



CONFEDERATION • ATLANTA, GEORGIA • AUGUST 28 — SEPTEMBER 1, 1986

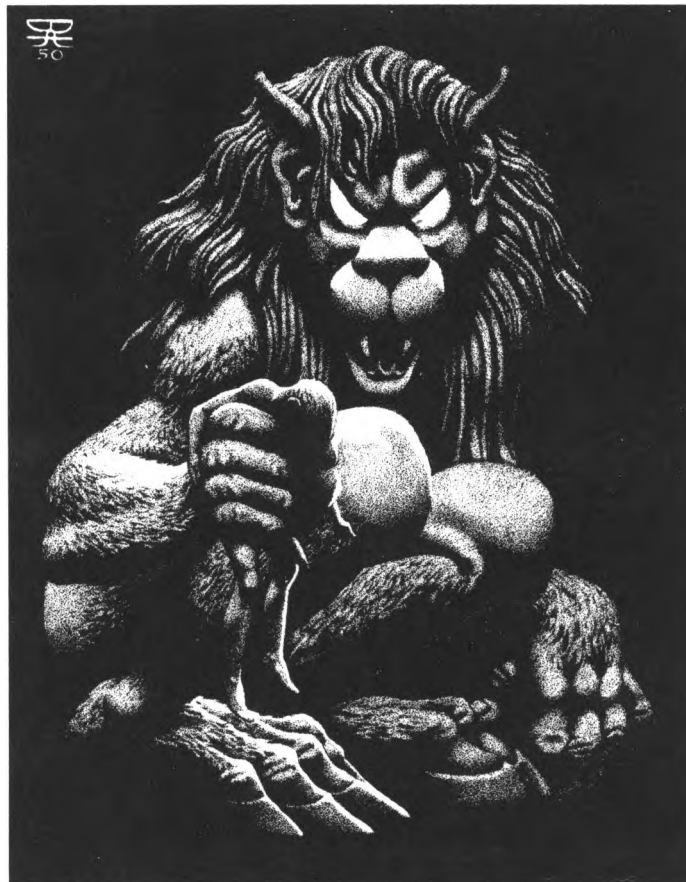
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AUGUST 28 - SEPTEMBER 1, 1986 — ATLANTA, GEORGIA

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THE COMMITTEE

FROM THE CHAIR

I'm glad that you all finally made it. We've been planning and working toward this day for a **long, long** time and, whether this is your first or your twentieth Worldcon, we hope that ConFederation will be long and fondly remembered by all of you.

I want to thank all the fans from everywhere who have joined forces to run this convention. This has been, and is, a cooperative effort involving hundreds of fans who care about making this Worldcon an enjoyable experience for all the attendees. Many on the committee and staff have a great deal of experience; others have been learning on the job; all of us care about doing things well.

We welcome you to Atlanta — enjoy the city. We welcome you to ConFederation — enjoy the con. Look, listen, renew old acquaintances, make new friends, browse and buy and don't forget to gaze in awe at this marvel, this fandom, which, despite the feuds and squabbles, always comes together again to celebrate itself and the words and pictures which we all love.

Thank all of you for being here for this celebration; pros and fans, staff and attendees, first-timers and old hands. You are our guests — you make this all worthwhile. Welcome!

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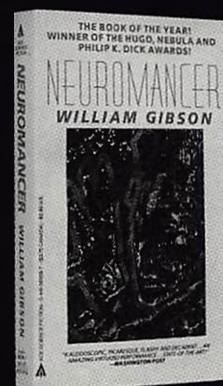
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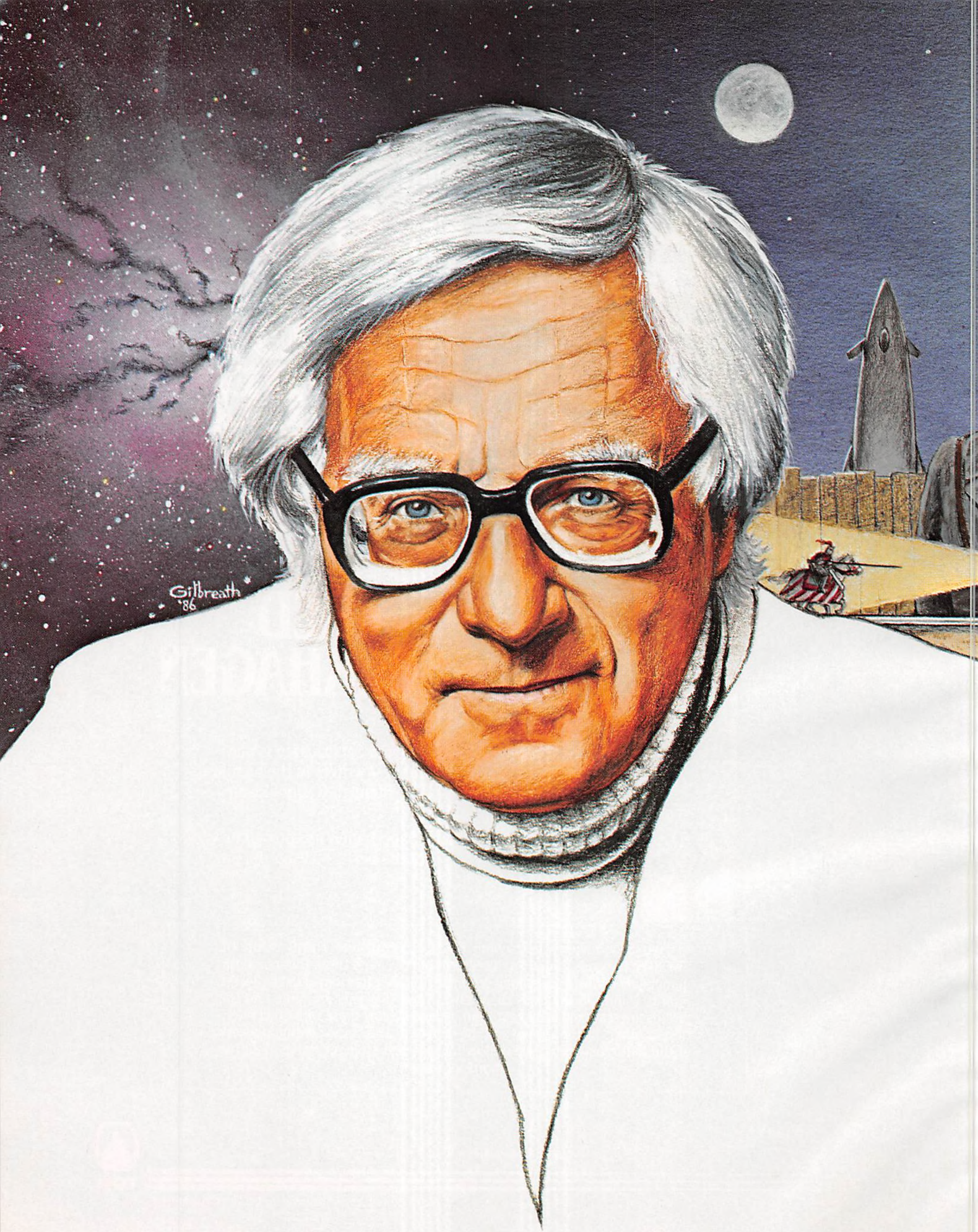
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RAY BRADBURY

THIS WAY COMES

I've waited forty years to write this piece.

For it was forty years ago — at the Pacifcon, in Los Angeles — that I had the pleasure of meeting Ray Bradbury. We'd corresponded before then, but this was the first time we met face to face, and my first opportunity to publicly declare my admiration for his work and the potential I saw in it.

Unfortunately, the 1946 convention attracted only 150 attendees, and just how many of them shared my admiration is difficult to determine. Most of the local fans knew Bradbury as a youngster who'd arrived in Los

Angeles as a teen-ager and became a rather bumptious juvenile member of LASFS whose first efforts to break into professional writing seemed foredoomed to failure. By the time he finally achieved his goal in 1942 he was already in his twenties and no longer eligible to pose as a child prodigy. Moreover, his efforts were not regularly appearing in the most prestigious markets in the science fiction field. I suspect that to the majority of his peer-group he was just another newcomer. He had no novels to his credit, no series of stories with a single leading character to distinguish his work from that of other penny-a-word pulpsters.

What he did have — and what I'd come to perceive and admire from the start — was **style**. A unique element appeared in virtually everything he wrote, elusive as quicksilver but shining and shimmering with a luminance

of its own. There was poetry in his prose.

The ancient alchemists didn't turn dross into gold and silver without an effort, and Bradbury was no exception. I later learned he'd written close to three million words of unpublished material which he consigned to the flames. But what emerged from the ashes was this distillation, this pure poetic style.

A year after we met, Arkham House published his first short-story collection, *Dark Carnival*. By then Bradbury had achieved publication in the slick-paper magazines and began attracting serious critical attention. In 1950 came *The Martian Chronicles*, followed a year later by *The Illustrated Man*. When *Fahrenheit 451* appeared in 1953 the whole world was beginning to recognize Ray Bradbury for what he was and has ever since remained — the poet of the Space Age.

If you were born at any time during the past forty years there's no need for me to describe Bradbury's work in any detail. Chances are you've read his stories in school and they can still be found in libraries and bookstores wherever you happen to live. An imposing amount of his output has been broadcast, televised, staged or filmed; as a result Ray Bradbury has become a household name. A handful of other science fictioners have managed to escape the **genre** ghetto — Heinlein, Asimov and Clarke come quickly to mind — but Bradbury was the first to do so in our own time. For thirty-five of the past forty years he has been world-famous.

But up until now he has never been the Guest of Honor at a World Science Fiction Convention!

Incredible — but true. This globally-acclaimed celebrity, this media figure whose services as a lecturer and public speaker are eagerly sought-after throughout the civilized world, has never been thus-honored by his own field.

How could this possibly happen — or, more precisely, **not** happen? Can it be that a certain segment of "hardcore" science fiction fandom insists that Bradbury is not a legitimate author in the **genre** because he ignores the nuts-and-bolts technology they prefer?

Not a likely explanation, for many past honorees have been equally remiss in this regard. And Bradbury, despite the fact that his personal Mars can be glimpsed only through the sparkling prism of imagination rather than a telescopic lens, is nonetheless a staunch and enthusiastic supporter of the actual Space Program.

The answer is probably so obvious that it tends to be overlooked; many convention committees have bypassed Bradbury because they took it for granted that anyone of his eminence must have been a Guest of Honor long before. And other more knowledgeable groups **have** selected him in the past, but didn't win their convention bids. This seems to me to be the most logical reason for the seeming oversight — a combination of ignorance on the part of some and bad luck on the part of others.

But now it remains for Atlanta to give Ray Bradbury his long-overdue due as one of the alltime great names in the field of fantasy and science fiction. And when you meet him — this poet, this scholar, this small boy, this lover of life, this lover of the afterlife, this yea-sayer for God and Man alike, this protean-talented, charming, one-of-a-kind wordsmith — you'll know, as I do, that there's far more to Ray Bradbury than what he's put on paper.

As for me, I regret that circumstances will prevent my attending the Convention in the flesh. So this, Ray, old friend, is my way of saying hello, shaking your hand,

offering you congratulations, and repeating that the faith I had in you long years ago remains untarnished by Time. Reading you has always been my pleasure; knowing you, my delight.

Now this delight will be shared by each and everyone attending the Convention. To them I say — you are about to meet a living legend. And I hope you enjoy him as much as I have for the past forty years!

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AUTUMN BREEZES FROM THE FUTURE

THE ARTISTRY OF RAY BRADBURY

Oh, to have strong teeth, with incisors like steel spikes. Or strong hands, even, or a strong mind. Even to have the power to send one's mind out, free, as Cecy did. But, no, he was the imperfect one, the sick one. He was even — he shivered and drew the candle flame closer — afraid of the dark . . . No wonder the family skirted him like a holy man's crucifix. If only the wings would sprout from his shoulder blades. He bared his back, stared at it. And sighed again. No chance. Never.

"Homecoming"

There is a word not often used nowadays: cherubic. Perhaps this is because there are few people one meets to whom the word applies. Ray Bradbury in this, as so many other things, is the exception. One look at his bouncing stride and boyish grin, topped off with a wave of senior-citizen white hair, and you know that there is something special about him. It is not only that he has kept the child's sense of wonder alive throughout his long career, but that his work also offers the wisdom of an adult.

Take the above passage from his O. Henry Award winning story, "Homecoming." Point-of-view is everything. A belief in the normal is necessary before an artistic inversion, a casual treatment of the abnormal, can have artistic power. Ray Bradbury is so comfortable a resident in what his friend, Forry Ackerman, calls the Imagi-Nation, that he takes a matter-of-fact approach to the most unusual of subjects — but is never superficial in treatment. He finds the fantastic in the commonplace (e.g., *Dandelion Wine*), and a comforting nostalgia in the bizarre (e.g., *The Martian Chronicles*). He does all this because the ground he stands upon is firm.

In "Homecoming," we have a boy who is unhappy that he is the "weirdo" of the family, an experience not entirely unfamiliar to the science fiction fans. Only Bradbury turns the situation around, with a family of the fabulous, and a mortal child — teaching both sides, in this or any conflict, the transcendental quality of humanity.

The outsider, student of opposites, and metaphor-builder, Ray Bradbury grew wings with which he soared to a position of prominence within the science fiction field; and then went beyond that, to the larger world. It has been said that he is the ambassador of SF.

But the journey has not been without cost. Bradbury is so famous and successful that a whole brood of nay-sayers burn the midnight oil in an attempt to diminish his stature: Something Critical This Way Comes!

Yet, like mad Ahab pursuing the great white whale, Bradbury's critics are driven to frustration in their pursuit of his shining fame. They cannot see that this man stands athwart at our age, refusing to submit to over-specialization. Before the books were ever burned in the world of *Fahrenheit 451*, we learned that most people had stopped reading anyway. In the midst of the greatest information explosion in history, all our knowledge and all our technique won't buy one ounce of wisdom if people stop caring to see, to taste, to learn. Because he has made this the central concern of his work, Bradbury is a candidate for the most important writer of the Twentieth Century.

When the reader picks up one of his books, he enters a universe of character and mood, of feeling and detail. None of the five senses is slighted. The seasons — oh God, the seasons — live as they do with no other writer. Here is an example from "The Emissary": "Martin knew it was autumn again, for Dog ran into the house, bringing wind and frost and a smell of apples turned to cider under trees. In dark clock-springs of hair, Dog fetched goldenrod, dust of farewell-summer acorn-husk, hair of squirrel, feather of departed robin, sawdust from fresh-cut cordwood, and leaves like charcoal shaken from a blaze of maple trees. Dog jumped. Showers of brittle fern, blackberry vine, marsh-grass sprang over the bed where Martin shouted. No doubt, no doubt of it at all, this incredible beast was October!"

To nay-sayers who would complain that the above is an over-written passage, one can only observe that the actual, living world is over-written.

In a Ray Bradbury story, the background is important, be it a spaceship or a time machine, haunted house or Irish pub, a jungle full of dinosaurs or a robot house empty of its owners — but in the end, still a background, still secondary to the human condition that is at center-stage. And the people are always memorable, often eccentric, as if Bradbury goes along with G. K. Chesterton's belief that there is no such thing as The Common Man, if you get to know each person whom you meet.

"Heresy!" one can almost hear the cry from the very bowels of popular fiction. Yet by avoiding the clichés of stock characterization — the free and easy generalizations of hack writing — Bradbury has enriched the vision of science fiction. We reach the future, but we do so carried by the past. SF becomes a bridge between yesterday's aspirations and tomorrow's achievements.

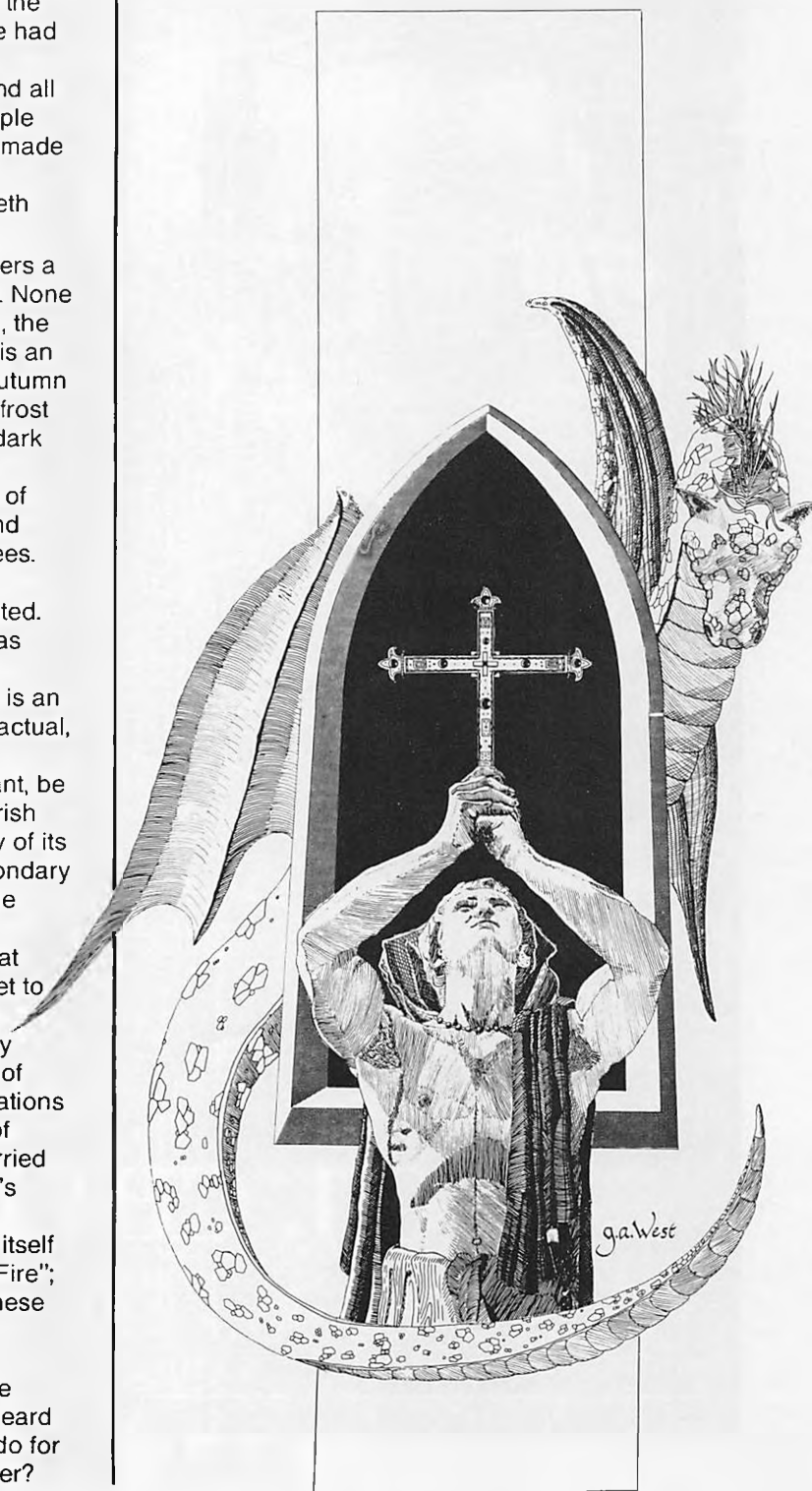
Who but Ray Bradbury could have the past realize itself anew in futuristic settings: in "Usher II" and "Pillar of Fire"; in "G.B.S. — Mark V" and "Forever and the Earth." These are stories that demonstrate two truths: love is remembering, hate is forgetting.

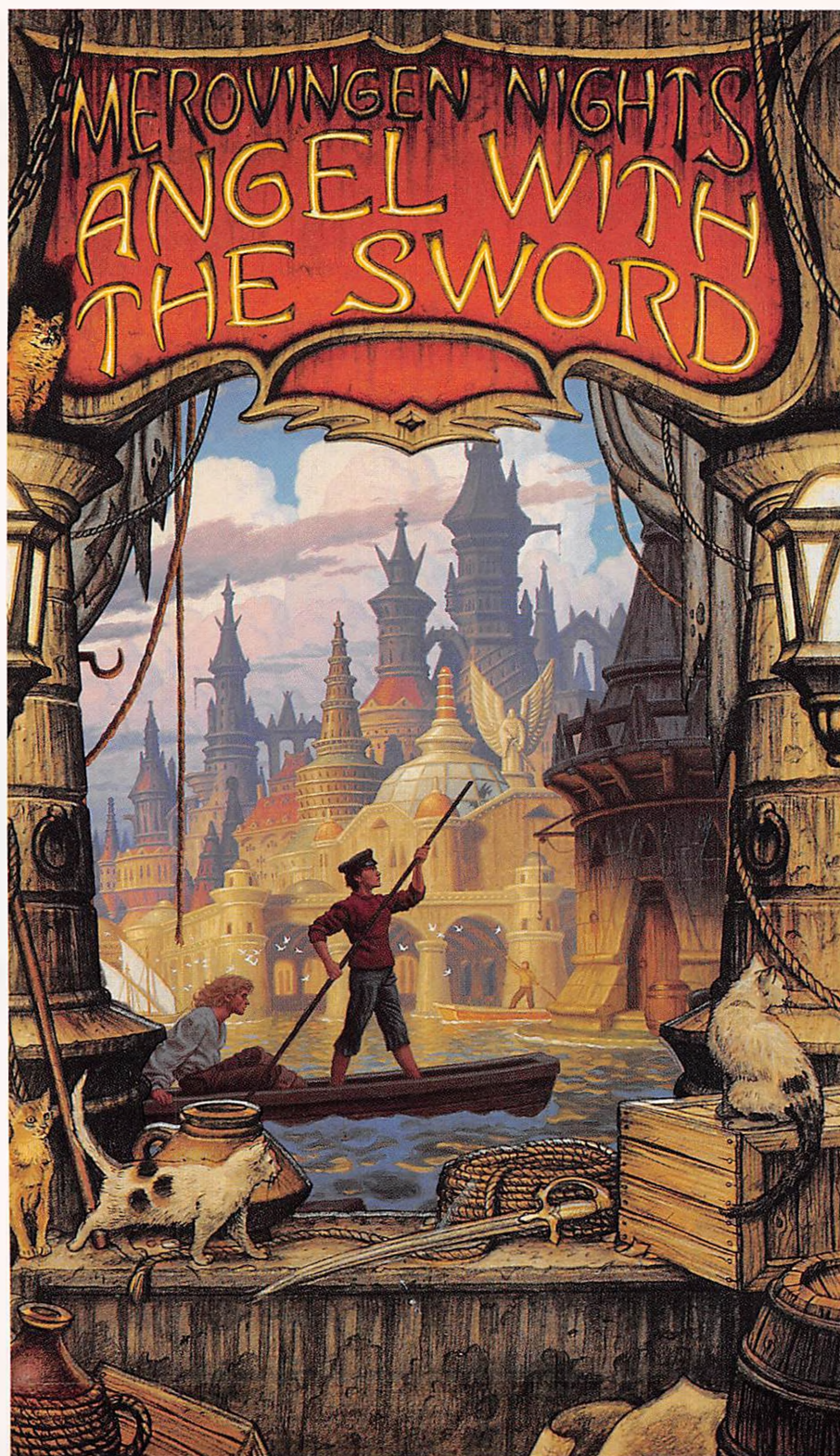
A character in his play, *The Pedestrian*, says: "In the olden times, men had eyes and ears. They saw and heard what they wanted. And if they got bored, they had to do for themselves to keep from boredom. Was that time better?

They lived short lives, died miserably, in want. But life was a riverboat, then, passing the slow banks."

Please bear that passage in mind as you read the following contribution by Bradbury in *Mars and the Mind of Man*: "The journey is long, the end uncertain, and there is more dark along the way than light, but you can whistle. Come with me by the wall of the great tombyards of all time which lie a billion years ahead. What shall we whistle as we stroll in our rocket, hoping to make it by the vast darkness where shadows wait to seize and keep us? Follow me. I know a tune . . . We cry out to the Reaper: Beware of our rocket, which will shatter your scythe and scatter its bits to the stars."

Continued on page 48





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SCIENCE FICTION

TERRY CARR



Once upon a time, only a generation or two ago, science fiction was published almost exclusively in shaggy-edged magazines the size of comic books (but thicker), on paper that was only a hair thinner than blotter paper (upon which art printed blotchily), with lurid covers that showed semi-naked women (who wore brass breast-plates) being menaced by horrible Bug-Eyed Monsters while Nice Young Men in spacesuits waved their rayguns impotently. There were almost no books.

Science fiction readers tried to hide these magazines from their friends and parents, since it was not enough just to conceal those garish front covers — the back covers were often worse. The mildest ones featured advertisements for Rupture Easers, with graphic diagrams and screaming red headlines. Someone could get the Wrong Impression about science fiction's noble calling.

In addition to the usual complement of stories, most of these magazines had letter columns. These were typically much longer than those found in today's remaining sf magazines: page after page of single columns of tiny print, sandwiched between ads for correspondence courses, eight-page comics ("The Kind Men Like"), and religion ("I Spoke With God — Yes I Did, Actually and Literally!")

Those pulp-magazine letter columns were the breeding ground for incipient fans of the thirties, forties, and early fifties. In many ways the better letter columns — those in *THRILLING WONDER STORIES*, *STARTLING STORIES*, for example — were like fanzines. While many letters commented on the stories or art in an earlier issue (and often those comments were critical), almost as many were devoted to responding to the **letters** in an earlier issue, so that an ongoing conversation took place between the readers. Here one would first meet the

already-established fanspeak of the day: words like "egoboo," "gafia," "BEM," and many others popped up in the regular epistles of the letterhacks. Fans regarded letterhacking to the prozines as valid fanac — as valid as putting out or contributing to fanzines.

When one pages through one of those magazines one finds — in addition to a lapful of confetti, strewn from the untrimmed edges of now-crumbling paper — names in the letter columns like Robert Silverberg, Eugene DeWeese, Franklin M. Dietz Jr., Robert E. Briney, W. Paul Ganley, Robert P. Hoskins, Calvin Thos. Beck, and...Terry Carr.

In the September, 1950, FANTASTIC ADVENTURES a twelve-year-old Terry Carr began his latest letter this way:

"May I once again use your sacred sanctum as a drooling parlor? In the June issue nothing could top 'The Shades of Toffee'.

"I think the best part of the Toffee story was in the dining room, when Marc was trying to get some food, and especially the brawl. Honestly, how do you expect us to read the story when we're laughing so hard the tears come to our eyes?

"On to other business. Mack Reynolds is very good. Is he a new author or a pen-name? Or the real name of some well known pen-name? Or a house name? Whoever he is, I've yet to read a story by him which isn't good. ..."

That letter — or another one much like it, of the same general vintage — may well have been my first encounter with Terry Carr. I was a year younger than Terry, and I began reading "the prozines" a year or two later than he did, starting around 1950. "Terry Carr" was a distinctive name and one that I noticed. The letter columns in FANTASTIC ADVENTURES were not notable the way the letter columns in STARTLING, PLANET, or THRILLING WONDER were — they tended to be short and largely gosh-wow — but to voracious readers like myself, they were all grist for the mill, and I read every letter in them.

And now, thirty six years later, after building an exemplary career for himself as a professional writer, agent, and editor in the sf field, Terry Carr is being honored at last for his achievements as a fan.

Scuttlebutt has it that Terry was considered for this honor a few years ago by an earlier Worldcon committee, who decided, in their ignorance, that it would be insulting to Terry to make him a Fan Guest of Honor after all his years as a Major Pro. Word of this trickled down to me, and I passed it along to Terry, who responded:

"You misinterpreted my reaction if you really thought I was 'insulted when I heard the ... committee decided against inviting me as Fan Guest of Honor because it might seem to ignore my Big Name Pro status. Actually I was more like appalled, and somewhat amused... at the very ideal that I'm a Big Name Pro, for one thing. Tell it to the publishers; better yet, tell it to their sales reps. But even granting that I've been around as a pro for twenty years and have my name on over sixty books, a few of which I actually wrote, the revelation that there are people on con committees who haven't noticed that someone can be a pro without ceasing to be a fan aroused my sense of wonder.

"I was at Orycon last month, where I got to know Craig Miller — he and I were among a bunch of people sitting on the floor in the hall outside the consuite the last night, laughing and joking and generally being manic — and I suddenly remembered that you had solemnly advised me to get the word out to con committee people that you don't mind being recognized as a fan, Terry. So since Craig's a bonafide SMOF I did as you said; I told him to pay no attention to the FEELTHY PRO badge I happened to have on at the time (Tucker had

given it to me), that I was really honestly a fan, and if some desperate committee in England or Yugoslavia or Japan needed a Fan Guest of Honor and thought of inviting me and paying my way, I wouldn't sneer at them. Why, I'd probably even go to Texas or Seattle. Craig nodded thoughtfully and I suppose even now the networks of SMOFdom are buzzing with the news that Terry Carr is begging for the chance to be Fan GoH somewhere, anywhere. You see, I always take your advice, in order that one day I may get what I deserve...."

And now, fortunately, that Day is here: Terry Carr is getting what he deserves.

Why honor a fan? The Worldcon has evolved greatly since its early days, when total convention membership numbered a few hundred and all of them were fans who knew each other. Today, with Worldcons attracting many thousands of attendees, most of whom do **not** know each other, the role of fandom in the Worldcon is easy to ignore. Although most of you who are reading this may consider yourselves "fans" of science fiction in some sense, only a small minority among you have any knowledge of the history of fandom and its importance to science fiction. The rest of you may well consider that history irrelevant to your enjoyment of sf, even as you read books written by, edited by, and perhaps even published by people who got their start in science fiction as fans.

Some of you may regard "fandom" as a small ingroup, a closed and snobbish clique; others among you may disregard fandom altogether.

But "fandom" is simply an ongoing community: the community of those people who, attracted by sf and intensely involved in sf as readers, were not content to remain a passive audience. In that sense you are all fans: your participation in this convention makes you a fan.

Fandom had its origins in those letter columns I mentioned earlier. When AMAZING STORIES first appeared in 1926, it quickly generated a vocal readership and a thriving letter column. When Gernsback left AMAZING and began SCIENCE WONDER STORIES and AIR WONDER STORIES in 1929, his new magazines had letter columns from their first issues. And in 1930 ASTOUNDING STORIES OF SUPER SCIENCE (now ANALOG) continued this young tradition. The readers of these magazines soon found that writing letters for publication was not enough: they began writing directly to each other, and soon they were publishing small amateur magazines for each other. The earliest of those "fanzines" published amateur fiction, reviews, poetry, and letters. But soon the sense of community developed: the one or two hundred people engaging in this activity felt a common purpose, and began developing their own traditions. Despite the fact that this country was in the midst of the Great Depression fans in various cities, having already banded together in fan clubs, began making journeys to other cities to visit one another. One such visit, in 1937, was called a "convention," despite the involvement of only a dozen fans — and this in turn led to thoughts of a "real" or even a national convention. The first World SF Convention was held in 1939 — and took its name from the fact that it was held in conjunction with the 1939 New York World's Fair.

Friendships which had budded through correspondence blossomed upon face-to-face meetings. Fans were a utopian lot — although their politics covered the whole spectrum — and in the early days of fandom they tended to regard themselves and fandom as they saw it rather idealistically. Fans shared apartments in many cities; in Michigan fans took over a house and christened it a "Slan Shack;" there were postwar dreams of fans taking over an entire town or

community — in much the same way that utopians of the nineteenth century had set up their own communities. Probably the closest realization of this concept was found in Los Angeles, which boasted the largest fan population in the United States after World War Two.

Throughout all this time, fans put out fanzines, wrote letters to the prozines, and maintained their "paper fanac." A well-rounded fan would probably also have a handsome collection of sf magazines and what books had until then been published, as well as a fanzine collection.

Typically, a fan would discover science fiction early in his adolescence (there were very few female sf readers or fans then, probably due to the cultural pressures of the time, which discouraged girls from an interest in the sciences), probably because he noticed the shaggy-page pulps displayed next to the comics at his local newsstand — but perhaps through his local library where, if he was lucky, a few sf books might be catalogued. Thus, a typical fan would be — to begin with — a teenager. As a teenager who **read** — as rare then as it is now — and who believed in the possibility of space travel, one could not help feeling somewhat alienated from his peers. Ludicrous as it may seem now, before 1957 there was a world full of people who openly laughed at the absurdity of space travel, who asked in all seriousness, "But up above the air, what would a rocket **push against?**" and who mocked those of us who read "that science fiction trash." At school the teenaged sf reader found that not only his fellow students but his teachers belittled sf as "unrealistic" at best, and "garbage" at worst. Parents were often equally unsympathetic, especially if they noticed the garish magazines that science fiction came packaged in.

After running this gauntlet of disapproval, the adolescent sf reader was ripe for fandom, for the discovery of his **true** peers: the people who read what he read and felt about it as he did. Those letter columns in the backs of the magazines opened a new door. The incipient fan found out that he was not alone after all!

After the initial delight of discovery wore off, the new (or "neo") fan began to realize that fandom was a lot more than just a group of people who shared his interest in science fiction. Within the traditions of fandom there existed a full-fledged community — spread thinly over much of the world and linked largely by the mail — which had already developed its traditions, its language, and its history as a community.

The neofan discovered that everyone was not equal; that the society of fandom was dominated by the BNFs — Big Name Fans — those who had demonstrated admirable talents as writers, critics, humorists, essayists, artists, or editors. The "BNF" was not, in most cases, someone who had decided to be one: BNFdom was a status which was bestowed upon a fan by accolade. Which is to say, no one can decide to be a "Big Name;" the "Big Name" is earned by deeds and reflects the opinion of fandom at large.

Because most fans "met" through correspondence and in fanzines, the talents which flourished on paper — talents for writing, drawing, or editing — were the basis for a fan's reputation and status. And because many fans were isolated in remote areas, it was possible to build one's reputation as a fan almost solely upon one's skills as a writer. One would be accepted not for what one looked like, or how well one socialized (a skill in which many adolescent fans were — and still are — deficient), or even how old one was, but simply on the basis of the persona projected through letters or pieces in fanzines.

Thus, a precocious twelve-year-old could find acceptance among adults.

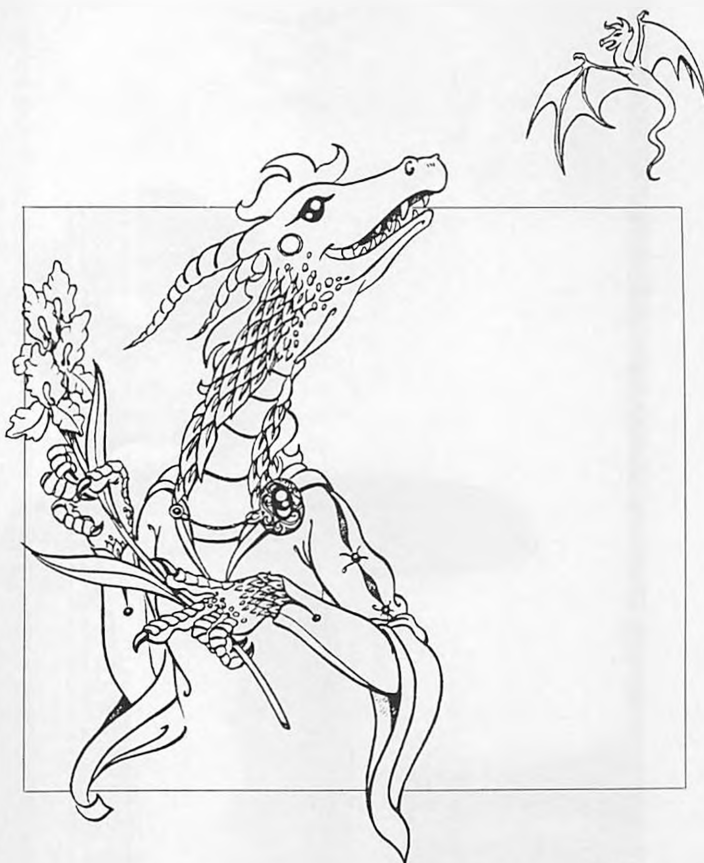
By the time I, at thirteen, had found my way from the pulp pages of sf to the mimeographed world of fanzines, only a year or so after I'd first seen Terry Carr's name in an issue of **FANTASTIC ADVENTURES**, I discovered that Terry Carr was an established fan, well on his way — at 14 — to BNFdom. Terry was putting out a fanzine, **VULCAN**, he was contributing a regular column to a major fanzine of the day, Charles Riddle's **PEON**, and he was appearing with letters, articles, cartoons ("Terry Carr's Face Critters") and even the occasional short story in many of the fanzines of the day — including the first one I ever saw (in which he was heralded as "the next Bradbury" by an overenthusiastic — but not wholly wrong — teenaged editor).

Because we were of the same fannish "generation" (more or less — the year or two difference in our ages and points of entry into fandom disappeared with the passage of a few years), Terry and I "grew up" together in fandom. By the mid-fifties we were in the same apas (amateur press associations — groups which published semi-specialized fanzines solely for and within the groups), contributing to each other's fanzines, and corresponding with each other. Terry lived in the San Francisco Bay Area. I lived outside Washington, D.C. We were separated by 3,000 miles, but often felt a fannish kinship.

I don't want to make that sound better than it was. There was a lot of rivalry, an adolescent striving to one-up each other, as well. I felt myself to be in some ways in Terry's shadow. He wrote better than I did. He was a lot funnier. And — so important then — he was A Year Older.

We finally met, face to face, in 1958. That was the year in which we both met our first wives (also fans), and began to feel the closer ties of real friendship. Our lives seemed to be paralleling each other.

Continued on page 49



ADLSON

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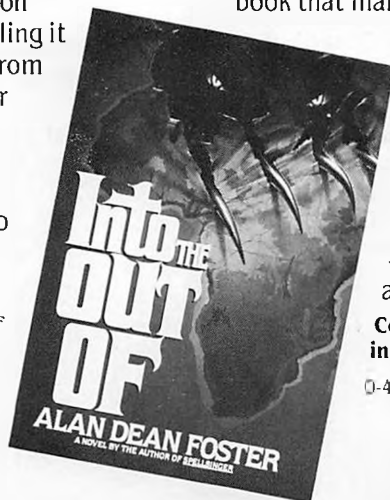
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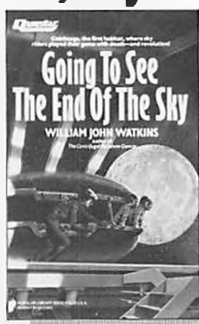
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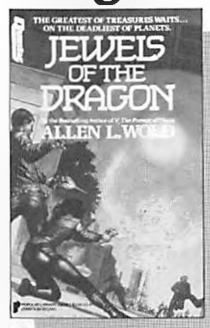
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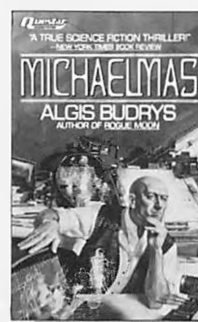
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The Campbell Award nominee creates a wild, chaotic world, where the Straights (establishment types) and the Wrackers (rock 'n' rollers) battle for control—and the fate of the world rests upon the success of a band called Blunt Instrument.

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NOT AN INTERVIEW WITH:

TERRY CARR

Terry Carr is one of the rare people who have achieved major accomplishments as a fan, and as a pro, without surrendering either status over the years. At the close of the 1950s, Carr was co-editing the leading fannish newzine of the day, FANAC, with Ron Ellik. FANAC was voted the Best Fanzine Hugo in 1959. In the early 1960s, Carr started regularly selling short stories. Within a few years he was an editor at Ace Books, and according to Harlan Ellison, Carr's "Ace Specials became the most prestigious series of books ever published in the field . . . More than merely a random group of titles submitted by agents and unsolicited through slush pile, the Specials were the brainchild of Terry Carr; they were lovingly crafted and packaged with stunning elegance." While at Ace, Carr also helped Don Wollheim edit the 1965-1971 editions of WORLD'S BEST SCIENCE FICTION. When he left Ace, Terry edited THE BEST SCIENCE FICTION OF THE YEAR for Ballantine Del Rey Books over the years. Carr's encouragement of young writers bears fruit in the form of his original story anthology, UNIVERSE. Already up to volume 15 plus a BEST OF UNIVERSE collection, the first two were done for Ace, three for Random House and the Balance for Doubleday. Now Terry is L. RON HUBBARD'S TO THE STARS editor, first issue forthcoming. I've read Terry for so many years, I feel I might have had this dialogue with him:

QUESTION: Terry, Harlan Ellison has said, "Terry Carr, through dint of sheer, hard work, became the very best book editor we ever had." Where did it begin?

TERRY CARR: "I was born in Grants Pass, Oregon, February 19, 1937, which means I'm over 30 but was still under the mark when the original caution about who's trustworthy was made . . . Discovered science fiction initially by stumbling across Balmer and Wylie's WHEN WORLDS COLLIDE in the school library while looking for a book on astronomy; it had been misfiled, but after reading it I didn't complain. A few months later I found a couple of back issues of AMAZING STORIES in a city dump, and from there it was downhill all the way." (1)

QUESTION: In your own writing, what other writers were influential on your work?

TERRY CARR: "Ray Bradbury, of course . . . I think every young writer of the last 15 years has gone through his Bradbury phase. Leigh Brackett was and still is a big influence on me." (2)

QUESTION: Were there other influences? What about your education?

TERRY CARR: "Education? I went up through 3 years of college, English major. I learned a lot about symbolism, mainly. Fandom was also a tremendous influence — primarily in giving me a more natural flow of style." (3)

QUESTION: Some people say fandom retards the growth of anyone who would be a pro. You're obviously an exception to their rule. Do you think fandom helps or hinders the person who wants to make it as an SF writer?

TERRY CARR: "Either or both. It's a help because writing for fanzines gets a person used to communicating with a typewriter — and the importance of this can't be overestimated. It's a hindrance because the standards of fandom aren't particularly stringent, and a writer can get awfully lazy writing for comparatively easy egoboo . . . It's a help because through fandom you can meet various important pro contacts. It's a hindrance because you can get so interested in fandom for its own sake that you may put off any serious effort at pro writing.

QUESTION: As opposed to horror or fantasy, what do you think is the biggest obstacle to the SF writer today?

TERRY CARR: "Contrary to the suppositions of people who know science fiction primarily through monster movies — including ALIEN — this genre is seldom a vehicle for frightening stories. 'Real' science fiction has a extremely wide range of interests, but few of them are as immediately accessible to the general public as is fear . . . When SF started, scientific innovations were comparatively simple — spaceships, radar, television, etc. Nowadays, if a writer wants to deal with what's actually new in science, or upcoming, he has to study DNA, contraterrene matter, atomic physics and a thousand more things I can't even mention (because I'm virtually illiterate scientifically speaking). In order to deal with these ideas in a story, he has to give a short course in a complex subject . . . and that's all too often either damnably difficult or downright impossible." (5), (6)

QUESTION: After editing story collections for 20 years, it must be tough to wade through the slush pile. Do you actually read entire manuscripts, or after so much experience, can you tell right away if you want the story?

TERRY CARR: "Usually I read the story all the way through, or skim all the way through. Occasionally I will run into a first page where it isn't English, or something like that, then there's no sense going on. But usually I'm kind of anal about the whole thing." (7)

QUESTION: In your collection THE BEST FROM UNIVERSE, you tell about several writers whose stories you almost didn't get, for one reason or another — closure dates, etc. can you tell us about the Gene Wolfe masterpiece you caught on the rebound from Damon Knight?

TERRY CARR: "The story on Gene Wolfe's novella 'The Death of Dr. Island' was that he wrote it because he just missed winning an earlier Nebula. There was a terrific foul-up at the Nebula Awards Banquet. Gene Wolfe had done a short story for ORBIT (edited by Damon Knight) called 'The Island of Dr. Death' and he had been nominated for a Nebula because of it. The person who made the awards shall remain nameless, but in front of Isaac Asimov and

everybody he announced that Gene Wolfe had won the Short Story Nebula that year and Gene was halfway up to the rostrum before someone corrected the announcement and revealed No Award had actually won. And everybody cringed, except Gene, who was remarkable poker-faced. Somebody who was sitting next to him told him, 'Gene, you realize that all you have to do now, since everybody in the room is feeling sorry for you, is write "The Death of Dr. Island" and get it published anywhere and it will win a Nebula next year.' So Gene sat down to write 'The Death of Dr. Island' and he sent it to ORBIT, he said, with more confidence than he had ever sent out anything, and it bounced like a rubber ball straight back. So he sent it to me for UNIVERSE, and it won a Nebula." (8)

QUESTION: At the 1973 WorldCon in Toronto, the chrome rockets hadn't been finished in time for the Hugo Awards ceremony, so the winners only got the wooden base at the banquet. I remember you turning that to your advantage in accepting the Best Fan Writer Hugo. As co-editor of FANAC, you'd shared the 1959 Best Fanzine Hugo with Ron Ellik. So you figured the one-half Hugo you won with Ellik, and the one-half Hugo presented to you that night, you had finally won a full Hugo. That was adroitly handled. Since you missed Aussiecon II, we were deprived of your acceptance speech for the 1985 Best Professional Editor Hugo . . . but it's not too late to make amends. How did you feel about winning?

TERRY CARR: "Naturally anyone who wins a Hugo is happy about it, but I'm particularly happy about this one because I figured I'd never win it! I've been nominated twelve times out of the thirteen years during which that category's been on the ballot (that is, since the Best Magazine award was changed to best Editor), but as I recall, my highest placing before this year was third. I figured that despite the change in the name of the category, it was still really an award for the best magazine editor, and I was fairly happily resigned to getting no more than the benefit of free reserved seating at Hugo Awards presentations. (As you've no doubt discovered, that's a benefit not to be sneezed at.)

"But this year the award went to me despite the fact that I hadn't yet published a single issue of an SF Magazine, and I see that as an indication that the Hugo voters may finally be taking note of the fact that book editors are important, too. Yes, the award came to me largely because of the New Ace SF Specials, on the covers of each of which my name appeared as editor, and that situation doesn't apply to any other book editor currently (though the Del Rey and DAW lines give automatic credit to their editors), but at least the magazine editors' monopoly has now been broken so many book editors such as Dave Hartwell, Beth Meacham, Bob Silverberg, and Susan Allison, among others, will receive greater consideration for this award in the future. Let's face it, Ed Ferman and the other magazine editors do fine work, but most of the important publishing is done in the novel lengths these days." (9)

While we hope that your disbelief was suspended long enough to experience this "interview" as though it was a face-to-face encounter between Carr and his questioner, the truth must come out. This collage of Carr quoted has been liberated from the original contexts stretching back 22 years. It has been fused together with a little creative writing. The source material is credited below.

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- (1) AGAIN, DANGEROUS VISIONS, edited by Harlan Ellison. (c) 1972. Doubleday.
- (2) & (3) & (4) & (6) THE DOUBLE: BILL SYMPOSIUM, edited by Bill Mallardi and Bill Bowers. (c) 1963, 1965 & 1969. D:B Press.
- (5) THE BEST SCIENCE FICTION OF THE YEAR #9, edited by Terry Carr. (c) 1980. Del Rey Books. Introduction to "Sandkings".
- (7) & (8) PREHENSILE 14, edited by Mike Glyer and Milt Stevens. 1975. Transcript of the "Original Stories Anthology Panel", 1974 Westercon.
- (9) FILE 770:56, 1985, edited by Mike Glyer, Letter of comment.

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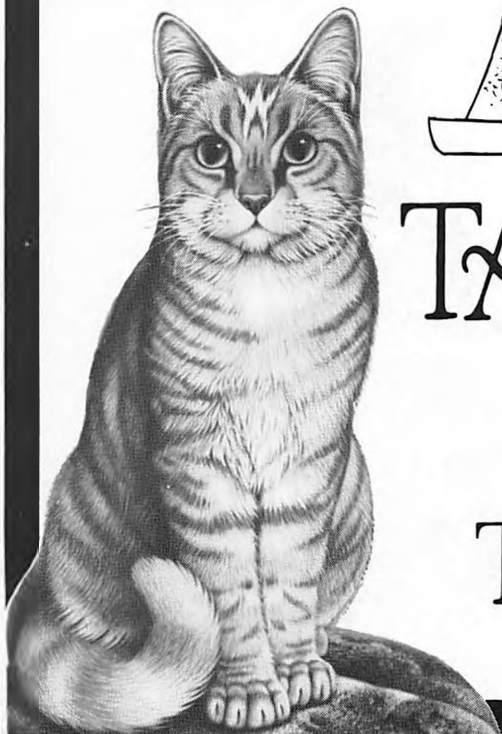
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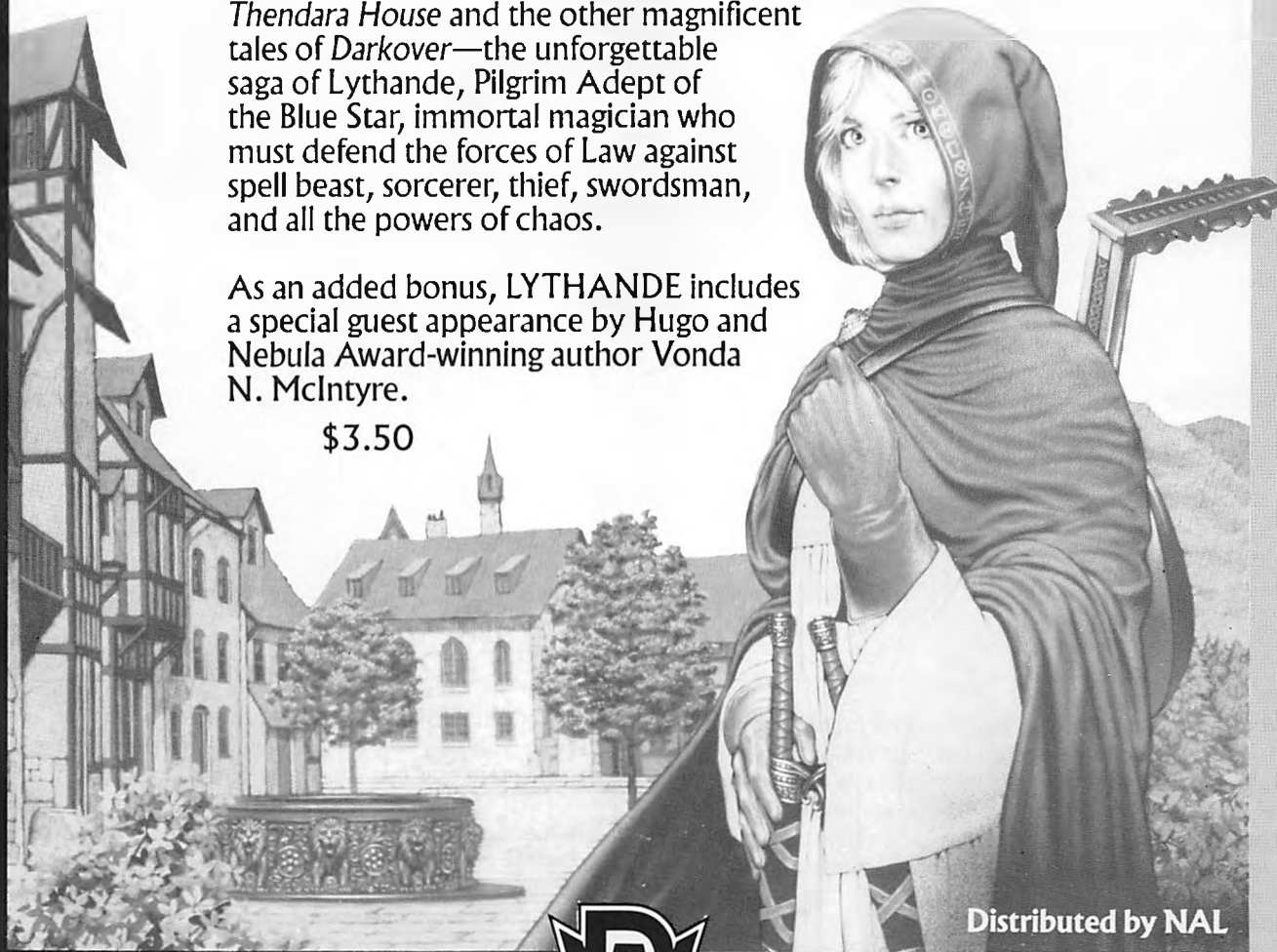
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DAW  **FANTASY**

BOB SHAW



What would you do if you woke up one morning to find that a car had mysteriously appeared in your living room? The narrator asks this question in Alasdair Gray's cornucopia of a novel "Janine 1982." His answer is that some people would just go back to bed in the hope that when they woke up again the world would have returned to normal. But others would venture outside to see what other wonderful things had happened during the night.

It seemed to me at the time that Alasdair Gray had supplied one of the tests for a science fiction fan. (And sure enough Alasdair turned up at the British SF Convention last year.) But there are, of course, others: creativity, a sense of humor, tolerance, sensitivity, imagination. And all of them are for me

embodied in your Toastmaster at this Convention, though he is such a friendly and unassuming person to meet that you may not realize until later how exceptional he is.

I first met him in the evening of 10th October 1950, when he turned up at my front door at 170 Upper Newtownards Road, Belfast. He described the encounter nine years later in one of a series of fanzine articles called the History of Irish Fandom (the pretentious title concealing the joke that all the contributors just wrote about themselves):

I made three previous attempts to write my part of this history; none of them seemed any good and I tore them up. This period of futile effort lasted about a month and I was beginning to get worried, even

though Gibbon took twenty years to write his 'Decline and Fall' — there's a limit to how far you can stretch a fanzine deadline.

Then I realized that the conventional approach to history, the narrative style, was totally unsuited to the fitful fervour, somewhat akin to the last gasps of an expiring candle, of the workings of my mind. What I needed was some way of flashing back to the events so that I could write a little series of vignettes about them. Having so decided I seized my tv set, spot welded a few bus bars and things and then, using a soldering iron sold me by Don Channing, I hooked in a calendar and one of those little pencil sharpener globes of the world. Come with me now as I warm my time-viewer up. I will focus it on the night I entered Irish Fandom; using the mechanical calendar and then selecting Walt Willis's house on the globe, I'll tune in on that great occasion. As I recall I was looking pretty sharp that night: I distinctly remember I was on top form at making puns and jokes too. I must have made an excellent impression Walt....ah, the picture is forming now. Here we are late in 1950 outside Oblique House.....Aaarrggghhhh! Something must be wrong. Who is that weird-looking being with the shabby raincoat munching at a bag of chips as he walks up the path? Okay, I'll keep quiet and let you hear what happens....

The dimly seen figure halts at the front door, peers at the number and then finishes his chips, showing that he is at both thrifty and clean by chewing up the bag to extract any vinegar and salt that may have been absorbed into it, and then carefully licking his fingers. Next he rings the doorbell and waits. Next he knocks the knocker and waits. Next he rings, knocks, kicks and bangs his head against the door and waits. Finally, bruised and beaten he turns away from the unresponsive door and begins to shamle off down the path when suddenly the door is flung open and a tall figure is limned in yellow light from inside.

"Did you knock?" Walt Willis says.

Overawed, the shabby figure goes, "I....that is if...washed my hair last night...I hope."

"You must be Bob Shaw," Walt says, "I got your name from Ken Slater. Won't you come in?"

Still emitting inarticulate sounds the shabby figure enters the house. Two or three hours go by, during which he is seen briefly at the windows excitedly waving handfuls of science fiction magazines and sandwiches, talking rapidly, describing orbits and spaceship trajectories with his hands. He looks ecstatically happy. He is.

Click.

Well, that's enough of that. I cannot bear to watch such neofannish behavior. I read right through Walt's collection after that and cured my hunger for sf, meanwhile helping Walt and James White produce the famous Slant, doing linocuts and getting rid of all the pent-up fantalk I'd been storing up all the time I thought I was the only lover of sf in the world. Soon the time of my first convention rolled around....

The fanzine Slant to which he refers was letterpress printed, set and printed by hand with immense labor, and somehow after Bob arrived it seemed to get in the way of talking and laughing and having fun so that by 1952 we were publishing

instead a cheap little mimeographed fanzine called Hyphen. Recently on learning to my immense surprise that single copies of this were now fetching upwards of \$15.00 in the TAFF auction I took my little bundle of waste paper and had it stapled together. For a while, I had thought of selecting a cover from one of the later, cleaner issues (every issue had a cartoon cover) but then it was clear to me that the cover Bob had done for the very first issue said everything. It showed a scruffy fan in his untidy den reading a poetry fanzine of the time called Different, and the caption was a quotation from one of the poems in it, by (I think) Lilith Lorraine:

We are the builders of brave tomorrows,
We are the dreamers at last awake.

The obvious joke of course was the contrasts between the scruffiness of the fan and the nobility of the sentiment, but there was more to it than that. For it was obvious from the wry smile on the fan's face that he appreciated the joke against himself. And more again, that he respected and understood the belief expressed by Lilith Lorraine. And more again, that he secretly and deep down believed as I think all sf fans deep down believe that we really are dreamers and builders. And maybe we are. For our commerce is ideas, and nothing gets built without an idea behind it.

After Bob left that night in October 1950 I wrote to my friends Vince Clarke and Ken Bulmer in London...

We have discovered a fan who is...listen to this: A. Mad, keen to be active, publish fanzines and all that. B. Writes stores. 3. (sic) Draws some of the best sf illos I have ever seen. Can you imagine! And lives not more than a quarter of a mile from my front door. He didn't know a thing about fandom and you are the first to hear about him. But you won't be the last.

That was even more true than I thought: a wonderful thing had happened that night, and wonderful things kept on happening in the fandom Bob did so much to create, until now you are with him in Atlanta. If he brings to you the merest fraction of the joy and pleasure he has brought to my life, how lucky you are.

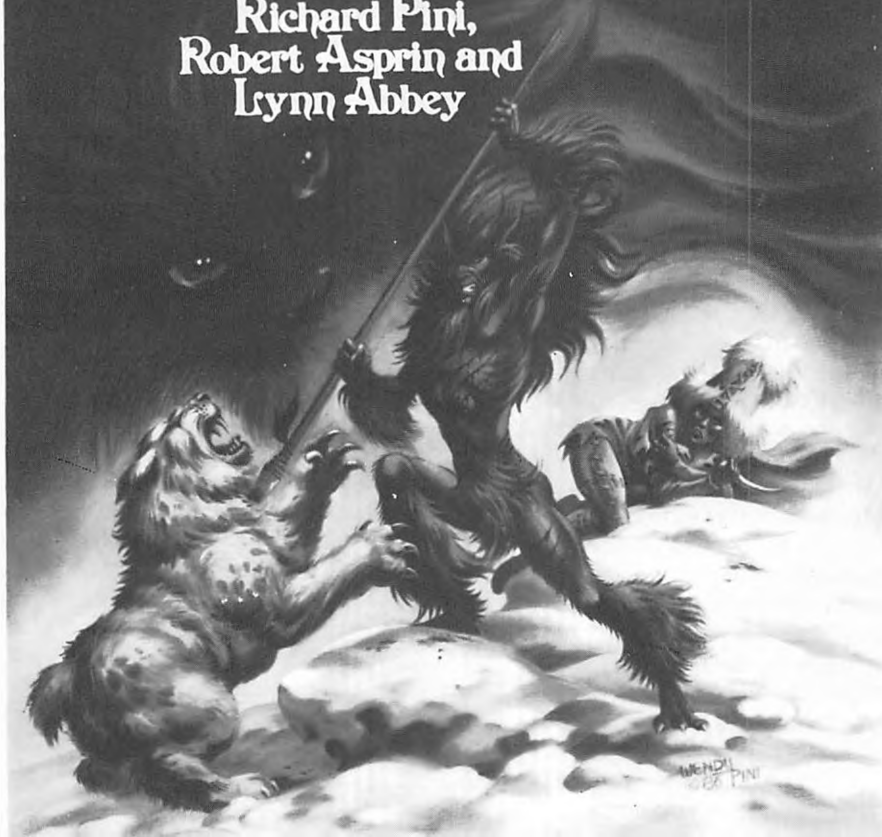
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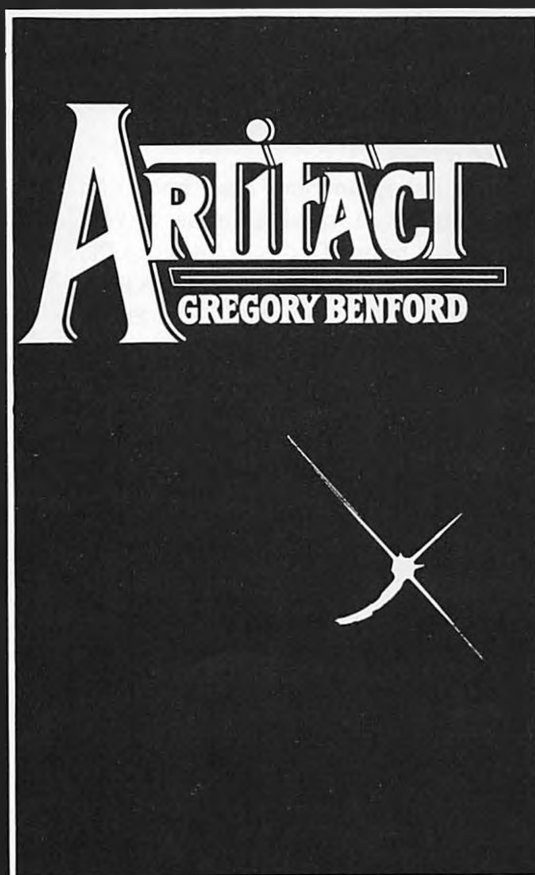
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BOB SHAW'S PATENTED EVER-FAIL GET-RICH-QUICK SCHEMES . . .

(We've had a couple of articles in the progress reports in which fans tell of Bob Shaw's fannish writing. Rather than tell you about it one more time, we have decided to let Bob speak for himself. — ed.)

Here's an invaluable piece of advice — for free! By all means carry on saying no to dangerous drugs, but if somebody ever tries to interest you in buying a metal detector, not only say no, but take the infernal instrument and break it over his skull.

I was under the spell of my metal detector for about three years, on and off, and although I had many quite pleasant hours with the brute, the only really memorable thing to happen was that I fell off a castle.

It was my own fault, I have to admit — giving way to a lust for gold which would have earned me a starring role in *The Treasure Of The Sierra Madre*. People who buy metal detectors usually assure you they are not trying to find buried treasure. What they are doing, the line goes, is indulging in a practical interest in the past, and the notion of turning up treasure trove is far from their minds.

They are, of course, telling lies.

I'm as interested in the past as anybody else, and I can recommend metal detecting in a rural area as a very relaxing way of passing a few hours. Dry land fishing is the term I invented for it. There is a strange, ineffable thrill — vaguely science fictional and fannish in nature — in getting a signal from a grassy clod and gradually breaking it apart, checking each fragment with the detector, **knowing** that somewhere inside it there is a metal object which may have been there for hundreds of years, and that **you** are going to be the first to see it in all that time. But, at the same time, only an absolute nerd would try to claim that he would be just as happy to uncover a 1930s bottle cap as a 1730s gold coin.

The only thing I ever found which could vaguely be classed as historical was a musket ball, which I detected in my own front garden in the Lake District. People who have never done any dry land fishing may be surprised to learn that there were two classes of objects which I turned up **every time** I went out on the prowl. The first one is money. The whole of Britain is seeded with low value coinage of fairly recent manufacture. The second class of object was used cartridges. Perhaps that gives a clue as to the chief preoccupations of the human race.

Anyway, I eventually managed to find a little club in the Ulverston area so that I wouldn't feel so conspicuous when out alone with my detector. That was another problem — I hated being seen with the damned instrument. Groups of urchins would follow me around, the bleeping of the detector would attract cows from miles away, and every casual passer-by would go hundreds of yards out of his way to ask what I was finding.

Oddly enough, this embarrassment factor has resulted in a weird phenomenon. People who **do** find treasure are often making their first sorties with a brand new detector — and this enrages the real pros in much the same way the football pools experts get upset when fortunes are scooped by old ladies with their first entry. The explanation is that the metal detector neofan is highly embarrassed at making a spectacle of himself, so he racks his brain to think of a private spot, near at hand, where he can operate unseen. And this is exactly the same kind of thinking employed by somebody who has some loot he wants to put away and yet have easy access to.

I should admit that my detector was not a total dead loss. One day an adolescent friend of my daughter came to the door in tears because she had been out horseback riding in a field and had lost a gold watch given to her by her parents only the previous day. I was tied up with work and couldn't go with her, but I showed her how to switch the detector on and wave it around. She went off with the instrument to search a large field and came back an hour later happily showing off the watch.

I wish I could tell a similar success story about my detector club. It turned out the MD fans are as hard to regulate as SF fans. When a bunch of us went out on a group search we would solemnly vow to proceed exactly line abreast at a fixed speed and to pool all our finds for equal division later on. What always happened was that two or three would scurry ahead, and I would hear their bleeps in the distance and look up to see them cramming stuff into their pockets. And, when asked what it was, they always claimed it was nails or barbed wire they wanted to remove from the land in case some sheep got choked. Hah!

That kind of inconsiderate behavior had shrunk the club to two by the time we got round to trying our luck at Stank Castle, about six miles out of Ulverston. The castle was part of a farmer's land and he used it as an extra barn. That sort of thing was characteristic of that part of England — a farmer would have a thousand-year-old ruin of a castle on his property and think no more of it than having mushrooms pop up in his pasture. (Ulverston's chief claim to fame is that Stan Laurel was born in it. When I first lived in the town I used to think it was odd that somebody so famous had been born there — then I realized Stan Laurel couldn't have been born anywhere else. It was a Stan Laurel place.)

Anyway, farming land is very bad for metal detecting, mainly because agricultural machines keep shedding bits of themselves all over the place and giving useless signals. Joe and I poked around the ruins for a while without any success. After a while I got fed up and was thinking of heading off to the nearest boozer for a pint of bitter — then I got one of my brainwaves.

About twenty feet up in a ruined wall was a little window. I got this vision of a distraught noblewoman up there, when the wooden floors still existed, watching her husband go off to battle and getting so agitated that she didn't even notice showering gold rings, necklaces, ear rings and so forth all over the window sill like designer dandruff.

This is it, I thought. I climbed over a pile of sharpened boulders beneath the window and swarmed up the wall like Dracula in heat, finding a toehold on every little projection.

When I got to the window I checked it out — and there was **nothing**. That heartless bitch had watched her hubby go off to be killed and hadn't even given him a farewell wave! Probably her boyfriend was already sneaking up the stairs at the time.

Puffing reflectively on my pipe as I considered the fickleness of human nature, I began to edge down the wall again — but the very first stone I entrusted my weight to flipped itself out of the wall in something like a billionth of a second.

There was no time to react. I fell that twenty feet in a kind of slow motion consciousness, fully aware that life or death depended on the arrangement of the rocks I had clambered over on the way up. Strangely, I felt no fear — only a sick rage over having put my one and only life in jeopardy in such trivial circumstances. I'm glad I didn't get killed, because the sort of language I was using when I hit the rocks would almost certainly have offended Saint Peter.

I smashed into the boulders on my back, bounced a couple of times and rolled on to the grass. The cursed metal detector, following a different trajectory, somehow managed to land on top of me, inflicting further bruises — but, miracle of miracles, I was still smoking my pipe and it was undamaged.

It took weeks for me to get over that fall. My back, shoulders, arms and legs were covered with huge con-

tusions which went through the strangest color combinations — yellow, green, black, magenta, brown, purple... If I hadn't managed to get to a pub with Joe in a few minutes and down six pints of Hartley's best bitter it is quite possible that I would have expired.

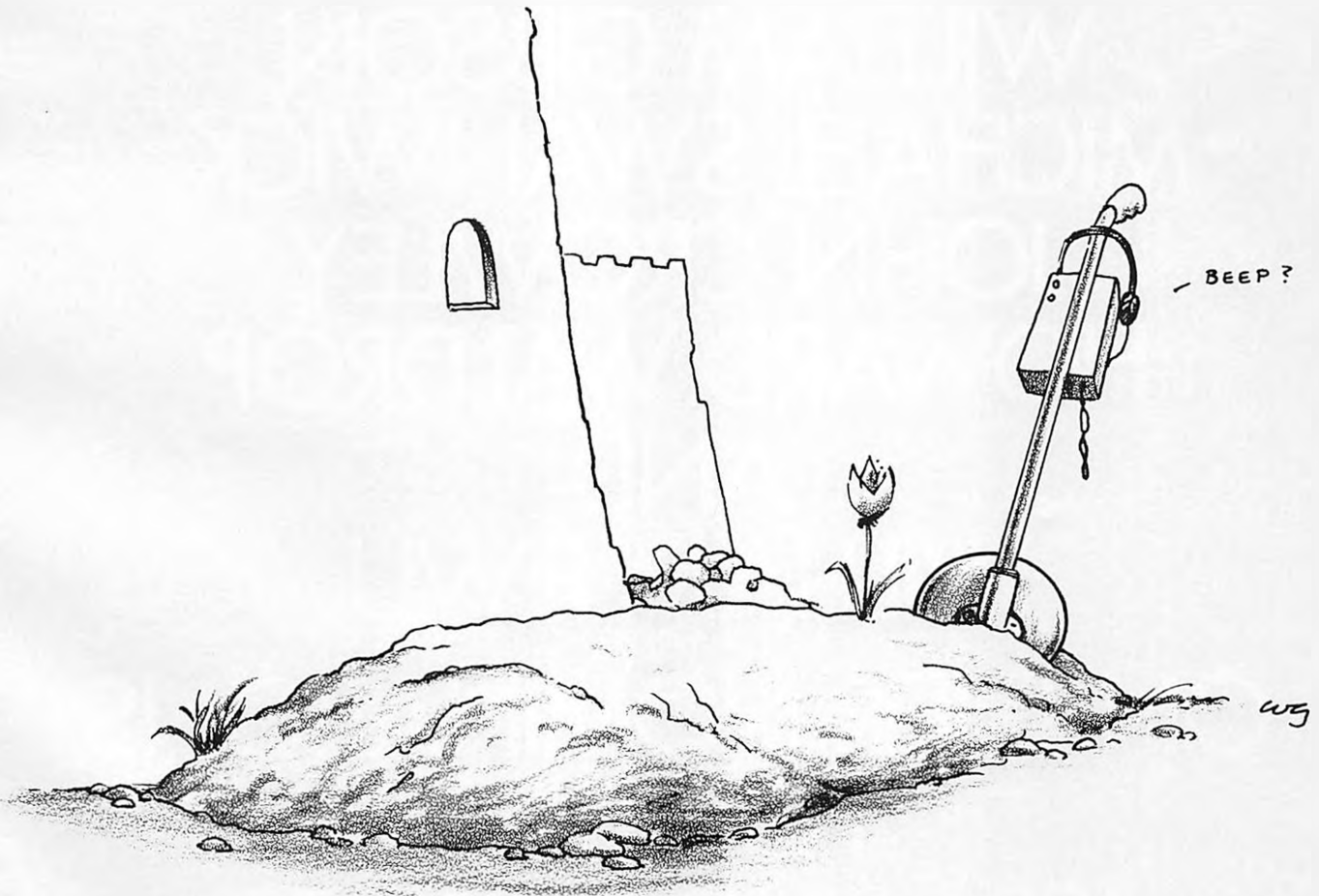
That was the main part of the disaster, but there was more to come. The salt had not yet been rubbed into the wounds.

A few days later I heard from another idiot in metal detector fandom who lived a bit farther south. He had just bought his first instrument and had been trying to think of a place to try it out. Somebody had told him that if he saw old broken red tiles in the ground that was a sign there had been a Roman villa on the spot. He remembered seeing a place like that, so he went there, and while he was tuning up his detector he happened to glance down at his feet — and he found three Roman coins! They had been lying there, on the bloody surface, for almost twenty bloody centuries, and he got them — without even giving one wave of his bloody detector!

That finished me with the whole futile business. I sold my metal detector soon afterwards and am now devoting my time to much more promising pastimes.

Finding the Loch Ness monster is going to make me rich and famous.

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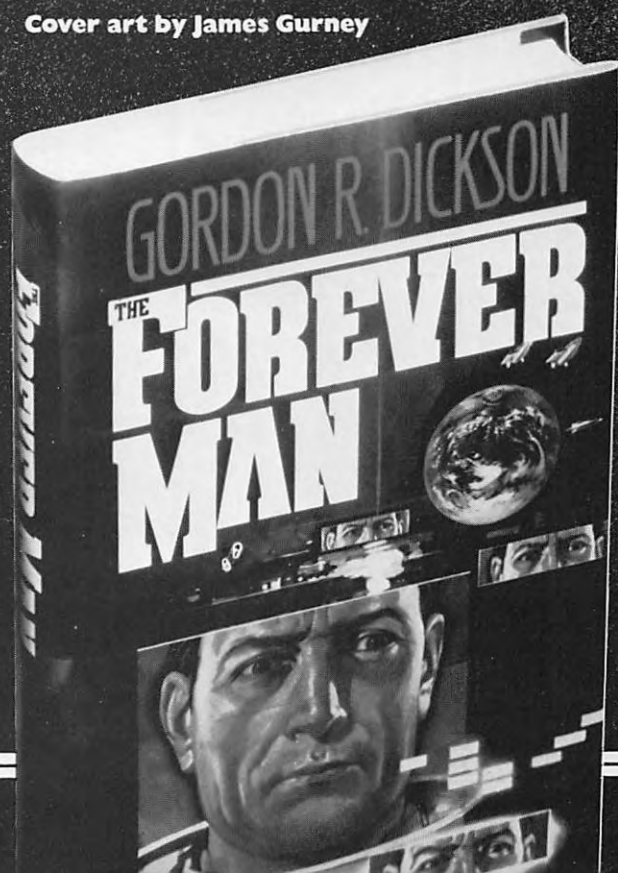
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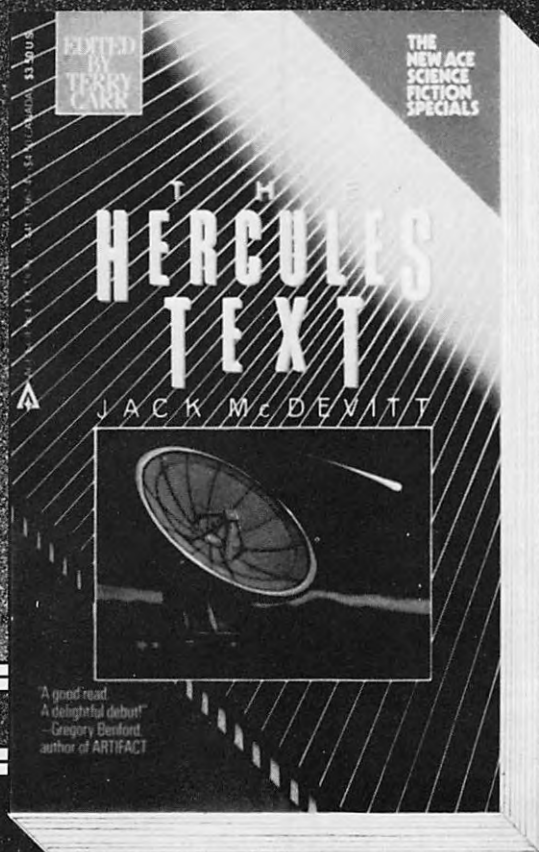
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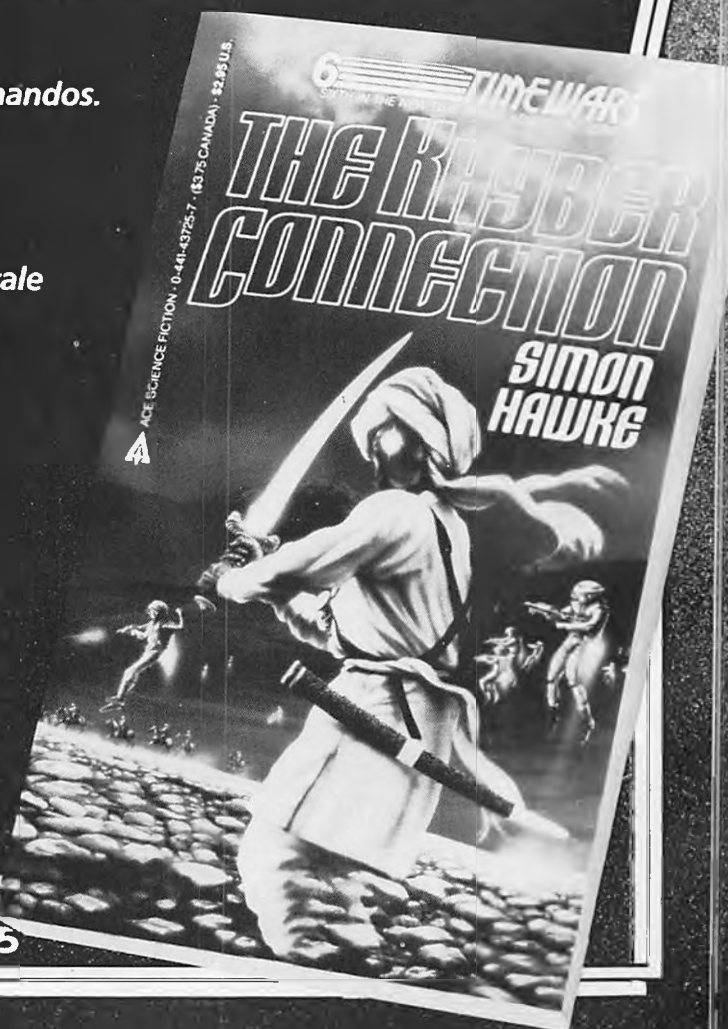
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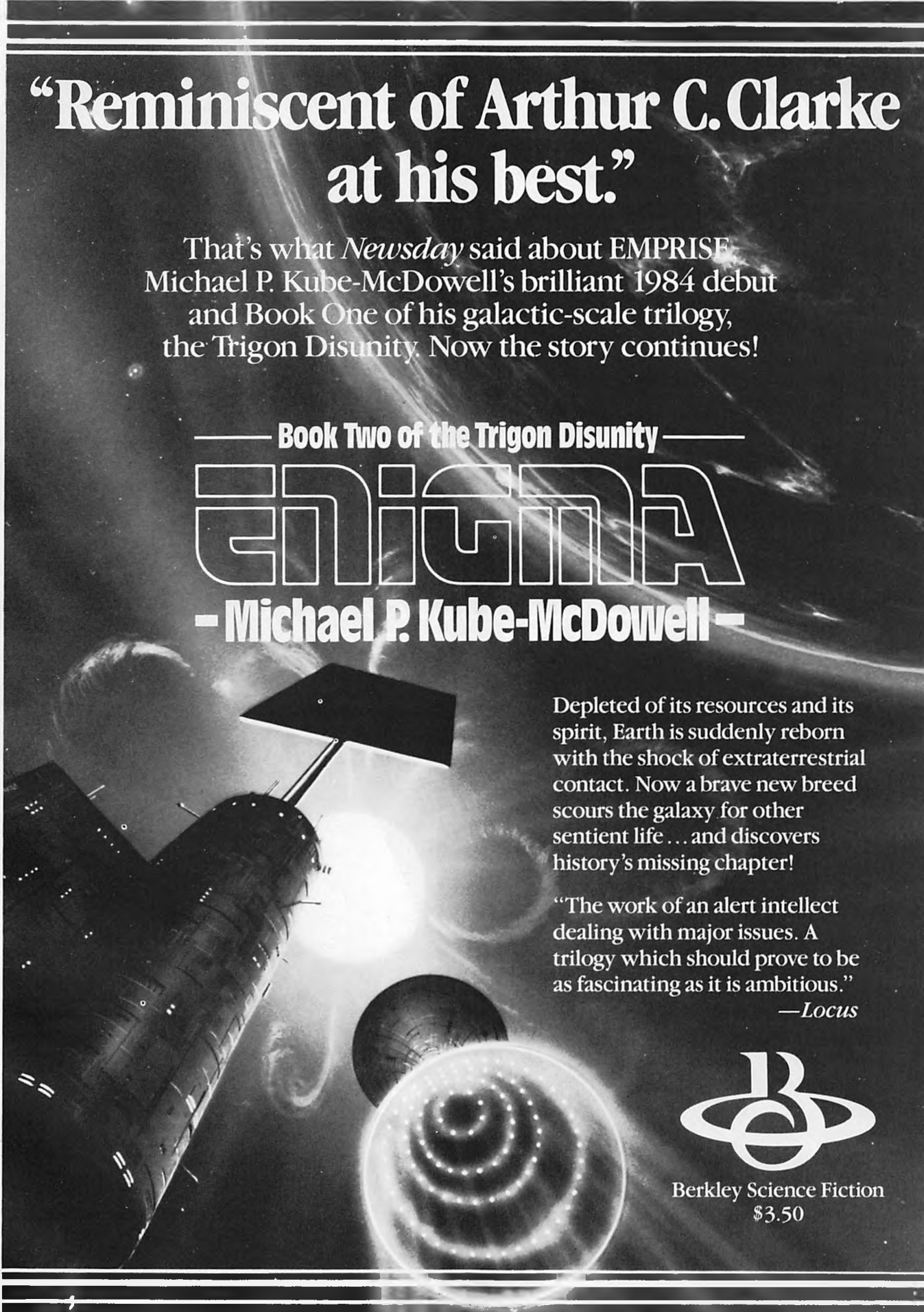
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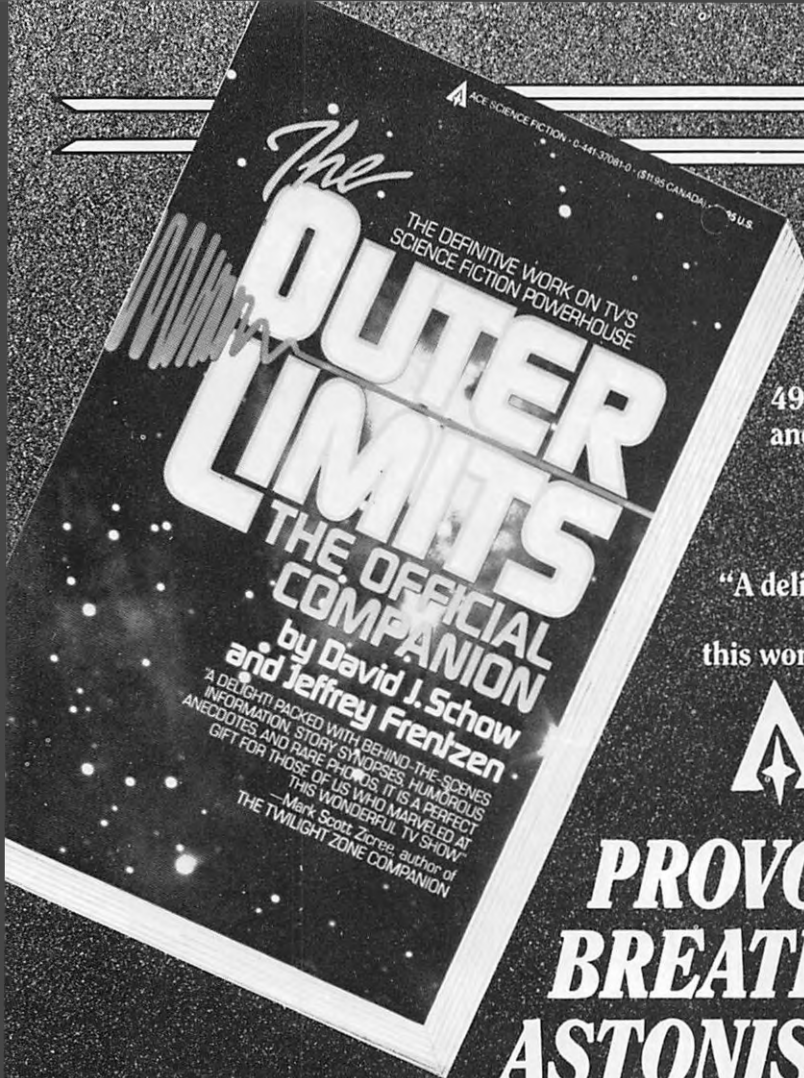
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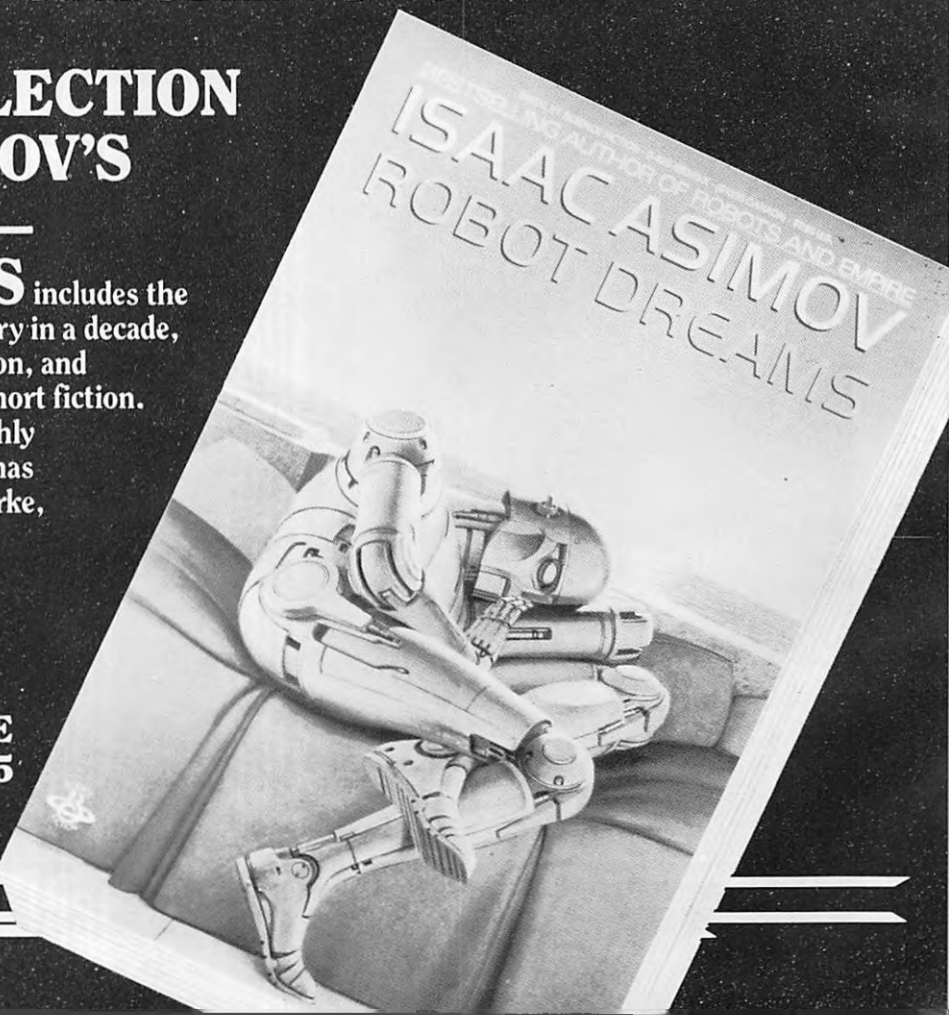
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Meade Frierson III

THREE TO CONQUER

DUFF DELEGATES

As any self-respecting Raman will tell you, good things come in threes. Nowhere is this more evident than in this year's DUFF winners, Nick Stathopoulos, Marilyn Pride and Lewis Morley. DUFF, in alternate years, sends an Australian to North America, or a North American to Australia. Why then should there be three Australians sent to CONFEDERATION? Simple. Nick, Marilyn and Lewis are a team.

Each member of the team is a potential DUFF winner. Nick's artwork has graced some of Australia's best fanzines, and has been ripped off by OMEGA magazine — Australia's OMNI clone. (Nick is a trained lawyer. Ask him about the results of the law suit.) He has won the Australian Science Fiction Achievement Award for best artist. His costume presentation has been a highlight of Australian conventions. Lewis has brought the art of latex to a new high in Australian fandom. Step by step he has perfected his Gigeresque costumes — biomechanoids — to the point that, at AUSSIECON TWO, his daemon swept the field. Marilyn is Australia's premier science fiction artist. The delicacy of her dragon rocks is a marvel. Her covers have graced the Australian edition of Damien Broderick's DREAMING DRAGONS, and the AUSSIECON TWO Programme book. Until she withdrew from the field, she held a monopoly on the A.S.F.A. for best artist.

Why all three then? Simple. They are a team. If you want to see the costume that Lewis wore at AUSSIECON TWO, look at the cover Marilyn did for the programme book; it's the bat-winged monster facing the crescent moon. While Marilyn seldom appears on stage, she is forever fussing with Nick and Lewis's costumes to get them just right. Together they have produced a stunning variety of costumes, providing assistance in design, manufacture and execution. The team has realized many creatures from the pages of science fiction novels that would have seemed a daunting task to anyone with lesser skills. They've given the rest of Australian fandom a standard to reach for, and so have enriched Australian artwork and costuming. They worked on the Australia's answer to JAWS - RAZORBACK, the story of a giant boar. They produced a stunning rip-off of 2001 - A SPACE ODDYSEY for the AUSTRALIA IN '83 bid. No Australian convention is complete without one of their presentations. When you get these three, you get value for money, on art panels, film panels, costuming panels, at room parties, or simply in conversations.

Why send all three? Simple. Australia likes to send the best, and these three are just that. Just make sure you return them, huh?

— Marc Ortlieb

WHAT IS DUFF?

Begun in 1972, this fund enables Australian fans to visit North American fans and Worldcons; and, on alternate trips, North American fans to return the favor. DUFF exists solely on the contributions of fans and money raised at auctions (be sure to attend the TAFF/DUFF auction at ConFederation!).

The current Aussie winners are in attendance at this worldcon — they are anxious to meet **you**, so, if you happen to meet them somewhere at the con, feel free to make their acquaintance.

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1980 - Keith Curtis	

Morley, Pride and Stathopoulos are the current Australian administrators and can be reached at: 17 Norfolk Street, Blacktown, NSW 2148, Australia.

Marty and Robbie Cantor are the current North American administrators and can be reached at: 11565 Archwood St., North Hollywood, CA 91606-1703 USA.

Contact the most convenient administrator if you have questions about DUFF. Deadline for filing for the 1987 race (North America to Australia) is Sunday evening of this Worldcon (Aug. 31) - see Lewis, Marilyn, Nick or Marty for details (the Fan Lounge is a good place to run into one or another of them).

— Marty Cantor

MARILYN PRIDE

Marilyn is almost as famous for her enormous plait of hair as she is for her intricately detailed artwork. Born in 1956, Marilyn's interest in fantasy resulted from an isolated childhood. Her first real introduction to fandom was at Aussiecon 1 in 1975. The interest in science fiction that the now legendary convention generated at Macquarie University, coalesced into "Telmar," a S.F. and fantasy society of which Marilyn was an original member, and illustrator of the society's fanzine.

Experiments with color painting were encouraged by award winning exhibits in the Galaxy Bookshop's art competitions and displays at Sydney's "Timewinds," a now defunct S.F. gallery. It was here that she first began to sell her fabulously rendered stones, with which she has become synonymous. Amongst those in possession of these highly prized and collectable paintings on stones are Anne McCaffrey, Harlan Ellison, and Larry Niven.

However, Marilyn's fanzine art, and that created for the ill-fated "A in '83" bid have been equally well received, as evidenced by four consecutive Australian S.F. Achievement

Awards ("Ditmars"). Marilyn has been responsible for fantasy bookjackets such as Damien Broderick's "Dreaming Dragons," and the marvelous wrap-around cover for the Aussiecon Two programme book.

Marilyn's quiet, intense manner is reflected in the painstaking, almost obsessive detail of her work, which, despite its often deceptively small size, can on closer inspection reveal a universe rich in microscopic detail.

LEWIS MORLEY

Born in 1957, Lewis' youth was dominated by the video images of S.F., especially the space Armadas of Irwin Allen and Gerry Anderson. From an early age he began emulating these images, first with cardboard and tape, then with increasingly sophisticated techniques. His choice of reading material also developed sophistication, with Wells, Clarke, Lovecraft, and Bradbury still among his favorite authors.

"Star Wars" was the catalyst that defined his goal, while meeting Nick Stathopoulos only strengthened his aspirations. It was Nick who first introduced him both to Australian Fandom at Unicon 6 (his first con), and fantasy artist Marilyn Pride. A friendly rivalry developed between Lewis and Nick as they attempted to top each other at subsequent convention masquerades. An attempted fan artist commune did not quite work out, but encompassed a particularly fertile period.

Besides his masquerade efforts, Lewis now submits sculptures to convention art shows, while his fantasy "tin toys" elicited astonishment and delight when unveiled at Aussiecon Two.

Lewis' dream of working in the Australian special effects industry has been realized largely as a result of the skills he developed for conventions. His indefatigable nature and

uncompromising quest for perfection have made Lewis one of the top and most sought after special effects technicians in the country.

NICK STATHOPOULOS

Nick won his first art competition while still in kindergarten, although at no time before or since has he officially studied art. Born in 1959, a sense of drama inspired by the films of George Pal and tragedies such as the Titanic and Hindenburg have haunted his pictures from an early age, and continues to be evident in fanzines from "Enigma" to Van Ikin's "Science Fiction."

While this "Sturm und Drang" may be a result of the many frustrations in his development, it never obscures the vibrant optimism of his paintings. His sculptural works, many in the form of latex rubber masks are eagerly anticipated at Australian con masquerades. A promotional film for the "Australia in '83" bid led to more fanciful and as yet unrealized movies featuring Marilyn Pride's creatures. Nick met Marilyn while he was studying Law at Macquarie University, and he has since qualified as a solicitor.

Unfortunately, his secret desire to become a matte artist for film cannot be fully realized in Australia, so he is currently building a career as a background artist for the Australian animation industry, and a freelance artist and sculptor for film and television.

Nick's willingness to participate in convention organization as well as supplying artwork and assistance has ensured his well deserved profile, (and we're not referring to his nose!). He lives in a cluttered suburban bomb site which he shares with three "Ditmar" awards.



Morley, Pride, and Stathopoulos

Photo courtesy Marty Cantor

TAFF DELEGATE GREG PICKERSGILL

Most people are easiest to describe in terms of others ("taller than Huey, writes better than Dewey, drinks about as much as Louie"); and then there are the few whom others are described in terms of. This year's TAFF delegate is one of the latter sort — you describe him in his own terms, or risk getting the whole thing hopelessly muddled. Greg Pickersgill is a true original. And North American fandom is still working on figuring him out — much to his apparent amusement.

Indeed. A lot of muddle has gone down the pike concerning Greg by now, a great deal of it related to his role in the great historical myth of modern British fandom — that cycle of tales about how the crazed young turks of Ratfandom, fearlessly led by streetfighter Greg, swept down from the hills onto the decadent fan culture of the late 1960s and proceeded to lay waste around them, smashing icons, insulting the grandees, publishing rude fanzine reviews, and generally upending a very dull scene. That something like this did more or less take place is inarguable, but in the process of the epic's transmission Greg seems to have become stuck with an image which would fit Che Guevara rather better than it fits Greg. Take for instance his fanzine reviews, alternately praised and damned as the inspiration for a whole generation of take-no-prisoners critics. To reread Greg's original essays today is to long for some energetic fan willing to take on the work of reprinting them, for while the memorable passages of (usually highly deserved) excoriation are certainly there, so is a truly impressive amount of praise for the worthy, enthusiasm for the brilliant, and concrete good sense. "For he is like a refiner's fire": the original, unlike the many imitators, always knew when to put the boot in, and when to take it out. No one has ever done it better.

Indeed, to reread the Pickersgill **Works en masse** is to be struck less by iconoclasm than by undiluted idealism: the pure quill, Jophan eager to find the Tower and with no time to spare for all the cant, hypocrisy, boosterism, and evasion that usually prevent Trufandom from ever quite happening. The comparison of Famous Monster of Fandom Greg Pickersgill to the starry-eyed hero of Willis and Shaw's fable may startle, but it isn't at all inapt for, unlike the vast majority of fandom's heavy hitters and tough guys, Greg Pickersgill has never made the slightest effort to dissemble about the intensity of his own desire for fannish society. No FIJAGH airs, no arch posing, no bull. More real engagement, more of those perfect fannish parties where every participant gets past their natural wimpy fannish reticence and **really** talks, more endless boogie: that's what he wants. Now. And every polemic he's ever written reflects this.

The resume of concrete accomplishments is impressive: six co-edited issues of **Fouler**, two of **Ritblat/Grim News**, and seven of the splendid **Stop Breaking Down**, all essential fanzines in one way or another. Major articles elsewhere, in

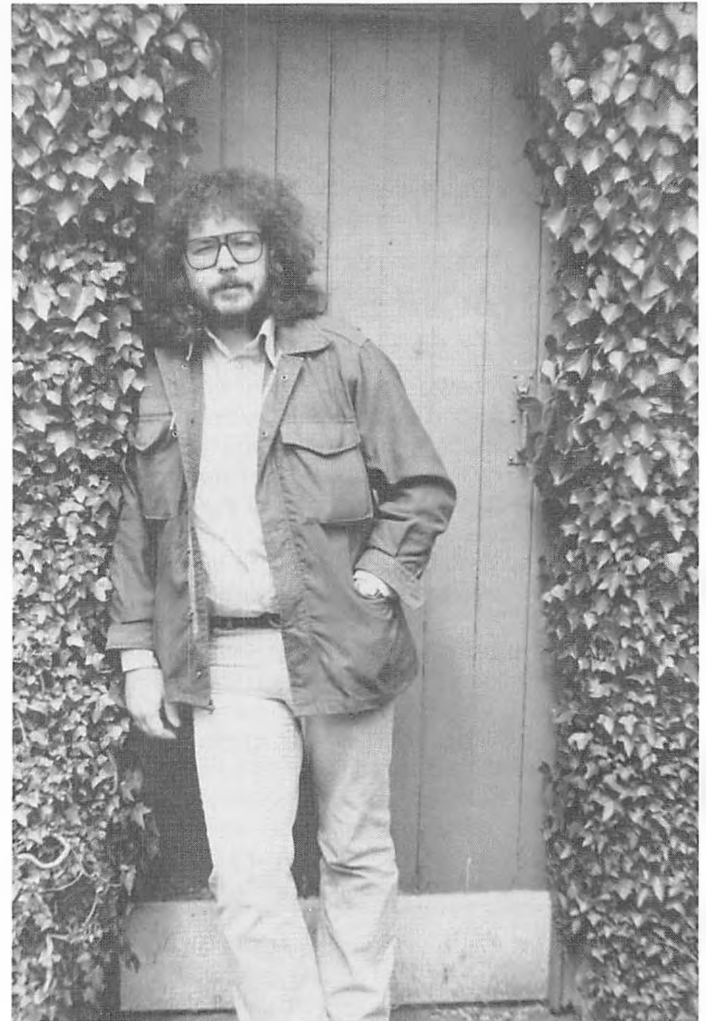


Photo by Linda Pickersgill

Zimri, Egg, Wrinkled Shrew, and other zines. Winner of the Doc Weir Award in recognition of general services to British fandom, 1978; other achievements ranging from the founding of Frank's Apa to being a crucial catalyst behind, or worker on, such conventions as the first and second Mexicons. But beyond the fannish CV, what? Well: a short, dumpy biped, with a rolling bounce to his step and a patented evil grin, who appears to spend much of his life lying prone on the floor of his tower hideaway in South Ealing, receiving secret messages from the ceiling. Who's fond of Flann O'Brien, no-nonsense Delta blues, Guinness, and Harvey Pekar, and probably knows more obscure American history than do you or I. Who's prone to behaviors as desperate as physically hurling fans into a convention disco with cries of "DANCE, CRETIN, DANCE!", and completely inconveniencing himself to be the perfect breakfast-cooking, tour-providing host to out-of-town visitors. Who, with his peculiar ability to put the emphasis on each separate syllable of a sentence, can even talk you to within an inch of your life about science fiction. Who'll be accompanied to the Worldcon by his talented and fascinating wife, Linda, formerly of New Orleans. Who concluded his TAFF platform by declaring his intention to "go looking for a good time and meaningful conversation. 1986, Big Fun and No Sellout." Whom we're completely proud to present as the TAFF delegate to ConFederation. In the words of his favorite phrase: "Too late to stop now." Nobody deserves it more.

WHAT IS TAFF?

So, what's this TAFF, you ask? Well you should. The initials stand for Trans-Atlantic Fan Fund and, less an organization than an evolving tradition, it's been sending notable North American fans across the ocean to European conventions (usually the British Eastercon), and bringing worthy European fans back to conventions in North America, for over thirty years. Inspired by the success of the fund raised in 1952 to bring Walt Willis from Belfast to the second Chicago Worldcon, TAFF was founded in 1953 by Willis, Chuck Harris, Don Ford, and other leading fans, with two basic purposes: to promote increased contact between the fandoms on each side of the Atlantic, and to honor those fans whom voters feel have worked toward this goal and who are well-known to both fandoms. Candidates are put up for election by committees of nominators, and voted on by interested fans who donate at least \$1 or £1 and who can certify that they've been active in fandom since before a certain date. The candidate thus selected then makes the trip, administers the fund on their side of the Atlantic until the election of their successor, and (ideally) publishes a trip report describing what they saw and did. There's more detail to it than that, but that's the essence of it all; that, and the fact that all the money spent is raised through the generosity of fandom, via auctions, donations from convention committees, and the outright generosity of innumerable individuals for over three decades. For more information on any aspect of the Fund, feel free to talk to any of the TAFF administrators present at ConFederation — Patrick and Teresa Nielsen Hayden (75 Fairview #2D, New York, NY 10040) or Greg Pickersgill (7A Lawrence Rd., South Ealing, London W5 4XJ). And for the auction experience of a lifetime, make sure to check your pocket program and attend one or both of the TAFF auctions being held at the con: the combined TAFF/DUFF auction, or the special auction of rare British fanzines Greg Pickersgill will conduct to raise money for the hard-up European side of the Fund. After all, you never know what might turn up: rare books! Unique fanzines! The April 1943 **Astounding**! One slightly charred copy of **Viridiana** 1! Don't miss a thing.

Since 1954, TAFF has sponsored a trans-Atlantic trip in one direction or the other nearly every year, alternating between European delegates to the Worldcon in North America and North American delegates to the Eastercon in Britain. A few times, the North American delegate has attended a Worldcon in Europe instead of the Eastercon; the upcoming TAFF race, for instance, will select a delegate to the fourth British Worldcon, Conspiracy '87. A few times, and elected TAFF delegate has been unable to make the trip, for unavoidable reasons. But on the whole TAFF has been notably successful in raising funds and putting fans across the sea; the list of those so honored since the Fund's inception follows. Many of these people, still around and active in fandom, will be at ConFederation — one of them is even the Fan Guest of Honor. All of them have stories to tell.

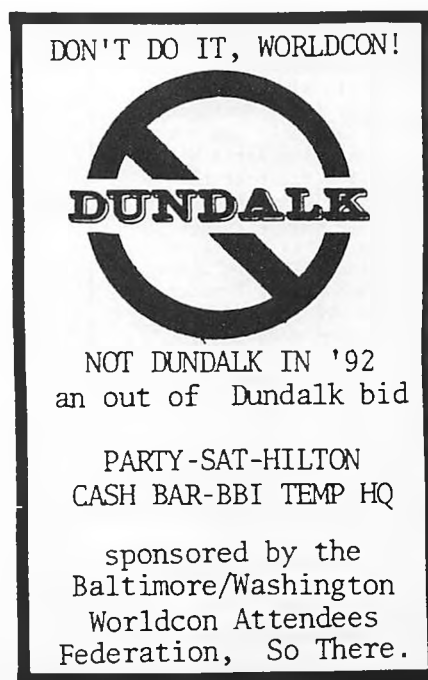
— Patrick Nielsen Hayden

Year	Country from	TAFF delegate
1954	Britain	A. Vincent Clarke ¹
1955	Britain	Ken Bulmer
1956	United States	Lee Hoffman ²
1957	United States	Bob Madle
1958	Britain	Ron Bennett
1959	United States	Don Ford
1960	Britain	Eric Bentcliffe
1961	United States	Ron Ellik
1962	Britain	Ethel Lindsay
1963	United States	Wally Weber
1964	Britain	Arthur (ATom) Thomas
1965	United States	Terry Carr
1966	West Germany	Tom Schluck
1968	United States	Steve Stilés
1969	Britain	Eddie Jones
1970	United States	Elliot Shorter
1971	Italy	Mario Bosnyak
1973	United States	Len & June Moffat
1974	Britain	Peter Weston
1976	United States	Roy Tackett & Bill Bowers ³
1977	Britain	Peter Roberts
1979	United States	Terry Hughes
1980	Britain	Dave Langford
1981	United States	Stu Shiffman
1982	Britain	Kevin Smith
1983	United States	Avedon Carol
1984	Britain	Rob Hansen
1985	United States	Patrick & Teresa Nielsen Hayden
1986	Britain	Greg Pickersgill

1) Unable to make trip.

2) Declined funds.

3) Election tied; funds insufficient to send both; Bowers withdrew.



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Ed. note: The lists of works contained herein are not intended to be complete lists, as our guests are so prolific! They are, however, intended to give you an idea of the size and scope of Messers Bradbury, Carr and Shaw's talents. ConFederation would like to thank Dick Spelman for the information he sent, as well as Andrea Gilbreath for the hours she spent in research and preparation of these lists. Andrea, in turn, would like to thank her husband, Wade, for his help in keying this info into the computer.

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The staff of The Donning Company/Publishers would like to congratulate Harlan Ellison on his Hugo nomination in the non-fiction category for his book **An Edge in My Voice**.

We would also like to thank our readers for their support and enthusiasm on this title as well as other Donning/Starblaze publications: **ElfQuest Books 1-4**, the *Myth Adventures* series, Randall Garrett's **Takeoff!**, Michael Whelan's **Wonderworks**, **Robotech™ Art 1**, **Thieves' World® Graphics** and others. We hope you will enjoy our new publications.

Sincerely,

Stanley Hainer

Vice-President

Kay Reynolds

Executive Editor

"Cutting Down." Isaac Asimov's SF Magazine, December 1982.
"Departure." Authentic #69, October 1955.
"Dissolute Diplomat." with Walt Willis. If, January 1960.
"Edge of Time, The." with Malcolm Harris. Aries 1. Ed. John Grant. U.K.: David & Charles, 1979.
"Go On, Pick a Universe." The Magazine of Fantasy & Science Fiction, March 1981.

"Journey Alone, The." Nebula #12, April 1955.
"Love Me Tender." New Terrors 1. Ed. Ramsey Campbell. U.K.: Pan, 1980.
"Sounds in the Dawn." Nebula #15, January 1956.
"Trespassers, The." Nebula #11, December 1954.
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Galactice Tours: Thomas Cook Out of This World Holidays. with David Hardy, illustrator. U.K.: Proteus, 1981.
"Glimpse of an Average Man's Working Day in the Year 2078." Shell-Times, January 1978.

"The Day of Creation was Sunday,
October 23, 4004 B.C." Archbishop
James Ussher of Armagh (c1650)

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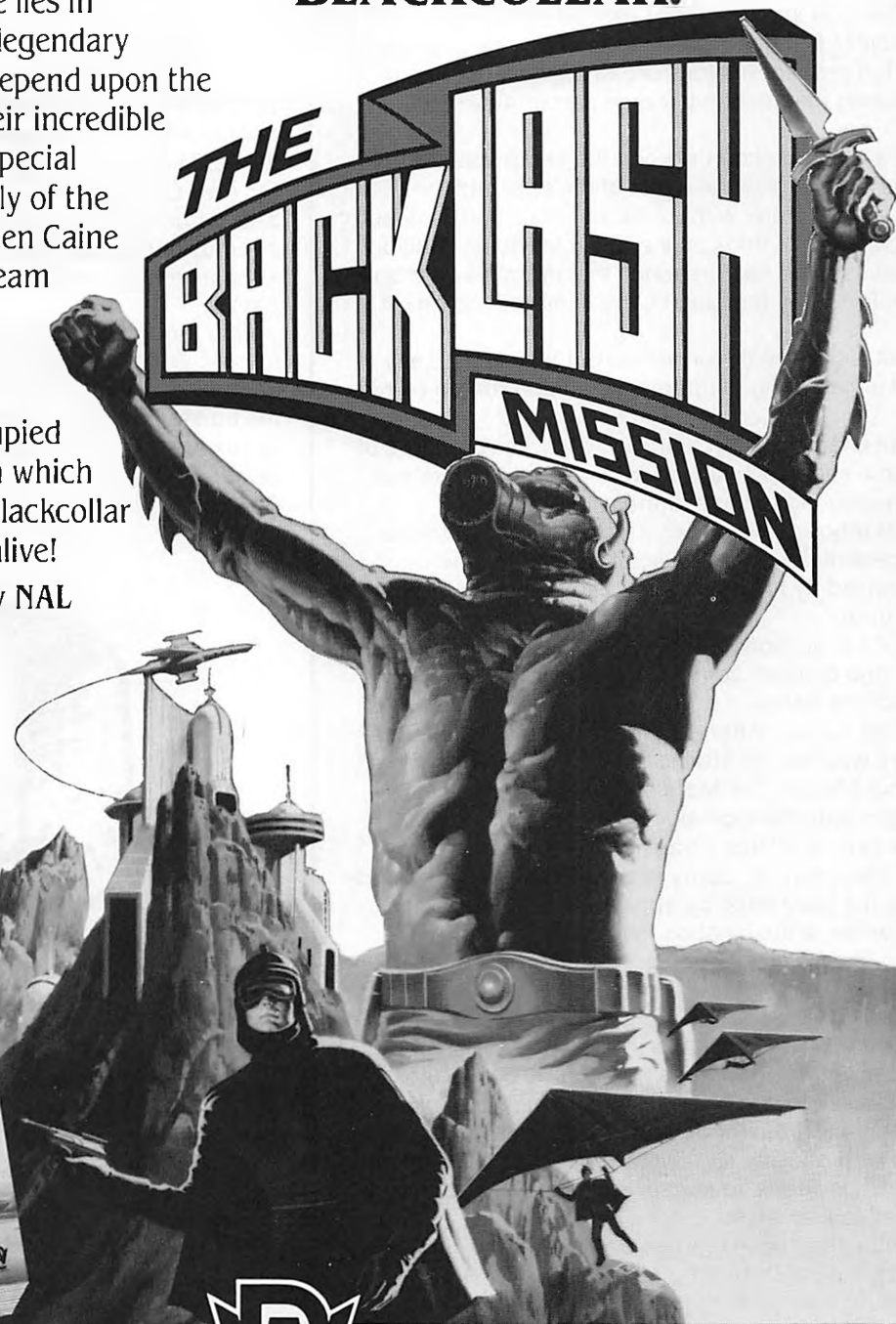
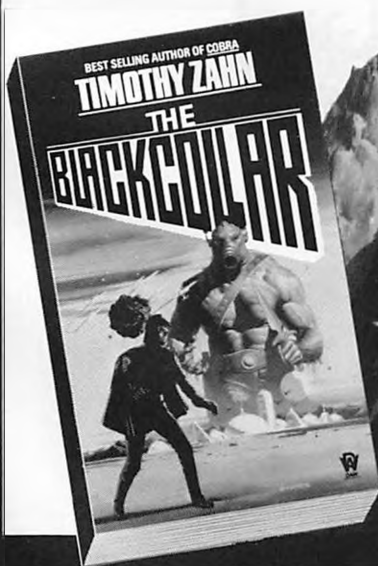
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Ray Bradbury is difficult to classify in terms of subject, but always recognizable in terms of style and attitude. He has brought his highly individualistic approach to science fiction, fantasy, horror, stories, mysteries, regional fiction and humor. He has reached widely divergent audiences through all media: books, magazines, comics, radio, television (network and cable), movies, live theatre, and even amusement parks. He is a short story writer, a novelist, an essayist, a public speaker and poet. He is a C*E*L*E*B*R*I*T*Y!!

Ray Bradbury has even been cursed with being taught in schools. There is a scene in the film, *Monty Python's The Meaning of Life*, where John Cleese plays a teacher vainly trying to engage the attention of his students, as he makes love to his wife in full view of them. The point, for anyone who has suffered in front of a classroom, is that the most interesting thing in the world may pale when made a *required subject*. It is not Bradbury's fault that he is taught in schools, but proof of his truly broad appeal. The smart money is betting that he has become part of American Literature.

Is there a contradiction between the two passages? No. Obviously we can have the savor of the past and the adventure of the future, without sacrificing either. Instead of either/or, we should think as the collector does: addition forever! Because he has preached this moral throughout his career, Bradbury has been called anti-technology. It figures.

"He's not a science fiction writer, but a fantasist," say authors of engineering diagrams, when confronted by his work.

"He's not a fantasist, but a horror writer," say authors of multi-volume series plagiarised from the finer works that have been reduced to base formula.

"He's not a horror writer, but a satirist," say authors of interchangeable novels about soap opera housewives being terrorized by kitchen appliances and sound-effects from next door.

"He's not a practitioner in the high literary form of the satire, but one of those sci-fi guys," say the less flexible members of the literati.

On and on it goes: when he writes about Mexico, there are readers who say he should stick to Mars. When he writes about Mars — the Mars of the mind — he's in trouble again with the tech-boys.

Then answer to all this intransigence is perfectly straightforward: Ray Bradbury is an **original**. He transcends categories. If a label must be applied, it is that he is an American writer, a designation that used to mean something. The frontier. Progress. Demos. Those are the great questions to which the American experiment was to provide an answer; and they are Bradbury's stock-in-trade.

When Oscar Wilde said, "Life imitates Art," he might have been anticipating Marshall McLuhan; but he most certainly was predicting science fiction fandom. What Ray Bradbury learned from fandom was a specifically American obsession with role-playing. We are what we set out to be. If our best Halloweens lie ahead, then Ray Bradbury will have helped to make it so.

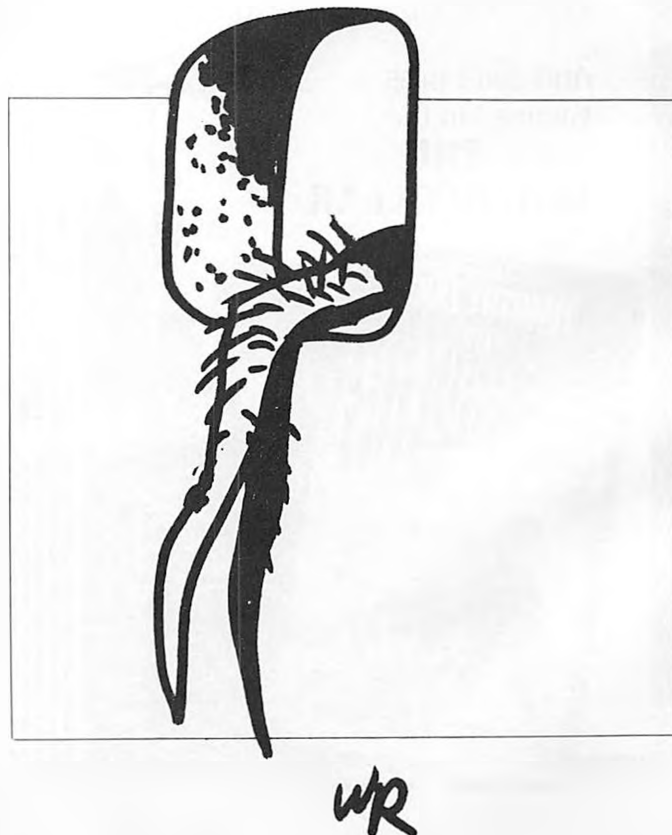
This century has seen man go from the horse-and-buggy to the moon. One living generation was witness to this change. Science fiction is, as John Campbell used to say, more relevant than any other kind of fiction to this world. Unfortunately, most SF has not taken cognizance of the slow and reluctant — albeit real enough — shift in the

general population's outlook. When Bradbury first started writing about people with routine jobs coming into contact with a disorienting future, he built a bridge between SF's Utopia and the people who would actually live there. Yet even the greatest editor in the history of science fiction didn't understand the appeal of Bradbury's stories at first. He thought their subjects were too small, in a field where everything should be big. Times change. Today, it's as if Bradbury's stories have become too large, as certain areas of SF have narrowed to a point where you need a microscope to find them.

Ray Bradbury is a Romantic. Side by side with his deft portraits of everyday life, he also proffers a gallery of larger than life figures: Mr. Dark. Mr. Standahl, Jim Nightshade, Father Peregrine, The Illustrated Man, Captain Wilder, Ylla, Spender, Dudley Stone, and Aunt Tildy, to name but a few. Many of Bradbury's characters actually have ideas, and even apply them to their lives. There is no room here for pessimistic graduates of the Naturalism-and-Defeatism school; there are no rambling, pointless examinations of people who have no sense of the past or a clue to the future. The characters in Bradbury's tales — which dramas Sir Alec Guinness referred to as "admirable and curious and disturbing" — have big ideas, even when their circumstances are small. They live life to the fullest. From such as these comes the only kind of progress worth having.

Odd though it sounds, Ray Bradbury is an old fashioned futurist. We must never forget — as Fred Pohl once captured brilliantly in the title, *The Way The Future Was* — the tradition that lies behind the idea of a viable progress. Let us learn from the giants who precede us. That Ray Bradbury is Guest of Honor at the Forty-fourth World Science Fiction Convention is an important homecoming for us all.

© Brad Linaweaver 1986



By 1961 I'd moved to New York City to begin a career as a professional writer and editor — a career I attribute solely to fandom, since I'd had no ambitions to write before feeling pressed to write for fanzines — and when Terry's first marriage abruptly ended that year he left California and moved to New York City where our friendship flowered.

In those days New York City was Mecca if you had aspirations toward Going Pro. New York City was where the publishers and editors were: it was where one went to establish a career in science fiction. I had been after Terry to give up his dead-end library job (rebinding books) and Go Pro for a year or more. It was obvious that Terry's writing skills, already well-honed in fanzines, were more than equal to the task.

By 1961 Terry was a Big Name Fan. He had accomplished this before his twenty-first birthday. INNUENDO, a fanzine he had started with Dave Rike in 1956, had become the best fanzine published in the U.S. (The Irish-British Hyphen was probably better overall.)

In 1958 Terry and Ron Ellik started FANAC, a weekly newsheet (which went biweekly after the first few months) which subsequently won them a Hugo and is still remembered as the best of all the fannish newszines. Terry was nominated for TAFF in 1958 — and lost only because one of his early supporters decided to run against him, splitting the "fannish" vote (they both lost).

When he moved to New York City in the summer of 1961, Terry began his professional career as a writer and editor. His first sale was a story, "Blind Clarinet," — taken straight from the pages of a fanzine — to me, for a jazz anthology I was editing, and shortly he was selling stories to THE MAGAZINE OF FANTASY & SCIENCE FICTION (so many that some had to appear under a pseudonym), and a short novel to Ace Books.

But he did not stop being a fan. Indeed, he entered a new period — what might be called with a nearly straight face his "mature period" — as a fan. He became a coeditor of VOID, the fanzine I coedited with Greg Benford and Pete Graham, merging INNUENDO with it. And he became coeditor of Pete Graham's LIGHTHOUSE, eventually taking it over a few years later. Many people regard LIGHTHOUSE as an even better fanzine than INNUENDO.

As Terry's professional career continued to build — through a stint at the Scott Meredith Literary Agency, to an editorial position under Don Wollheim at Ace Books (where he coedited with Don **The World's Best SF** annuals and subsequently launched the prestigious Ace Specials), still writing the occasional brilliant short story now and then — he continued to be an active fan. He won TAFF in 1965. He continued publishing fat issues of LIGHTHOUSE. He launched the "Entropy Reprints" series, in which he dredged up fine fanwriting from the past for republication in various fanzines with his own historical introductions.

Terry spent ten years in New York. There he met his second wife, Carol, solidified his professional reputation in the science fiction field — he is generally regarded as one of the best editors the field has ever had (and belatedly won a Hugo for it last year), and a good writer whose sf stories have appeared too infrequently — and maintained his reputation as a Big Name Fan. In 1971 he moved back to California.

I enjoyed those ten years enormously. The opportunity to know Terry over that period was one I valued highly. Our friendship, initially rooted in fandom, broadened and deepened. From the early days in 1961, when we sometimes stayed up all night talking about our lives, our careers, our hopes, and our fears; hanging out at Towner Hall, the bastion of fannishness in New York, turning out reams of fan writing,

scores of fanzines; and working together on professional projects, or sitting at desks across from each other at Scott Meredith's, I came to know Terry closely and well.

That has not made writing this any easier. How can one select out from more than thirty-five years of experience with a man the material for a piece like this? I've hardly covered all that Terry has done as a fan. For instance, I've yet to mention "Carl Brandon," the enormously successful hoax-fan Terry was instrumental in creating in the mid-fifties. ("Carl" wrote "Brandonizations" of well-known mundane literary works: taking a play like "Green Pastures" and turning it into the fannish "Purple Pastures," for instance. "Carl" wasn't the first to try this, but "he" was probably the best, and Terry is still well remembered in fandom for those works, most of which he wrote.) And I've only implied the characteristics which have made Terry so enormously popular with his fellow fans — not only his undeniable talents, but his modesty and his wit, his unflagging good humor, and most of all his decency and honesty.

When Terry and I were both neofans the fan we all looked up to was Bob Tucker. Bob revolutionized fandom in the mid-thirties by introducing to what was then a pursuit of deadly earnestness a sense of humor, the ability of fans to laugh at themselves, to take themselves less seriously. Bob twitted the pompous among us, and deftly deflated the stuffed shirts of fandom. Almost single handedly he introduced the traditions of humor which pertain in fandom to this very day. (And for those accomplishments he was honored as the **first Worldcon Fan Guest of Honor** in 1967.) But Bob was also — as Wilson Tucker — a major professional writer of both science fiction and mysteries, and he was the first Pro to hold onto his status as a fan as well, setting an example for all of us who followed him.

There was then and still is today the mistaken notion among many fans that fandom's purpose is to be a "stepping stone" to prodom. That fans who develop their skills at writing and editing (and art too) in fanzines will inevitably "graduate" to writing or editing professionally — and that they should then leave fandom behind as a lesser activity, as a student leaves high school behind when he enters college. There is of course a considerable tradition to this effect: many of the major writers and editors in the field **were** fans in their youth and **did** leave fandom behind for a professional career. And some of them have attempted to prod young professionals to forsake fandom — an experience both Terry and I have undergone.

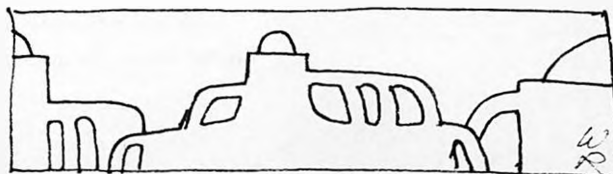
But Bob Tucker provided an alternative model: to be at once both fan and pro: to reconcile the two. Fandom, after all, is a hobby, a voluntary activity entered into and indulged in as a full-time career or as a sidelight to a more mundane occupation, is done for money, albeit there may still be some love as well.

Both Terry and I took Tucker as a model of how to be at once a fan and a pro — how to hold your head up high and say, "I may be a pro with Hugos and an admirable career, but I'm still proud to be a fan!"

To me, Terry Carr is my generation's Bob Tucker: the ideal marriage of fan and pro, respected and admired as both.

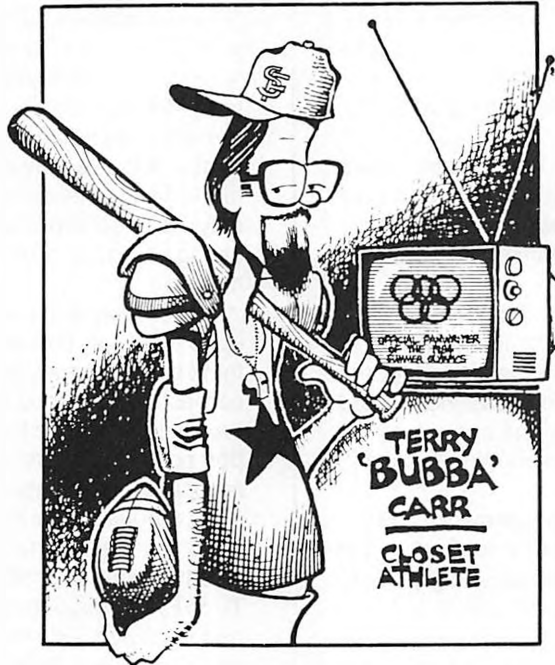
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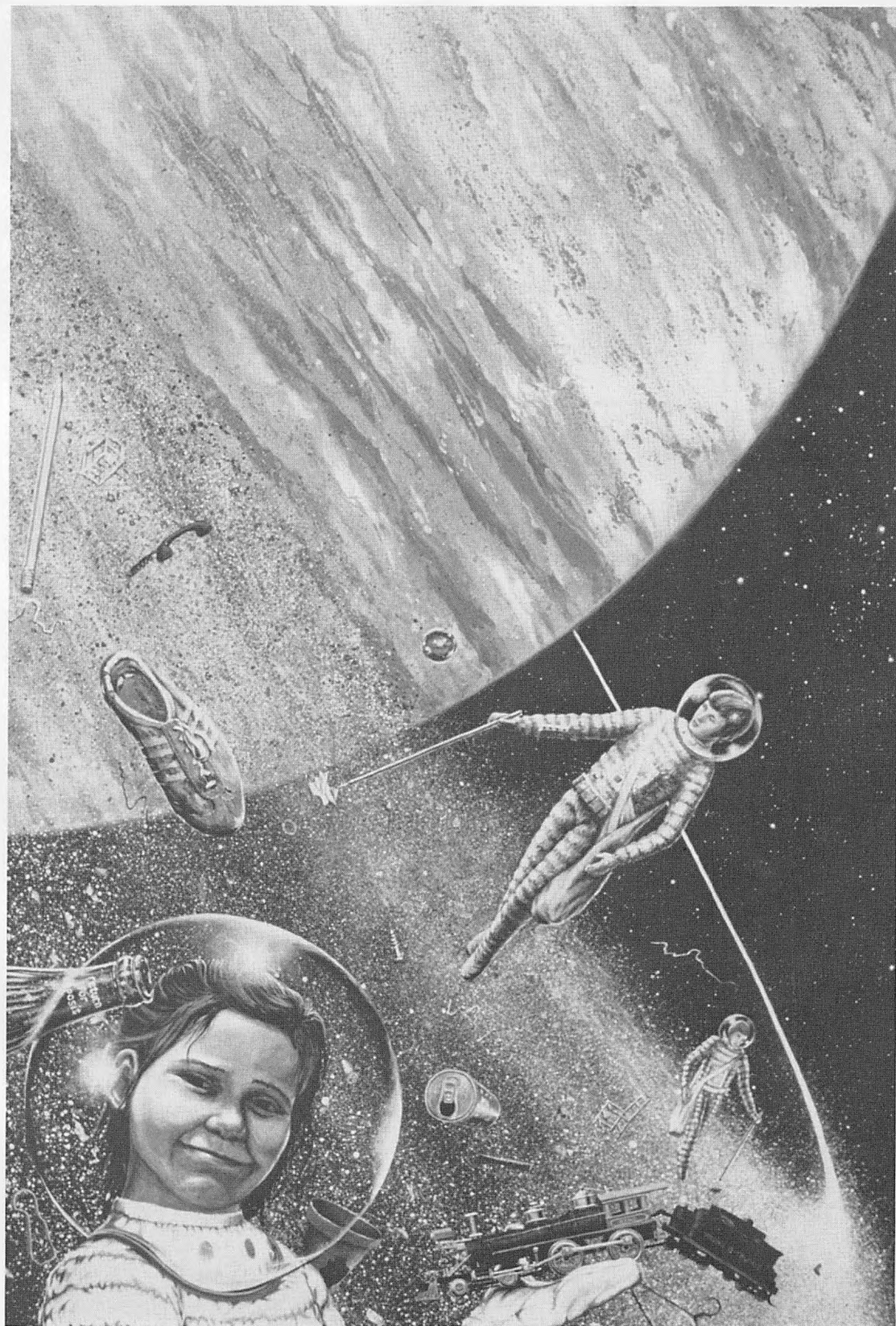
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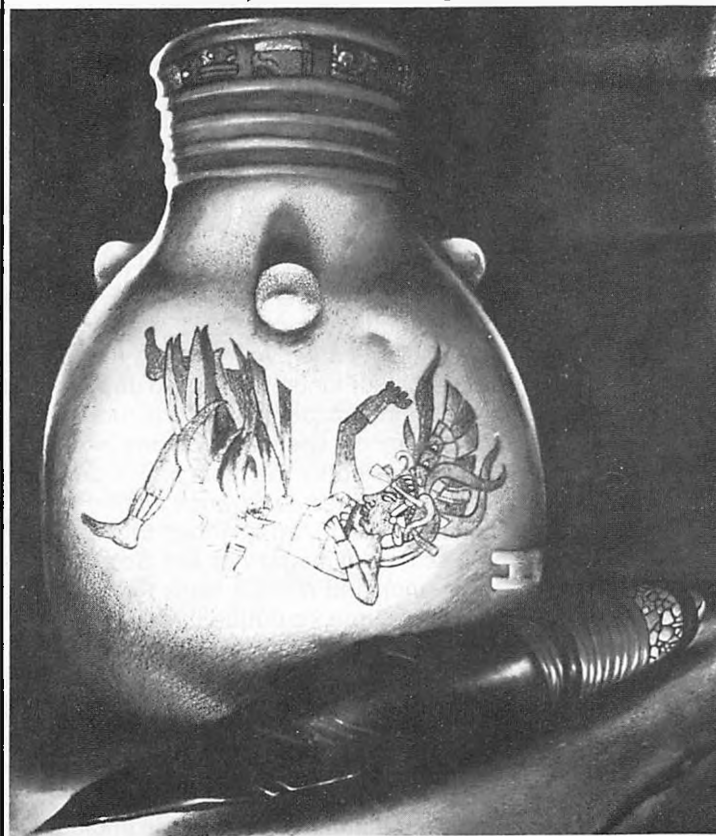
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We hope you will enjoy the program.

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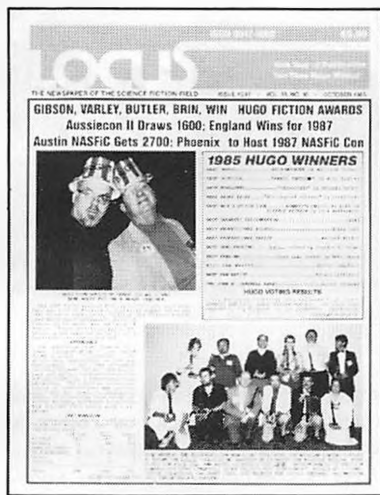
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For the past four years the fans from Louisville and Nashville have been bringing you parties at the area conventions just for fun. Now the same group brings you the 1986 DeepSouthCon, the L&N DSC.

The L&N DSC will feature all of the events you expect from a DSC: interesting programming, a large huckster room, art show and auction, masquerade, a 24 hour hospitality suite, a game room featuring the hearts championship of the known universe, a film program and the presentation of the Rebel and Phoenix awards.

L&N DSC membership rates are \$15.00 until September 2, 1986, and \$20.00 thereafter for adults. Children's rates are \$10.00 until September 2, 1986, and \$15.00 thereafter for youngsters under 13 years old.

The L&N DSC will be held in the spacious and luxurious Galt House Hotel. The special room rates which have been arranged for the DeepSouthCon are:

Single: \$50.00 per night

Double: \$60.00 per night

Triple: \$70.00 per night

Quad: \$80.00 per night

Mini suites are available in the Galt House East at a rate of \$69.00 per night single, plus \$10.00 per night for each additional person. These prices do not include taxes.

To receive these special rates, you will get a L&N DSC hotel reservation card when you pre-register for the convention. Reservations can also be made by calling the Galt House directly at (502) 589-5200. Be sure to mention that you are with the L&N DSC when you make a reservation. You are urged to make advanced reservations as soon as possible to assure the availability of rooms. The Galt House is located near the intersection of I-65, I-64, and I-71 on the banks of the Ohio River in Northern Louisville. Plenty of free parking for hotel guests is provided.

EVENTS



Leah Rosenthal

ART SHOW

Welcome to the Art Show! We are located in the International Exhibit Hall of the Marriott Marquis. (The Exhibit Hall is on the street level right across from the main entrance to the Hilton.)

Come browse to your heart's content, and cast your vote for the Art Show Awards. Ballots are available at the door, and balloting ends Saturday night.

- Security Regulations:**
- No Smoking
 - No food or drinks
 - No back packs
 - No cameras

Buying Art: Items in the ASFA Print Shop and on the Sketch table may be purchased immediately. Everything else is sold at auction. Cash (U.S.); personal check with ID; M/C or VISA will be accepted. Local sales tax will be charged.

Art Show Hours:	Thursday	6:00 p.m. to	8:00 p.m.
	Friday	10:00 a.m. to	8:00 p.m.
	Saturday	10:00 a.m. to	8:00 p.m.
	Sunday	10:00 a.m. to	8:00 p.m.
	Monday	10:00 a.m. to	12:00 noon

ART AUCTION

The auctions will be held in the Imperial Ballroom of the Marriott Marquis. There are both escalators and elevators between the Exhibit Hall level and the Ballroom level.

Auction Schedule:	Saturday	12:00 noon to	2:00 p.m.
		4:00 p.m. to	6:00 p.m.
	Sunday	12:00 noon to	2:00 p.m.
		4:00 p.m. to	6:00 p.m.

DEALERS' ROOM

Welcome to the ConFederation Dealers' Room. We have 244 tables and 12 booths filled with every kind of imaginable merchandise for your inspection. Following this article is a complete listing of all of the dealers and their table or booth number.

The Dealers' Room is located in the Galleria Room of the downtown Atlanta Hilton and Towers Hotel at 225 Courtland Avenue just across the street from the Marriott Marquis Hotel. It is accessible from the main lobby floor down a stairwell located just beyond the hotel registration desk. The exits are a pair of upward bound escalators which terminate on the main lobby floor. We are asking that traffic in the service elevator be limited to handicapped persons or dealers who are moving merchandise. All other exits from the Dealers' Room are for emergencies only. Please do not use these exits for normal traffic.

Badges will be required for entry into the Dealers' Room at all times and must be worn in a visible location. Convention members will not be permitted to bring food or beverages into the room. Dealers will be permitted food and beverages provided it remains behind their table(s) or within their booth. No smoking will be permitted in the Dealers' Room.

Weapons dealers must securely wrap all weapons purchases and customers must comply with the published weapons policy of the convention. Brandishing of weapons or demonstration or firing of laserlike or projectile weapons is strictly prohibited.

The Dealers' Room hours are:

Thursday	12:00 N to 6:00 PM
Friday	10:00 AM to 6:00 PM
Saturday	10:00 AM to 6:00 PM
Sunday	10:00 AM to 6:00 PM
Monday	10:00 AM to 3:00 PM

Good luck in your hunting and enjoy!

DEALERS

Matthew B. Alschuler	Cotton Expressions	Booth 10	Robert A. Madle	SF & Fantasy Books	W-16, 17
Janet Alvarez	Hitch Your Dragon To A Star	D-9, 10	Bryan Malitz		I-15, 16
Bill Anchors	Star Tech	W-40, 41, 42, 43	Maureen Malone	Forbidden Planet	A-6, 7, 8, 9
David Aronovitz	David Aronovitz Books	C-11	Mark Marmor	Omega Enterprises, Ltd.	F-1, 2
Mark Bailey	Space Suttlecrafts	W-71	Vic Martine	Dragon Treasures	I-11, 12
Mervyn Beamish	Kim Books	D-4	Herbert McCaulla	Southern Fantasies, Inc.	W-14, 15
Jim Behnke		W-74, 75, 76	Ginger McGuinness	Ginger McGuinness Ceramics	W-37, 38, 39
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Mitchell Botwin	Dragon's Hoard	D-1, 2, 3	June Medchill	Emerald Dragon Enterprises	W-77, 78
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William Brickle		C-8, 9, 10	Chuck Miller	Underwood-Miller	B-1, 2, 12
Cuyler Warnell Brooks, Jr.	Purple Mouth Books	L-12	Norman Moore	Moorecraft Enterprises	Booth 8
Charles Brown	Locus Publications	J-10	Susan Ross Moore	Fannish Enterprises	I-10
Betty Carpenter		W-1	Judy Morman		H-10
Susan Cavedon-Pinault	Gold N' Silver Chalet	K-5, 6	John Munholland	Movie Treasures	W-59, 60
Bill Cavin	B. C. Books	L-14	Jon & Georgia Natzke	Blue Unicorn Arts	Booth 4
Jane F. Choras	Jane F. Choras Books	W-66	Neil B. Norman	CNP Crescendo Records	W-53, 54
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Earlynn T. Collier	Enamel and China Art	W-67	James S. O'Donoghue	Ironmonger Jim	A-4, 5
John C. Connolly	Starbase 21	K-1, 2, 3, 4	Sean S. O'Shea		B-7
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Scott C. Dennis	Sleepy Lion Graphics	Booth 2	Frank Prieto, Jr.	Frank Prieto Books	F-7, 8
Ann F. Dietz	Luna Publications	J-9	Kathryn Pritz & Bob Lewis	Studio 7 Graphics	B-8, 9
Frank H. Donler IV	Enterprise Comics & War Games	A-1, 12, 13, 14	Donna & Tullio Proni	Isher Artifacts	I-4
H. Shelton Drum	Heroes Aren't Hard To Find	L-5, 6	Hank Reinhardt	Museum Replicas, Ltd.	C-5, 6, 7
Charles Duval	Type 40 Graphics	S-2	James A. Riley &		
Chris Logan Edwards	Tiger Eyes Press	A-2, 3	David D. Devo	Unnameable Press	W-2
Nancy H. Fowler	Dandelion	W-44	Robert A. Roehm	Odyssey Bookshop	W-21
Frank Kelly Freas	Greenswamp Publications	Booth 9	Mark E. Rogers		L-13
Harry Friedenberg	H and R Records	L-1, 2, 3, 4	Roberta Rogow	Other World Books	K-9
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Jack Gonzalez	J. & J. Books	H-1, 2, 3, 4	Tracy Scheinkman &		
Eileen Gordon	Rivendell Bookshop	W-32	Bruce Saul		B-4
Laurie Gottlieb	Sign of the Unicorn	H-11, 12	Steve Scherer	Scherer's Glassworks	K-13, 14
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Greg Ketter	Dream Haven	H-17, 18, 19, 20	John Stelnicki	John Stelnicki	G-6
Deborah King	NESFA	F-13, 14	Mark Stevens	SF & Mystery Bookshop, Ltd.	H-6, 7, 8, 9
Eric Kramer	Fantasy Archives	Booth 3	Richard Stubblefield		W-20
Devra Langsam	Poison Pen Press	I-7, 8	Ira M. Thornhill	Corroboree Press	H-5
David Brown LeClair	M. Click Enterprises	W-68	Dorothy E. Tompkins	Megacity Comics	G-1, 2
Nancy Lebovitz		B-5, 6	William Trojan	Escape Books	Booth 6
Jeri Lee	Shims Creative Workshop	L-7, 8	Raymond VanTilburg	Wonderworks	Booth 7
Phoebe Levin &			Kathe Walker	DataZine	W, 3, 4, 5, 6
Rebecca Carey	Myth Prince	B-3	Walter Wang	Comics Unlimited, Ltd.	J-1, 2, 3, 4
Tawna Lewis & Brian Perry	Fat Cat Books	W-23, 24	Michael Whelan	Glass Onion Graphics	C-1, 12, 13, 14
Elan Litt & Perdita Boardman	Terra Incognita	Booth 5	Mary Alice Wilson	Dark Star Books	C-2, 3, 4
Patricia Lonehawk	Black Rose Enterprises	W-36	Willow Zartow	Willow Jewelry	G-3, 4
Judith A. Low	Krystarion Press	W-34	Mark V. Ziesing	Mark Ziesing Bookseller	W-8, 9
Hank Luttrell	20th Century Books	F-9, 10, 11, 12			



FUNCTIONS

As Functions Division Manager I would like to welcome you to ConFederation. Whether you have been to a Worldcon before or not, you most likely will want to attend one of the events that fall under the umbrella of the Function Division: The Opening and Closing Ceremonies, the Meet the Pros Party, the Guest of Honor Speeches, the Masquerade, and the Hugo Award Ceremony. The division also contains two service departments: the House Manager's Department and the Function Division Technical Services Department.

There are two events at Worldcons that draw the most fans — the Masquerade and the Hugo Awards. The Masquerade is directed by Maurine Dorris, a Nashville fan and costumer. The Hugo Awards Ceremony has been put together by Eva Whitley, a Baltimore/Washington area fan, who is a Washington Science Fiction Association Trustee. While the Hugos and Masquerade happen well into the life of the convention, they would never happen without the first official act of the convention, The Opening Ceremonies. Tom Fuller from Atlanta is responsible for the first and last acts of the con — the Opening and Closing Ceremonies. He is a playwright and an actor, and promises something new for us.

Many of you will want to hear our Guests of Honor speak. Overseeing this department is Charlotte Proctor, who is also editor and publisher of the program book you are reading. The Meet the Pros Party this year is being run by Lise Eisenberg, a New York fan who throws the best parties I have ever attended.

Keeping all of this running is the Technical Services Department head Larry Schroeder, who makes sure that the mikes work and the lights light. Larry is another Baltimore/Washington area fan. The Convention House Manager who keeps the fans moving in and out of the events is Stephen Whitmore (that's me). (Steve has been House Manager at many of the past Worldcons as well as the Functions Division Manager for this convention. -ed.) We are doing our best to make this convention an enjoyable experience for you, the fan.

— Stephen Whitmore

MASQUERADE

About the time that the World Science Fiction Conventions began, Webster's defined a masquerade as "a dance, etc., at which persons wear masks." This simple phrase is no longer adequate to describe one of the best attended, most anticipated events of Worldcon, eagerly awaited by competitors and audience alike. Colorful, flamboyant, dramatic, humorous — these representations of fantasy and science fiction spring before us, each the result of creative imagination, months of skillful work and, often, hundreds of dollars.

The competition divisions are four: NOVICES have never before entered a Worldcon masquerade; JOURNEYMEN have previously competed in a Worldcon masquerade but have not won enough awards to advance to the Master division;

MASTERS have won at least three major awards at Worldcon; entrants in the RE-CREATION division will be judged for accuracy in rendering costumes of which at least two views have been published, as in book illustrations or films.

The Masquerade will begin at 8:00 pm on Sunday in the Grand Ballroom of the Marriott Hotel. There will be overflow live video in the Junior Ballroom. Doors will open for general seating at 7:20 PM. Our Master of Ceremonies is Marty Gear. The Kiddie Masquerade, for entrants under 13, begins at 5:00 pm on Sunday in the Marriott Grand Ballroom.

Hall Costumes - If you notice humanoids dressed like nothing you have ever seen on this planet, you are probably right. Not everyone who feels like dressing up will care to create a theatrical production, and not every costume is suited for stage presentation. Hall costumes are everyday wear on other planets, in other worlds, and since this is a Worldcon, we have people from all over the Universe. These costumes are designed to be worn casually and seen close up in the halls of the Convention where 20 mystery judges will roam all weekend giving out award buttons to the deserving on the spot. Winners will be directed to the Masquerade Check-In Desk where photos will be displayed for all to see. Costumes entered in the Masquerade must not be worn in the halls before Sunday night.

Headquarters for costume competition of all kinds is the Masquerade Check-In Desk on the Grand Ballroom level of the Marriott Hotel.

HUGO AWARDS

The Science Fiction Achievement Awards (aka the Hugos) will be held on Saturday evening, August 30th in the Marquis Ballroom of the Marriott. Your host for the evening will be the very witty Bob Shaw, and we can promise a brisk, entertaining evening. Nominees should check in with the convention as soon as possible as we have some special "perks" just for them in honor of their achievement.

The Hugos are the most important award in the Science Fiction field, so come to the award ceremony and be the first to know the winners — and still have plenty of time to party!



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IS A SMALL GROUP OF STAR TREK, SCIENCE FICTION AND COMIC FANS THAT HAS BEEN TOGETHER SINCE 1975. WE RAISE FUNDS TO CONTRIBUTE TO CHARITY (PRIMARILY THE MOTION PICTURE & TELEVISION FUND, THE BLIND BABIES FOUNDATION, AND THE CHALLENGER SURVIVOR'S FUND) BY THE SALE OF STAR TREK MEMORABILIA, NASA JEWELRY, AND OUR OWN FANZINE - BELLEROPHON.

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NOLACON II -- the New Orleans in '88 Worldcon Bid -- has a lot going for it:

Fantastic facilities -- 3000 rooms at the Marriott, Sheraton, and International hotels, and 295,000 square feet of exhibit space, 159,000 in the Rivergate Convention Center alone -- all within one block -- inexpensively priced -- affordable room for the s.f. community!

A great committee -- hometown fans working with two former worldcon chairmen and some of the most experienced regional congers for the most unique worldcon - ever!

A wonderful theme -- joining worldcon and Mardi Gras traditions in a salute to the First Fans -- the men and women who created this magnificent madness.

The world's most amazing city -- New Orleans! Last visited by the world science fiction convention in 1951, "Nawlins" is the greatest tourist and convention town on any world! Jazz' birthplace, the culinary capital of America, our French Quarter stays open 24 hours a day, seven days a week! Riverboats ply the mighty Mississippi, streetcars clang their way down wondrous avenues, mere steps from our convention center. The City that Care Forgot awaits you -- **WOULDN'T YOU RATHER SEE NEW ORLEANS?**

All of this New Orleans has to offer. We who have bid for the right to bring the 1988 worldcon -- Nolacon II -- here have enjoyed telling the science fiction universe about it. Now that the ballots are out, now that the campaign approaches its end -- we ask once more for your vote. And we acknowledge the greatest advantage Nolacon II has had:

Our friends.

Thank you, Michael Sinclair, for taking the Nolacon II cause to Baltimore and New York and the wild, wild west. You're our greatest ambassador. Thank you, JoAnn Montalbano, for bringing your native New Orleans to Boston, and getting our bid off to a great start. The same to you, Mike and Carol Resnick, for the support, the advice, the encouragement, throughout.

Thanks, Bruce Pelz, and thanks, Craig Miller, for lending us your matchless experience and savvy.

Thank you, Vicky and Eric Webb, for more than could be listed. But for y'all... Thank you, Marilyn and Harry Alm, for carrying the word to Norwescon, and thank you, June Russell and Carol Gathings, for being there too.

Thank you, Michael Benveniste, for all the help at Boskone. And thank you, Paul Watson, party master and disco king. Thanks, Toni Weisskopf, for representing us in points north.

Thanks to Ned Brooks, our first pre-supporter, and to Dave Wixon, our first Saint (Associate member). Thank you, Norman Elfer, for giving our copy its professional look. Thank you Julie Schwartz and Ray Lafferty, Ben Bova and C. J. Cherryh, Karl Edward Wagner and Robert Adams, John Steakley and Jodie Offutt. (You, too, Andy.) Thanks especially, George Alec Effinger, our Pro Liaison and steadfast friend.

Thank you, Susan and Jim Satterfield, Sue and Steve Francis. Thank you, Joe Grillot, we'll give worldcon its best film program ever. Thank you, barrister and beadmeister Dennis Dolbear, toyman and ideaman extraordinaire Walt Baric, soundman and sound fan Robert Neagle. Ken Moore, we still say our Hurricane cocktails taste better than your Swill, but thank you anyway!



Thank you, Charlie Duval, and that goes for Cheryl and Robin, too. Thank you, Annadru Conley and Lauren Butler, your help with your hotels will not be forgotten. Thank you, Caryl Thompson and S. E. Woodard-Vladyka for the help in Texas... and nationwide.

Our harlequins have been the living symbol of Nolacon II. Michelle Watson, Laura Modine, your wonderfulness shines through the masks! Thank you.

Thank you, Annie Hebert, for patience beyond belief. Thank you, Mary Wismer, for taking on a workload beyond imagining. Thank you, Mark Robinson, for keeping our flyers flying.

Thanks and thanks and thanks to Charlie Williams, Joan Hanke-Woods, Brad Foster, John Fontaine, Ingrid Neilsen, Claude Parish, Richard Ory, Annette Mercier, Ken Hafer, Ned Dameron, Dany Frollich... for the artwork that has drawn admiration to our publicity. And no, Ann Layman Chancellor, we have not forgotten you. No one has done more for Nolacon II — encouraged us, guided us, talked us up, partied for us, drawn for us, sewn for us... Thank you is far too small a phrase.

There are others — many others — who worked and gave for Nolacon II. We could mention but a few here. To all of you, our thanks, and to everyone, our invitation —

Come to our party suite in the Marriott Hotel. Sample a Hurricane. If you haven't voted -- vote. We hope you'll think of New Orleans -- a magical city, for a magical worldcon.

It's been a wonderful time. It'll be more wonderful yet.

New Orleans -- Nolacon II
The World Science Fiction Convention - 1988

Whatever happens, we feel like winners already.

John Guidry • Guy H. Lillian III • Justin Winston

NOLACON II
P.O. BOX 8010
NEW ORLEANS LA 70182

PROGRESS REPORT COVERS

We wish to thank the artists, both professional and amateur, who have helped our Progress Report covers look so exceptionally well.



Brad W. Foster — Front cover, PR#1
Thomas Deitz — Back cover, PR#1
illustrating Bradbury's "The Foghorn".



Cindy T. Riley — Front cover, PR#2
Mark Maxwell — Back cover, PR#2
illustrating Bradbury's "The Dragon".

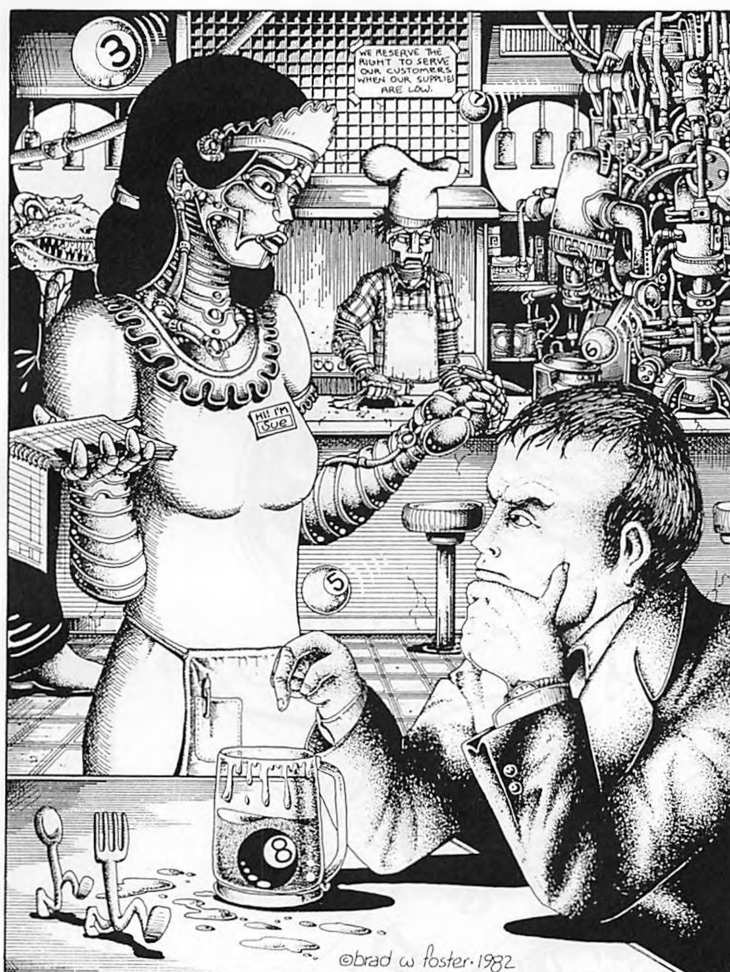


Greg A. West — Front cover, PR#3
Ron Lindahn, Back cover, PR#3



Frank Kelly Freas — Front cover, PR#4
Ingrid Neilson — Back cover, PR#4
illustrating Bradbury's "Something Wicked . . ."

ADMIN. & OPS.



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.

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.

THE GOPHER HOLE

Welcome to ConFederation! If you have not yet had a chance to volunteer to help, it's not too late. We still need many volunteers to work from the Gopher Hole. This is a great way to make new friends and a way to see a different side of the convention. We are located in the Peking Room of the Marriott Marquis Hotel at the bottom of the spiral staircase.

If you find that you have a few hours on your hands and would like to help the convention, please come to the Gopher Hole. We will be providing munchies, soft drinks and coffee to all of our volunteers as well as a place to relax between assignments. Any help you can give us will be greatly appreciated. Have fun at ConFederation.

Sue Francis, Gopher Mom

SITE SELECTION BALLOTING

You will have received your Site Selection ballot, along with your Hugo Ballot. While the Hugo Balloting ends July 15, 1986,

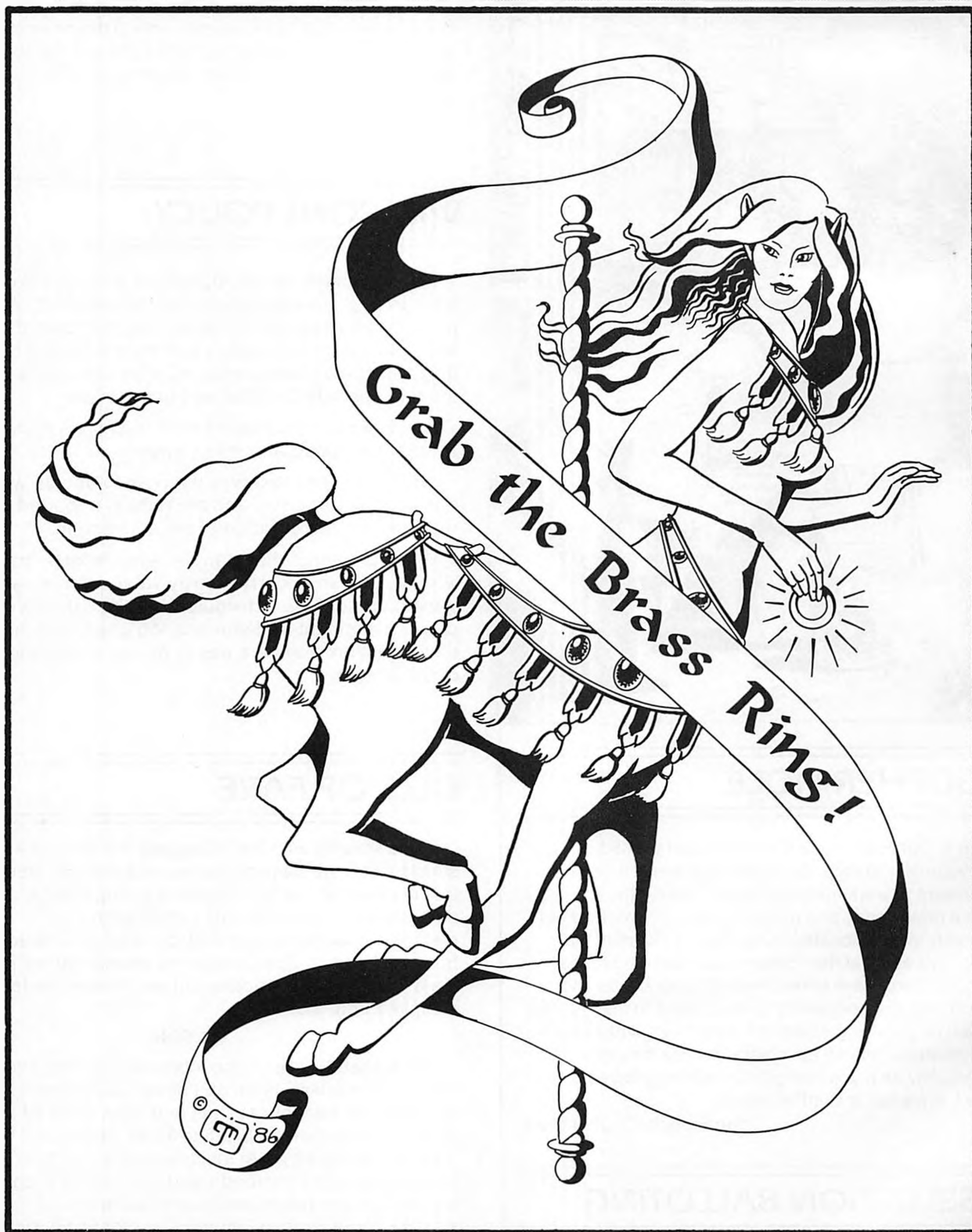
BILLS OF FARE

Our contracts with the Hilton and the Marriott Marquis stipulate that we be provided in advance with menus and that prices shall not be increased during the run of the convention, and that at least one of each hotel's restaurants/coffee shops shall be open on a twenty-four hour a day basis. Space does not permit that we print all the menus from both hotels, but we provide the following sampling from them.

HILTON

The Coffee House on the lobby level of the Hilton is open for breakfast, lunch and dinner. A breakfast of two eggs, bacon, ham or sausage and toast costs \$4.50; a three egg omelet costs from \$4.25 to \$4.95; and cereal with fruit may be had for \$2.15. At lunch one might try the Poseidon Adventure, a lovely seafood salad, for \$5.95; the egg salad with bacon sandwich, served with potato salad or cole slaw for \$3.50; or the quiche du jour for \$4.50. Desserts are very good and range from \$1.50 to \$1.95. The dinner menu is similar to the luncheon menu but with the addition of more ambitious entrees such as prime rib or beef, au jour,

L.A. IN '90



THE PLACE

LOS ANGELES: A city that has the fans and facilities to hold a terrific Worldcon –and the track record to prove it!

A Los Angeles Worldcon unites an exciting cross section of science-fiction interests. Southern California is home to a large number of writers, artists, space scientists and engineers, and movie industry professionals. These people have always been enthusiastic program participants, adding their own imagination and fun. A Worldcon here also attracts one of the largest contingents of fans and professionals from other parts of the world.

THE QUESTIONS

There are three major questions that fans ask when they examine a Worldcon bid:

- ① Is it the best site?
- ② Can the committee put on a quality convention?
- ③ Will it be fun?

THE ANSWERS

For the Los Angeles in '90 bid, we believe the answers are:

- ① Yes.
- ② Yes.
- ③  YES!

THE SITE

- ▶ The Anaheim Hilton and the Anaheim Marriott hotels have committed 2,500 sleeping rooms to the bid.
- ▶ The Anaheim Convention Center offers three 100,000-square-foot exhibition halls, two 3,000-seat ballrooms, a 1,500-seat theater, and a 9,000-seat arena.
- ▶ The center and the hotels combined offer another 30 meeting rooms, ideal for special-interest groups.
- ▶ Located across the street from Disneyland, the convention site is readily accessible by all major forms of transportation.

THE COMMITTEE

Los Angeles has literally dozens of experienced fans who have run departments at Worldcons and numerous Westercons, as well as the region's own Loscons. Every member of the Los Angeles in '90 bid contributed to the success of L.A.con II—and wants to do so again in 1990 (*Ghod knows why*). This recipe of experience, expertise, and enthusiasm would make for another successful Worldcon in 1990.

THE FUN

You got it! • Panels, Films, & Special Events! • Disneyland! • Parties! • Indigenous Wildlife! • Literally Dozens of Masochistic Fans Whose Only Joy Is to Bring Happiness to Thousands of Fun-Loving Attendees! • More Stuff Than You Imagined Possible! □

AND SO . . .

Let experience be your guide when you vote for the 1990 Worldcon. If you like a world-sized Worldcon, Los Angeles in '90 is your best bet.

Gene Wolfe
Soldier of the Mist

"Gene Wolfe is as good a writer as there is today...I feel a little bit like a musical contemporary attempting to tell people what's good about Mozart."

—*Chicago Sun-Times*

"Every time Gene Wolfe writes a new book we need a whole new definition of 'science fiction.'"

—Ursula K. LeGuin

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"FREE LIVE FREE is a splendid read, a potpourri of gritty realism, picturesque characters, masterful dialog...and winding up in an original and superspooky apotheosis."

—James Tiptree, Jr.

"Wolfe is an amazingly craftsmanly creator as well as an uncommonly original artist."

—Algis Budrys,

The Magazine of Fantasy and Science Fiction

416 pages ★ \$3.50 ★ 0-812-55813-8

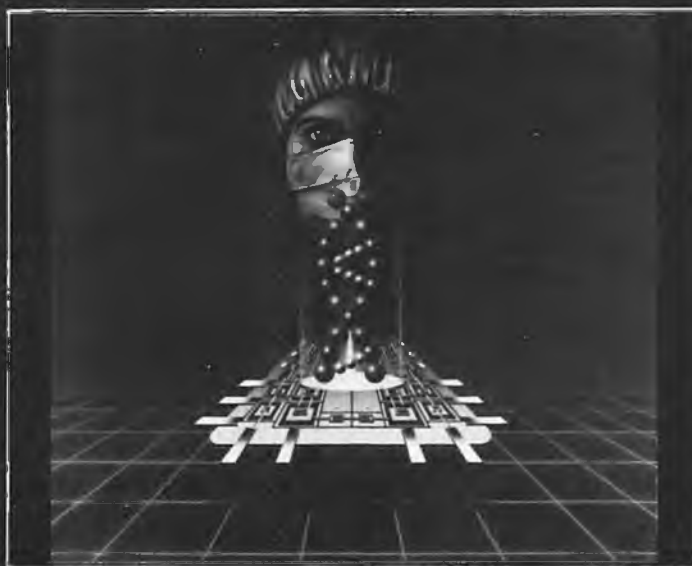


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GENETICALLY ALTERED "BIOCHIPS" ARE REPLACING SILICON.
EPICELL HAS NO LIMITS TO ITS GROWTH OR CAPACITIES—
AND CAN LIVE IN THE HUMAN BODY...

HUMAN ERROR

PAUL PREUSS



"We can welcome a growing star."

—ANALOG

"Mr. Preuss embeds his hard-driving narrative
in a reality that is more satisfying (if not more substantial)
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and forces of modern physics."

—THE NEW YORK TIMES

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—ALGIS BUDRYS

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"Intense is the word for *Ender's Game*."
—THE NEW YORK TIMES

ENDER'S GAME

Winner of the
Nebula Award
for Best Novel
of 1985

"Aliens have attacked Earth twice and almost destroyed the human species. To make sure humans win the next encounter, the world government has taken to breeding military geniuses—and then training them in the arts of war... The early training, not surprisingly, takes the form of 'games'... Ender Wiggin is a genius among geniuses; he wins all the games... He is smart enough to know that time is running out. But is he smart enough to save the planet?"
—THE NEW YORK TIMES

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THE SEQUEL TO *ENDER'S GAME*

SPEAKER FOR THE DEAD



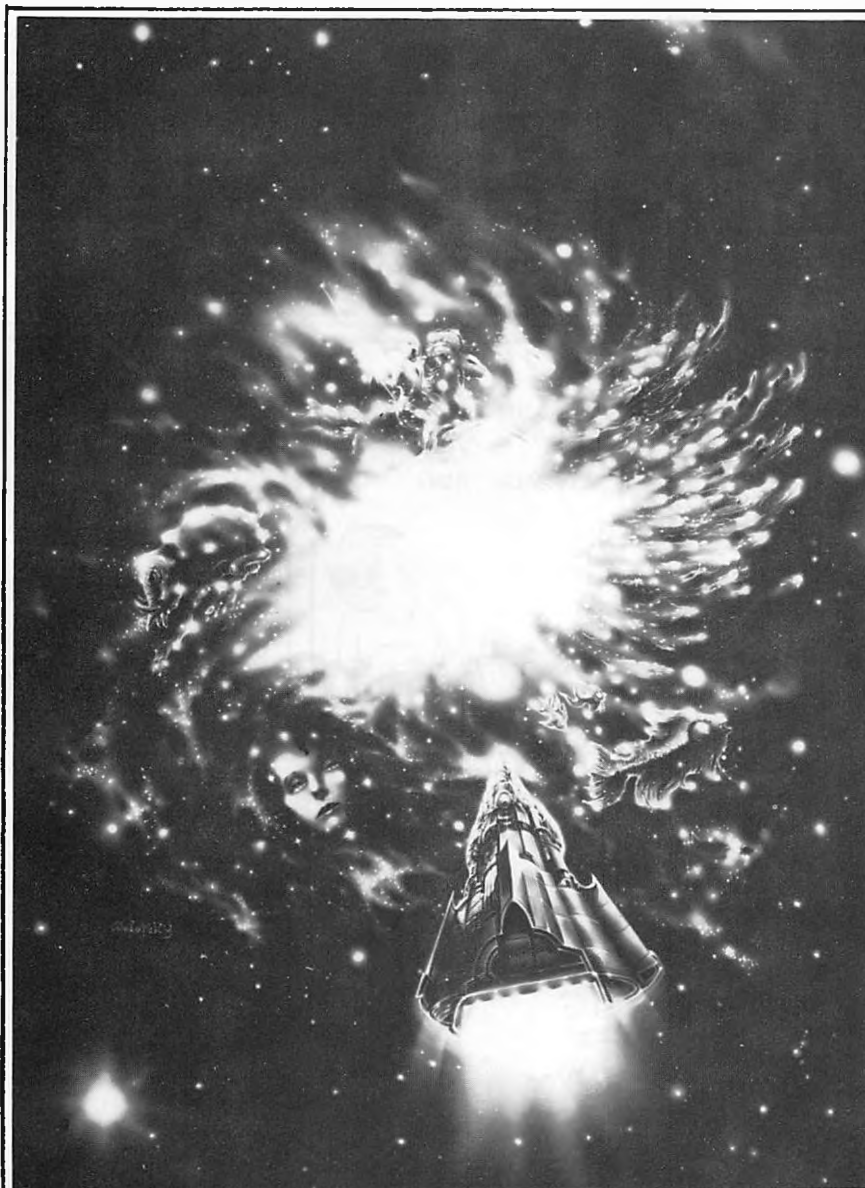
"Intense is the word for *Ender's Game*."
—NEW YORK TIMES
"Card at the height of his very considerable powers."
—BOOKLIST
"Card fulfills his early promise...and more."
—BEN BOVA

ORSON SCOTT CARD

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PIERS ANTHONY

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The word "ghost" takes on new meaning in this brilliant adventure blending of hard science fiction with fantasy and terror. The *Meg II*, a ship designed to probe the farthest reaches of space and time, is lost in a black hole. The fate of its seven crew members is worse than death, more awesome than the creation of life itself.

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PIERS ANTHONY

STEPPE

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★ \$3.50 ★ 0-812-53120-5

Nationally distributed by Warner Publisher Services and St. Martin's Press

Author of *Crewel Lye*, *Mercenary*, *On a Pale Horse* and many other national bestsellers

From the world renowned creator of the *Xanth* novels, an adventure-laden SF epic of a barbarian snatched from ninth-century Asia and thrust into the center of a deadly far-future game.

"The tale moves briskly, injecting the history almost painlessly ... Recommended."

—FANTASY REVIEW



for \$10.75, and fresh trout meuniere for \$6.95. Cocktails, beer and wine are available.

The Cafe de la Paix, in the same area as the Coffee House, provides a luncheon buffet with a broad selection of hot and cold foods. For dinner, hors d'oeuvres include escargots a l'estragon for \$4.75 and pate cerdagne for \$3.75. Soups and salads range from \$2.25 to \$3.25. Entrees include several veal dishes, duckling, salmon and trout and range from \$10.95 to \$15.75. Desserts cost from \$2.00 to \$2.50.

Trader Vic's is open for lunch and dinner. At lunch cold appetizers and hot pupus range from \$4.00 to \$8.75, soups from \$1.50 to \$3.00 and salads from \$6.75 to \$7.50. Eggs Benedict is \$6.25, grilled salmon is \$9.50, Calcutta lamb curry is \$8.50, Szechwan beef is \$8.00. Desserts cost from \$2.00 to \$3.00. At dinner the menu is much more extensive and you may choose from complete dinners from \$13.75 to \$19.75 or, if you like, order from the a la carte listing. Fresh swordfish costs \$14.00; lobster flambe costs \$24.25. You may choose among Indonesian lamb roast for \$18.75, barbecued chicken for \$10.50, and scallops brochette for \$13.75. A number of other entrees are offered, from Trader Vic's rice at \$8.00, to paper thin filet of beef at \$19.75.

Marriott Marquis

Moving across the street to the Marquis you'll find a varied group of restaurants. **La Fuente** is open for lunch and dinner and specializes in Mexican food. For lunch you might enjoy nachos grande at \$3.95, gazpacho or black bean soup for \$2.25, or chicken and beef tacos for \$4.95. Combinations and specialties range in price from \$3.95 to \$5.95. Dinner appetizers cost from \$2.95 for guacamole or a beef taco to \$5.95 for quesadilla with crabmeat, shrimp, etc. Fajitas are available made from beef \$9.95; shrimp, \$12.95, port, \$8.95; chicken, \$7.95; and rabbit, \$9.95. Mesquite, grilled entres include swordfish at \$14.95 and baby back ribs at \$11.95. Specialties and combinations range from \$8.95 to \$16.95.

The Arbor in the Atrium offers papaya with shrimp salad for \$4.95, peanut soup for \$2.25, salads from \$2.25 to \$5.50, and sandwiches and burgers from \$4.25 to \$5.95. A twelve inch cheese pizza costs \$5.95 — add \$.50 for each additional topping. London broil with sherry mushroom sauce costs \$7.95 and prime rib of beef \$12.95; both are served with fresh vegetables, salad, rolls, and butter. Desserts range from \$2.25 to \$2.75.

The Market Place Sampler in the Atrium offers cold selections (fresh fruit, chicken salad, etc.) and hot selections (Texas chili, seafood fettucini, etc.). You may select a combination of any four items for \$5.50 or any six for \$6.95. The deli sampler (one from each of four columns) cost \$4.95. Desserts range from \$2.25 to \$2.95.

Pompanos is a seafood restaurant. Luncheon appetizers include oysters on the half shell for \$.95 each and chilled crab claws for \$1.50 each. A bucket of steamed clams costs \$7.50 and cold shrimp remoulade is priced at \$7.95. Availability and price of most fresh seafood selections will be marked daily. The dinner menu features more elaborate appetizers, such as fresh salmon marinated in dill, served with mustard sauce and a frozen shot of aquavit for \$6.25. New York strip steak costs \$22.50. There is a broader selection of fresh seafood available on the dinner menu, again with price and availability being marked daily. Entrees are served with house salad, vegetables and spinach-oyster soup.

J.W.'s offers among its appetizers duckling salad for

\$5.95 and seafood brochette for \$9.50. Entrees include venison medallions for \$21.95, tournedos of beef for \$23.00, and lamb medallions for \$17.50. A chef-selected five course dinner may be had for \$39.95 per person.

The forgoing is not complete by any means, but we trust that it will help you to choose a restaurant to suit your appetite as well as your wallet.

THEY ONLY HANDICAP THE BEST HORSES



You say you've never met an "alien" before, and you aren't sure how to react?

In a way, you have: the woman who shambles like something out of Lovecraft, folk with "jitterbugging" eyes, the man who **stares** at your mouth. Normally, they're called "Handicapped," and they — **we** — have protocols as alien to "normal" folk as the current fashions on Sirius 7.

So how **should** you act? Not to worry. This article is all about Handicapped people, how to act and/or react around us, and why.

"But," you might say, "I won't have that much contact with Handicapped in the **real** world."

Not true. Unfortunately. Science fiction is filled with stories about organ-leggers and body-rebuilds, but **MEDICAL SCIENCE** in the 1980's knows more about saving lives than rebuilding bodies. People who would've died ten years ago from head or spinal injuries can now be saved, "rehabilitated," and returned to live in the "normal" world, where people look at them and say "Um . . . nice day, huh? How'dja get turned into broccoli?"

It's the sort of thing that could make you go crazy. Luckily, most Handicapped people grow armor consisting of:

(a) a strong personality linked to unquenchable

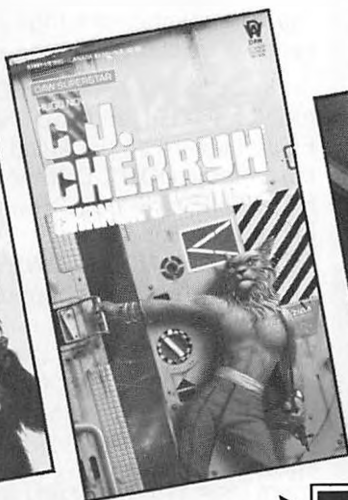
The galactic conflict
that began with
THE PRIDE OF CHANUR
now comes to its
magnificent conclusion!

CHANUR'S HOME- COMING

By C.J. Cherryh

As the races of the Compact mobilize for interplanetary war, Pyanfar Chanur and the crew of the *Pride*, caught up in the midst of ever-shifting alliances, must take a final desperate gamble. And on the outcome rests the survival of the entire hani race!

Here at last is the long-awaited, blockbuster conclusion to C.J. Cherryh's masterful vision of alien worlds and interstellar diplomacy that began with *THE PRIDE OF CHANUR*, *CHANUR'S VENTURE*, and *THE KIF STRIKE BACK*.



**CHANUR'S
HOME-COMING**

Available in
January 1987

DAW  **SCIENCE FICTION**

determination (sometimes described as "obnoxious," "obsessive," and/or "warped");

(b) A sense of humor so bloody it's infra-red (including standard replies to insensitive remarks, such as "How'd **you** get a skull full of tapioca?" "I went surfing off the World Trade Center," and the ever-popular "there's nothing wrong with me that can't be fixed with a simple body transplant.");

(c) imaginations that only take us out of this galaxy, away from this reality, or into fantasy but also away from the pain and inconveniences, and into bodies that reflect who we **can** be; and

(d) the smug realization that **we've** come to grips with, and conquered, a crisis the rest of you have yet to come to grips with: aging. Think about it. The list of symptoms — general weariness, loss of muscle strength, degradation of senses, joint and muscle pain — are familiar to me under the diagnosis of "the polio echo"; others might know it as lupus, myasthenia gravis, rheumatoid arthritis, or one of the ever-popular acronym diseases such as MS, MD, AMLS, AIDS. For normal people, it starts to show up in their fourth decade. We Handicapped folks just got there earlier.

"Not me!" you say? "I'm gonna live fast, die young, and have a good-lookin' corpse." O-kay. BUT . . . !

Not even that can save you from getting temporarily disabled. You could slip in the bathroom, tumble while jogging, wrench your favorite joint while working out on a Nautilus machine. Broken bones and sprains can happen to anyone, even you.

So — how do you act? Well, here's a quick list of . . .

HANDICAPPERS' TEN COMMANDMENTS

1). DON'T TREAT US LIKE IDIOTS. Patting us on the head, saying "poor little thing," or "talking down" to us, bugs us. Shouting at us, or talking as though we can't hear, are other ways to guarantee **you'll** look like the idiot.

2). N*E*V*E*R GRAB OR STARTLE US!! Many of us



have precarious balance; others — like the blind — can be disoriented; still others have damaged joints that dislocate easier than a Barbie doll's. **Don't** sneak up on us and shout "Boo!" — it can be just as unsettling as a grab.

3). DON'T HANDLE OUR EQUIPMENT without permission. My motorchair may seem like a toy to you, but it's my "legs." Ditto for guide dogs: they're **not** pets, and are "on the job" when in harness, so leave them be. Keep in mind that not all canes are ornamental. So ask to see before grabbing.

4). IF YOU WANT TO HELP, OFFER. Blind people have specific "protocols" for helpers — for example, if someone asks for your help "looking around," you should let him/her hold your left arm (the left hand, incidentally, is most blind people's "seeing" hand, so don't block it). Similarly, if a wheelchair-rider needs "a push," she/he can best tell you how to negotiate steps and curbs. Generally, we know what and how to handle situations, and can describe it to you.

5) WHEN IN DOUBT, ASK BEFORE CALLING A DOCTOR. I may be doing my version of dancing, not having a seizure. Conversely, IF WE SAY WE'RE IN TROUBLE, ACT FAST! Don't stand around gasping for air while I do the same. If you can't personally deal with the problem, shout for someone who can — but NEVER desert a Handicapped person while you go looking. **Be sure** there is someone handling the situation before you decamp — preferably someone other than the Handicapped person who asked for help.

6) DON'T LOOK AWAY WHEN YOU TALK TO US. You accomplish three things: a) you make it difficult for the deaf to "hear" you, b) you make it difficult for the rest of us to **hear** you, and c) you make us feel sub-human. When you're around the blind, don't "talk" with your hands or be annoyed if they "look" at you with their ear instead of their eyes.

7) DON'T BE AFRAID OF WORDS. The dictionary lists nine definitions of "see," only one of which involves working eyes. Few blind people object to that word, or words such as "look" or "watch." Similarly, I (and other like me) will not shrivel up and die if you say things like "walk," "run," "stroll," or such; just because I'm in a motorchair doesn't mean I can't preambulate. Nor are the deaf unduly put off by phrases involving sound, because they **can** "hear" a number of things you can't — like music in a noisy room — through their bones.

8) DON'T SPANK CHILDREN WHO POINT AT US. You frighten the kid, and you breed future phobic reactions. Few of us are embarrassed by honest curiosity. On the other hand, DON'T DEMAND TO KNOW "WHAT HAPPENED TO YOU." If we want you to know, it'll crop up in conversation naturally.

9) DON'T ASSUME WE'RE SUPER-HUMAN. Just because we're Handicapped, and able to live in the "normal" world, doesn't automatically make us super-strong, super-smart, or give us super-senses. We may forget your name, your face, your voice. We tire faster than you do, and we tire even faster when we get the runaround. If I snap at you, or sound bitter, I may be tired instead of snide.

10) USE THE GOLDEN RULE. If you can't remember these guidelines, pretend you're unable to see, hear, or walk. If it would offend you, it would probably offend us. Unless, of course, you're a masochist and **enjoy** people shouting over your head what a pitiful monster you are . . .

Most important, keep the 11th Commandment: DON'T BE TOO SERIOUS around us. Our problems, our needs, are serious, but . . . There's a time and place for dignity, and there's a time and place for running amok, and we can run amok with the best of them. Ever **skateboarded** on a motorchair?

Wanna learn?

— Samantha b Jeude



Berke Breathed's "Bloom County" © 1983 Washington Post Co.

MEDICAL SERVICES

The Medical Services Department of ConFederation is provided as primarily an informational service for the benefit of ConFederation '86 members. We hope you have an enjoyable and safe trip to Atlanta, and have provided the following information for your benefit.

What ConFederation Medical Services Department Is:

1. An Informational Service — Should you need the services of a physician or hospital, we can provide you with information on how to obtain those services.
2. An Assistance Service — if you desire, you may bring a sealed copy of your medical history and leave it with the Medical Services Department Head. In the event you should be taken to a hospital, your medical history will be delivered to that hospital to you by the Medical Services Department. Should you choose to bring a copy of your medical history, you must pick it up at the Medical Services room by the time posted or make other arrangements directly with the Head of Medical Services. The Head of Medical Services is the only person who will have access to your medical history.
3. A MINOR First Aid Station — We will have a room available for minor first aid supplies and a place to lie down. We will have bandaids, first aid spray, sunburn spray, ammonia ampules, and other very minor items

available. We will **not** furnish such items as aspirin, tylenol, or antacids — they are available in the hotel gift shops.

4. Medical Services will have someone available during major events such as the Hugos and Masquerade to assist those people who need it.

What ConFederation Medical Services Department Is Not:

1. We are not substitute medical care. If you need medical care, we will provide you with the names of physicians and hospitals, but we will NOT diagnose or decide for you if you need medical care. We also will NOT provide funds for medical care. In addition, due to medico-legal liabilities, we cannot provide transportation to medical facilities. If you do not have someone who can provide you with a ride, we will call an ambulance or Cab for you at your expense.

2. We do not provide hangover service. Repeat: WE DO NOT PROVIDE HANGOVER SERVICE. Go back to bed, pull the covers over your head, and this too shall pass.

3. We do not provide "nursing" service for those who are under the weather. If you've had too much to eat or drink, you are responsible for yourself — we will neither provide someone to stay with you — nor allow you to recuperate in the Medical Services Room. If you've overindulged in drugs or a mixture of drugs and alcohol, we will call the paramedics and send you to a hospital — we do NOT treat drug overdoses.

If you should need to be seen by a physician or hospital during your stay, you need to bring the following information with you:

1. Drivers license or other form of identification.
2. Major Medical Insurance Card — there should be a phone number on the card in order to verify insurance coverage.
3. If you don't have insurance coverage — most places will accept VISA, Mastercard, or American Express.
4. If you have neither insurance or a major credit card, most places will require a cash deposit and payment of the bill in full before you leave. Count on a minor illness Emergency Room visit to cost at least \$100.

5. If you have none of the above, there are a couple of hospital Emergency Rooms that will see you, but expect the wait to be extensive.

6. There will be pressure sensitive labels at the registration table. We ask that each member take one and enter the following information:

- a. Mundane name — if you are using a persona on your name tag.
- b. Allergies
- c. Major Illnesses: are you diabetic, heart patient, or other significant health problems.
- d. Who to notify in case of emergency — include name and phone number (include area code.)

Please place these labels on the back of your ConFederation name badge, so they will be available in case of emergency.

If you have any needs such as wheelchairs, walkers or other items, please contact Samantha Jeude in c/o Handicapped Services.

— Vivian Byers

BLOOD DRIVE

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; there

BERMUDA TRIANGLE IN '88

(An off-the-continent bid)



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.

FACILITY: The S.S. Norway is the largest cruise ship in the world. There are 8 passenger decks containing 932 cabins that will accommodate over 2100 fan. There are additional cabins for the 800 member crew (about 1 crew member for each 2.5 fan).

Every cabin has at least 2 berths and many have 3 or 4. All accommodations in 16 price categories have color TV's, private showers and/or tubs, dressing tables, closets and storage space.

The price of passage includes all meals, 10 open bars, and room service. Three full meals and 3 buffets are prepared daily by world-class chefs. Special diets can be accommodated.

The ship is a city afloat providing its own extensive array of activities and entertainment in addition to traditional Worldcon events. Everything is provided in ONE convenient location. Baby-sitting and facilities for the handicapped are available.

This 7 day cruise includes stops at four islands. The current itinerary includes Nassau, St. Thomas, St. Maarten, and a privately-owned island.

COST: 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, with 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.

CONVENTION: This convention will provide the best 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 facilities for a live broadcast of all major activities and films for those times when you prefer the privacy of your own cabin.

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.

BERMUDA TRIANGLE IN '88
P.O. BOX 268526
CHICAGO, IL 60626

TO JOIN IN THE ADVENTURE, VOTE
FOR BERMUDA TRIANGLE IN '88
AS YOUR FIRST CHOICE.

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.

CONSUIITE

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 to 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 as possible. There will be unlimited access to the Con Suite area.

MERCHANDISING

Souvenirs of ConFederation are available at our Merchandising tables. You should find one located in each of the two hotels, plus one in the Registration room until Sunday.

Of course you will be out of step with the crowd unless you are wearing the ConFederation logo in three brilliant colors on a sturdy cotton & polyester shirt. While you're at it, pick up a couple of extra ones for gifts for those friends or relatives who didn't make it to the con.

Be sure and take a load off of your arms by buying one of our handy Tote Bags. Of course you'll want a place to carry the treasures you bought in the Dealers' Room, those books that are awkward in your arms as you wait for that certain author to autograph them, or anything else you want to lug around the convention. The Tote Bag is the answer!

You will also not want to miss having your own copy of the ConFederation Commemorative Book. This exquisite collectors' item contains handsomely illustrated stories written by Terry Carr and Bob Shaw. You will never get another chance to add this masterpiece to your collection!

T-shirts: \$7.00/each

Tote Bags: TBA

Commemorative Books: \$10.00/unboxed
\$20.00/boxed

We will also be offering for sale video tapes of the convention highlights. These VHS tapes will include not only masquerade pictures, but also other important and interesting parts of the convention. See the events you missed! Relive the ones you enjoyed! Order forms will be available at the convention, and the tapes will be sent to you after the con. Only \$30.00 — be sure to order one; this is the definitive keepsake!

BENEFIT AUCTION

The Nashville, Tennessee, S.F. club is sponsoring an auction to benefit Manly Wade Wellman's estate. Mr. Wellman, who brought such wonder to our lives, died after a long illness leaving many debts. The proceeds of this auction will go to help relieve his widow of this burden. Karl Edward Wagner says of Mr. Wellman:

He was a friend to every young would-be writer, giving encouragement and sound advice to any who asked. Wellman was a writer because he wanted to be a writer, and he never stopped. Only death, after many months of suffering, could stop him.

Most of us will remember Manly Wade Wellman as a southern writer, for his stories of John the Balladeer, who wandered through the North Carolina mountains, fighting evil with his silver-stringed guitar and his native wits. Wellman, however, was more than a writer for the South. He wrote for the world.

See your pocket program for the time and place of the auction.



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"OF BAD FANZINES
WE CAN NEVER
READ TOO LITTLE;
OF THE GOOD,
NEVER ENOUGH."

-ARTHUR "FANBOY"
SCHOPENHAUER



edited and produced by Pat Mueller

and published by F.A.C.T.

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Fandom Association of Central Texas*

Austin's Premiere Science Fiction Convention

ARMADILLOCON 8

October 10 - 12, 1986 • Sheraton Crest • Austin, Texas

Guest of Honor
William Gibson

Fan Guest of Honor
Debbie Notkin

Editor Guest of Honor
Ellen Datlow

Toastmaster
Lewis Shiner

Memberships are \$10 to October 1st, and \$15 at the door.

ArmadilloCon 8, c/o F.A.C.T., P.O. Box 9612, Austin TX 78766

IN MEMORIAM

Each year, the world is poorer for the loss of artists, actors, writers, friends and fans. We mourn their passing, and will miss their contributions to our enjoyment of life. The following is a list of those who died in 1985.

Blanche Williamson	Jack Gaughan
Agnes T. Cossato	Grant Williams
Walt Liebscher	Sara Campbell
Clarence "Ducky" Nash	Gale Sondergard
J. Pat O'Malley	Evelyn Ankers
Larry Shaw	Taylor Caldwell
Leo Summers	Grayson Hall
John Douglas Wallop	Italo Calvino
T. L. Sherred	Christine Campbell Thomson
Edmond O'Brien	Orson Welles
Chester Gould	Yul Brynner
Margaret Hamilton	Enrique Hank Lopez
Robert Nathan	Bernard Wolfe
Margaret L. "Stevie" Barnes	Sir Charles Birkin
Bill Evans	Bill Scott
Valentine Dyal	Walter B. Gibson
David Clements	Robert Graves
Margo	Burr Tilstrom
	Banks Mebane

(Thanks to Andy Porter for compiling this list.)

WITHOUT WHOM . . .

Administration and Finance would like to express its thanks and appreciation to the following organizations:

Accusystems Inc.	Video Supply Company
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Arvey's Paper & Supplies	The Book Nook
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Atlanta L5 Society	Wax 'n' Facts
Atlanta Marriott Marquis	The Book Dispensary
Atlanta Star Trek Society	Oxford Books
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(Five Points)	Kendall's Books
Bluegraphics	Herb at Southern Fantasies
Buckhead Business Center	Borders Book Shop
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Eastern Savings Association	Andy Porter
Envelope Mart Atlanta	Charlie Brown
Far West Savings and Loan	NESFA Press
FIA Corporation	Franklin's Press
First Georgia Bank	Chattacon
First National Bank of Atlanta	Allanta Fantasy Fair
Franklin's Printing (downtown)	Dixie Trek
GTE Sprint	Kubla Khan
MAKRO	Rivercon
Mail Safe Corporation	Analog & Isaac Asimov's
Phoenix Science Fiction Society	Science Fiction
Staging Techniques	Magazines
Stoffel Seals Corporation	National Bank of Georgia
United Exposition Service	Bondurant, Mixon & Elmore

plus any others which have helped us make ConFederation a reality.

3° KELVIN

Once again, the office staff has fallen behind in answering the mail. We are taking this opportunity to catch up. Please read the following carefully: **your** letter may be there!

Joe Phan: Do you have a discount for active-duty military?

ConFeddle: Only if your CO is Colonel Falkenberg, Admiral Kirk, or Captain Future.

Joe Phan: Can I bring my goat?

ConFeddle: Yes, but there will be a \$15 "kid-in-tow" charge.

Joe Phan: Can I take the peace-bond off my greatsword when I'm outside the hotel?

ConFeddle: Sure, but you should be aware that Chapter 3 in the Atlanta Police Bureau Training Manual is titled: "Bang! Bang! Bang! 'Stop or I'll Shoot . . .'"

Joe Phan: Am I too late to nominate for the Hugos?

ConFeddle: Not at all. The folks in Brighton will be happy to hear from you.

Joe Phan: My wife sent in a change-of-address and you changed hers, but didn't do mine. Don't you folks have a lick of sense?

ConFeddle: It was a tricky situation, and much-debated around the office about what to do. Finally we decided the poor woman had likely taken all she could of you and moved out . . .

Joe Phan: A copy of the check I wrote for the additional \$10 I **did** owe you is enclosed . . . fire the incompetent cretin who mis-files your mail . . . you've wasted my time . . . wasted your time . . . **don't** have a nice day . . .

ConFeddle: Though it's hard to fire Worldcon workers — they being volunteers whose only compensation is the joy of dealing with friendly fans like yourself — the Chief Registrar promised to beat me soundly and put me on a bread-and-water diet.

Joe Phan: Here's the \$10 due on my membership. Now correct my address like I wrote it: "Shanty", not "Shantih"; "Sluff", not "Slough". Trust me to know how to spell my own address.

ConFeddle: We trusted you to send in the right amount for your membership, and look how **that** worked out.

Joe Phan: Here's my \$55 for an attending membership for the 1986 World Chattacon in August.

ConFeddle: Thank you very much. Looking forward to seeing you in Chattanooga.



IT MUST BE
ST. LOUIS
IN '88

87

ST. LOUIS IN '88 WORLDCON BID COMMITTEE

P.O. BOX 1058

ST. LOUIS, MO 63188

THE WORLD SCIENCE FICTION CONVENTION

SINCE 1939

YEAR	CITY	NAME	GUEST OF HONOR	SITE	ATTENDANCE*	CHAIR
1939	New York	Nycon I	Frank R. Paul	Caravan Hall	200	Sam Moskowitz
1940	Chicago	Chicon I	Edward E. Smith, Ph.D.	Hotel Chicagoan	128	Mark Reinsberg
1941	Denver	Denvention I	Robert A. Heinlein	Shirley Savoy Hotel	90	Olon F. Wiggins
1946	Los Angeles	Pacificon I	A. E. van Vogt E. Mayne Hull	Park View Manor	130	Walter J. Daugherty
1947	Philadelphia	Philcon I	John W. Campbell, Jr.	Penn Sheraton Hotel	200	Milton Rothman
1948	Toronto	Torcon I	Robert Bloch (pro) Bob Tucker (fan)	RAI Purdy Studios	200	Ned McKeown
1949	Cincinnati	Cinvention	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Hotel Metropole	190	Don Ford ¹
1950	Portland	NORWESCON	Anthony Boucher	Multnomah Hotel	400	Donald B. Day
1951	New Orleans	Nolacon	Fritz Leiber	St. Charles Hotel	190	Harry B. Moore
1952	Chicago	TASFiC ²	Hugo Gernsback	Hotel Morrison	870	Julian C. May
1953	Philadelphia	11th Worldcon ³	Willy Ley	Bellevue-Stratford Hotel	750	Milton Rothman ⁴
1954	San Francisco	SFCon	John W. Campbell, Jr.	Sir Francis Drake Hotel	700	Lester Cole Gary Nelson
1955	Cleveland	Clevention	Isaac Asimov (pro) Sam Moskowitz (Mystery GoH)	Manger Hotel	380	Nick Falasca Noreen Falasca
1956	New York	NEWYORCON ⁵	Arthur C. Clarke	Biltmore Hotel	850	David A. Kyle
1957	London	Loncon I	John W. Campbell, Jr.	King's Court Hotel	268	Ted Carnell
1958	South Gate ⁶	Solacon	Richard Matheson	Alexandria Hotel	322	Anna S. Moffatt
1959	Detroit	Detention	Poul Anderson (pro) John Berry (fan)	Pick-Fort Shelby Hotel	371	Roger Sims Fred Prophet
1960	Pittsburgh	Pittcon	James Blish	Penn-Sheraton Hotel	568	Dirce Archer
1961	Seattle	Seacon	Robert A. Heinlein	Hyatt House	300	Wally Weber
1962	Chicago	Chicon III	Theodore Sturgeon	Pick-Congress Hotel	550	Earl Kemp
1963	Washington, D.C.	Discon I	Murray Leinster	Statler-Hilton Hotel	600	George Scithers
1964	Oakland	Pacificon II	Edmond Hamilton and Leigh Brackett (pro) Forrest J Ackerman (fan)	Hotel Leamington	523	J. Ben Stark Al haLevy
1965	London	Loncon II	Brian W. Aldiss	Mount Royal Hotel	350	Ella Parker
1966	Cleveland ⁷	Tricon	L. Sprague de Camp	Sheraton-Cleveland Hotel	850	Ben Jason ⁷
1967	New York	Nycon 3	Lester del Rey (pro) Bob Tucker (fan)	Statler-Hilton Hotel	1500	Ted White Dave Van Arnam
1968	Oakland	Baycon	Philip Jose Farmer (pro) Walter J. Daugherty (fan)	Hotel Claremont	1430	Bill Donaho Aiva Rogers J. Ben Stark
1969	St. Louis	St. Louiscon	Jack Gaughan (pro) Eddie Jones (TAFF) ⁸	Chase-Park Plaza	1534	Ray Fisher Joyce Fisher
1970	Heidelberg	Heicon '70 International	Robert Silverberg (US) E.C. Tubb (UK) Herbert W. Franke (Ger.) Elliot K. Shorter (fan)	Heidelberg Stadthalle	620	Manfred Kage
1971	Boston	Noreascon I	Clifford D. Simak (pro)	Sheraton-Boston Hotel	1600	Tony Lewis
1972	Los Angeles	L.A. Con I	Frederik Pohl (pro) Robert and Juanita Coulson (fan)	International Hotel	2007	Charles Crayne Bruce Pelz
1973	Toronto	Torcon 2	Robert Block (pro) William Rotsler (fan)	Royal York Hotel	2900	John Millard
1974	Washington, D.C.	Discon II	Roger Zelazny (pro) Jay Kay Klein (fan)	Sheraton Park Hotel	3587	Jay Haldeman Ron Bounds
1975	Melbourne	Aussiecon One	Ursula K. LeGuin (pro) Susan Wood and Michael Glicksohn (fan) Donald Tuck (Australian)	Southern Cross Hotel	606	Robin Johnson
1976	Kansas City, Mo.	MidAmeriCon	Robert A. Heinlein (pro) George Barr (fan)	Radisson Muehlebach Hotel and Phillips House	2800	Ken Keller
1977	Miami Beach	SunCon	Jack Williamson (pro) Robert A. Madle (fan)	Hotel Fontainebleau	2050	Don Lundry
1978	Phoenix	Iguana Con II ⁹	Harlan Ellison (pro) Bill Bowers (fan)	Hyatt Regency and Adams Hotels, Phoenix Convention Center and Symphony Hall	4700	Tim Kyger Gary Farber ¹⁰

YEAR	CITY	NAME	GUEST OF HONOR	SITE	ATTENDANCE*	CHAIR
1979	Brighton	Seacon '79	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Metropole Hotel	3114	Peter Weston
1980	Boston	Noreascon II	Damon Knight and Kate Wilhelm (pro) Bruce Pelz (fan)	Sheraton-Boston Hotel and Hynes Civic Auditorium	5850	Leslie Turek
1981	Denver	Denvention Two	C. L. Moore and Clifford D. Simak (pro) Rusty Hevelin (fan)	Denver Hilton Hotel	3792	Suzanne Carnival Don C. Thompson
1982	Chicago	Chicon IV	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Hyatt Regency Chicago	4275	Ross Pavlac Larry Propp
1983	Baltimore	ConStellation	John Brunner (pro) David A. Kyle (fan)	Baltimore Convention Center	6400	Michael Walsh
1984	Anaheim ¹¹	L. A. Con II	Gordon R. Dickson (pro) Dick Eney (fan)	Anaheim Hilton & Towers and Convention Center	8365	Craig Miller Milt Stevens
1985	Melbourne	Aussiecon Two	Gene Wolfe (pro) Ted White (fan)	Southern Cross Hotel, Victoria Hotel, Sheraton Hotel	1600	David Grigg

* Means number of people who actually attended, not total registration.

¹ (1949) Officially only Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

² (1952) For "Tenth Anniversary Science Fiction Convention", popularly known as Chicon II.

³ (1953) Popularly known as Philcon II.

⁴ (1953) Replaced James A. Williams as Chairman upon Williams' death.

⁵ (1956) Popularly known as Nycon II.

⁶ (1958) Physically in Los Angeles, but (by mayoral proclamation) technically in South Gate.

⁷ (1966) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"), with Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen

⁸ (1966) Replaced Ted White, who withdrew as Fan Guest of Honor to dramatize the TAFF winner.

⁹ (1978) This Worldcon was properly named IguanaCon II, and was the **first** IguanaCon.

¹⁰ (1978) Belatedly recognized as vice-chair.

¹¹ (1984) Like South Gate, part of the greater Los Angeles Area.



And it grew like a monster before our very eyes . . .

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).

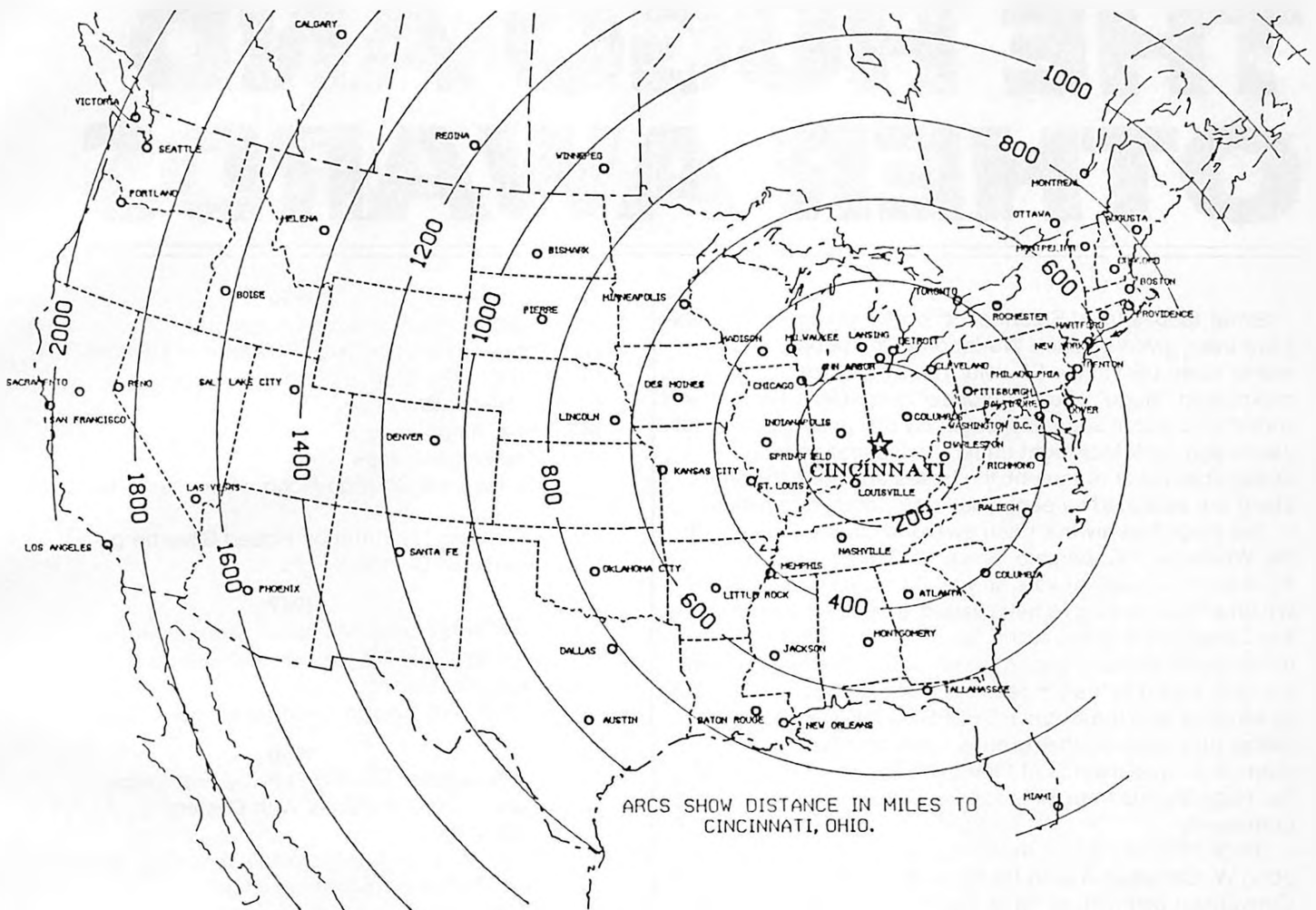
Tour the area by horsedrawn carriage, visit the riverfront parks and overlooks, see the Art Museum (one of America's ten best), see the zoo, home of exotic cats, or go to the King's Island Amusement Park just north of the city. All of this set in a city where eating is an experience to remember, from 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. We have an auditorium that seats 4000 which will be used exclusively for the masquerade and other major functions allowing masquerade practice during the day. 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.

How can you help? Vote. The 1988 Worldcon Site will be selected here in Atlanta. If you have not already voted by mail, please vote in person by Saturday. Check Worldcon publications for details.



THE HUGO AND OTHER AWARDS

Since 1953, annual Science Fiction Achievement Awards have been given by each Worldcon to the people and works voted best in the SF field. The award trophy, nicknamed "Hugo" after SF pioneer Hugo Gernsback, is a rocket ship about a foot tall, originally designed by Ben Jason and Jack McKnight under the inspiration of an Oldsmobile hood ornament; the bases on which the ships stand are designed by each year's Worldcon committee.

The Hugo has always been awarded by popular vote of the Worldcon membership. Since 1959, the nominations have been by popular vote as well. The categories for which a Hugo was given have varied; they are codified in the Constitution of the World Science Fiction Society (printed elsewhere in this Program Book). The Hugo is not the only award in the SF field: the Science Fiction Writers of America give the Nebula, DEEPSOUTHCON gives the Rebel, and various other groups, cons and even magazines give awards of their own. The special value of the Hugo comes from its broad franchise in the SF community.

Since 1973, Worldcon members have also voted the John W. Campbell Award for the year's best new writer. Convention committees have also from time to time given special awards to the particularly deserving.

On Saturday the 1986 Science Fiction Achievement Awards will be announced. Here is the list of winners for years past, followed by the nominees for this year's Hugo and Campbell Awards.

1953

Novel: *The Demolished Man* by Alfred Bester
Professional Magazine: *Galaxy* and *Astounding* (tie)
Excellence in Fact Articles: Willy Ley
Cover Artist: Ed Emshwiller and Hannes Bok (tie)
Interior Illustrator: Virgil Finlay
New SF Author: Philip Jose Farmer
Number 1 Fan Personality: Forrest J Ackerman

1954

(No Awards Given)

1955

Novel: *They'd Rather Be Right* by Mark Clifton and Frank Riley
Novelette: "The Darfsteller" by Walter M. Miller, Jr.
Short Story: "Allamagoosa" by Eric Frank Russell
Magazine: *Astounding*
Artist: Frank Kelly Freas
Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)
Special Award: Sam Moskowitz as "Mystery Guest" and for his work on past conventions.

1956

Novel: *Double Star* by Robert A. Heinlein
Novelette: "Exploration Team" by Murray Leinster
Short Story: "The Star" by Arthur C. Clarke
Feature Writer: Willy Ley
Magazine: *Astounding*
Artist: Frank Kelly Freas
Fanzine: *Inside & Science Fiction Advertiser* (Ron Smith ed.)
Most Promising New Author: Robert Silverberg
Book Reviewer: Damon Knight

1957

American Professional Magazine: *Astounding*
British Professional Magazine: *New Worlds*
Fan Magazine: *Science-Fiction Times* (James V. Taurasi, Ray Van Houten, and Frank Prieto, eds.)

1958

Novel or Novelette: *The Big Time* by Fritz Leiber
Short Story: "Or All the Seas With Oysters" by Avram Davidson
Outstanding Movie: *The Incredible Shrinking Man*
Magazine: *Fantasy & Science Fiction*
Outstanding Artist: Frank Kelly Freas
Outstanding Actfan: Walter A. Willis

1959

Novel: *A Case of Conscience* by James Blish
Novelette: "The Big Front Yard" by Clifford D. Simak
Short Story: "That Hell-Bound Train" by Robert Bloch
SF or Fantasy Movie: No Award
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Fanac* (Ron Elik and Terry Carr, eds.)
New Author of 1958: No Award (Brian W. Aldiss received a plaque as runner-up)

1960

Novel: *Starship Troopers* by Robert A. Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Ed Emshwiller
Fanzine: *Cry of the Nameless* (F. M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"

1961

Novel: *A Canticle for Leibowitz* by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage" by Poul Anderson
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Astounding/Analog*
Professional Artist: Ed Emshwiller
Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)

Boston in 1989



Our facilities have plenty of space!

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

1962

Novel: *Stranger in a Strange Land* by Robert A. Heinlein
Short Fiction: the "Hothouse" series by Brian W. Aldiss
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
Fanzine: *Warhoon* (Richard Bergeron, ed.)
Special Awards:
Cele Goldsmith for editing *Amazing and Fantastic*
Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*
Fritz Leiber and the Hoffman Electronic Corp. for the use of science fiction in advertisements.

1963

Novel: *The Man in the High Castle* by Philip K. Dick
Short Fiction: "The Dragon Masters" by Jack Vance
Dramatic Presentation: No Award
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Roy G. Krenkel
Amateur Magazine: *Xero* (Richard and Pat Lupoff, eds.)
Special Awards:
P. Schuyler Miller for book reviews in *Analog*
Isaac Asimov for science articles in *Fantasy & Science Fiction*

1964

Novel: *Way Station* by Clifford D. Simak
Short Fiction: "No Truce With Kings" by Poul Anderson
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
SF Book Publisher: Ace Books
Amateur Magazine: *Amra* (George Scithers, ed.)

1965

Novel: *The Wanderer* by Fritz Leiber
Short Story: "Soldier, Ask Not" by Gordon R. Dickson
Special Drama: *Dr. Strangelove*
Magazine: *Analog*
Artist: John Schoenherr
Publisher: Ballantine
Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)

1966

Novel: . . . *And Call Me Conrad* by Roger Zelazny, and *Dune* by Frank Herbert (tie)
Short Fiction: "'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison
Professional Magazine: *If*
Professional Artist: Frank Frazetta
Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)
Best All-Time Series: the "Foundation" series by Isaac Asimov

1967

Novel: *The Moon is a Harsh Mistress* by Robert A. Heinlein
Novelette: "The Last Castle" by Jack Vance
Short Story: "Neutron Star" by Larry Niven
Dramatic Presentation: "The Menagerie" (*Star Trek*)
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Fanzine: *Niekas* (Ed Meskys and Felice Rolfe, eds.)
Fan Writer: Alexei Panshin
Fan Artist: Jack Gaughan
Special Awards: CBS Television for *21st Century*

1968

Novel: *Lord of Light* by Roger Zelazny
Novella: "Weyr Search" by Anne McCaffrey, and "Riders of the Purple Wage" by Philip Jose Farmer (tie)
Novelette: "Gonna Roll the Bones" by Fritz Leiber
Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison
Dramatic Presentation: "City on the Edge of Forever" (*Star Trek*)
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Fanzine: *Amra* (George Scithers, ed.)
Fan Writer: Ted White
Fan Artist: George Barr
Special Award:
Harlan Ellison for *Dangerous Visions*
Gene Roddenberry for *Star Trek*

1969

Novel: *Stand on Zanzibar* by John Brunner
Novella: "Nightwings" by Robert Silverberg
Novelette: "The Sharing of Flesh" by Poul Anderson
Short Story: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison
Dramatic Presentation: *2001: A Space Odyssey*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Jack Gaughan
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Harry Warner, Jr.
Fan Artist: George Barr
Special Award: Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1970

Novel: *The Left Hand of Darkness* by Ursula K. LeGuin
Novella: "Ship of Shadows" by Fritz Leiber
Short Story: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany
Dramatic Presentation: news coverage of Apollo XI
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1971

Novel: *Ringworld* by Larry Niven
Novella: "Ill Met in Lankhmar" by Fritz Leiber
Short Story: "Slow Sculpture" by Theodore Sturgeon
Dramatic Presentation: No Award
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Leo and Diane Dillon
Fanzine: *Locus* (Charlie and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

1972

Novel: *To Your Scattered Bodies Go* by Philip Jose Farmer
Novella: "The Queen of Air and Darkness" by Poul Anderson
Short Story: "Inconstant Moon" by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Locus* (Charlie and Dena Brown, eds.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Tim Kirk

SIGNET

SCIENCE FICTION/FANTASY

Where the finest writers practice their craft

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ESTHER FRIESNER
MARY GENTLE
MARTIN H. GREENBERG
JAMES GUNN
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RHONDI VILOTT
JOAN D. VINGE
CHARLES G. WAUGH
H.G. WELLS
TERRI WINDLING
NICHOLAS YERMAKOV
ROGER ZELAZNY



Special Awards:

Harlan Ellison for excellence in anthologizing (*Again, Dangerous Visions*)
Club du Livre d'Anticipation (France) for excellence in book production
Nueva Dimension (Spain) for excellence in magazine production

1973

Novel: *The Gods Themselves* by Isaac Asimov
Novella: "The Word for World Is Forest" by Ursula K. LeGuin
Novelette: "Goat Song" by Poul Anderson
Short Story: "Eurema's Dam" by R. A. Lafferty and "The Meeting" by Frederik Pohl and C. M. Kornbluth (tie)
Dramatic Presentation: *Slaughterhouse-Five*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Energumen* (Mike Glickohn and Susan Wood Glicksoh, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk
Campbell Award: Jerry Pournelle
Special Award: Pierre Versins for *L'Encyclopedie de l'Utopie et de la science fiction*

1974

Novel: *Rendezvous with Rama* by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In" by James Tiptree, Jr.
Novelette: "The Deathbird" by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas" by Ursula K. LeGuin
Dramatic Presentation: *Sleeper*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.) (tie)
Fan Writer: Susan Wood
Fan Artist: Tim Kirk
Campbell Award: Spider Robinson and Lisa Tuttle (tie)
Special Award: Chesley Bonestell for his illustrations

1975

Novel: *The Dispossessed* by Ursula K. LeGuin
Novella: "A Song for Lya" by George R. R. Martin
Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison
Short Story: "The Hole Man" by Larry Niven
Dramatic Presentation: *Young Frankenstein*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler
Campbell Award: P. J. Plauger
Special Awards:

Donald A. Wollheim as "the fan who has done everything"

Walt Lee for *Reference Guide to Fantastic Films*

1976

Novel: *The Forever War* by Joe Haldeman
Novella: "Home is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven

Short Story: "Catch That Zeppelin!" by Fritz Leiber
Dramatic Presentation: *A Boy and His Dog*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Fanzine: *Locus* (Charlie and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk
Campbell Award: Tom Reamy
Special Award: James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*

1977

Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm
Novella: "By Any Other Name" by Spider Robinson, and "Houston, Houston, Do You Read?" by James Tiptree, Jr. (tie)
Novelette: "The Bicentennial Man" by Isaac Asimov
Short Story: "Tricentennial" by Joe Haldeman
Dramatic Presentation: No Award
Professional Editor: Ben Bova
Professional Artist: Rick Sternbach
Amateur Magazine: *Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Susan Wood and Richard E. Geis (tie)
Fan Artist: Phil Foglio
Campbell Award: C. J. Cherryh
Special Award: George Lucas for *Star Wars*

1978

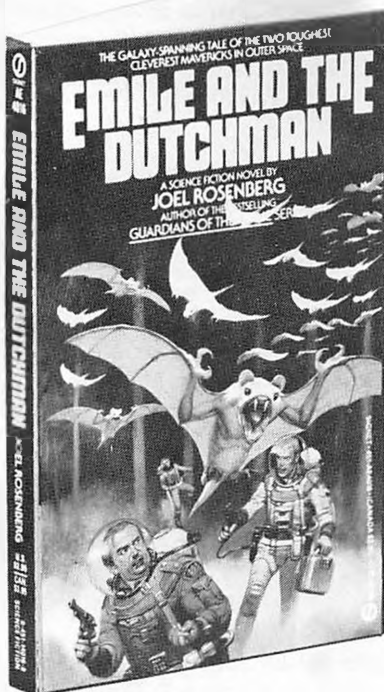
Novel: *Gateway* by Frederik Pohl
Novella: "Stardance" by Spider and Jeanne Robinson
Novelette: "Eyes of Amber" by Joan D. Vinge
Short Story: "Jeffy Is Five" by Harlan Ellison
Dramatic Presentation: *Star Wars*
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: *Locus* (Charlie and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio
Campbell Award: Orson Scott Card

1979

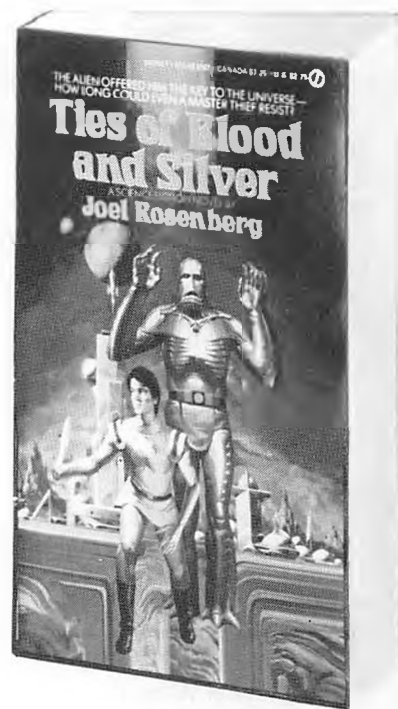
Novel: *Dreamsnake* by Vonda McIntyre
Novella: "The Persistence of Vision" by John Varley
Novelette: "Hunter's Moon" by Poul Anderson
Short Story: "Cassandra" by C. J. Cherryh
Dramatic Presentation: *Superman*
Professional Editor: Ben Bova
Professional Artist: Vincent DiFate
Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler
Campbell Award: Stephen R. Donaldson

1980

Novel: *The Fountains of Paradise* by Arthur C. Clarke
Novella: "Enemy Mine" by Barry B. Longyear
Novelette: "Sandkings" by George R. R. Martin
Short Story: "The Way of Cross and Dragon" by George R. R. Martin
Non-Fiction Book: *The Science Fiction Encyclopedia* (Peter Nicholls, ed.)
Dramatic Presentation: *Alien*
Professional Editor: George H. Scithers
Professional Artist: Michael Whelan
Amateur Magazine: *Locus* (Charlie Brown, ed.)
Fan Writer: Bob Shaw



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Fan Artist: Alexis Gilliland
Campbell Award: Barry B. Longyear

1981

Novel: *The Snow Queen* by Joan Vinge
Novella: "Lost Dorsai" by Gordon R. Dickson
Novelette: "The Cloak and the Staff" by Gordon R. Dickson
Short Story: "Grotto of the Dancing Deer" by Clifford D.

Simak

Non-Fiction Book: *Cosmos* by Carl Sagan
Dramatic Presentation: *The Empire Strikes Back*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Amateur Magazine: *Locus* (Charlie Brown, ed.)
Fan Writer: Susan Wood
Fan Artist: Victoria Poyser
Campbell Award: Somtow Sucharitkul

1982

Novel: *Downbelow Station* by C. J. Cherryh
Novella: "The Saturn Game" by Poul Anderson
Novelette: "Unicorn Variation" by Roger Zelazny
Short Story: "The Pusher" by John Varley
Non-Fiction Book: *Danse Macabre* by Stephen King
Dramatic Presentation: *Raiders of the Lost Ark*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Amateur Magazine: *Locus* (Charlie Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Victoria Poyser
Campbell Award: Alexis Gilliland
Special Award: Mike Glyer for "keeping the fan in fanzine publishing"

1983

Novel: *Foundation's Edge* by Isaac Asimov
Novella: "Souls" by Joanna Russ
Novelette: "Fire Watch" by Connie Willis
Short Story: "Melancholy Elephants" by Spider Robinson

Non-Fiction Book: *Isaac Asimov: The Foundations of Science Fiction* by James Gunn

Dramatic Presentation: *Bladerunner*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Amateur Magazine: *Locus* (Charlie Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Alexis Gilliland
Campbell Award: Paul O. Williams

1984

Novel: *Startide Rising* by David Brin
Novella: "Cascade Point" by Timothy Zahn
Novelette: "Blood Music" by Greg Bear
Short Story: "Speech Sounds" by Octavia Butler
Non-Fiction: *Encyclopedia of Science Fiction and Fantasy, vol. III* by Donald Tuck
Dramatic Presentation: "Return of the Jedi"
Professional Editor: Shawna McCarthy
Professional Artist: Michael Whelan
Semi-prozine: *Locus* (Charlie Brown, ed.)
Amateur Magazine: *File 770* (Mike Glyer, ed.)
Fan Writer: Mike Glyer
Fan Artist: Alexis Gilliland
Campbell Award: R. A. MacAvoy

1985

Novel: *Neuromancer* by William Gibson
Novella: "Press Enter" by John Varley
Novelette: "Bloodchild" by Octavia E. Butler
Short Story: "The Crystal Spheres" by David Brin
Non-Fiction: *Wonder's Child: my life in science fiction* by Jack Williamson
Dramatic Presentation: "2010"
Professional Editor: Terry Carr
Professional Artist: Michael Whelan
Semi-prozine: *Locus* (Charlie Brown, ed.)
Amateur Magazine: *File 770* (Mike Glyer, ed.)
Fan Writer: Dave Langford
Fan Artist: Alexis Gilliland
Campbell Award: Lucius Shepard



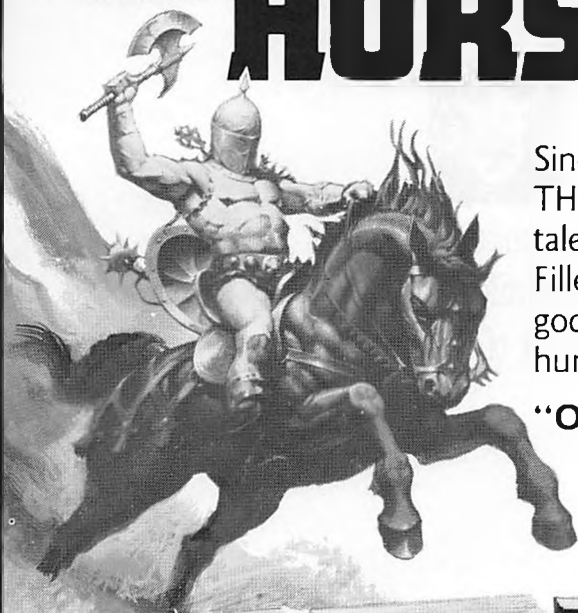
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HUGO NOMINATIONS 1986

BEST NOVEL

Blood Music — Greg Bear, Arbor House, Ace.
Cuckoo's Egg — C. J. Cherryh, Phantasia, DAW.
Ender's Game — Orson Scott Card, Tor.
Footfall — Larry Niven and Jerry Pournelle, Del Rey.
The Postman — David Brin, Bantam/Spectra.

BEST NOVELLA

"Green Mars", Kim Stanley Robinson, *Isaac Asimov's Science Fiction Magazine (IASFM)*, (9/85).
"The Only Neat Thing To Do", James Tiptree, Jr., *The Magazine of Fantasy & Science Fiction (F&SF)*, (10/85).
"Sailing to Byzantium", Robert Silverberg, *IASFM*, (2/85).
"The Scapegoat", C. J. Cherryh, *Alien Stars 1*, (Baen).
"Twenty-four Views of Mt. Fuji, by Hokusai", Roger Zelazny *IASFM*, (7/85).

BEST NOVELETTE

"Dogfight", Michael Swanwick and William Gibson, *Omini*, (7/85).
"The Fringe", Orson Scott Card *F&SF*, (10/85).
"A Gift From the Graylanders", Michael Bishop. *IASFM*, (9/85).
"Paladin of the Lost Hour", Harlan Ellison, *Twilight Zone Magazine*, (12/85).
"Portraits of His Children", George R. R. Martin, *IASFM*, (11/85).

BEST SHORT STORY

"Dinner in Audoghost", Bruce Sterling, *IASFM*, (5/85).
"Fermi and Frost", Fred Pohl, *IASFM*, (1/85).
"Flying Saucer Rock and Roll", Howard Waldrop, *Omni*, (1/85).
"Hong's Bluff", William F. Wu, *Omni*, (3/85).
"Snow", John Crowley, *Omni*, (11/85).

BEST NON-FICTION BOOK

Benchmarks: Galaxy Bookshelf, Algis Budrys, Southern Illinois University Press.
An Edge in My Voice, Harlan Ellison, Donning.
Faces of Fear: Encounters with the Creators of Modern Horror, Douglas E. Winter, Berkley.
The John W. Campbell Letters, Volume I, Perry Chapdelaine, Tony Chapdelaine and George Hay, eds., A C Projects, Inc.
The Pale Shadow of Science, Brian Aldiss, Serconia.
Science Made Stupid, Tom Weller, Houghton Mifflin.

BEST DRAMATIC PRESENTATION

Back to the Future
Brazil
Cocoon
Enemy Mine
Ladyhawke

BEST PROFESSIONAL EDITOR

Terry Carr
Judy-Lynn Del Rey
Edward L. Ferman
Shawna McCarthy
Stan Schmidt

BEST PROFESSIONAL ARTIST

Frank Kelly Freas
Don Maitz
Rowena Morrill
Barclay Shaw
Michael Whelan

BEST FAN ARTIST

Brad Foster
Steve Fox
joan hanke-woods
William Rotsler
Stu Shiffman

BEST SEMIPROZINE

Fantasy Review, Robert Collins, ed.
Interzone, Simon Ounsley and David Pringle, eds.
Locus, Charles N. Brown, ed.
Science Fiction Chronicle, Andrew Porter, ed.
Science Fiction Review, Richard E. Geis, ed.

BEST FANZINE

Anvil, Charlotte Proctor, ed.
Greater Columbia Fantasy Costumers Guild Newsletter, Bobby Gear, ed.
Holier Than Thou, Marty & Robbie Cantor, eds.
Lan's Lantern, George Laskowski, ed.
Universal Translator, Susan Bridges, ed.

BEST FAN WRITER

Don D'Amassa
Richard E. Geis
Mike Glyer
Arthur Hlavaty
Dave Langford
Patrick Nielsen Hayden

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CONSTITUTION

of the World Science Fiction Society, December 1985

ARTICLE I — Name, Objectives, Membership, and Organization

- SECTION 1:** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.
- SECTION 2:** WSFS is an unincorporated literary society whose functions are:
- A. To choose the recipients of the annual Science Fiction Achievement Awards (the Hugo Awards),
 - B. To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons),
 - C. To attend those Worldcons,
 - D. To choose the locations and committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs), and
 - E. To perform such other activities as may be necessary or incidental to the above purposes.
- SECTION 3:** The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.
- SECTION 4:** Members of WSFS paying the minimum fee towards membership with their site-selection ballots shall be members of the selected Worldcon with the right to receive all generally distributed publications. Such members may convert to members with the right of general attendance at the selected Worldcon and its Business Meeting by paying, within ninety (90) days of site selection, an additional fee, set by the selected Worldcon Committee, of not more than the minimum voting fee and not more than the difference between the voting fee and the attending fee for new members.
- SECTION 5:** Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.
- SECTION 6:** Every Worldcon Committee shall include the following notice in each of its publications:
- "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Science Fiction Achievement Award", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.
- SECTION 7:** Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole. Each Worldcon Committee shall retain an independent accountant at least a year before their Worldcon and shall publish a financial statement prepared by said accountant within ninety (90) days after their Worldcon and a final financial statement within a year.

ARTICLE II — Science Fiction Achievement Awards (the Hugo Awards)

- SECTION 1:** Selection of the Science Fiction Achievement Awards, known as the Hugo Awards, shall be made as follows in the subsequent Sections of this Article.
- SECTION 2:** *Best Novel:* A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of a work from consideration if the author feels that the version is not representative of what said author wrote. The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.
- SECTION 3:** *Best Novella:* The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- SECTION 4:** *Best Novelette:* The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- SECTION 5:** *Best Short Story:* The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.
- SECTION 6:** *Best Non-Fiction Book:* Any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the previous calendar year.
- SECTION 7:** *Best Dramatic Presentation:* Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case

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of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).

- SECTION 8:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.
- SECTION 9:** *Best Professional Artist:* An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.
- SECTION 10:** *Best Semiprozine:* Any generally available non-professional publication devoted to science fiction or fantasy which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria: (1) had an average press run of at least one thousand (1000) copies per issue, (2) paid its contributors and/or staff in other than copies of the publication, (3) provided at least half the income of any one person, (4) had at least fifteen percent (15%) of its total space occupied by advertising, or (5) announced itself to be a semiprozine.
- SECTION 11:** *Best Fanzine:* Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.
- SECTION 12:** *Best Fan Writer:* Any person whose writing has appeared in semiprozines or fanzines.
- SECTION 13:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.
- SECTION 14:** *Extended Eligibility:* In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three-fourths (3/4) vote of the intervening Business Meeting of WSFS.
- SECTION 15:** *Additional Category:* Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugo Awards.
- SECTION 16:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.
- SECTION 17:** *No Award:* At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo Award on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.
- SECTION 18:** *Nominations:* Selection of nominees for the final Award voting shall be done by a poll conducted by the Worldcon Committee, in which each WSFS member shall be allowed to make five (5) equally weighted nominations in every category. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.
- SECTION 19:** *Voting:* Final Award voting shall be by mail, with ballots sent only to WSFS members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award." The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Voters shall indicate the order of their preference for the nominees in each category.
- SECTION 20:** *Tallying:* Counting of all votes shall be the responsibility of the Worldcon Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. The complete numerical vote totals, including all preliminary tallies for first, second, . . . places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon.
- SECTION 21:** *Exclusions:* No member of the current Worldcon Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

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ARTICLE III — Future Worldcon Selection

SECTION 1: WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Article II, Section 20, and shall be limited to WSFS members who have paid at least twenty U.S. dollars (U.S.\$20.00) or equivalent towards membership in the Worldcon whose site is being selected. The current Worldcon Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the deadline. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

PROVIDED THAT the three-years-in-advance selection shall not take effect until the 1986 Worldcon, at which both the 1988 and 1989 Worldcons shall be selected.

SECTION 2: Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the above" and "No preference" and provide for write-in votes, after the bidders and with equal prominence. For votes for a write-in to be counted, the prospective Committee must present the documents required in Section 5. The minimum fee in force shall be listed on all site-selection ballots.

SECTION 3: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for "No preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying. "None of the above" shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.

SECTION 4: The deadline for filing bids for prospective Committees to be included on the ballot, as well as all information needed for filing such bids, shall be published by the current Committee and sent to all members of WSFS at least four (4) months before the deadline for such bids. (Publication in a Progress Report prior to the date specified shall meet this requirement.)

SECTION 5: Bids from prospective Committees shall be allowed on the ballot by the current Worldcon Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of WSFS on request. The aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Committee that will administer the voting no later than the close of the previous Worldcon for a Worldcon bid, and no later than the end of the calendar year before the voting for a prospective NASFiC bid.

SECTION 6: To ensure equitable distribution of sites, North America is divided into three (3) regions as follows: *Western:* Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward; *Central:* Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions; and *Eastern:* Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward. Worldcon sites shall rotate in the order Western, Central, Eastern region. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs.

PROVIDED THAT a bid for New York in 1989 is exempt from the restriction in the last sentence.

SECTION 7: A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be a NASFiC in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution: (1) voting shall be by written ballot at the then-current Worldcon, if there is no NASFiC following the Worldcon that year, or by the NASFiC if there is one following the Worldcon, with ballots cast either by mail or at the administering convention, and with only members of the administering convention allowed to vote; (2) bids are restricted to sites in the appropriate zone; and (3) the proposed NASFiC voting fee can be set by unanimous agreement of the prospective candidates that file with the administering committee before the calendar year in which selection occurs.

PROVIDED THAT this voting procedure will first apply to a possible 1989 NASFiC. If it is necessary to select a 1988 NASFiC, this would be done by written ballot at the 1986 Worldcon after the Worldcon selection is complete, with bids restricted to sites in the Central region.

SECTION 8: Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected one year hence to make presentations.



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SECTION 9: With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closest to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

PROVIDED THAT until the 1986 Worldcon the old rule shall apply, under which such determinations would be made by the single surviving Worldcon Committee.

ARTICLE IV — Constitution and Powers of the Business Meeting

SECTION 1: Any proposal to amend the Constitution of WSFS shall require for passage a majority of all the votes cast on the question at the Business Meeting of WSFS at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of WSFS held at the Worldcon immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.

SECTION 2: Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

SECTION 3: The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

SECTION 4: Business Meetings of WSFS shall be held at advertised times at each Worldcon. The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, the Standing Rules, and such other rules as may be published by the Committee in advance.

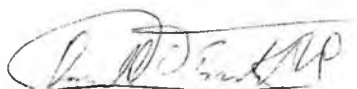
SECTION 5: There shall be a Standing Committee of WSFS. The Standing Committee shall consist of one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Elected members serve until their successors are elected. If vacancies occur in elected memberships in the committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the committee. There will be a meeting of the Standing Committee at each Worldcon, at a time and place announced at the Business Meeting. The Standing Committee shall determine and elect its own officers.

SECTION 6: The Standing Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

SECTION 7: Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

SECTION 8: The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed with the Hugo nomination ballots, and printed in the Worldcon Program Book, if there is one.

The above copy of the WSFS Constitution is hereby Certified to be True, Correct, and Complete:



Donald E. Eastlake, III
Parliamentarian

Aussiecon II Business Meeting
1985/12/23

Kent Bloom
Secretary

Standing Rules for the Governance of the WSFS Business Meeting

RULE 1: Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.

RULE 2: The Preliminary Business Meetings may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "table", to "divide the question", to "postpone" to a later part of the Preliminary Business Meetings, and to "refer" to a committee to report later in the same Annual Business Meeting are in order when allowed by *Robert's Rules*. The Preliminary Business Meetings may alter or suspend

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any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.

- RULE 3:** Nominations from the floor for election to the Standing Committee shall be allowed at each Preliminary Business Meeting. All nominees must be members of the Society and give their consent in writing, which consent shall be submitted to the Presiding Officer. Elections to the Standing Committee shall be a special order of business at a Main Business Meeting. Voting shall be by written preferential ballot with write-ins allowed. The winning candidate shall be elected to the longest-term remaining vacancy and the ballots shall be recounted, with the winning candidate eliminated, if there are further vacancies. This process of selection and elimination shall be repeated until all vacancies are filled. Tied candidates shall all be considered elected if there are enough vacancies of the same length to accommodate them. Other ties shall be settled by drawing lots.
- RULE 4:** The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Worldcon or eighteen hours before the first Preliminary Business Meeting, whichever is later.
- RULE 5:** Six (6) identical, legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in Rule 4 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred (100) additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees unless they have actually been distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.
- RULE 6:** Any main motion presented to a Business Meeting shall contain a short title.
- RULE 7:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.
- RULE 8:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.
- RULE 9:** Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.
- RULE 10:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.
- RULE 11:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- RULE 12:** A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.
- RULE 13:** Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
- RULE 14:** These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.
- RULE 15:** The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatory motions" as specified in *Robert's Rules of Order, Newly Revised*.
- RULE 16:** Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do *not* form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.
- RULE 17:** At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.
- RULE 18:** The World Science Fiction Society Business Meeting is a mass meeting of the Society's membership which the Worldcon is required to sponsor in accordance with the WSFS Constitution and these Standing Rules. Therefore, (1) the quorum is the number of people present and (2) the decisions of the Chair as to who is entitled to the floor are not subject to appeal. The motion to adjourn the Main Meeting will be in order *after* the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.

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- RULE 19:** If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.
- RULE 20:** These Standing Rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the end of the Business Meeting at which it was passed.

The above copy of the Standing Rules for the Governance of the WSFS Business Meeting is hereby Certified to be True, Correct, and Complete.



Donald E. Eastlake, III
Parliamentarian

Aussiecon II Business Meeting
1985/12/23

Kent Bloom
Secretary

Business Passed on to ConFederation

Items 1 through 6 below have been given first passage, and will become part of the Constitution if ratified at ConFederation.

- ITEM 1:** MOVED, to amend Article I of the WSFS Constitution by adding the following to Section 7:
- The net income from running a Worldcon and earnings derived from such income shall not be used to bid for a different Worldcon except that equal grants may be given to all of the bidders who have filed by the deadline for a particular year.
- This would impose a mandatory restriction on the use of Worldcon net income.*
- ITEM 2:** MOVED, to amend Article III of the WSFS Constitution by deleting Section 4.
- The section that it is proposed to delete is now redundant, as the deadlines it requires to be published are set in the following Section 5 and are automatically published with the Constitution.*
- ITEM 3:** MOVED, to amend Article IV, Section 5, of the WSFS Constitution by adding the following between the second and third sentences:
- Of the nine elected members, no more than three may reside in any single North American region as defined in Article III, Section 6.
- PROVIDED THAT current members of the Standing Committee shall serve until the end of their terms, with all new members elected under the above provision.
- This motion regulates membership in the Standing Committee from North America.*
- ITEM 4:** MOVED, that all references in the WSFS Constitution to "the Standing Committee" be changed to "the Mark Registration and Protection Committee" wherever they occur.
- This motion changes the name used to refer to the committee currently called the Standing Committee.*
- ITEM 5:** MOVED, to amend the WSFS Constitution by adding the following new section to Article IV:
- The Standing Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.
- This would require the Standing Committee to file an annual report, as it has voluntarily done in the past.*
- ITEM 6:** MOVED, to amend the WSFS Constitution by adding the following new section to Article I:
- No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Standing Committee and all other agencies of the Society but not convention bidding or operating committees.
- This would restrict WSFS from doing several things that it has not done in the past anyway and would cause WSFS's assets to be dedicated to "charitable" purposes in the legal sense. The purpose is to be sure that the Standing Committee and other WSFS committees can act as tax-exempt organizations.*
- ITEM 7:** Report of the WSFS Standing Committee: cf. WSFS Constitution, Article IV, Sections 5 and 6.
- Current membership: elected till ConFederation: Donald Eastlake (Chair), Leslie Turek, George Flynn; elected till Conspiracy '87: Rick Katze, Willie Siros, Ross Pavlac; elected till the 1988 Worldcon: Kent Bloom, Jim Gilpatrick, Ben Yalow; Worldcon Committee appointees: Craig Miller (1984), Jack Herman (1985), Penny Frierson (1986), Colin Fine (1987). Mailing address: P.O. Box 1270, Kendall Square Station, Cambridge, MA 02142, USA.*
- ITEM 8:** Report of Special Committee on Worldcon Site Selection and Rotation.
- Membership: Ben Yalow (Chair), Ross Pavlac, Craig Miller, Bob Hillis, Jack Herman, Ben Yalow, Tony Lewis, Colin Fine. Mailing address: Ben Yalow, 3242 Tibbett Avenue, Bronx, NY 10463, USA.*

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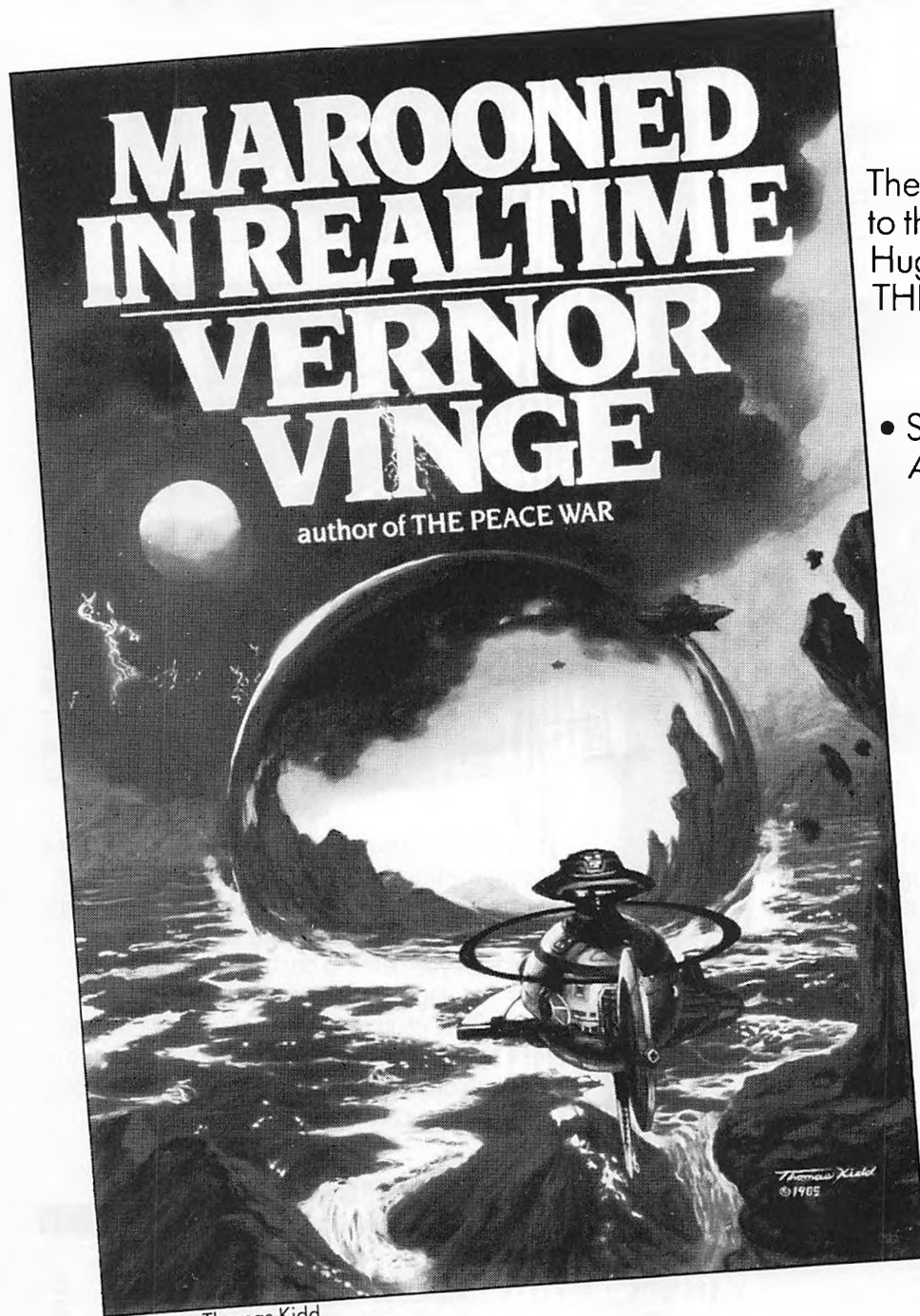
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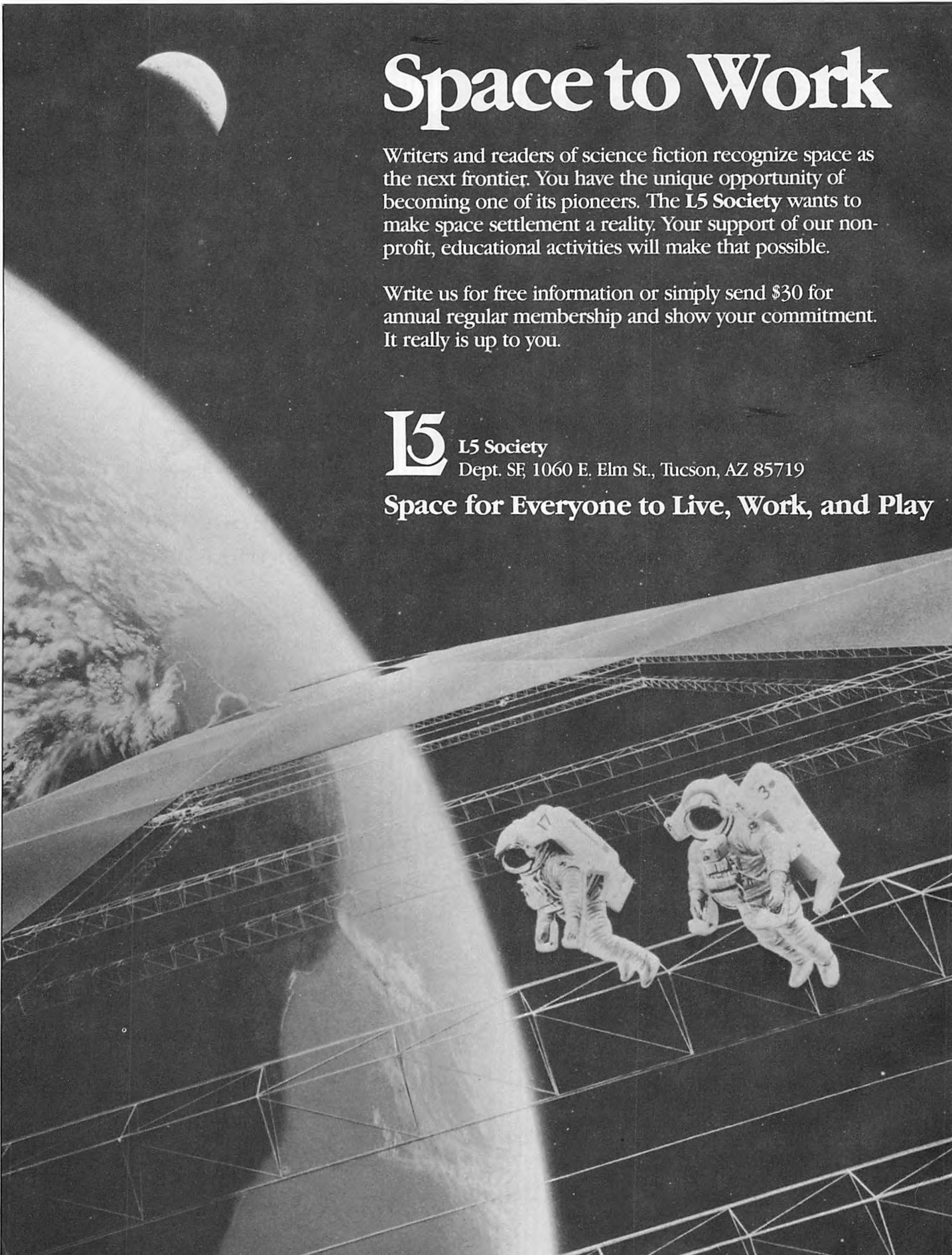
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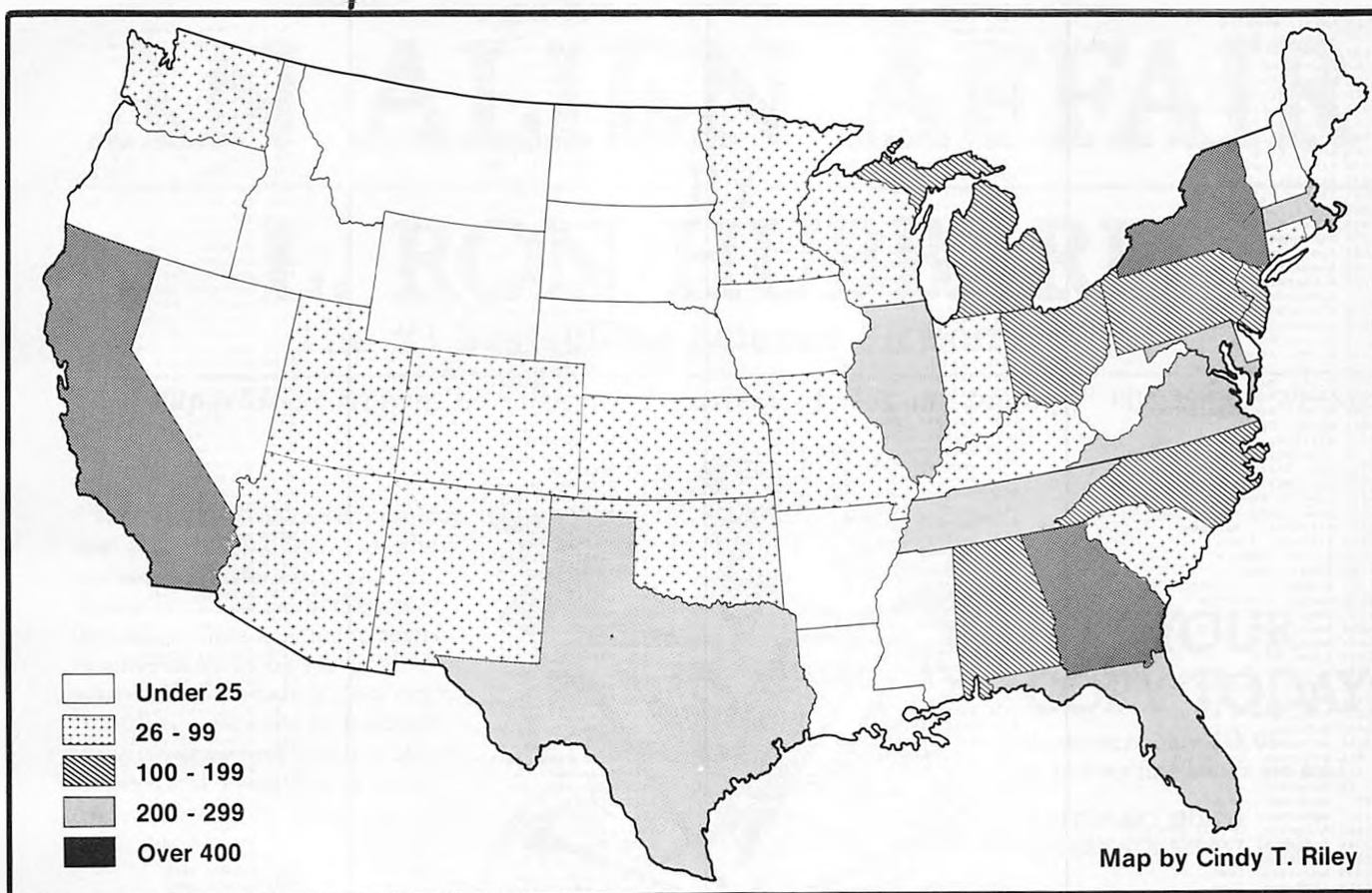
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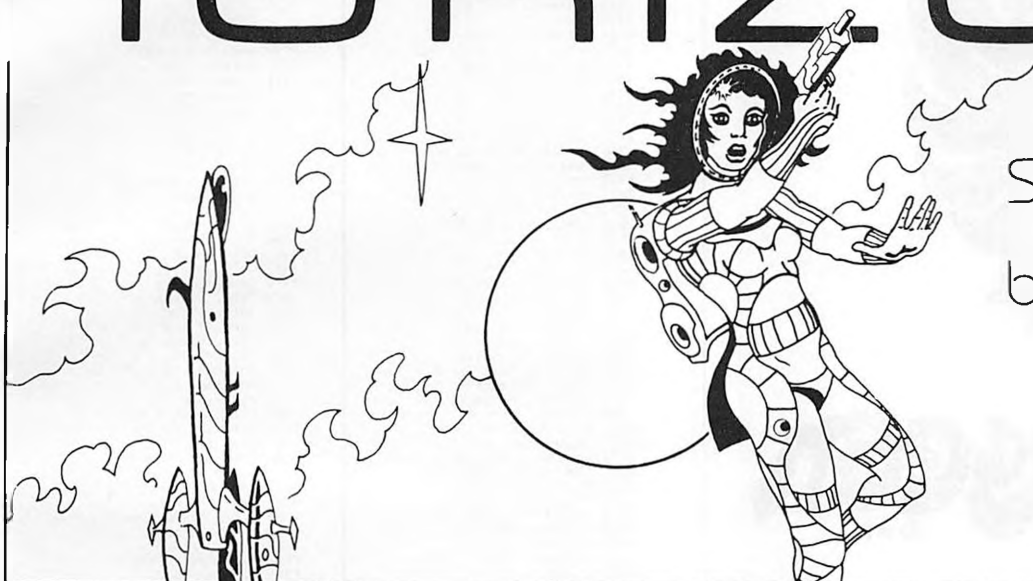
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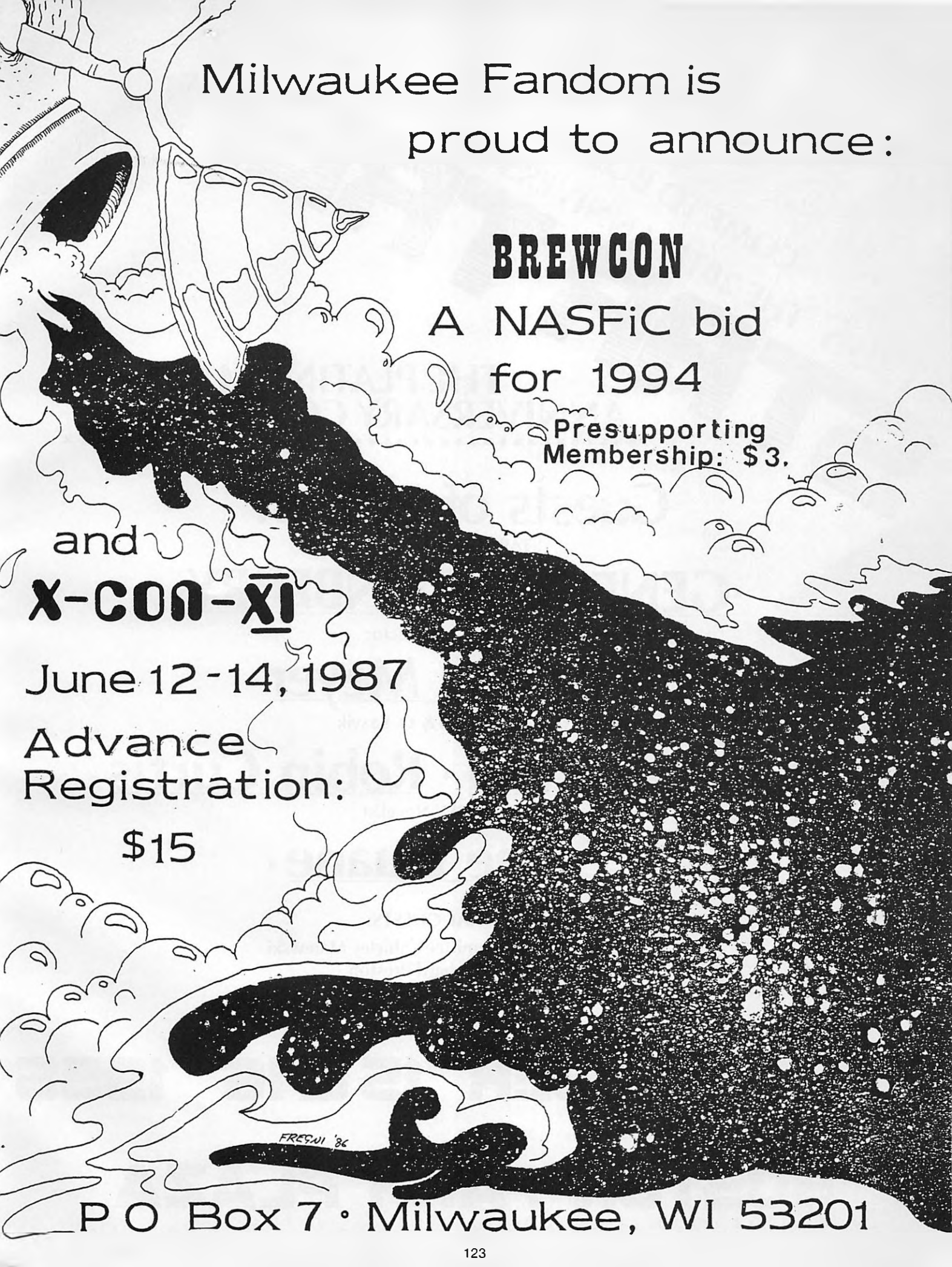
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| 665 | Day, Donald | 4378 | Norbandt, Chris |
| 3330 | Day, Eric Foster | 1947 | Dorley-Dawe, Dianne |

STAR TREK WELCOMMITTEE



- Founded in 1972, the STAR TREK WELCOMMITTEE (STW) is a non-profit service organization and central information center (not a club to join) whose purpose is to answer questions from fans about
- STAR TREK and to provide fans with complete information about STAR TREK and STAR TREK fandom. STW's 50 volunteer workers can answer questions on many subjects, including STAR TREK technology, actors, details on the making of STAR TREK (television and the movies), trivia, pen pals, other STAR TREK fans in a given area, aid to clubs, and aid in locating or publishing fanzines. Whatever the question on STAR TREK, chances are that STW has the answer, or can find it.

PLEASE JOIN US AT OUR SPECIAL INTEREST MEETING. ALL STAR TREK FANS ARE WELCOME.
(See the convention schedule for time and place.)

Whether you are new to Star Trek fan activities or a long-time participant, the Star Trek Welcommittee has a number of publications and services available to you. Give us a first or second look, to see what we have to offer. Some of our specialized items and services include:

DIRECTORY OF STAR TREK ORGANIZATIONS. A listing of Star Trek clubs, books, merchandise, and fan publications.

HOW TO START A CLUB. A booklet of comments, suggestions, and advice on organizing and running a club.

THE FAN'S LITTLE GOLDEN GUIDE TO THROWING YOUR OWN CON. A booklet of comments, advice, and suggestions on organizing and running a small convention.

STAR TREK SLIDE/CASSETTE SHOW available for loan.

CONVENTION LISTINGS. A list of upcoming conventions of interest to Star Trek fans.

LIBRARY COMPUTER:GENERAL. Answers Star Trek trivia questions.

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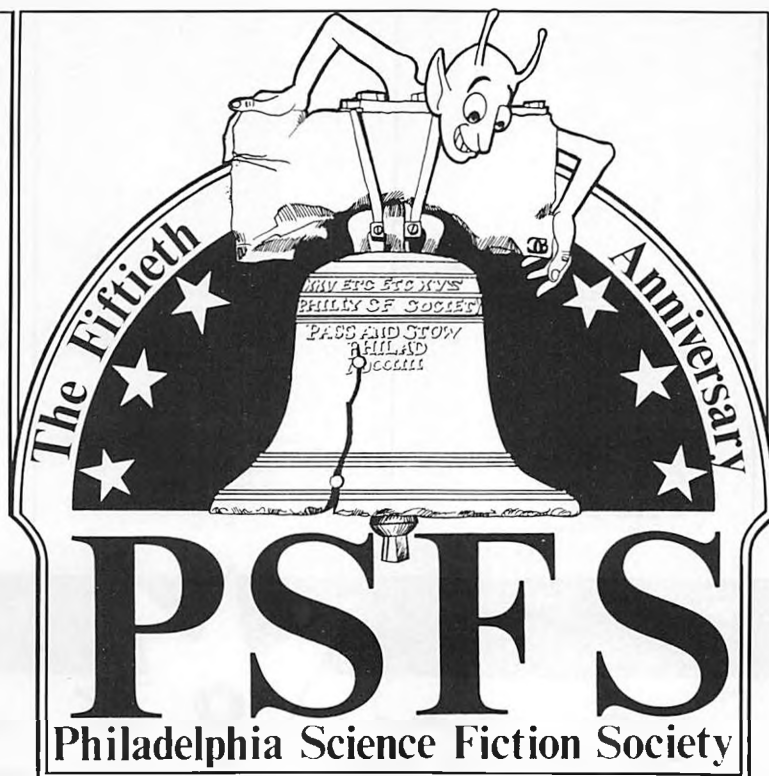
These are but a few of our publications and services. For more information on how to order our publications, or to reach these or any other STW service, or for general information about Star Trek and Star Trek fandom, send a long self-addressed, stamped envelope (SASE) to:

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Saranac, MI 48881

4951 Dorman, David
5005 Dormer, Anne
2033 Dormer, Paul
3798 Dormire, Alan
4039 Dorn, Betty
5728 Dorn, Geoffrey A.
4088 Dorn, Ronald V., Jr., M.D.
216 Doroschenko, Leo
2288 Dorri, James S.
5259 Dorris, Maurine
2399 Doty, Michelle
1958 Doucette, Douglas
384 Dougherty, Carol
3232 Dougherty, Robert
315 Douglas, John
1434 Douglass, Cheri
1435 Douglass, John
2535 Dovell, Catherine
4476 Dowdle Head, Margaret
2000 Doyle, R. J.
4373 Dozola, Gardner
4739 Drake, Asa
4740 Drake, Asa guest of
85 Drake, John
3653 Drake, Lee
5754 Drake, Shaunnon
3652 Drake, Valerie
5657 Dreger, David
4083 Drew, Richard C.
2855 Drexler, Marc A.
3352 Dricks, Howard
3353 Dricks, Howard guest of
423 Dridge, Austin
3349 Drozda, Susan
4517 Drum, H. Shelton
4518 Drum, H. Shelton guest of
3294 DuMond, Lisa J.
2546 DuPuy, Pamela M.
5563 Duane, Diane E.
374 Duane, Kevin
2271 Duarte, Fred Jr.
199 Duneay, Rachelle
2034 Duck, Darien
149 Duester, Al
565 Duff, III, John
217 Duff, Tom
5070 Duffy, Bill
5071 Duffy, Karen
3804 Dulberg, Joan
5689 Dumas, John
3265 Duncan, Brenda
3264 Duncan, Larry
4296 Duncan-Thomas, Susan
4558 Dunklin, Ricky
4961 Dunn, Emily R.
4166 Dunn, Michele
476 Duntemann, Carol
477 Duntemann, Jeff
3303 Dupree, Tom
5439 Durant, Mike
5400 Durgin, Nancy
722 Duryea, Kim
1859 Dutcher, Richard
2742 Dutcher, Rochelle
4685 Duval, Charles
5600 Duval, Cheryl
1346 Dyar, Allyson M.W.
5039 Dyar, Dafydd Neal
1715 Dyer, Andrew
173 Dyer, Curtis
174 Dyer, Roberta
5572 Dyshuk, Nicholas Jr.
3805 Dyson, Frank T.
5739 Dzik, John
5740 Dzik, Roman
5167 Eamon, Donald R.
121 Eastlake IV, Donald
122 Eastlake, III, Donald
123 Eastlake, Jill
2639 Eber, Patricia B.
549 Eber, Robert
1676 Echternacht, Gary
4953 Eddy, Claire M.
533 Edelken, Yale
4718 Edgell, Elise M.
5818 Edgeworth, Dorothea A.
5637 Edmunds, Barb
5230 Edsall, Tom
5231 Edsall, Tom guest of
3433 Edwards, Brad
498 Edwards, Chris Logan
3164 Edwards, June M.
4571 Edwards, Malcolm
917 Edwards, Mark
1316 Edwards, Nancy
2912 Edwards, Richard "Animal"
1093 Edwards, Tara
2235 Effeys, Michael
495 Effinger, George Alec
5186 Effner, Bryan
5191 Eggbrecht, Suzanne
3720 Eggleton, Bob
1143 Ehmke, Normajean
1144 Ehmke, William
4994 Ehrhardt, Rebecca
2146 Eichelman, Carolyn H.
2145 Eichelman, Dr. Frederic R.
2147 Eichelman, Fred R. II
3238 Eidelberg, Carol
2225 Eisen, Janice M.
368 Eisenberg, Lise
3052 Eisenman, Rich
3053 Eisenman, Wanda
2183 Eisenstein, Alex B.
2184 Eisenstein, Phyllis
2311 Eivins, Thomas D.
2312 Eivins, Thomas D. "Guest of"
3734 Elder, David H.
3733 Elder, Marie C.
1868 Elderkin, Jacqueline
2172 Eliton, Lynette
3728 Elizabeth, Mary
1680 Eilers, Marjii
3609 Elliott, Raymond F. TSFT
1874 Elliott, Russ
3015 Ellis, Stephen E.
3612 Ellison, Larry B.
4473 Elms, Duane
5137 Ely, Virginia W.
5215 Emanuelson, Jerry
5914 Emerson, Mary Ann
3535 Endres, Edward
407 Endrey, Thomas
586 Eney, Richard
420 Engel, Jean
5527 Engel, Mary Louise
421 Engel, Theodore
4229 Engelbart, Roger
4483 Engle, James M.
681 Epperson, John
349 Epstein, Louis
5295 Epstein, Norman
5091 Erdmann, Jean
5503 Erdmann, Terry J.
1013 Erichsen, Kurt
4263 Erickson, David
2099 Erickson, Linda R.
5127 Ervin, John F.
3511 Eshbach, Lloyd Arthur
5812 Eskridge, Robert Jay
3677 Esslinger, Joan
4713 Estes, Glenn
4713 Estes, Josie
933 Ettien, Deborah
5451 Eubanks, Frances E.
2329 Eudaly, Judith Ann
5904 Evans, Dan
5814 Evans, Diane C.
5836 Evans, Emrys
984 Evans, Julie
5913 Evans, Linda
1004 Evans, Mark
5098 Evans, Phillip C.
1530 Eversen, M. Anne
1591 Everling, Mike
4510 Evry, Bruce
4047 Ewell, David
663 Ewell, Newton
4584 Fabish, Robert P.
5254 Fabricius
5080 Faigman, Erica L.
5301 Faillie, Carolyn
489 Faint, Pamela
5394 Fairbanks J.D.
639 Fairchild, Jr., Harold
934 Faircloth, Bob
2533 Fairhurst, Donald W.
2534 Fairhurst, Nancy B.
2377 Falcon, R.L.
4960 Faley, John J.
1134 Faller, Nicholas
2151 Fanshier, B.L.
2005 Farber, Gary
1164 Farina, Bill
4311 Farinelli, Cynthia D.
1053 Farinelli, Mike
4025 Farley, A.C.
4024 Farley, Ellen Sullivan
4677 Farley, Tim P.
5117 Farmer, Andrew A.
73 Farmer, Dale
2602 Farmer, James N.
2983 Farmer, Marjorie F.
5452 Farmer, Nancy R.
2984 Farmer, Randall A.
3211 Farnham, Lynn
4225 Farnsworth, Diane
1535 Farr, Bruce
3574 Farr, Daniel
1536 Farr, Kim
3026 Farran, Randy
655 Farrington, Jane
661 Farwell, Troy
1906 Faunt, Doug
4449 Fausel, Edward F.
4450 Fausel, Kay L.
3559 Feaster, Deborah
408 Feder, Moshe
5858 Fehnan, Ellen C.
4495 Fehring, Joe
4494 Fehring, Rita
5207 Feig, Laura E.
5012 Feist, Raymond E.
526 Feldbaum, Gary
3883 Felder, Kenny
1240 Feldman, Patricia
5257 Feller, Tom R.
3627 Fenner, Arnie
5457 Fennick, Janine V.
742 Fensterer, Sara
3032 Ferer, Susan
5770 Ferguson, Brad
1417 Ferguson, Bryan
811 Ferguson, Eric III
2915 Ferguson, Roy
5925 Ferk
3389 Fern, Elizabeth
3061 Fernandez, Ken
2035 Feron, Michael
103 Ferree, Deborah M.
104 Ferree, Richard
4427 Fertig, Matthew
3807 Fetheroff, Steven L.
685 Fetter, Judy
3681 Fiandaca, Kathryn L.
279 Fidrk, Don
2270 Fields, Carl C.
5391 Fields, Kenneth
3051 Fields, Lauren
356 Fildupowicz, Katie
3809 Filmore, Brenda
2220 Filonaw, Thomas
1662 Finch, Laurel
1663 Finch-Rayner, Sheila
3525 Fine, Amy
4194 Fine, Bayla
39 Fine, Colin
4200 Fink, John Jr.
487 Fink, Sally
4201 Fink, Sharon
1732 Finkelstein, Edward
5217 Finley, Corlis
5462 Fiorello, Catherine A.
1544 Fisher, Charles
2840 Fisher, Karen
1545 Fisher, Teny
3501 Fister-Liltz, Barbara
1751 Fitch, Don
5136 FitzGerald, Gilliam
1455 Fitzsimmons, Catherine
4563 Flx, Allen W.
3451 Flack, Anne Marie
3452 Flack, Jean
557 Flanagan, Sally
5262 Flaton, Johan-Martijn
4523 Fleischer, Helen
4008 Fleischmann, Joseph
5122 Fleisher, Beth
5652 Fleisher, Don L.
4522 Fleisher, Eric J. MD
2321 Fletcher, Beth
5763 Flowers, Karen
2870 Floyd, Gregg
625 Flynn, Dorsey
105 Flynn, George
626 Flynn, John
5699 Flynn, Mark
1104 Flynt, Cliff
396 Foglio, Phil
3978 Folker, Robert
2487 Folts, Bob
2488 Folts, Gary
1542 Fong, John
1543 Fong, Kandy
1898 Fong, Martin
4317 Fong, Terry
519 Fontecchio, Barbara
520 Fontecchio, Osualdo
4300 Fontenay, Charles L.
3371 Forbidden Planet
3668 Ford, Bonnie
4039 Ford, John M.
5037 Forrest, Maria A.
3359 Forsten, Bob
3358 Forsten, David
5097 Forsythe, Margaret G.
1967 Foster, Adrienne
2100 Foster, Alan Dean
3551 Foster, Beth
2102 Foster, Brad W.
3550 Foster, Bruce
2101 Foster, JoAnn
2417 Foster, Neil A.
4098 Foster, Patrick
5855 Foster, Virginia
1949 Fouquet, David D.
2930 Fournier, Clay
2931 Fournier, Marine
3547 Fowler, David
4092 Fowler, Frederick
2036 Fowler, Heather
4973 Fowler, Karen Joy
2378 Fowler, Kathleen
2876 Fowler, Lisa E.
2600 Fowler, Nancy
2037 Fowler, Wayne
3347 Fox, Dean
3348 Fox, Declan guest of
1077 Fox, Richard
1128 Frambach, John
2891 Frame, Nola J.
4244 France, Eric
975 Francis, Karen
28 Francis, Steven
5484 Frank, David
5485 Frank, David guest of 1
5486 Frank, David guest of 2
5487 Frank, David guest of 3
5926 Frank, Terry
82 Franklin, Ellen
3497 Franklin, John
5278 Franks, Michael D.
1740 Franson, Donald
5829 Franzen, Jeff
3293 Fratz, D. Douglas
3148 Frazier, Anthony
705 Freas, Kelly
708 Freas, Polly
1331 Frech, James
277 Freeman, Jerry
1581 Freeman, Denise
5035 Freeman, Laura
1335 Freeman, Linda
1152 Fregni, Giovanna
4363 Freidenberg, Fritz
4365 Freidenberg, Harry
4364 Freidenberg, Mike
5054 Freitag, Lisa C.
59 Fremom, Pam
294 French, James
5867 Freund, Frank W.
1774 Freunabel, Mark
4249 Freyer, John
1177 Friauf, Douglas
4333 Friauf, Thomas A.
1400 Fried, Tobl
3808 Friedman, David
5627 Friedman, Josh
5086 Friedman, Keith
4375 Frier, Shelley
886 Frierson, Bill
4726 Frierson, Eric
883 Frierson, III, Meade
884 Frierson, IV, Meade
4 Frierson, Penny
1687 Frisbie, Alan
1688 Frisbie, Guest Of A.
239 Fritz, Randolph
4941 Frost, Gregory
2811 Fuerstenberg, Jim
909 Fulkerson, James
1341 Fuller, Frederic E.
3655 Fuller, Sara
5791 Fullerton, Ann
3979 Fulmer, Nant
1938 Fulton, Kathleen
2899 Funakubo, Terumi
2306 Funderburk, "Guest of #1"
2307 Funderburk, "Guest of #2"
2308 Funderburk, "Guest of #3"
2305 Funderburk, Mozelle A.
4981 Furnace, Pamela Mae
712 Fusek, John
3322 Futoran, Gail C.
4633 Futris, John
5317 Fyfe, Carol
5318 Fyfe, Carol guest of
1212 Gabbard, Kurt
5036 Gabriel, Barbara H.
3335 Gabruss, Sandra
1737 Gafford, Garrett
1873 Gafford, Sharon
5089 Gagnon, Melissa
3011 Gagnon, Robert R.
1183 Gahlon, Dean
1651 Gaier, Gil
4455 Gaines, Robby
2859 Gaines, Robert B.
310 Gale, Ken
2006 Gallacci, Steven
5411 Gallagher, Diana G.
4467 Galleher, Mike
5453 Gallet, Georges
4202 Galloway, Tom
4260 Galvin, John
2631 Ganley, W. Paul
3202 Gann, Bob
3552 Garabranth, Andy
1643 Garb, Gordon
4129 Garber, Richard
3705 Garcia, Wilma
4268 Gardner, Bruce W.
4269 Gardner, Icy Loyall
2373 Gardner, Rosemary
4670 Garner, R. Ed II
768 Garner, Tracy
2951 Garrett, Holly
1933 Garrett, Maureen
726 Garrison, Ken
5475 Garrity, John M.
4377 Garston, Priscilla
5087 Gary, Vicki
1059 Gaskins, Judith
3818 Gazdecki, Sandra
618 Gear, Barbara
619 Gear, Martin
5515 Geier-Wilson, Rose
2124 Gelb, Janice
133 Gelfand, Larry
5801 Gellman, Rick
2556 Gemignani, Margaret R.
3300 Genodron, Denise A.
3267 Genovese, Mike
819 Gensheimer, Virginia
350 Gentilli, Karl
53 Gentry, III, Martin
3811 George, David
5624 George, Geoff
402 George, Marjorie
3967 Gephardt, E. Pascal Jr.
1336 Gephardt, Jan
3116 Geppi, Stephen
5180 Gerard, Ronald
3676 Geraud, Barbara
330 Gerber, Guest Of Robert
331 Gerber, Robert
3812 Gerdes, Catherine Carey
3813 Gerdes, Michael
1639 Gerds, Eric
4555 Gerhart, Linda
608 Germond, Geoffrey K.
3453 Gershens, Beth A.
688 Gerst, Deborah
689 Gerst, Jay
2326 Gerstein, Linda
3873 Gerstner-Miller, Gail
3097 Gheen, Rhonda
2179 Gibbs, Kerry
2040 Gibbs, Kim
1116 Gibbs, Patrick
2349 Gibbs, Terry
4014 Gibson, Beverly
1476 Gibson, Lynda
1442 Gibson, Maury
4209 Gibson, Scott
707 Gideon, Anne-Marie
708 Gideon, Randall
1080 Giese, Tom
3986 Gifford, Melva L.
1569 Giguere, Paul
4721 Gilbert, Clay
4623 Gilbert, Linda
2866 Gilbert, Sheila
4719 Gilbert, William C.
3484 Gilbert, Zelda
5675 Gill, Danny
5676 Gill, Lesley
2041 Gill, Steve
3810 Gillen, Lori
3377 Gilley, Kerry
901 Gilley, Ronnie
3406 Gilliam, Andy
5239 Gilliam, David A.
2768 Gilliam, Phil
894 Gilliam, Richard
2152 Gilliland, Alexis A.
2153 Gilliland, Dolly
10 Gilpatrick, Jim
3021 Gimblet, J.R.
567 Ginter, Karl L.
5906 Girard, Colette
3538 Girardeau, D.E.
3038 Gittins, Robert S.
3034 Glass, Diana M.
2964 Glasser, Dennis Lee
2965 Glasser, Lisa Sue
403 Glasser, Marc
3817 Glennon, Stephen
2042 Glicksohn, Mike
1717 Glycer, Mike
3147 Gnewikow, Kevin D.
1025 Gobrecht, Robert
3458 Godfrey, Daramea
2141 Godwin, Felix
2142 Godwin, Hethalyn
4359 Godwin, John
4361 Godwin, Kristie
4360 Godwin, Samara
5059 Goetzinger, Christine
1615 Gold, Barry
276 Gold, Cynthia
1616 Gold, Lee
4526 Gold, Steven
1246 Goldberg, Anne
1844 Goldberg, Seth
4624 Goldblatt, Marshall
411 Goldenberg, Bob
2844 Goldenberg, Simon W.
2843 Goldenberg, Simon S.
858 Goldman, Diane
260 Goldman, Michele
1721 Goldstein, Lee Ann
2401 Goldstein, Mathew
409 Goldstein, Wendy
222 Gomes, Ron
2699 Gomoll, Janne
4504 Gomoll, Julie A.
462 Gonzalez, Jack
2686 Gonzalez, James
442 Gonzalez, Jean
2687 Gonzalez, Margaret

50

YEARS



50

YEARS

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- ★ **Convention Rates:** \$15.00 until 10/15/86 & \$20.00 at the door.

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4069 Gooch, Deborah A.
 597 Good, Ruth Bosch
 499 Goode, Monte
 5047 Goodfellow, Geoffrey S.
 290 Goodin, Guest Of M.
 1971 Goodin, Joy
 5753 Goodman, Amy
 3206 Goodman, Linda M.
 3593 Goodwin, Jennifer
 3181 Goodwin, Michael C.
 1910 Goolsby, Robert
 4559 Gordon, Eileen C.
 3719 Gordon, Gayle L.
 4542 Gorman, Skip
 4993 Gormley, Steve
 3085 Gorski, Arthur
 5863 Gott, Janice L.
 308 Gottesman, Regina
 3468 Gottlieb, Louis
 1861 Gottlieb, Laurie
 1862 Gottlieb, Misty
 1644 Gottlieb, Sherry
 5240 Goudriaan, Roelof
 2960 Gough, Greg
 2962 Gough, Greg "Guest 1"
 2961 Gough, Marsha
 4736 Gould, Steven
 1334 Govaker, David
 4093 Gower, Daniel H.
 2043 Gower, David
 3323 Grace, Peter C.
 245 Gradman, Steven
 4018 Grady, D. Gary
 1375 Grady, Daphne Gay
 3820 Grady, Henry A., Jr.
 5516 Graef, Thomas
 3442 Graham, Edward A. Jr.

5142 Grandys, Susan K.
 2724 Grant, Bill
 153 Grant, Donald
 3243 Grant, Patricia L.
 1510 Grasso, Elyse M.
 1011 Grau, Frances
 1012 Grau, Ray
 4392 Gravel, Geary
 4221 Gray, Deborah
 4220 Gray, Donald
 4404 Gray, Donna
 3814 Gray, Kara
 5760 Gray, Larry
 2501 Gray, Lawrence
 2892 Gray, Louis Elver W.
 3318 Gray, Michael H. Jr.
 3317 Gray, Thomas
 3266 Gray, Wayne
 4284 Grayson, Ashley Darlington
 4634 Grean, Mark
 2523 Green, "Little X"
 4550 Green, Deborah
 766 Green, Diane
 4250 Green, Ellie
 2494 Green, Elvena M.
 2103 Green, Jon B.
 836 Green, Joseph
 1602 Green, Mary E.
 2522 Green, Melissa
 2521 Green, Patrice
 3018 Green, Ralph Jr.
 3391 Green, Roy Michael
 3390 Green, Sarretta
 3570 Green, Scott E.
 5026 Green, Sharon
 3744 Green, guest of Elvena
 2973 Green-Rothbard, Nita

5003 Greenbaum, Gary M.
 4586 Greenberg, Alan G.
 4982 Greenberg, Martin H.
 4983 Greenberg, Rosalind M.
 424 Greenberger, Deborah
 425 Greenberger, Robert
 304 Greene, Edward
 2717 Greene, Robin
 3375 Greenfield, Alex
 1005 Greentree, Hugh
 5641 Gregg, Betsy
 5382 Gregg, Stephen
 5872 Greiff, George R.
 3244 Grenzke, Norman F. Jr.
 1785 Greyraven, Cln
 3474 Griffin, Carol
 2186 Griffin, Craig
 1121 Griffin, Donna
 2398 Griffin, James
 3366 Griffin, Margaret S.
 960 Griffin, Mike
 5415 Griffith, Heather GS
 388 Griffith, Kurt
 3255 Griffith, L. Brooks III
 2232 Griffith, Malcolm
 5151 Griffith, R.
 4611 Grigsby, P. J.
 1363 Grillot, Jr, Joseph
 962 Grimes, Jimmy
 1009 Grimes, John P.
 2509 Grimes, Ken
 5228 Grinnel, G.
 5745 Grizzard, Jeannine A.
 683 Groark, Charles
 2780 Groce, Renee
 1208 Grosko, Stephen
 998 Gross, Elizabeth

4087 Gross, Merryl
 1782 Grossberg, Michael
 5113 Grosse, Joshua D.
 5112 Grosse, Luann F.
 3512 Grover, Thomas
 475 Groves, Sheila
 2199 Groves, Sheila Ann "Guest of"
 3815 Grubb, Michael
 4044 Grubbs, David G.
 4165 Grubbs, Janice
 3577 Gruen, Richard P.
 3214 Gryder, Robin
 1693 Guarino, Bettyann
 3428 Gubelman, Chris
 3429 Gubelman, Marcy
 2381 Gudmundsen, Susan D.
 237 Guernic, Bryan
 238 Guernic, Laurie Ann
 1366 Guidry, John
 4017 Guillery, Crystal A.
 1067 Guinn, Kimberly
 4987 Gunder, Joe
 5116 Gunderson, Eleanor
 4942 Gunn, James
 5698 Gurley, Richard E.
 3816 Gurskey, Robert J.
 3028 Guthrie, Julie J.
 3819 Guthrie, Marie
 4717 Gutkes, Richard J.
 2992 Guy, Eric
 3618 Guyton, Cindy
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 588 Hagan, Mary
 5192 Hagee, Virginia L.

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7,8,9, 1986**



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5065 Hagel, Crystal S.	5821 Hanson, Gary	5197 Haviland, Diana Dee	710 Henderson, Rebecca
2519 Hagen, Geneva	5474 Hanson, Larry W.	1986 Hawes, Rick	1385 Henderson, Sydney
160 Hagen, Jim	3237 Hanson-Roberts, Mary	2368 Hawk, Flight Captain	4127 Hendrickson's Pipe, Hap
4488 Hagen, Teresa A.	2657 Harbaugh, C. B.	2599 Hawk, Victor	582 Heneghan, Jack
5482 Hager, Alleen R.	2632 Hardebeck, John P.	1323 Hawkins, Donna	3462 Henley, Gary W.
5737 Hager, Dana	4978 Hardin, Barb	2001 Hawkins, Jane	5533 Henley, James L.
5734 Hager, Jerry J.	2513 Hardin, Rebecca D.	1324 Hawkins, Randal	2982 Hennessey, John A.
5735 Hager, Keven S.	5297 Harding, Mallina K.	5251 Hawkins, William	2981 Hennessey, Julia M.
5250 Hager, Robert R.	807 Hardison, Dian	2181 Hay, Alya	5383 Henney, Kevin A.
5736 Hager, Shawn	4947 Hardwick, Matt	4626 Hay, Douglas	837 Henricksen, Keith
5749 Hagerman, Mark	64 Hardy, Patty Ann	1160 Haycroft, Neva	5742 Henriquez, Jaime
1982 Hahn,	2396 Hardy, William	5402 Hayde, Peter R.	2392 Henry, Margaret
5414 Hahn, D. Aurietta	1478 Haring, Scott	4665 Hayden, Patrick Nielsen	5888 Henry, Tracy L.
829 Haight, Cindy	5535 Harju, Mark A.	4666 Hayden, Teresa Nielsen	4528 Hensley, Elizabeth
5292 Hainer, Stanley	5536 Harju, Selina S.	3430 Hayes, Barbara	2854 Henson, H. Keith
5561 Haines, H. Branch	615 Harkins, Kellen	3431 Hayes, Duane	224 Hepperle, Robert
4082 Haldeman, "Lambchop"	912 Harmon, Barbara	5788 Hayes, Eric Dean III	155 Heramia, Ernest
802 Haldeman, Gay	2407 Harmon, Joe	4174 Hayes, Frank	156 Heramia, J. R.
4733 Haldeman, Harry	1165 Harms, L. K.	5102 Hayes, Gary K.	157 Heramia, Martha
820 Haldeman, Il, Jack	1140 Harnan, Jane	2658 Hayes, Nancy	2339 Herkart, Janet P.
803 Haldeman, Jo	2854 Harned, Phillip E.	127 Hayes, Reilly	2338 Herkart, Paul G.
4732 Haldeman, Linda	2812 Harned, Sharon	3207 Hayter, James A.	1664 Herkelrath, Randy
3344 Haldeman, Lorena	1609 Harness, Jack	3832 Heasdaley, Beverley	4964 Herman, Felicia G.
3345 Haldeman, Lori	1391 Harper, John	4477 Head, Gilbert	147 Herman, Jack R.
3343 Haldeman, Vol	5509 Harper, Michael N.	4572 Headlong, Julian	2295 Heron, Bill
5090 Hale, Eric	2969 Harper, Rory	1681 Heard, Robert	880 Herring, Stuart
4232 Hale, Vicki Jane	3627 Harrell, Marie	4704 Heartney, John	3679 Herrington, David A.
1374 Haley, Becky	1959 Harrigan, Chris	4705 Heartney, John guest of 1	971 Herron, Shawn
3254 Hall, Anna Mary	1960 Harrigan, Harold	4706 Heartney, John guest of 2	1242 Herrup, Mark
1130 Hall, Bill	1961 Harrigan, Jenevieve	3824 Heath, David Jr.	4492 Hertzoft, Hilary
3176 Hall, Chris	1962 Harrigan, Lisa D.	3825 Heath, David Jr. guest of	4694 Herz, Alistair
5287 Hall, Dwight	990 Harris, Anna Lynn	5450 Heath, Hank	4695 Herz, Andrea
472 Hall, Joanne	4099 Harris, David	2046 Heaton, Caroline	4696 Herz, Manny
5751 Hall, Joe W.	4255 Harris, David M.	2283 Heaton, Kenneth C.	2128 Herz, Melanie
473 Hall, John	1589 Harris, Fred	2282 Heaton, Sarah B.	2127 Herz, Ray
5286 Hall, Lyn	1272 Harris, George	3275 Hebel, Alexia	4697 Herz, Roberta
3633 Hall, Marcus	4034 Harris, Greg	3276 Hebel, William	5041 Hess, Elizabeth P.
5106 Hall, Martin	3829 Harris, Jimmy	3541 Heck, Peter J.	5617 Hess, Gene K.
1935 Hall, Steve	991 Harris, John A.	2566 Heckel Thomas L.	5618 Hess, Karen A.
2310 Hall, Sue	3534 Harris, Jonathan	1765 Hedges, Walter	3532 Hester, Cecelia
5857 Halperin, Keith D.	3090 Harris, Matthew	1007 Hedl, William P.	5496 Hester, Jay
4023 Hamadock, Bec	1893 Harris, Patricia L.	5289 Hedrick, William B. II	5495 Hester, Mary Ann
1044 Hamblen, Mick	4548 Harris, Stephen	2239 Hedstrom, John	4971 Hester, Robert Mack
3680 Hamilton, Kathryn A.	2253 Harris, Tomer	4607 Heenan, Donna	5682 Hester-Ossa, Helen
2044 Hamilton, Nora	5792 Harrison, Bill	4148 Heffelfinger, Gary R.	1372 Hetrick, Janet
3610 Hamn, Valerie A	1206 Harrison, Joy	4149 Heffelfinger, Tracey L.	4080 Heuer, Alan
1349 Hammar, David	5384 Harrison, Ruth A.	2294 Hegerty, Denise	417 Hever, Raymond
3690 Hammel, Jon	3536 Harshman, Philip	5279 Heider, David W.	1918 Heydt Combine, The Insidious
609 Hammer, Pat	5223 Hart, Gregory P.	5000 Heim, Richard Jr.	1919 Heydt, David
610 Hammer, Ted	5224 Hart, Roberta	5001 Heim, Shirley	1920 Heydt, Dorothy
2173 Hammill, Donald	5375 Hartley, Judy M.	5741 Heine, Greg	1921 Heydt, Esther
4688 Hammon, Sandy	961 Hartling, John	3826 Heise, Greg	1922 Heydt, Margaret
1814 Hammond, Asenath	1745 Hartman, Kimberly	2871 Heissinger, Ralph	1923 Heydt, Marie
107 Hammond, Susan	4469 Hartman, Lew	3823 Heje, Johan	1924 Heydt, Wilson 'Hal'
1731 Hampton, Elaine	1746 Hartman, Mark	3604 Helba, David	5827 Heyward, Jacqueline
2045 Hancock, Larry	2299 Hartwell, D.G.	3516 Helba, Michael J.	1537 Hiatt, David
794 Handfield, Carey	2653 Hartwell, David	2316 Helfrich, Gary D.	2403 Hiatt, Kim M.
4186 Hanger, Nancy C.	371 Harvers, Ann	2317 Helfrich, Pam L.	2047 Hickey, Bill
5466 Hanley, Cynthia S.	2722 Harvey, David T. Jr.	2104 Helgesen, Martin W.	34 Hicks, Debra
1816 Hanna, Nancy	2778 Harvey, Ken	5692 Helgeson, Judy	1239 Higgins, Bill
172 Hannaford, Gary	2723 Harvey, Nancy	5693 Helgeson, Judy guest of	7 Higgins, Gail
3509 Hannon, Kathy	2761 Hasbrouck, Paul	332 Hellinger, Stuart	5479 High, Mindy
1775 Hanrahan, Gail	1645 Haseltine, Sue	785 Helm, Linda	3827 Highsmith, Douglas B.
1776 Hanrahan, Jaimie	694 Hastie, David	756 Hendee, Leon	5674 Higley, Helen
280 Hansen, Mark	3821 Hathaway, Ross W.	709 Henderson, Arthur	5566 Hilberg, Susan G.
5822 Hanson, Belinda	210 Hatton, Christopher	4956 Henderson, Darbi	780 Hilbers, Katherine

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2626 Hill, Betsy	1220 Hong, Mary Ann	1695 Hylin, Carl	4524 Jarrell, Gloria
2215 Hill, Damon	2475 Hood, Norman L.	1704 Hyman, Anita	4525 Jarrell, Gloria guest of
90 Hill, Richard	5190 Hooton, David D.	1810 Hyman, Sara	5248 Jarrett, Lynn
5685 Hill, Robert	5058 Hoover, Raymond A.	3235 Ide, Eleanor R.	5249 Jarrett, Mary
2625 Hill, Wesley	1087 Hopfner, John	2588 Ide, Robert E.	339 Jarvis, Sharon
3213 Hilliard, Kelly	2995 Hoxan, Karen	1185 Ihinger, Robert F. Jr.	2505 Jasen, Olivia A.
1010 Hillis, Robert	3383 Horist, Lynn	2990 Ihnat, Dave	3620 Jassan, Barry
3828 Hillyard, Kenneth W.	2342 Horseman, Marian L.	3477 Illingworth, Tim	3847 Jaynes, John
1040 Hilt, Margaret	4103 Mortman, Jean	5204 Ingram, Chris	3167 Jeanes, David
2496 Himber, Jules	3743 Horton, Paul	5205 Ingram, Chris quest 1	1445 Jeffords, Russell
2497 Himber, Jules guest of	1313 Horton, Richard	5206 Ingram, Chris quest 2	5778 Jeffrey-Stevens, Mary
536 Himmelsbach, Robert	4350 Horton, Tamara	5076 Inoue, Hiroyuki	1493 Jeffries, Bette
997 Hina, Holly	2486 Hoselton, Coleen D.	1483 Inselberg, Lee	1951 Jemison, Frankie
2346 Hinchliffe, Cicatrice	2485 Hoselton, Neil D.	2655 Insley, Pete	1230 Jencevice, Linda
3725 Hines, Julia M.	3050 Hosto, Douglas	2656 Insley, Sheila	1231 Jencevice, Michael
2391 Hiney, Stella	1694 Hotz, Henry	4687 Intergalactic, guest of	5057 Jenkins, Rosemary
2154 Hinman, Elaine M.	5587 House, Larry	3448 Inzer, George	4171 Jenkins, Stacey
3830 Hinson, Denise	3432 Houston, Richard W.	1203 Irwin, Mark	4067 Jensen, Bill
4417 Hinton, Randall	843 Houston, Walter	96 Isaacs, Fred	3290 Jensen, Khris
3287 Hintze, Geoffrey C.	5558 Howard, D. W.	4157 Isajenko, Rita	1837 Jensen, Richard
3831 Hipp, Scott	4444 Howard, Dennis	4592 Ito, Hideaki	3291 Jensen, S.
5445 Hirai, Hirohide	4516 Howard, Ed	1501 Ivers, Christy	1661 Jerman, Letitia
165 Hirsh, Irwin	1640 Howard, Geri	2690 Iversen, Larry	14 Jude, Samanda
2916 Hirshman, Bret A.	3575 Howard, Lee	2444 Ives, Wesley D.	1056 Jewell, Jane
1401 Hise, Bob	4545 Howarth, Deirdre	3009 Ivey, William H.	2568 Jewett, Amy
108 Hitchcock, Chip	2944 Howell, Jacques	1559 Iwan, Deann	2450 Jewett, Rob
5882 Hitchcock, Edward C.	945 Hoyes, Michael E.	2672 Iwatake, Roy S.	1770 Jira, James
3994 Hitchcock, Edward H.	3659 Hubbard, Rachel	5481 J.W. Pearce	3227 Johns, James H.
3995 Hitchcock, Fran	1209 Huber, Charles	5726 Jacknow, Alan D.	2927 Johns, Robin
5883 Hitchcock, John H.	3068 Huber, Gordon W.	1646 Jackowski, Albert	2195 Johnson, A.J. Jr.
2292 Hiza, Jennifer	558 Huckenpahler, J. G.	1647 Jackowski, Diane	5562 Johnson, Alissa C.
732 Hlavaty, Arthur	441 Hudes, Dana	186 Jackowski, Annmarie	1741 Johnson, Barbara
2348 Ho, David	83 Hudson, James	187 Jackowski, Walter	501 Johnson, Barbi
2347 Ho, Linda	2201 Hudson, Peter	2320 Jackson, Andrew VI	3711 Johnson, Ben
5378 Hoch, Stan	2048 Hudson, Steven	508 Jackson, Catherine	5588 Johnson, Brad
4608 Hodes, Todd	2192 Hudson, Timothy	1001 Jackson, Kathryn	1218 Johnson, Carol
5571 Hodges, Steven C.	605 Huff, Alan	5028 Jackson, Laura P.	4453 Johnson, Carol W. Dr.
4631 Hodgkinson, Debbie	2150 Hughes, Diane	4520 Jackson, Mary Kay	3544 Johnson, Cullen
3834 Hoey, Dan	2222 Hughes, Kathie	5027 Jackson, Patrick R.	3591 Johnson, Dan
3158 Hoffman, James	2466 Hughes, Lawrence E.	4707 Jackson, Robert E.	3710 Johnson, Deb
876 Hoffman, Lee	2467 Hughes, Sharon	5103 Jackson, Sourdough	5849 Johnson, Diane
1456 Hofstetter, Joan	792 Hughes, Steve	1473 Jackson, Steven	5152 Johnson, Donald L.
158 Hogen, Richard	1228 Hull, Elizabeth	1548 Jackson, Terry	4503 Johnson, Eleanor
3749 Hogue, Ron	1833 Hull, Ellen	5043 Jackson, Tom E.	1028 Johnson, Elizabeth
4385 Hoin, Pat	3215 Hulsey, Paul	2426 Jacob, Carol	2548 Johnson, Erma J.
377 Hoka, Sherlock	3833 Hummel, Franklin	2428 Jacob, Cheryl	3111 Johnson, Frank C.
1291 Holanik, Susan	5628 Humphrey, Thomas	2427 Jacob, Penny	4212 Johnson, Jack W.
2200 Holec, Kim	3684 Humphries, Deborah L.	1623 Jacobson, Janice	941 Johnson, Janis
1277 Holik, Ron	1978 Hunger, Jamie	2908 Jacobson, Jean A.	4396 Johnson, Jeannine
5213 Holland, Kit	4151 Hunt, Gwyn	5281 Jadick, Pauline F.	5427 Johnson, Juliee
2543 Hollander, David	2451 Hunter, Donald L.	5004 Jaeger, Kurt P.	1168 Johnson, Karen
2542 Hollander, Frank	1428 Hunter, James	2787 Jaekel, Dawn	1332 Johnson, Kay
3822 Hollar, Carla E.	1869 Huntzinger, Lucy	5884 Jaffe, Anne	5541 Johnson, Lea
5417 Hollinshead, Stanley M.	2050 Hurst, David	5886 Jaffe, Bill S.	5141 Johnson, Phyllis E. guest of
913 Hollis, John	4499 Hurst, David	5887 Jaffe, Karen F.	5140 Johnson, Phyllis Evalyn
495 Holloman, D. Jeannette	3365 Hurst, Diane K.	4588 Jaffe, Saul	4397 Johnson, Rachel
4582 Holmes, Jeffrey A.	2841 Hurt, Robert L.	3470 Jaffe, William	4395 Johnson, Robert
568 Holmes, Richard S.	2807 Hussey, Deborah	1989 Jakob, Mary	203 Johnson, Robin
3332 Holt, Melissa L.	2238 Hutchins, Michael H.	1219 Jakubisin, Gayle	3709 Johnson, Roger
5813 Holt, Nelson R.	3835 Hutchinson, Alan	921 James, Pat	1994 Johnson, Ryan
5050 Holtman, David	5668 Huttner, Jeanine	5283 Jamison, Perry	4452 Johnson, Steven F.
5051 Holtman, David guest of	5667 Huttner, Jim	2695 Jamison, John	1163 Johnson, Steven V.
5547 Holton, James A.	1195 Hutto, Mike	1343 Jamison, Paul	1516 Johnson, Tom
1404 Holtz, Thomas R. Jr.	2051 Hutton, Don	1590 Janceau, Allan	656 Johnson, W. C.
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86 Jones, Dallas
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2820 Jones, J. Wallace
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211 Jones, Lenore
874 Jones, Mark
2911 Jones, Patricia
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1832 Jones, Ruby
3336 Jones, Wayne H.
3836 Jorda, Chris
3845 Jorden, David S.
3842 Jorden, Donna
3843 Jorden, Donna guest #1
3844 Jorden, Donna guest #2
3837 Jorden, Jean
1752 Jorden, John
5472 Jorden, Linda
736 Jorden, Robert
1210 Jorden, Roberta "MaBelle"
5782 Jorgensen, Maryann
2216 Josenhans, Ken
1425 Josseland, Earl
2459 Joyce, Joyce M.
2458 Joyce, Susan K.
2914 Judge, Patrick
2573 Judkowitz, Ruth
3841 Julian, Astrid
4231 Julian, John
3840 Julian, Josef
1698 Jumper, George
1275 Juozenas, Joan
5892 Jurinjak, Bill
513 Kabakjian, Richard
4290 Kachmar, John
1406 Kaden, Neil
1847 Kadlecak, Dave
5435 Kagan, Eric
5434 Kagan, Janet
1549 Kahn, Sandy
3853 Kahn, Susan
1749 Kaiser, Duane
5263 Kameron, Charlotte
3865 Kane, Eileen M.
2176 Kaplan, Ruth B.
4094 Kaplowitz, Mr. Ira A.
4095 Kaplowitz, Mrs. Rebecca G
460 Kappesser, Peter
1993 Kapustka, Jeff
3903 Karasch, Helena Jo
3856 Kardly, K.L.
1887 Kare, Jordn
1048 Karpierz, Jr, Joseph
3857 Karpinsky, Mark Anthony
3187 Katcoff, Chip
1659 Kato, Keith
430 Katz, Marisa
3582 Katz, Mark
3651 Katz, Neal
431 Katz, Roger
1205 Katz, Sherry
54 Katze, Rick
285 Kaufman, Gail
2002 Kaufman, Jerry
968 Kaufman, Keith
2718 Kaufmann, Barbara
2748 Kaulenas, Dainis
5573 Kavanaugh, Annette M.
1158 Kaveny, Philip
467 Kawasaki, Edwin P. II
305 Kaye, Marvin
1235 Keck, Melissa
5707 Keefer, David F.
134 Keenan, Morris
2343 Keith, Greg
2344 Keith, Lorna
5209 Keith, Susan L.
5654 Keller, Diane
5583 Keller, Donald G.
3849 Keller, Michael
3850 Keller, Michael guest of
2276 Keller, Ted
5007 Kelly, Brian S. A.
3331 Kelly, Kathleen A.
3191 Kelly, Miriam W.
3192 Kelly, Patrick J. Jr.
4962 Kelly, Richard J.
4086 Kelner, Steve
5771 Kendall, Sam C.
76 Kenderdine, Bonnie
1896 Kenin, Millea
1783 Kennedy, Dennis
3241 Kennedy, Dennis W.
3270 Kennedy, Eileen
3485 Kennedy, Hope
3486 Kennedy, Martin
5193 Kennedy, Mik
5194 Kennedy, Nelda Kathleen
447 Kennedy, Patrick
448 Kennedy, Peggy
55 Kent, Allan
4252 Kent, John
4424 Kentgen, Carol Jean
3103 Kenworthy, Deborah
5649 Kephart, Johnathan
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2309 Kessel, John
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3363 Ketterling, Cindy
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2397 Key, Lynda
3523 Keyser, Ralph G.
3039 Kibbee, Thaya
2105 Kidd, Tom
4276 Kidd, Virginia
2894 Kiefer, Hope
3640 Kiesel, Kenneth M.
5709 Kilzer, Jean
4723 Killough, Howard P.
4722 Killough, Lee
752 Kim, Mabel
3066 Kimbell, Peggy "Guest 1"
3065 Kimbell, Peggy Jean
2177 Kimbriel, Katharine Eliska
5017 Kimzey, Susan
915 King, Anthony Scott
135 King, Deborah
1495 King, Paul
4509 King, Tappan W.
316 King, Trina
1766 Kingsbury, John
3443 Kinnard, Russell
3444 Kinnard, Sandy
5215 Kinney, John D.
5188 Kirby, Brian
698 Kirby, David
5189 Kirby, Eric
1382 Kirkpatrick, Scott
5896 Kirstein, R. R.
5055 Kirstein, Sabine I.
2506 Kiser, Laura
5077 Kitan, Yoshiki
2455 Kitterman, Nicole
3093 Klapwald, Alexander
5834 Klaus, Brian
3854 Klein, James F.
459 Klein, Jay Kay
2465 Kline, John C.
4462 Kline, Sherri
250 Klus, Jason
251 Klus, Michael
195 Kmecek, Paul
114 Knabbe, Kenneth
2559 Knaus, Barb
1663 Knight, Dennis
3129 Knight, Margo
3130 Knight, Steven
433 Knopf, Arnold
434 Knopf, Maryann
946 Knowles, Martha
2218 Knowles, Richard
3848 Knowley, Luke
2240 Knudson, Sven
2241 Knudson, Yvonne
2712 Kobayashi, Mika
2710 Kobayashi, Yoshio
3996 Kobe, Elizabeth E.
1074 Kobe, Liz
1075 Kobe, Ray
1002 Kober, Sally
2751 Koch, Colin
2581 Koch, Irvin
1876 Kochanowski, Ed
3851 Kocshell, George
5339 Kochev, Cynthia
1540 Kochev, Dorothy
1389 Koelsch, George
2196 Koelsch, Kay
2462 Kolker, Rich
2836 Kollenberg, Eric
2583 Kondratiev, Alexei
3699 Kone, David
1660 Konkin, III, Samuel
1191 Konkoli, Kenneth
256 Konyo, Hiroshi
3553 Koolstra, Lou
3554 Koolstra, Pat
5916 Koon, Henrietta Sue
3019 Koon, Steven G.
5410 Koppelman, David
1154 Kordus, Louise
5610 Kostonick, Chris
5756 Kotani, Mari
5093 Kotani, Mari
825 Kott, Michael
5187 Koudoufian, Greg
91 Kovalcik, J. Richard
3193 Kovalcin, Diane S.
3194 Kovalcin, James J.
1151 Kozak, Ellen
465 Kozlowski, Michael
2389 Kozlowski, Nancy
5767 Kozlowski, Terry A.
4169 Kraft, George
418 Kral, Douglas
3852 Kramer, Ed
292 Kramer, Eric
5290 Kramer-Rolls, Dana
5590 Krask, Paul E.
1224 Krause, Steve
4625 Krauskopf, Pam
1489 Krausse, Monica Anne
466 Kress, Nancy
2167 Krieg, Edward J.
306 Kriftcher, Arline
3669 Krinard, Sue
1585 Krispaw, Jeff
1244 Krueger, William
5056 Krueger, Elise A.
5315 Krueger, Marj
252 Krupp, Judith
253 Krupp, Louise
254 Krupp, Rebecca
255 Krupp, Roy
2318 Kruse, Louis Jr.
4119 Kube-McDowell, Karla
2665 Kube-McDowell, Michael P.
2053 Kucera, Thomas
4351 Kucharski, Michael
204 Kuryla, Vincent J.
4683 Kuritzky, Eric I.
3208 Kurtz, Gay
5139 Kushner, Haviva
2137 LIZZIT
5645 LaBar, Wayne J.
5907 LaBash, J.D.
4228 LaBelle, Gerard
5898 LaFary, Michelle
461 LaRue, Kevin
3096 LaValley, Nance
976 Lacefield, Mary Lou
3858 Lackey, Anthony
3859 Lackey, Mercedes
2158 Lafferty, R.A.
3696 Laffitte, Christina
2393 Lagana, Pamela
2831 Lagana, Randy
3718 Lake, Kate
5700 Lake, Lissanne
4293 Lakey Lindahn, Val
1034 Lalor, Mike
205 Lamar, John
3692 Lamb, Jean
1471 Lombard, Creede
3865 Lambeth, Cheralyn
5761 Lampert, Douglas E.
1822 Landan, Barbara
1823 Landan, Stephen
5008 Landau, Eric M.
2457 Landers, Rebecca
3059 Landis, Geoffrey
3123 Landis, Geoffrey guest of
5268 Landis, Kate
3384 Landis, Ron
4478 Landrum, Sharon
1364 Landry, Lisa
1984 Landry, Paul
1995 Lane, Ardis
1996 Lane, James
2265 Lane, Timothy
5307 Lang, Charles J.
281 Lang, David
282 Lang, Robin
446 Langelier, Lisa Frances
3040 Langer, Lynn R.
3372 Langford, M. K.
1018 Langner, John
1019 Langner, Sarah
376 Langsam, Devra
2711 Langston, Deborah A.
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3868 Large, Kimberly G.
1954 Larsen, David
4315 Larsen, Lance P.
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5163 Larsen, Walt
5044 Larson, Aaron B.
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611 Lebowitz, Steven
5826 Lee, Halbert
1448 Lee, Johnny
5665 Lee, Linda
2849 Lee, Peter E.
518 Lee, Rebecca
951 Lee, Ronald
100 Lee, Steven
1888 Lee, Teri
4376 Lee, Tina
1690 Leech, Jonathan
3122 Leeds, Charles
2799 Leeper, Evelyn C.
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2202 Leonard, Al
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178 Leonard, Harry
2203 Leonard, Trudy
2771 Leppik, Mary
176 Lerner, Fred
759 Lester, Charles
2353 Letson, Russell
5894 Letterman, Richard G.
1600 Levenson, Elise
4692 Levin, Charlotte
2766 Levin, Phoebe
1825 Levin, Robert
1251 Levin, Rozalyn
1979 Levine, David
5717 Levitt, Tod
3984 Levy, Bill
2802 Levy, Steve
5514 Levy, Susan B.
4167 Lewellen, John
4168 Lewallen, Ruth
4001 Lewandowski, Dana
3056 Lewin, Gary
3058 Lewin, Gary "Guest 1"
3057 Lewin, Janet
3059 Lewin, Janet "Guest 1"
3862 Lewis, Alfred
68 Lewis, Alice
69 Lewis, Anthony
2227 Lewis, Bob
3657 Lewis, Charlotte
1934 Lewis, David
4590 Lewis, John P.
2279 Lewis, Page Eileen
2803 Lewis, Sara
3160 Lewis, Suford
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5465 Lichauco, Susan M.
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358 Lichtenberg, Gail
359 Lichtenberg, Jacqueline
360 Lichtenberg, Salomon
66 Lidral, Bob
390 Lieberman, Daniel
77 Lieberman, Paula
1718 Liebmam, Michael
1102 Lieder, Rick
2055 Lien, Anton
5255 Lies, Val
4957 Lightfoot, Robert
1458 Lightsey, Floyd
1368 Lilllan, III, Guy
3500 Liltz, Frank
1669 Lim, Marie
4236 Lin, Samuel K.
6 Linaweaver, Brad
743 Linaweaver, Cari
4292 Lindahn, Ron
4391 Lindblom, Diane
589 Lindboe, Wendy
2350 Linde, William L.
864 Lindow, Ellen
865 Lindow, Michael
3339 Lindsay, Dave
5601 Lindsay, Lisa
3558 Lindsay, Murray
3867 Lindsay, Tamar
4137 Lindsey, Chuck
5471 Lippens, Nancy A.
200 Lipton, Robert
3472 Lister, Russell W. guest of
3471 Lister, Russell W. jr.
379 Litt, Eln Jane
4327 Livingston, Brian J.
2138 Lizzit
3049 Lohdell, Jared
5636 Lock, Owen
3695 Lockhart, Larry
4549 Lockridge, Jeffrey
5442 Lockwood, Carol
2968 Lockwood, Cynthia
5733 Lockwood, Julie
5501 Lodowicz, Beth
5902 Lodowicz, Jim
2985 Logue, Kathie
3672 Lohman, Karen A
3671 Lohman, Robert P
2056 Loker, Maggie
1296 Lonehawk, Brendan
1261 Lonehawk, Patricia
3860 Long, Donna F.
4577 Long, Greg A.
3492 Long, Gregg
591 Long, Katherine
4579 Long, Mark E.
4578 Long, Patricia A.
5191 Long, Sandra
3634 Longendorfer, John
3256 Longyear, Barry B.
3257 Longyear, Regina B.
5468 Loomis-Stewart, Nancy
5469 Loomis-Stewart, Will
994 Lorrain, Jean
5246 Love, Frank
4669 Love, Holly
3866 Love, J. Spencer
1848 Low, Danny
2367 Low, Judith A.
1911 Lowe, Alison
1912 Lowe, Forrest
1763 Lowe, Karyn
2967 Lowe, Mary
2234 Lowrey, Mike
367 Luboyeski, Lynn
651 Lubbs, Chris
652 Lubbs, Steve
3863 Lucas, Caroline V. C.
2543 Lucas, Dawn
2642 Lucas, Jeffrey
3864 Lucas, Richard H.
1635 Luce, Jr, Charlie
1634 Luce, Tashanya
3481 Luchini, Oriano
5220 Luchs, James K.
490 Lucido, Philip
3531 Luck, Alan
5226 Luckman, Michael
4384 Ludwigson, Walter C.
1353 Luke-Mule, Jan
257 Lundgren, Carl
258 Lundgren, Michelle
233 Lundry, Anita
234 Lundry, Donald
235 Lundry, Grace
236 Lundry, Melanie
2734 Lundy, Jack
2737 Lundy, Janine
2736 Lundy, Mary
2735 Lundy, Judy
509 Lunney, Frank
4323 Lunney, Michael
1262 Lupescu, Marc
443 Lurie, Perrienne
4246 Lussmyer, John G.
4055 Lustre, Francine
4054 Lustre, Peter
1159 Luttrell, Hank
1884 Lyau, Bradford
2646 Lybarger, Wanda
5660 Lyle, Leanne R.
4188 Lyman, David G.
4190 Lyman, David G. "kid-in-tow"
4189 Lyman, Deanna L.D.
3277 Lyn-Waitzman, Barry
3278 Lyn-Waitzman, Marcy
3861 Lynch, Alan
662 Lynch, Dan
938 Lynch, Dick
691 Lynch, Harry
939 Lynch, Judy
1846 Lynch-Freshner, Margie
5550 Lynn, Lauri
4319 Lyons, Dennis
4702 Lyons, George B.
2786 Lyons, Thomas F. Jr.
1719 Lysaught, Joan
4680 Lyte, Judith E.
3603 Maas, Ron
5768 Mabery, Robert G.
1320 Mabry, Robin
1915 MacDermott, Bruce
1916 MacDermott, Dana Rae
4175 MacDonald, Paul

5245 MacFarlane, Letitia
 5244 MacFarlane, Stephen
 5430 MacIntyre, F. Gwynplaine Esq
 1081 MacLaney, Thomas
 3154 MacLellan, Elizabeth
 4318 MacRae, Stuart W.
 4672 Mack, Cherie M.
 259 Mackenn, Deanna
 1376 Madden, James
 5897 Madden, Mike
 3463 Maddox, Alice
 2255 Maddox, Jeannette
 2256 Maddox, Karen
 295 Madison, Eileen
 598 Madle, Billie
 599 Madle, Robert
 2544 Magda, Roseann
 5841 Magee, Mike
 522 Magill, William
 5068 Magon, Jynn
 2549 Maher, James M.
 4597 Mahlum, Beatrice
 2702 Mahoney, Joyce
 1139 Mahoney, Russell
 902 Mailhot, Don
 2422 Mailloux, Serge
 2224 Maines, Barbara
 1792 Mainhardt, Ricia

5752 Maise, Eddie
 5060 Maltz, Don
 5376 Maki, Myra
 5377 Maki, Myra guest of
 5023 Malcolm, Edward
 5022 Malcolm, Susan M.
 5823 Malcolm, Terry L.
 2011 Malinowycz, Marci
 311 Malitz, Bryan
 1020 Mallinak, Douglas
 3980 Mallon, Fred W.
 1668 Mallonee, Dennis
 1022 Mallory, Marion
 1023 Mallory, Michael
 4627 Malm, Lisa
 5424 Malone, Carol D.
 5225 Malone, Maureen M.
 2773 Malone, Patricia
 5423 Malone, Thomas R.
 212 Mami, Carl
 213 Mami, Elaine
 4022 Mandel, Andrea S.
 4021 Mandell, Richard G.
 364 Mandell, Stacy
 3721 Mangan, Lois
 3722 Mangan, Paul
 2932 Mankin, David

2419 Mann, James
 2420 Mann, Laurie D. T.
 5623 Mann, Leslie
 3388 Manning, Richard
 4079 Manning, Russ
 1784 Mansfield, Christine
 3565 Manship, Cpt David J
 3566 Manship, Cynthia M
 1236 Manson, Ken
 2057 Mansville, John
 3482 Manton, Alan
 3483 Manton, Roberta
 3259 Manzo, Jon C.
 4409 Mappin, Kita
 1750 Marble, Chris
 841 March, Sandi
 4100 Marcus, Greg
 3601 Marcus, Larry A
 5385 Marek, Alex
 3678 Marick, Brian
 284 Marion, Tim
 4567 Markham, Jane
 4566 Markham, Randolph
 5831 Markley, Yonnie
 333 Marmory, Mark
 4641 Maroney, John E.
 4642 Maroney, Kevin J.

3029 Marquard, Paul
 1192 Marquart, David
 4096 Marquart, Tamara
 3077 Marquez, Stephen A.
 3716 Harron, Lynn
 700 Warschak, Beth
 3882 Marshall, D.
 556 Marshall, Debby
 3183 Marshall, Judy L.
 4729 Marshall, Katharine E.
 5523 Marsters, Mary E.
 37 Martin, Anya
 3607 Martin, Carolyn R
 3606 Martin, Charles R
 2370 Martin, Cheryl B.
 1555 Martin, David
 1161 Martin, Diane
 1556 Martin, Diane L.
 1570 Martin, George E.
 1566 Martin, George R. R.
 4112 Martin, Guy A.
 5200 Martin, J. Watts
 5201 Martin, J. Watts guest of
 4422 Martin, Jack L.
 4193 Martin, James L.
 5266 Martin, Jon
 4217 Martin, Lori A.

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FILKCON 9.1

MARCH 6-8 1987

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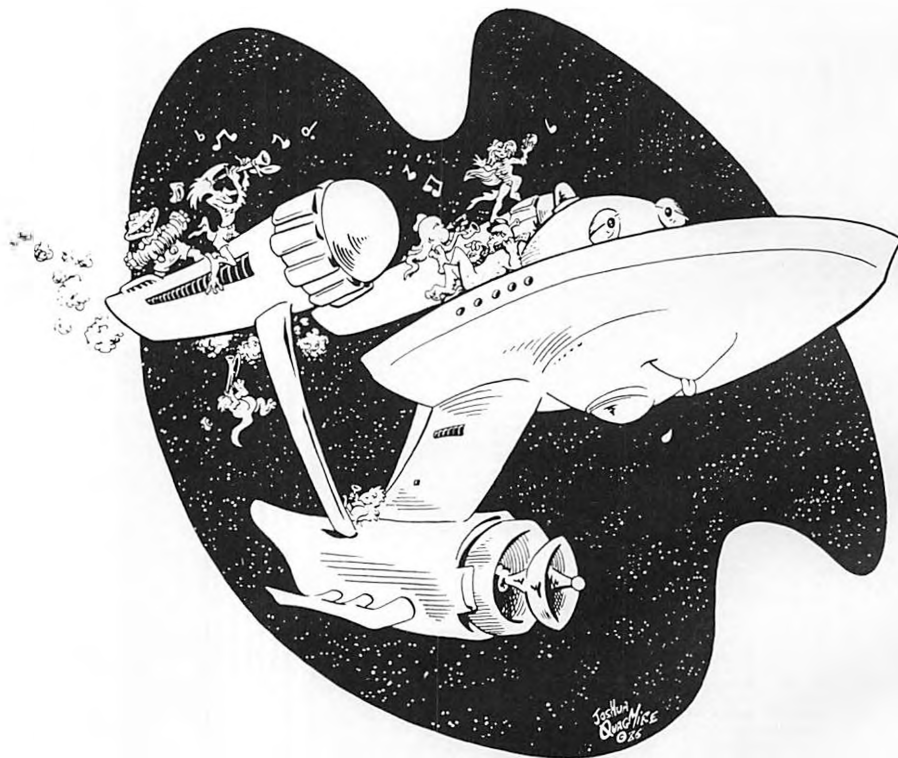
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3422 Martin, Sheryl	1447 McClellan, Bill	518 McKnight, Ann	4709 Metcalf, Thomas N. III
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3427 Martin, Thomas M. III	2387 McClymonds, Pauline	1062 McLimore, Jr, Guy	1288 Metzger, Steve
36 Martin, William	1821 McCombs, Cheryl	2749 McMahan, John	1253 Meyer, Barbara
679 Martine, Victor	2537 McConnell, Ashley	2750 McMahan, Yvonne	4111 Meyer, Daniel C.
1755 Martinez-Byrne, Dawn	4110 McConville, Rita J.	3689 McMahon, Doug	5705 Meyer, Kathleen
1849 Martz, Bruce	5838 McCormick, Mary C.	1308 McMenamin, Mark	1254 Meyer, Kathyann
1850 Martz, Carolyn K.	269 McCormack, J. C.	1263 McMillan, William	3168 Meyer, Linda J.
1327 Martz, Samia	2893 McCormack, Shayne	275 McMurrin, Althea	1255 Meyer, Ruth Ann
5033 Marvig, Crystal	4356 McCormick, Eileen	3151 McNeil, Amy	5088 Meyers, Randy
3872 Mason, Michael	2264 McCormick, Grant Conan	2464 McNeil, Richard	5488 Meyerson, Robert A.
184 Mason, Richard Jr.	4416 McCoy, Marsha	5532 McNulty, Patricia A.	4316 Michaels, Linda
744 Massa, Jack	1771 McCoy, Sean	4480 McPherson, Shelly	1500 Michals, Paul
2425 Massa, Jack, Guest of	2058 McCrone, A. Francis	4050 McQuillin, Cynthia A.	3157 Middleton, Margaret
1709 Massoglia, Alice	2395 McCrone, Simon	5296 McQuinn, James A.	2436 Miesko, Judith A.
1710 Massoglia, Martin	3683 McCroskey, Douglas W.	2650 Meacham, Beth	3000 Mikol, Paul
5133 Masters, Gerald	3870 McCue, Karen E.B.	4673 Meacham, Jack friends of 1	4143 Mila, Ginnv
5701 Masters, Mark	307 McCurry, Sharane	4674 Meacham, Jack friends of 2	4734 Milan, Victor W.
2697 Mastine, Paula	4145 McDavid, Glenn T.	4120 Meacham, P.J.	1619 Milburn, James
1713 Matheny, Charles	4146 McDavid, Mia F.	3033 Mealy, Jeanne	1146 Mildebrandt, Nancy
4671 Matheson, Dennis	5168 McDevitt, John C.	835 Mebane, Banks	5890 Miles, Ben A.
1215 Mathews-Bailey, Gail	5170 McDevitt, John C. child 1	1528 Medlin, Casceil	592 Miles, Jr, Walter
2159 Matson, Brent	5171 McDevitt, John C. child 2	185 Meeson, Daniel	2589 Miles, Margaret
5319 Matsui, Akira	5169 McDevitt, Maureen	2808 Meffe, Tyndara	468 Miller, Alan
3340 Matteotti, Mary	5501 McDonald, Daniel M.	4257 Meier, Tom	3455 Miller, Alan
1421 Matthews, Becky	986 McDonald, Joseph	5177 Meier, Wes	4131 Miller, Beth
181 Matthews, Bob	5502 McDonald, Lynda F.	511 Meier, Wilma	1497 Miller, Bruce
3878 Matthews, Jeffrey	4341 McDonald, Roxanne AIC	4369 Meinhardt, Jason S.	2447 Miller, Butch
555 Matthews, Winton E. jr.	3440 McDonald, Thomas C.	4441 Mellott, Constance M.	3648 Miller, Carolyn
4191 Mattingly, David B.	1301 McDouall, John	569 Melnick, Linda K.	3439 Miller, Chuck
4192 Mattingly, Mrs. David B.	2651 McDougall, Harriet	4474 Melson, Eller M.	1596 Miller, Craig
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5723 Maulk, Pat K.	5369 McEntyre, Charles	920 Melton, Jann	1676 Miller, Dennis
4109 Maxwell, Robert	5370 McEntyre, Ruthie	1798 Melton, Ruthie	4406 Miller, Ellie
5099 May, Jeffrey	897 McEwen, Margaret	2226 Meltsner, Ken	1551 Miller, Gay
3686 May, Julian	3169 McFadden, Malinda	136 Meltzer, Lori	3874 Miller, John
4184 May, Mary	3884 McGarry, Terry A.	1017 Meluch, Malcolm	5101 Miller, John
4128 Mayberry, Nancy E.	2741 McGarry, Theresa	2328 Melvin, Norma	2970 Miller, Judy
669 Mayer, Kathryn	3876 McGee, Diane	5143 Mendel, Mark	5697 Miller, Kaay
46 Mayer, Sally	3875 McGee, Rick	4465 Mendelson, Fred	3584 Miller, Kurt
4274 Mayerchin, Maureen	88 McGeehan, Bernie	4466 Mendelson, Michael	3454 Miller, Laura Ann
4530 Mayhew, A. J.	1595 McGinty, Steve	353 Mendelson, Roberta	1753 Miller, Martin
583 Mayhew, Joseph T.	3704 McGlynn, Lorraine	2498 Menje, Edward	2856 Miller, Martin
5853 Maynard, Jay A.	4604 McGowan, Carolyn	2061 Mercier, Patricia	1865 Miller, Michael
5854 Maynard, Judy W.	1405 McGrain, Tim	2062 Mercier, Philip	2852 Miller, Michael A.
2107 Mayo, Jan	2447 McGriff, David J.	2745 Meredith, Carolyn	2853 Miller, Michael A. guest of
2435 Mayo, Sandy	2879 McGuinness, Ginger	2804 Mergenhausen, Janice	1523 Miller, Pamela
2108 Mayo, Tom	1804 McGuire, Catherine	5517 Merkel, Phillip C.	2482 Miller, Rosemary
38 Mazuranic, Krsto	3310 McGuire, Christian	1796 Merlino, Mark	1311 Miller, Sue
2593 Mazza, Susan P.	5214 McGuone, Jennifer	4536 Merrill, Christine	2848 Miller, Susan
2638 Mc Clelland, James	3557 McKay, Mark	3447 Merrill, David	183 Miller, Todd
3628 McAbee, Denise Harlow	1190 McKee, Erin	4535 Merrill, James	2109 Milligan, Frank R.
3629 McAbee, Kyle Scott	2059 McKenna, M. A.	3877 Merrill, Jeannette	5805 Mills, Chris
2681 McAdams, Jenny	2060 McKenna, Maureen	747 Merritt, Barbara	5671 Millstein, Randi J.
1877 McAllister, Linda	4602 McKenna, Patrick M.	3045 Mertens, Mary	3885 Mims, Lynn
1878 McAllister, Rich	5389 McKenney, Carlton	5118 Meschke, Karen G.	287 Minnabres, Teresa
3222 McCall, Paul M.	5390 McKenney, Mary Ann	1339 Meserole, Lynette	5713 Minch, Ronald W.
3292 McCallister, Elizabeth	1956 McKenzie, Kathy	1340 Meserole, Thomas	3886 Minga, Brenda
4573 McCallum, Doug	4177 McKenzie, Maggie	5929 Meskell, Carolyn	1990 Minne, Joseph
4995 McCarthy, Shawna	4176 McKenzie, Mike	168 Meskys, Ed	1991 Minne, Wendy Anne
4198 McCaulla, Herbert F.	4323 McKenzie, Patty	3062 Mess, Cheryl L.	2352 Minneman, Lynn I.
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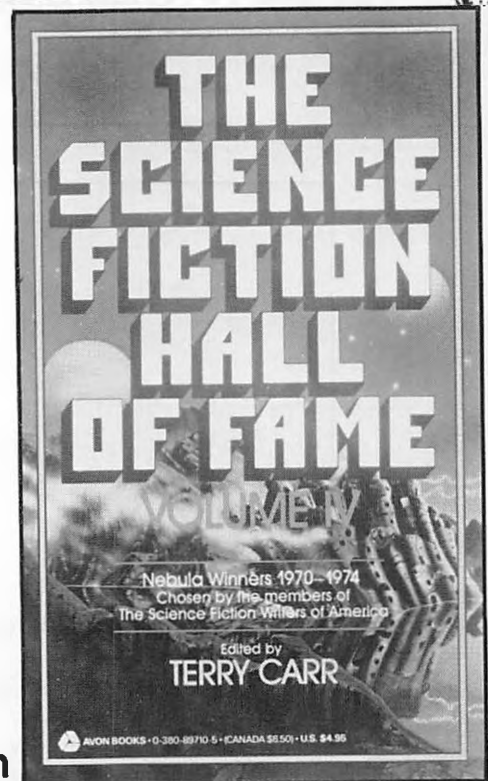
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1637 Mitchell, Janet	1972 Morman, Judy	5273 Myers, Mary-Glynn	346 Nolan, Pat
1926 Mitchell, Andrea	561 Morman, Mary	5363 Myers, Trudy	5132 Nolan, Ted
3449 Mitchell, Betsy	1973 Morman, Michael	5372 Nykytka, Edward	1348 Nolte, David
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1927 Mitchell, Elliott	5921 Morningstar, Janice	101 NESFA	5844 Nordquist, L. Christian
1928 Mitchell, George	3880 Moroz, Anne F.	1141 NFFA	3742 Norman, Neil B.
3126 Mitchell, Karen	866 Morris, Ann	703 Nachman, Heather	2511 Norman, Richard E.
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5019 Mitchell, Kim A.	2660 Morris, Hilarie	1691 Nagata, Sho	585 Normandy, Elaine
891 Mitchell, Mark	867 Morris, Kendall	5835 Nagee, Lynda	827 Norton, Andre Alice
1024 Mitchell, Mark	2402 Morris, Kendall David	5585 Nagee, Lynda	3138 Norton, Cassie
5619 Mitchell, Mark G.	2659 Morris, Phillip	361 Nagel, Michelle	5196 Norton, Cassie child
1929 Mitchell, Petrea	144 Morris, Skip	1711 Nakashima, Lex	3137 Norton, Mark
247 Mitchell, Robert	2900 Morris, Yvonne	3887 Nakkula, Robin	5388 Norton, Scott S.
2530 Mix, Marilyn	341 Morrison, Elisabeth	593 Nalle, Ann	2846 Norwood, Mary
3597 Mize, G. Scott	435 Morrison, Kathleen	4381 Nash, Joe A.	5564 Norwood, Peter
5774 Mize, Samuel	436 Morrison, Madeline	654 Natalie, Ronald	2845 Norwood, Rick
2713 Mizutani, Manami	4731 Morrison, Patricia K.	4245 Nathanson, David B.	1431 Norwood, Warren
5413 Mock, Lee	342 Morrison, Renee	4507 Nathanson, Phillip M.	5727 Notthdurft, Gerald
1488 Modell, Celia	437 Morrison, William	777 Nation, Terry	1899 Notkin, Debbie
1489 Modell, Howard	5808 Morrissey, Patricia	4335 Natzke, Georgia	1317 Novak, John
3108 Modine, Laura	56 Morrissey, Rich	4334 Natzke, Jon	2765 Novak, Kristen
2476 Moertl, Elaine K.	5762 Morrow, Jim	5031 Nault, Linda E.	2764 Novak, Michael
1628 Moffatt, June	2782 Morrow, Rodney F.	1367 Neagle, Robert	1999 Nowakowska, Maggie
1629 Moffatt, Len	3615 Morse, Jody A.	2130 Neal, Jennifer	1137 Nugteren, Beth
2064 Mohapel, Charles C. jr.	5259 Morse, Lynne Ann	735 Neal, Jr, William	1744 Null, Merlin R.
5306 Mohr, Mitchell L.	5576 Mortensen, Liz	2131 Neal, Linda	2281 Nussman, Pat
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1793 Molitch, Caroline	5243 Morton, Keith H.	2394 Neff, Julie	2248 Nuttall, Lindsey
2174 Molloy, G. Patrick	5309 Moskowitz, Sam	1880 Neff, Randall	5129 Nyahay, Renee
3145 Mominie, Donna	4213 Moss, Dave	2774 Neill, James	3888 Nyberg, Jane
1811 Monahan, Chris	4481 Moss, Jan	2775 Neill, Janice	1207 Rye, Jody
563 Moncure, Rcl	4237 Moss, Marshall L.	868 Neilson, Cindy	4658 Nyhen-Darby, Cam
2205 Monk, Jonathan D.	2067 Mowry, Nancy	3074 Neilson, Eric	4657 Nyhen-Darby, Patrick A.
3480 Monk, Robert	3258 Moyer, Lee	826 Neilson, Ingrid	5680 O'Brien, Anne
2106 Montague, Andrea	1293 Mroynski, Philip	869 Neilson, Wayne	2824 O'Brien, Kathleen
4663 Montague, Paul E.	3871 Mueller, Donald	2641 Neitzke, Paul	1055 O'Brien, Terry
3105 Montalvo, Stephen	267 Mueller, Jim	1788 Nelson, Carl	1173 O'Donoghue, Jim
4637 Moody, Laura	397 Mueller, Mary Anne	3100 Nelson, Geneva	1174 O'Donoghue, Rusty
5238 Moon, Elizabeth N.	2615 Mueller, Pat	566 Nelson, Leslie	4278 O'Green, Mark R.
3583 Mooney, Cindy	2170 Muir, Kathryn L.	2371 Nelson, Michael	4355 O'Keefe, Moira
463 Moore, David	1354 Mule, James	4470 Nelson, Resa	3881 O'Malley, Kathy
464 Moore, Diane	2068 Mullan, Caroline	5492 Nelson, Thomas C.	2213 O'Malley, Robert
2613 Moore, Don	1396 Mullen, Francine	2909 Nelson, Virginia	4484 O'Neill, John
2783 Moore, Janet C.	4152 Mulligan, F. Barry	1295 Nerat, Kathy	2301 O'Quinn, Kerry
1364 Moore, Jayne	1748 Mulligan, George	5648 Nesbit, John	2471 O'Shea, Kathy
5494 Moore, Jeffrey D.	5513 Mullikin, John	745 Nesheim, Steve	2470 O'Shea, Patrick
3330 Moore, John F.	2069 Mullin, Dennis	5781 Nettles, J. G.	2468 O'Shea, Sean
925 Moore, Kenneth	1014 Mumaw, Donalyn	4479 Neville, Lee	2469 O'Shea, Sheila
2884 Moore, Lynne C.	1015 Mumaw, Guest Of D.	1871 Newbury, Deborah	4117 Oakes, Deborah
4497 Moore, Marian	1016 Mumaw, Lorraine	2194 Newell, Klon	194 Oberg, Gerda
2885 Moore, Martin J.	2934 Munholland, John	2941 Newman, Sharon	4491 Obringer, Dennis E.
888 Moore, Perry Glen	2935 Munholland, John "Guest 1"	1085 Newmark, Craig	5511 Ocepek, Linda
5653 Moore, Ron	5095 Munn, Bradley L.	3218 Newsom, Alice	400 Odbert, James
2221 Moore, Sandra Kay	3879 Munson-Siter, Patricia A.	600 Newton, Barry	4003 Odom, Merlin
1057 Moore, Susan D.	312 Muraskin, Elaine	601 Newton, Judith	979 Offutt, Jeff
4430 Moore, William H.	2211 Murphree, Cynthia E.	1857 Nicholas, Beverly	580 Offutt, Jodie
2728 Moorman, D.	4521 Murphree, Gail	4952 Nicholas, Larry A.	2272 Ogden, D. Peter
2727 Moorman, Steve	2210 Murphree, William H.	2484 Nichols, Karen E.	2527 Ogletree, Linda
458 Morales, Myra	4561 Murphy T.O.	2483 Nichols, Thomas C.	2526 Ogletree, Owen C.
554 Moran, Michael	4153 Murphy, Daniel A.	2785 Nichols-Nine, Ruth Ann	5686 Ohga, Masahiro
5072 Morehead, Reece	5032 Murphy, Debbie	4036 Nickelberry, S.L.	3631 Olanich, Catherine
776 Morell, Pat	1302 Murphy, Guest #1 Of R.	3320 Nickols, Kristine K.	5714 Olberding, Connie S.
4554 Morey, Marilyn	1303 Murphy, Guest #2 Of R.	5433 Nicoll, Gregory	4116 Olbris, Frank C.
2254 Morgan, Chandra Lee	2219 Murphy, Jan	1624 Niebuhr, Dave	4574 Oldroyd, Paul
3263 Morgan, Linda	1304 Murphy, Rose	1625 Niebuhr, Guest Of D.	690 Oleson, Gary
3025 Morgan, Lyn	5053 Murray, Doug	3560 Niemczyk, Lisa M	3017 Olijnyk, Martha S.
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2400 Moriarty, Gerald M.	2715 Murray, Lynne (Guest 1)	2242 Nikkel, Shelagh	1895 Oliver, Steven
340 Moriarty, Richard	5052 Murray, Pam	2784 Nine, John C.	2673 Oliveira, Mabel
1355 Morillo, Lisa W.	5432 Murray, Shirley	2897 Nishikori, Masayoshi	5436 Olmsted, Gene S. III
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5148 Orient, Jane guest of
3159 Orlandella, Antony
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5755 Orr, Scott
2955 Ortega, Pat
164 Ortlieb, Catherine
40 Ortlieb, Marc
2480 Osako, Masamichi Mr.
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641 Owings, Mark
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2874 Packer, Roseann
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488 Paczolt, George
778 Page, Jerry
3490 Pail, Cindy
3489 Pail, Dennis
1147 Painter, D. K.
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3260 Palmer, David
3162 Palmer, Sharon M.
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3894 Panek, Iken
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3190 Pantaleo, Peter
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2666 Papendick, Mark
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721 Pappas, Paul
3374 Paragamian, Lynn D.
161 Parente, Lois
2614 Parham, Courtenay W.
5864 Paris, Sam
4158 Parisen, D.S.
5640 Park, Tom
1831 Parker, Bambi L.
2817 Parker, Helen M.
4654 Parker, Michael
4655 Parker, Michael guest of
1061 Parker, Rembert
4310 Parker, Rembert guest (Kathy)
169 Parker, Sandra
856 Parker, Tony
4432 Parkey, Krishna Song
5461 Parlagreco, Carl J.
4000 Parmar, Samuel H. Jr.
3999 Parmar, Samuel M. Sr.
1567 Parris
317 Parris, Addison
5825 Parrish, James G.
5613 Parriss, Ross
5614 Parriss, Ross guest of
2938 Parsons, Kathryn
3713 Parsons, Patricia (Spike)
3616 Parsons, Paul N.
3617 Parsons, Susan W.
2182 Parthun, Jeanne M.
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5425 Passovoy, Robert D.
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4222 Patton, Virginia Lee
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512 Paul, Sara
5806 Pauley, JoAnn L.
892 Paulk, Mark
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1265 Pavlac, Ross
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578 Pavlat, Melissa
23 Pavlat, Peggy Rae
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4122 Pearce, Dudley J.
1981 Pearce, Michael
854 Pearlman, Dina R.
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1101 Peel, Susan
2507 Peer, David W.
5381 Pegg, Ed Jr.
1278 Pelton, Lee
1278 Pelz, Bruce
24 Pelz, Elayne

2071 Pengelly, D. J.
2072 Penney, Lloyd
2073 Penney, Yvonne
2013 Pepin, Anthony
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80 Perkins, Bill
5683 Perkins, Charles L.
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1818 Perry, Meldee
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1794 Peters, Tim
2178 Peterson, Dorothy L.
4500 Peterson, Jean
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1565 Peterson, Linda
3527 Peterson, Nancy
3280 Peterson, Robert C.
3369 Peterson, Shirley
4297 Petropoulos, Gus
1350 Pettinger, Jr, Pierre
1351 Pettinger, Sandra
3702 Pettingill, Guy Allen
1858 Pettis, Jr, Roy
1597 Pettus, Christopher
3892 Pettus, David
3188 Peyton, Adrian A.
5556 Phelps, Charlotte B.
5555 Phelps, James David
514 Phillips, Andrew
896 Phillips, Carl M.
2277 Phillips, Curtis W.
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2880 Phillips, Earle
570 Phillips, Evan
2278 Phillips, Lizbeth
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31 Phillips, Sue
1795 Pick, Kenneth
4576 Pickersgill, Greg TAFEL
4575 Pickersgill, Linda
62 Pickett, Sean
3895 Piekarczyk, Danette
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5025 Pierce, Robert
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3285 Pieve, Helen
4345 Pieve, Susan
5696 Piggott, Richard A.
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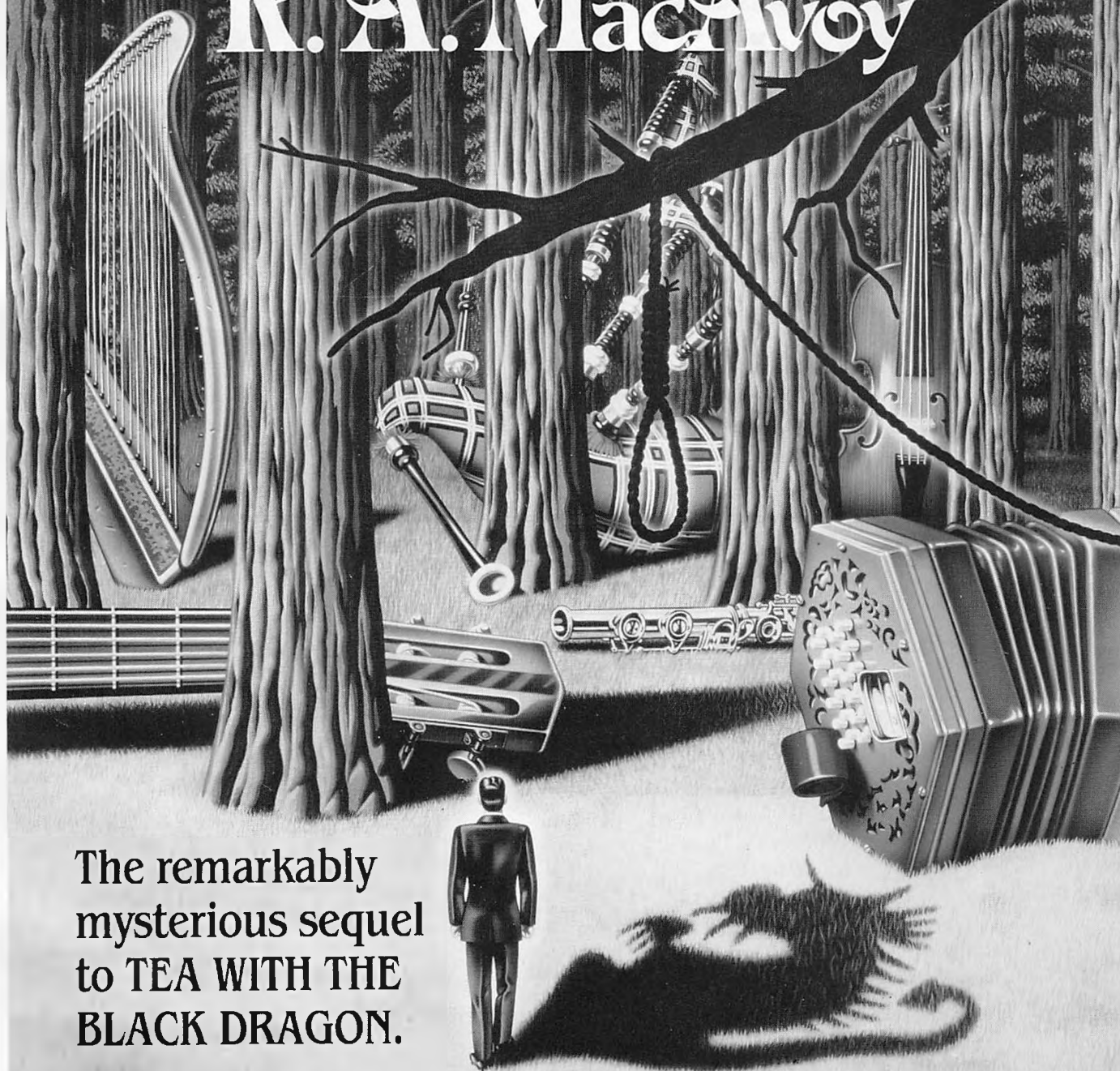


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