

CONFEDERATION

44th WORLD
SCIENCE FICTION
CONVENTION



PR4
JULY 1986

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EVENTS

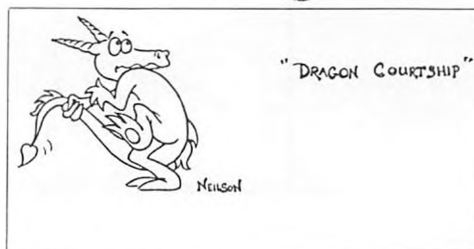
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Lucy Huntzinger, Victor Gonzales, Barbara
Clifford, Linda McAllister, Patrick and Teresa
Nielsen Hayden, Melanie Desmond, Dalroy Ward
and John Sapienza



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 # 4 • JULY 1986

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MEMBERSHIP RATES

\$65.00 — Attending, until July 15, 1986

\$25.00 — Supporting, until July 15, 1986

\$15.00 — Kids-in-Tow (3-12)

\$00.00 — Babes in arms (2 and under)

Cut-off date for Pre-registration, and for corrections to mailing list, is July 15, 1986.

\$75.00 — AT THE DOOR

Your \$25.00 Supporting Membership can be converted to Attending at the door by paying the difference between \$25.00 and the then at-the-door rate.

Pro-rated membership rates for late-comers: (yes, a supporting member can show up on Monday and convert for free!)

\$65.00 — Saturday

\$45.00 — Sunday

\$25.00 — Monday

SITE SELECTION BALLOTING

You will have received your Site Selection ballot, along with your Hugo Ballot. While the Hugo Balloting ends July 15, 1986, Site Selection goes ever on . . . for a while. You may send in your site selection ballot, with the appropriate voting fee (see ballot for particulars), or you may vote at the convention. Site Selection Balloting will be located near the convention registration in the Marriott Hotel. Balloting closes Saturday at 6 p.m.

KELVIN THROOP AT THE WONDERFUL WORLDCON WURLITZER PC

Even with the most advanced state-of-the-art equipment, we sometimes fall behind in our correspondence. In an effort to catch up, we are printing some of the most often asked questions, and the answers we would most often like to give. The names have been changed to protect Kelvin Throop.

Joe Phan: Why haven't I gotten my latest PR?

ConFeddle: Because you moved 6 times in the past four months without ever sending us a change of address. Did you know it costs us 88 cents to get a PR back? Did you know you owe us \$14.96 . . . ?

Joe Phan: I sent you \$180 for 4 memberships and haven't gotten a PR yet.

ConFeddle: Yes, you sent us \$180 and 4 names. No addressess, no state, no zip code, but 4 very nice names. . .

Josie Phan: My name is misspelled!

ConFeddle: We haven't seen your name except for the scrawl at the bottom of your letters — including this one. Is 'Grwczynh' your maiden name?

Joe Phan: This mailing label says 'Rod P. Sprocket, I specifically asked my membership be in the name of 'Thundarr Blood-drinker, Ravisher of Maidens.'

ConFeddle: We sent you a PR under the requested name and received a phone call from the post office.

Joe Phan: As of 1 October, my new address will be . . . , until 12 November, when it changes to . . . , until 28 November when it changes to . . . and my name changes to Garabarcowicz.

ConFeddle: Thank you for your letter, which we intend to lose until 29 November.

Joe Phan: I would like to display in your art show, but am unsure as to appropriate subject matter . . .

ConFeddle: Judging by past art shows, your best bet would probably be a nude Mr. Spock on a unicorn, sword-fighting with Dracula. Maybe with a manor house with one lighted garret window in the background.

Joe Phan: It's Silver **Spring**, MD! **Spring!** Not **Spring!!** Change this immediately.

ConFeddle: Dear Sir: Sorry, sore point . . .

Jo(s)ie Phan: Sir! Sir? I'm a **lady**, you Frith-cursed, doublejointed, etaoin shrdlu! Are you blind? **This** for your "Spring"! *CRUMPLE*

Joe Phan: Sure, we're convinced! We can't live another minute without our membership badges and secret decoder rings. Sign us up for that great gathering in the South. We enclose two boxtops and a check . . .

ConFeddle: Shredded Wheat and Apple Raisin Crisp, huh? I rather lean toward Rice Krispies and Raisin Bran myself.

Joe Phan: What I **really** want to know before coming to Atlanta for your convention is: First, do you have nice, clean taxis? Second, is there a good bunch of bars and restaurants downtown (preferably below ground level)?

ConFeddle: Come on, Mayor Young, we know it's you!

LETTER FROM THE EDITOR

When I accepted the position of editing and publishing ConFederation's major publications, I knew the job was dangerous — "fraught with peril" would be a better way to describe it, as I found out later. However, PR #4 is finished, and the Program Book is in production — the job is nearly over and it looks as if I shall survive.

The credit for my survival and for the content and appearance of the publications goes to those who so unselfishly gave of their time, energies and talents. Bill Brown is almost entirely responsible for the layout, graphics and running around associated with production. The rest of the Birmingham crew cheerfully pitched in whenever called upon. I would not have accepted, and could not have done, this job without their dedicated commitment.

But there were others who helped, too — fans who came through when I asked, just because they are good people. Some of these sterling fans are: Patrick Nielsen Hayden, Harry Warner, Jr., Marc Ortlieb, rich brown, Mike Glyer, Marty Cantor, Dick Spelman, Bob Bloch, Mike Glicksohn, Ted White, Walt Willis, Gary Farber, Brad Linaweaver and J. K. Klein.

Their support bolstered me through dark, lonely hours, and I want to say a special "Thank You" to them, and to members of the Committee who supplied me with lists, articles and information whenever asked. Without your advice, support and **work**, these publications could never have been.

Charlotte Proctor

HOW TO CONTACT US

Address all correspondence:

CONFEDERATION

Attention:
Suite 1986, 3277 Roswell Road
Atlanta, GA 30305

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Credits

Graphics & Production	Bill Brown, Bread & Butter Graphics, Birmingham, Alabama
Typesetting	Litho Plate & Negative, Inc., Birmingham, Alabama
Printing	Interface Printing, Birmingham, Alabama

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**IF WORLDCON
HAS A NAME**



**IT MUST BE
ST. LOUIS
IN 88**

ST. LOUIS IN '88 WORLDCON BID COMMITTEE
P.O. BOX 1058
ST. LOUIS, MO 63188

PROGRAMMING



IT'S FOR YOU

"Once upon a time in the village of Prosaic in the country of Mundane there lived a youth called Jophan. Now this youth was unhappy, because in the length and breadth of Mundane there was no other person with whom he could talk as he would like, or who shared the strange longings that from time to time perplexed his mind and which none of the pleasures offered by Mundane could wholly satisfy. Each day as Jophan grew nearer to manhood he felt more strongly that life should have more to offer than had been dreamed of in Mundane, and he took to reading strange books that told of faraway places and other times. But the people of Prosaic mocked him, saying that the things described in his books could never come to pass, and that it was as foolish to think of them as to aspire to climb the great mountains that surrounded the country of Mundane."

— From THE ENCHANTED DUPLICATOR
by Bob Shaw and Walt Willis

When Shaw and Willis wrote *The Enchanted Duplicator* in 1952, fandom was a much smaller community than it is today. But then, as now, fandom represented a refuge from the world of Mundane where we could find others like ourselves. Our common interest in SF, our "sense of wonder" and curiosity about the possibilities of human endeavor seemed to set us apart from most of our contemporaries — and bring us a special kinship with each other.

Today there are more fans and more roads to fandom than there were back in 1952, when Jophan had to fight his way through typos and over-inking to find the Magic Mimeo. Many of the kids who were trying to "produce the perfect fanzine" back then have raised kids of their own in fandom. Some are professional writers or artists today, and most of them have managed to maintain their roots in fandom as "Profan" did.

Central to fandom, of course, there has always been Science Fiction — the continuing

speculation about human potentials. Historically, we dreamed of creating the technology to walk on the moon, look at the stars close-up, perhaps even meet other sentient races. Today, perhaps the human factors are more crucial — will we use the technology to build worlds, or will we use it to destroy ourselves? How much can science help us to solve our problems and how often will it be used instead as a means to avoid confronting those problems?

Fandom itself has always been what sociologists and community planners like to call a "community of interest" — in this case, people who all tend to want to build their own little worlds.

So we're going to look not just at world-building (or world-destroying) technology, but also at the human who will be using that technology — and that means, yes, us: Fans

— Peggy Rae Pavlat
and Avedon Carol

Adapted for ConFederation, reprinted by permission.

PROGRAM DEVELOPMENT

If this is your introduction to World Science Fiction Conventions, you're in for a treat! First, we recommend you attend the panel on How to Enjoy your First Convention. Look in the Pocket Program for the time and location. BNFs (Big Name Fans), editors, writers, artists and scientists will expound, confound, enlighten and even amuse or astonish you during ConFederation's program. We'll have agents and publishers who will share their view of the science fiction universe and we hope your vision and sense of wonder will expand as you participate in the convention activities.

If this is your second, third or tenth Worldcon, it may be time to explore what happens Behind the Scenes. These program items will explore "how to" sell a story, run an art show, turn your book into a best selling game, select an agent and lots of other things many of us have wanted to know for a long time.

Whether you are a night owl looking for interesting activities or wake up bright and (reasonably) early even on weekends, there will be some programming scheduled for you. (If you wake up **really** early, you'll need to eat breakfast before finding the programming area.)

Whether you're a veteran congoer or a novice (neofan), we hope you'll sample the mini-track organized around Ray Bradbury's work. Marvin Kaye's and Jay Kay Klein's presentations on magic and fans are other highlights which shouldn't be missed. Both of these items will be presented twice to allow lots of attendees to participate.

The program, which was designed to entertain and enlighten many different attendees was designed by ten program department heads and embroidered upon by the individuals who were invited to be on the program as well as everyone else that programming folks talked to for months and months.

THE SCIENCE FICTION/FANTASY PROGRAM

The Science Fiction/Fantasy Program will organize its many (50 + ?) fascinating items around a series of mini-themes. The program will run Thursday through Monday, with double-track items on Friday through Sunday and single-track items on Thursday and Monday. The mini-themes include: Horror, Social Issues, The Forms of SF & Fantasy, The Meat of the Story, Bradbury's Influence and Trends.

Numerous professional authors, editors, artists, agents and more have already offered to speak on panels ranging from "SF Horror & Fantasy — Why Are They Considered One Genre?" to "Male Power/Female Revenge Fantasies — Does Fiction Reflect Life?"

Extremely popular panels (with the pros) include: "The Sequel To My Prequel — Series Writing," "The 1990's — A Decade of Wackos?", and a series of World Building panels — "World Building 101-A — Creating A Plausible, Consistent Physical World," "WB101-B — Plausible Society," "WB101-C — Plausible Mythos . . .," and so on.

In honor of the guest of honor — Ray Bradbury — a mini-track will address some of Bradbury's influence: "The Short Story As The Form of Choice," "Small Town America In SF" etc.

Virtually every panel slot has been filled but if any pro still would like to inquire, please feel free to contact either of us.

For the rest of the program items . . . you'll just have to attend!!! See you in Atlanta.

Terry Steiner Sisk, Chair
Richard Dutcher, Clone

ART PROGRAMMING

Art Programming is designed for non-artists as well as artists and should captivate both the long time attendee and the newest of fans.

The proposed program includes: Contemporary Fantastic Painters & Sculptors — a slide show by Hap Henderiksen of submissions for the National Museum of Science Fiction and Fantasy. From Writer to Reader — the role of the artist and an explanation of the process of packaging SF books and magazines.

Holography — the next dimension in SF art; Mark Keams' continuous display and slide shows/demonstrations of the holographic media will be presented throughout the day;

The Mark Rogers (Samurai Cat) Slide Show; The Moebius Slide Show; A Cartoonist Jam Session

Hardware! — artists discuss the difficulties of depicting spacecraft that haven't been invented yet; SF Art in the Movies — what's it like when SF illustrators hit Hollywood? Aliens — we haven't even seen them either yet we often get to draw them.

The Gallery Route to Fame and Fortune — gallery owners and exhibitors speak about SF art as a fine art business; Art Buyers Speak Out — noted collectors tell why they collect what they collect;

The Dinosaur Show — Jump in Your Time Machines! — a visit to Science Fiction's favorite past; Roots — a visit to the artists' past (artists discuss the events which influence their art).

Interiors — a discussion of the market and techniques and opinions of black and white media in SF art. Professionals on Professionalism — a look at the SF illustration genre within the scope of all contemporary illustration.

Art Show After Hours — a guided tour through parts of the art show during the evening. There may be a signup procedure for this item. Ask at the Information Desk or ask a staff member at another item of art programming to find out the procedures for this special tour.

PROFESSIONAL SHOWCASE

Have you ever wondered what your favorite SF author or artist (or editor or publisher or agent) looks like? Have a chance to spend some time with them in an informal atmosphere? Would you like to share the leisure pursuits of pros?

Did you ever want to argue with a professional about his/her scientific explanation (or lack thereof) or why a publisher's company published such stories even if they were by well known pro? Do you want to get a preview of the next book in the series?

Then Professional Showcase was designed for you. Lots of professionals have agreed to participate by sharing some aspect of their lives beyond their writing, editing, agenting, etc. Others have agreed to read from a work in progress or hold an open discussion with the group.

Here's your chance to hear that potential Hugo winner before everyone else does! To discuss your favorite places, characters and events with the creator (at least of the ideas) and find out where they **do** get those ideas, check in the schedule in the Pocket Program. Each participant will be available for an hour to an hour-and-a-half. Attendance may be limited because of space and format constraints.

FAN PROGRAMMING

Unlike the Science Fiction and Fantasy Program, Fan Programming deals with the people who make science fiction conventions and fandom possible. In other words, ourselves. This year we're planning three main themes for Fan Programming — Introduction to Fandom, Legends of Fandom and Fandom around the World.

The Introduction to Fandom theme features panels like "Stalking the Perfect Fanzine", "How to Enjoy your First Convention", and "The Many Faces of Fandom". Events in this theme are aimed at newer fans, but not to the extent that more, er, **vintage** fans won't find interest in them.

The Legends of Fandom theme attempts to chronicle, revive, recreate and otherwise disseminate some of the more celebrated tales of fandom's earlier days. Our Fan Guest of Honor was one of a group of people who "created" the BNF Carl Brandon in the late 1950's. Look for events like "This is Your Life, Bob Tucker", "The Golden Days of Midwestern Fandom", and "Thrilling FAPA Tales".

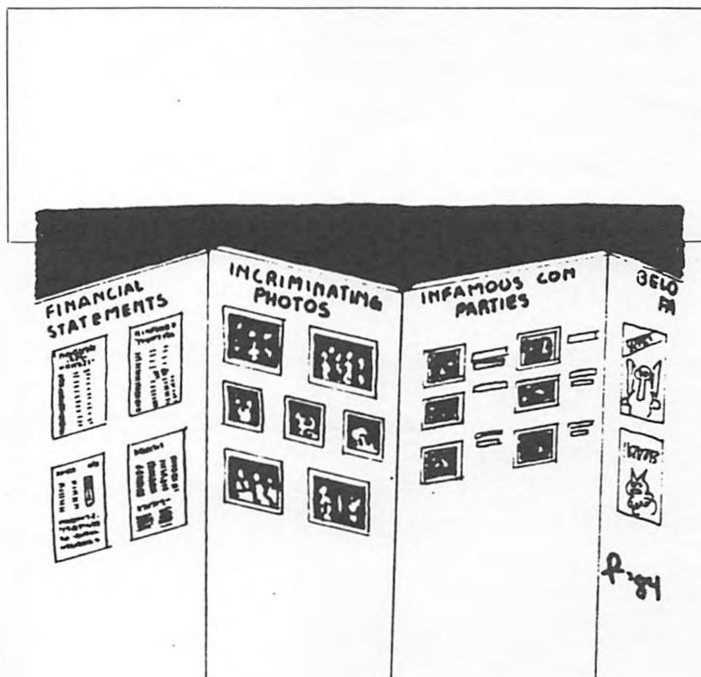
Fan Programming's third theme, Fandom Around the World, examines similarities and difference of regional and international fandoms. Some of the events in this theme are "The Difference: Secret Protocols of British Fandom", "This is Southern Fandom", and "I'm a Stranger Here Myself: A Critical Look at American Fandom".

In the short span of five days it's not possible to present a complete cross section of the fannish microcosm, but we think there's a lot of interesting material in this area. We hope you'll attend and see for yourself.

KIDS' PROGRAMMING

Kids' Programming is open to all kids old enough to read and write and think independently. It is NOT childcare. Fifteen items have been planned: some are panels and workshops, others are activities.

Panels/workshops include. How to Make Costumes for Masquerades; Airbrushing Techniques with Hands-on Experiences; Drawing Techniques; Makeup Techniques; American Sign Language Playshop (create a story in the air); Strange Worlds and How to Create Them; Writing Workshop (bring work in progress); Kids in Politics (How to gain a voice and some power); The Shuttle Disaster, Nuclear Meltdowns and Other Technological Disasters — Is the Magic No Longer Working; and a Kids' Artshow.



Cincinnati in '88

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

Cincinnati is bidding for the 1988 World Science Fiction Convention. After more than 3 decades, it is time to give Science Fiction Fandom a taste of a Cincinnati, World Class, World Con. Here are our ingredients:

Our Location:

Located in the Heartland of North America, within 700 miles of 65% of the population of the continent, Cincinnati sits at the crossroads of three interstate highways and is served by ten major airlines and traffic up and down the Ohio river.

Our City:

Cincinnati is a friendly, sophisticated city with a metropolitan area of 5 million. 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 (Charles Dickens, noted British fantasy writer, loved it).

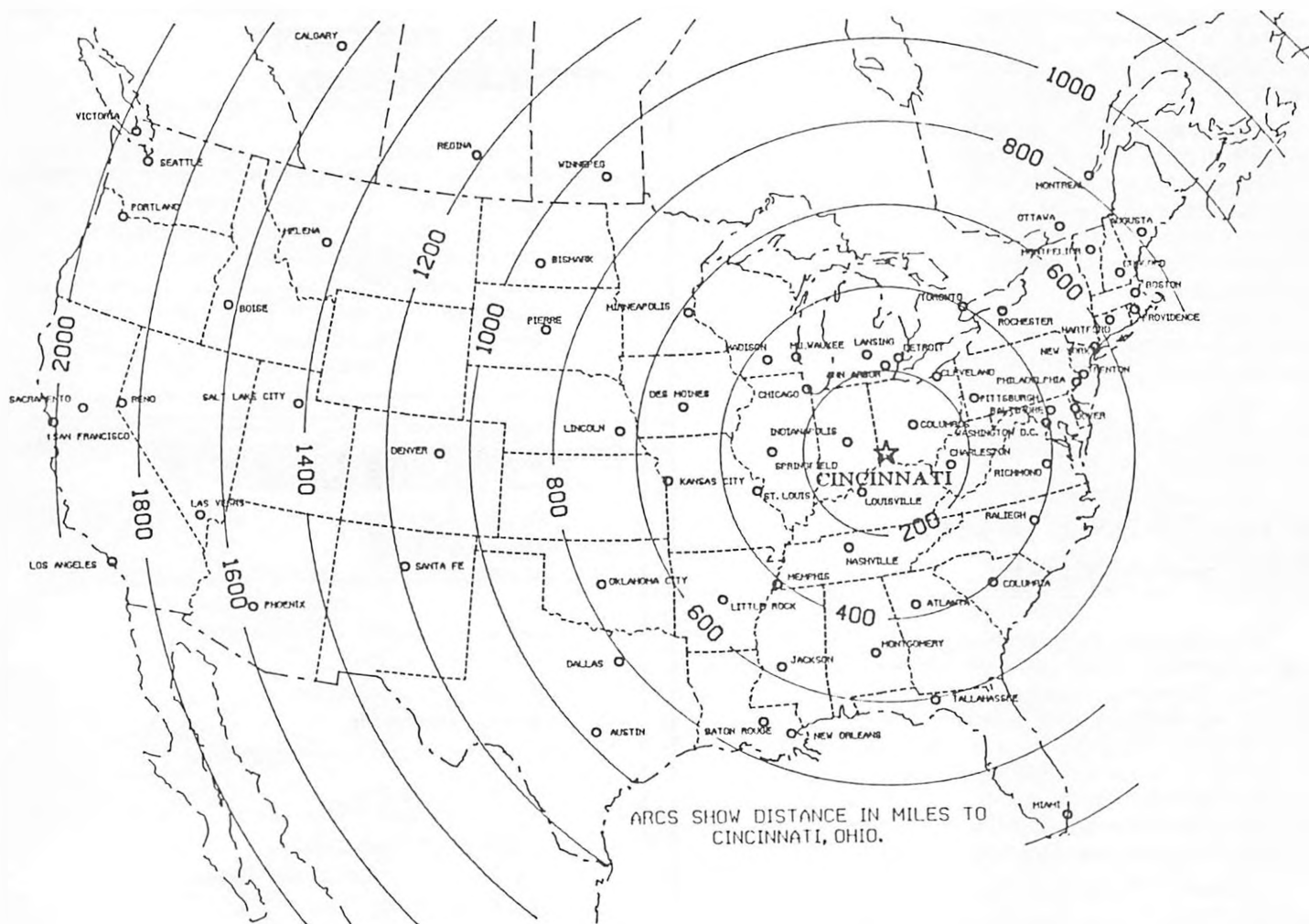
Tour the area by horsedrawn carriage, visit the riverfront parks and overlooks, see the Art Museum (one of America's ten best), see the zoo, home of exotic cats, or go to the King's Island Amusement Park just north of the city. All of this set in a city where eating is an experience to remember, from chili parlors to five star French restaurants open night and day -- stay over on Labor Day to watch the spectacular fireworks over the river.



Our Facilities:

We have reserved one half million square feet of combined exhibit and meeting space with 300,000 square feet in the Cincinnati Convention Center itself. In addition to the ample Convention Center space, our hotels all have meeting rooms that are available for our use. (Want to have lunch in a room lined with gold mirrors? We got one. Want a bedroom on the 13th floor? We got that too.)

Cincinnati has an answer to the problems of heat, hurricanes, and traffic: skywalking. The skywalks are a system of enclosed walkways located above street level that connect our Convention Center and hotels. The system is open 24 hours a day. All this and over 2800 hotel rooms to choose from.



Our Philosophy:

We are planning a full service Worldcon that is fun and hassle free. We are planning something for everyone, be they artists, dealers, gamers, costumers, zine fans, or readers. Come on over to Ohio and help it happen.

Our Committee:

We have a committee experienced in running regionals, Worldcons, and in the real world. We also like to party a lot. Our operating committee will be recruited from all over North America and beyond.

Pre-supporting memberships \$5 & \$20.
For more information write:

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



Other activities include creating computer graphics; art (beadwork, claywork, etc.), Kids Masquerade; lunchtime excursions outside; and a (we hope) pool party.

Please contact us if you can lend us computers, disk drives and printers or if you can donate art and costuming supplies (beads, trim, cloth, sequins, clay, pottery tools, etc.). We have some supplies budgeted, but the more the better. If you would like to help us with these activities, please contact Misty or Lyn before the convention at:

Misty Star
1126 Guerrerro #3
San Francisco, CA 94110

Lyn Paleo
98 Caselli Avenue
San Francisco, CA 94114

SCIENCE AND SPACE PROGRAMMING

Science Programming will present both the ever-popular material which has been explored at previous cons and some new material. There are several items dealing with Artificial Intelligence/Robotics and Space Travel/Living in Space. There are also items in less traditional items such as Medical Themes (AIDS, Mind Alteration through Drug Control, Prosthetics) and some philosophical topics such as the current and potential interface between scientists and the public.

Arrangements have been made for the Kennedy Space Center to present a six hour accredited course for teachers. This workshop will be on Space Habitats. Materials appropriate for the classroom will be provided. The number of attendees at the workshop will be somewhat restricted, if needed, to allow those teachers who attend to obtain the full benefit from this seminar. Accredited teachers who wish to attend the full seminar for credit should write to Ray Hoover, Science and Space Programming, c/o ConFederation. If there are still slots available, attendees who have not pre-registered for the seminar may attend. While the class is not restricted to teachers, they will receive first preference.

BEHIND THE SCENES

The ConFederation makeup workshop is basic instruction for beginners in techniques of shading, line work, and bone structure. It will be run by Costumes and Faces Unlimited — Alec (Ricky) Dick. The workshop will be limited to 50 students. Each student must supply a (human-type) model to work on and a table mirror. The cost is \$8.00 to cover the expenses for a 5-color kit and sable brush (Mehron cosmetics) that will remain the property of the student. Work will be done to create fantasy animal faces. All registration must be accompanied by a check and received by ConFederation by 1 August 1986. Registration is on a first-come basis. Note: do not register if you are allergic to commercial makeup. This workshop is one of many peeks "Behind the Scenes" which will be available at ConFederation.

SPECIAL INTEREST PROGRAMMING

In response to your requests, we have meetings lined up for APA collations (including the creation of WOOF, the Worldcon APA), special interest sub-fandoms like Pern, Star Trek, Star Wars and Blake 7. In addition, we've responded to requests for special interest sessions of belly dancing, exercise classes, political issues and a whole lot more. Check your pocket program at the convention for times and places

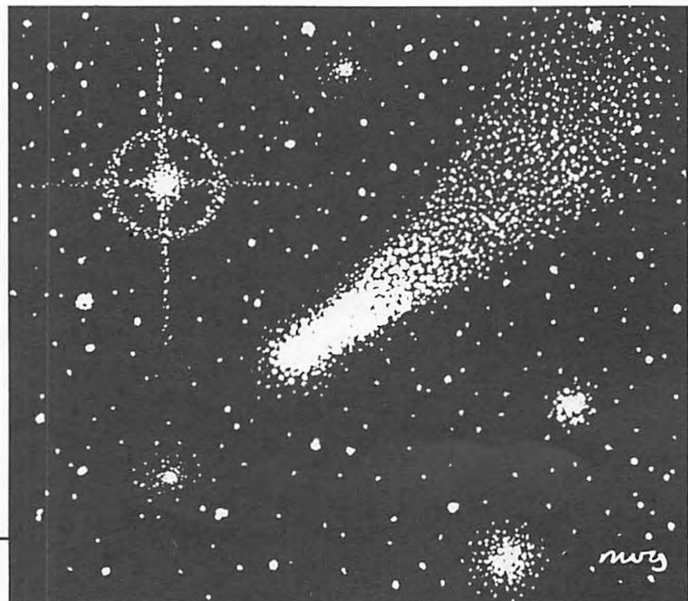
BRADBURY'S COMET

by Brad Linaweaver

The comet falls through Void's dark space,
As if a spark with fiery face;
Singing its rare and silent hymn,
Along the fine celestial rim.
With white-jewel core, it speeds, hell-bent —
No mad Ahab pursues the scent;
With light mirrored from shroud of ice,
Comet suggests a human price!
Appearing hot, but graveyard cold —
For life of man, it's always told
That empty space is full of dream,
While vacuum holds no place to scream;
That paradise reflects the hope
Which might have been our end-of-rope . . .
And on the day we rush to see,
The gods themselves will serve us tea.

(Expanded from an earlier version that appeared in *Anvil*.)

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EVENTS



HUGO AWARDS

The awarding of the 1986 edition of the Science Fiction Achievement Awards (better known as the Hugos) will take place Saturday evening, August 30th at 8:00 P.M. in the Marriott. The festivities will be hosted by the ever-witty Bob Shaw, and I promise we will not sneak author readings into it. My preference is to have only the Hugos presented during this ceremony, but I realize that several awards have become more or less "traditional" additions to the Hugo Award ceremony. Therefore, if you want your organization's award presented at the Hugos, you must write me c/o the ConFederation address by 15 July to tell me what award you wish to give out. (Even if your group gives out this award every year during the Hugos, don't assume it will be included. And you **MUST** write — I may look attentive at cons, but I won't have anything on paper, and could easily forget what you've told me.) We will allow a few awards to be given out before the Hugos, but if there are too many, we reserve the right to have a separate "other awards" ceremony.

Since we will be on Saturday night instead of the traditional Sunday night, we will try to run an entertaining show that will move fast enough to allow plenty of time for partying afterwards. And entertaining it will be — if you've never heard Bob Shaw before, you're in for a real treat. So we'll see you there, and if you have any suggestions, etc. I can be reached via the committee address. (Thanks to the Science Fiction Writers' bulletin board for all their suggestions.) — Eva Whitley

FUNCTIONS DIVISION

Note from the Manager: Due to health problems, my boss Marty Gear had to resign his post as Functions Manager. Not to worry though, he is recovering faster than anyone dreamed, but he felt that the stress of this position would not aid in his full recovery. Therefore, I was moved from deputy FDM to FDM. I am pleased to say that everyone in the division is staying on with us and continuing the fine work that they were doing. I am also glad to note that we are very close to filling the two remaining Department Head positions in the division.

If the members of our division can be of any help to you now or at the convention, feel free to contact us via the Convention address before the con or through the Functions Division office at the con. See you in Atlanta

— Stephen Whitmore

FILK REPORT

After having been conspicuously absent from these pages for the last two PRs, it pleases me to finally have some news for the Filk Fen out there.

We have finalized the room assignments. Filking will be in the Marriott every night of the convention (that's Thursday - Sunday). We have four rooms which are dedicated to our use after 9:00 P.M. each night (except during the Masquerade — see below), and two other rooms which are available to us if needed after midnight. The concerts will be on Friday night (time TBA so as not to conflict with the GOH speeches). There will be One-Shots on Saturday night (Time TBA so as to try to avoid conflict with the Hugos). All other times will be 'open' filking.

After much discussion and observation, we have decided not to restrict the type of filk in any given room. The ONLY restriction placed will be that one of the major rooms will be declared a SMOKING room. ALL OTHER MAJOR ROOMS WILL BE NO SMOKING!!! The two overflow rooms will be "first come maketh the rules," thus allowing two or three smokers (like me) to gather together and pollute each others' lungs to our hearts' content.

The concert schedule is well on its way to being finalized. We have confirmed two slots, and will have the rest set so we can list performers and their times in the program. Rather than packing the concert elbow to elbow with people, I have tried to select a few performers and give them enough time to really show their stuff.

For those of you not familiar with One-Shots, a short explanation is in order. Many people have the talent to be in a concert position, but for reasons of time/theme/etc. we can't give all of you a position. The One-Shots are an opportunity for you to get up in front of a mob of filk fen and sing your favorite or best song. The One-Shots will work as follows:

1. Sign up will be before, during, and after the concerts on Friday night.
2. The actual One-Shots will be TIME LIMITED. We will run for three hours with one 15-minute intermission. Therefore, it is IMPORTANT that you sign up early. If



you are one of the last people on the list and we hit the time limit — sorry. We will monitor the list to make sure that we don't sign up far too many people.

3. We would like you to limit your song to five minutes. PLEASE! At five minutes per person, we can get about 33 people up on stage within the allotted time. We will ask you to put an estimated time on the signup sheet. Remember that if you go over time, you will be keeping others from getting a shot. "I always depend on the kindness of strangers." — Blanche DuBois
4. Actual logistics will be explained to you when you sign up.

During the masquerade, our large room will be used for overflow video feed from the auditorium. Obviously, it will be very difficult to sing in there at that time. One of our rooms will be available at 10:00 p.m. on Sunday night, and all other rooms will be free by midnight. These times depend heavily on the timing of the masquerade and are subject to change. We do not foresee any need for this during the Hugos, but it is possible. You will be notified if this should change.

We are still planning to provide hot water, tea, coffee, etc. in the filk rooms and to provide extra strings, picks, capos, and other items AT COST. If you play a non-traditional filk instrument, we may not have spares for you. We will be able to help you track them down in one of Atlanta's many fine music stores.

If you have any suggestions, gotchas, or pet peeves, please let me know before the convention. We will do our best to accommodate you, but we may not be able to do so. "You can please some of the people some of the time, but kiss off pleasing everybody!" — Alfred E. Lincoln

Special Pre-Con Activity — Musikworks School of Traditional Music will be hosting a filk concert Wednesday, August 27 before the convention. The concert schedule has not been set, but it promises to be very good, and more information will be sent in reply to SASE inquiries.

See you all in August!

— Bill Sutton

HOUSE MANAGEMENT

Well gentle fen, we have reached the last PR before the convention. There is time still for one last plea for volunteers to work as ushers for the major events, especially to those who have worked with us in the past. Whether you fall into either category we would welcome your help. If you want to help, please write to me in care of the ConFederation address in Atlanta.

As always, there will be early seating for those who are mobility impaired, with a section for those in wheelchairs. This year we have a section for the visually and hearing impaired. To arrange for this seating, please contact the Handicapped Services Department.

We look forward to seeing you in Atlanta and if there is anything our department can do to help you in regards to your viewing of the major events, please let us know.

Remember our motto: "I think it is time to panic now!"

WELCOME TO THE WORLDCON OF MASQUERADING!

Are ya ready? Yes, we're ready!! We are working toward the best WorldCon Masquerade ever. Our facilities will seat 3500 people with video transmission available for the overflow audience. The Masquerade takes place at 8:00 p.m. on Sunday in the Marriott Marquis ballroom. Kiddie Masquerade begins at 5:00 p.m. on Sunday. For information and forms, write to the ConFederation address, Attn: Masquerade.

Masquerade participants **MUST PREREGISTER BY MAIL BEFORE JULY 31, 1986**. There is a limit of 100 entries, not including entries to the Kiddie Masquerade which is open to fans under the age of 13. (Kiddie entries will register at the Masquerade Check-In desk at the convention before 6:00 p.m. on Saturday.)

This Masquerade will run with the masqueraders in mind — we want this to be a good experience for YOU! To help us help you, please follow these guidelines:

1. Preregister only if you are serious about participating.
2. Fill out forms **completely** — PLEASE TYPE OR PRINT LEGIBLY.
3. Finish your costumes early — give yourself time to live in them. (Can you breathe, eat, sit, go to the bathroom?) Remember, 100 entries means you will be in costume for at least 6 hours!
4. If you can't get your costume on stage with yourself and 4 gofers, it is a prop — not a costume — and please don't bring it.
5. YOUR PRESENTATION IS LIMITED TO 1 MINUTE, starting when **any** part of your presentation begins. (A minute is a long time on stage; run through your routine and time yourself carefully.)
6. Special requirements: There is no mike on stage, but tapes can be played. The best technical people in fandom will handle lighting and sound projection. Please fill out this section of the form carefully so we can get back to you if we have any questions.
7. Material to be read by the M.C. must be clearly printed, or, better yet, typed.
8. READ the instruction sheets and helpful hints that will be sent to you when you preregister. The more you know, the easier it will be for you and for us.

The South has begun the tradition of having the Masquerade certificates designed by an artist so that winners have a limited-run print of a work of art as well as a certificate. Our WorldCon Masquerade certificate is being done by Kelly Freas; the Hall Costume certificate is by Mark Maxwell.

Hall Costume judging will be going on throughout the convention, beginning Thursday evening and ending Sunday afternoon. Judges will wander the halls and activity areas, armed with award ribbons that will be handed out to superior Hall Costumes. Only one ribbon will be awarded to any given costume, so if you get an award ribbon, please wear it whenever you have that costume on. However, there is no limit to the number of

awards a costumer may earn, if you have enough different outfits. Winning costumers will be given further information regarding photos, prizes, etc., at the time they receive their awards.

If you are interested in wearing a Hall Costume and hope to win an award, please write us so we can send you a list of Helpful Hints.

For those who fear that their costumes might not be seen, judges will be stationed in the hotel lobbies according to the following schedule:

TIME	HOTEL	THUR.	FRI.	SAT.	SUN.
11 am - noon	Hilton		X	X	X
3 pm - 4 pm	Hilton		X	X	X
7 pm - 8 pm	Marriott	X	X	X	

Exact locations are Marriott Marquis, in the vicinity of the Hotel Registration area, and Hilton, the raised seating area in the main lobby, directly off the lobby level bar.

Several publishers have been more than generous with donations of books as prizes for the Hall Costume and Masquerade awards. We wish to sincerely thank Avon, Tor, Baen, and Simon & Schuster for their contributions. Hasbro, Inc., has donated prizes and gifts for the children's masquerade.

DAW Books is going to give a special award for a costume which uses one of their book covers as a basis for the costume. Bring the book or cover and a picture of you in this costume to enter.

Please do not bring weapons to ConFederation. Due to the current atmosphere of terrorism and hostility on this planet, we ask that you leave your weapons at home. If a sword or gun just "makes" your costume, wear an empty scabbard or holster; or make the weapon out of paper mache. You will look just as good and you can always say that "the Earth customs officers made me check my weapons at the Spaceport when I landed." If you are bringing weapons for Masquerade use only, please check ahead of time with your airline regarding their regulations on transportation of weapons, real or otherwise. We want you at the convention, not in jail.

Maurine Dorris



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Catherine Olanich
Karl M. Olsen
Lin Olsen
Ron Ontell
Pat Ortega
Glen Oswald
Ruth Oswald
Cameron Owen

John Allen Painter
Carol Paolucci

Lois Parente
Rembert N. Parker
Stephen Pasachnick
Bill Paul
Diana Pavlac
Ross Pavlac
Elayne Pelz
Lloyd Penney
Yvonne Penney
Charles Perkins
Maxine T. Pertuit
George Peznola
Andrew V. Phillips
Sue Phillips
Dan Pierson
Georgi Pierson
James Pilvinis
Mark Pitman
John Pomeranz
Doyle Pope
Kenneth Porter
Astra Poyser
Bryan Poyser
Kennedy Poyser
Victoria Poyser
Phil Pribaz

John S. Quarterman

Stanley Rabinowitz
Alan Rachlin
Jon Radal
Mark Rakhmilevich
Dorothy Raymond
Eric Raymond
Theresa Renner
Carol Resnick
Mike Resnick
Greg Reyante
Jim Reynolds
Mark E. Richards
Bill Ricker
Benita Riggins
Linda L. Riley
Mike Rincavage
Peter Roberts
Gary R. Robe
Andy Robinson
Mark Dee Robinson
Mary Robinson
Nancy Rodriguez
Roberta Rogow
Jennie A. Roller
Naomi Ronis
Robert A. Rosenberg
Sue-Rae Rosenfeld
Chuck Rothman
Susan Rothman
Susan Amy Rothman
Allan Rothstein
Gregory Ruffa
Charles Ryan
Mary Ryan
Sandra Ryan
Thomas Ryan
Rachel A. Rybarczyk

Robert E. Sacks
Art Saha
James R. Saklad
Alan Salmi
Jeffrey Salden
Larry Sands

David P. Santana
John T. Sapientza
Gene Sargent
Emmanuel Savona
Evan B. Sayers
Andrew Scheff
Ben Schelling
Steve Schleef
Jim Schleich
C. Michael Schlofner
Marc W. Schnee
Stephen Schverger
Stacia Schwartz
Charles Andrew Seelig
Josh Shaine
William Shawcross
Andi Shechter
Terry Sheenan
Rickey Sheppard
Delia Sherman
Keith Sherman
Richard Shetron
Stu Shiffman
Dave Shockley
Geri Shuman
Mike Shupp
Jane T. Sibley
Stanley R. Siegler, Jr.
Andrew Sigel
David Simmons
Richard Sims
Michael M. Sinclair
David Singer
Terry Sisk
Suzie Skelton
Kathleen Sloan
Donna M. Smith
Jeffrey J. Smith
Kathryn L. Smith
Randall Smith
Vicky Smith
Victoria A. Smith
Wendy Snow-Lang
Raymond E. Snyder, Jr.
John F. Snyder
Kathy Sobansky
Sean Spacher
D.M. Spector
Dick Spelman
Henry Spencer
Bill Spitzak
Kathi Spivey
Carol Springs
Mark Stadler
Peter Stampfell
Joan C. Stanley
Karl Stembol
David M. Stephens
Rick Sternbach
Edie Stern
John H. Stevens, Jr.
Nancy Stone
Erwin S. Strausa
Sheila Strickland
Stephen M. St. Onge
Carey Sublette
Robert G. Sullivan
Valerie Sussman
James L. Sutherland
Alan Swanson
Mark Swanson
Steven Swernofsky
Michelle Sykes

Lance W. Symes
Charlene Taylor
Deborah B. Taylor
D.L. Taylor
Michael James Taylor
Monica M. Taylor
Paul Taylor
Penny Terry
Pascal Thomas
Diane Thoma
Caryl Thompson
Don C. Thompson
Ray Thompson
Amy Thomson
Stephen Tihor
Paul Tilden
Dan Tolliver
Sam Tomaino
Juri Toomi
Tadd Torgorg
Craig W. Trader
Mark Trebing
Peter Trei
Jakki Tripp
Oren Triutt
Mark Trumpler
Cynthia Tumilty
Stephen Tunnickliff
Karen Turner
John W. Turner
Trubie Turner

Doug Van Dorn
Muriel Van Sweringen
Ellen Vartane
Alicia M. Vergleger
Deborah Vogel
Dennis Vogel
Thomas Vogl

George D. Waldman
Linda Wald
Carol A. Walker
Gail A. Walker
Kristin Walker
Mary Wallbank
Tom Wallbank
Charles D. Ward
Dalroy Ward
Kevin A. Ward
Carol Warrington
Kenneth Warrington
Fred Webb
Gary Lee Webb
Richard Webb
Vicky Lynn Webb
David J. Weinberg
Elst Weinstein
Gail B. Weiss
Linda Weldon
Marye Lynn Wexford
Scott Wexler
Patricia M. White
Jackie Whitmore
Andrew Adams Whyte
Frank Widder
Howard Wilkins
Jane Willett
Paul Willett
Anita Williams
Dorothy A. Willis
John F. Willis

Dawn Wilson
Steven R. Wilson
Steve Wiltse
Clinton Winchester
Nancy Winchester
Martha Winship
Alan Prince Winston
Joanie Winston
Lisa M.A. Winters
Dave Wixon
Gene Wolfe
John C.F. Wolfe
Rosemary Wolfe
Lew Wolkoff
Betsy Wollheim
Don Wollheim
Elsie Wollheim
Don Wood
Dea Wright
Karina Wright
Curt Wyman

C. James Yancey
Jace Yeager
Janet Yell
Brian Youmans

Sheryl
Zedler-Roberts
Barry Zeiger
Richard Zellich
Cynthia Zitzow
Liz Zitzow

PreOpposers

Anne E. Anderson
Lee Baldwin
Bruce Barnett
Perdita Boardman
James H. Burnett
Geoff Campbell
Lynda Carey
David W. Clark
Barbara W. Cormack
Warren J. Dew
Don Fitch
Alan E. Frisbie
Dave Glaubman
Richard P. Gruen
Stu Hellinger
Sherlock Hoka
Fred Isaacs
Keith Kato
Steve Kistreff
Lance F. Larsen
Peter Lee
Steven Lee
David A. Levine
Elan Jane Litt
Glenn McDavid
Mia McDavid
Mark McMenamin
Steven J. Metzger
Robert W. Newman
Bill Paul
Frank Richards
Arthur Rubin
David B. Snyder
Carol Springs
Stephen Tihor
David Wallace

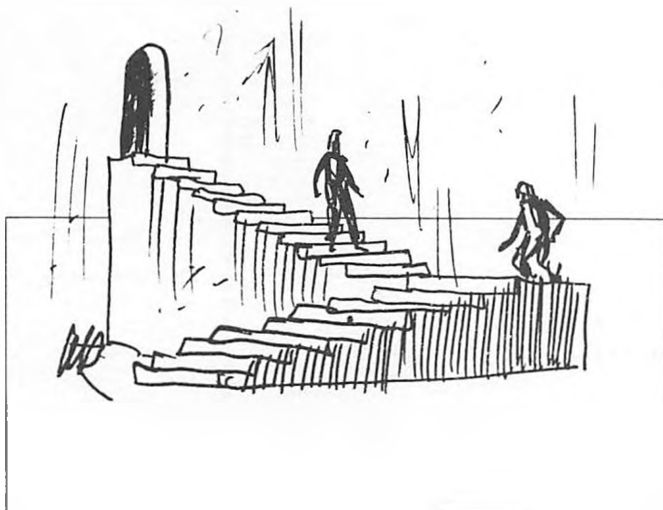
We apologize to anyone we missed,
please write to us with your name and address.

Box 46 * MIT Branch Post Office * Cambridge, MA. 02139 USA

DEALERS' ROOM

The following article sets forth the rules and procedures for the conduct of the ConFederation Dealers' Room.

1. The Dealers' Room will be located in the Galleria Room of the Downtown Atlanta Hilton Hotel at 225 Courtland Ave. between Harris and Baker Streets. The room is one level below the main lobby floor of the hotel.
2. Principal access to the Dealers' Room is via a stairwell from the main lobby floor which is located just beyond the hotel registration area.
3. The service elevator located across from the stairwell will be limited in use to handicapped persons and dealers moving merchandise.
4. The exits to the Dealers' Room will be two upward bound escalators that terminate on the main lobby floor.
5. All other exits from the Dealers' Room will be for emergencies only. Please do not use these exits for normal traffic.
6. All dealers, helpers and partners must be registered as attending members of the convention. No area memberships will be issued for the Dealers' Room. Membership rates are currently \$65.00 and will remain so until July 15, 1986. No memberships will be accepted by mail after July 15, 1986. At the door memberships will go on sale as of the opening of the convention on August 28, 1986.
7. If you will have a partner, assistants, or family members with you at your table(s) or booth, please let me know their names and membership numbers before July 15, 1986. The ConFederation registration department is going to make all dealer, helper and partner memberships available to me for distribution in the Dealers' Room as you arrive to unload your merchandise. This will save you from having to wait thru the lines in the main registration area. Anyone who is not on my list will be required to obtain their membership packages from the main registration area in the Marriott Marquis Hotel.



8. Membership packages not picked up in the Dealers' Room during opening hours will be returned each day to the main convention registration area. Dealers arriving after the Dealers' Room is closed will be able to pick up their packages at the main registration area during its open hours.
9. If you do not hold a ConFederation membership as of the time you arrive at the convention, you will not be allowed to claim your dealer's space or unload your merchandise. Before you can claim your dealer's space and unload, you will be required to purchase your membership at the "At The Door" rate from the main convention registration area. It is advisable that you do not enter the loading dock line until you are properly registered with the convention. The staff and security guards at the entrances to the Dealers' Room will be instructed to admit no one who is not a member of the convention.
10. A badge rule will be in effect at all times in the Dealers' Room. All persons will be required to wear their badges in a visible location in order to gain entry to the Dealers' Room. This provision will apply to everyone including Dealers' Room staff. The only exception to this rule will be for newly arriving dealers who have not yet picked up their membership packages in the Dealers' Room.
11. If you require an electrical outlet at your table or booth, there will be an additional charge of \$25.00 for installation of the outlet. Payment must be made by July 15, 1986 so that we may advise the hotel of the locations requiring electricity. Please make checks out to ConFederation.
12. If you require a second table in your booth (booths only), an additional charge of \$20.00 will be made to cover the cost of table rental. This payment must also be made by July 15, 1986 so that the proper table count can be given to the decorator prior to setup.
13. As you pick up your membership packages you will be required to sign for them. Signing for your membership package will signify the following:
 - a. Receipt of your membership package which includes your badge, program book and all other materials.
 - b. Acknowledgment and agreement to the Atlanta Hilton Hotel "Hold Harmless Clause" which is stated in full in article 14.
 - c. Acknowledgment and agreement to be liable for and pay any sales taxes levied by state and/or local revenue authorities if so demanded by those authorities. ConFederation (WorldCon Atlanta, Inc.) will not pay these sales taxes for any dealer in the room.
 - d. Acknowledgment and agreement to abide by all convention rules as set forth in any convention publications and to obey all local and state laws while in attendance at ConFederation. This provision also includes any federal or other copyright laws.
14. The "Hold Harmless Clause" as set forth by the Atlanta Hilton Hotel is as follows:

HOLD HARMLESS: Each and every dealer assumes entire responsibility and hereby agrees to protect,

indemnify, defend, and save Facility, Hilton Hotels Corporation, Atlanta Center Ltd., and their employees and agents harmless against all claims, losses or damages to persons or property, governmental charges or fines and attorney's fees arising out of or caused by the dealer's installation, removal, maintenance, occupancy, or use of the exhibition premises or part thereof, excluding any such liability caused by the sole negligence of Facility, Hilton Hotels Corporation, Atlanta Center Ltd., or their employees or agents. In addition the dealer acknowledges that WorldCon Atlanta Incorporated, Facility, Hilton Hotels Corporation, and Atlanta Center Ltd. do not maintain insurance covering the dealer's property and that it is the sole responsibility of the dealer to obtain business interruption and property damage insurance covering such losses by the dealer.

15. The unloading areas are located on the south side of the building on Harris Street. Harris Street is one way eastbound.
16. The set up time for dealers will be from 12:00 Noon, Wednesday, August 27, 1986 thru 12:00 Noon, Thursday, August 28, 1986. There will be no customers admitted to the room during these times. If the room set up is completed before 12:00 Noon, Wednesday, the room will be opened to dealers at that time. Late arriving dealers may continue to set up their tables or booth after 12:00 Noon on Thursday providing that they do not block the aisles or interfere with their neighbor's space. The loading dock will remain available during open hours of the room for late arriving dealers until all have been checked in. The closing hour of the Dealers' Room will be 8:00 PM Wednesday and 6:00 PM each evening thereafter. Dealers arriving after the closing hour of the room will have to wait until 9:00 AM the next morning to unload their merchandise.
17. The only persons who will be allowed into the Dealers' Room during the designated dealer set up periods will be dealers, assistants, partners and Dealers' Room staff.
18. If there is a line of dealers in cars waiting to unload their merchandise at the loading dock on Harris Street, each dealer will be given access to the dock in turn. A driver must remain in any vehicle that is in line at all times. Any dealer who is already in to unload as of 8:00 PM on Wednesday will be permitted to unload that evening. No new arrivals will be permitted to enter the line after 7:30 PM unless the line is quite short and at the Dealers' Room Manager's discretion.
19. A limited number of hand trucks will be made available at the loading dock to dealers for moving merchandise to the tables and booths. It is strongly recommended that all dealers who own their own hand trucks or dollies bring them if at all possible.
20. After unloading your merchandise from your vehicle and moving it to your dealer's space, any borrowed hand trucks must be returned to the loading dock. At this time you must remove your vehicle from the loading dock bay before you will be allowed to unpack your stock. If you have a partner or helper, he or she may remain in the Dealers' Room to watch or

unpack the merchandise as you are removing your vehicle.

21. Dealers with large vehicles such as vans, R.V.'s or pickup trucks with campers must be prepared to park in the open air parking lots adjacent to the hotels. The usual charge for these lots is \$3.00 per day. You will have to inquire at each lot about in-and-out privileges. Dealers with standard size passenger vehicles may park in the Hilton Hotel's parking garage if you choose to do so. The maximum clearance height for vehicles entering the hotel garage is 6'-2".
22. The Dealers' Room will be opened each day at 9:00 AM for dealers who wish to come and set up their tables and booths for the day's business. Customers will not be admitted until 10:00 AM. Any person who is on our list of dealers, assistants, partners or Dealers' Room staff may enter the room at 9:00 AM. There will be Dealers' Room staff members in the room during all open hours to assist you.
23. The Dealers' Room will close each day at 6:00 PM. No one will be admitted to the room during the closing hours. The only exception to this will be during emergency situations or the Dealers' Room Manager or his first assistant for routine security checks. Please do not leave any articles at your tables or booth that you may need later in the evening as you will not be allowed to retrieve them until the room opens the next morning at 9:00 AM.
24. All dealer's space will be held until 10:00 AM, Saturday, August 30. At that time, unless notified of late arrival, the space will be released on a first come, first served basis to dealers at the convention who do not have space in the room. All dealers who acquire space in this manner will be required to vacate the space if the dealer of record arrives at the convention at a later time. The price paid for the space will be prorated based upon actual time of possession.
25. Absolutely no refunds for unclaimed dealer's space will be made without my receiving a request from the dealer of record on or before August 23, 1986. All refunds of table or booth reservation fees are subject to the resale of the space regardless of the date of notification. Partial refunds for late arriving dealers will not be made.



26. Video tapes and films may be sold in the Dealers' Room but may not be shown at any time. Audio products may be demonstrated with the use of headphones or played quietly at the dealer's table or booth. Excessive volume will not be permitted. If the sound levels become disturbing to your neighbors, you will be asked to lower the volume. Failing this, you will be required to disconnect your equipment and remove it from the Dealers' Room.
27. Due to the somewhat close quarters of the Dealers' Room, the burning of incense or similar substances will not be permitted.
28. Convention members will not be permitted to bring food or beverages into the Dealers' Room. Dealers will be permitted food and beverages provided it remains behind their table(s) or within their booth. Smoking by dealers and convention members will be prohibited in the Dealers' Room at all times.
29. Weapons dealers must securely wrap all weapons purchases and customers must comply with the published weapons policy of the convention at all times. Brandishing of weapons or demonstration of laserlike or projectile weapons will be strictly prohibited in the Dealers' Room at all times.
30. Each dealer is responsible for ensuring that his or her merchandise complies with copyright and all federal or local laws. Dealers selling unlicensed materials will be asked to remove such merchandise from the room; failing that, their table or booth permit will be revoked and they will be required to close their tables or booth. The convention staff will cooperate fully with law enforcement officials.
31. Professional security guards will be on duty from noon Wednesday, August 27, 1986 thru Tuesday, September 2, 1986 on a continuous basis. The convention will take reasonable security measures but cannot be held liable for lost, damaged or stolen merchandise. Each dealer is responsible for securing his or her own table(s) or booth.
32. No part of a dealer's display may extend more than six inches into the aisle in front of their tables.
33. The Dealers' Room will officially close for business at 3:00 PM, Monday, September 1, 1986. Dealers may leave early if they wish and may use the loading dock to remove their merchandise from the room. Please let us know in advance if you wish to make use of the

loading dock before 3:00 PM on Monday. Dealers will have until 12:00 Noon on Tuesday to remove all their merchandise from the room. At 12:00 Noon the security guards will be dismissed and the room will be turned over to the decorator for dismantling of the equipment. All merchandise left in the room after 12:00 Noon on Tuesday will be left unguarded and will be the sole responsibility of the dealer. The convention will take no responsibility for its disposition.

34. If you have any questions, please feel free to contact me. Send inquiries to Steve Francis, 5503 Matterhorn Dr., Louisville, KY 40216 or call (502) 448-6562 between 6:00 PM and 11:00 PM E.D.T.

— Steve Francis

Matthew B. Alschuler	Cotton Expressions	Booth 10
Janet Alvarez	Hitch Your Dragon To A Star	D-9, 10
Bill Anchors	Star Tech	W-40, 41, 42, 43
David Aronovitz	David Aronovitz Books	C-11
Mark Bailey	Space Suttlecrafts	W-71
Mervyn Beamish	Kim Books	D-4
Jim Behnke		W-74, 75, 76
Matt Berger	Matt Berger Studio	W-7
Alex Berman	Phantasia Press	K-15, 16
Mitchell Botwin	Dragon's Hoard	D-1, 2, 3
Danusia Brandstetter	Feathers By Danusia	Booth 11
William Brickle		C-8, 9, 10
Cuyler Warnell Brooks, Jr	Purple Mouth Books	L-12
Charles Brown	Locus Publications	J-10
Betty Carpenter		W-1
Susan Cavedon-Pinault	Gold 'N' Silver Chalet	K-5, 6
Bill Cavin	B. C. Books	L-14
Jane F. Choras	Jane F. Choras Books	W-66
Maria Cianflone	Double Phoenix Publications	L-15
Earlynn T. Collier	Enamel and China Art	W-67
John C. Connolly	Starbase 21	K-1, 2, 3, 4
Glen C. Cook		L-9, 10
Sue Cornwell & Mike Kott	Intergalactic Trading Co.	W-55, 56, 57, 58
Arlene C. Craig	Money Haven, Inc.	W-61, 62
Janet Cruickshank	Originals by Janet	I-1, 2, 3
Jon A. Crusoe	Griming Gremlin	W-51, 52
Scott C. Dennis	Sleepy Lion Graphics	Booth 2
Ann F. Dietz	Luna Publications	J-9
Frank H. Donler IV	Enterprise Comics & War Games	A-1, 12, 13, 14
H. Shelton Drum	Heroes Aren't Hard To Find	L-5, 6
Charles Duval	Type 40 Graphics	S-2
Chris Logan Edwards	Tiger Eyes Press	A-2, 3
Nancy H. Fowler	Dandelion	W-44
Frank Kelly Freas	Greenswamp Publications	Booth 9
Harry Friedenbergl	H and R Records	L-1, 2, 3, 4
W. Paul Ganley		I-9
Rhonda Gheen & Ken Redman	Sweet Home Herb Farm	W-69, 70
Jack Gonzalez	J. & J. Books	H-1, 2, 3, 4
Eileen Gordon	Rivendell Bookshop	W-32
Laurie Gottlieb	Sign of the Unicorn	H-11, 12
Elvena M. Green	One of a Kind Cartoon Art	W-45, 46, 47
Chris & Marcy Gubelman	Dungeon Pottery	W-22
John P. Hardebeck	Wilkinson Graphics	W-79, 80
John Hartling & Mike Griffin	Tiny's Books	L-16, 17, 18, 19
Randal Hawkins	Grandview Book Gallery	A-11
Keith Henricksen	Purple Unicorn Books	H-13, 14, 15, 16
Susan Honeck	Honeck Sculpture Studio	Booth 1
Norman L. Hood	Chimera Publishing	W-64, 65
Lynn M. Horst	Leather Rose	G-7, 8, 9, 10
Jacque Howell	Satyr Song	W-63
Phyllis Evalyn Johnson	White Light Unlimited	K-7, 8
Sandy Kahn		E-1, 2
Gail S. Kaufman		W-33
Greg Ketter	Dream Haven	H-17, 18, 19, 20
Deborah King	NESFA	F-13, 14
Eric Kramer	Fantasy Archives	Booth 3
Devra Langsam	Poison Pen Press	I-7, 8
David Brown LeClair	M. Click Enterprises	W-68
Nancy Lebovitz		B-5, 6
Jeri Lee	Shims Creative Workshop	L-7, 8
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Tawna Lewis & Brian Perry	Fat Cat Books	W-23, 24
Elan Litt & Perdita Boardman	Terra Incognita	Booth 5
Patricia Lonehawk	Black Rose Enterprises	W-36
Judith A. Low	Krystarion Press	W-34
Hank Luttrell	20th Century Books	F-9, 10, 11, 12



Robert A. Madle	SF & Fantasy Books	W-16, 17
Bryan Malitz		I-15, 16
Maureen Malone	Forbidden Planet	A-6, 7, 8, 9
Mark Marmor	Omega Enterprises, Ltd	F-1, 2
Vic Martine	Dragon Treasures	I-11, 12
Herbert McCaulia	Southern Fantasies, Inc.	W-14, 15
Ginger McGuinness	Ginger McGuinness Ceramics	W-37, 38, 39
Erin McKee	Flying Coyote	J-6, 7, 8
Mike McKenzie	Alternate Worlds	W-25, 26, 27, 28
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Edmund R. Meskys	Niekas Publications	I-5
Chuck Miller	Underwood-Miller	B-1, 2, 12
Norman Moore	Moorecraft Enterprises	Booth 8
Susan Ross Moore	Fannish Enterprises	I-10
Judy Morman		H-10
John Munholland	Movie Treasures	W-59, 60
Jon & Georgia Natzke	Blue Unicorn Arts	Booth 4
Neil B. Norman	CNP Crescendo Records	W-53, 54
Nancy Nutt		L-11
James S. O'Donoghue	Ironmonger Jim	A-4, 5
Sean S. O'Shea		B-7
Jerry Ohlinger & Mike Woodin	Ohlinger's Movie Material	W-72, 73
Joel Pollack	Fantastique Illustration	B-10, 11
Andrew Porter	Science Fiction Chronicle	B-5
Rickland Powell	Night Shadow	I-13, 14
Kennedy Poyser	Matrix	E-3, 4
Frank Prieto, Jr.	Frank Prieto Books	F-7, 8
Katheryn Pritz & Bob Lewis	Studio 7 Graphics	B-8, 9
Donna & Tullio Proni	Isher Artifacts	I-4
Hank Reinhardt	Museum Replicas, Ltd	C-5, 6, 7
James A. Riley & David D. Devo	Unnameable Press	W-2
Robert A. Roehm	Odyssey Bookshop	W-21
Mark E. Rogers		L-13
Roberta Rogow	Other World Books	K-9
Mark W. Rutledge	Movie Memories	W-18, 19
Bill Schanes		Booth 12
Tracy Scheinkman & Bruce Saul		B-4
Steve Scherer	Scherer's Glassworks	K-13, 14
Elissa M. Schob	Syzygy	W-29, 30, 31
Liz Shandra	Dragon's Grotto/New Visions	J-5
Harvey Sharpe	Universal Sales Co.	F-3, 4, 5, 6
Rickey Sheppard	Sheppard's Books Etc.	W-35
Jimmy L. Shirah		W-48
Jane Sibley	Niekas Publications	I-6
Van Siegling	Starwind Enterprises	D-5, 6, 7, 8
Belinda Alene Sloan		A-10
Richard Smethurst	Ral Partha Enterprises, Inc.	K-10
Kathryn Smith & Barbara Stone	Last Wyrd	W-49, 50
Dick Spelman	Dick Spelman Bookseller	E-5, 6, 7, 8
Joel Spivak	Rocketships and Accessories	W-10, 11, 12, 13
Donald Stark	Hobbitronics, Ltd.	K-11, 12
John Steinnicki	John Steinnicki	G-6
Mark Stevens	SF & Mystery Bookshop, Ltd	H-6, 7, 8, 9
Richard Stubblefield		W-20
Ira M. Thornhill	Corroboree Press	H-5
Dorothy E. Tompkins	Megacity Comics	G-1, 2
William Trojan	Escape Books	Booth 6
Raymond VanTilburg	Wonderworks	Booth 7
Kathe Walker	DataZine	W, 3, 4, 5, 6
Walter Wang	Comics Unlimited, Ltd.	J-1, 2, 3, 4
Michael Whelan	Glass Onion Graphics	C-1, 12, 13, 14
Mary Alice Wilson	Dark Star Books	C-2, 3, 4
Willow Zarlow	Willow Jewelry	G-3, 4
Mark V. Ziesing	Mark Ziesing Bookseller	W-8, 9

ART SHOW

Our Art Show plans have remained essentially the same since PR #3. In the information below, the term "agent" also refers to art owners, artist's 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.

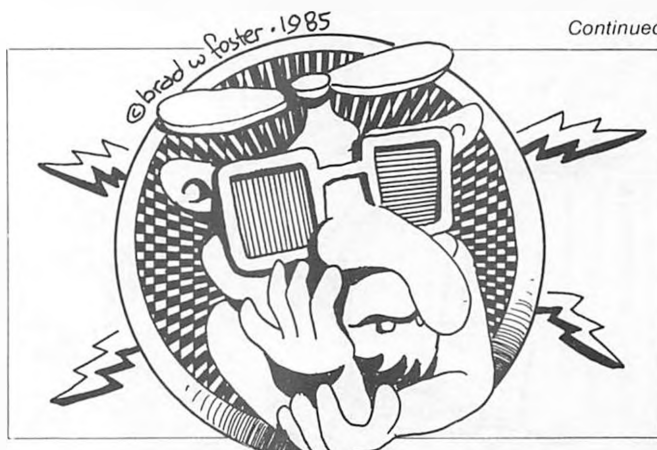
FACILITIES

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.

MAIL-IN ART

While we are willing to receive mail-in art, we do not have the staff or the time to process it. All mail-in art must be picked up at the art show, unpacked, registered, and hung by the artist or his/her DESIGNATED representative. That person must be an attending member of the convention, and must pick up any unsold art at art check-out. Unclaimed art will become the property of the art show. We will not be responsible for mailing art back to the artist. Mail-in art should be sent to the CONFEDERATION mail address. It can accept both US POST AWFUL and UPS packages. Art work in transit is the responsibility of the artist. The art show will not take responsibility for art work until it is received at the convention mailing address. The art should arrive no later than the Monday immediately preceeding the con, and preferably earlier than that. A letter should be sent to the art show BEFORE the art is mailed informing us exactly who is supposed to come and pick up the art.

Exceptions WILL be made for artists living outside North America who do not have an American agent.

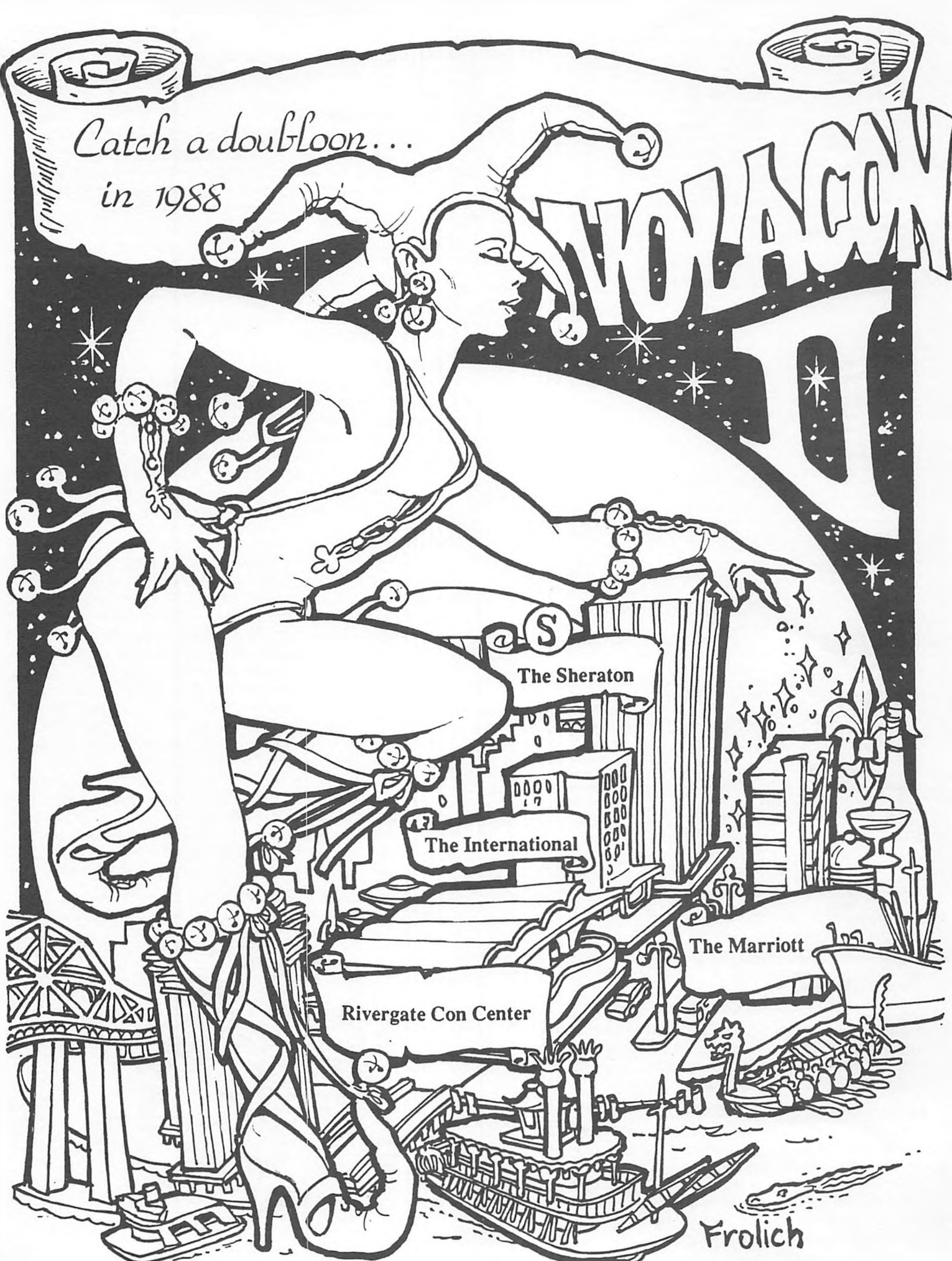


"CHECKING OUT the 3-D
WORKS IN the ART SHOW."

Continued

Catch a doubloon...
in 1988

NOVACON II



Frolich

SO ... WHY NEW ORLEANS?

The ballots are out! It's up to you ... to decide which bid wins the 1988 World Science Fiction Convention! Why should you vote for New Orleans -- NOLAcon II?

1) **Nolacon's facilities** -- big, close together, classy, inexpensive. Our three hotels offer a total of **2,929 sleeping rooms**. Together with the Rivergate, they aggregate **295,000 square feet** of function space. Our dealers' room alone offers 95,000 square feet. Everything is within 5 minutes' slow walk. The hotels are modern and attractive, and priced for the fan budget. (Current convention rates: \$55 per night.) **No other bid can offer so much, so close, so good, so inexpensive.**

2) **Nolacon's savvy** -- new perspectives, deep experience. Two former worldcon co-chairs are on the New Orleans Board of Directors. Four others among us have chaired important regionals. Our consultants include some of fandom's premiere congers. **New Orleans will be ready with a great worldcon in 1988.**

3) **Nolacon -- the only show in town.** Had New Orleans tried to hold a worldcon over **Mardi Gras**, or during **Jazz Fest**, we could not have done it -- there would have been no room. But **Labor Day** is an empty weekend in the City that Care Forgot -- our hotels, our tourist facilities, will belong to science fiction fandom during **Nolacon II**. **Can other bids claim the same?**

4) **Nolacon is accessible.** 21 airlines fly into New Orleans International Airport. Amtrak choochoos into town from the east, north and west, its depot a mile from our hotels. Three major interstates intersect practically at our front door. And fans "up the lazy river" can hop a sternwheel riverboat and disembark **across the street from Nolacon II.**

5) **Nolacon is run by hometown people.** This city is more to us than a collection of hotels. This is where we have made our lives. New Orleans fans brought fandom to this city 20 years back with just this dream in mind: a wonderful worldcon in our wonderful city. New Orleans is home. **Nolacon is our dream. We want to share our city -- and our dream.**

6) **Nolacon is New Orleans ... the most fabulous, exotic, entertaining city in America, home of Mardi Gras, the birthplace of jazz, the culinary capital of the United States.** **Nolacon II** will be held in and right next to the fabulous French Quarter, where sensual glories of every kind, from Cajun cooking to Preservation Hall jazz, tee-shirt emporia to America's finest antique shoppes await you. New Orleans is a 24-hour party town, with a drinking age of 18, yet is safe for tourism. No other place on any world is like it. **WOULDN'T YOU RATHER SEE NEW ORLEANS?**

Nolacon II asks for your help. We promise an incredible worldcon -- honoring the past (our theme: **Homage to First Fandom**), seeking the future, steeped in s.f. tradition, rich with New Orleans' special heritage. It will be yours -- for a vote.

To get your vote, join **Confederation**, the 1986 worldcon. \$25 to 3277 Roswell Road, Suite 1986, Atlanta GA 30305 will gain you a supporting membership (attending memberships vary -- contact the committee) and the right to ballot for 1988, and **Nolacon II**.

Memberships in **Nolacon II**: \$5, basic pre-supporting, \$125, Associate Memberships (for preferred seating and tickets to all convention events).

**CATCH A DOUBLOON!
NEW ORLEANS IN '88!**

**P.O. BOX 8010 504/861-2602
NEW ORLEANS LA 70182 504/282-0443**



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

SKETCH TABLE

There will probably be a sketch table available. Details are not settled yet.

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 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 or the conditions of sale changed 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.

All flat art must be matted or framed.

The artist's name and address must be firmly attached to each item entered in the art show.

Art sales will NOT include reproduction rights. The artist and buyer must negotiate reproduction rights separately, as per current copyright laws.

Cash, credit cards, travelers checks, and personal checks with buyer ID will be accepted for payments or purchases.

CHARGES

There will be a 10% commission charged on all sales in the Art Show, Auction, and Print Shop. We will accept space reservations **up to 1 August 86**. Any space left after that will be sold at the door. The prices for display space are as follows:

\$28.00	per 4' x 4' panel side Limit of 4 per artist
14.00	per 2' x 4' panel side (1/2 Panel)
7.00	per 2' x 2' panel side (1/4 Panel)
30.00	per 2 1/2' x 6' table Limit 2 per artist
15.00	per 2 1/2' x 3' table (1/2 Table)
20.00	per shelf in glass case
10.00	per 1/2 shelf
30.00	per 5' x 5' floor space Non-Art Limit of 3 items per person
5.00	if total of minimum bids is less than \$50
10.00	if total of minimum bids is greater than \$50

SPACE RESERVATION POLICIES

1. We will accept space reservations from 1 Jan. 86 thru 1 Aug. 86.
We will make refunds up to 1 July 86.
Reservations should be mailed to the Confederation mailing address.
Space reservations must be accompanied by full payment for the space requested and a SASE.
Please tell us the number of Bid and Control sheets you will need.
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.
Space assignments will not begin until a nearly final floor plan has been finished. We expect to have one ready by March 1986.
3. Reserved space may not be transferred, sub-leased, or its location changed without permission of the art show. If you do not claim your reserved space by noon Saturday of the convention, without prior arrangements with the art show, your reservation will be forfeited. Your money will not be refunded. The space will be sold to other artists.
4. When your reservation payment is received, we will mail you your space assignment and the number of Bid and Control sheets that you requested, and a receipt for your payment.
5. If your reservation is received after we run out of 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 who needs that type of space that became available to see if they want it. If they do not, they will be removed from the waiting list, and we will contact the next person on the list, etc.
6. If there is unsold space after 1 Aug. 1986, it will be sold at the door on a first come, first serve basis.
7. 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.

If you have any questions write us at:
CONFEDERATION, Suite 1986, 3277 Roswell Road,
Atlanta, Georgia 30305, USA, attn: Art Show

— Dan Caldwell
— Courtenay Bray
Co-directors, ConFederation Art Show

BUYING ART AT SCIENCE FICTION CONVENTIONS

The procedures for buying art at science fiction conventions can vary from one convention to another, depending on how the con is running its art show. In general, it works as follows:

Every item in the art show is up for sale, except for a few that are marked 'not for sale'. Items in the art show

are sold at an auction held at the convention. The auction is a 2 stage affair. First, items get WRITTEN bids. Then some (or all) of the items with written bids are bid on further at a voice auction.

In order to keep track of the bidding process, every item in the art show has a 'bid sheet' attached to it. The bid sheet provides information about the item, such as the title and the name of the artist. It also indicates the minimum bid that the artist will accept for that item. At the bottom of the bid sheet are several lines where the buyer can write down the amount he wants to bid for that item.

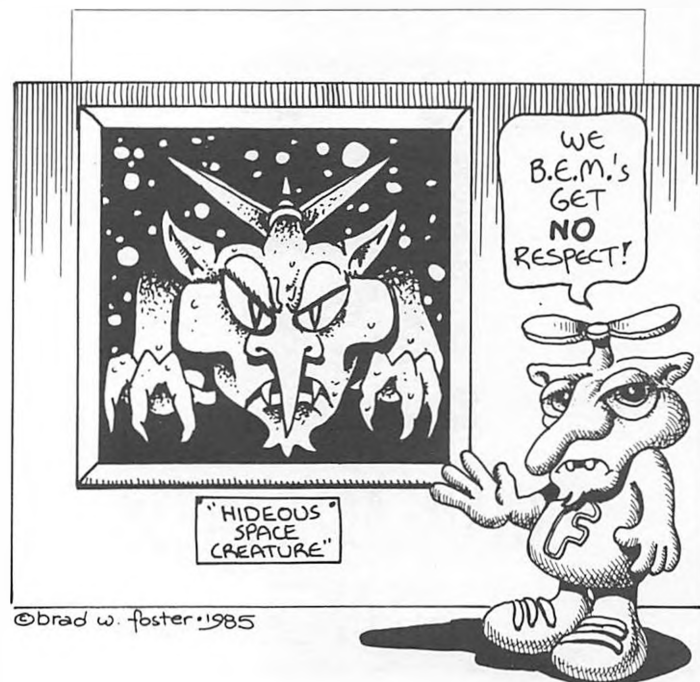
In small regional art shows, the art show usually closes around 6 P.M. At that time, the art show staff goes thru the show and pulls the items that are going to be in the voice auction, to be held later that evening.

Auctions usually last only 2 hours, including the time needed to set up the auction, and for buyers to pay for the items they have bought at the end. This means that most auctions can handle only about 100 items in the 2 hour time span.

At a small art show every item with a bid can go to the voice auction. But at a large show some means must be devised to keep the number of items down to a manageable level. Usually, this means that some maximum number of written bids is necessary for an item to go to the voice auction.

With all this in mind, the buyer goes through the following procedure:

1. In the art show, the buyer writes down his bid on the bid sheets of the items he/she wants to buy. The amount of the bid must be at least as much as the minimum bid specified by the artist, and LARGER than any other bid written on the bid sheet.
2. If any of the items the bidder has put bids on have gone to its voice auction, it is open to further bids by other people. Therefore, the bidder should attend the voice auction to make further bids. The bidder making the highest bid will get to buy the item for that amount.



3. The buyer must check to see if he has bought an item in the written bid phase of the auction. If the buyer has the highest written bid on an item and there is less than the required number of bids for the item to go to its voice auction, the buyer has become the winning bidder for the item, and must pay for it at the art show control desk.

4. At many conventions, items that do not get a bid can be purchased after the auction at a price that is usually much higher than the minimum bid.

The ConFederation art show will be run in a manner similar to the one outlined above. However, it is so big that we will have to have 4 separate auctions, as well as requiring at least 6 bids for an item to go to the voice auction.

We are planning to assign each item to a specific auction when it is registered in the art show. The auction an item is assigned to will be indicated on its bid sheet. Bidders will have to keep track of which auctions are assigned the items he/she has bids on.

Several words of warning. When placing a written bid on items, assume that you will be the winning bidder on ALL of them. In this way, you will avoid having to pay for more art than you can afford to buy. If you have reached your limit for art show purchases, wait until you have lost an item to a higher bidder before bidding on another item.

Also, check the art show before each auction to see which items, if any, you have to go to the voice auction to continue bidding on. At the same time, you can keep

track of those items you won in the written auction. You are expected to pay for ALL the items you win in either the written or the voice auction. If you do not, your name goes on a list of people who do not pay for art they have bought. These people tend to have trouble getting their bids accepted at the next art show they go to.

ALL THE DEVILS ARE COMING



UNNAMEABLE PRESS
ATLANTA



Locus & Fantasy Review Readers:

WE DARE YOU TO TAKE THE SF CHRONICLE TASTE TEST

Loyal *Locus* readers, fanatical *Fantasy Review* subscribers: we dare you to read one issue of *Science Fiction Chronicle*, and then honestly say that the newsmagazine you're currently reading has more coverage, a wider variety of news, features, reviews and interesting material than you'll find in the pages of *Science Fiction Chronicle*.

As thousands of SF and fantasy fans have already discovered, we're sure you'll find that *Science Fiction Chronicle*, a 6-time Hugo nominee, published since 1979, should be your monthly window on the worlds of SF and Fantasy. In addition to major stories, issues feature comprehensive lists with many cover reproductions, of paperbacks, hardcovers and contents of genre magazines months before publication. Columns by Frederik Pohl, Vincent Di Fate, Marvin Kaye. Regular columns on what's happening in media by Ed Naha. Stephen Jones and Jo Fletcher with their famous "London Report" plus reports from correspondents with SF/Fantasy news from around the world. Letters. The most comprehensive market reports in the genre (and we couldn't say that if it weren't true). Obituaries. Birthdays. Small press news. Convention reports, with lots of photos. Fan news and fanzine reviews.

And more: 400 book reviews a year of what's good and what's bad among recent books by Don Ammassa. Coverage of major events, news of awards and bookstore openings. A convention calendar in every issue. Display ads from major publishers, and classified ads for bargain hunters. Reader surveys. Controversial, thoughtful and whimsical editorials. Reading *Science Fiction Chronicle*, you see hundreds of news stories that, through the year, allow you to sit, unseen, in the offices of the publishers and find out what's *really* happening.

Science Fiction Chronicle is attractively typeset, not printed from reduced computer print, and, best of all, is mailed by First Class Mail. Yet it costs a lot less than a comparable subscription to either *Locus* or *Fantasy Review*: only \$23.40 a year in the USA and Canada, \$44.40 for 2 years. Find out for yourself how good *Science Fiction Chronicle* really is. Why people like Gordon R. Dickson, Gene Wolfe, Michael Whelan and Isaac Asimov subscribe.

Through August 15th, *Locus* or *Fantasy Review* subscribers can get a recent issue of *Science Fiction Chronicle* ABSOLUTELY FREE by sending the mailing label from an issue of either magazine to *Science Fiction Chronicle*. We'll send you that free issue by return mail. If you're already convinced, use the form below, today.

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- ☐ Here's my mailing label. Send me a free issue of SFC.
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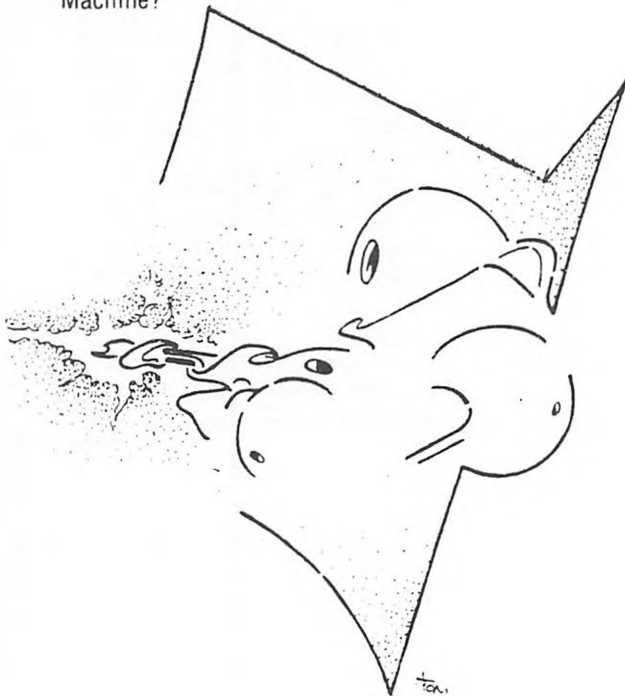
RIVERSIDE QUARTERLY

The critical magazine of science-fiction and fantasy

RQ has been criticized for not being scholarly enough, but we're one of the half-dozen extant U.S. fanzines listed in Peter Nicholls' *SF Encyclopedia* and the only fanzine cited in Brian Aldiss' history of s-f, *Billion Year Spree* -- so we must be doing something right.

IN RECENT AND FUTURE ISSUES:

Frank Bertrand, "Stanislaw Lem, Science-Fiction, and Kitsch,"
Tom Egan, "*The Silmarillion*" and the Rise of Evil: Birth Pains of Middle Earth,"
S. C. Fredericks, "Philip Jose Farmer and the White Goddess,"
Marilyn House, "Miller's Anti-Utopian Vision: A Reading of *A Canticle for Leibowitz*,"
R. A. Lafferty, "No Stone Unthrown,"
Brad Linaweaver, "An Interview with William Tenn,"
Joe Milicia, "Dry Thoughts in a Dry Season: J. G. Ballard's, *The Drought*,"
Rob Hollis Miller, "On Humour in Lovecraft,"
Karen Schuldner, "Notes on *Dhalgren* and *Triton*,"
Sheryl Smith, "Lafferty's Short Stories: Some Mystagogic Goshwow,"
Mary Weinkauf, "Future Talk, or What Do You Say When You Get off the Time Machine?"



Plus columns, letters, articles, poetry, reviews by:

Bill Blackbeard, Jim Blish, Robert Bloch, Samuel Delany, Steve Dimeo, Jim Harmon, Sam Moskowitz, Dale Mullen, Kris Neville, Harry Warner, Jack Williamson, Roger Zelazny, etc.

Plus art by:

Mary Bohdanowicz, Richard Buickle, Vincent DiFate, Seth Dogramajian, Mary Emerson, Adrienne Fein, Laura Fairman, Jack Gaughan, Philip Hawkins, Jennifer Lane, Tad Markham, Marc Schirmeister, Brian Wass, etc.

Subscriptions \$6 (four issues) from:
RIVERSIDE QUARTERLY
P.O. Box 833-044
Richardson, TX 75083

Six of the 27 back issues are now available -- 22 through 27 -- with the others being scheduled for reprinting (the next being #11 and #12). All sell for \$2 each.

Special offer: A \$12 order entitles you to a free copy of *H. P. Lovecraft: A Symposium*, with Robert Bloch, Arthur Cox, Fritz Leiber, and Sam Russell. To our knowledge, this symposium is not available elsewhere at any price.

OPERATIONS

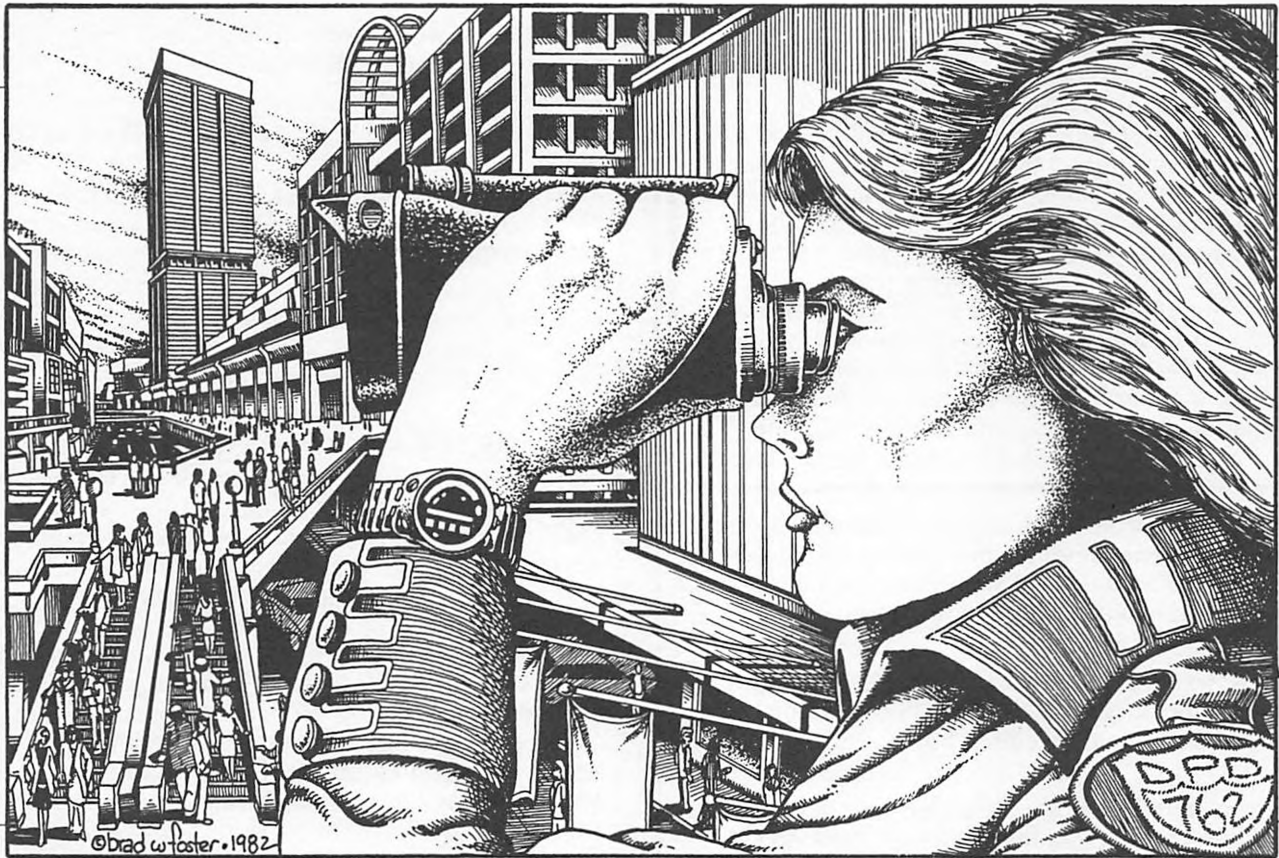


TRANSPORTATION INTO AND AROUND ATLANTA

Terminus was the original name of Atlanta, designating the end a railroad back in the early 1800's. With the expansion of the railroads, later renamed Marthasville (now Atlanta) became the crossroads of the Southeast in rail transportation. Today, Atlanta's Hartsfield International Airport has become the world's second-busiest airport, bringing in millions of people. (You may have heard the line about those souls on the way to Heaven or Hell having to switch planes in Atlanta

to reach their destinations.) The airport terminal is only 6 years old, and has a subway (complete with Cylon-voiced rail cars) to whisk travelers between the 4 concourses and the terminal.

Transportation from the airport to ConFederation's hotels downtown can be had at various prices. For 60 cents, you can catch a MARTA bus to a MARTA rapid rail station, to Peachtree Center, and without going outside, take a bridge to the Marriott Marquis. You can take a cab (not highly recommended), or an airport limo to the downtown hotels. Car rental agencies abound at the airport, if you are in need of a more personal transportation.



The following is a list of hotels and other landmarks in downtown Atlanta, close to ConFederation. The area of the map is about 2 miles North to South and 1 mile East to West. All listed hotels except where noted.

(Location
of
ConFederation)

1. The Marriott Marquis
2. The Atlanta Hilton & Towers
3. Hyatt Regency: The first of the modern open-atrium lobbies.
4. Holiday Inn
5. Peachtree Center: A collection of shops, restaurants, and other places to spend your money, under one roof. Accessable by bridge from the Marquis. It also has direct access to the Marta rapid rail system **without going outside**.
6. Westin Peachtree Plaza: Too tall for a WorldCon, but it looks nifty; with an indoor lake and a restaurant on top, looking out at the city.
7. Ritz-Carlton: Very Ritzzy, if you can afford it.
8. There is no 8
9. Atlanta Marriott Inn: Don't get this one confused with the Marquis, but it still is very nice.
10. Downtowner: Southern hospitality hotel of Chattacon.
11. Quality Inn
12. Travelodge: Small but close.
13. Ladha Inn
14. Days Inn: Wendy's burgers inside
15. Trailways Bus Depot: Parking on top
16. Greyhound Bus Depot: Burger King inside
17. Ibis Hotel: Inexpensive (for a new downtown hotel), Continental, and new.
18. American Hotel
19. YMCA
20. Rodeway Inn: Ronnie's N.Y. Deli (Ben Yallow ate here, ask him).
21. Grady Hospital: Hope it's not needed, but now you know where it is.
22. Comfort Inn: Across from Georgia Tech.

RESTAURANTS:

- A Kentucky Fried Chicken, Hardee's, Blimpies, The Cookie Factory
- B Burger King, Tokyo Shapiro's, Naturally Yogurt, Chocolate Chip Cookie Co.
- C Church's Fried Chicken, Wendy's, Long John Silver's Fish, Popeye's Fried Chicken, L.B. Munch (our co-chair's favorite)
- D Chick-Fil-A, Subs & Salads
- E McDonald's
- F Dailey's (excellent food, but it ain't cheap)
- G Pittypat's Porch (The Old South, in the tradition of GWTW's Aunt Pittypat)
- H Burger King, O'Henry's Restaurant
- I Steak & Ale
- J Bobo's Sandwiches, Liquor Store
- K Fisherman's Cover (Excellent fish)
- L Dunk & Dine (Close, 24 hours, but don't park unless you are eating there)
- M Pleasant Peasant (Same folks as Daily's, ****)
- N Mexican Resturant, Cafe Society
- O International House of Pancakes (24 hours)
- P The Mansion (Top rated and costly)
- Q The Abby (Reportedly overpriced: in a former church. P.S. Don't walk back!)
- R The Varsity (The World's Largest Drive-in) open late and just a quick Marta ride away.

1 thru 22 = Hotels and other landmarks

A thru R = Convenient downtown restaurants

■ = Marta entrances

▲ = Gas stations

▨ = Parking Lots

Atlanta lies at the crossroads of several Interstate highways. I-20 goes through downtown east and west. To get to the hotel, take I-75/I-85 north. Exit in the left lane to International Boulevard. Turn right at the first stoplight, Piedmont, and go two blocks north. Turn left at Harris. Go one block west to Courtland and turn left. You will then be between the Hilton and the Marriott Marquis. I-75 (on its way to Florida) joins I-85 from the northeast to pass through downtown as one wide ribbon of concrete. To get to the hotels, exit on Courtland Street and you will arrive between the hotels after one stoplight. You can unload and check into the Hilton here, or if you are staying at the Marquis, you will need to go south to International Blvd. to circle around to the front of the building. Downtown Atlanta is a mess of one-way streets.

If you are driving from south of the city, be aware that I-75/I-85 is still being widened and under construction. Normal rush hour traffic is at a standstill from 4:30 to 6:00. So if you plan to arrive during the week, plan accordingly.

Passenger train traffic comes into Atlanta at the Peachtree Station, located 5 miles north of the Con hotels, and you can catch a cab or hop a bus to the hotels.

The bus stations are located 2-3 blocks from the hotels, but are a part of Peachtree Center. Walking is appropriate, unless you are carrying several suitcases. To get to the hotels, walk up International Blvd. to Peachtree Street, then over to Harris Street. Another block down to Peachtree Center Avenue and you are at the Marquis.

MARTA, the local rapid rail and bus system, is not finished to the Airport (another 2 years, maybe). But it is very convenient to the hotels and can carry you (for only 60 cents a ride) north to the city's largest shopping center, or to stops which contain some fine stores, restaurants or museums. If you plan on being in town for a week, a \$5 transcard will get you onto trains or buses all week long.

Walking: within a half a mile of the hotels, you can find all kinds of eateries, stores, a fine library, a state university, parks and other interesting places.

HANDICAPPED ACCESS

Once more into the breach, dear friends, and then y'all can relax & anticipate while we-all get things ready for you.

GOOD NEWS for those of you who have diminished lung capacity and cannot tolerate tobacco smoke: both the Marriott and the Hilton have "No Smoking" floors. The rooms on these floors haven't been smoked in, and won't be smoked in. Both hotels have said they will place you on a "No Smoking" floor if you so request.

I STILL NEED to hear from those of you who will be needing items from Handicap Access such as wheelchairs, publications for the visually limited, special seating, and other misc. items. If you want/need OverSize print or Talking Book format publications, and

haven't asked for them, you need to let me know. I'll be getting a few extras, emphasis on "few," and I can't promise you'll get something if you haven't asked/arranged for it.

Due to a resounding lack of interest, there will be no Braille publications. There will be a Braille map, and we have a volunteer (artist Jack Meacham) to "guide" early-comers through the hotels. This will be a one-time getting-you-accustomed tour, on Wednesday.

WE NEED YOU to help at Handicap Access. If you're able to spare an hour or two, we'd like to borrow your body (for helping those with physical limitations) and your skills (to help us communicate services & information).

YOU WILL BE REGISTERING at the Access booth, rather than at regular Registration, if you are picking up any equipment or publications, or if you asked for special seating or any other service from Handicap Access. We're doing things this way to 1) cut down on the time you spend in line, 2) to cut down on delays for everyone else at regular Registration, and 3) to insure that people who are using Handicap Access services will have identification. Both hotels have agreed to allow service elevators to be used for Handicap Access during "peak use," but if you don't have the Access identification, and aren't obviously disabled, you won't be allowed to use the service elevators and other "access shortcuts."

IF YOU HAVE A HELPER/ASSISTANT with you at ConFederation, he/she will need to get a "Helper's ID" from us. Unless specifically requested otherwise, helpers will register through regular Registration.

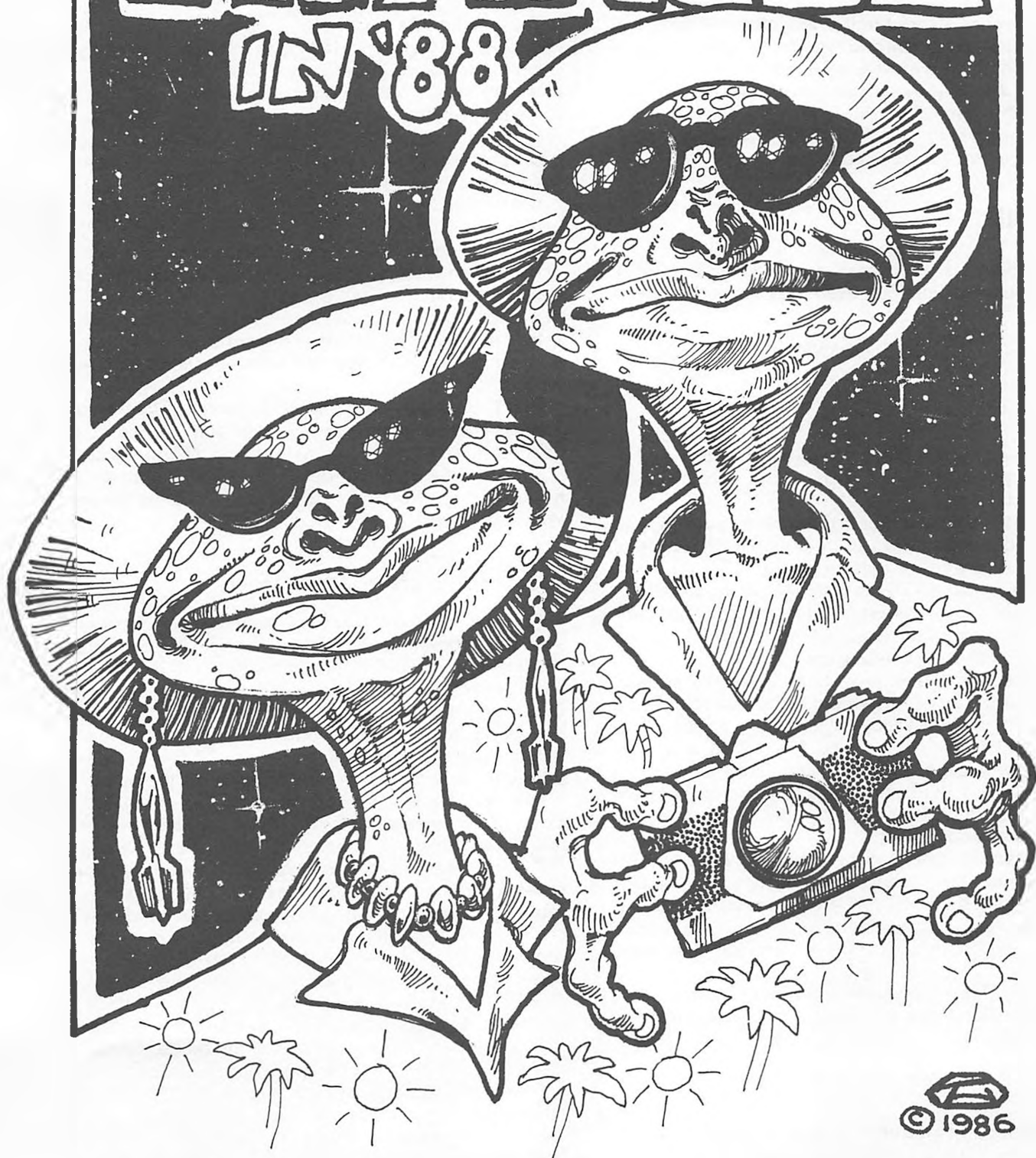
MORE INFORMATION on our Hotels, and how to use them, will be available at the Handicap Access booth in the Marriott, or the Medical/ Access room in the Hilton. Or write to me, Samanda Jeude, c/o ConFederation. If you filled out a Handicap Access/Medical questionnaire, I'll be getting in touch with you for more details on what you'll be needing. If you haven't heard from me by 15 June or 3 weeks after writing (whichever is LONGER), please try again; the USSnail can (and has) lost letters from me before.

— Samanda Jeude

POST NO BILLS

The hotels in which ConFederation is being held have expressed concern for the safety of their walls. We have assured the management of the hotels that we will not tape anything to their walls. We urge the members to refrain from attaching any objects or signs to any hotel walls with any kind of adhesive or other fastener. ConFederation will be held liable for any damage to the walls. There will be bulletin boards and other facilities for posting signs and notices in central locations in both hotels. Also, the daily newsletter will be downright grateful for contributions, and will list time, place, etc. of your activity. Please use these facilities so that ConFederation will be as enjoyable as possible for everyone involved (such as those of us on the committee who may get stuck with the bill after the con is over).

BERMUDA TRIANGLE IN '88



© 1986

A WORLDCON UNLIKE ANY OTHER...

BERMUDA TRIANGLE IN '88

Welcome aboard a cruise unlike any other—7 days and nights of science fiction, sun and fun. The finest elements of a Worldcon combine with the amenities of a world-class luxury cruise ship to provide you with a once-in-a-lifetime experience. The ship will be filled with fun, providing you with the opportunity to do as you please. A world of adventure awaits you outside your cabin door.

THE SHIP

The S.S. Norway is the largest cruise ship in the world. Contrary to popular belief, it's even larger than the Queen Elizabeth II.

	S.S. NORWAY	QE-2
Tonnage	70,202	67,107
Length	1,035 feet	963 feet
Beam (width)	109 feet	105 feet

This ship is so big that international symbols are used to help you find your way. Some crew members don't see each other for months on end!

With over 65,000 square feet of open deck in addition to the cabins and function areas, there is an overall feeling of spaciousness (I mean.... we're talking BIG).

There are 8 passenger decks with 932 cabins accommodating more than 2100 passengers. The 800 member crew (about 1 crew member for each 2.5 fen), have their own cabins separate from the passengers.

The 16 classes of cabins provide an extensive array of accommodations. Class 1, the Grand Deluxe Suites, have a living room, a dining room and kitchen, bedroom with a king size bed, 2 full baths, color stereo TVs, a VCR and a refrigerator. Class 16 cabins (the smallest inside staterooms) have 2 beds, color TV and a bathroom with shower. They are surprisingly spacious. Within this range are berths to fit your individual tastes and budget.

All cabins have at least 2 berths and many have 3 or 4. All 16 price categories have a color TV, a private shower and/or tub, dressing tables, closets and storage space. Some have lounge chairs, a sofa and a refrigerator. Individual A/C controls are provided in all cabins to provide maximum comfort.

Whether you choose luxurious or budget-minded sleeping accommodations, you will receive the same excellent class of service.

DINING

The cost of the cruise includes far more than just a place to sleep. All food served on board the ship (with the exception of the ice cream parlor) is included in your cost.

Three full meals a day are served in the two huge dining rooms. Menus change daily and include French, Scandinavian, Italian, Caribbean and Mexican specialties, plus prime rib, steaks, lobster, shrimp, and other selections. Eggs Benedict, smoked salmon and three-egg omelettes only highlight a wide variety of breakfast choices. Lunch is every bit as enticing, whether you have a full five-course meal or a weight-watchers fresh fruit salad.

If the main dining rooms are inconvenient during the day, just head for the fabulous on-deck selection at the Great Outdoor Restaurant. Hot and cold buffets combine the best of Norwegian smorgasbords with American tastes. Breakfast includes bacon, sausages, eggs, pancakes, waffles and much more. From noon to 3 p.m., there are hot dogs, hamburgers, giant salad bars, fresh fruits and a hot dish of the day. And every night, out comes the Norway's famed midnight buffets.

And if by some chance, none of these options are convenient, there is always room service. Coffee, juice, Danish, finger sandwiches, and ice are available 24 hours a day.

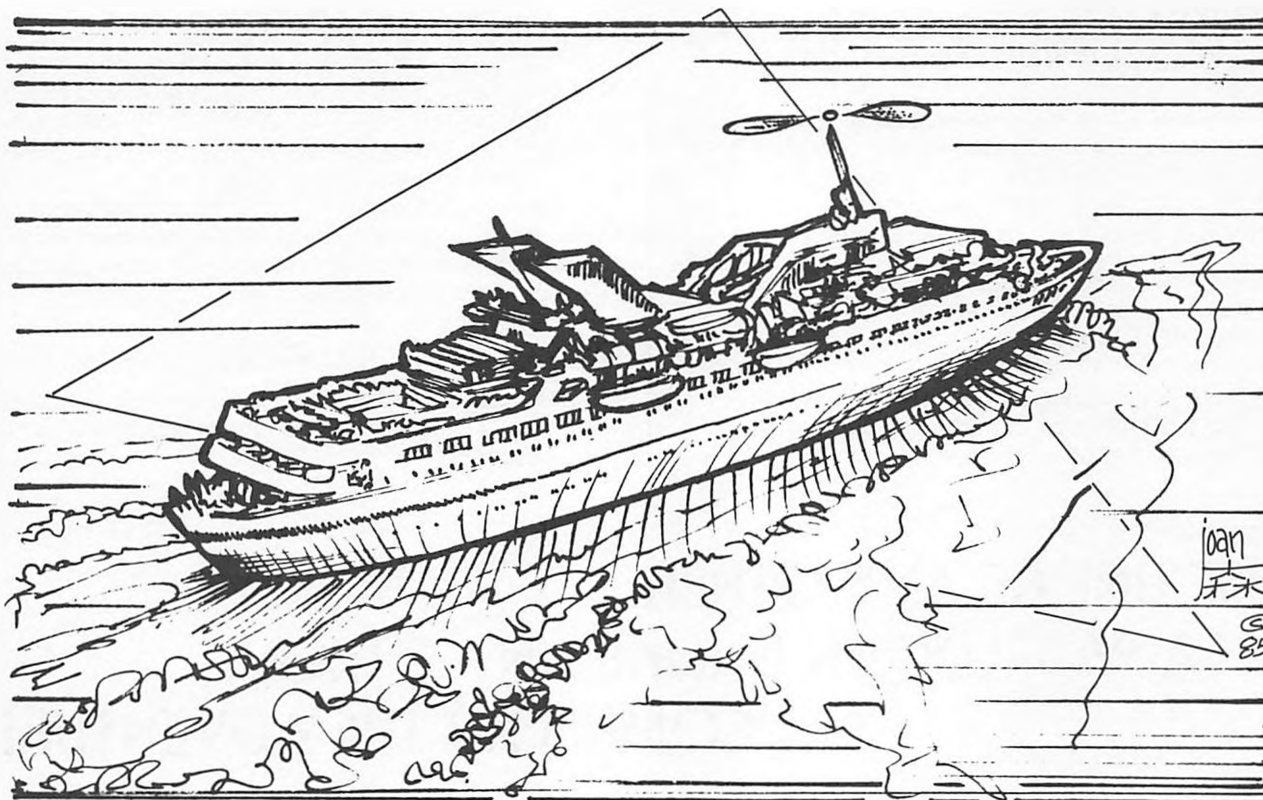
Even special diets can be accommodated with advance notice. The S.S. Norway prides itself in its ability to cater to your every need.

ACTIVITIES/ENTERTAINMENT

Food isn't the only thing free on this cruise. Most of the ship's activities are also included. Besides the normal convention functions, the ship provides a wide variety of amusements: basketball, volleyball, ping pong, racquetball, bike riding, 9 hole putting green, a modern gym, swimnastics, backgammon, bridge, bingo, shuffleboard, a quarter mile jogging track, aerobic dance, special classes on many different subjects, Fannish Olympics, and a lot more.

The normal ship entertainment is also excellent (and free). Three times a week, The Norway proudly presents a full-blown Broadway production. Also, there's "Sea Legs '88", the biggest and most extravagant revue in the history of cruising and comparable to some of the best shows in Vegas. Handsome guys, gorgeous girls, a dozen sets and costume changes, and a sizzling pace are trademarks of this totally professional company. In addition to these productions, big name stars in concert vary weekly. The 1986 line-up includes The Fifth Dimension, Helen Reddy, Diahann Carroll, the Smothers Brothers, Petula Clark, Rita Moreno, Jerry Lewis, Vic Damone, and Jack Jones. Fortunately, the convention has a LARGE say in who will be appearing during our cruise.

Some activities do cost extra, but are worth it. For those interested, they provide massages, trapshooting, snorkeling, a golf driving range, stores to shop in, plus tours that are available while in ports-of-call and duty-free shopping both on and off ship.



FACILITIES

The S.S. Norway also boasts a wide variety of facilities. The entertainment continues as you enjoy the 10 open bars, three swimming pools (one indoors), sauna, health club, 1000 book library, card room, video game room, disco, movie theater, numerous lounges and, of course, the Monte Carlo Room Casino. It claims honors as the largest casino afloat, featuring 180 slot machines, eight blackjack tables, roulette, and a crap table (the casino isn't free, unless you win).

This city afloat also includes a hospital, TV studio, printing facility, both satellite and high seas telecommunication facilities (telephone, telegram and telex), a photo gallery featuring pictures taken daily during the cruise by the ship's photographer (copies available for a nominal fee), laundry and dry cleaning facilities, safety deposit boxes, postal facilities, beauty salon/barber shop...all in ONE convenient location. While at sea, there are no streets to cross!

BABYSITTING

For the little ones, the ship provides Troll Land, a playroom full of the child's equivalent of adult toys. It is open daily and when the ship is in port. There will be some additional child care available (the more people who request it in advance, the more extensive the services that we will provide).

FACILITIES FOR THE HANDICAPPED

There are 17 cabins that have been modified to accommodate wheelchairs. All levels of the ship are accessible by elevator except the uppermost deck which has only one of the three pools and the racquetball court.

CURRENT ITINERARY

DAY	PORT	ARRIVE	DEPART
Saturday	Miami	—	4:30 p.m.
Sunday	Nassau	7:00 a.m.	2:00 p.m.
Monday	at sea	—	—
Tuesday	St. Thomas	9:00 a.m.	7:00 p.m.
Wednesday	St. Maarten	7:00 a.m.	4:00 p.m.
Thursday	at sea	—	—
Friday	private island	11:00 a.m.	6:00 p.m.
Saturday	Miami	8:00 a.m.	—

Like the entertainers, the convention has a large say in where we go and when. Above is the current itinerary of the S.S. Norway. Each of the four islands is a paradise in its own right.

COSTS

The cost of the cruise varies with your choice of sleeping accommodations and the number of people in your cabin.

Prices start at \$695 per person. There are over 1000 berths available for under \$1000. The average price of all berths is under \$1100 per person with over 90% of the berths priced at under \$1400.

For those interested in the finest of accommodations, suites start at \$1590 per person.

REMEMBER...

In order to make this fantasy a reality, WE NEED YOUR HELP.

VOTE FOR US!

MAKE BERMUDA TRIANGLE YOUR FIRST CHOICE IN THE '88 RACE.

THE COMMITTEE

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

Our committee has attended hundreds of cons and worked at all levels, including the top, on many of them. We draw upon an excellent blend of convention and professional experience.

We are dedicated to providing fandom with a new and unique opportunity, a combination of traditional events and a setting unparalleled in Worldcon history.

THE CONVENTION

This convention will carry on the finest Worldcon traditions: hucksters, an art show, a masquerade ball, multiple tracks of programming and films, the Hugo Awards, guest of honor speeches, site selection, the WSFS business meeting, and the largest con suite in the world.

The ship's closed circuit TV system provides the convention with the facilities to broadcast live to every cabin all major activities and films for those times when you prefer the privacy of your own cabin.

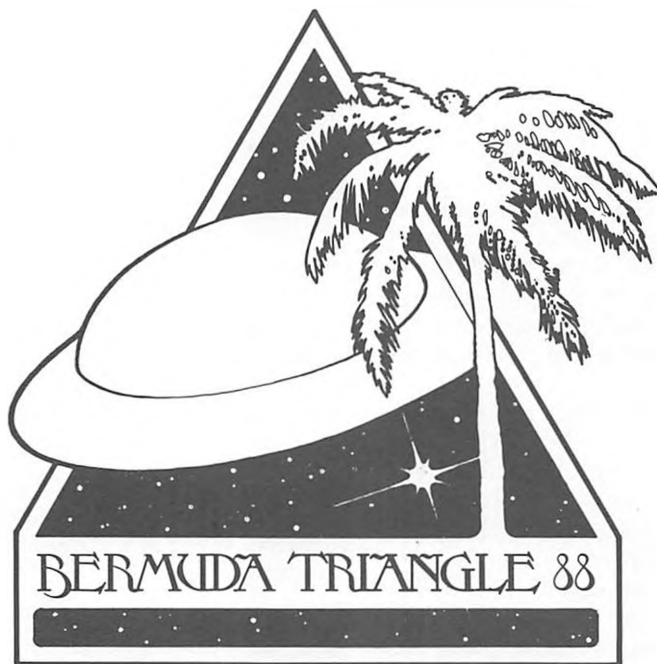
MEMBERSHIP INFORMATION

To join the fun, which includes our famous bid parties, please send \$20 for a pre-supporting membership (or \$3 for pre-opposing).

A CRUISE UNLIKE ANY OTHER...

A WORLDCON UNLIKE ANY OTHER...

COME JOIN THE ADVENTURE!



\$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

CONSUIITE REPORT

Between programming events you will want to rest and relax in the ConFederation Con Suite. No need to find out the room number here; just go the the tenth floor of the beautiful Marriott Marquis . . . yes, the consuite takes up the entire floor! Step up to one of our hospitality stations, (we hope to have at least two), and get yourself a soft drink and some munchies. For those of you who want something a little more potent, the hotel will provide a cash bar on this level. Stroll along the inside balcony and contemplate the Marriott's large open interior. Sit in one of the many partitioned alcoves lined with chairs, couches, and tables; there will be plenty of places to sit and carry on conversation out of the bustle. Or wander out to one of the large outdoor balconies and enjoy a refreshing snack in the lazy Atlanta summer. Although the hospitality stations will probably not be open 24 hours/day, we do intend to man them as long each day as possible; however, there will be unlimited access to the Con Suite area.

BLOOD DRIVE REPORT

For all of those who are genuinely interested in making a difference in our world, we are planning to hold a blood drive on Saturday. This will be held at the convention, so there will be no need to shuttle to a different location. In order to spice up the participation, and to help show our gratitude, we hope to hold drawings for prizes to be given to some of the participants. So step up and give a little of yourself to a worthy cause.

BABYSITTING SERVICE

For the convenience of the members of ConFederation, the convention will have babysitting available for Kids-in-Tow. The hours of operation are not yet set, but will probably be mostly during the day. Whether or not the babysitting service will include infants (Babes-In-Arms) has not yet been decided, or if there will be a fee for them (since Kids-in-Tow are

charged \$15.00). If you think you will be using the ConFederation babysitting service, please write to the ConFederation address marked "Attention: Babysitting" and tell us your needs and any suggestions you might have that might improve the service we will be providing. Also, we will be staffing the babysitting with volunteers, so if you could help out here, we will greatly appreciate it. And, for someone who really loves kids, we still need someone to run Babysitting. If you would like to be the head of the babysitting department, please let us know ASAP. Thank you.

GOPHER HOLE

HELP Y'ALL!!!

As with all World Science Fiction Conventions, ConFederation needs a large number of volunteers to help the convention run smoothly. Assistants will be needed in virtually every department of the convention. The Gopher Hole will serve as a headquarters for assigning volunteers where and when they are needed. It will also be available as a lounge for volunteers who are on call and waiting for an assignemnt. There will be munchies, soft drinks, and coffee made available to anyone who is working out of the Gopher Hole.

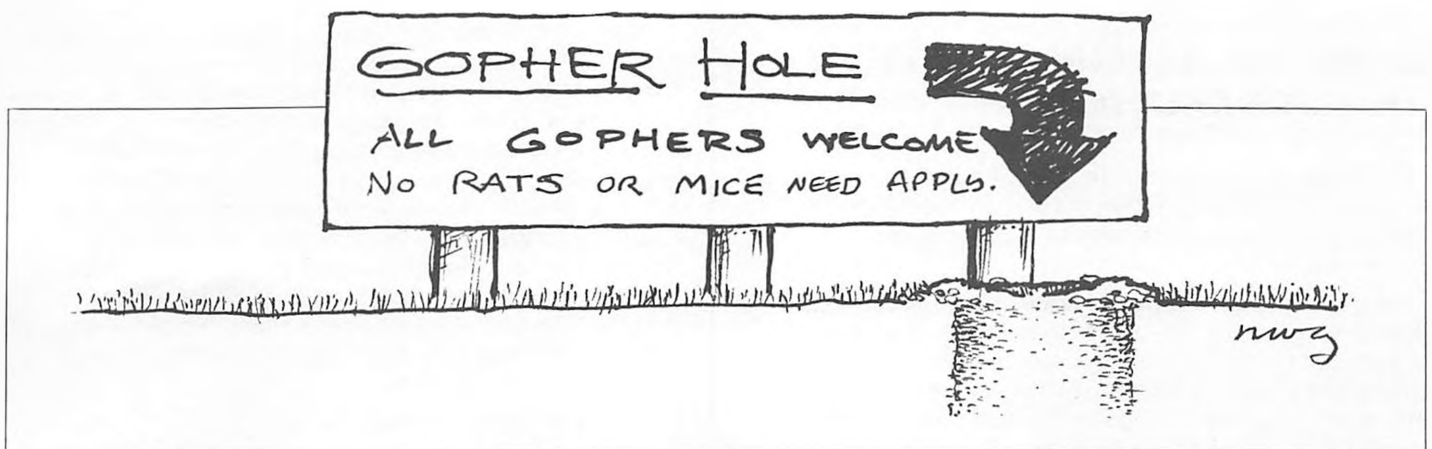
If you are new in fandom, this is a great way to meet other fans who have an interest in the workings of the convention. As you will be assigned to any area of the convention, you will have an opportunity to see and learn how many areas function. The Gopher Hole will be located in the Peking Room on the convention level of the Marriott Marquis Hotel.

If you are under the age of eighteen years as of Thursday, August 28, 1986, a signed and dated parental permission form must be returned to the convention before you will be permitted to work at ConFederation.

If you wish to volunteer please write to Wanda Reed, WorldCon Volunteer Coordinator, care of: ConFederation, Suite 1986, 3277 Roswell Road, Atlanta, Georgia, 30305. She will send you the appropriate forms to fill out and return to the convention.

If you plan to make use of the Gopher Hole, please let us know when you return your volunteer form.

— Sue Francis



ADMINISTRATION

Hmm.... I wonder what this one does....



INTRO TO ADMINISTRATION & FINANCE SECTION

Greetings from the Invisible Ones. As before, our job is to handle all the routine aspects of ConFederation for the members so you can concentrate on enjoying yourselves.

Here are a couple of points that merit your interest. Please note that we are planning to offer a few city tours for your pleasure. We hope you enjoy them. A more worthwhile project is the blood drive we will conduct. This is one of the few things we do that has a tangible benefit for society and we hope as many of you as possible will participate.

Since this is the last Progress Report, I would like to thank all of the brave souls who have worked for the Admin & Finance Division throughout this effort. Many of them have worked like dogs to keep the con running and have received very little recognition for their efforts. However, I would be remiss if I did not mention two very special people who deserve extra recognition. Judy Sutton and Wanda Reed have been absolutely indispensable in doing so much of our division's work. One could not count the number of times they have worked long, hard hours on the most mind-numbing but essential tasks. I offer my most humble thanks to everyone in the Division.

That's it. Enjoy the con!

REGISTRATION PROCEDURES

1. TENTATIVE REGISTRATION SCHEDULE

Wed. August 27 — 4:00 p.m. to 9:00 p.m.
Thu. August 28 — 9:00 a.m. to 9:00 p.m.
Fri. August 29 — 9:00 a.m. to 1:00 a.m.
Sat. August 30 — 9:00 a.m. to 9:00 p.m.
Sun. August 31 — 11:00 a.m. to 5:00 p.m.
Mon. September 1 — 9:00 a.m. to 1:00 p.m.

2. REGISTRATION LOCATION

Registration will be located in the Bonn, London, Zurich, Sydney, and State Rooms on the Convention Level of the Marriott Marquis.

3. PRE-REGISTERED BADGE PICK-UP

Those who pre-registered must bring either an address label from a Progress Report (showing name and membership number) or a photo I.D. to pick up their registration packets and badges.

4. MEMBERSHIP TRANSFERS

Transfer of membership may be accomplished in one of two ways:

- The person transferring the membership must send to ConFederation notification that his/her membership is to be transferred. This notification must contain the name of the person to whom the membership is being transferred and MUST be sent to ConFederation by the July 15 pre-

registration deadline. The person to whom the membership is being transferred will pick up his/her membership in his/her own name (See Pre-Registration Badge Pick-up).

- The person to whom the membership is transferred MUST bring THREE (3) items to the ConFederation Registration Information/Trouble Table:

- A signed letter from the original membership holder identifying the person to whom the membership is being transferred.
- A Progress Report mailing label showing the name and membership number of the original membership holder.
- A photo I.D. identifying you as the person to whom the membership is being transferred.

5. LOST BADGES

Anyone who loses his/her membership badge may purchase ONE (1) replacement badge at Registration for a price of \$10. A photo I.D. is again required to verify identity. Should the replacement badge be lost, the membership applicable to that badge will be voided and he/she will have to purchase a new membership at the then-current attending membership rate (\$75 through Friday, \$65 Saturday, \$45 Sunday, \$25 Monday).

6. AT-THE-DOOR REGISTRATION FLOW CHART

- Fill out card.

HaRoSFa invites you to

**NOVEMBER
7,8,9, 1986**

SHERATON BEACH INN
P.O. BOX 866
OCEAN FRONT AT 36TH ST
VIRGINIA BEACH, VA 23451
(804) 425-9000
\$43 SINGLE \$49 DOUBLE

PRE-REGISTRATION:

\$15.00 TIL OCT 1
\$18.00 AT THE DOOR

HUCKSTER TABLES: (LIMIT 2)
\$40. FOR EACH TABLE WITH MEM (TIL 6/15)
\$50. FOR EACH TABLE WITH MEM AFTERWARDS

PLEASE MAKE CHECKS PAYABLE TO: SCI-CON

SCI-CON 8

GoH:
C. J. CHERRYH

TOASTMASTER:
ALLEN WOLD

FAN GoH:
MARTY GEAR

ARTIST GoH:
MICHAEL W. KALUTA

MEMBER:
INTERNATIONAL COOKIE CONSPIRACY

VIRGINIA BEACH, VA.



FOR FURTHER INFORMATION
OR TO PRE-REGISTER
SEND S.A.S.E. TO:

SCI-CON 8
c/o HaRoSPA
P.O. BOX 9434
HAMPTON, VA 23670

OF COURSE, WE'LL ALSO HAVE OUR
USUAL FINE SELECTION OF MOVIES,
FILK & POLK SINGING, SAT. NITE
COSTUME CONTEST, HUCKSTER ROOM,
ART SHOW, RUMMAGE REVUE, AND,
NATURALLY, OUR CON SUITE.

- b. Stand in line. (If from New York, stand on line. If from U.K., queue up.)
- c. Pay the toll. Checks for memberships are accepted with a photo I.D. and one other form of I.D. (credit card, another photo I.D., etc.) We ALWAYS take cash. We NEVER cash a personal check, even if we know the person.
- d. Pick up packet and badge.
- e. ENJOY THE CON!!!!

WEAPONS POLICY

In line with the standard practice at recent Worldcons the carrying of weapons will not be permitted, except as part of a Masquerade costume, and then only during the Masquerade or in transit to and from it. Weapons displays at the Masquerade must be discussed fully with the Masquerade Director before the event.

Any weapons purchased from hucksters must be securely wrapped and taken away.

The Committee reserves the right to decide what constitutes a weapon, and the right to impound such weapons for the duration of the convention.

We appreciated that many — even most — people who would like to carry display weapons are sensible, decent and careful individuals, but the risk of weapons causing accident or distress is too great, and the safety of convention members has to be our overriding consideration.

CITY TOURS, ANYONE?

The Travel Services Department of ConFederation hopes to offer some tours of the Atlanta area for people getting to the con early. The tours would be offered Wednesday and Thursday with tickets purchased at the con. We will need about 35 participants for a tour to be conducted. Here's a list of the projected offerings and price for each tour:

1. A TASTE OF THE PEACH (3 hours, \$15-16). Hits the



high spots of Atlanta; serves as a general introduction to the city.

2. HISTORIC STONE MOUNTAIN (4 hours, \$16). Visit the world's largest exposed block of granite and the many attractions in the park surrounding the mountain. Australian visitors who have climbed Ayers Rock can claim to be members of Monolith Fandom after this tour.
3. GONE WITH THE WIND REVISITED (3 hours, \$21). Visit fictional and historic places associated with Margaret Mitchell and her most famous work. Also visit the Cyclorama to see and hear the story of the Battle of Atlanta.
4. MOONLIGHT AND MAGNOLIAS (3-4 hours, variable cost). Drive through lovely residential areas and see why Atlanta is often called the garden spot of the South. Then dine at one of Atlanta's fine restaurants.
5. STONE MOUNTAIN LASER SHOW (6 hours, \$20). Visit Stone Mountain at night to see the incredible laser show projected on the side of the mountain. It's an experience not to be missed. Dinner before the show could be added at additional cost.

Please remember that these plans are still tentative and based on how much interest is expressed to us. If you might be interested in going on one of these tours or might have ideas about other tours, please let us know.

LOST IN SPACE . . .

. . . these are people whose PR's and Hugo nomination ballots were returned by the post office as 'Undeliverable as Addressed'. Why? We certainly don't know. All we can figure out is some of them moved and didn't want anyone following. (We have found, in the past, that some of the addresses were correct — YOU figure it out!) ALL we can say is, talk to your local postal delivery person. —PLEASE BE PATIENT — GHOD ISN'T FINISHED WITH THEM YET!

If you happen to know where these people are, please contact us. We're trying to send the stuff, but the post awful keeps throwing it back!

Member	Name	Member	Name
775-P	Albertson, Rick	99-A	Layton, Alexis
1283-A	Apke, Birute	1911-S	Lowe, Alison
4126-A	Brooker, Sandra	1912-S	Lowe, Forrest
2818-A	Bryden, Heather	3531-A	Luck, Alan
1393-A	Buchanan, Donna	920-A	Melton, Jann
3234-A	Bunn, Robert	1574-P	Merrigan, Tim
1030-A	Cavin, William	3212-A	Mooney, Cindy
209-P	Christiansen, Gary	2813-A	Morgan, Thomas L.
1380-A	Cody, Jayne	654-S	Natalie, Ronald
2026-P	Cole, Mike	977-P	Nugent, Avery
345-A	Conly, Judith	497-P	Ramsey, Loyal
2755-A	Cooper, Michael	1178-P	Romm, David
1532-A	Dane, Bruce	1864-S	Rosenthal, Andrew
2031-P	Daugherty, Walt	494-P	Roth, Jim
1977-P	David, Leslie	3119-A	Schanes, Bill
3658-A	Dawson, Janet	1756-A	Schwartz, Margaret
696-S	Dew, Warren	2616-A	Sherred, M.
1580-A	Doran, Diana	1605-P	Shupp, Mike
2235-A	Effeys, Michael	3740-A	Sirignano, Robert
791-P	Eissner, Gary		Whitaker

279-A	Fidrk, Don	1913-S	Smith, Carol A.	1160-A	Haycroft, Neva	704-P	Wallace, Ron
1097-P	Finley, John C.	1098-P	Story, Dan	3832-A	Headley, Beverley	1747-A	Wax, Nancy
2840-A	Fisher, Karen	1099-P	Story, Jan	1038-P	Hevelin, Rusty	2092-P	Weston, Peter
3148-A	Frazier, Anthony	1273-P	Sunden, IV, E G	895-P	Hulsey, Don	1294-S	White, Steve
3808-A	Friedman, David	919-A	Tidwell, Bob	1446-P	Hunt, Sandra	1512-P	Williams, Dewi
1737-S	Gafford, D. Garrett	2881-A	Tompkins, Kristen	1590-A	Janceau, Allan	505-A	Wottlieb, Louis
2038-P	Gasperik, Frank	790-P	Trimnal, L. Frank	1749-A	Kaiser, Dwain	3641-A	Yates, Don Jr.
962-A	Grimes, Jimmy	2087-S	Van Blaricom, Bryan	1876-S	Kochanowski, Ed	1667-A	Young, Martin
3680-A	Hamilton, Kathryn A.	2089-A	Von Thorn, Alexander	1289-P	Kokinis, Barbara	3578-A	Ziesing, Mark
3509-A	Hannon, Kathy	4337-A	Wagle, Kiran	1984-A	Landry, Paul	893-P	Zoller, David

WORLDCON ATLANTA, INC. FINANCIAL STATEMENT (CASH BASIS)
5/1/84--4/30/86 (FISCAL YEAR-END)

Cash Balance, 5/1/84 **\$ 2,350.40**

Income:

Memberships	\$167,209.59
Dealers' Tables	29,045.00
Art Show Panels	5,932.49
Interest	4,540.23
Publication Ads	2,875.00
Bidding Donations	2,513.33
Miscellaneous	<u>27.16</u>

Total Income **\$212,142.80**

Expenses:

Bidding Costs	\$19,442.34
Publications & Publicity	15,403.69
Postage	8,629.47
Phone	4,667.43
Equipment	4,513.55
Supplies	4,808.61
Office Rent & Furniture	3,336.57
Office Services	2,274.20
Computer & Supplies	2,246.09
Merchandise	677.00
WSFS Contribution	500.00
Legal	108.00
Miscellaneous	<u>757.92</u>

Total Expenses **67,364.87**

Excess of Revenues **144,777.93**
Over Expenses

CASH BALANCE, 4/30/86 **\$147,128.33**

SUMMARY OF CASH ON HAND

First Atlanta Checking	\$ 6,478.67
First Georgia Money Market Account	<u>140,649.66</u>

TOTAL CASH ON HAND, 4/30/86 **\$147,128.33**

44th WORLD
SCIENCE FICTION
CONVENTION

(as of 3/31/86)

MEMBERSHIP

- 3595-A Aaron, Katherine M.
3596-A Aaron, Sally E.
4170-A Abbot, B.J.
3635-A Ableman, Alice
3520-A Adams, Pamela
3521-A Adams, Robert
3434-A Adcock, Chuck
4078-A Aines, Steven A.
3981-A Akers, Bill R. Jr.
4081-A Alderson, Julia
3723-A Alexander, Laura
4104-A Alexander, Robin
4066-S Allen, Robert Harry
3751-A Allport, Sydney Anne
3755-A Alms, John D.
3715-A Alves, James W.
4136-S Ameen, Rosemarie
4135-S Ameen, William
3561-A Anderson, Davis
3562-A Anderson, David guest of
3284-A Anderson, Ulrika S.
3751-A Andrews, C.R. Jr.
3602-A Annamanthadoo, Valaiki
3515-S Annas, John
3526-A Appel, Christopher
3753-A Arias, Rose
4185-S Arnsperger, Curt E.
4183-A Ashton, Robert D.
109-A Atlanta Orphan (J. Shane)
3466-A Atwood, Bonnie
3467-A Atwood, Deb
3493-A Aucoin, Michael
3506-A Auger, Marc
3507-A Auger, Patricia
3754-A Autrey, Laurie
3776-A Baalsrud, Siri
3764-A Babcock, Jenni
3765-A Babcock, Jenni guest of
3682-A Babcock, Kelly J.
3449-A Baen Publishing #1
3450-A Baen Publishing #2
4097-A Baigent, Drew
3774-A Bailey, Donald
3392-A Bailey, J. Adam
3328-A Bailey, Mindy
4045-A Baker, Stanley C.
4230-A Bara, David E.
3693-A Barbera, George
3694-A Barnes, Marietta
3779-S Barnett, Bruce B.
3778-A Barnett, Lisa
576-A Barnhard, Judy
3436-A Barnhart, A.S.
3772-A Bartlett, Allen
3782-A Bartley, Doug
3758-A Bartter, Martha A.
3622-A Bauer, Gerard M.
3756-A Beaver, Dale
3420-A Beck, Patricia J.
3333-A Becker, Bruce N.
3771-A Beitzel, Victor
3621-A Belniak-Bauer, Jacqueline
3777-A Bentzen, Lynda
3675-A Berger, Carole B.
3763-A Berman, Eileen F.
3537-A Bethel, Kimberly
3697-A Bielak, Peter
3698-A Bielak, Richard
3324-A Billig, Debbie L.
3409-A Billington, Linda Ann
2864-A Black, Elizabeth
3781-A Blake, Mike
3386-A Bohaczuk, Ted
3687-A Bohren, Jay
4061-A Bolgeo, Uncle Bobby
2297-A Bollinger, Devin
3421-A Bolton, Philip
3588-A Boren, Terry
4040-A Bosch, Ruth
3769-A Bourns, Maureen F.
3281-A Bova, Barbara
3282-A Bova, Ben
3773-A Bratton, Margo
3783-A Brekhus, Virginia
3784-A Brekhus, V. guest of
3759-A Brewer, Alta
3479-A Brice, James
3524-A Brickie, Bill
3576-A Brickie, Bill guest of
3757-A Bridges, Greg
2689-A Bridges, Susan J.
3461-A Brin, Marcia
4147-A Brockway, Christine E.
4126-A Brooker, Sandra
3611-A Brown, Charles D.
3624-A Brown, Claire Parman
3770-A Brown, Gary F.
4075-A Brown, Jael
3590-A Brown, Steve
3301-A Brunet, James A.
3761-A Bryant, Mary Jean
3762-A Bryant, Robert
3568-A Buckles, Laura
3785-A Buckley, Brad
3737-A Buddin, Norman P.
3766-A Budner, Virginia
3424-A Buehler, Carl
3425-A Buehler, Pat
3767-A Bujold, Lois McMaster
3768-A Bujold, Lois M. guest of
4214-A Bullock, Steve
3475-A Burgess, Brian
3780-A Burnside, T.J.
3775-A Burton, Claudia
4144-A Burton, Gerald
3571-A Burton, Michael C.
3625-A Burton, Vaughan Jr.
3362-A Byrd, Brent A.
3401-A Cadigan, Pat
3283-A Cain, Franklin W.
4195-A Caldwell, Brian
4090-A Callan, Karen A.
3786-A Camp, Andrea L.
4012-A Campbell, Thomas K.
4224-A Cantrell, Mark
4348-A Card, Kristine A.
4347-A Card, Orson Scott
3504-A Carey, C. Elisabeth
3505-A Carey, Lynda
3791-A Carlin, Zoe
4005-A Carlisle, Charlene
3269-A Carlson, Rose
3587-A Carron, Cathy
2863-A Carron, Joanne
4150-A Caruso, Paul
3329-A Caruth, Janet Sue
3750-A Cates, Alice
3298-A Cebulka, James M.
3528-A Chapdelaine, Perry
3787-A Chapman, Ralph E.
3373-A Chappell, Joseph
3418-A Chayka, Katy
3982-A Chicurel, Cely
9999-A Chin, Josephine S.
4051-A Clark, Alan M.
4164-A Clark, Cyndee
4346-A Clark, Deborah E.
4046-A Clark, Karen
3517-A Clark, Mel
3956-A Clark, Michael M.
3496-A Clayton, Robert
3789-A Clements, Richard W.
4029-A Cline, B.
4233-A Cogger, Dalvan
4234-A Cogger, Greta
3309-A Cohen, Beth
4155-A Cohen, Margaret
3656-A Colby, Robert Alan
3793-A Coleman, Franklin C.
3586-A Conder, Nicholas
3644-A Conlin, Cora
3645-A Conlin, Cora guest of
3792-A Conrod, Rachel
4124-A Cooke, Robert B.
4344-A Cooley, Tracy
3308-A Cooper, Christopher
3790-A Corcos, Isabel
3997-A Corday, Otto III
4338-A Cormier, Diana
4339-A Cormier, D. guest of
4340-A Cormier, D. kid in tow
3307-A Cornelison, Sharon Lu
3376-A Cotton, Barbara A.
4125-A Coughlin, Bob
4203-A Cox, Sylvia
4179-A Coyle, David
4180-A Coyle, Myra
3360-A Crawley, Ayn H.
3712-A Creek, David J.
3794-A Crispin, Ann C.
3735-A Crockett, Mary L.
3519-A Croft, Richard
3518-A Croft, Theresa
4038-A Cunningham, Dana
4156-A Cunningham, Laurel R.
1907-A Cushman, Carolyn F.
3788-A Cutshaw, Radcliffe
4015-A Cuzzort, Frank D.
3795-A D'Orazio, Patricia
3738-A Dale, Kenneth W.
3802-A Dalton, Eileen
4057-A Daniels, Beverly J.
4058-A Daniels, B. guest #1
4059-A Daniels, B. guest #2
4060-A Daniels, B. guest #3
3478-A Davies, Steve
4332-A Davis, Brent
3510-A Davis, Kevin
3992-A Davis, Patricia
2929-A Davis, Robin
3658-A Dawson, Janet
3330-A Day, Eric Foster
3567-A Day, Joy
3543-A Day, Nora
3274-A De La Rosa, Al
3502-A DeLamater, Marc
4227-A DeMarrias, Jonathan
3977-A DePaula, John
4037-A DeVaughan, Bill
3548-A Deariso, Gary
3729-A Deckard, Debra
3730-A Deckard, Debra guest of
3540-A Denton, Barbara
3459-A Delaney, Joseph
3460-A Delhotal, Barbara
4009-A Delorme, Ted
4010-A Demetri, Patricia
4130-A Demmer, Jeanne
3801-A Denebeim, Jay
4160-A Denker, Nancy L.
4161-A Denker, Nancy guest of
3549-A Dennis, Ellen
3539-A Denton, Bradley C.

4084-A Derrick, Mark T.
 4163-A Deyo, Davis
 3732-S DiMasi, Jan
 3731-S DiMasi, Nick
 2123-A Dickens, Charles
 3638-A Dickenson, Elyse A.
 3797-A Diggs, Patricia A.
 3685-A Dikty, Ted
 4121-A Dillson, Michael
 3803-A Dickson, Barbara Jean
 3382-A Dodson, Amy
 3976-A Doering, Dave
 3799-A Dokoozian, Carolyn
 3800-A Dokoozian, Nancy
 3798-A Dormire, Alan
 4089-A Dorn, Betty
 4088-A Dorn, Ronald V., Jr.
 2535-A Dovell, Catherine
 3653-A Drake, Lee
 3652-A Drake, Valerie
 4083-A Drew, Richard C.
 3352-A Dricks, Howard
 3353-A Dricks, Howard guest of
 3349-A Drozda, Susan
 3294-A DuMond, Lisa J.
 3804-A Dulberg, Joan
 4166-A Dunn, Michele
 3303-S Dupree, Tom
 3805-A Dyson, Sp/4 Frank T.
 3433-A Edwards, Brad
 3720-A Eggleton, Bob
 3734-A Elder, David H.
 3733-A Elder, Marie C.
 3728-A Elizabeth, Mary
 3609-A Elliott, Raymond F.
 3612-A Ellison, Larry B.
 4215-A Emanuelson, Jerry
 3535-A Endres, Edward
 4229-A Englebart, Rober
 3511-A Eshbach, Lloyd
 7677-A Eslinger, Joan
 2005-S Farber, Gary
 4047-A Ewell, David
 4025-A Farley, A.C.
 4024-A Farley, Ellen Sullivan
 3574-A Farr, Daniel
 3559-S Feaster, Deborah
 3402-A Fenner, Arnie
 811-A Ferguson, Eric III
 3389-A Fern, Elizabeth
 3807-A Fetheroff, Steven L.
 3681-A Fiandaca, Kathryn L.
 3809-A Filmore, Thomas
 3525-A Fine, Amy
 4194-A Fine, Bayla
 4200-A Fink, John Jr.
 4201-A Fink, Sharon
 3501-S Fister-Liltz, Barbara
 3451-A Flack, Anne Marie
 3452-A Flack, Jean
 4008-A Fleischmann, Joseph
 3978-A Folker, Robert
 3371-A Forbidden Planet
 3668-A Ford, Bonnie
 4039-A Ford, John M.
 3359-A Forsten, Bob
 3358-A Forsten, David
 3551-A Foster, Beth
 3550-A Foster, Bruce
 4098-A Foster, Patrick
 3437-A Fowler, Caroline
 3547-A Fowler, David
 4092-A Fowler, Frederick
 3347-A Fox, Declan
 3348-A Fox, Declan guest of
 3497-A Franklin, John
 3293-S Frantz, D. Douglas
 4333-A Friauf, Thomas A.
 3808-A Friedman, David
 3341-A Fuller, Frederic E.
 3655-A Fuller, Sara
 3979-A Fulmer, Nant
 3322-A Futoran, Gail C.
 3335-A Gabruss, Sandra
 4202-A Galloway, Tom
 2631-A Ganley, W. Paul
 3552-A Garabranth, Andy
 4129-A Garber, Richard
 3705-A Garcia, Wilma
 3818-A Gazdecki, Dennis
 133-A Gelfand, Larry
 3300-A Gendron, Denise A.
 3811-A George, David
 3987-A Gephardt, E. Pascal Jr.
 3676-A Geraud, Barbara
 3812-A Gerdes, Catherine C.
 3813-A Gerdes, Michael
 3453-A Gershen, Beth A.
 3454-A Gershen, Irvin
 3455-A Gershen, Kae
 3873-A Gerstner-Miller, Gail
 4014-A Gibson, Beverly
 4209-A Gibson, Scott
 3986-A Gifford, Melva L.
 3484-A Gilbert, Zelda
 3810-A Gillen, Lori
 3377-A Gilley, Kerry
 3406-A Gilliam, Andy
 3538-A Girardeau, D. E.
 3817-A Glennon, Stephen
 3458-A Godfrey, Daramea
 4069-A Gooch, Deborah A.
 3593-A Goodwin, Jennifer
 3719-A Gordon, Gayle L.
 3468-A Gottlieb, Louis
 4093-A Gower, Daniel H.
 3323-A Grace, Peter C.
 4018-A Grady, D. Gary
 3820-A Grady, Henry A. Jr.
 3442-A Graham, Edward A. Jr.
 4221-A Gray, Deborah
 4220-A Gray, Donald
 3814-A Gray, Kara
 3318-A Gray, Michael H. Jr.
 3317-A Gray, Thomas
 3391-A Green, Roy Michael
 3390-A Green, Sarretta
 3570-A Green, Scott E.
 3744-A Green, guest of Elvena
 3375-A Greenfield, Alex
 3474-A Griffin, Carol
 3366-A Griffin, Margaret S.
 4087-A Gross, Merryrl
 3512-A Grover, Thomas
 3815-A Grubb, Michael
 4044-A Grubbs, David G.
 4165-A Grubbs, Janice
 3577-A Gruen, Richard P.
 3428-A Gubelman, Cris
 3429-A Gubelman, Marcy
 4017-S Guillory, Crystal A.
 3816-A Gurskey, Robert J.
 3819-A Guthrie, Marie
 3618-A Guyton, Cindy
 4082-A Haldeman, "Lambchop"
 3344-A Haldeman, Lorena
 3345-A Haldeman, Lori
 3343-A Haldeman, Vol
 4232-A Hale, Vicki Jane
 3633-A Hall, Marcus
 4023-A Hamadock, Bec
 3680-A Hamilton, Kathryn A.
 3610-A Hamm, Valoria A.
 3690-A Hammel, Jon
 4186-A Hanger, Nancy C.
 3509-A Hannon, Kathy
 3627-A Harrell, Marie
 4099-A Harris, David
 4034-A Harris, Greg
 3829-A Harris, Jimmy
 3534-A Harris, Jonathan
 3536-A Harshman, Philip
 3821-A Hathaway, Ross W.
 3430-A Hayes, Barbara
 3431-A Hayes, Duane
 4174-A Hayes, Frank
 3832-A Heaasley, Beverley
 3824-A Heath, David Jr.
 3825-A Heath, David guest of
 3275-A Hebel Alexia
 3276-A Hebel, William
 3541-A Heck, Peter J.
 4148-A Heffelfinger, Gary R.
 4149-A Heffelfinger, Tracey L.
 3826-A Heise, Greg
 3823-A Heje, Johan
 3604-A Helba, David
 3516-A Helba, Michael
 4127-A Hendrickson's Pipe
 3462-A Henley, Gary
 4041-A Henningham, Jack
 3679-A Herrington, David A.
 3532-A Hester, Cecelia
 4080-S Heuer, Alan
 3827-A Highsmith, Douglas B.
 3828-A Hillyard, Kenneth W.
 3725-A Hines, Julia M.
 3830-A Hinson, Denise
 3287-A Hintze, Geoffrey C.
 3831-A Hipp, Scott
 3994-A Hitchcock, Edward H.
 3995-A Hitchcock, Fran
 3834-A Hoey, Dan
 3749-A Hogue, Ron
 3822-A Hollar, Carla E.
 4042-A Holloway, Carl
 332-A Holt, Melissa L.
 3383-A Horist, Lynn
 4103-A Hortman, Jean
 3743-A Horton, Paul
 3432-A Houston, Richard W.
 3575-A Howard, Lee
 3659-A Hubbard, Rachel
 3833-A Hummel, Franklin
 3684-A Humphries, Deborah L.
 4151-A Hunt, Gwyn
 3365-A Hurst, Diane K.
 3835-A Hutchinson, Alan
 3477-A Illingworth, Tim
 3448-A Inzer Geroge
 4157-S Isajenko, Rita
 3470-A Jaffe, William
 3620-A Jaspan, Barry
 3847-A Jaynes, John
 4171-A Jenkins, Stacey
 4067-A Jensen, Bill
 3290-A Jenson, Khris
 3291-A Jensen, S.
 3711-K Johnson, Ben
 3544-A Johnson, Cullen
 3591-A Johnson, Dan
 3710-A Johnson, Deb
 4212-A Johnson, Jack W.
 3709-A Johnson, Roger
 4107-A Jones, Barbara L.
 3846-A Jones, Bonnie
 3839-A Jones, E. Weber
 3838-A Jones, Eva
 3441-A Jones, Karen L.
 3336-S Jones, Wayne H.
 3836-A Jorda, Chris
 3845-A Jordan, David S.
 3842-A Jordan, Donna
 3843-A Jordan Donna guest #1
 3844-A Jordan, Donna guest #2
 3837-A Jordan Jean
 3841-A Julian, Astrid
 4231-A Julian, John
 3840-A Julian, Josef
 3853-S Kahn, Susan
 3855-A Kane, Eileen M.
 4094-A Kaplowitz, Ira A.
 4095-Kaplowitz, Rebecca G.
 3856-A Kardly, K.L.
 3857-A Karpinsky, Mark Anthony
 3651-A Katz, Neal
 3849-A Keller, Michael
 3850-A Keller, Michael guest of
 4064-A Kelley, Tracy L.
 3331-A Kelly, Kathleen A.
 4086-A Kelner, Steve
 3485-A Kennedy, Hope
 3486-A Kennedy, Martin
 3741-A Kern, Trinette L.
 3363-A Ketterling, Cindy
 3523-A Keyser, Ralph
 3640-A Kiesel, Kenneth M.
 3443-A Kinnard, Russell
 3444-S Kinnard, Sandy
 3854-A Klein, James F.
 3663-A Knight, Dennis
 3848-A Knowley, Luke
 3996-A Kobe, Elizabeth E.
 3851-A Kochell, George
 3699-A Kone, David
 3553-A Kooistra, Lou
 3554-A Kooistra, Pat
 4169-A Kraft, George
 3852-A Kramer, Ed
 4119-A Kube-McDowell, Karla
 4228-A LaBelle, Gerard
 3858-A Lackey, Anthony
 3859-A Lackey, Mercedes
 3696-A Laffitte, Christina
 3718-A Lake, Kate
 3692-A Lamb, Jean

3865-A Lambeth, Cheralyn
 3099-A Landis, Geoffrey
 3123-S Landis, G. guest of
 3384-A Landis, Ron
 3372-A Langford, M.K.
 3868-A Large, Kimberly G.
 3334-A Laska, Alan David
 3664-A Laube, Jeffrey R.
 4197-A Lawrence, James H.
 4142-A Lawrence, Matt
 3338-A Leaf, Steve
 3122-S Leeds, Charles
 3984-A Levy, Bill
 4167-A Lewallen, John
 4168-A Lewallen, Ruth
 4001-A Lewandowski, Dana
 3862-A Lewis, Alfred
 3657-A Lewis, Charlotte
 3500-A Liltz, Frank
 4236-A Lin, Samuel K.
 3634-A Longendorfer, John
 3695-A Lockhart, Larry
 3339-A Lindsay, Dave
 3558-S Lindsay, Murray
 3867-A Lindsay, Tamar
 4137-A Lindsey, Chuck
 3669-A Lipman, Penny
 3472-A Lister, Russell guest of
 3471-A Lister, Russell W. Jr.
 3672-A Lohman, Karen A.
 3671-A Lohman, Robert P.
 3860-A Long, Donna F.
 3492-A Long, Greg
 3866-A Love, J. Spencer
 3864-A Lucas, Richard
 3481-A Luchini, Oriano
 3531-A Luck, Alan
 4055-A Lustre, Francine
 4054-A Lustre, Peter
 4188-A Lyman, David G.
 4190-K Lyman, David G.
 4189-A Lyman, Deanna L.D.
 3277-A Lyn-Waitsman, Barry
 3278-A Lyn-Waitsman, Marcy
 3861-A Lynch, Alan
 3395-A Lyon, Charles C.
 3396-A Lyon, C. guest #1
 3397-A Lyon, C. guest #2
 3398-A Lyon, Thomas
 3603-A Maas, Ron
 4175-A Mac Donald, Paul
 3154-A MacLellan, Elizabeth
 3463-A Maddox, Alice
 3980-A Mallon, Fred W.
 4022-A Mandel, Andrea S.
 4021-A Mandel, Richard G.
 3721-A Mangan, Lois
 3722-A Mangan, Paul
 3388-A Manning, Richard
 4079-A Manning, Russ
 3565-A Manship, Cpt. David J.
 3566-A Manship, Cynthia M.
 3482-A Manton, Alan
 3483-A Manton, Roberta
 4100-A Marcus, Greg
 3601-A Marcus, Larry A.
 3678-A Marick, Brian
 4096-A Marquart, Tamara
 3716-A Marron, Lynn
 3882-A Marshall, D.
 3607-A Martin, Carolyn R.
 3606-A Martin, Charles R.
 4112-A Martin, Guy A.
 4193-A Martin, James L.
 4217-A Martin, Lori A.
 3422-A Martin, Sheryl
 3423-A Martin, Steve
 3427-Martin, Thomas M. III
 3872-A Mason, Michael
 3340-A Matteotti, Mary
 3878-A Matthews, Jeffrey
 4191-A Mattingly, David B.
 4192-A Mattingly, Mrs. David.
 4109-A Maxwell, Robert
 3686-A May, Julian
 4184-S May, Mary
 4128-S Mayberry, Nancy E.
 3628-A McAbee, Denise Harlow
 3629-A McAbee, Kyle Scott
 3292-A McCallister, Elizabeth
 4198-A McCaulla, Herbert F.

4199-A McCaulla, Melody
 4110-A McConville, Rita J.
 3683-A McCroskey, Douglas W.
 3870-A McCue, Karen E. B.
 4145-S McDavid, Glenn T.
 4146-S McDavid, Mia F.
 4341-A McDonald, Roxanne
 3440-A McDonald, Thomas C.
 3884-A McGarry, Terry A.
 3876-A McGee, Diane
 3875-A McGee, Rick
 3704-A McGlynn, Lorraine
 3310-A McGuire, Christian
 3557-A McKay, Mark
 4177-A McKenzie, Maggie
 4176-A McKenzie, Mike
 4181-A McKinney, Francis S.
 4074-A McKinney, Devin
 4050-A McQuillin, Cynthia A.
 4120-A Meaacham, P.J.
 3447-A Merrill, David
 3877-A Merrill, Jeannette
 3495-A Metcalf, Maripat
 4111-A Meyer, Daniel C.
 4336-S Michaels, Linda
 4143-A Mila, Ginny
 4131-A Miller, Beth
 3648-A Miller, Carolyn
 3439-A Miller, Chuck
 3874-A Miller, John
 3584-A Miller, Kurt
 3885-A Mims, Lynn
 3542-A Mirabella, T'An
 3869-A Mitchell, Karen P.
 3597-A Mize, G. Scott
 3480-A Monk, Robert
 3880-A Moroz, Anne F.
 3881-A Moroz, Anne guest of
 3615-A Morse, Jody A.
 4213-A Moss, Dave
 4237-S Moss, Marshall L.
 3871-A Mueller, Donald
 4152-A Mulligan, F. Barry
 3879-A Munson-Siter, Patricia A.
 4153-S Murphy, Daniel A.
 3445-A Myers, Julia
 3887-A Nakkula, Robin
 4335-A Natzke, Georgia
 4334-A Natzke, Jon
 4036-A Nickleberry, S.L.
 3320-A Nickols, Kristine K.
 3560-A Niemczyk, Lisa M.
 3888-A Nyberg, Jane
 4117-A Oakes, Deborah
 4003-A Odom, Merlin
 3631-A Olanich, Catherine
 4116-A Olbris, Frank C.
 3889-A Olson, Wanda
 3891-A Ormes, Mike
 3890-A Overton, Kathi D.
 3319-A Owens, John guest of
 3456-A Owings, Carole Ann
 3490-A Pail, Cindy
 3489-A Pail, Dennis
 4033-A Painter, Debbie
 3894-A Panek, Iken
 3493-A Pappas, Jim
 3374-A Paragamian, Lynne D.
 4158-A Parisen, D.S.
 4000-A Parmater, Samuel Jr.
 3999-A Parmater, Samuel Sr.
 3616-A Parsons, Paul N.
 3617-A Parsons, Susan W.
 3342-A Partridge, Mark E.
 4182-A Pasechnick, Stephen
 3726-A Pattison, Jim
 4222-A Patton, Virginia Lee
 3446-A Paul, Patrick S.
 3302-A Paulter, Anne T.
 4122-A Pearce, Dudley J.
 3546-A Pearse, Linda
 3545-A Pearse, Lisa
 3747-A Peer, David W.
 3513-A Pellerin, Elizabeth
 3893-A Perry, Joe
 3619-A Peters, Robin L.
 3368-A Peterson, Keith
 3527-A Peterson, Nancy
 3280-A Peterson, Robert C.
 3369-A Peterson, Shirley
 3702-A Pettingill, Guy Allen

3892-A Pettus, David
 3895-A Piekarczyk, Danette
 3285-A Pieve, Helen
 4345-A Pieve, Susan
 3508-A Pikelny, Brian
 4065-A Pinaha, Bob
 4208-A Pinault, Paul G.
 3361-A Pingrin, Donna M.
 3400-A Pittman, Pamela
 4026-A Pool, Alan
 4132-A Poore, Carol
 3649-A Pope, Patricia
 3410-A Portner, Eric S.
 3879-A Pott, Kate
 3414-A Pournelle, Phillip
 3415-A Pournelle, Richard
 3412-A Pournelle, Roberta
 3413-A Pournelle, Alex
 3555-A Powell, Celia
 3898-A Priester, William E.
 3896-A Proksch, Lawrence R.
 3589-A Provenzano, Leonard J.
 3393-A Pruehs, Allen
 3394-A Pruehs, Ree
 4159-A Purdy, Margaret R.
 3673-A Quinn, Conn M.S.
 4141-A Radel, Jon
 3563-A Raiti, Chere G.
 3564-A Raiti, Chere guest of
 3901-A Ramourdos, Greg
 3899-A Ratcliff, Lynne
 3306-A Redden, Ben
 3304-A Redden, John
 3295-A Reynolds, Christine
 3296-A Reynolds, W. Robert
 3908-A Richard, David
 3909-A Richard, Roy W.
 3911-K Richardson, Amanda
 3912-A Richardson, Cole
 3913-A Richardson, Kathy
 3910-A Richardson, Valerie L.
 3736-A Riche, Catherine
 3630-A Riddick, John
 3399-A Riel, Roberta
 4105-A Riensche, Steven
 3662-A Riley, David
 3661-A Riley, James
 4216-A Ringel, Malcola
 4027-A Rion, Frank
 4073-A Riquelmy, Tony
 3626-S Robertson, Susan
 3900-A Robinson, Paul T.
 4062-A Robinson, Rob
 3356-A Rodgers, Judy
 3357-A Rodgers, Laurie
 3355-A Rodgers, W. Thomas
 4172-A Rogers, Jeff
 4113-A Rogers, Joanne
 3279-A Rogers, Patricia
 4196-A Rolin, Sandy
 4035-A Rollins, Rebecca
 3419-A Ronis, Ms. Naomi R.
 3713-A Root, Carol
 3902-A Rosen, Robert
 3903-A Rosen, Robert guest of
 3906-A Rosenberg, Jim
 3905-A Rosner, MM3 David A.
 3904-A Roth, Les
 3907-S Rouland, S. Lee
 3346-A Rudy, Alicia L.T.
 4114-A Rybarczyk, Rachel A.
 3642-A Sadler, J. Wayne
 3488-A Sadow, Jonathan
 3918-A Saffel, Steve
 3314-A Sanders, Terry guest #1
 3315-A Sanders, Terry guest #2
 3387-A Sandford-Morgan, Melanie
 3435-A Savula, Nancy A.
 4187-A Saye, Sharon R.
 3916-A Scanlon, Michael
 3937-A Schafer, David A.
 3921-A Schaffer, Karen
 3321-A Scharadin, Mary Ellen
 3419-A Schiermann, Mary
 3623-A Schmidt, Diane
 3667-A Schmidt, Joyce
 3666-A Schmidt, Stanley AA
 4019-A Schneider, Jim
 4020-A Schneider, Marlys
 3915-A Schollitt, Ms. Michelle
 4002-S Schuler, William E. Jr.
 3411-A Schuman, Charles

4085-A Schwartz, Jonathan D.
 3592-A Schwartz, Steve
 3529-A Scott, John
 3926-A Scott, Melissa
 3665-A Sczesny, Julie A.
 3929-A Segal, Judith Z.
 3691-A Sestak, Michael
 3350-A Shaner, Jay R.
 3351-A Shaner, Sherry L.
 3416-A Shanler, Adrienne
 3745-A Shannon, Roxanna
 3934-A Shapero, Hannah
 3533-A Sharp, Vickie
 3499-S Shaub, Karen
 3717-A Shaw, Barclay
 4235-A Sherrell, Gigi
 3930-A Shetron, Richard
 3498-A Shimwell, John
 3530-A Shiner, Doranna
 3674-A Siegel, Stewart C.C.
 3714-A Signorelli, Sam
 3920-A Sills, Peter
 3380-A Silva, David P.
 3381-A Silva, Marcia A.
 3931-A Simmons, Debye
 4011-A Simmons, Frances
 4077-A Simmons, Michael K.
 4076-A Simmons, Paul
 3985-A Simon, Barbara
 3740-A Sirignano, Robert W.
 3998-A Skutell, Steven
 3325-A Sloan, Kirby A.
 3989-A Smith, Betty
 3933-A Smith, Cheryl
 3988-A Smith, Calude
 4006-A Smith, Connie
 3724-A Smith, Cynthia L.
 3660-A Smith, James
 4342-A Smith Lucy
 4205-A Smith, Nancy Adams
 3990-A Smith, Nick
 3476-A Smith, Peter J.
 3639-A Smith, Rebecca A.
 3708-A Smith, Rosie
 4204-A Smith, Samuel A.
 3935-A Smith, Terrie
 4219-A Smith, Thomas R.
 4343-A Smith, William
 4108-A Smoak, Gayle
 3614-A Snoblen, Tom
 4031-A Snyder, Heidi L.
 3938-A Snyder, Jonathan
 3246-A Snyder, Raymond E. Jr.
 4030-A Snyder, Wendy K.
 3438-A Soediono, P.O.
 3936-A Soltys, Keith
 3927-A Sommers, Elizabeth
 3337-A Sommers, Robert
 3385-A Sparber, Cheryl F.
 3917-A Spear, Ms. Sync
 3599-A Spencer, Vaughn guest #1
 3600-A Spencer, Vaughn guest #3
 3598-A Spencer, Vaughn J.
 4140-A Springs, Carol
 4218-S St. Germain, Scott
 3608-A Stachnik, Joan M.
 3002-A Stadalsky, Scot
 3924-A Stahlman, Linda Lee
 4043-A Staley, Steve
 3932-A Stamps, Tim
 3580-A Starner, Eugene F.
 3582-A Starner, Eugene guest of
 3581-A Starner, Terry L.
 4187-S Starr, Terra
 3273-A Stephens, Glenn
 3925-A Stephenson, Robert A.
 3919-A Stevens, Jeffery L.
 3457-A Stevens, Tony
 3922-A Stewart, Erin L.
 4223-A Stone, Del Jr.
 3707-A Strang, Will
 3928-A Strassman, Andrew
 4102-S Streeter, Ann Layne
 4070-A Suits, Karen A.
 4071-A Suits, Michael C.
 3700-A Summerside, Nate
 3367-A Sumner, Joseph G.
 3923-A Swanger, David
 3417-A Swanson, Anders
 4013-A Sweeting, Linda J.
 3670-A Takayuki, Tatsumi
 4226-A Taylor, Sandy

4225-A Taylor, Tommy G.
 3637-A Tennille, Daniel A.
 3636-A Tennille, W. Darlene
 3941-A Testerman, N. Fred Jr.
 3939-A Thale, Joy
 4004-A Thiesen, Peter
 3125-A Thomas, Laura S.
 3403-A Thompson, James F.
 3556-A Thompson, Jerri W.
 3727-A Thompson, Judith
 3311-A Thompson, Kirk
 3404-A Thompson, Linda W.
 3940-A Thompson, Paul B.
 3945-A Thomson, John
 3405-A Thorn, Sue
 4162-A Tillander, Steve
 3942-A Tinkley, Alice
 3943-A Tinkley, Alice guest of
 3643-A Tipton, Kimiye
 3370-A Titan Distributors
 3299-A Tortorici, Philip N.
 3316-A Tou, Sylvia
 3946-A Trei, Peter G.
 3579-A Trendowski, Monica
 3487-A Trouvere, Angelique
 3944-A Truiminello, Charlie
 3503-A Turner, Marsha
 4330-A Turtledove, Harry
 4115-A Turzillo, Mary A.
 4207-A Underwood, Betty
 4206-A Underwood, Mark
 3469-A Urhausen, Mary K.
 3947-A Vaillencourt, Bob
 3286-A Valentine, Anne C.
 3949-A Valli, Heather R.
 3465-A Van Dommelan, Erica
 3950-A Vander Sluis, Don
 3951-A Vander Sluis, Kathe
 3948-A Vargo, Anna
 3953-A Varner, Steven C.
 4210-A Vaughan, Don
 4211-A Vaughan, Sharon
 4072-A Vazquez, Emily A.
 3952-A Veal, Tom
 3572-A Vermeire, Pat
 4048-A Verra, Craig
 4133-A Vick, Cecil W. Jr.
 4134-A Vick, Janet E.
 3464-A Wachter, Suzanne
 4337-A Wagle, Kiran
 3739-A Waldrop, Frieda D.
 4154-A Walker, A.
 3473-A Walker, Paige
 3964-A Walker, Robin S.
 4049-A Waller, Kristin C.
 3297-A Walsh, William C.
 3703-A Walther, Charles J.
 3585-A Ward, Jerry Dean
 3594-A Ward, Lin
 3957-A Ward, Teresa
 3378-A Warren, Kenneth
 3379-A Warren, Victoria
 4118-S Washington, Julie
 3954-A Waterson, Carolyn M.
 3965-A Watson, Gayle A.
 3654-A Watson, Judy
 3688-A Watson, Philip A.
 3689-A Watson, Sharon L.
 3613-A Watts, Eric L.
 3522-A Webb, Bryan
 4056-A Webb, Kenneth E.
 3701-A Webbert, Doreen
 3959-A Weinstein, Anne L.
 3993-A Weiss, Richard
 3966-A Wells, Martha
 4173-A Wessels, Mary Ellen
 4052-A Whalen, James E.
 4053-A Whalen, James E. guest of
 3407-A Wheadon, Ros
 3408-A Wheadon, Ros guest of
 4238-A Wheeler, Steve
 4239-A Wheeler, Vickie
 3364-A White, Diane W.
 3706-A White, John
 4091-S White, Mary R.
 4032-A Whiteford, Wynne N.
 3955-A Widick, Richard
 3647-A Wilhelmsen, George R.
 3646-A Wilhelmsen, Diane
 4139-A Willeford, Thom
 3961-A Williams, Anne
 3969-A Williams, Walter Jon

3958-A Williamson, Douglas A.
 3960-A Willis, AIC Katherine M.
 3963-A Willis, Sheila
 3632-A Wilson, Jill
 3962-A Winters, Lisa M.A.
 3491-A Wiskind, Michael
 4101-A Wolf, Marcia
 3354-A Wolfe, Ron
 3967-A Wooten, Glen
 3968-A Wright, Debra A.
 3650-A Wright, Dorothy M.
 4028-A Wright, Frank A.
 4016-S Wu, William F.
 4068-A Yasuda, Peter
 3641-A Yates, Don Jr.
 3972-A Yolen, Jane
 4331-A Young, Peter W.
 3971-A Younger, Catherine R.
 3970-A Younger, Joe
 3426-A Zacarola, JoAnna
 3973-A Zang, Linda
 3983-A Zaretsky, Graham
 4007-A Zelmanovics, Gary J.
 3305-A Zenk, Margo
 4063-A Zielke, Darrell S.
 3975-A Zierhut, Ingrid
 3578-A Ziesing, Mark
 3974-A Zilber, Jay
 3514-A Zygowicz, Diane
 3289-A de Camp, Catherine Crook
 3288-A de Camp, L. Sprague
 3326-A dela Cruz, Dawne J.



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