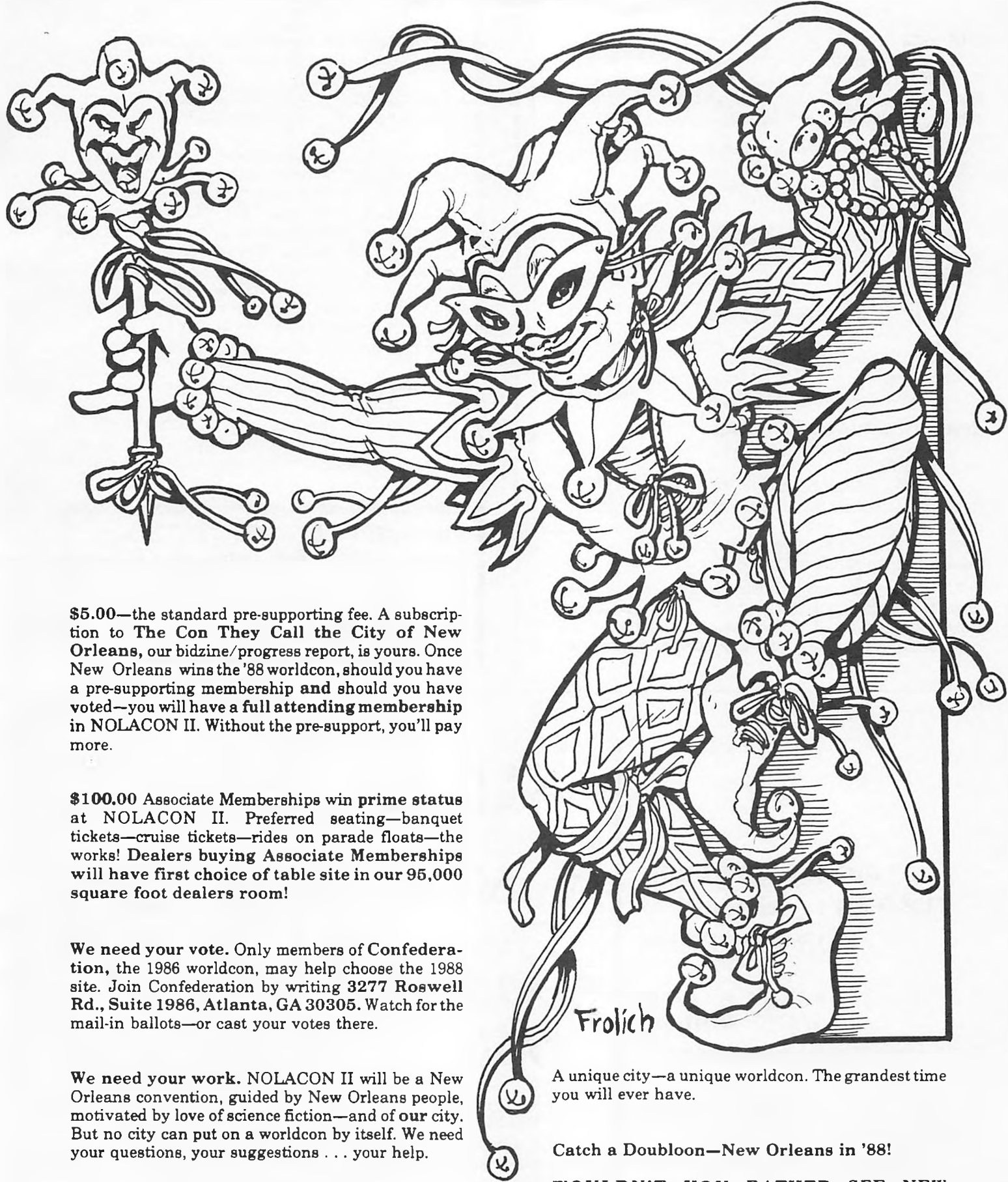
NOLACON II will have as its theme: **homage to First Fandom**.

The founders of s.f.dom will get top treatment at NOLACON II. Preferred seating—prominent programming—and a special place in the uniquely New Orleans **jazz march** which will open the convention and the **Mardi Gras parade** which will highlight it. First Fandom will follow the band and ride the floats and win more of the special recognition it uniquely deserves!

But the rest of fandom will find New Orleans a congenial host, too! Film tracks highlighting rarities and retrospectives—video and specialty rooms in every hotel—a variety of programming on every aspect of the s.f. experience, from the works of Philip K. Dick to the works of Edgar Rice Burroughs, from L-5 colonies to feminism to fanzines—NOLACON II has room for all, and will make time for all. The world science fiction convention belongs to all of science fiction—so will NOLACON II.

NOLACON II—New Orleans in '88—will be the greatest worldcon of all. We need your help.

We need your membership. We offer two basic kinds.



\$5.00—the standard pre-supporting fee. A subscription to **The Con They Call the City of New Orleans**, our bidzine/progress report, is yours. Once New Orleans wins the '88 worldcon, should you have a pre-supporting membership and should you have voted—you will have a **full attending membership** in **NOLACON II**. Without the pre-support, you'll pay more.

\$100.00 Associate Memberships win **prime status** at **NOLACON II**. Preferred seating—banquet tickets—cruise tickets—rides on parade floats—the works! Dealers buying Associate Memberships will have first choice of table site in our 95,000 square foot dealers room!

We need your vote. Only members of **Confederation**, the 1986 worldcon, may help choose the 1988 site. Join **Confederation** by writing 3277 Roswell Rd., Suite 1986, Atlanta, GA 30305. Watch for the mail-in ballots—or cast your votes there.

We need your work. **NOLACON II** will be a New Orleans convention, guided by New Orleans people, motivated by love of science fiction—and of our city. But no city can put on a worldcon by itself. We need your questions, your suggestions . . . your help.

Write. Let us know what you would like to do at **NOLACON II**. Be you a former worldcon chairman or the newest kid on the block, we are very anxious to hear from you, both now and after the bid is won. And we expect to win. Join us.

A unique city—a unique worldcon. The grandest time you will ever have.

Catch a Doubloon—New Orleans in '88!

WOULDN'T YOU RATHER SEE NEW ORLEANS?

NOLACON II * P.O. Box 8010 * New Orleans, LA 70182 * 504/282-0443 * 504/821-2362 * 504/861-2602

CHARGES

There will be a 10% commission charged on sales in the main art show. Hanging fees to reserve panel, table shelf, or floor space. The following charges will be substantially higher after 1 Aug. 86.

\$40 per 4'x4' panel side (pegboard) - limit of 4 sides per artist

\$20 per 2'x4' panel side (1/2 panel)

\$10 per 2'x2' panel side (1/4 panel) - minimum sale

\$30 per 2½'x6' table - limit of 2 tables per artist

\$15 per 2½'x3' table (1/2 table) - minimum sale

\$20 per shelf in glass display case - limit of 3 shelves per artist

\$10 per 1/2 shelf - minimum sale

\$30 per 5'x5' area of clear floor space - minimum sale - limit of 3 per artist

Non-art items - limit of 3 per person - \$10 if total of minimum bids is greater than \$50.- \$ 5 otherwise.

SPACE RESERVATION POLICIES

1. We will accept space reservations from 1 Jan 86 thru 1 Aug. 86.

We will make refunds up to 1 Jul. 86.

Reservations should be mailed to the ConFederation mailing address.

Space reservations must be accompanied by full payment for the space requested.

2. Reserved space will consist of specific panel, table, shelf, or floor locations assigned by the art show. Space will be assigned on a first come, first serve basis, determined by the date payment is received. Space will

be assigned starting at the main entrance to the art show and working towards to the back of the art show area.

3. Reserved space may not be transferred, sub-leased, or its location changed without permission of the art show.

4. If your reservation is received after we run out the type of space you requested, we will return your check and place you on a waiting list. As space becomes available, we will call or write the first person on the waiting list to see if they want the space. If they do not, we will contact the next person on the list, etc.

5. If there is unsold space after 1 Aug. 86, it will be sold at the door on a first come, first serve basis. Buyers on the waiting list for that type of space may purchase it at the former prices. Buyers NOT on the waiting list may purchase any available space at the substantially HIGHER price.

6. We will send Bid and Control sheets to artists reserving space, so they can have their paper work done BEFORE they get to the convention. All artists MUST use the Bid and Control sheets supplied by the art show, as their form and content affect our paper work procedures.

The WSFS CONSTITUTION has been mailed out with the Hugo nomination ballots. It will be printed in its entirety in the Program Book.

**GUESTS OF HONOR:
TIMOTHY, ANNA &
CORWIN ZAHN**

**FRANK R. PAUL
AWARD WINNER:
VICTORIA POYSER**

**MASTER OF CEREMONIES:
ANDREW J. OFFUTT**

Kubla Silicon
Nashville,
TN.
May 23-25,
1986



YOU'RE INVITED TO THE FOURTEENTH EDITION OF KUBLA KHAN, AT THE DOWNTOWN SHERATON AT TENTH & BROADWAY IN NASHVILLE. ENJOY OUR KHAN SUITE, HUCKSTER ROOMS, ART SHOW & AUCTION, MASKERAID, PANELS, VIDEOS & PARTIES. FOR FURTHER INFO, CALL OR WRITE: CAROLE HUNTER, 1818 WILDWOOD AVE., NASHVILLE, TN 37212; PH. 1 - 615 - 297 - 5740.

DEALER'S ROOM

The ConFederation Dealers' Room is completely sold out. All 244 tables and 12 booths were reserved in mid September of 1985. We now have a waiting list of 35 plus dealers hoping for enough cancellations to enable them to obtain dealers' space. However we feel that the probability is extremely close to zero that enough cancellations will occur to provide tables for everyone on the list.

Dealers' Room expansion has been discussed with the executive committee and has been found not to be feasible. The addition of extra tables or the addition of a second room will not be done because of the advanced state of table selection of the dealers in the room. The dealers already holding tables entered into a contract with ConFederation on the basis of 244 tables and 12 booths being made available. To increase the number of tables or booths at this time would be very unfair to the present dealers in the room as it would reduce the value of the space that they have purchased. We have received a number of complaints concerning the early sellout of the Dealers' Room but we must point out that Dealers' Room space has been available for sale since October 1, 1984.

Dealers and their assistants or partners may pick up

their registration packets in the Dealers' Room during the hours that the room is open for unloading, set-up or sales. During those hours when the Dealers' Room is closed and the regular registration area is open you may obtain your registration packets from the registration area. If dealers wish to have registration packets available for assistants and partners, we must be provided with their names and membership numbers before July 15, 1986. Please send this information to: Steve Francis, 5503 Matterhorn Dr., Louisville, KY 40216 or call (502) 448-6562 before 11:00 PM EST.

All dealers must agree to a hold harmless waiver with the Atlanta Hilton Hotel before they may claim their tables at ConFederation. Details and exact wording of this waiver will be published in a future progress report. All dealers who are not preregistered with the convention must be registered at the door before they will be allowed to unload their merchandise. No dealer will be allowed to claim their dealers space without a membership in the convention.

More detailed information will be sent to all dealers who hold space in the Dealers' Room concerning licenses, tax regulations, fire laws, loading and unloading procedures and parking. Maps of the area around the hotel and the downtown Atlanta area will also be provided. This information will be set forth in a Dealers' Room Progress Report which will be sent out in July of 1986.

001	Dick Spelman	Dick Spelman, Bookseller	4	049	Joel Spivak	Rocketships & Accessories	4	097	David Brown LeClair	M. Click Enterprises	1
002	William Trojan	Escape Books	B	050	Van Siegling	Starwind Enterprises	4	098	Bryan Malitz		2
003	Greg Ketter	Dream Haven	4	051	Susan Ross Moore	Fannish Enterprises	1	099	John P. Hardebeck	Wilkinson Graphics	2
004	Tracy Scheinkman	Tracy Scheinkman	1	052	Ann F. Dietz	Luna Publications	1	100	W. Paul Ganley		1
005	Willow Zarlow	Willow Jewelry	2	053	Wayne Brown		1	101	Jimmy L. Shirah		1
006	Mitchell Botwin	G.S.B. dba Dragon's Hoard		054	Judith A. Low	Krystarion Press	1	102	Nancy H. Fowler	Dandelion	1
007	Maureen M. Malone	Forbidden Planet	4	055	Kathryn Pritz	Studio 7 Graphics	2	103	Betty Carpenter	Dragonstarr Trading Co.	1
008	Lynn M. Horist	Feather & Leather Fantasy	4	056	Michael Whelan	Glass Onion Graphics	4	104	John C. Connolly	Starbase 21	4
009	Jack Gonzalez	J. & J. Books	4	057	Dorothy E. Tompkins	Megacity Comics, Cards & Coll.	2	105	Earlynn T. Collier		1
010	Andrew Porter	Sciencer Fiction Chronicle	1	058	Sue Cornwell	Intergalactic Trading Co., Inc.	4	106	June Medchill	Emerald Dragon Enterprises	2
011	Chuck Miller	Underwood-Miller	3	059	Rick Powell	Night Shadow	2	107	Mike Griffin		4
012	Jerry Ohlinger	Jerry Ohlinger's Movie Material	2	060	Erin McKee	Flying Coyote	3	108	James A. Riley	Unnameable Press	1
013	Jim Behnke		3	061	Roberta Rogow	Other World Books	1	109	Phyllis Evalyn Johnson		2
014	Rickey Sheppard	Sheppard's Books, Etc.	1	062	Charles Brown	Locus Publications	1	110	Susan Cavedon-Pinault	Gold 'N' Silver Chalet	2
015	Ginger McGuinness	Ginger McGuinness Ceramics	3	063	Arlene C. Craig	Money Haven, Inc.	2	111	Mark W. Rutledge		2
016	Devra Langsam	Poison Pen Press	2	064	Donna Proni	Isher Artifacts	1	112	Richard Stubblefield		2
017	Ed Meskys	Niekas Publications	1	065	Chris Logan Edwards	Tiger Eyes Press	2	113	Sean S. O'Shea		1
018	Jane Sibley	Niekas Publications	1	066	Kathy Wolf		1	114	Gail S. Kaufman / Eileen Gordon	Rivendell Book Shop	2
019	John Steinicki	John Steinicki	1	067	Richard Smethurst	Rai Partha Enterprises, Inc.	1	115	Mervyn Beamish	Kim Books	1
020	Alexei & Cory Panshin	Alexei & Cory Panshin	2	068	Eric Dramar	Fantasy Archives	B	116	Mike Freidenberg	H & R Records	4
021	Elan Litt	Terra Incognita	B	069	Bill Anchors	Star Tech	1	117	Maria Cianflone	Double Phoenix Publications	1
022	Keith Henriksen	Purple Unicorn Books	4	070	Jane F. Choras		1	118	David Aronovitz	David Aronovitz Books	1
023	Janet Alvarez	Hitch Your Dragon to a Star	2	071	Matthew B. Alschuler	Colton Expressions	B	119	Marcy Gubelman	Dungeon Pottery	1
024	Mark Bailey	Space Shuttlecrafts	1	072	Frank Kelly Freas	Greenswamp Publications	B	120	Robert Roehm	Odyssey Book Shop	1
025	Mark Marmor	Omega Enterprises, Ltd.	2	073A	Majel Barrett	Lincoln Enterprises	4	121	Mike McKenzie	Alternate Worlds	4
026	Laurie Gottlieb	Sign of the Unicorn	2	073B	Hank Luttrell	20th Century Books	4	122	Margaret Seiler		1
027	Donald Stark	Hobbitronics, Ltd.	2	074	Mark Stevens	SF & Mystery Book Shop, Ltd.	4	123	Mark E. Rogers		1
028	Vic Martine	Dragon Treasures	2	075	Randal Hawkins	Grand View Book Gallery	1	124	Ellisa M. Schob	Syzygy	3
029	Sandy Kahn		2	076	Kathe Walker	DataZine	4				
030	Deborah King	NESFA	2	077	Alex Berman	Phantasia Press	2				
031	Joel Pollack	Fantastique Illustration	2	078	Walter Wang	Comics Unlimited, Ltd.	4	126	Steve Scherer	Scherer's Glassworks	2
032	James J. O'Donoghue	Iranmonger Jim	2	079	Nancy Lebovitz		2	W-1	H. Shelton Drum	Heroes Aren't Hard to Find	
033	Kennedy Poyser	Matrix	2	080	Jacque Howell	Satyr Song	1	W-2	Jon & Georgia Natzke	Blue Unicorn Arts	
034	Harvey Sharpe	Universal Sales Co.	4	081	Kathryn L. Smith	Last Wyrd	2	W-3	Brian Perry	Fat Cat Books	
035	Neil B. Norman	GNP Crescendo Records	2	082	Liz Shandra Schumacher	Dragons Grotto / New Visions	1	W-4	Jeri Lee	Shims Creative Workshop	
036	Phoebe Levin	Myth Prince	1	083	Norman L. Hood	Chimers Publishing	2	W-5	Steven A. Gallacci		
037	Raymond Van Tilburg	Wonderworks	B	084	Frank H. Donier IV	Enterprise Comics & War Games	4	W-6	Glen C. Cook		
038	Mary Alice Wilson	Dark Star Books	3	085	Judy Morman		1	W-7	Nancy Nutt		
039	Elvena M. Green	"One of a Kind" Cartoon Art	3	086	John C. Hartling	Tiny's Books	4	W-8	Herbert A. McCaulla	C I B & Assoc.	
040	Norman Moore	Moorecraft Enterprises	B	088	Frank Prieto	Frank Prieto, Books	2	W-9	Robert A. Madle	S. F. & Fantasy Books	
041	Charles Duval	Type-40 Graphics	1	089	Belinda Alene Sloan		3	W-10	Cuyler Warnell Brooks, Jr.		
042	Scott C. Dennis	Sleepy Lion Graphics	B	090	Janet R. Cruickshank	Originals by Janet	4	W-11	D. W. Howard	Super Giant Books	
043	Jon A. Crusoe	Grinning Gremlin	2	091	Hank Reinhardt	Museum Replicas, Ltd.	3	W-12	Henry B. Hotz	Lavender Wine	
044	Matthew Berger	Matt Berger Studio	3	092	John Munholland	Movie Treasures	2	W-13	Sarah Jo Reidhead	Piedmont Advocacy of Space	
045	John L. Flynn	Galactic Enterprises	B	093	Danusia Brandstetter	Feathers by Danusia	B	W-14	Eric Gerds	DAG Productions	
046	Ira M. Thornhill	Corroboree Press	1	094	Bill Schanes		1	W-15	Gail S. Bennett	Fanta-Seas by Gail	
047	Rhonda Gheen	Sweet Home Herb Farm	2	095	Bill Cavin		1	*** Total ***			
048	Susan Honeck	Honeck Sculpture Studio	B	096	Patricia Lonehawk	Black Rose Enterprises	1				

IN ADDITION THERE ARE 20 MORE DEALERS ON THE WAIT LIST AS OF NOV 25, 1985.

**Need help planning
your trip?**

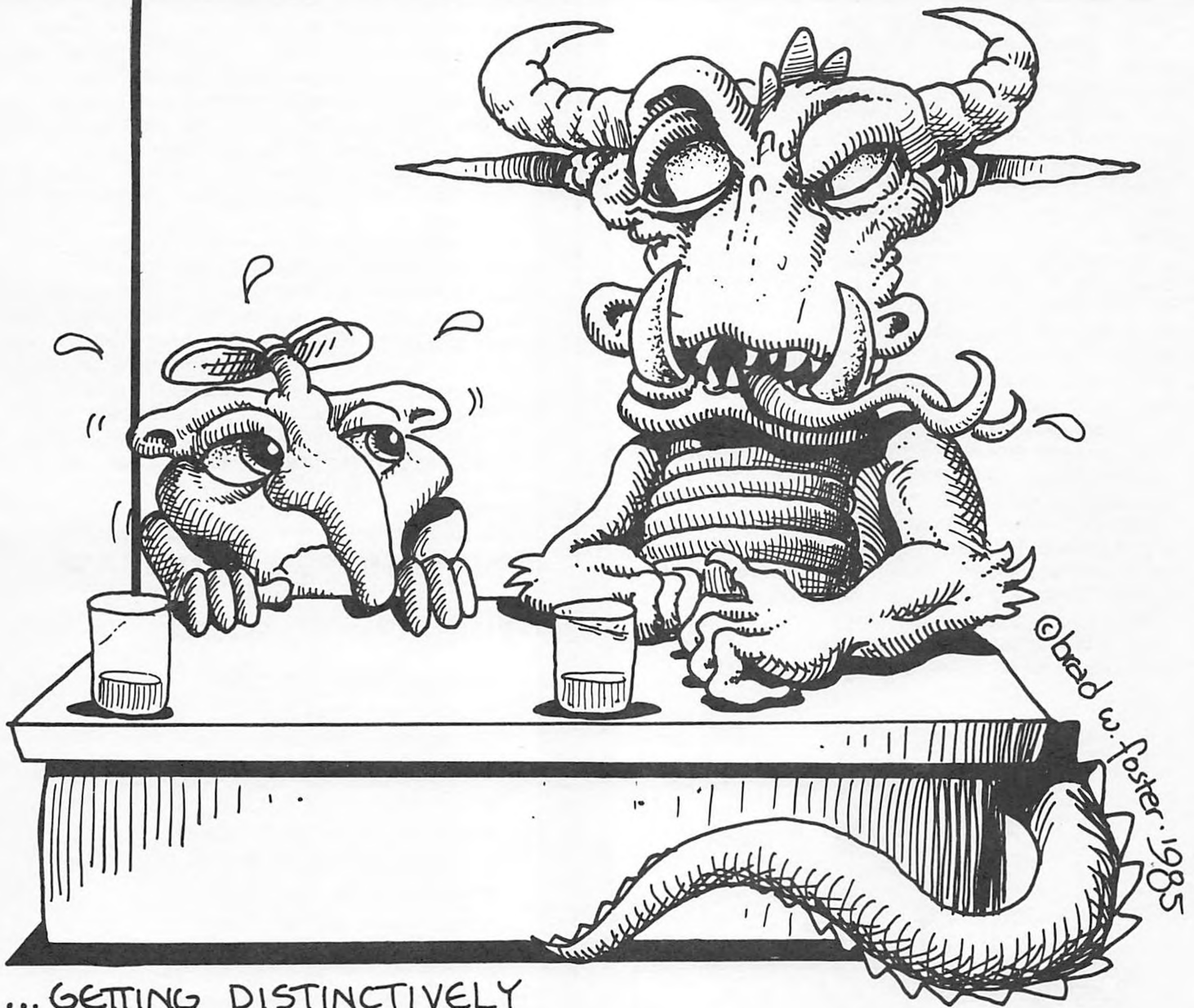
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PROGRAMMING



...GETTING DISTINCTIVELY
DIFFERENT PERSONALITIES
MAKES FOR EXCITING PANELS...

GENERAL PROGRAMMING

Invitations to participate in ConFederation's programming will be sent out this Spring; if you would like to participate or have an idea for a program item, please write to us and let us know. Volunteers are always needed and appreciated.

SCIENCE & SPACE

The National Aeronautics and Space Administration and Georgia State University will sponsor a teachers' workshop at the 1986 WorldCon in Atlanta.

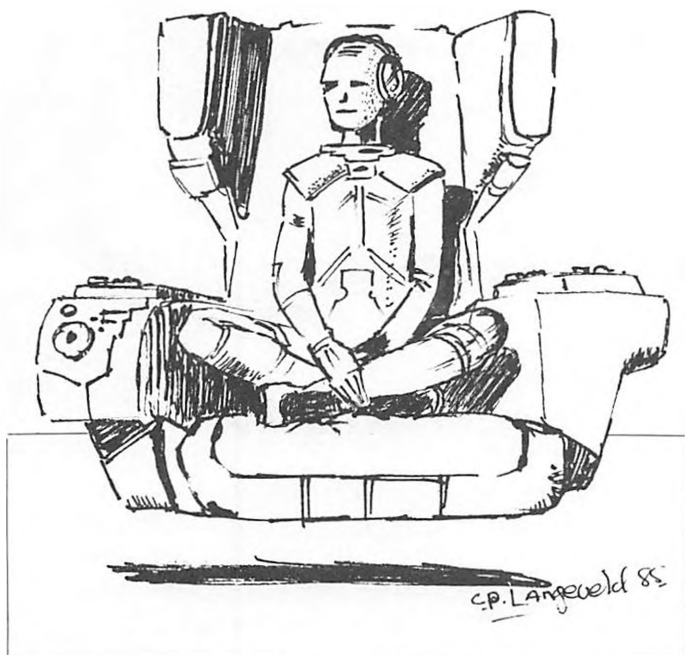
The teachers' workshop will consist of a core curriculum of six hours, plus four hours of associated educational activities at the convention, or a mixture of other convention activities and follow-up work to be performed later at home.

The six hours of core curriculum will consist of: 2 hrs each regarding...two hours about the Space Transportation System; two hours about the Space Station; and two hours about science research activities to be conducted aboard the Space Station. One of the four additional required hours can be obtained by attending a one-hour lecture about the Space Station to be presented by a featured speaker on the main convention roster. Decisions on how to obtain the remaining three hours of credit will be made at a later date.

Georgia State University will issue a certificate for one Continuing Education Unit (CEU) for all certified teachers who complete the workshop and earn the remaining four hours of credit. There will be no charge for the certificate of CEU. There will be no separate charge for the workshop or associated activities by NASA or Georgia State University.

Although only certified teachers can receive formal credit, any convention member is welcome to monitor the three workshops. Sufficient room will be provided for monitors, based on expressed interest. The sessions will (tentatively) be held Saturday and Sunday at 2:00 p.m., and Monday at 10:00 a.m. The latter will be the last formal event required for credit, allowing teachers who must be in class Tuesday plenty of time to reach home.

Each teacher attending the workshop will receive a large kit of informational material on the space program, furnished by NASA. These kits are not available to



monitors. As for the workshop sessions, they will be three in number and of two hours duration each.

1. "The Space Transportation System." Using interactive LaserDisk media, we trace the history, development, testing and operation of America's reusable Space Shuttle orbiters. Significant 'firsts' for the STS will be discussed, with emphasis on scientific and commercial uses for the Shuttle. Living in space, extra-vehicular activities and citizen involvement in the Shuttle program will be included.

2. "The Space Station." Plans for the United States Space Station, the 'next logical step' in the development of our space program, will be explored. A general description of 'Skylab,' America's earlier space station, will precede discussions of current plans for the structure and organization of the permanent manned Space Station. Known problems and possible technological solutions will be described, as well as what scientists and entrepreneurs hope to gain from the Space Station. A recurring theme in the presentation will be international cooperation in the design and construction of station components.

3. "Science in Orbit." A review of prior scientific work carried out onboard the Apollo, Skylab, Spacelab, and Space Shuttles while in Earth orbit, with emphasis on the types of scientific exploration that can only be performed in the microgravity, high vacuum, and unfiltered radiation environment available there. Plans for the continuation of these programs aboard the Space Station will be discussed, along with such new ventures as the associated long-term infrared and ultraviolet telescopes. New planned scientific inquiries on which sufficient information becomes available between now and Labor Day 1986 may be added at a later date.

PROFESSIONAL SHOWCASE

(With apologies to Theodore Seuss Geisel):

Would you play on your guitar?
Tell us tales of places far?
Describe the dish you like to cook?
Read chapters from your next great book?
Without rehearsal, write a story
of what life's like on α Centauri?
Juggle balls and flaming sticks?
Present your views on politics?
We really hope you'll acquiesce,
(If that's too hard, then just say yes).

We're looking for communication
Twixt you and fen from 'round the nation -
We want **you** at ConFederation.

Are you willing to participate in the Professional Showcase? We would like you to share a half-hour or one-hour presentation on any subject that interests you - SF related or not. (Serious, humorous, musical, mystical—you provide the subject, fen who want to know will show. Here's your chance to be a standup comedian! To start a musical career! To work out the block in your latest story! Anything Goes!

GUEST RELATIONS

Guest Relations at ConFederation exists to provide assistance to the participants of the ConFederation program. We wish to make participation on ConFederation's program a pleasant and enjoyable experience for the participants as well as for the audience. Our staff will be happy to help program participants resolve any questions or problems they may have with the program schedule, travel and lodging arrangements, or any other matter that might interfere with the enjoyment of the convention.

A program participants lounge is currently planned during the convention. This lounge is intended as a place where program participants may go to have a quick snack, meet with friends and find a quiet place to relax away from the hubbub of the convention. At the convention, Guest Relations staff members will be available in the lounge to help resolve any problems. The participants lounge will be located near the Green Room so that there will be easy access from one to the other.

If you have any problems or questions with which we might help, please feel free to contact Dawn Plakson at 463 37th Street, Oakland, CA 94609.

NIGHT OWL PROGRAMMING

We'll repeat several items of general interest from the programming during the day. Fannish, media, literary and scientific items will be included. As part of the Night Owl Programming, we'll be treated to a two-part magic demonstration and expose' developed by Marvin Kaye, based on his book **Handbook of Mental Magic**, published by Stein & Day. These presentations are tentatively scheduled to take place on Friday night and Sunday night as well as on Saturday and Monday during the day as part of Science and Space Programming. There will be enough differences to keep the audience guessing in the first segment of the program.

CHILDREN'S PROGRAMMING

In Children's Programming, we want to have kids treated as fully functioning, responsible people, with programming that suits their interests. The programming ideas include: computers, a creative artwork area, a kid's masquerade, an instruction panel in costuming, and a kid's pool party. Also, a science fiction writing workshop and authors' story readings (including one where the kids read their stories to the authors).

In the arts, we'd like to have a kid's art show with prizes and art instruction panels with pro artists.

We need volunteers of all ages. Skills we can use include: treating kids like people, fine arts, arts and crafts (beadwork, pottery, drawing, etc.), costuming, computer programming (graphics, games, word puzzles, etc.), and science fiction writing. Also people willing and interested in doing information sharing and generally working with kids. For volunteers, we need all ages including kids and teenagers. If you have any ideas (we're interesting in lots of input) or want to volunteer (please), or have donations,

please write: Misty Star Gottlieb, 1126 Guerrero #3, San Francisco, CA 94110.

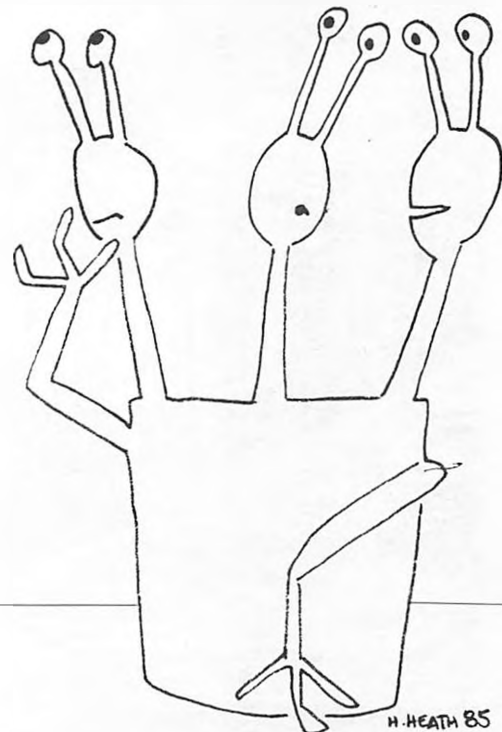
SCIENCE FICTION & FANTASY

SF&F programming at Atlanta will concentrate on the usual types of topics from less usual perspectives, and encourage more directed discussion than has become typical.

We are working up a number of specific topics, as well as relying on participant mailings for many more. Sixty is our current estimate of the number of programs which will be presented in this main program track at the convention. We actively, eagerly, solicit suggestions not only for topics but for participants. We want topics to be concrete and specific. We will replace traditional pigeon-holing with more focused subjects. We encourage new angles of approach and new participants on familiar panels (such as the perennial favorite, "World Building 101"). We expect to organize the panels around a set of themes. Got ideas? Let us hear from you.... SOON!

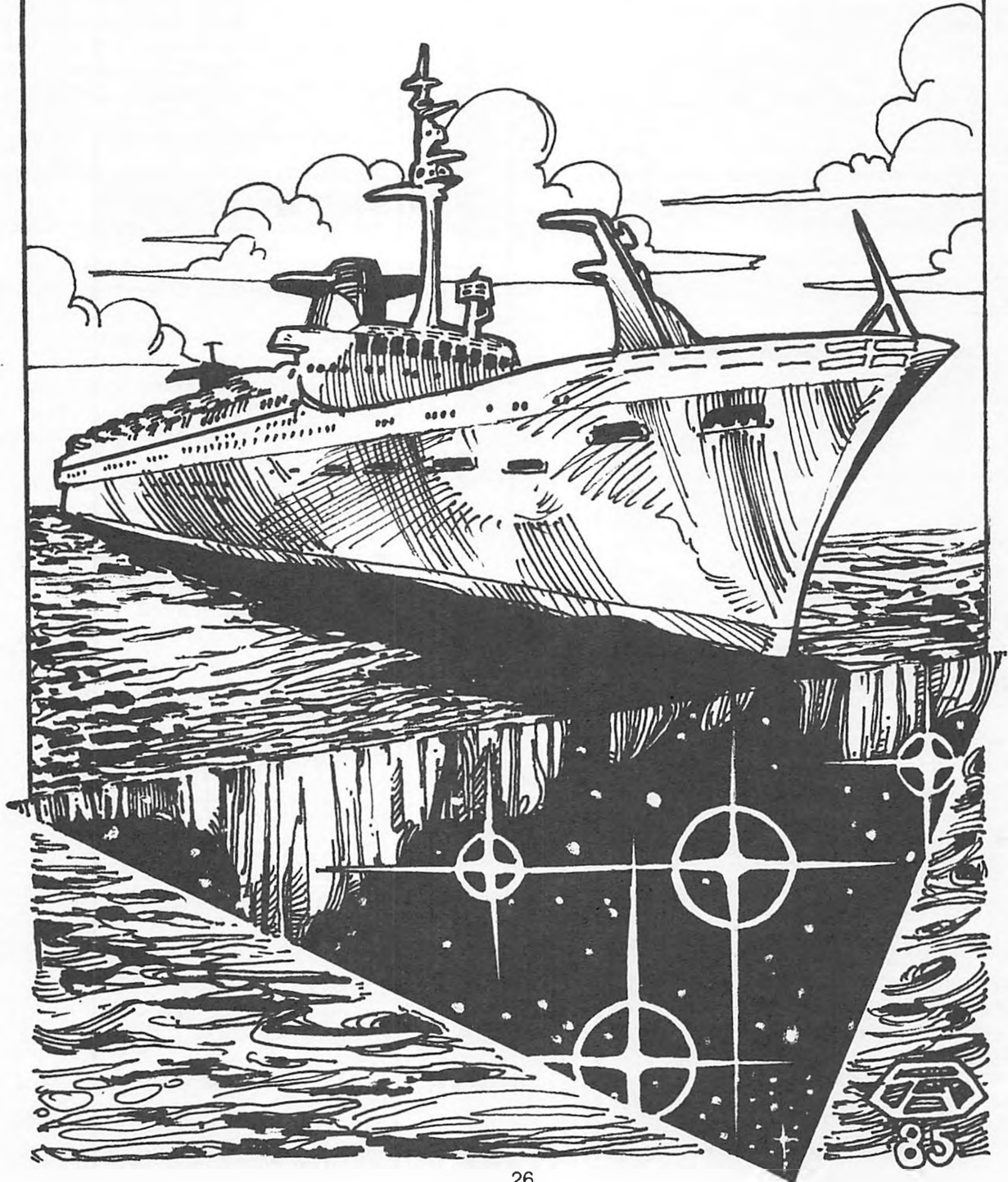
WRITERS' WORKSHOP

A number of potential participants in the Writers' Workshop have contacted the Committee. Several more slots are still available. This activity will explore topics of interest to writers and soon-to-be writers. Only ten to fifteen people, who have been selected on the basis of a submitted story, can be accommodated in a writer's workshop. We also are planning to have some Writers' Programming in which additional people can participate. Write by April 1st to obtain entry information for the workshop. There will be a separate fee associated with this workshop so that it will be self-supporting.



"ER, MAY I SPEAK TO YOU ALONE?"

BERMUDA TRIANGLE IN '88



Bermuda Triangle In '88

(an out of the U.S. bid)

Other WorldCons have shown us beautiful cities from beautiful hotels. Bermuda Triangle in '88, an out-of-the-country bid, can show us many cities from one 'hotel'. Our 'hotel', the S.S. Norway, normally cruises to three different Caribbean islands. The itinerary will be tailored to the occasion (all suggestions are welcome).

This is probably the least expensive Caribbean cruise you'll ever take. The cost of this cruise includes everything aboard except the casino or shopping in the duty-free shops. Ten 'open' bars are included in the price of your ticket as well as three meals, three buffets and room service every day.

DON'T MISS OUT!

Join us at an innovative WorldCon location. Your \$20 pre-supporting membership (or \$3 pre-opposing, to keep those parties coming) will help make this possible.

\$20 Pre-supporting

\$3 Pre-opposing

For all the facts and membership information, please write:

**Bermuda Triangle in '88
P. O. Box 268526
Chicago, IL. 60626**

Make checks payable in U.S. \$ to Bermuda Triangle in '88

Bermuda Triangle in '88 Committee Members:

Neil Rest, Captain; Alexia Hebel, Executive Officer; Hillarie Riley, Human Resources; Marie Bartlett, Seth Breidbart, Rose Carlson, Hugh Daniel, Genie DiModica, Yale Edeiken, Mike Farinelli, Bob E. Felske, Phil Foglio, Mike Glicksohn, William Hebel, Jim Huttner, Ken Keller, Ben Liberman, Marcy Lyn-Waitsman, Ken Moore, Ross Pavlac, Peggy Rae Pavlat, Patrick Ralph, Mark Riley, Joni Stopa, Lanny Waitsman.

Cincinnati in '88

Cincinnati in '88
P.O. Box 118738
Cincinnati, Ohio 45211

Cincinnati's answer to hurricanes, heat, and traffic problems: skywalking. The skywalks are a system of enclosed walkways located above street level that connects all of the major function sites. We have a few other advantages that you should consider.

Our Location

Located at the Heart of North America, more than 60% of the Nation's population lives within 600 miles of Cincinnati. Within 700 miles lives over 65% of the population of North America.

Cincinnati sits at the crossroad to three interstate highways and is easily accessible by car or by bus.

Our airport is served by at least 9 major airlines, People's Express, and several commuter airlines. Limousine and shuttle bus service can bring you downtown in minutes.

Our Facilities

We have reserved the Cincinnati Convention Center for our convention activities. With 300,000 sq. ft. of exhibit space and over 40 additional meeting rooms, we've got enough space to run a World Con larger than any to date.

An elevated weather-protected skywalk leads to over 2800 luxury hotel rooms all within 3 blocks of our convention center.

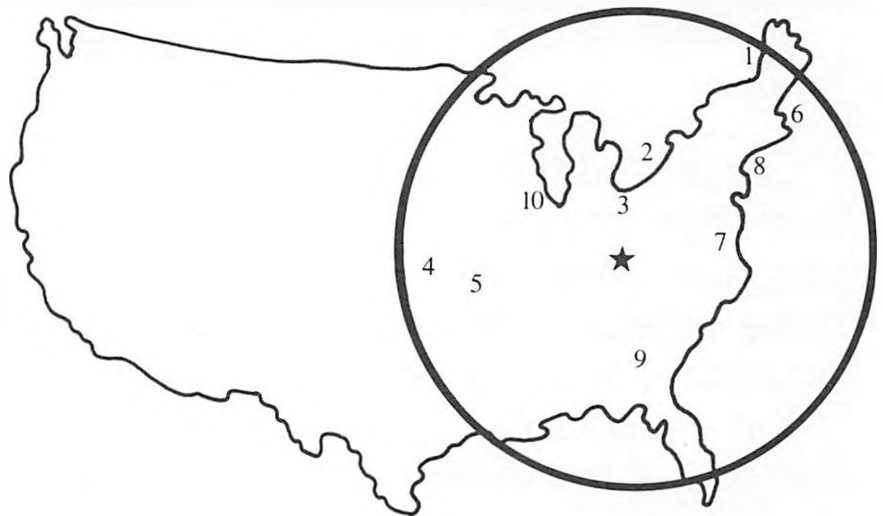
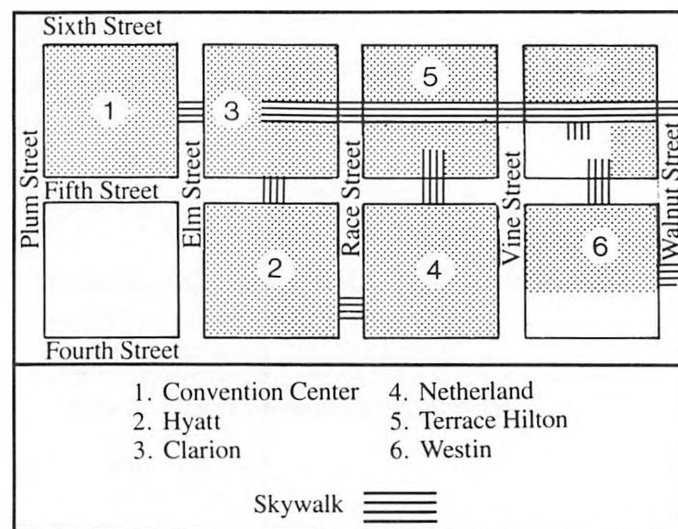
The hotels are on a shuttle bus route from the airport. It leaves from the various arrival gates at the airport every half-hour and makes a circuit of the downtown hotels. There is ample parking in the downtown area hotel lots and various municipal lots.

In addition to the ample Convention Center space, the various hotels all have meeting rooms that are available for our use. (Want to have a lunch in a room lined with gold mirrors?) We will be using these rooms for various small functions that may not be convenient to hold in the Convention Center.

Convention hotel rates for 1985:

Hotel	Double
Clarion	\$67
Hyatt	\$77*
Netherland	\$52
Terrace	\$57
Westin	\$67

*This is an approximate rate.



★ Cincinnati

- | | |
|----------------|--------------------|
| 1. Montreal | 6. Boston |
| 2. Toronto | 7. Washington D.C. |
| 3. Detroit | 8. New York |
| 4. Kansas City | 9. Atlanta |
| 5. St. Louis | 10. Chicago |

Our City

Set upon the northern bank of the Ohio River, Cincinnati's seven hills dominate the Southwest corner of Ohio. The unique mixture of rolling hills and sweeping vistas sets Cincinnati apart as the Midwest's most picturesque city.

Our People

We are planning a responsibly run, financially sound World Con. Our committee is composed of people from all over the Midwest with a broad range of convention experience.

Our Programming

We are planning a diversified multi-track program with your needs in mind. We are interested in your programming ideas and encourage you to write with your suggestions too:

Cincinnati in '88
P.O. Box 118738
Cincinnati, Ohio 45211



ADMINISTRATION



Greetings from the quiet division. You see, the Administrative Division does its best work when you never notice we're here. If you notice us, we've messed up.

We run the mundane side of the convention. (And I thought I was a fanzine fan—SHEESH!) Our jobs are to process your membership, take your money, send you your Progress Reports and other mailings, take your money, help you make hotel and other travel reservations, take your money, get you registered when you arrive at the con, take your money, count your Hugo and site selection ballots, take your money, run the WSFS business meetings, take your money, sell you interesting mementos of ConFederation, take your money, satisfy

various governmental authorities, take your money, keep the con from going in the red, take care of 1,002 boring but important details no one has yet thought of, and once again take your money. Despite what you're thinking, Art Fern is **not** on the staff.

If you have questions about the hotel information elsewhere in this Progress Report, about your membership status, or about any other question or problem concerning ConFederation, drop us a line. We'll either answer it ourselves or steer it to the best person to handle it.

The staff of the Administrative Division hopes to see you in Atlanta, but we also hope that you **don't** see us.

—Mike Rogers

ATTENTION 1990 WORLDCON BIDDERS:

Can you spell i-n-s-a-n-e?? If you answered yes, then you're ready for the colorful, exciting profession of running a Worldcon! Just study the WSFS Constitution to see what you have to file and send your package to Conspiracy '87 in the United Kingdom by the deadline for filing 1990 bids, namely SEPTEMBER 1, 1985. **Do not send your package to us;** Conspiracy '87 will administer your race. Good luck to all and may the nut-....er, best bid win!

TRAVEL TO CONFEDERATION

ConFederation has arranged with Corporate Travel International to book travel arrangements to the convention. It's easy. All you have to do is call the toll-free number (800) 241-2324 and say you are with ConFederation. The Friendly folks at Corporate Travel will offer you the lowest possible fare for the travel dates you request. Eastern Air Lines is the official airline for ConFederation and is giving us a special discount rate, but Corporate Travel will gladly make reservations on other airlines if you prefer. Your tickets will be mailed to you upon receipt of payment (they'll accept your major credit card, of course). This is a free service.

—Suellen Brundige

HOTEL INFO

It's time to get you on a first-name basis with the convention hotels. (For nicknames, you're on your own.) Floor plans and fire exits come a little later—right now we just want to let you know what to expect.

First off is the Marriott Marquis, perhaps the gee-whizziest hotel John Portman (a noted architect based in Atlanta) ever built. Although not (quite) the tallest building in Atlanta, it is the largest hotel in the South. In addition, thanks to its 47 stories and its placement relative to Atlanta's central business district, the view from any of its 1,674 guest rooms is nothing less than spectacular, particularly at night.

The **Art Show** will occupy much of the 39,200 sq. ft. International Hall, on the Marquis' Exhibition Level, the lowest level of the hotel. As it is designed for just such a security problem, artists need feel no anxiety at the prospect of leaving their "children" in this restricted-access closed-circuit monitored area.

The next floor up is the Convention Level, where the Marquis Ballroom (28,884 sq. ft., or 118' by 250' if that helps you grasp the sheer size of this room) will host the **Hugo Awards** and the ConFederation **Masquerade**. (No, you dope, not simultaneously.) We're exploring the possibility of closed-circuit video of these functions piped to the Marriott guest rooms. (This level also contains the smaller—at 16,000 sq. ft—Embassy Ballroom, where other functions or exhibits requiring a larger room will be presented.)

Doubtless many smaller programs and functions, unconfirmed at this time, will spring up to take advantage

of some of the Marriott's remaining 23,000 sq. ft. of meeting space.

To continue this tour, the next level up is the Lobby Level, with the main hotel entrance, hotel registration, the health club (including the pool), and the Lobby Lounge, serving food and drink. (Except for the Lobby Lounge, the word "lounge," is used to mean "bar" in the hotel facilities.) The gee-whiz experience alluded to earlier will hit you here, as you enter the lobby proper and find your eyes drawn, inexorably, up, up, up, to dizzying heights made more so by the convex walls of the hotel—the lobby atrium extends the full forty-seven (Oh My Ghod) floors.

Have I mentioned that there are seventeen elevators?

Ascending to the Garden Level, we find five more restaurants: The Arbor, the largest of the lot; Pompano's, featuring seafood (and the adjoining Oyster Bar lounge); The Atrium Cafe, featuring French and continental cuisine; The Pavilion, "gourmet restaurant and wine room"; and La Fuente, a Mexican restaurant. In addition, there are four more lounges: the above-mentioned Oyster Bar; the Hub Bar; the Promenade Lounge, with live music; and the cantilevered Grandstand Bar. There is also a small cluster of shops where one can, according to the hotel brochure, "find everything from an appropriate souvenir to a designer suit or dress."

An additional interesting feature of the Marquis is the "Hospitality Level," the tenth floor. There are no rooms on this level, only large, comfortable chairs, tables, and windows with an excellent view of Atlanta. An excellent place to get away from it all, or an excellent place for small programs or functions. Watch this space.

Being one of the largest meetings in Atlanta* ConFederation requires two major facilities. Directly across Courtland Street from the Marriott Monolith Marquis is the Atlanta Hilton and Towers, an impressive fortress in itself. The Hilton proclaims itself a world-class hotel, and there is considerable justification for the phrase. On the exhibit level of the Hilton, ConFederation will install the "feelthy hucksters." No, there has not been any room down there for months: the waiting list reached 30 a while back.

The Hilton's lobby shares the high-roofed atmosphere of the Marriott, but the effect is rendered somewhat less transcendent by the cantilevered floors that interrupt the central atrium every six floors or so. The lobby level contains an eclectic assortment of shops, as well as the Casablanca cocktail lounge, Cafe de la Paix, Coffee House, and the Acapulco Lounge.

The second floor contains the Grand Ball room and the Grand Salon, with 18,095 and 15,550 square feet, respectively. Films may well find a place to live in the Grand Ballroom, and larger programs in the Grand Salon. In addition, there are ten meeting rooms on this floor that can accommodate between 80 and 130 people. Programming Division believes this area will be well used. (Panels, anyone?)

The third floor of the Hilton has another 7,700 square feet of function rooms, as well as the hotel's health club, containing two tennis courts and a pool. Some of ConFederation's "behind-the-scenes" working areas may wind up here.

As has become customary with large hotels, atop the intervening floors of normal guest rooms sits the luxury hotel-within-a-hotel, the Towers. It costs lots of real money to stay there, and the service is in line with the

price. Atop **that** sits Atlanta's most exclusive restaurant, and by many accounts Atlanta's best, Nikolai's Roof. This establishment, serving Russian-continental cuisine, is Atlanta's only official four-star restaurant, and is booked months in advance. (It is also one of the few places where we could **not** get a relaxation of the dress code, in line with fannish ideas of costume—you might be able to get away with Edwardian, but not with a wookie suit!) If you take your dining seriously enough to pay the admittedly premium prices, you might want to assure yourself of a unique dining experience and phone in your reservation **now**—if you wait very much longer there may not be any free tables. (You think I'm kidding? Phone 404/659-2000.)

Now we've come to the information you've all been waiting for—the hotel rates. Have We Got a Deal for you!! (And why are you putting your hand on your wallet when we say that?!!)

MARRIOTT

\$76.00 Single
\$76.00 Double
\$76.00 Triple
\$76.00 Quad (Yes, there's a pattern here.)
Rack rates for suites (currently starting at \$275.00)

HILTON

\$ 59.00 Single
\$ 69.00 Double
\$ 79.00 Triple
\$ 89.00 Quad
\$175.00+ Parlor + 1
Rack rates for suites

Included with this Progress Report is the super-duper ConFederation Hotel Reservation Form. The form is self-explanatory. Decide which hotel you want to stay in, fill in the form, and **send it to the address noted on the form** (namely a branch of the Atlanta Convention and Visitors Bureau). They will forward your reservation based on the availability of your first and second preferences and you will receive confirmation directly from the hotel. Please read the hotel confirmation form for any requirements they may have.

Do not send this form directly to the hotels or to us!!! The hotels know not to accept direct reservations. If you send it to us, we'll forward it to the ACVB but there will be a delay. Also, please do not send money to anyone until a hotel has confirmed your reservation.

One entry on the form is for party or quiet. We have arranged with the Marriott and Hilton to reserve certain floors for parties and other floors for those who want to perform such perverted mundane acts as sleeping at night. We want you to let us know in which group of floors you want to stay. We will honor your preferences as much as possible. Also let us know if you are differently abled so that we can take it into account when assigning reservations.

That's it. If you have other or more specific questions, please drop us a note and we'll get you an answer. We'll be looking for you at ConFederation. Y'all come!

*(The biggest? No contest: COMDEX Spring at somewhere in the neighborhood of 40,000 attendees. If Zukowski thought that ConFederation was going to get that large, he would be learning an exotic language and

saving money for plane tickets. Close behind him would be every other member of the executive Committee. McMurdo Sound in '97!)

Daniel Taylor
Captain Z

DEPARTMENT OF LOST SOULS

The following people are officially lost. If you know their whereabouts, please let us know. Our computer is still trying to be logical (silly creature), and bad addresses cause electronic indigestion and excessive downtime. Please help save the computer from itself. Thank you.

LOST FAN

Alvarez, Janet
Brinson, Robert Jr.
Cody, Jayne
Desmarais, Joyce
Doucette, Douglas
Effeys, Michael
Feron, Michael
Gafford, D. Garrett
Garrett, Holly
Goolsby, Robert
Grimes, Jimmy
Harmon, Barbara
Haycroft, Neva
Janceau, Allan
Krause, Monica
Layton, Alexis
Lovier, Maggie
Lowe, Alison
Lowe, Forrest
Mazza, Susan
Newbury, Deborah
Nugent, Avery
Olivera, Mabel
Rhodes, Mark
Rosenthal, Andrew
Sholeen, Dorothy
Shore, Robert
Stubbs, Curt
VanBlarcom, Bryan
Vartanoff, Ellen
Wagner, Jane
Watkins, Julie
White, Steve
Winston, Alan
Young, Martin

LAST SEEN IN

Santa Ana, CA
N. Hollywood, CA
N.R., AR
Stow, MA
San Jose, CA
Greensboro, NC
Belgium
N. Hollywood, CA
Sacramento, CA
Berkeley, CA
Meridian, MS
Nashville, TN
Madison, WI
Hollywood, CA
El Paso, TX
Boston, MA
London, UK
Berkeley, CA
Berkeley, CA
Johnson City, TN
San Francisco, CA
Louisville, KY
Chicago, IL
Richardson, TX
New York, NY
Chicago, IL
Pasadena, CA
Phoenix, AZ
Borden, ON, Canada
NO ADDRESS
Cambridge, MA
Doraville, GA
Chicago, IL
Los Angeles, CA
Long Beach, CA

A WORD OR TWO FROM THE REGISTRAR

There are quite a few lost souls out there...and then there are those of you who moved and didn't let us know your new address. If you are missing Progress Reports 1 and/or 2 for either of the above reasons, we will send them to you at the cost of \$1.00 per PR. We are asking you for money because the Post Awful charges us First

Class postage when they return your zine to us as undeliverable.

We will mail copies of previous Progress Reports to new members as we get enough to send a Bulk Rate mailing. This will continue until we run out. Rest assured we still have lots of PR's taking up space in the office (grumble).

For those of you who have registered children under twelve (12) years old and paid full membership rate for your "Kid in Tow"— you will be entitled to a refund when you register if you bring proof of age for your K.I.T.

—Suellen Brundige

**WORLDCON ATLANTA, INC.
FINANCIAL STATEMENT
(CASH BASIS)
5/1/84 — 11/1/85**

Cash Balance, 5/1/84	\$ 2,350.40
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Income:

Publication Ads	\$ 1,265.00
Bidding Donations	2,513.33
Memberships	93,274.09
Dealers' Tables	19,320.00
Interest	2,443.34

<u>Total Income</u>	\$118,815.76
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Expenses:

Bidding Costs	\$ 19,442.34
Charitable Contributions	500.00
Equipment	4,113.55
Legal	45.00
Software & Supplies	380.00
Office Rent & Furniture	1,674.17
Office Services	2,201.20
Phone	1,249.20
Postage	2,276.72
Publications & Publicity	8,405.91
Supplies	967.70

<u>Total Expenses</u>	<u>41,255.79</u>
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<u>Excess of Revenues Over Expenses</u>	<u>77,559.97</u>
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CASH BALANCE, 11/1/85	\$ 79,910.37
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SUMMARY OF CASH ON HAND

*First Atlanta	\$ 40,450.97
**Trust Company of Cobb County	1,016.06
**Far West Savings	6,618.43
Eastern Savings & Loan CD	31,824.91
TOTAL CASH ON HAND	\$ 79,910.37

*This account is non-interest-bearing but is a free operating account.

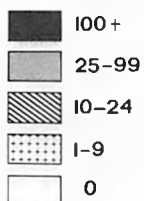
**To be consolidated into other accounts.

44th WORLD
SCIENCE FICTION
CONVENTION

As of 11/15/85

MEMBERSHIP

MEMBERSHIP DISTRIBUTION



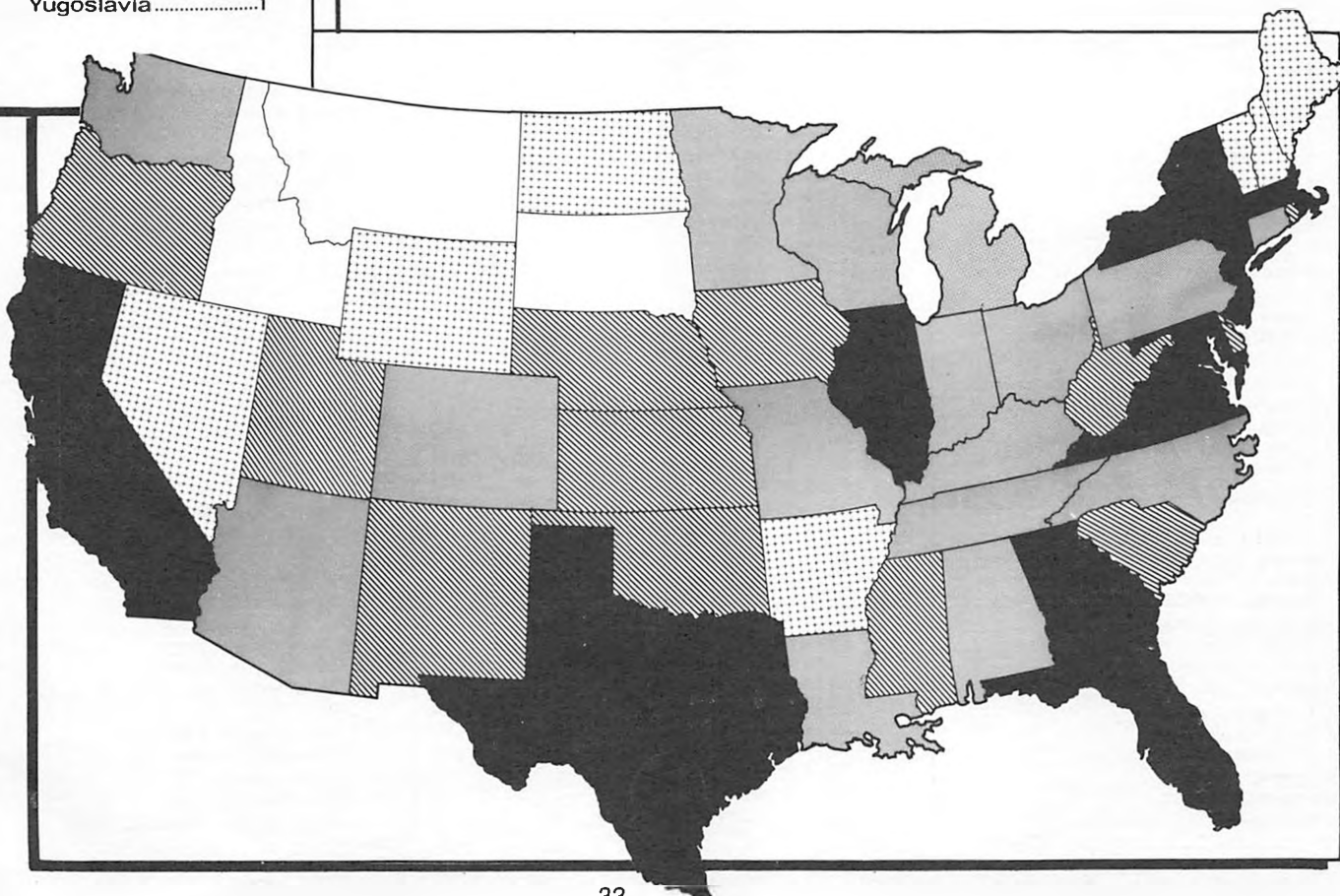
DC.....7
Hawaii.....5

Australia.....24
Bahamas.....1
Belgium.....1
Canada.....84
Denmark.....1
England.....8
Finland.....1
Israel.....2
Japan.....13
Mexico.....1
Norway.....1
Yugoslavia.....1

STATUS CHANGES

1090-A Abbey, Lynn
26-A Abramovitz, Sue Who
35-A Ackerman, Forrest J.
1328-A Bailey, Diana
1329-A Bailey, Robin
1641-A Bender, Jan
806-A Brown, Phylis
22-A Celko, Joe
1365-A Chancellor, Ann
666-A Chauntecleer Michael
394-A Cole, W.R.
771-A Coogler, Carolyn
1946-A Dawe, Russell
1507-A Derkum, Phil
1947-A Dorley-Dawe, Dianne
149-A Duester, Al
549-A Eber, Robert
1104-A Flynt, Clif
707-A Gideon, Anne-Marie
708-A Gideon, Randall
2045-A Hancock, Larry
615-A Harkins, Kellen
1272-A Harris, George
2269-A Hunter, Jol L.
1383-A Jasen, Olivia A.
941-A Johnson, Janis
285-A Kaufman, Gail
2581-A Koch, Irvin

864-A Lindow, Ellen
865-A Lindow, Michael
233-A Lundry, Anita
235-A Lundry, Grace
236-A Lundry, Melanie
662-A Lynch, Dan
938-A Lynch, Dick
939-A Lynch, Nicki
1719-A Lysaught, Joan
747-A Merritt, Barbara
925-A Moore, Kenneth
1899-A Notkin, Debbie
778-A Page, Jerry
1147-A Painter, D.K.
1736-A Pournelle, Jerry
2538-A Preston, Richard K.
1108-A Phrophet, Frederick
-A Reinhardt, Hank
3104-A Riley, Linda L.
44-A Robison, Mary
770-A Rutledge, Charles
754-A Satterfield, Randy
1653-A Segar, Nancy
506-A Sheligo, Beth
995-A Sheppard, Rickey
1148-A Smith, Nevenah
1176-A Stark, Don
1584-A Strother-Vien, Leigh
728-A Wagner, Barbara
2090-S Wallis, Michael



NEW MEMBERS

1588-A Abelkis, Paul K.
 2627-S Abend, Gail S.
 2617-A Abrams, Laurie
 3226-A Adams, Bruce
 2605-A Adams, Denver
 1129-A Adams, Winalee
 3047-A Allen, Guy
 2822-A Alm, Harry L. Jr.
 2823-A Alm, Marilyn L.
 3262-A Almand, Pamela
 2671-A Alschuler, Matthew
 2814-A Amos, Donna M.
 2815-A Amos, Ken
 2943-A Anchors, William "Guest 1"
 2942-A Anchors, William E.
 3268-A Anderson, Barbara
 3044-A Anderson, Elizabeth
 2920-S Andronicos, Anthony
 784-A Ankrom, Mark
 2739-A Anthony, Laura
 2956-A Antoniewicz, J. Michael
 1256-A Arms, Judith
 3083-A Bailey, Kevin
 2640-A Baldwin, Colin A.
 3012-A Banbury, Michael A.
 1096-A Baric, Walt
 575-A Barnhard, Gary
 2839-A Baron, Scott
 2946-A Barrett, Majel
 2988-A Beal, Robin
 2919-A Beamish, Mervyn
 2633-A Beaulieu, Lisa K.
 2634-S Beck, Henry C.
 2635-S Beck, Martha
 2972-A Beirne, Michael G.
 159-A Bell, Lorraine
 3155-A Bence, Catherine
 2918-A Bennett, Greg
 2917-A Bennett, Melva
 2552-A Bercarich, Doris
 3001-A Berg, Beverly
 3185-A Berger, Theresa
 2692-A Bieler, Jack Josef
 2693-A Bieler, Jack Josef (Guest 1)
 3233-A Birkhead, Sheryl L.
 3016-A Bitner, Carroll
 2696-A Black, Tina
 2628-A Blaes, Tim
 3071-A Blanchard, Kathleen
 3031-A Blom, Sue A.
 1175-A Blood, Simba
 2907-S Boen, Lorrie
 2685-A Bomar, Fred
 2830-A Bonder, Seth
 3216-A Boulter, Betty
 3217-A Boulter, John
 2610-A Bowen, Robert R.
 2883-A Brandstetter, Danusia W.
 3179-A Brickner, George S.
 2789-A Brown, David J.
 2868-A Brown, Denise M.
 2828-A Brown, Nancy
 3022-A Brown, Steve Wesley
 3250-A Brown, William
 2827-A Brown, William T.
 2904-A Buck, Christopher
 2903-A Buck, Misty
 2442-A Buckett, James D.
 3174-A Buffington, Rebekah
 2860-A Bulman, J.
 3234-A Bunn, Robert
 2958-S Burger, Joanne
 2948-A Burton, Michael C.
 3196-A Bushman, Patty
 3060-A Buss, Jeanne
 2795-A Butler, Bruce
 3110-A Butler, Jencina May
 3177-A Butler, Laura L.
 3209-A Butterworth, Jeff
 3210-A Butterworth, Patricia
 15-A Byers, Vivian D.
 3070-A Cagwin, Thomas
 2807-A Caldwell, Charlotte E.

2769-A Campbell, Gerald
 2705-A Campbell, Jane
 2770-A Campbell, Robin
 2767-A Carey, Rebecca
 2963-A Carlson, Cathy
 2862-A Carron, Ben J.
 2864-A Carron, Ben J. guest of 2
 2863-A Carron, Ben J. guest of 1
 2833-A Carson, Dana
 2721-A Carter, Tonya
 3027-A Cartwright, Rebecca L.
 2888-A Cassese, Michelle
 3136-A Cassidy, Brigid
 2746-A Caswell, Rob
 2887-A Cavedon-Pinault, Susan
 3197-A Cavitt, Roy C.
 2636-S Center, William T.
 3073-A Chabot, Michael
 3249-A Cherryh, C. J.
 3079-A Chevalier, Pamela
 2647-A Chick, Dana
 2752-A Choras, Jane
 2753-A Choras, Leslie
 2754-A Choras P.
 3036-A Claremont, C. S.
 2007-A Clark, Beverly
 2792-A Clark, Courtney
 2829-A Clarke, Jeffrey S.
 3221-A Clink, Carolyn
 3109-A Cochrane, John Arthur Jr.
 3120-A Cohen, Jeremy
 2902-A Cole, Larry
 2689-A Coleman, Art "Boots"
 2608-A Coletti, Mark
 2669-A Colwell, Carol
 2668-A Colwell, Ellen
 2622-A Companik, Chris
 2028-A Conder, Cary Anne
 324-S Congdon, Nell A.
 3184-A Connery Ed
 2758-A Coogler, A. Brock
 2757-A Coogler, J. B.
 3223-A Coogler, Neal
 3112-A Cook, Glen
 3113-A Cook, Glen "Guest 1"
 3114-A Cook, Glen "Guest 2"
 3171-A Cook, Robert T.
 3069-A Cooke, Elaine
 2838-A Cookson, Robin E.
 2607-A Cooper, Amy
 3010-A Cooper, Gail L.
 2755-A Cooper, Michael
 2429-A Cottrell, Terry
 3122-A Coulson, Bruce
 2680-A Coulson, Juanita
 3125-A Coulson, Lori
 2679-A Coulson, Robert
 3175-A Crawford, Mary A.
 2424-A Crofts, Linda
 2595-A Cronin, Elizabeth J.
 2706-A Cross, Debbie
 3219-A Cunningham, Juanita Lorraine
 3272-A Curley, Helene
 2959-A Daily, Ben
 3182-A Dalton, David
 3242-S Dancik, Ronald
 3102-A Dangelas, Andrew
 2929-A Davis, Avery "Guest 1"
 3014-A Davis, Bonnie D.
 3107-A Day, Susan Carolyn
 2993-A De Bettencourt, A. D. Jr.
 3135-A de Guardiola, Susan
 1132-A De Longpre, John
 3133-A DeMaio, Anne
 2214-A DeMarco, Thomas J.
 2760-A Deans, Lillian
 2473-A Deer, Sarah Beth
 293-A Derrick, Maria
 3170-A Dickson, Gordon R.
 2939-A Diedrich, Gary
 2674-A Diggs, Mike
 2649-A Doherty, Barbara
 2648-A Doherty, Tom
 2698-A Donewitz, Ira
 2976-A Donovan, Richard

2975-A Donovan, Rose-Marie
 758-A Dooley, Chris
 2947-A Double Phoenix Publications
 3232-A Dougherty, Robert
 2855-A Drexler, Marc A.
 3265-A Duncan, Brenda
 3264-A Duncan, Larry
 2742-A Dutcher, Roger
 2639-A Eber, Patricia B.
 498-A Edwards, Chris Logan
 3164-A Edwards, June M.
 2912-S Edwards, Richard "Animal"
 1369-A Effinger, George Alec
 3238-A Eidelberg, Carol
 3052-A Eisenman, Rich
 3053-A Eisenman, Wanda
 3015-A Ellis, Stephen E.
 2997-A Erichsen, Kurt A.
 2602-A Farmer, James N.
 2981-A Farmer, Marjorie F.
 2984-A Farmer, Randall A.
 3211-A Farnham, Lynn
 3026-A Farran, Randy
 2618-A Fennick, Janine V.
 3032-A Ferer, Susan
 2915-S Ferguson, Roy
 3061-A Fernandez, Ken
 3051-A Fields, Lauren
 2840-A Fisher, Karen
 2870-A Floyd, Gregg
 2417-A Foster, Neil A.
 2930-A Fourrier, Clay
 2931-A Fourrier, Marine
 2876-A Fowler, Lisa E.
 2600-A Fowler, Nancy
 2891-A Frame, Nola J.
 3148-A Frazier, Anthony
 2811-A Fuerstenberg, Jim
 2899-A Funakubo, Terumi
 3011-A Gagnon, Robert R.
 2631-A Ganley, W. Paul
 3202-A Gann, Bob
 2951-A Garrett Holly
 3267-A Genovese, Mike
 3116-A Geppi, Stephen
 3097-A Gheen, Rhonda
 2866-A Gilbert, Sheila
 2768-A Gilliam, Phil
 3021-A Gimblet, J. R.
 3038-A Gittins, Robert S.
 3034-A Glass, Diana M.
 2964-A Glasser, Dennis Lee
 2965-A Glasser, Linda Sue
 3147-A Gnewikow, Kevin D.
 2843-A Goldenberg, Simon S.
 2844-A Goldenberg, Simon S. guest of
 2699-A Gomoll, Jeanne
 2686-A Gonzalez, James
 2687-A Gonzalez, Margaret
 499-A Goode, Monte
 3181-A Goodwin, Michael C.
 3085-A Gorski, Arthur
 2960-A Gough, Greg
 2962-A Gough, Greg "Guest 1"
 2961-A Gough, Marsha
 2724-A Grant, Bill
 3243-A Grant, Patricia L.
 2892-A Gray, Louis Elver W.
 3266-A Gray, Wayne
 3018-A Green Ralph Jr.
 2973-A Green-Rothbard, Nita
 2711-A Greene, Robin
 3244-A Grenzke, Norman F. Jr.
 3255-A Griffith, L. Brooks III
 2232-A Griffith, Malcolm
 962-A Grimes, Jimmy
 2780-A Groce, Renee
 3214-A Gryder, Robin
 3028-A Guthrie, Julie J.
 2992-A Guy, Eric
 160-A Hagen, Jim
 3254-A Hall, Anna Mary
 609-A Hammer, Pat
 610-A Hammer, Ted
 3237-A Hanson-Roberts, Mary

2657-A Harbaugh, C. B.
 2632-A Hardebeck, John P.
 2969-A Harper, Rory
 3090-A Harris, Matthew
 2653-A Hartwell, David
 2722-A Harvey, David T. Jr.
 2778-A Harvey, Ken
 2723-A Harvey, Nancy
 2761-A Hasbrouck, Paul
 2599-A Hawk, Victor
 2658-A Hayes, Nancy
 3207-A Hayter, James A.
 2871-A Heissinger, Ralph
 2982-A Hennessey, John A.
 2981-A Hennessey, Julia M.
 2954-A Renson, H. Keith
 971-A Herron, Shawn
 2625-A Hill, Wesley
 3213-A Hilliard, Kelly
 2916-S Hirshman, Bret A.
 3158-A Hoffman, James
 876-A Hoffman, Lee
 158-A Hogen, Richard
 1404-A Holtz, Thomas R. Jr.
 2937-A Honeck, Susan
 3050-A Hosto, Douglas
 2944-A Howell, Jacque
 3068-A Huber, Gordon W.
 3215-A Hulsey, Paul
 3235-A Ide, Eleanor R.
 2588-A Ide, Robert E.
 2990-A Ihnat, Dave
 2655-A Insley, Pete
 2656-A Insley, Sheila
 2690-A Iversen, Larry
 2444-A Ives, Wesley D.
 3009-A Ivey, William H.
 2672-A Iwatake, Roy S.
 2908-S Jacobson, Jean A.58
 2781-A Jaekel, Dawn
 2695-A Jamison, John
 3167-A Jeanes, David
 2568-A Jewett, Amy
 2450-A Jewett, Rob
 3227-A Johns, James H.
 2927-A Johns, Robin
 3111-A Johnson, Frank C.
 2910-A Jones, Cathy
 2820-A Jones, J. Wallace
 2911-A Jones, Patricia
 2821-A Jones, Rebecca Sue
 2914-A Judge, Patrick
 1549-A Kahn, Sandy
 3187-A Katcoff, Chip
 2718-A Kaufmann, Barbara
 2748-A Kaulenas, Dainis
 3191-A Kelly, Miriam W.
 3192-A Kelly, Patrick J. Jr.
 3270-A Kennedy, Eileen
 3103-A Kenworthy, Deborah
 2926-A Kerich, John T.
 3039-A Kibbee, Thaya
 3066-A Kimbell, Peggy "Guest 1"
 3065-A Kimbell, Peggy Jean
 3093-A Klapwald, Alexander
 2559-A Knaus, Barb
 3129-A Knight, Margo
 3130-A Knight, Steven
 2712-A Kobayashi, Mika
 2710-A Kobayashi, Yoshio
 2751-A Koch, Colin
 1389-A Koelsch, George
 1289-P Kokinis, Barbara
 2836-A Kollenberg, Eric
 2583-A Kondratiev, Alexei
 3019-A Koon, Steven G.
 3193-A Kovalcin, Diane S.
 3194-A Kovalcin, James J.
 2665-A Kube-McDowell, Michael P.
 3208-A Kurtz, Gay
 2831-A Lagana, Randy
 3040-A Langer, Lynn R.
 2711-A Langston, Deborah A.
 2788-A Lashway, Colleen
 2816-A Lay, Toni

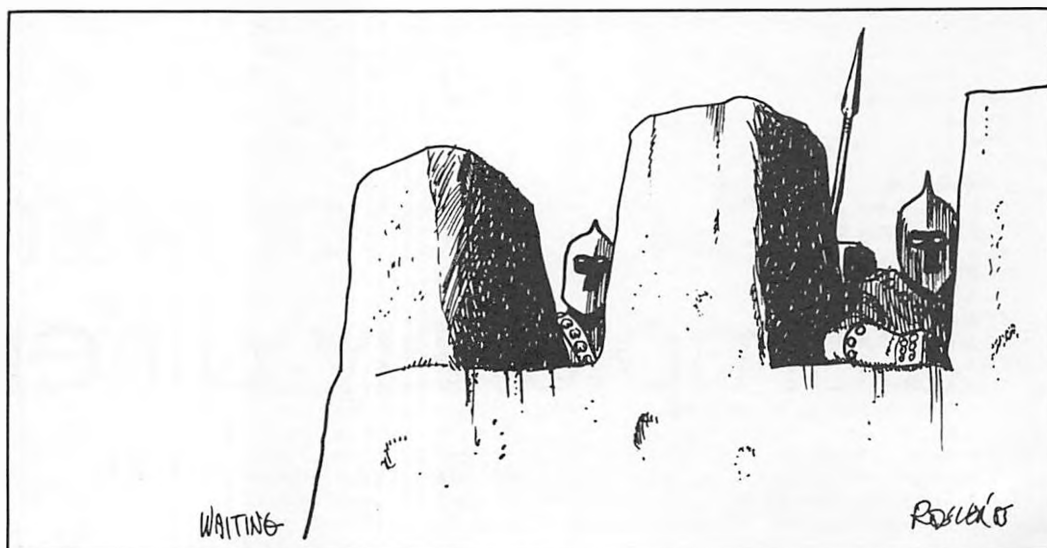
2925-A LeClair, David Brown
 3087-A Leathers, Graham
 2849-A Lee, Peter E.
 2799-A Leeper, Evelyn C.
 2800-A Leeper, Mark R.
 2587-A Leghorn, Barak Stanley
 2708-A Leheuw, Laura J.
 2771-A Leppik, Mary
 2766-A Levin, Phoebe
 2802-A Levy, Steve
 3056-A Lewin, Gary
 3058-A Lewin, Gary "Guest 1"
 3057-A Lewin, Janet
 3059-A Lewin, Janet "Guest 1"
 2803-A Lewis, Sara
 3160-A Lewis, Suford
 3049-A Lobdell, Jared
 2968-A Lockwood, Cynthia
 2985-A Logue, Kathi
 3256-A Longyear, Barry B.
 3257-A Longyear, Regina B.
 2967-A Lowe, Mary
 2543-A Lucas, Dawn
 2642-A Lucas, Jeffrey
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 2737-A Lundy, Janine
 2736-A Lundy, Jon
 2735-A Lundy, Judy
 2646-A Lybarger, Wanda
 2786-A Lyons, Thomas F. Jr.
 599-A Madle, Robert
 2702-A Mahoney, Joyce
 2773-A Malone, Patricia
 2932-A Mankin, David
 3259-A Manzo, John
 3029-A Marquard, Paul
 3077-A Marquez, Stephen A.
 3183-A Marshall, Judy L.
 2709-A Martin, Sue
 2697-A Mastine, Paula
 3072-A Mauffray, Jay
 3224-A Maxwell, Neil
 2593-A Mazza, Susan P.
 2638-A McClelland, James
 2681-A McAdams, Jenny
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 3169-A McFadden, Malinda
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 88-A McGeehan, Bernie
 2879-A McGuinness, Ginger
 2749-A McMahan, John
 2750-A McMahan, Yvonne
 3089-A McMahan, Doug
 2464-A McNeil, Richard
 2650-A Meacham, Beth
 3033-A Mealy, Jeanne
 2808-A Meffe, Tyndara
 2804-A Mercyenhagen, Janice
 2745-A Meredith, Carolyn
 3045-A Mertens, Mary
 3168-A Meyer, Linda J.
 3269-A Middleton, Margaret
 3000-A Mikol, Paul
 2589-A Miles, Margaret
 2847-A Miller, Butch
 2970-A Miller, Judy
 2856-A Miller, Martin
 2852-A Miller, Michael A.
 2853-A Miller, Michael A. guest of
 2848-A Miller, Susan
 3126-A Mitchell, Karen
 2713-A Mizutani, Manami
 3108-A Modine, Laura
 3145-A Mominie, Donna
 3105-A Montalvo, Stephen
 3212-A Mooney, Cindy
 2613-A Moore, Don
 2783-A Moore, Janet C.
 3030-A Moore, John F.
 2884-A Moore, Lynne C.
 2885-A Moore, Martin J.
 2728-A Moorman, D.
 2727-A Moorman, Steve

776-A Morell, Pat
 3263-A Morgan, Linda
 3025-A Morgan, Lyn
 3024-A Morgan, Richard L.
 2813-A Morgan, Thomas L.
 2660-A Morris, Hilarie
 2659-A Morris, Phillip
 2782-A Morrow, Rodney F.
 3062-A Moss, Cheryl
 3258-A Moyer, Lee
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 2714-A Murray, Lynne
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 3251-A Neeld, Ronald L.
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 3218-A Newsom, Alice
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 2897-A Nishikori, Masayoshi
 827-A Norton, Andre Alice
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 2846-A Norwood, Mary
 2845-A Norwood, Rick
 2765-A Novak, Kristen
 2764-A Novak, Michael
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 979-A Offutt, Andrew
 3017-A Olijnyk, Martha S.
 2673-A Olivera, Mabel
 3132-S Ong, Marisa
 3159-A Orlandella, Antony
 2955-A Ortega, Pat
 903-A Osburn, Diane
 3236-A Osburn, Thomas
 2738-A Owen, Joe Parker
 2756-A Owen, John
 2874-A Packer, Roseann
 2586-A Painter, Rillan Suzy
 3260-A Palmer, David
 3162-A Palmer, Sharon M.
 3261-A Palmer, Sherry
 3190-A Pantaleo, Peter
 3095-A Pantazis, Nina
 2817-A Parker, Helen M.
 3117-A Pearce, Don
 2597-A Pegueros, Daniela
 2801-A Perry, Toni Leigh
 3188-A Peyton, Adrian A.
 3200-A Pieve, Ernest
 2950-A Pizzini, Ken
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 2889-A Pollack, Joel D.
 2922-A Pomeranz, John
 3156-A Prather, Rebecca
 2585-A Price, Karlene R.
 2584-A Price, Lester K.
 767-A Price, M. Marsha
 152-A Price, Mary A.
 1138-S Propstein, Gary
 2314-A Pruszenski, Anthony S.
 2797-A Railing, John W.
 3008-A Ratti, Dave
 2905-A Ream, David K.
 3201-A Reaser, Michael H.
 3096-A Redman, Ken
 3152-A Reed, Dennis
 3153-A Reed, Wanda
 3092-A Reeves-Shull, Christina
 2877-A Reinhardt, Hank

3150-A Renihan, Lynne
 2781-A Reynolds, Christy
 3128-A Rhodes, Mark D.
 2731-A Richards, Pat
 2730-A Richards, Ramona
 151-A Rico, Joe
 2790-A Robbins, J. A.
 2989-A Roberts, Paul
 2991-A Roberts, Sheryl Zedler
 2596-A Roberts, T. L.
 2663-A Robinson, Mark Dee
 2125-S Robinson, Roger
 3081-A Roche, Kevin P.
 3127-A Rocketships and Accessories
 3005-A Roelker, Stephanie J.
 2621-A Rogers, John G.
 3067-A Rogers, Katherine A.
 2112-A Rogers, Val
 2740-A Rosenburg, Hannah
 2974-A Rothbard, Harold
 748-A Ruberl, Nancy
 3240-A Ruberl, Nancy guest of
 3225-A Rudy, Elizabeth
 2700-A Rupen, Michael
 2244-A Rushton, Meredith C.
 2644-A Rutkowski, Marguerite
 2645-A Rutkowski, Edward
 3253-A Rutledge, W. J. Bennett
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 2302-A STARLOG "Guest of"
 3134-A Saddler, William
 2603-A Samuels, Robert
 2160-A SanTara, Sandra
 2601-A Sanders, Terry
 2835-A Sandstrom, Kathe D.
 2733-A Sandusky, Martha
 3078-A Santana, Sonia
 3046-A Satterfield, Jim
 2611-A Saul, Bruce W.
 3220-A Sawyer, Robert J.
 2732-A Sayer, Mary
 2966-A Scarritt, Katharine
 3119-A Schanes, Bill
 2557-A Schanes, Bill D.
 2612-A Scheinkman, Tracy
 2791-A Schlueter, Jessica
 2857-A Schofield, Reg
 2858-A Schofield, Winnie
 3239-A Schorn, Peter
 3106-A Schulze, Kenneth
 2906-A Score, David
 2620-A Secrest, Rose
 2986-A Seim, Dale R.
 2987-A Seim, Dale R. "Guest 1"
 2762-A Sekula, Lee
 2763-A Sekula, Paula
 2606-A Sessoms, Lee S.
 3054-A Shaine, "Orphan"
 110-A Shaine, Joseph
 2563-A Shambaugh, Claire S.
 3023-A Shelton, Gregory Mark
 2670-A Sherman, Josepha
 2616-A Sherred, M.
 3055-A Short, Michiko
 3124-A Siegling, Carol
 3121-A Siegling, Evan (Van) Mills
 2652-A Singer, Melissa
 2759-A Skidmore, James H.
 3271-A Skovran, Pat
 2798-A Skran, Dale L.
 2259-A Slade, Martin A.
 2928-A Smithurst, R.
 2743-A Sneed, T. Linda
 3042-A Snodgrass, Melinda M.
 3246-A Snyder, Raymond E. Jr.
 2637-S Sokola, Joseph
 2872-A Sommerer, John C.
 2873-A Sommerer, Suzette
 337-S Spacher, Sean
 2624-A Spearman, Stephanie L.
 3086-A Speelman, John
 1180-A Sperhawk, Marc
 2793-A Spurlock, Pat
 2794-A Spurlock, Teri

958-A Staley, Dale
 959-A Staley, Sheryl
 3173-A Staszak, Stephanie M.
 2701-A Stayton-Wong, JoAnne
 3007-A Stefl, Suzi
 2882-A Stelnicki, J. A.
 3043-A Stembol, Leif
 3204-A Stewart, Terri
 3205-A Stewart, Terri Guest of
 3139-A Stewart, Valerie
 3161-A Stiegler, Marc
 3098-A Stith, John E.
 2719-A Stolz, Constance
 2720-A Stolz, George
 2896-S Stone, Grant L.
 3101-A Stone, Michael
 2604-A Stone, Pat
 760-A Stubblefield, Richard
 2901-A Stuckey, Lindalee
 3006-A Sykes, Michelle M.
 2890-S Takahashi
 2688-A Tawzer, Irene
 2869-A Taylor, Matthew S.
 2245-A Taylor, Michael J.
 3131-A Teems, James
 3172-A Terhorst, John
 2579-A Terry, Charlie
 2805-A Tetewsky, Lawrence
 2580-A Textory, Phil
 3140-A Thiel, Vanda
 3141-A Thiel, Vanda "Guest 1"
 3118-A Tillman, Jim
 779-A Tipples, Mike
 3064-A Tollett, James
 3099-A Tompkins, Dorothy
 2881-A Tompkins, Kristen
 3020-A Tons, Alex
 3195-A Torricco, John W.
 2716-A Traub, Beverly
 3003-A Trebing, Mark
 3163-A Treichel, Todd T.
 3076-A Trembley, Anne E.
 2809-A Trieber, John
 3149-A Tripp, Galen
 2861-A Troup, H.
 2850-A Trowbridge, Denise
 2682-A Truelove, Paula
 3041-A Truxell, Galyn J.
 2924-S Turkich, Greg
 2725-A Uba, Gerry
 2726-A Uba, Lee
 2623-A Ulicny, Donald R.
 2994-A Valrand, Carlos B.
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 3115-A Wang, Walter
 3231-A Ward, James R.
 3004-A Ward, Laura Webb
 3180-A Ward, Marsha Lee
 2865-A Warden, Douglas R.
 2684-A Warren, Alan
 2694-A Watkins, Jackie
 3048-A Watkins, Noel
 3198-A Watson, Michelle
 3199-A Watson, Paul W.
 2957-A Watson, William J.
 2832-A Webb, Carleton Flint
 1360-A Webb, Eric
 3189-A Webb, Eric Guest of
 3063-A Webster, Donald A.
 3252-A Weiner, Cherry
 2703-A Wells, George H.
 2704-A Wells, Jill S.
 2810-A White, Janice Lynn
 2825-A White, Lisa P.
 2826-A White, Royal J. Jr.
 3037-A Whitworth, Kathryn D.
 2806-A Wiley, Lucy
 2998-A Williams, Gary D.
 2980-A Williams, Judy L.
 3248-A Williams, Patricia M.
 2582-A Wilson, Kate
 2940-A Wilson, Mary Alice
 2772-A Wilson, Robert C.
 2796-A Winberry, Ruth Ann
 1187-A Wixon, Dave
 2776-A Wornom, Howard
 2777-A Wornom, Maria
 2691-A Worth, Anne
 2878-A Wright, Lynn
 2952-A Wright, Richard
 2707-A Wrigley, Paul
 2875-A Wyatt, Linda G.
 2667-A Wykle, Debora
 2923-A Yamaoka, Ken
 2996-A Yancey, C. James
 2898-A Yasukouchi, Mari
 2837-A Yeager, Kathryn A.
 2678-A Yearout, Cliphane
 2677-A Yearout, Paul
 2598-A Youmans, Brian T.
 2472-A Young, Richard G.
 2729-A Zaring, S.
 2945-A Zarlow, Willow Jirik
 3230-A Zavaglia, James
 2747-A Zeigler, Debbie
 2676-A Zepka, Bonnie
 2675-A Zepka, David
 2979-A Zrimsek, Paul
 2744-A Zwanzig, Carl
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