



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

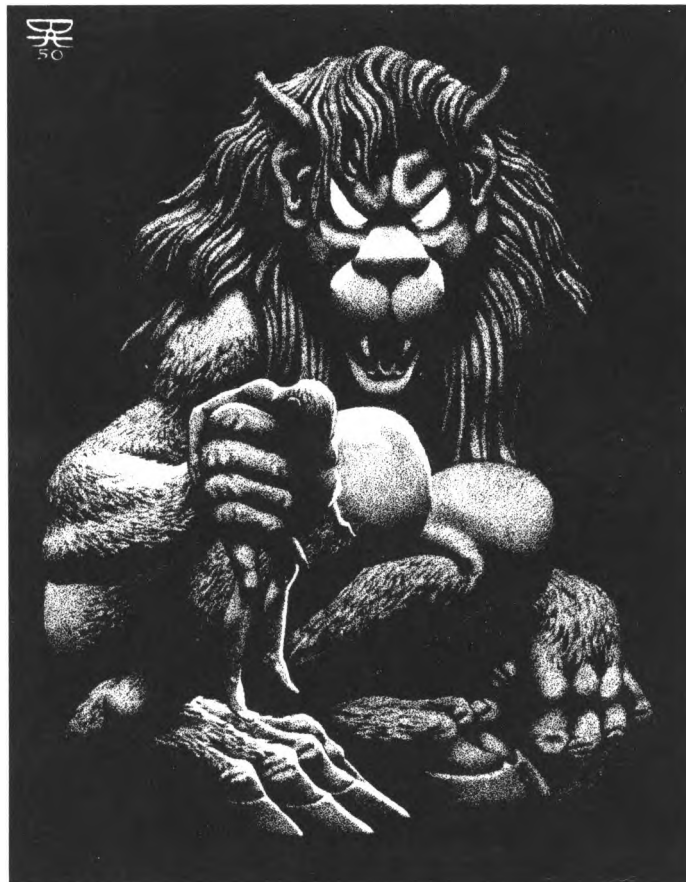
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AUGUST 28 - SEPTEMBER 1, 1986 — ATLANTA, GEORGIA

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**RAY  
BRADBURY**

**FAN GUEST OF HONOR**

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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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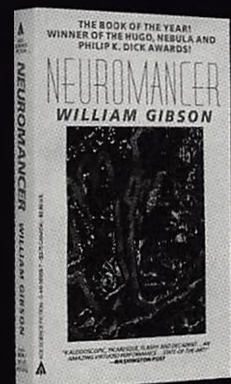
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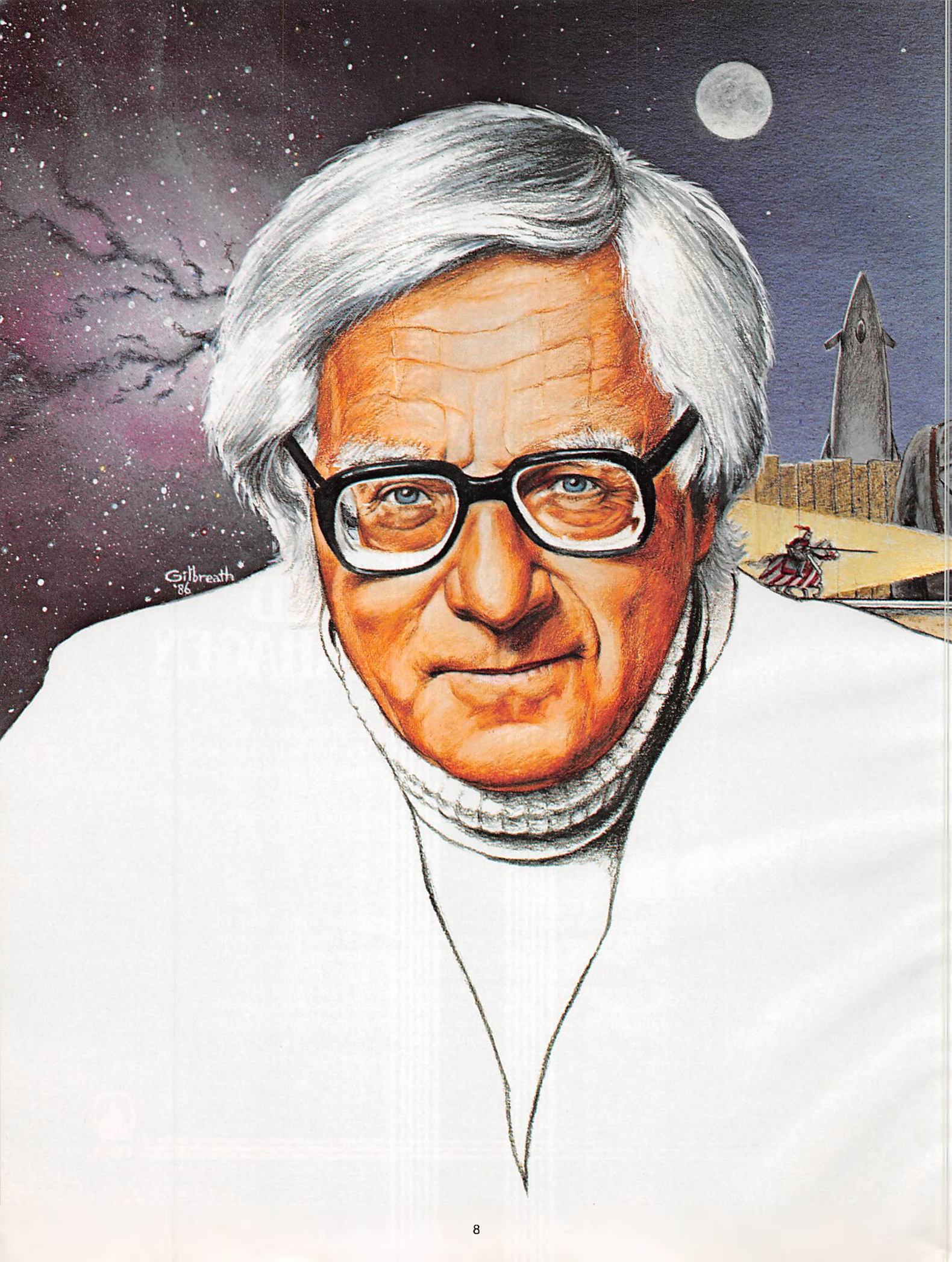
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# RAY BRADBURY

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## THIS WAY COMES

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I've waited forty years to write this piece.

For it was forty years ago — at the Pacificon, 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

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### 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 cliches 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.

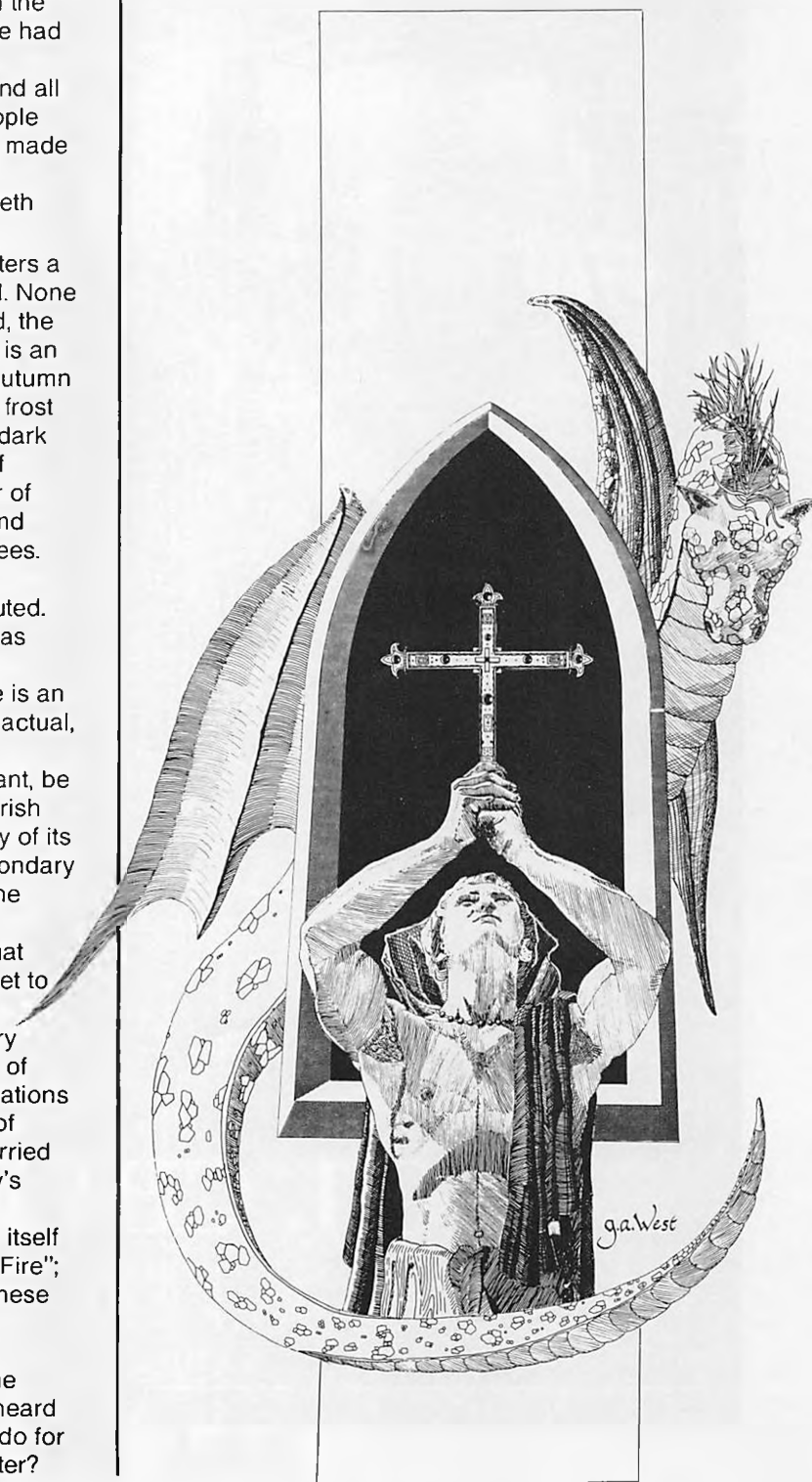
Who but Ray Bradbury could have the past realize itself anew in futuristic settings: in "Usher II" and "Pillar of Fire"; in "G.B.S. — Mark V" and "Forever and the Earth." These are stories that demonstrate two truths: love is remembering, hate is forgetting.

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?

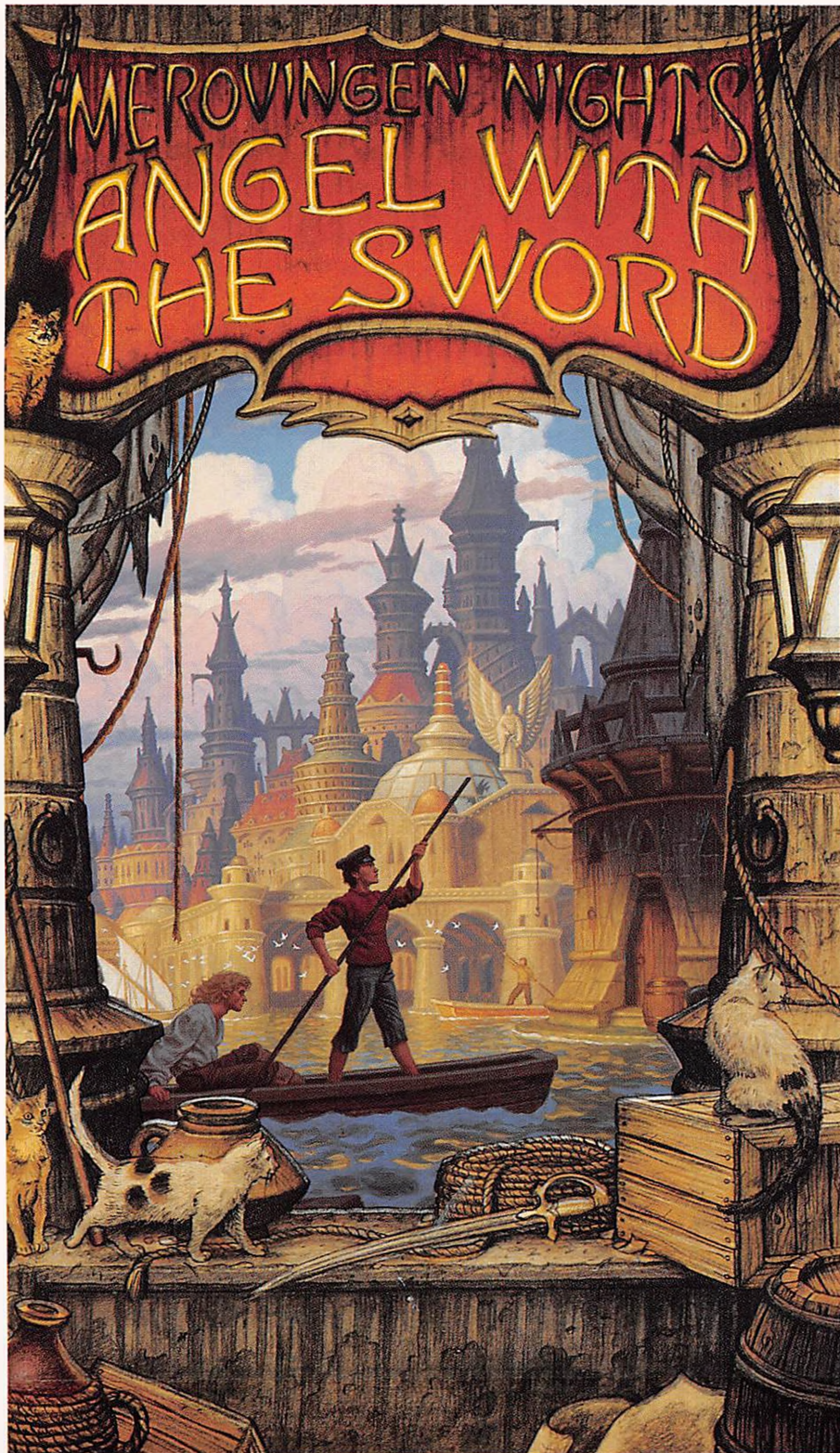
They lived short lives, died miserably, in want. But life was a riverboat, then, passing the slow banks."

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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# TERRY CARR

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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 colums 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.

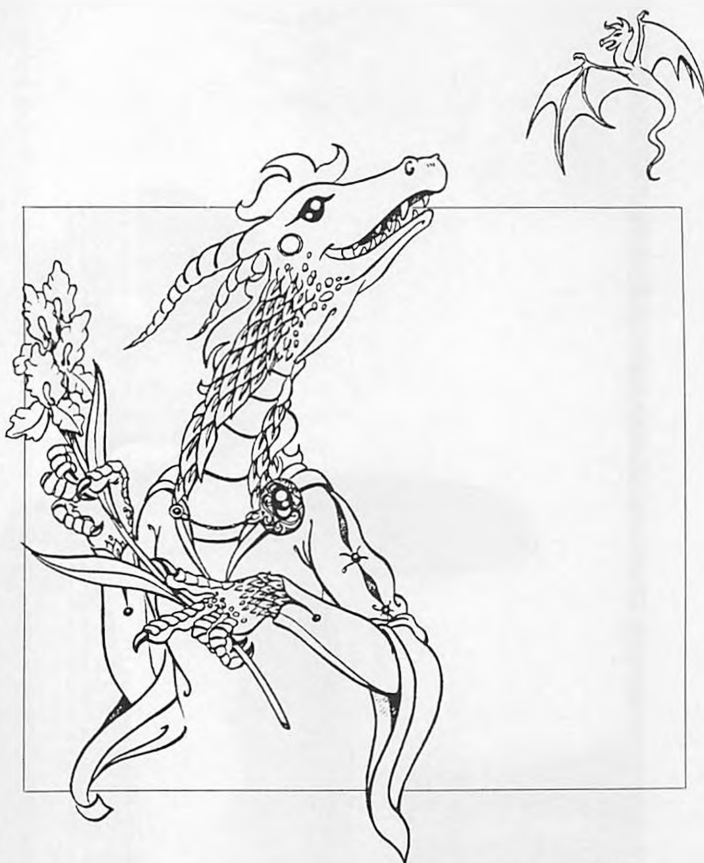
By the time I, at thirteen, had found my way from the pulp pages of sf to the mimeographed world of fanzines, only a year or so after I'd first seen Terry Carr's name in an issue of FANTASTIC ADVENTURES, I discovered that Terry Carr was an established fan, well on his way — at 14 — to BNFdom. Terry was 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*



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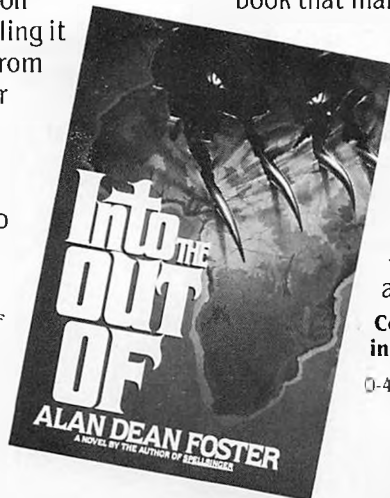
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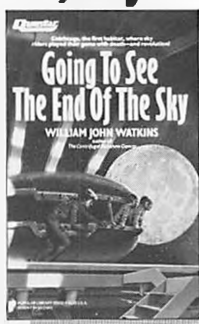
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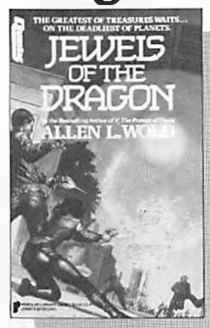
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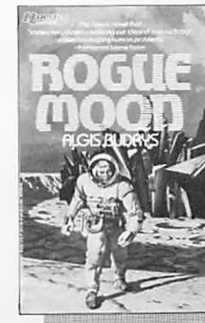
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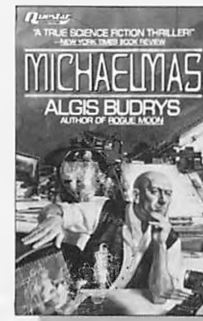
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## NOT AN INTERVIEW WITH:

# 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.*

© Mike Glycer

- (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 Glycer and Milt Stevens. 1975. Transcript of the "Original Stories Anthology Panel", 1974 Westercon.
- (9) FILE 770:56, 1985, edited by Mike Glycer, Letter of comment.

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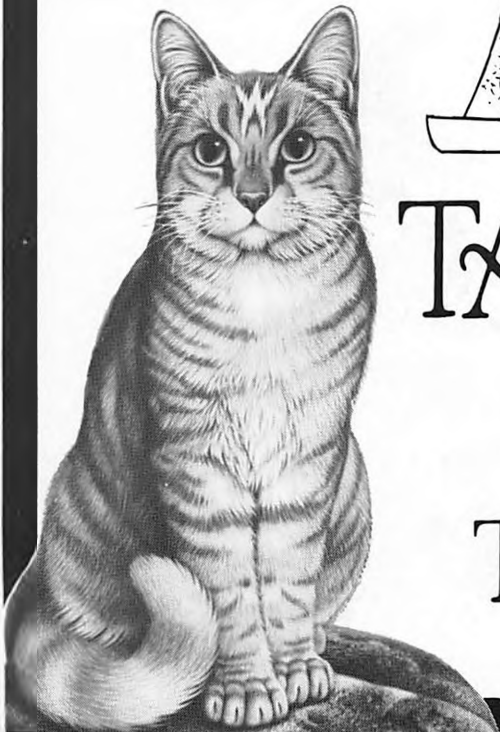
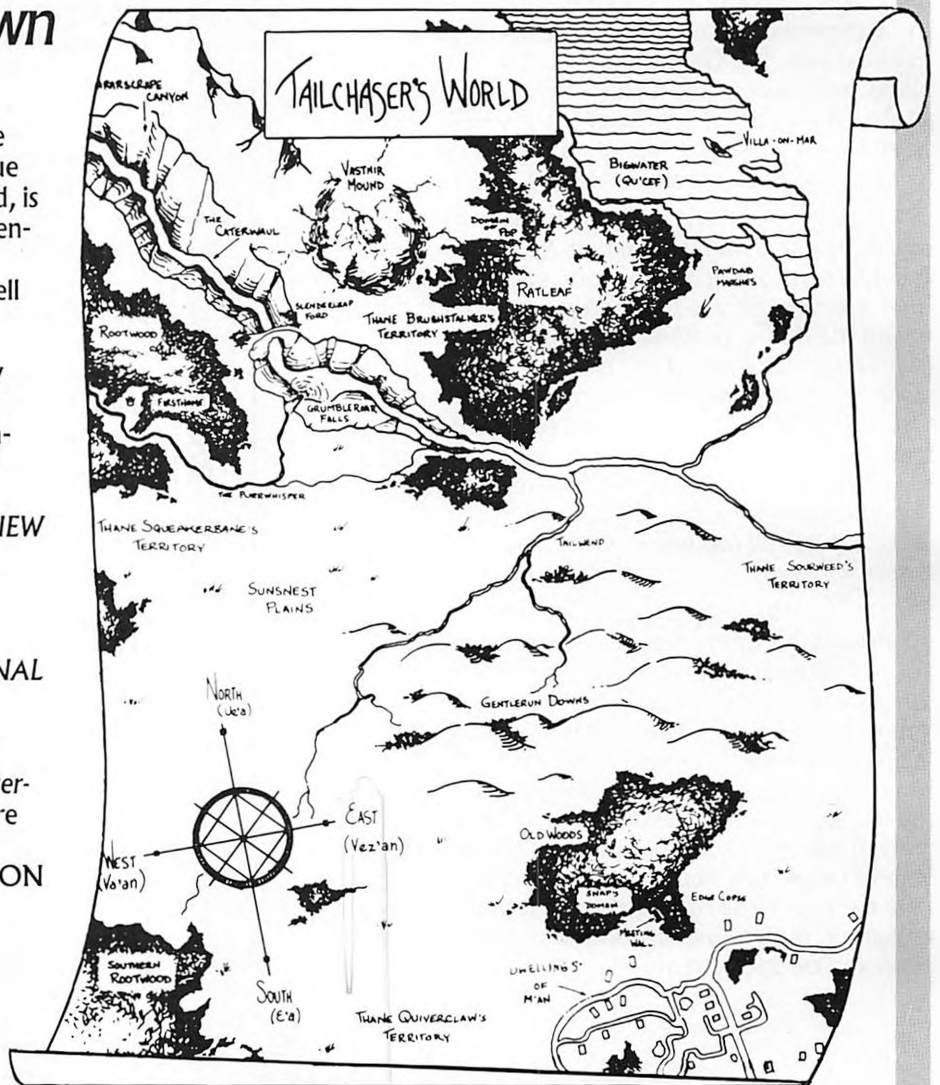
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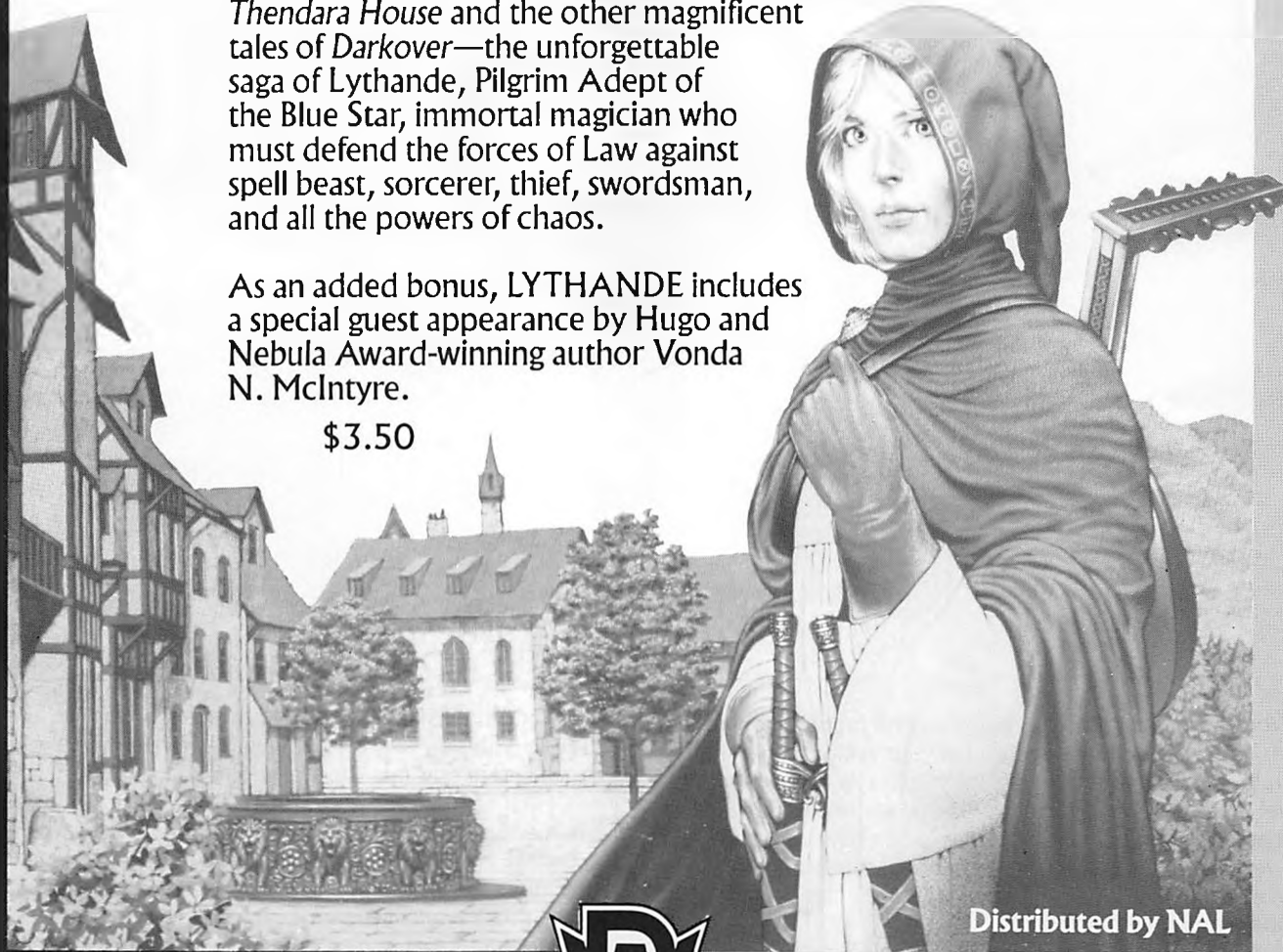
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# BOB SHAW

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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.....Aaarrrggghhhh! 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...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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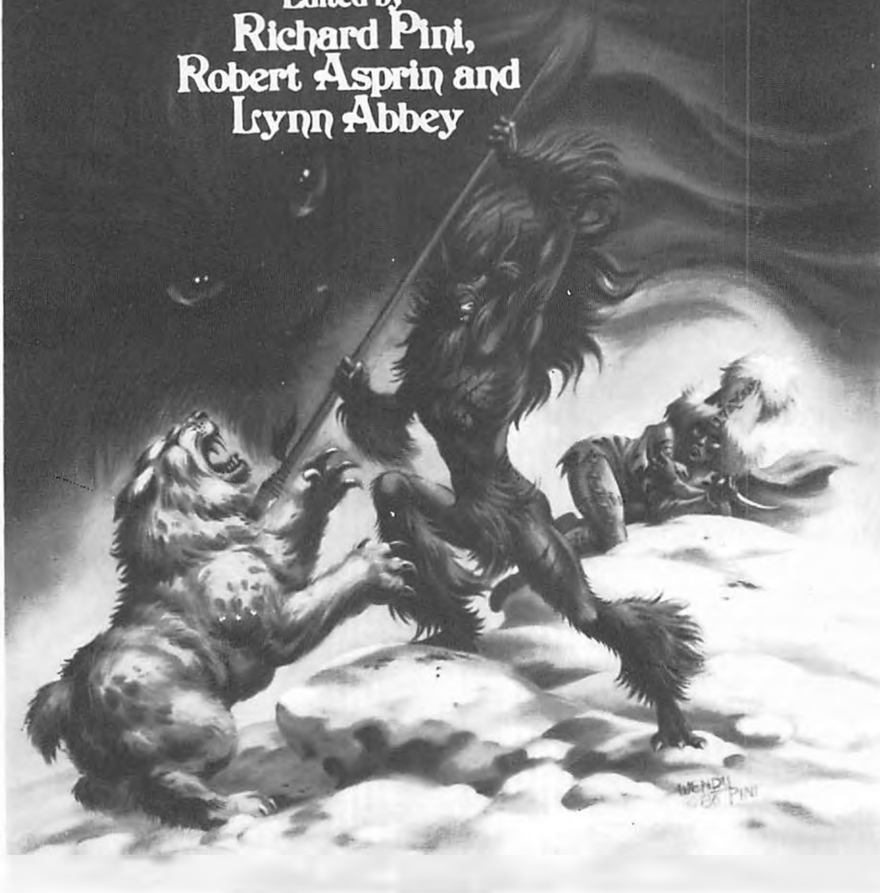




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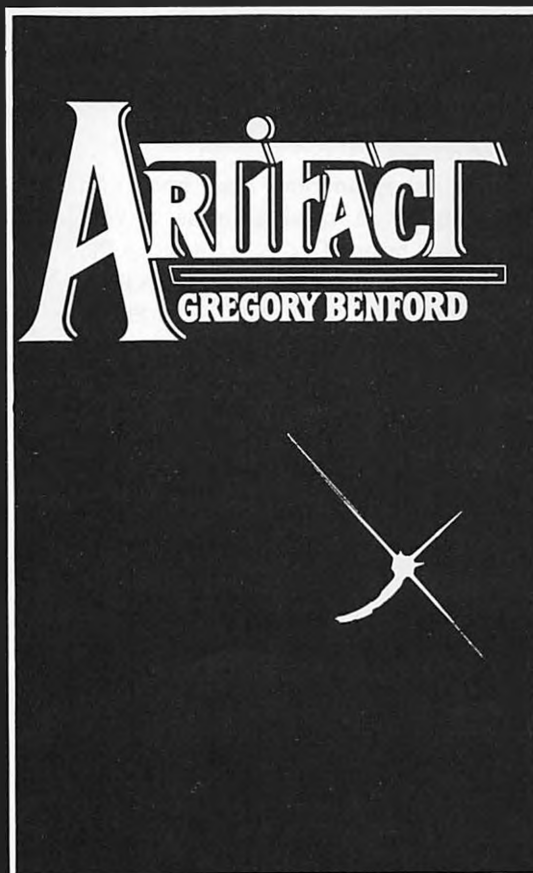
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## BOB SHAW'S PATENTED EVER-FAIL GET-RICH-QUICK SCHEMES . . .

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*(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 boozier 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 sharp-edged 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.

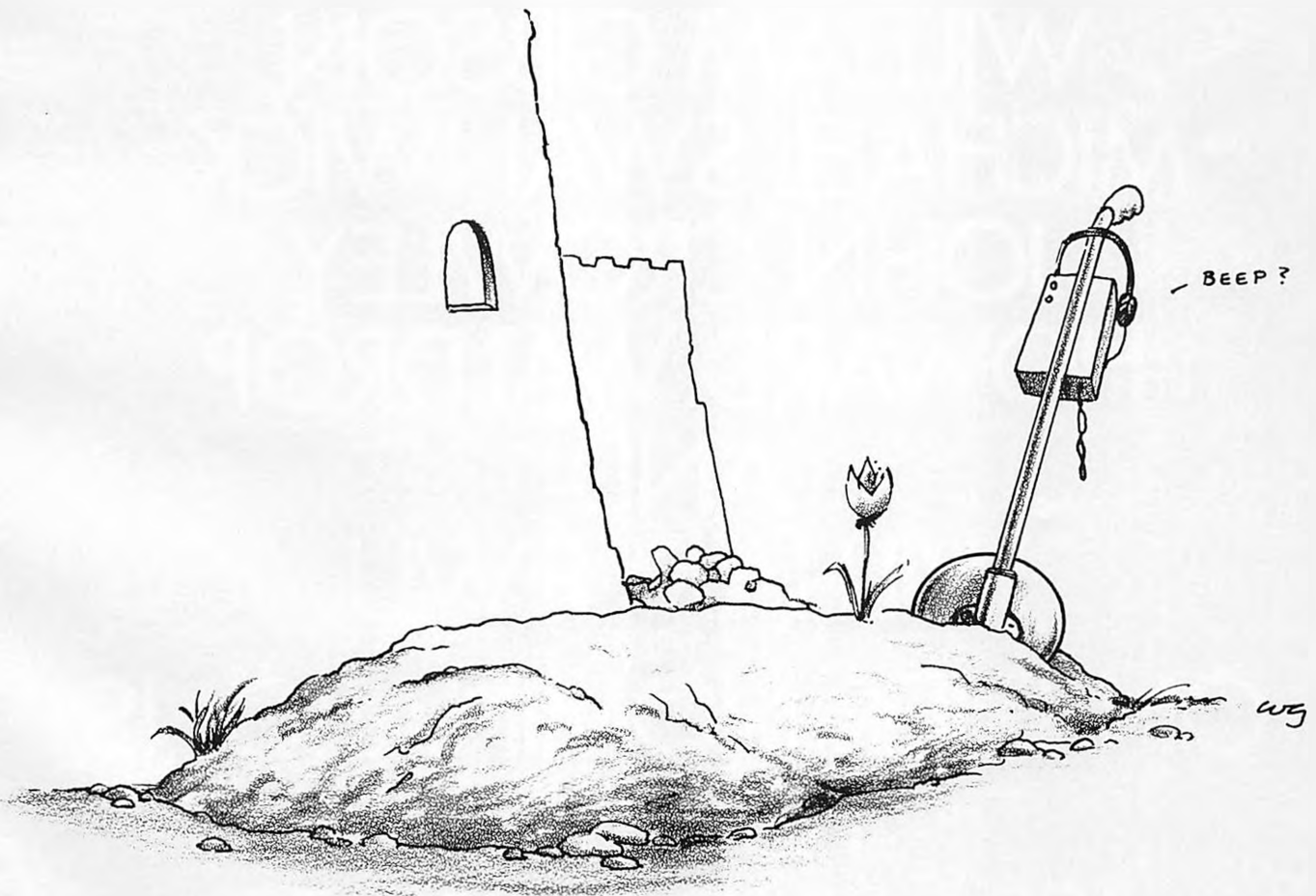
That was the main part of the disaster, but there was more to come. The salt had not yet been rubbed into the wounds.

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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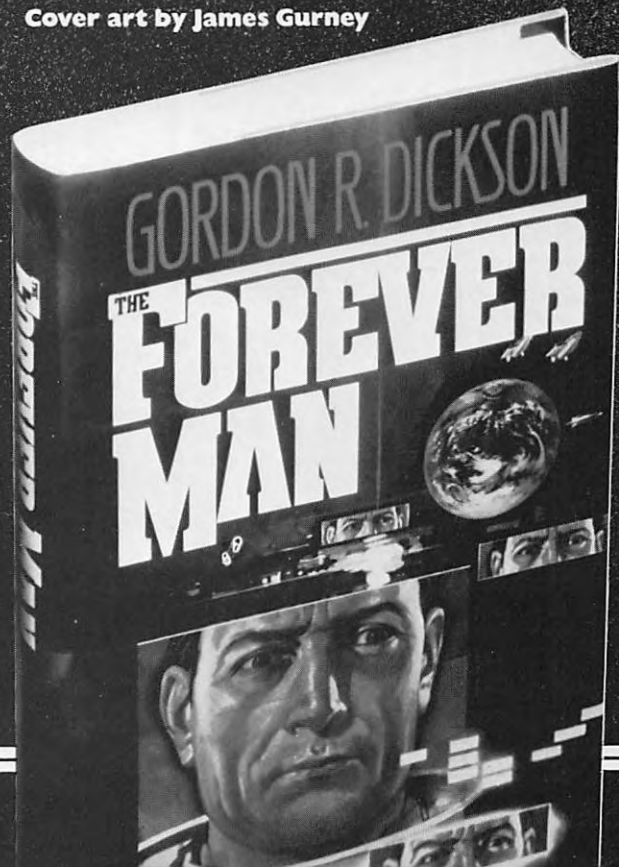
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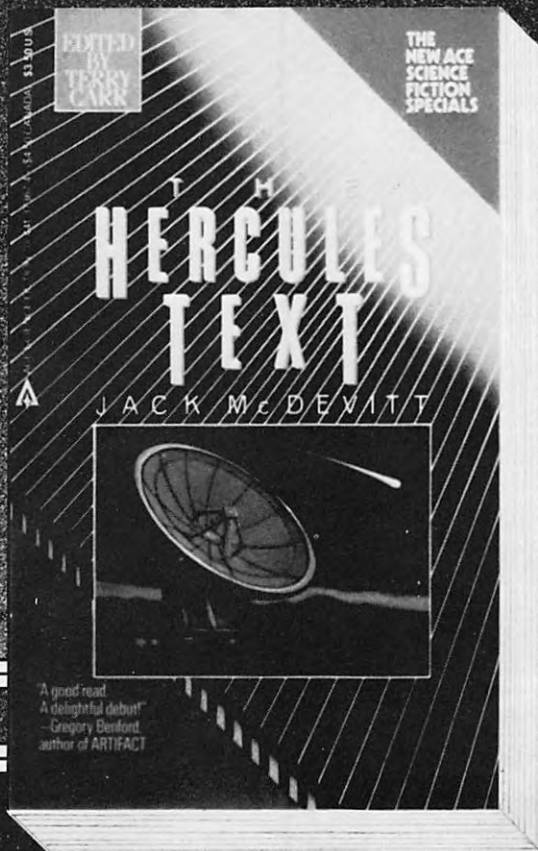
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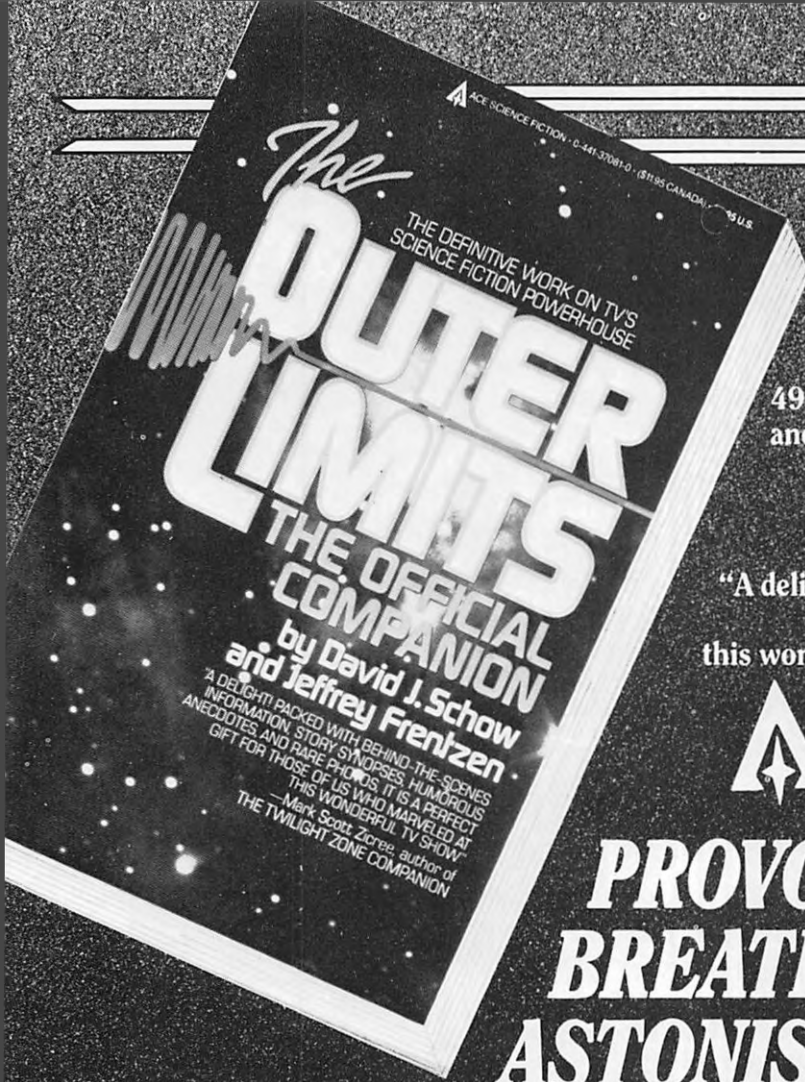
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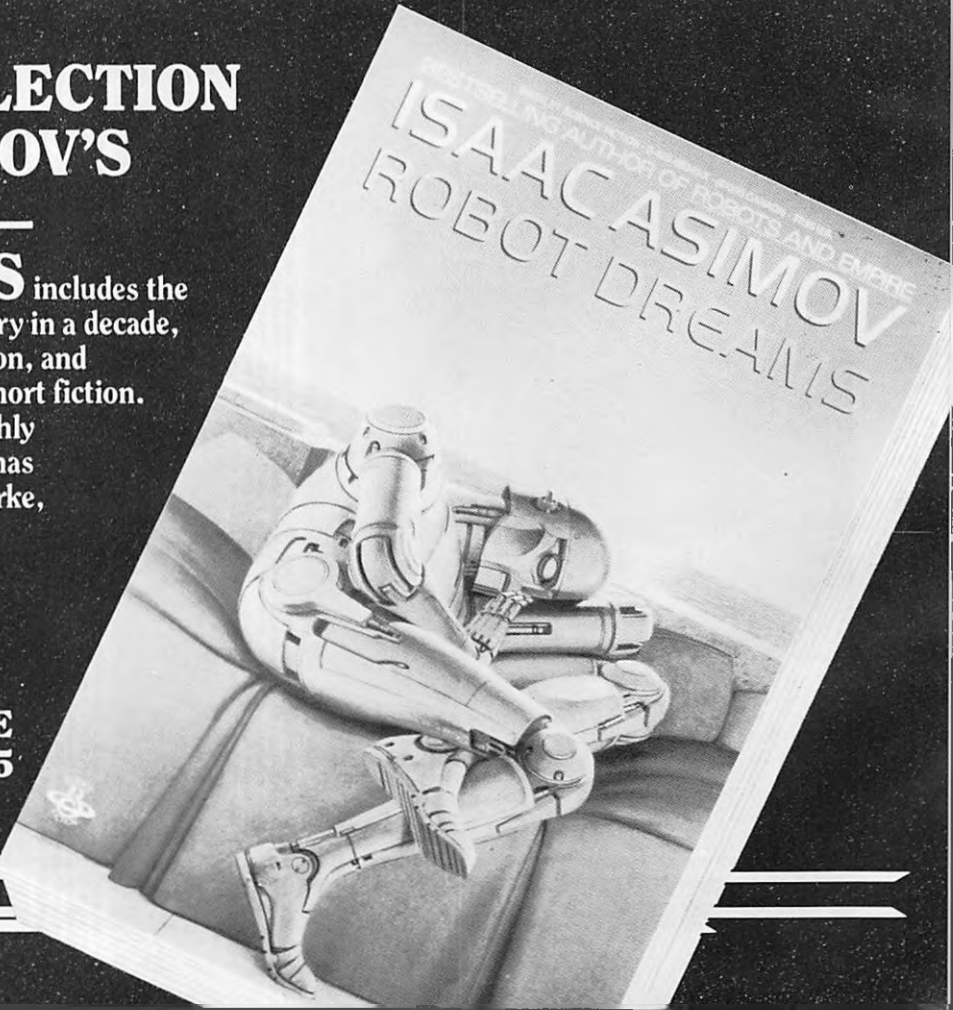
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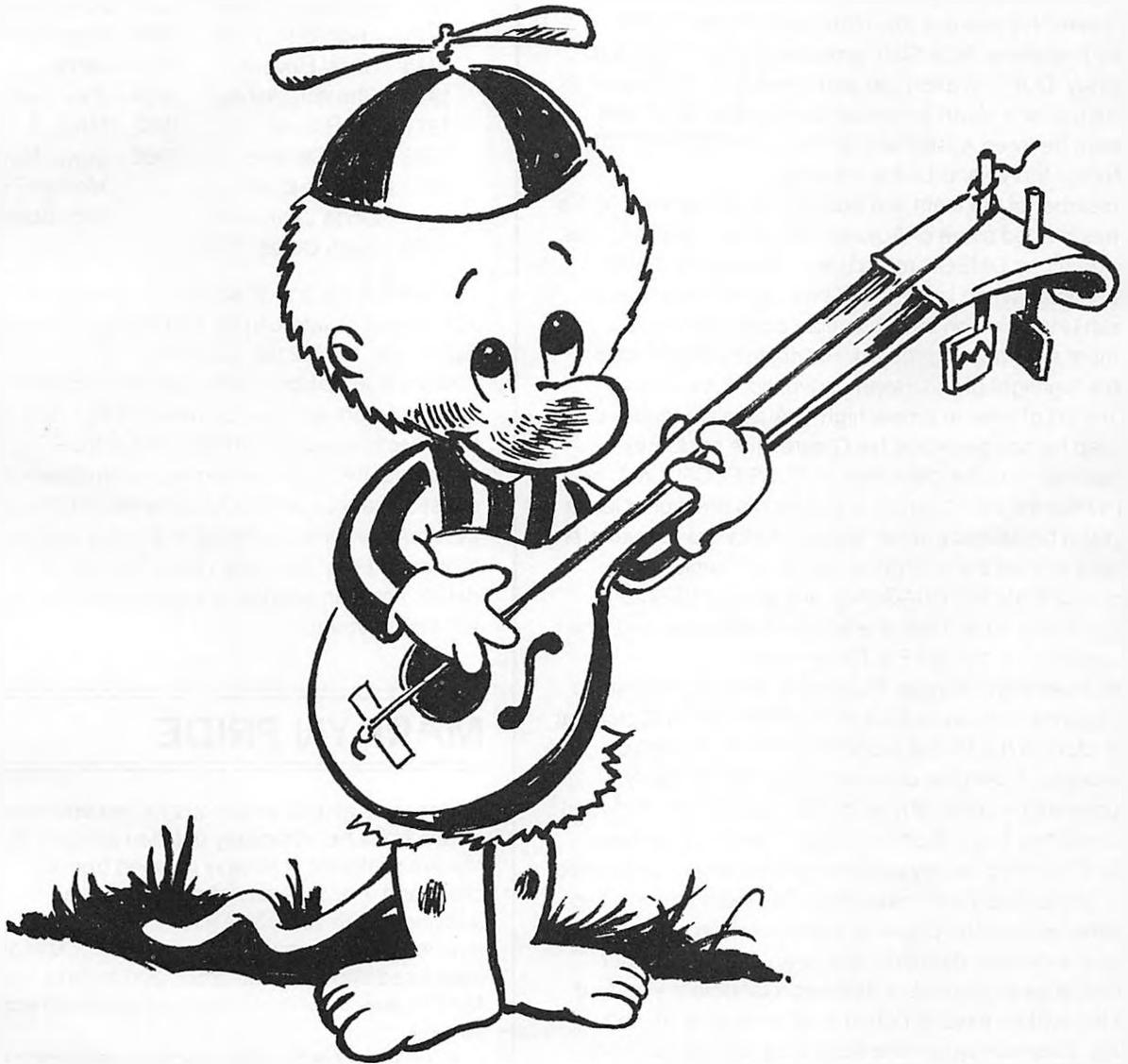
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**Meade Frierson III**



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# THREE TO CONQUER

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## DUFF DELEGATES

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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

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## WHAT IS DUFF?

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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.

Previous DUFF winners:

1972 - LesLeigh Luttrell	1981 - Joyce Scrivner
1974 - Leigh Edmonds	1982 - Peter Toluzzi
1975 - Rusty Hevelin	1983 - Jerry Kaufman
1976 - Christine Ashby	1984 - Jack Herman
1977 - Bill Rotsler	1985 - Marty & Robbie Cantor
1978 - Paul Stevens	1986 - Lewis Morley
1979 - Ken Fletcher	Marilyn Pride
Linda Lounsbury	Nick Stathopoulos
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

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## MARILYN PRIDE

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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.

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## LEWIS MORLEY

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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.

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## NICK STATHOPOULOS

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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



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## TAFF DELEGATE GREG PICKERSGILL

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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

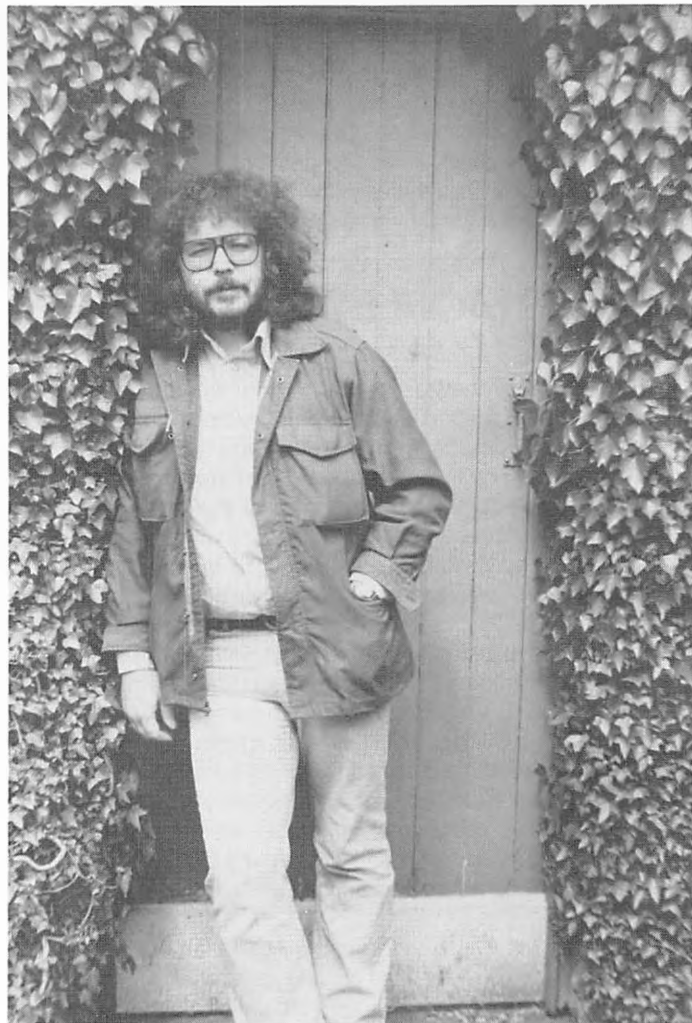


Photo by Linda Pickersgill

**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 disparate 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.

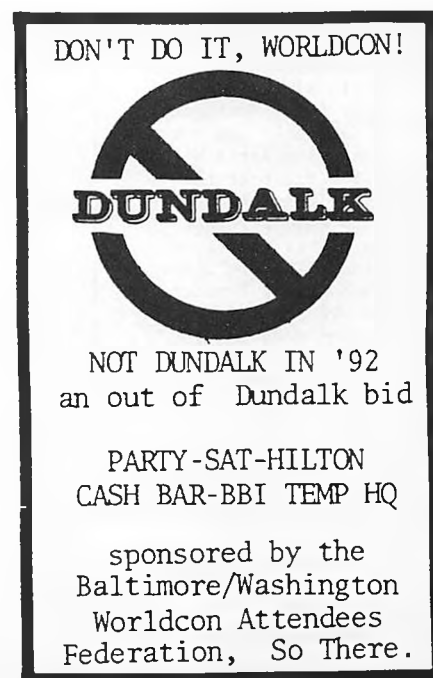
— Patrick Nielsen Hayden

Year	Country from	TAFF delegate
1954	Britain	A. Vincent Clarke <sup>1</sup>
1955	Britain	Ken Bulmer
1956	United States	Lee Hoffman <sup>2</sup>
1957	United States	Bob Madle
1958	Britain	Ron Bennett
1959	United States	Don Ford
1960	Britain	Eric Bentcliffe
1961	United States	Ron Elik
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 <sup>3</sup>
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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## BOB SHAW

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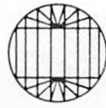
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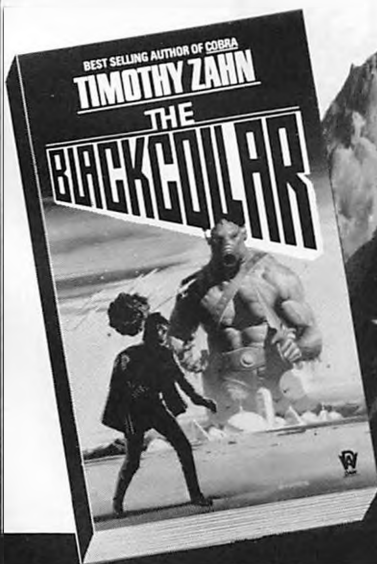
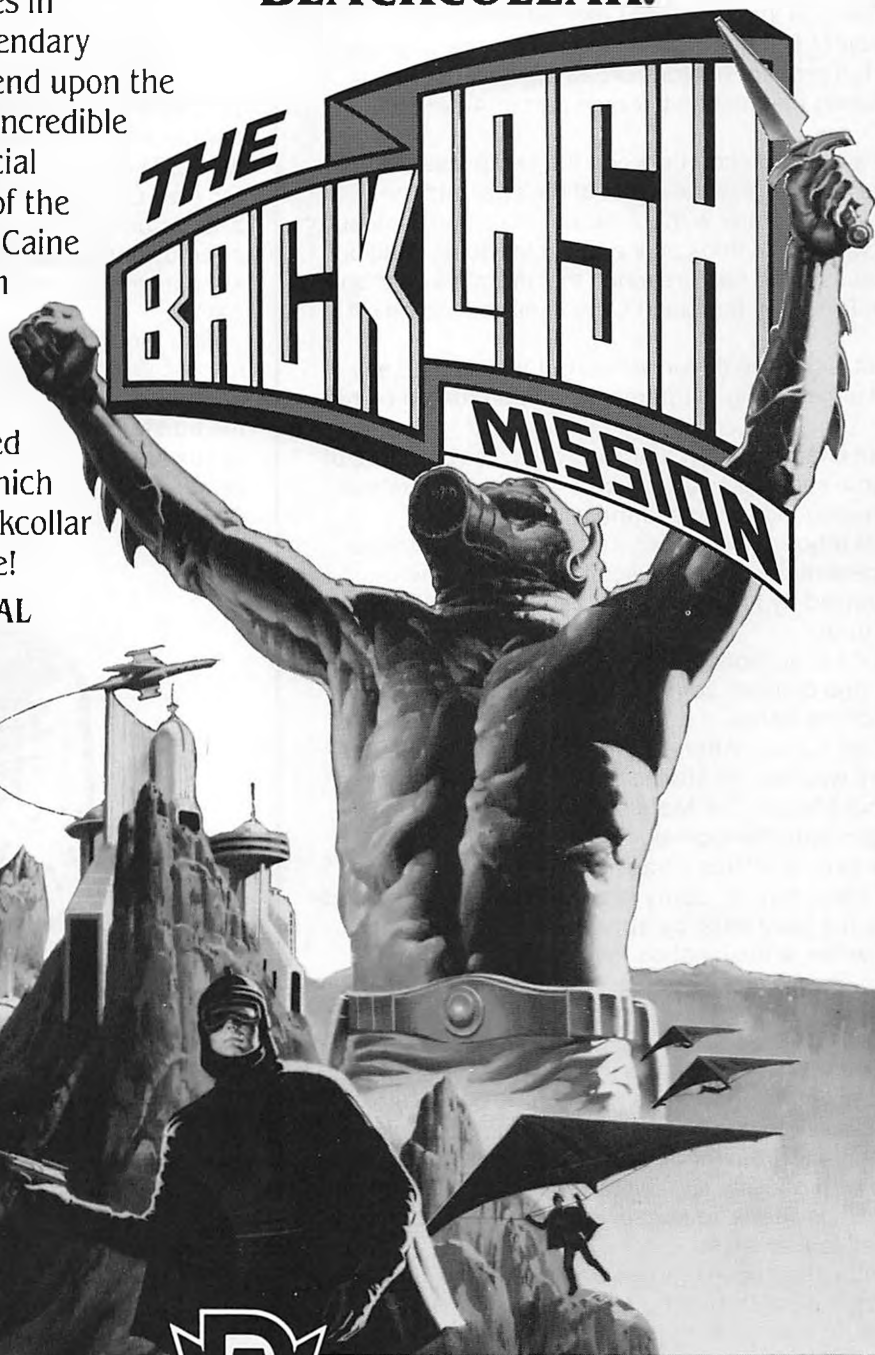
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Ray Bradbury is difficult to classify in terms of subject, but always recognizable in terms of style and attitude. He has brought his highly individualistic approach to science fiction, fantasy, horror, stories, mysteries, regional fiction and humor. 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 prediciting 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.

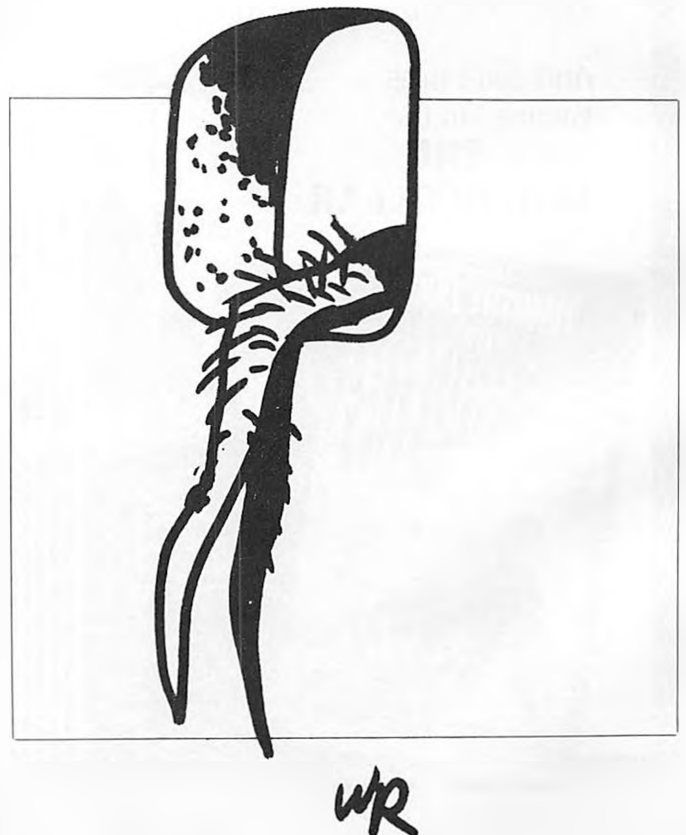
This century has seen man go from the horse-and-buggy to the moon. One living generation was witness to this change. Science fiction is, as John Campbell used to say, more relevant than any other kind of fiction to this world. Unfortunately, most SF has not taken cognizance of the slow and reluctant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

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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.

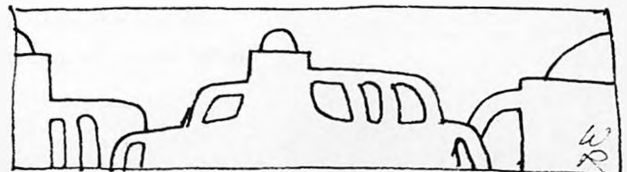
But Bob Tucker provided an alternative model: to be at once both fan and pro: to reconcile the two. Fandom, after all, is a hobby, a voluntary activity entered into and indulged in as a full-time career or as a sidelight to a more mundane occupation, is done for money, albeit there may still be some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

I am enormously pleased to see Terry honored at last at this year's World Science Fiction Convention as the **Fan Guest of Honor**.

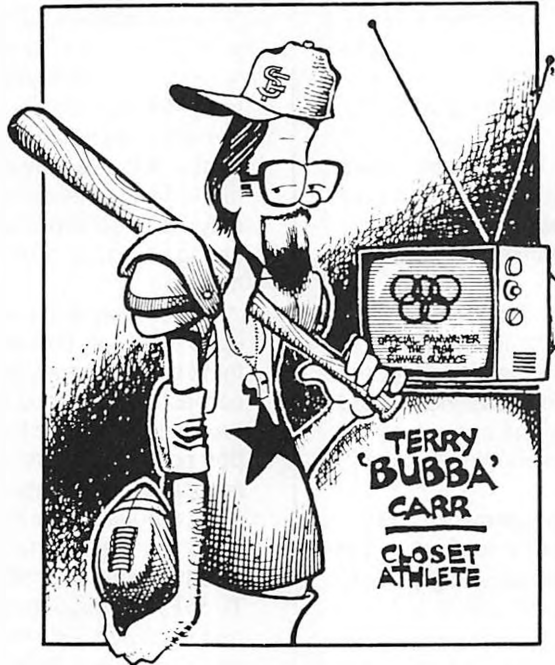
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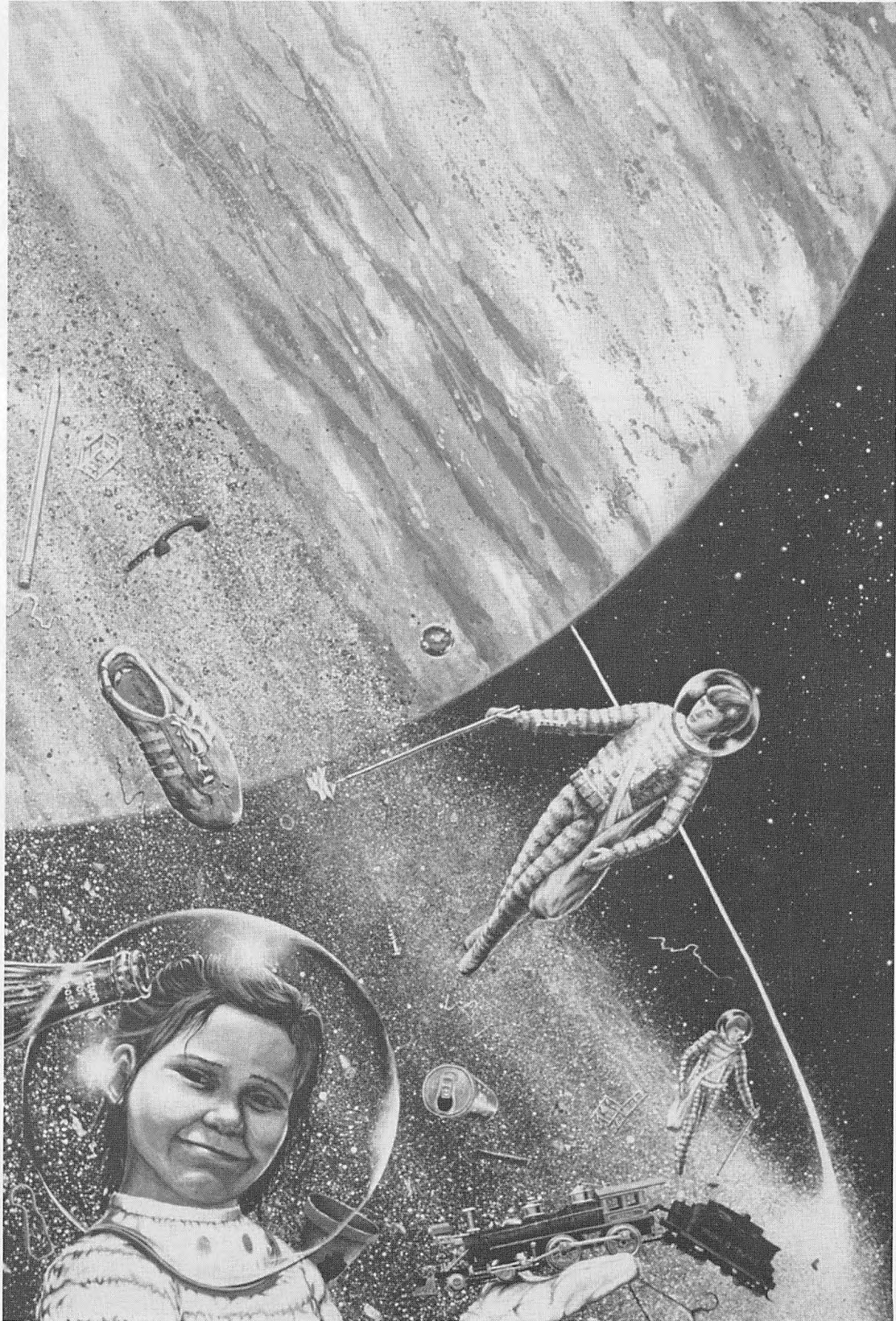
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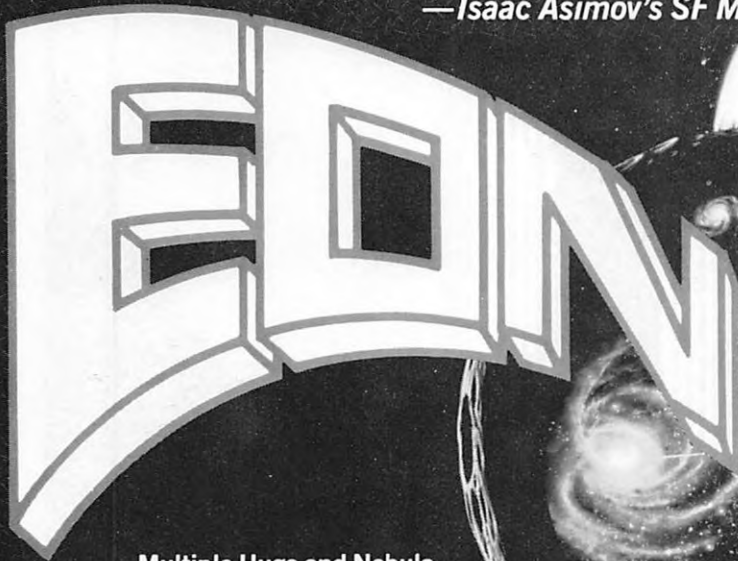


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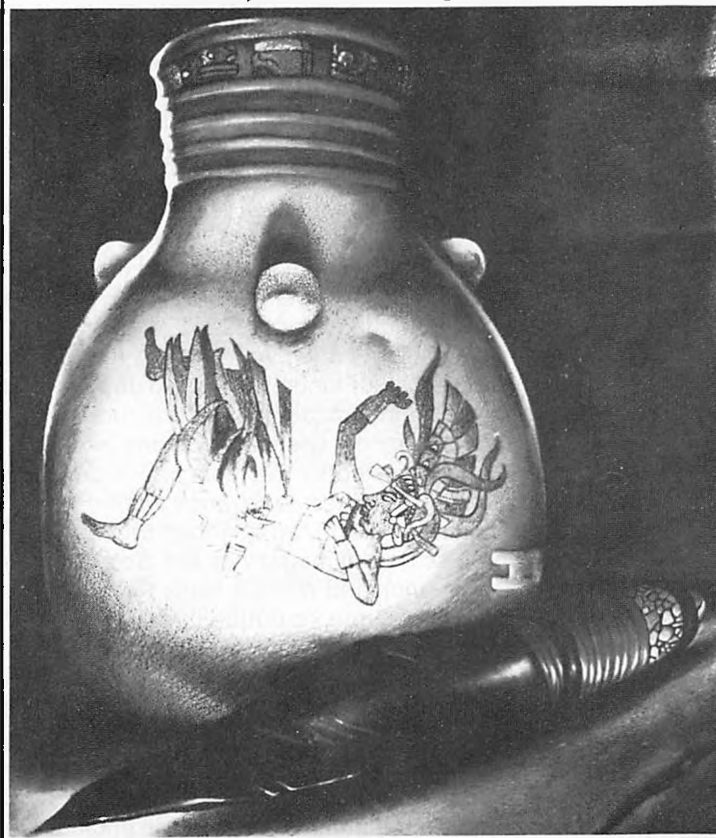
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We hope you will enjoy the program.

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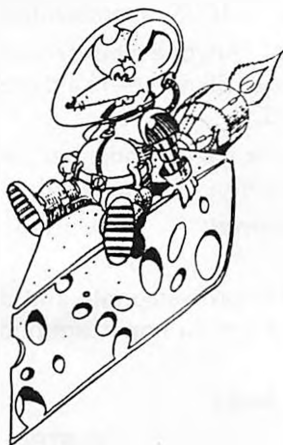
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# LOCUS

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In its monthly issues, *LOCUS* covers the science fiction field completely. For professionals, there are up-to-date market reports, news of editorial changes, stories on sales, and various columns on the craft of writing. For readers, complete lists of sf books published, reviews, media notes, forthcoming books, upcoming conventions, convention reports, contents of forthcoming anthologies and magazines, reader surveys, *LOCUS* Awards and much more.

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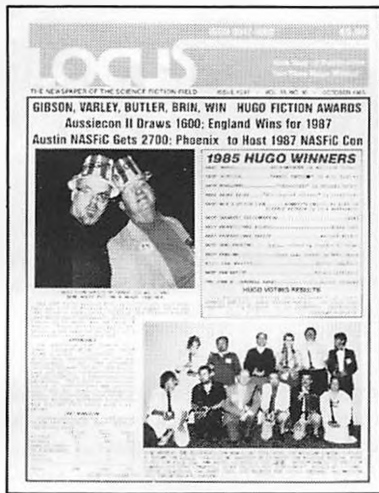
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For the past four years the fans from Louisville and Nashville have been bringing you parties at the area conventions just for fun. Now the same group brings you the 1986 DeepSouthCon, the L&N DSC.

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  
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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.

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# 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.

<b>Art Show Hours:</b>	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.

<b>Auction Schedule:</b>	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
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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 Munnholland	Movie Treasures	W-59, 60
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Ann F. Dietz	Luna Publications	J-9	Katheryn Pritz & Bob Lewis	Studio 7 Graphics	B-8, 9
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Charles Duval	Type 40 Graphics	S-2	James A. Riley & David D. Devo	Unnameable Press	W-2
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Keith Henricksen	Purple Unicorn Books	H-13, 14, 15, 16	Belinda Alene Sloan		A-10
Susan Honeck	Honeck Sculpture Studio	Booth 1	Richard Smethurst	Rai Partha Enterprises, Inc.	K-10
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Sandy Kahn		E-1, 2	John Stelnicki	John Stelnicki	G-6
Gail S. Kaulman		W-33	Mark Stevens	SF & Mystery Bookshop, Ltd.	H-6, 7, 8, 9
Greg Ketter	Dream Haven	H-17, 18, 19, 20	Richard Stubblefield		W-20
Deborah King	NESFA	F-13, 14	Ira M. Thornhill	Corroboree Press	H-5
Eric Kramer	Fantasy Archives	Booth 3	Dorothy E. Tompkins	Megacity Comics	G-1, 2
Devra Langsam	Poison Pen Press	I-7, 8	William Trojan	Escape Books	Booth 6
David Brown LeClair	M. Click Enterprises	W-68	Raymond VanTilburg	Wonderworks	Booth 7
Nancy Lebovitz		B-5, 6	Kathe Walker	DataZine	W, 3, 4, 5, 6
Jeri Lee	Shims Creative Workshop	L-7, 8	Walter Wang	Comics Unlimited, Ltd.	J-1, 2, 3, 4
Phoebe Levin & Rebecca Carey	Myth Prince	B-3	Michael Whelan	Glass Onion Graphics	C-1, 12, 13, 14
Tawna Lewis & Brian Perry	Fat Cat Books	W-23, 24	Mary Alice Wilson	Dark Star Books	C-2, 3, 4
Elan Litt & Perdita Boardman	Terra Incognita	Booth 5	Willow Zartow	Willow Jewelry	G-3, 4
Patricia Lonehawk	Black Rose Enterprises	W-36	Mark V. Ziesing	Mark Ziesing Bookseller	W-8, 9
Judith A. Low	Krystarion Press	W-34			
Hank Luttrell	20th Century Books	F-9, 10, 11, 12			





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## FUNCTIONS

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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

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## MASQUERADE

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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.

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## HUGO AWARDS

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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!

	<b>Star Klique</b>
	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 & TELE- VISION FUND, THE BLIND BABIES FOUNDATION, AND THE CHALLENGER SURVIVOR'S FUND) BY THE SALE OF STAR TREK MEMORABILIA, NASA JEWELRY, AND OUR OWN FANZINE - BELLEPHON.
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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 Frolich... 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  
 illustrating Bradbury's "The Dragon".  
 Mark Maxwell — Back cover, PR#2



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 . . ."

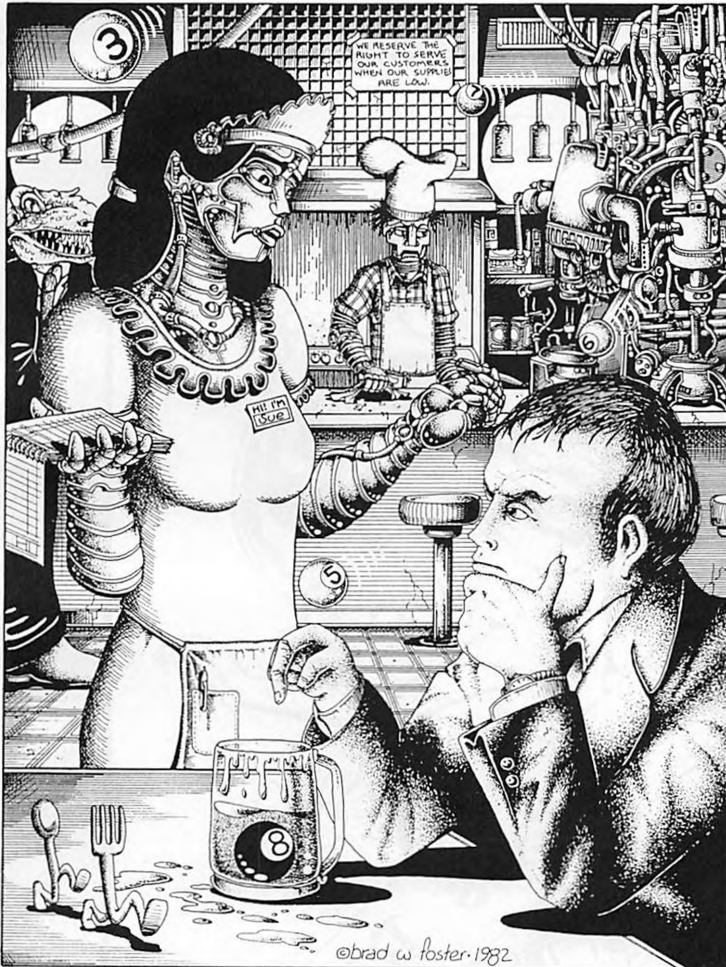
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# ADMIN. & OPS.

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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.

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## WEAPONS POLICY

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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.

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## THE GOPHER HOLE

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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

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## SITE SELECTION BALLOTING

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

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## BILLS OF FARE

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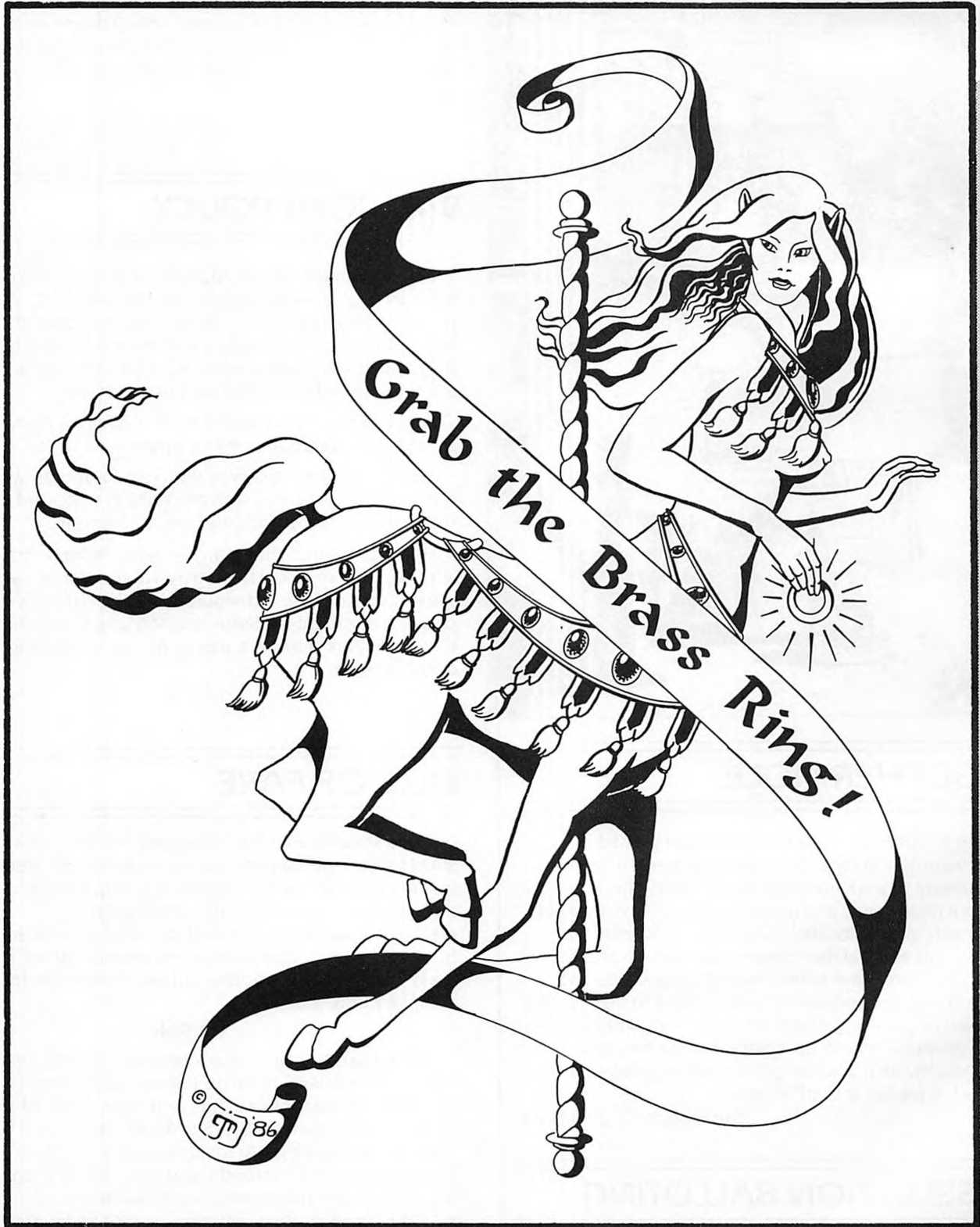
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Our contracts with the Hilton and the Marriott Marquis stipulate that we be provided in advance with menus and that prices shall not be increased during the run of the convention, and that at least one of each hotel's restaurants/coffee shops shall 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

A Tor hardcover ★ November 1986  
352 pages ★ \$15.95 ★ 0-312-93734-2



Tor hardcovers  
are nationally distributed by St. Martin's Press

**GENE WOLFE**

A Tor hardcover coming in paperback in November 1986

"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



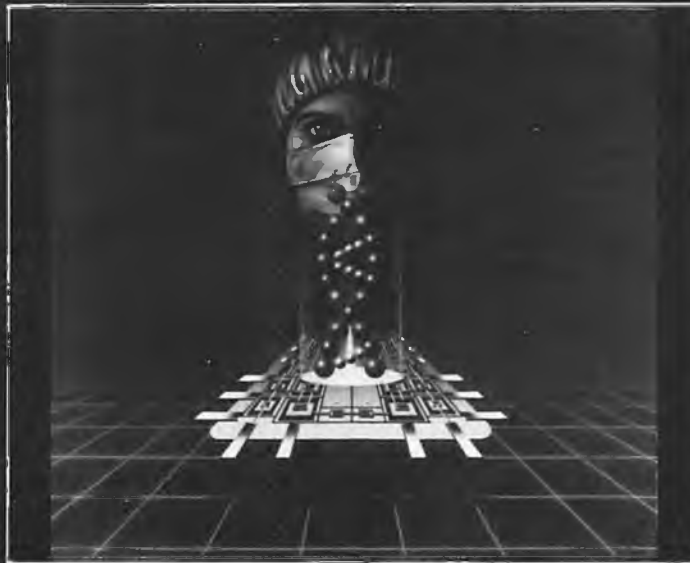
Nationally distributed by Warner Publisher Services and St. Martin's Press



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)  
than the 'fundamental' particles  
and forces of modern physics."

—THE NEW YORK TIMES

"A major talent of great potential has entered the field."

—ALGIS BUDRYS

A Tor hardcover coming in paperback in January 1987

352 pages ★ \$3.95 ★ 0-812-54987-2

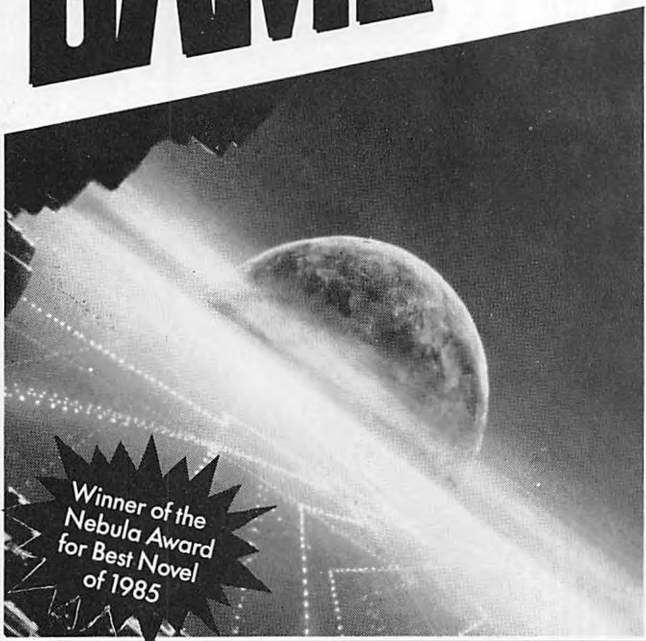
Nationally distributed by Warner Publisher Services and St. Martin's Press





"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

## ORSON SCOTT CARD

★ 368 pages ★ \$3.50 ★ 0-812-53253-8



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

THE SEQUEL TO *ENDER'S GAME*

# SPEAKER FOR THE DEAD



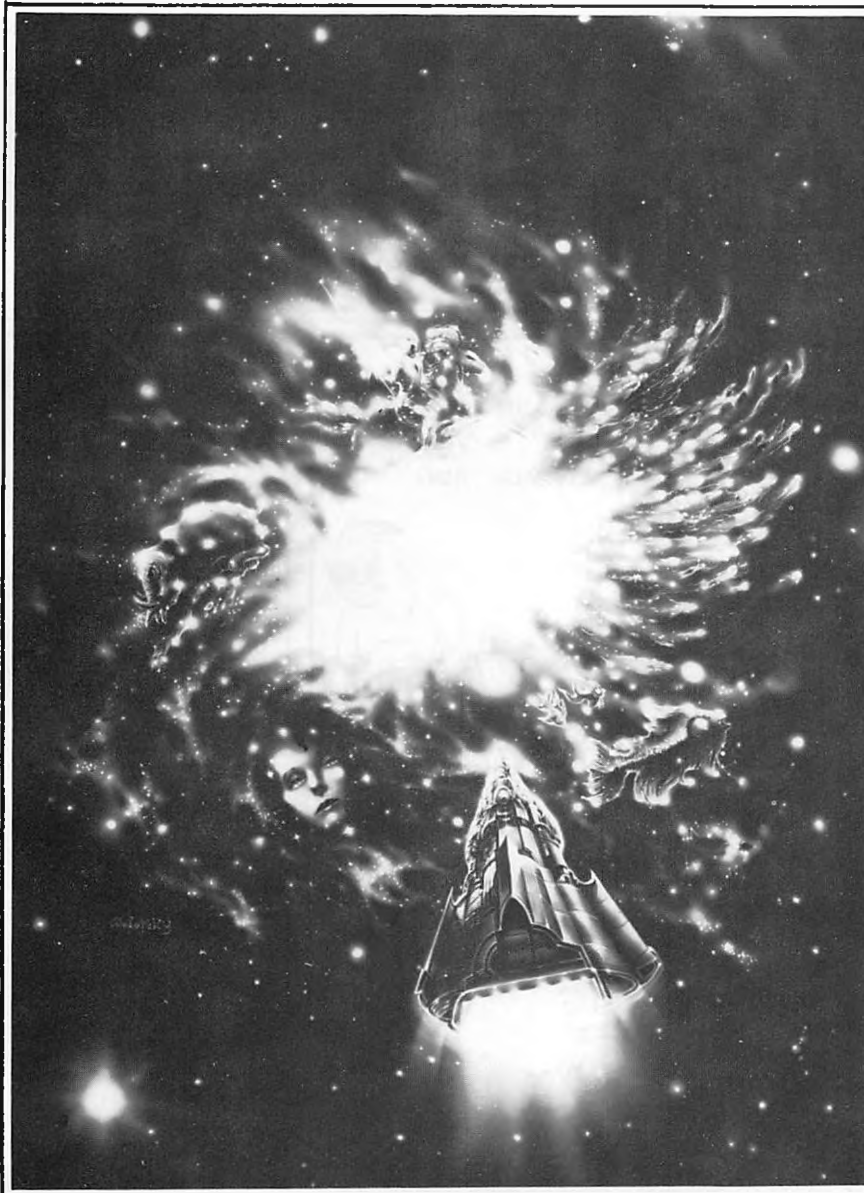
"Intense is the word for *Ender's Game*."  
—NEW YORK TIMES  
"Card at the height of his very considerable powers."  
—BOOKLIST  
"Card fulfills his early promise...and more."  
—BEN BOVA

## ORSON SCOTT CARD

March 1986 ★ 432 pages ★ \$15.95 ★ 0-312-93738-5 A Tor Hardcover



Tor hardcovers are nationally distributed by  
St. Martin's Press



## PIERS ANTHONY

# GHOST

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.

- A Tor Hardcover
- September 1986
- 288 pages • \$14.95
- 0-312-93272-3



Tor hardcovers are nationally distributed by St. Martin's Press

**PIERS ANTHONY**  
**STEPPE**

September 1986 ★ 256 pages  
★ \$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 \$0.50 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



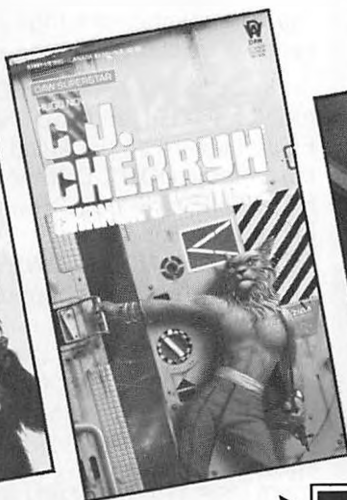
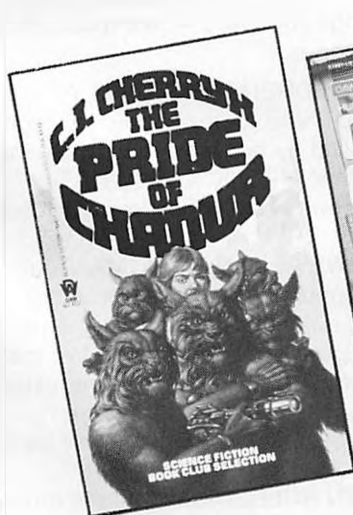
The galactic conflict  
that began with  
**THE PRIDE OF CHANUR**  
now comes to its  
magnificent conclusion!

# 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 . . .!

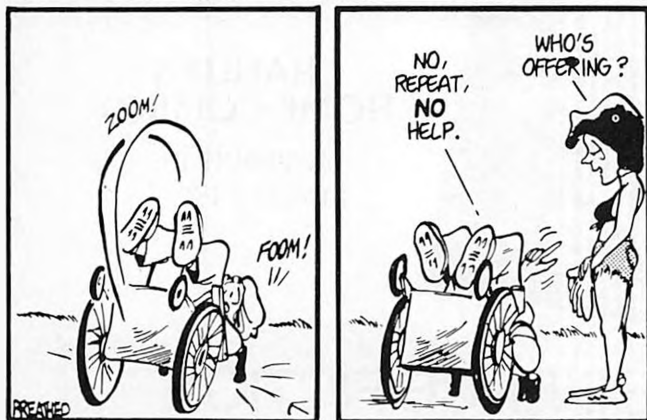
Not even that can save you from getting temporarily disabled. You could slip in the bathroom, tumble while jogging, wrench your favorite joint while working out on a Nautilus machine. Broken bones and sprains can happen to anyone, even you.

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.

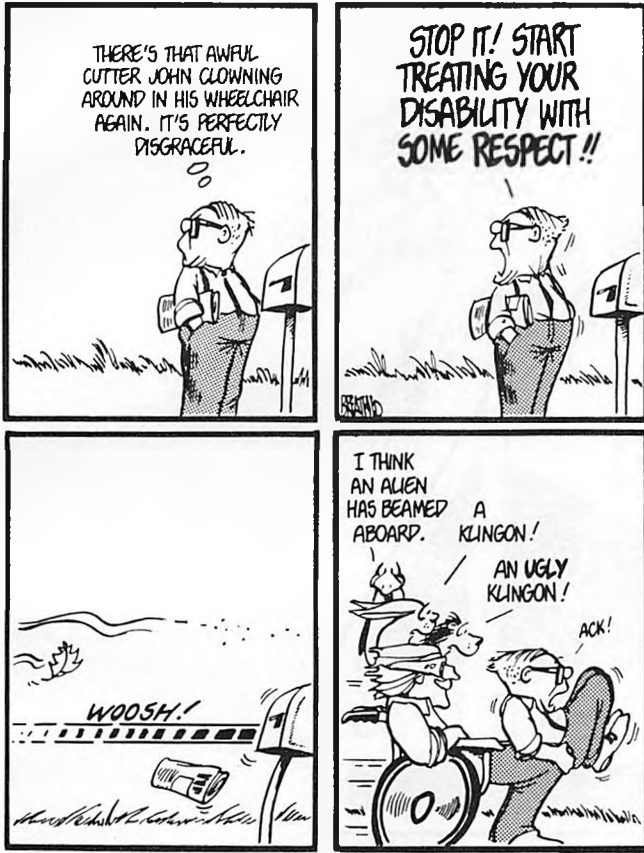
9) DON'T ASSUME WE'RE SUPER-HUMAN. Just because we're Handicapped, and able to live in the "normal" world, doesn't automatically make us super-strong, super-smart, or give us super-senses. We may forget your name, your face, your voice. We tire faster than you do, and we tire even faster when we get 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 fen. There are additional cabins for the 800 member crew (about 1 crew member for each 2.5 fen).

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

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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

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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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fan news	con listings	
book reviews	articles	
con reports	criticism	

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WE CAN NEVER  
READ TOO LITTLE;  
OF THE GOOD,  
NEVER ENOUGH."  
- ARTHUR "FAN BOY"  
SCHOPENHAUER



*edited and produced by Pat Mueller  
and published by F.A.C.T.*

*The Fandom Association of Central Texas, Inc.  
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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 Dyall	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
Alpha Graphics (Five Points)	The Paper Chase
Arvey's Paper & Supplies	The Book Nook
Atlanta Convention & Visitors' Bureau	Bealers Books
Atlanta Hilton and Towers	McGuirres
Atlanta L5 Society	Wax 'n' Facts
Atlanta Marriott Marquis	The Book Dispensary
Atlanta Star Trek Society	Oxford Books
B. Dalton Bookseller (Five Points)	Oxford Too (sic)
Bluegraphics	Kendall's Books
Buckhead Business Center	Herb at Southern Fantasies
Corporate Travel International	Borders Book Shop
DeBow Mailing Machines	Science Fiction and Mystery Book Store
Eastern Savings Association	Waldenbooks
Envelope Mart Atlanta	Andy Porter
Far West Savings and Loan	Charlie Brown
FIA Corporation	NESFA Press
First Georgia Bank	Franklin's Press
First National Bank of Atlanta	Chattacon
Franklin's Printing (downtown)	Allanta Fantasy Fair
GTE Sprint	Dixie Trek
MAKRO	Kubla Khan
Mail Safe Corporation	Rivercon
Phoenix Science Fiction Society	Analog & Isaac Asimov's Science Fiction Magazines
Staging Techniques	National Bank of Georgia
Stoffel Seals Corporation	Bondurant, Mixon & Elmore
United Exposition Service	

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?

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

\*\*\*\*\*

Joe Phan: Can I bring my goat?

ConFeddie: 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?

ConFeddie: 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?

ConFeddie: 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?

ConFeddie: 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 . . .

ConFeddie: 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.

ConFeddie: 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.

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

\*\*\*\*\*





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

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

87



# 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 <sup>1</sup>
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 <sup>2</sup>	Hugo Gernsback	Hotel Morrison	870	Julian C. May
1953	Philadelphia	11th Worldcon <sup>3</sup>	Willy Ley	Bellevue-Stratford Hotel	750	Milton Rothman <sup>4</sup>
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 <sup>5</sup>	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 <sup>6</sup>	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 <sup>7</sup>	Tricon	L. Sprague de Camp	Sheraton-Cleveland Hotel	850	Ben Jason <sup>7</sup>
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) <sup>8</sup>	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 <sup>9</sup>	Harlan Ellison (pro) Bill Bowers (fan)	Hyatt Regency and Adams Hotels, Phoenix Convention Center and Symphony Hall	4700	Tim Kyger Gary Farber <sup>10</sup>

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 <sup>11</sup>	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.

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

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

<sup>3</sup> (1953) Popularly known as Philcon II.

<sup>4</sup> (1953) Replaced James A. Williams as Chairman upon Williams' death.

<sup>5</sup> (1956) Popularly known as Nycon II.

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

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

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

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

<sup>10</sup> (1978) Belatedly recognized as vice-chair.

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



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

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# Cincinnati in '88

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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.

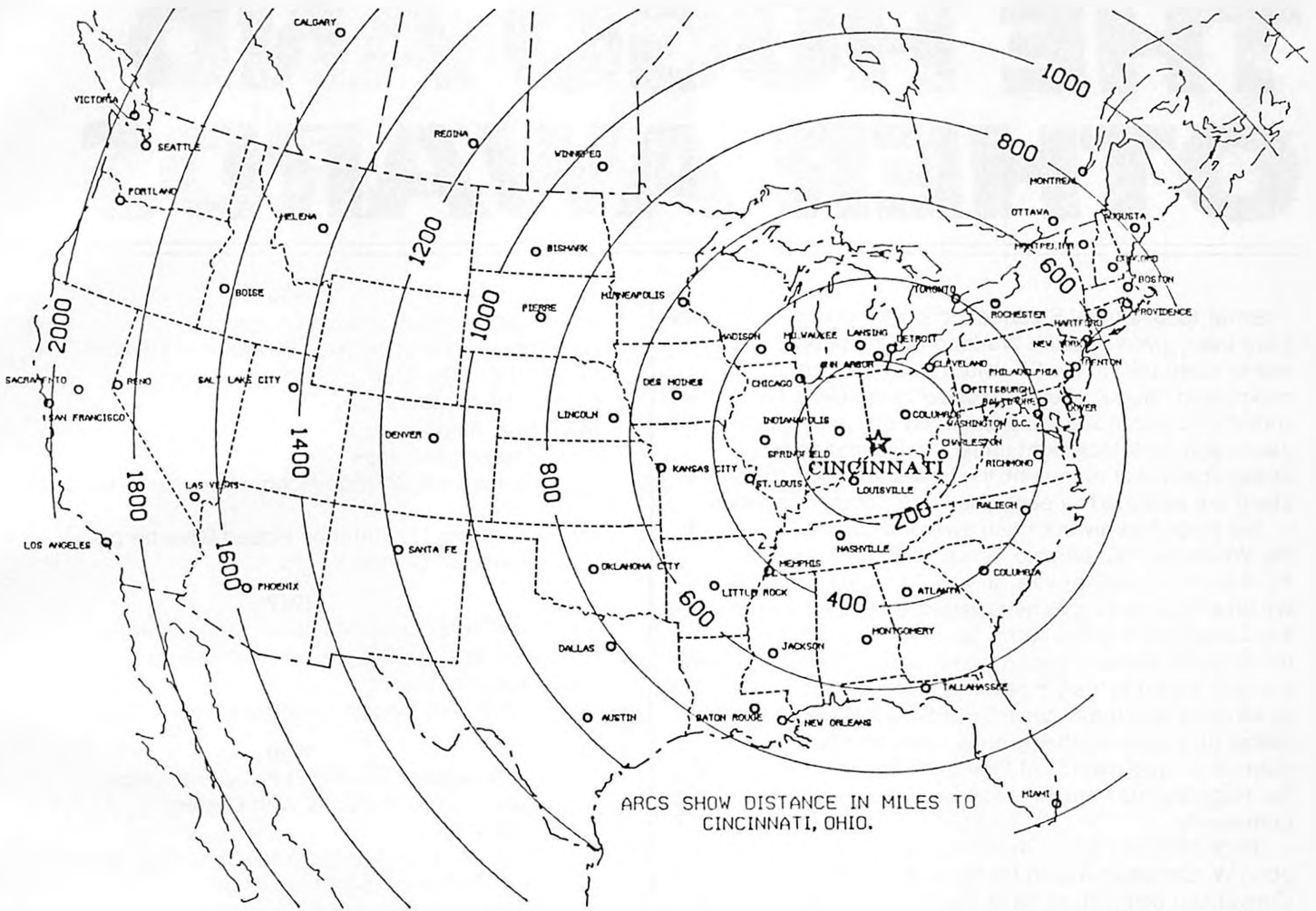


## Our Facilities:

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.



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# THE HUGO AND OTHER AWARDS

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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!

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### 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

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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*

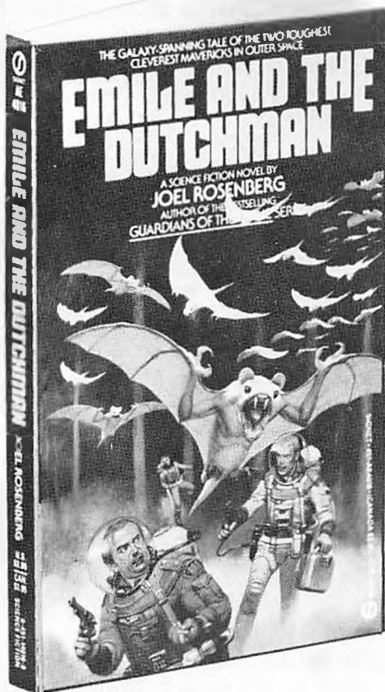
Professional Editor: George H. Scithers

Professional Artist: Michael Whelan

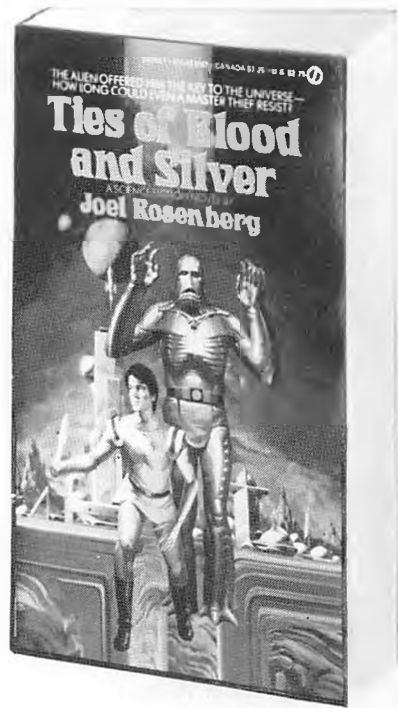
Amateur Magazine: *Locus* (Charlie Brown, ed.)

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



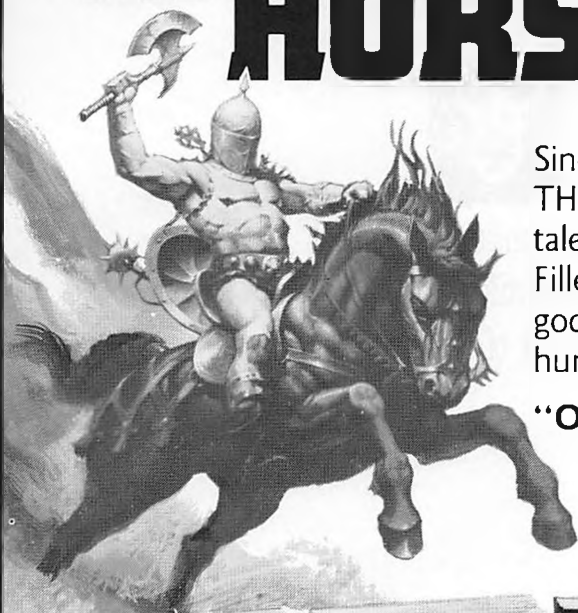
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# HUGO NOMINATIONS 1986

## 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, *Issac 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 Gibon, *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 Glycer  
Arthur Hlavaty  
Dave Langford  
Patrick Nielsen Hayden

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Carl Sagan  
Melissa Scott\*  
Tad Williams  
David Zindell

\* This author's last year of eligibility.

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# CONSTITUTION

## of the World Science Fiction Society, December 1985

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### 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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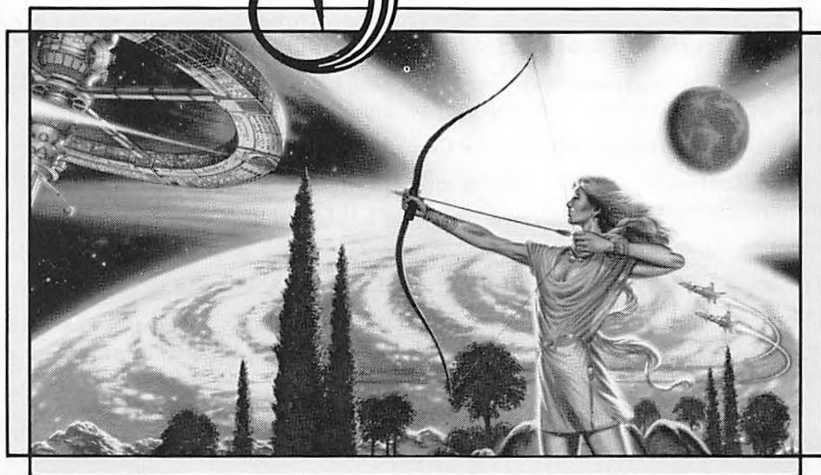
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- RULE 19:** If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.
- RULE 20:** These 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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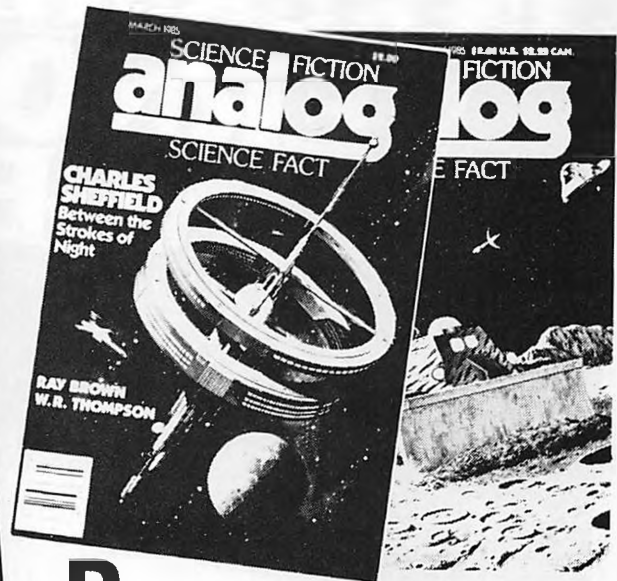
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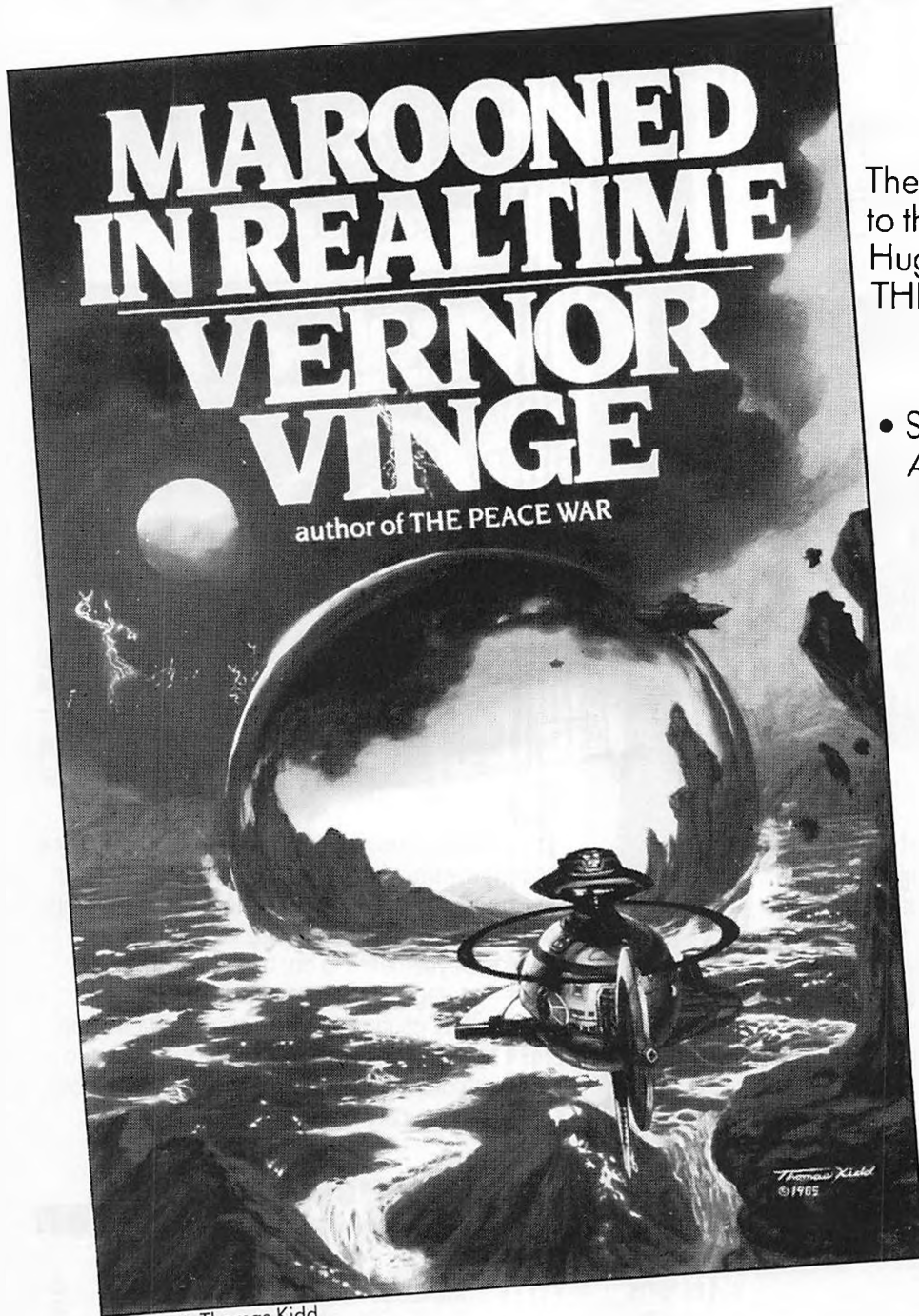
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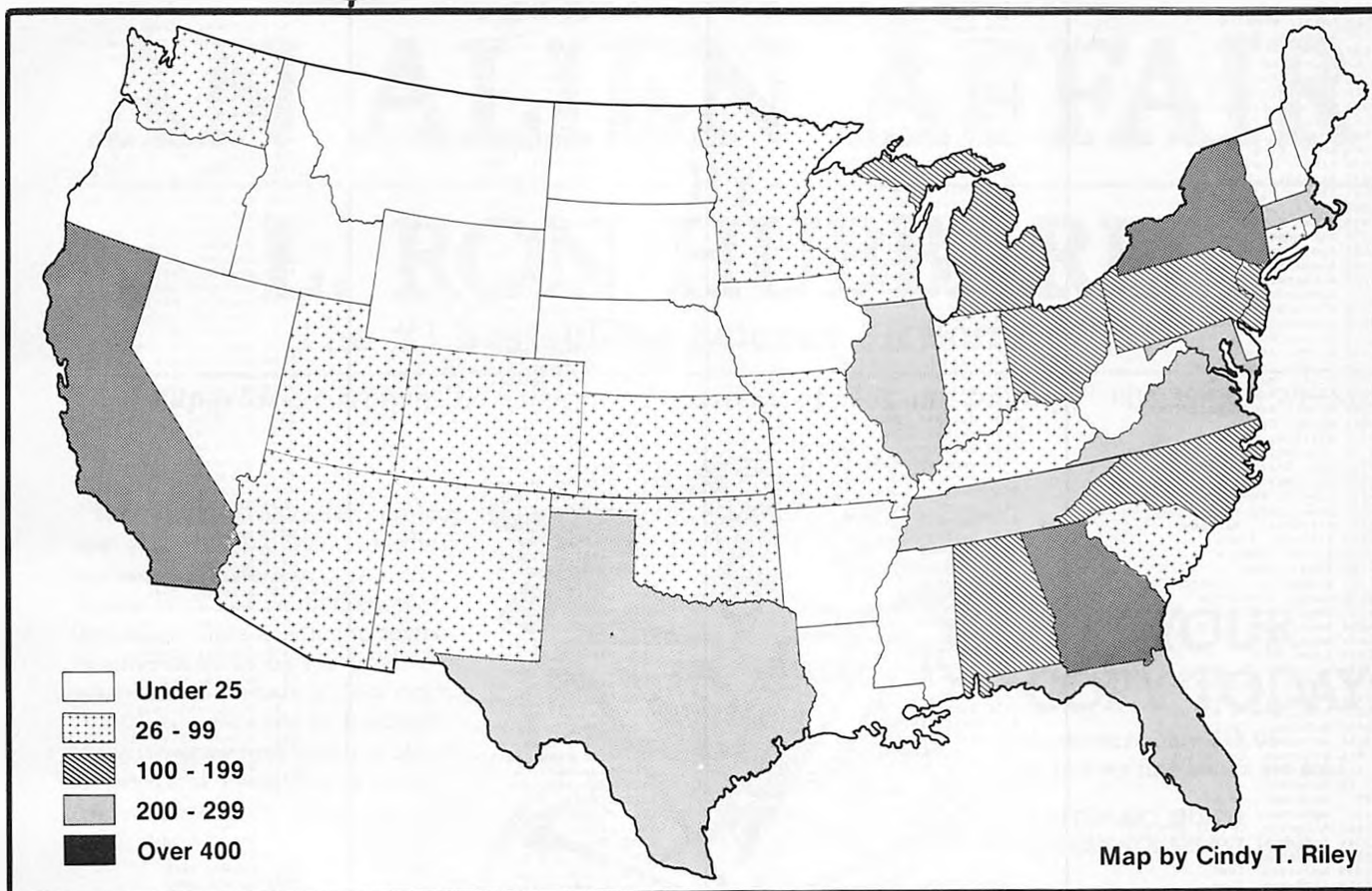
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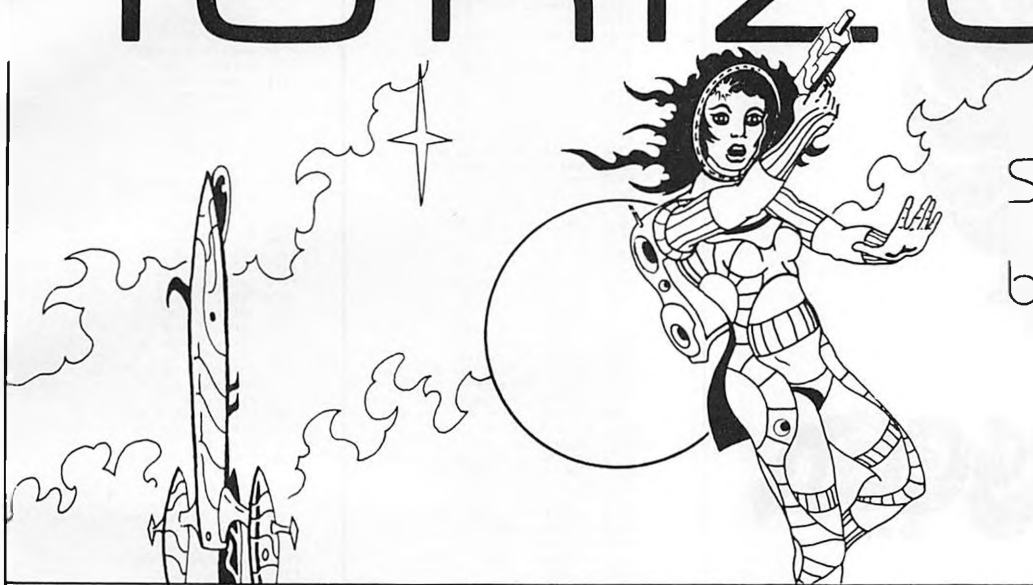
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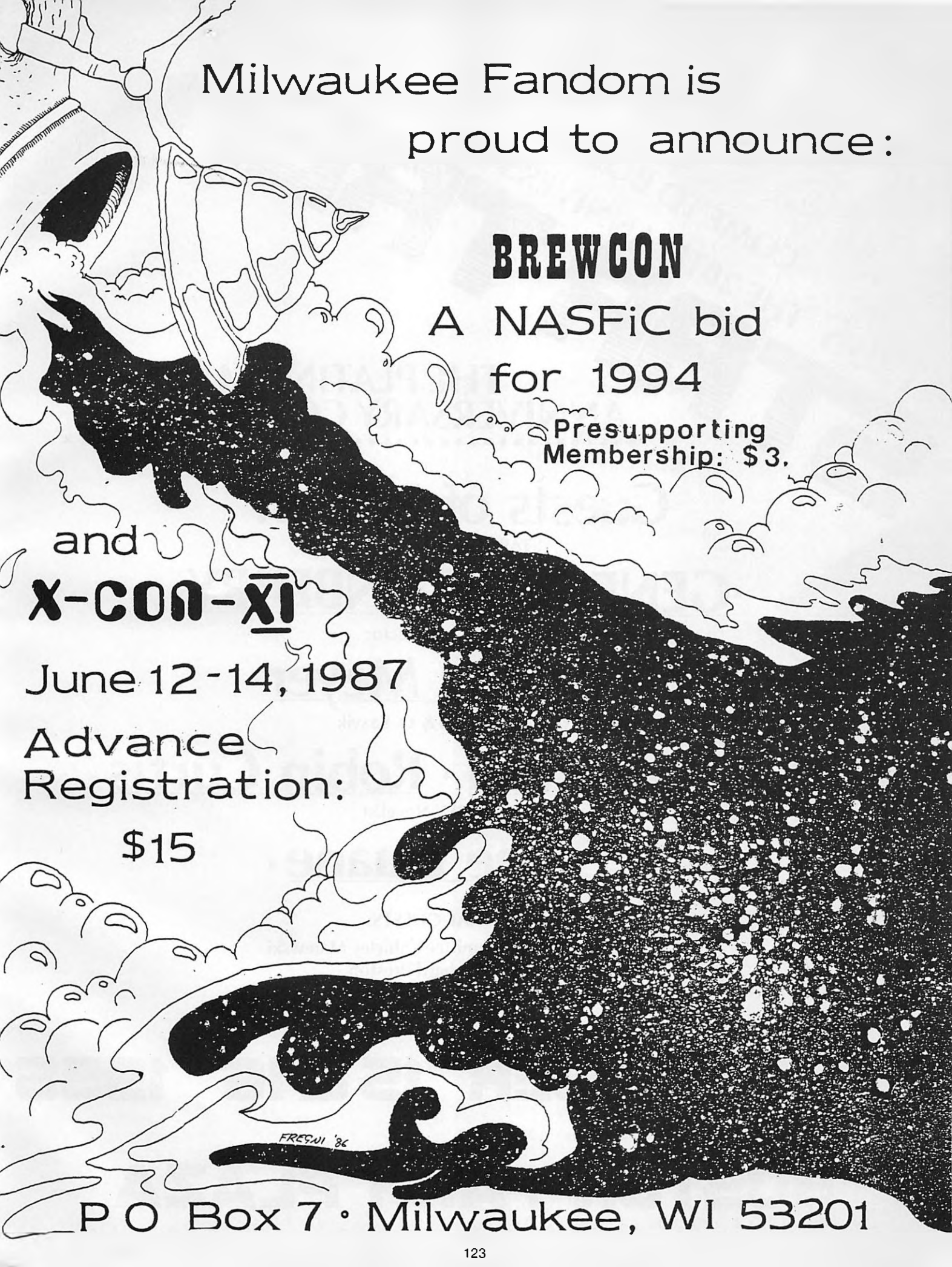
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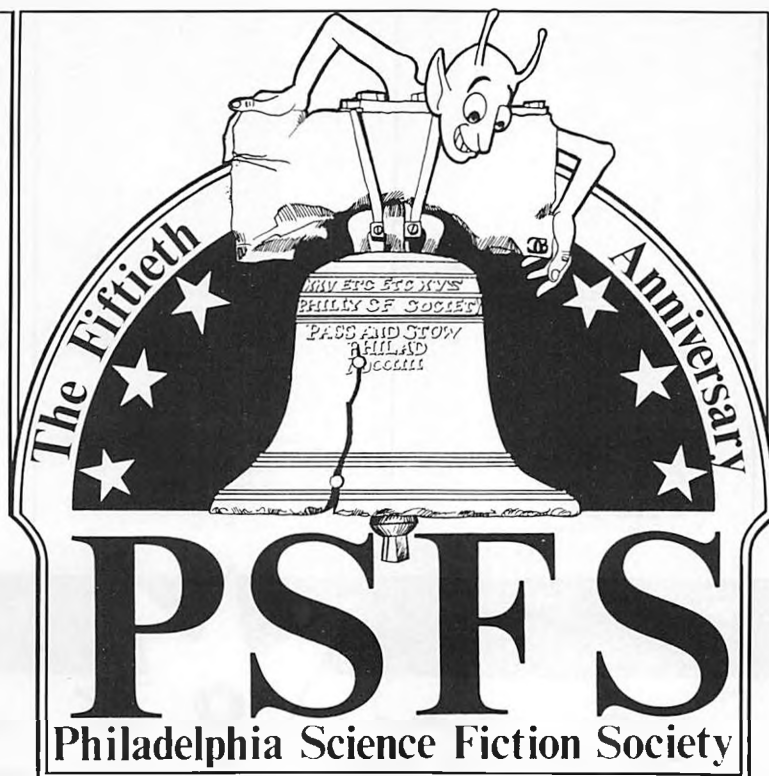
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498 Edwards, Chris Logan	1417 Ferguson, Bryan	1400 Fried, Tobl	3021 Gimblet, J.R.
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1369 Effinger, George Alec	104 Ferree, Richard	884 Frierson, IV, Meade	403 Glasser, Marc
5186 Effner, Bryan	4427 Fertig, Matthew	4 Frierson, Penny	3817 Glennon, Stephen
5491 Eggbrecht, Suzanne	3807 Fetheroff, Steven L.	1687 Frisbie, Alan	2042 Glicksohn, Mike
3720 Eggleton, Bob	685 Fetter, Judy	1688 Frisbie, Guest Of A.	1717 Glycer, Mike
1143 Ehmke, Normajean	3681 Fiandaca, Kathryn L.	239 Fritz, Randolph	3147 Gnewikow, Kevin D.
1144 Ehmke, William	279 Fidrk, Don	4941 Frost, Gregory	1025 Gobrecht, Robert
4994 Ehrhardt, Rebecca	2270 Fields, Carl C.	2811 Fuerstenberg, Jim	3458 Godefrey, Daramea
2146 Eichelman, Carolyn H.	5391 Fields, Kenneth	909 Fulkerson, James	2141 Godwin, Felix
2145 Eichelman, Dr. Frederic R.	3051 Fields, Lauren	1341 Fuller, Frederic E.	2142 Godwin, Hethalyn
5147 Eichenauer, Fred R. II	856 Filipowicz, Katie	3655 Fuller, Sara	4359 Godwin, Kristie
3238 Eidelberg, Carol	3805 Finamore, Thomas	3791 Fullerton, Ann	4361 Godwin, Kristie
2225 Eisen, Janice M.	2220 Filonaw, Brenda	3979 Fulmer, Nant	4360 Godwin, Samara
368 Eisenberg, Lise	1662 Finch, Laurel	1938 Fulton, Kathleen	5059 Goetzinger, Christine
3052 Eisenman, Rich	1663 Finch-Rayner, Sheila	2899 Funakubo, Terumi	1615 Gold, Barry
3053 Eisenman, Wanda	3525 Fine, Amy	2306 Funderburk, "Guest of #1"	276 Gold, Cynthia
2183 Eisenstein, Alex B.	4194 Fine, Bayla	2307 Funderburk, "Guest of #2"	1616 Gold, Lee
2184 Eisenstein, Phyllis	39 Fine, Colin	2308 Funderburk, "Guest of #3"	4526 Gold, Steven
2311 Eivins, Thomas D.	4200 Fink, John Jr.	2305 Funderburk, Mozelle A.	1246 Goldberg, Anne
2312 Eivins, Thomas D. "Guest of"	487 Fink, Sally	4981 Furnace, Pamela Mae	1844 Goldberg, Seth
3734 Elder, David H.	4201 Fink, Sharon	712 Fusek, John	4624 Goldblatt, Marshall
3733 Elder, Marie C.	1732 Finkelstein, Edward	3322 Futoran, Gall C.	411 Goldenberg, Ken
1868 Elderkin, Jacqueline	5217 Finley, Corlis	4633 Fuzis, John	2844 Goldenberg, Marie W.
2172 Elliott, Lynette	5462 Fiorello, Catherine A.	5317 Fyfe, Carol	2843 Goldenberg, Simon S.
3728 Elizabeth, Mary	1544 Fisher, Charles	5318 Fyfe, Carol guest of	858 Goldman, Diane
1680 Eilers, Marjii	2840 Fisher, Karen	1212 Gabbard, Kurt	260 Goldman, Michele
3609 Elliott, Raymond F. TSFT	1545 Fisher, Teny	5036 Gabriel, Barbara H.	1721 Goldstein, Lee Ann
1874 Elliott, Russ	3501 Fister-Liltz, Barbara	3335 Gabruss, Sandra	2401 Goldstein, Matthew
3015 Ellis, Stephen E.	1715 Fitch, Don	1737 Gafford, Garrett	409 Goldstein, Wendy
3612 Ellison, Larry B.	5136 FitzGerald, Gilliam	1873 Gafford, Sharon	222 Gomes, Ron
4473 Elms, Duane	1455 Fitzsimmons, Catherine	5089 Gagnon, Melissa	2699 Gomoll, Janne
5137 Ely, Virginia W.	4563 Flx, Allan W.	3011 Gagnon, Robert R.	4504 Gomoll, Julie A.
4215 Emanuelson, Jerry	3451 Flack, Anne Marie	1183 Gahlon, Dean	462 Gonzalez, Jack
5914 Emerson, Mary Ann	3452 Flack, Jean	1651 Gaier, Gil	2686 Gonzalez, James
3535 Endres, Edward	557 Flanagan, Sally	4455 Gaines, Robby	442 Gonzalez, Jean
407 Endrey, Thomas	5262 Flaton, Johan-Martijn	2859 Gaines, Robert B.	2687 Gonzalez, Margaret



**50**

**YEARS**



**50**

**YEARS**

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**Join Our Special Philcon—November 14-16, 1986—**

- ★ **Guests: Isaac Asimov, Principal Speaker; Michael Whelan, Artist Guest & Frederik Pohl, Special Guest**
- ★ **Place: The Adams Mark Hotel, City Line Ave. & Monument Rd., Phila.**
- ★ **Hotel Rates: \$72.00/single or double; \$78.00/triple or \$85.00/quadruple**
- ★ **Convention Rates: \$15.00 until 10/15/86 & \$20.00 at the door.**


For more information, please write Phila. S.F. Soc., P.O. Box 8303, Phila., PA 19101

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, Cin  
 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, Meryll  
 1782 Grossberg, Michael  
 5113 Grosse, Joshua D.  
 5112 Grosse, Luann F.  
 3512 Grover, Thomas  
 475 Groves, Sheila  
 2199 Groves, Sheila Ann "Guest of"  
 3815 Grubbs, 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 Guillory, 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  
 910 Guinn, Beth  
 3247 Haas, Karen V.  
 1119 Haas, Paul  
 4283 Haber, Karen  
 588 Hagan, Mary  
 5192 Hagee, Virginia L.




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5065 Hagel, Crystal S.  
 2519 Hagen, Geneva  
 160 Hagen, Jim  
 4488 Hagen, Teresa A.  
 5482 Hager, Alleen R.  
 5737 Hager, Dana  
 5734 Hager, Jerry J.  
 5735 Hager, Keven S.  
 5250 Hager, Robert R.  
 5736 Hager, Shawn  
 5749 Hagerman, Mark  
 1982 Hahn,  
 5414 Hahn, D. Aurietta  
 829 Haight, Cindy  
 5292 Hainer, Stanley  
 5561 Haines, H. Branch  
 4082 Haldeman, "Lambchop"  
 802 Haldeman, Gay  
 4733 Haldeman, Harry  
 820 Haldeman, Il, Jack  
 803 Haldeman, Joe  
 4732 Haldeman, Linda  
 3344 Haldeman, Lorena  
 3345 Haldeman, Lori  
 3343 Haldeman, Vol  
 5090 Hale, Eric  
 4232 Hale, Vicki Jane  
 1374 Haley, Becky  
 3254 Hall, Anna Mary  
 1130 Hall, Bill  
 3176 Hall, Chris  
 5287 Hall, Dwight  
 472 Hall, Joanne  
 5751 Hall, Joe W.  
 473 Hall, John  
 5286 Hall, Lyn  
 3633 Hall, Marcus  
 5106 Hall, Martin  
 1935 Hall, Steve  
 2310 Hall, Sue  
 5857 Halperin, Keith D.  
 4023 Hamadock, Bec  
 1044 Hamblen, Mick  
 3680 Hamilton, Kathryn A.  
 2044 Hamilton, Nora  
 3610 Hamn, Valorie A  
 1349 Hammar, David  
 3690 Hammel, Jon  
 609 Hammer, Pat  
 610 Hammer, Ted  
 2173 Hammill, Donald  
 4688 Hammon, Sandy  
 1814 Hammond, Asenath  
 107 Hammond, Susan  
 1731 Hampton, Elaine  
 2045 Hancock, Larry  
 794 Handfield, Carey  
 4186 Hanger, Nancy C.  
 5466 Hanley, Cynthia S.  
 1816 Hanna, Nancy  
 172 Hannaford, Gary  
 3509 Hannon, Kathy  
 1775 Hanrahan, Gail  
 1776 Hanrahan, Jaimie  
 280 Hansen, Mark  
 5822 Hanson, Belinda

5821 Hanson, Gary  
 5474 Hanson, Larry W.  
 3237 Hanson-Roberts, Mary  
 2657 Harbaugh, C. B.  
 2632 Hardebeck, John P.  
 4978 Hardin, Barb  
 2513 Hardin, Rebecca D.  
 5297 Harding, Malina K.  
 807 Hardison, Dian  
 4947 Hardwick, Matt  
 64 Hardy, Patty Ann  
 2398 Hardy, William  
 1478 Haring, Scott  
 5535 Harju, Mark A.  
 5536 Harju, Selina S.  
 615 Harkins, Kellen  
 912 Harmon, Barbara  
 2407 Harmon, Joe  
 1165 Harms, L. K.  
 1140 Harnan, Jane  
 2854 Harned, Phillip E.  
 2812 Harned, Sharon  
 1609 Harness, Jack  
 1391 Harper, John  
 5509 Harper, Michael N.  
 2969 Harper, Rory  
 3627 Harrell, Marie  
 1959 Harrigan, Chris  
 1960 Harrigan, Harold  
 1961 Harrigan, Jenevieve  
 1962 Harrigan, Lisa D.  
 990 Harris, Anna Lynn  
 4099 Harris, David  
 4255 Harris, David M.  
 1589 Harris, Fred  
 1272 Harris, George  
 4034 Harris, Greg  
 3829 Harris, Jimmy  
 991 Harris, John A.  
 3534 Harris, Jonathan  
 3090 Harris, Matthew  
 1893 Harris, Patricia L.  
 4548 Harris, Stephen  
 2253 Harris, Tomker  
 5792 Harrison, Bill  
 1206 Harrison, Joy  
 5384 Harrison, Ruth A.  
 3536 Harshman, Philip  
 5223 Hart, Gregory P.  
 5224 Hart, Roberta  
 5375 Hartley, Judy M.  
 961 Hartling, John  
 1745 Hartman, Kimberly  
 4469 Hartman, Lew  
 1746 Hartman, Mark  
 2299 Hartwell, D.G.  
 2653 Hartwell, David  
 371 Harvers, Ann  
 2722 Harvey, David T. Jr.  
 2778 Harvey, Ken  
 2723 Harvey, Nancy  
 2761 Hasbrouck, Paul  
 1745 Haseltine, Sue  
 694 Hastie, David  
 3821 Hathaway, Ross W.  
 210 Hatton, Christopher

5197 Haviland, Diana Dec  
 1986 Hawes, Rick  
 2368 Hawk, Flight Captain  
 2599 Hawk, Victor  
 1323 Hawkins, Donna  
 2001 Hawkins, Jane  
 1324 Hawkins, Randal  
 5251 Hawkins, William  
 2181 Hay, Alys  
 4626 Hay, Douglas  
 1160 Haycroft, Neva  
 5402 Hayde, Peter R.  
 4665 Hayden, Patrick Nielsen  
 4666 Hayden, Teresa Nielsen  
 3430 Hayes, Barbara  
 3431 Hayes, Duane  
 5788 Hayes, Eric Dean III  
 4174 Hayes, Frank  
 5102 Hayes, Gary K.  
 2658 Hayes, Nancy  
 127 Hayes, Reilly  
 3207 Hayter, James A.  
 3832 Headley, Beverley  
 4477 Head, Gilbert  
 4572 Headlong, Julian  
 1681 Heard, Robert  
 4704 Heartney, John  
 4705 Heartney, John guest of 1  
 4706 Heartney, John guest of 2  
 3824 Heath, David Jr.  
 3825 Heath, David Jr. guest of  
 5450 Heath, Hank  
 2045 Heaton, Caroline  
 2283 Heaton, Kenneth C.  
 2282 Heaton, Sarah B.  
 3275 Hebel, Alexia  
 3276 Hebel, William  
 3541 Heck, Peter J.  
 2566 Heckel Thomas L.  
 1765 Hedges, Walter  
 1007 Hedl, William P.  
 5289 Hedrick, William B. II  
 2239 Hedstrom, John  
 4607 Heenan, Donna  
 4148 Heffelfinger, Gary R.  
 4149 Heffelfinger, Tracey L.  
 2294 Hegerty, Danise  
 5279 Heider, David W.  
 5000 Heim, Richard Jr.  
 5001 Heim, Shirley  
 5741 Heine, Greg  
 3826 Heise, Greg  
 2871 Helssinger, Ralph  
 3823 Hejce, Johan  
 3604 Helba, David  
 3516 Helba, Michael J.  
 2316 Helfrich, Gary D.  
 2317 Helfrich, Pam L.  
 2104 Helgesen, Martin W.  
 5692 Helgeson, Judy  
 5693 Helgeson, Judy guest of  
 332 Hellinger, Stuart  
 785 Helm, Linda  
 756 Hendee, Leon  
 709 Henderson, Arthur  
 4956 Henderson, Darbi

710 Henderson, Rebecca  
 1385 Henderson, Sydney  
 4127 Hendrickson's Pipe, Hap  
 582 Heneghan, Jack  
 3462 Henley, Gary W.  
 5533 Henley, James L.  
 2982 Hennessey, John A.  
 2981 Hennessy, Julia M.  
 5383 Henney, Kevin A.  
 837 Henricksen, Keith  
 5742 Henriquez, Jaime  
 2392 Henry, Margaret  
 5888 Henry, Tracy L.  
 4528 Hensley, Elizabeth  
 2954 Henson, H. Keith  
 224 Hepperle, Robert  
 155 Heramia, Ernest  
 156 Heramia, J. R.  
 157 Heramia, Martha  
 2339 Herkart, Janet P.  
 2338 Herkart, Paul G.  
 1664 Herkelrath, Randy  
 4964 Herman, Felicia G.  
 147 Herman, Jack R.  
 2295 Heron, Bill  
 880 Herring, Stuart  
 3679 Herrington, David A.  
 971 Herron, Shawn  
 1242 Herrup, Mark  
 4492 Hertzooff, Hilary  
 4634 Herz, Alistair  
 4695 Herz, Andrea  
 4696 Herz, Manny  
 2128 Herz, Melanie  
 2127 Herz, Ray  
 4697 Herz, Roberta  
 5041 Hess, Elizabeth P.  
 5617 Hess, Gene K.  
 5618 Hess, Karen A.  
 3532 Hester, Cecelia  
 5496 Hester, Jay  
 5495 Hester, Mary Ann  
 4971 Hester, Robert Mack  
 5682 Hester-Ossa, Helen  
 1372 Hetrick, Janet  
 4080 Heuer, Alan  
 417 Hever, Raymond  
 1918 Heydt Combine, The Insidious  
 1919 Heydt, David  
 1920 Heydt, Dorothy  
 1921 Heydt, Esther  
 1922 Heydt, Margaret  
 1923 Heydt, Marie  
 1924 Heydt, Wilson 'Hal'  
 5827 Heyward, Jacqueline  
 1537 Hiatt, David  
 2403 Hiatt, Kim M.  
 2047 Hickey, Bill  
 34 Hicks, Debra  
 1239 Higgins, Bill  
 7 Higgins, Gail  
 5479 High, Mindy  
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 5674 Higley, Helen  
 5566 Hilbers, Susan G.  
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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 Horan, Karen	1185 Ihinger, Robert F. Jr.	2505 Jasen, Olivia A.
1010 Hillis, Robert	3383 Horist, Lynn	2990 Ihnat, Dave	3620 Jaspán, Barry
3828 Hillyard, Kenneth W.	2342 Horseman, Marian L.	3477 Illingworth, Tim	3847 Jaynes, John
1040 Hilt, Margaret	4103 Hortman, 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 Jeffryes, 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 Judee, Samanda
2916 Hirschman, 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, Jacque	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, Erna 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, Julee
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, Les
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	2035 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	5263 Jamieson, 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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**15931 KALISHER ST.**  
**GRANADA HILLS, CA 91344**

OVERSEAS ADD \$2.00 (US)

DEALERS: CONTACT ME FOR BULK ORDERS!

5871 Johnston, Edward W.  
2313 Johnston, Janet  
5602 Johnston, LaDana  
559 Joll, Tom  
4107 Jones, Barbara L.  
3846 Jones, Bonnie  
2453 Jones, Bruce R.  
2910 Jones, Cathy  
4138 Jones, Chuck  
86 Jones, Dallas  
5927 Jones, Dave  
3839 Jones, E. Weber  
3838 Jones, Eva  
2820 Jones, J. Wallace  
3441 Jones, Karen L.  
211 Jones, Lenore  
874 Jones, Mark  
2911 Jones, Patricia  
914 Jones, Raymond  
2821 Jones, Rebecca Sue  
5063 Jones, Ronnie  
1832 Jones, Ruby  
3336 Jones, Wayne H.  
3836 Jorda, Chris  
3845 Jordan, David S.  
3842 Jordan, Donna  
3843 Jordan, Donna guest #1  
3844 Jordan, Donna guest #2  
3837 Jordan, Jean  
1752 Jordan, John  
5472 Jordan, Linda  
736 Jordan, Robert  
1210 Jordan, 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 Junper, George  
1275 Juozas, John  
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, Dwayne  
5263 Kamerling, 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, Jordin  
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, Mike  
5134 Kennedy, Melba Kathleen  
447 Kennedy, Patrick  
448 Kennedy, Peggy  
55 Kent, Allan  
4252 Kent, John  
4424 Kentgen, Carol Jean  
3103 Kenworthy, Deborah  
5649 Kephart, Johnathan  
4426 Kersey, Gayle  
2326 Kerich, T. R.  
3741 Kern, Trinetter L.  
2309 Kessel, John  
1172 Ketter, Greg  
3363 Ketterling, Cindy  
1560 Key, Christopher  
2397 Key, Lynda  
3523 Keyser, Ralph G.  
2309 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 Kiscano, 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  
3663 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 Koebe, Sally  
2751 Koch, Colin  
2581 Koch, Irvin  
1876 Kochanowski, Ed  
3851 Kochell, George  
5139 Kochev, Cynthia  
1540 Kochev, Dorothy  
1389 Koelsch, George  
2196 Koelsch, Kay  
2462 Kolker, Rich  
2836 Kollenberg, Eric  
2583 Kondratiev, Alexei  
3699 Kone, David  
1600 Konkin, III, Samuel  
1191 Konkol, Kenneth  
256 Konoya, Hiroshi  
353 Koolstra, Lou  
3554 Kooistra, Pat  
5916 Koon, Henrietta Sue  
3019 Koon, Steven G.  
5410 Koppelman, David  
1154 Kordus, Louise  
5610 Kostonick, Chris  
5756 Kotani, Mazi  
5093 Kotani, Mari  
825 Kott, Michael  
5187 Koudoulfan, Greg  
91 Kovalcick, Jr, 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 Krasak, Paul E.  
1224 Krause, Steve A.  
4625 Krauskopf, Pam  
1485 Krausse, Monica Anne  
466 Kress, Nancy  
2167 Krieg, Edward J.  
306 Kriftcher, Arline  
3669 Krinard, Sue  
1585 Krispov, Jeff  
1244 Krucek, 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 Laceyfield, 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 Lambert, Creede  
3865 Lambeth, Cheryl  
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  
382 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.  
4669 Lanzi, Linda M.  
3868 Large, Kimberly G.  
1354 Larsen, David  
4315 Larsen, Lance F.  
5162 Larsen, Pat  
5163 Larsen, Walt  
5044 Larson, Aaron B.  
1496 Larue, Candy  
1503 Larue, Stephen  
2788 Lashway, Colleen  
5673 Lashway, Peter E.  
3334 Laska, Alan David  
1070 Laskowski, George  
2355 Lassman, Alan  
2356 Lassman, David  
1082 Lattin, Joseph  
5678 Latzko, Alexander  
3664 Laube, Jeffrey R.  
2134 Laube, Joan M.  
4251 Laubenheimer, L. J.  
4513 Laurence, Debra J.  
4512 Laurence, George  
1902 Laurent, Bob  
1665 Lavender, Deedee  
1666 Lavender, Roy  
1515 Laviana, Donna  
850 Law, Dan  
510 Lawler, Joann  
4553 Lawley, Andy  
4552 Lawley, Val  
804 Lawrence, Ann  
4197 Lawrence, James H.  
4142 Lawrence, Matt  
5765 Lawson, Jerry L.  
2816 Lay, Toni  
99 Layton, Alexis  
5235 Le Cuyer, Catherine  
2925 LeClair, David Brown  
1103 Leach, Linda  
5646 Leach, Zanny  
3338 Leaf, Steve  
3087 Leathers, Graham  
550 Lebovitz, Nancy  
611 Lebovitz, Steven  
5826 Lee, Halbert  
1448 Lee, Johnny  
5665 Lee, Linda  
2849 Lee, Peter E.  
350 Lee, Rebecca  
951 Lee, Ronald  
100 Lee, Steven  
1888 Lee, Teri  
4376 Lee, Tina  
1690 Leech, Jonathan  
3122 Leeds, Charles  
2799 Leeper, Evelyn C.  
2800 Leeper, Mark R.  
2587 Leghorn, Barak Stanley  
2708 Lehev, Laura J.  
2054 Leibowitz, Hope  
2551 Leisner, Linda  
5518 Levlis, Kristin E.  
2202 Leonard, Al  
2204 Leonard, Fiona  
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  
5510 Levy, Susan B.  
4167 Wellen, 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  
5401 Lewis, Thomas P.  
4656 Lepak, Robert  
4536 Liberian, Ben  
5465 Lichauco, Susan M.  
357 Lichtenberg, Debbie  
358 Lichtenberg, Gail  
359 Lichtenberg, Jacqueline  
360 Lichtenberg, Salomon  
66 Lidral, Bob  
390 Lieberman, Daniel  
77 Lieberman, Paula  
1718 Liebman, 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, Elan 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 Lohse, Kathie  
3672 Lohman, Karen A.  
3671 Lohman, Robert P.  
2056 Lokier, Maggie  
1296 Lonehawk, Brendan  
1261 Lonehawk, Patricia  
3860 Long, Donna F.  
4577 Long, Greg A.  
3492 Long, Gregg  
591 Long, Katherine  
4599 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 Lorrab, Jean  
5246 Love, Frank  
4969 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 Lubs, Chris  
652 Lubs, 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, Stephen 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, Mary  
939 Lynch, Micki  
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.  
1120 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 H.  
 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 Maillox, Serge  
 2224 Maines, Barbara  
 1292 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 Mandel, Richard G.  
 364 Mandell, Stacy  
 3721 Margan, 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 Marmor, Mark  
 4641 Maroney, John E.  
 4642 Maroney, Kevin J.

3029 Marquard, Paul  
 1192 Marquart, David  
 4096 Marquart, Tamara  
 3077 Marquez, Stepen A.  
 3716 Marron, Lynn  
 700 Marschak, 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.

# CON-CHORD III

THE SEARCH FOR HARMONY

FILKCON 9.1

MARCH 6-8 1987

## ATTENDING MEMBERSHIPS:

Currently \$18.00 until 1/15/87.

It will jump to \$20.00 until 2/25/87 and then they'll go up again at the door.

Attending members will get everything that supporters get, plus the right to attend Con-Chord III in person. In addition, attending members who register in advance get the con's Sunday breakfast/brunch at no extra charge! That's right: all advance attending members (everyone except at-the-door members) can attend the Sunday brunch FREE!

## SUPPORTING MEMBERSHIPS:

\$7.00 AT ANY TIME.

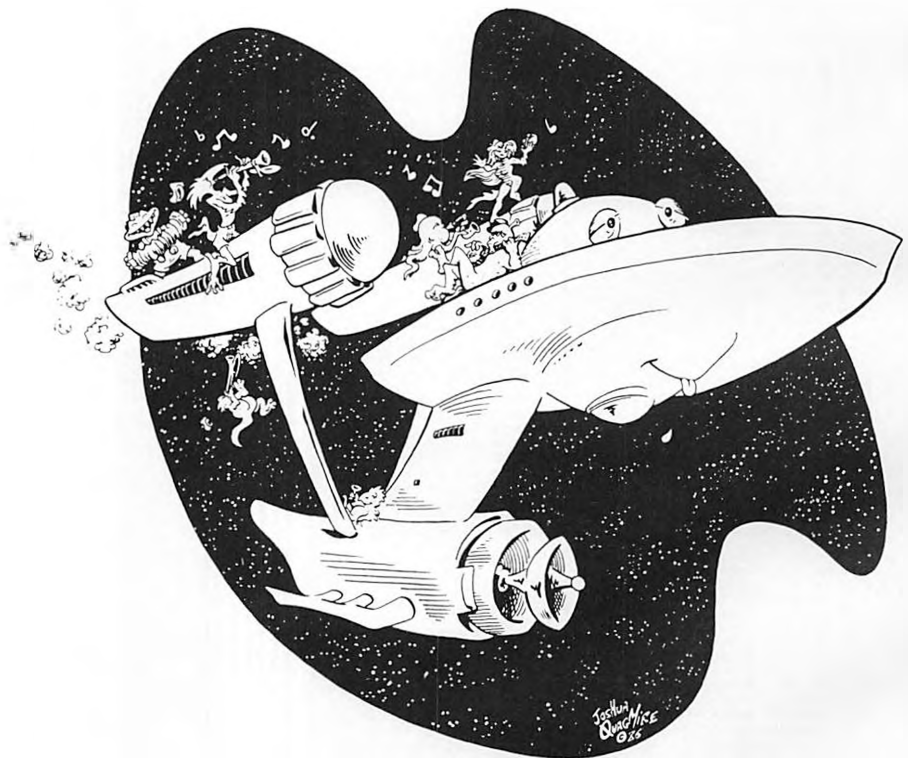
This will get you all of the Progress Reports, the Program Book, and the con membership button.

We realize that most filkers from other parts of the planet won't be able to attend in person, due to things like the need to pay the rent. That's why we offer the supporting memberships, with a lot of songs included in the Program Book. In the past, Con-Chord I & II members have received over 70 songs in each package. It's a cheap way to get the goodies.

Should a rich uncle die, supporting memberships can be converted to attending memberships just by paying the difference between the rates at the time you make the conversion.

## FOR MORE INFORMATION:

Write to Con-Chord III at 1810 14th St., Santa Monica, CA 90404.



GOH: ROBIN W. BAILEY

AT: LOS ANGELES  
 AIRPORT HILTON



- |                               |                                |                                 |                                  |
|-------------------------------|--------------------------------|---------------------------------|----------------------------------|
| 2369 Martin, Scott            | 182 McCaw, Kevin               | 4074 McKinney, Kevin            | 3495 Metcalf, Maripat            |
| 3422 Martin, Sheryl           | 1447 McClellan, Bill           | 518 McKnight, Ann               | 4705 Metcalf, Thomas N. III      |
| 3423 Martin, Steve            | 5919 McClendon, Jim            | 4313 McKnight, Jerry W.         | 4429 Metz, Rhodi                 |
| 2709 Martin, Sue              | 1891 McClymonds, Karen         | 5271 McLeod, Jenny              | 4428 Metz, Wesley E.             |
| 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 McMahan, Doug              | 5705 Meyer, Kathleen             |
| 1849 Hartz, Bruce             | 5838 McCormack, Mary C.        | 1308 McMenamin, Mark            | 1254 Meyer, Kathyann             |
| 1850 Hartz, Carolyn K.        | 269 Mc Cormack, J. C.          | 1263 McMillan, William          | 3168 Meyer, Linda J.             |
| 1327 Hartz, Samia             | 2893 McCormack, Shayne         | 276 McMurrian, Althea           | 1255 Meyer, Ruth Ann             |
| 5033 Harvig, Crystal          | 2056 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, Ginny                 |
| 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            | 532 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 Meinhart, Jason S.         | 2847 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               |
| 3072 Mauffray, Jay            | 5371 McEntyre, Allison         | 4475 Melson, Eller M. guest of  | 4972 Miller, David O.            |
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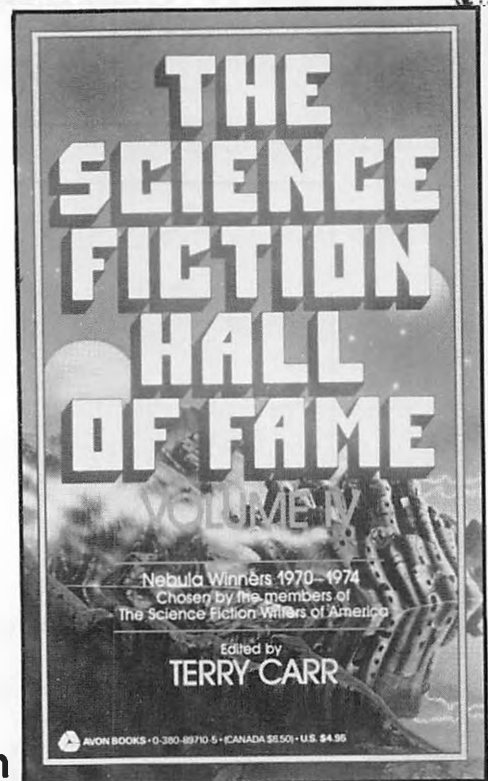
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4310 Parker, Rembert guest (Kathy)  
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2274 Revel, Ellen  
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2781 Reynolds, Christy  
201 Reynolds, James  
3296 Reynolds, W. Robert  
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3128 Rhodes, Mark guest of  
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 3661 Riley, James  
 3104 Riley, Linda L.  
 5437 Riley, Madman  
 1443 Riley, Sydney  
 1444 Riley, Timothy  
 5651 Riley, Todd  
 4216 Ringel, Malcolm  
 4027 Rion, Frank  
 4073 Riquelmy, Tony  
 42 Ritch, Bill  
 5274 Rittenhouse, Deirdre  
 5275 Rittenhouse, James A.  
 2262 Rivers, Jerry P.  
 5506 Riviere, Kenneth  
 5507 Riviere, Mary Martha  
 5181 Rizo, Joe B.  
 5643 Roa, Joseph  
 5642 Roa, Misty  
 2380 Robards, Ann  
 2379 Robards, Russell  
 2432 Robb, Bruce A.  
 2433 Robb, Toni  
 2790 Robbins, J. A.  
 996 Robe, Gary  
 4277 Roberts, Jennifer  
 5928 Roberts, Bethany  
 622 Roberts, Carol A.  
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 623 Roberts, John  
 718 Roberts, John  
 1682 Roberts, Jr, Charles  
 596 Roberts, Linda  
 5467 Roberts, Mike  
 2989 Roberts, Paul P.  
 2074 Roberts, Peter  
 2991 Roberts, Sheryl Zedler  
 2596 Roberts, T. L.  
 1460 Robertson, Ron  
 3626 Robertson, Susan  
 81 Robinson, Andrew  
 4349 Robinson, Frank M.  
 2663 Robinson, Mark Dee  
 3900 Robinson, Paul T.  
 4062 Robinson, Rob  
 2125 Robinson, Roger  
 496 Robinson, Ron  
 4617 Robinson, Sandra C.  
 4420 Robinson, Virginia  
 44 Robison, Mary  
 3081 Roche, Kevin P.  
 5081 Rodgers, Ellen C.  
 3356 Rodgers, Judy  
 3357 Rodgers, Laurie  
 3355 Rodgers, W. Thomas  
 5208 Rodman, Dianne E.  
 5016 Roeben, Bill  
 1836 Roecker, Vega  
 963 Roehm, Bob  
 3005 Roelker, Stephanie J.  
 2445 Roepke, Richard A.  
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 1281 Rogan, David  
 4715 Rogers, A. Timothy  
 2113 Rogers, Harry  
 4172 Rogers, Jeff  
 4113 Rogers, Joanne  
 2621 Rogers, John G.  
 551 Rogers, Kate  
 3067 Rogers, Katherine A.  
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 782 Rogers, Mike  
 3279 Rogers, Patricia  
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 2209 Rogow, Louise  
 225 Rogow, Roberta  
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 1309 Roller, Jenie  
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 2740 Rosenberg, Hannah  
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 5608 Rosenthal, Alan  
 1864 Rosenthal, Andrew  
 385 Rosenthal, Leah  
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 5549 Ross, Christopher  
 3307 Ross, D.  
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 1454 Ross, Wallace  
 2075 Ross-Manfield, Linda  
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 535 Roth, Mark  
 783 Roth, Stefan  
 2974 Rothbard, Harold

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 5815 Rowe, Ernest II  
 692 Rowinski, Glenn  
 1252 Rowland, Valerie  
 452 Rowan, Glenn  
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 2168 Roy, Eugene H.  
 2169 Roy, Jeanne M.  
 947 Roy, Kenneth  
 166 Roynance, Stephen  
 1049 Rubasky, Mary  
 1050 Rubasky, Tom  
 748 Ruberl, Nancy  
 3240 Ruberl, Nancy Guest of  
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 1756 Rubin, Stephanie R.  
 57 Rubinstein, Peter  
 4711 Rudeen, Kimball M.  
 3346 Rudy, Alicia L. T.  
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 220 Ruffa, Gregory  
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 4362 Rupe, Carole J.  
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 770 Rutledge, Charles  
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 3253 Rutledge, W. J. Bennett  
 3395 Ryan, Charles C.  
 3396 Ryan, Charles E.  
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 2302 STARLOG, Guest #2  
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 1700 Sanders, Kathy  
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 3314 Sanders, Terry guest of 1  
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 3387 Sandford-Morgan, Melanie  
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 1426 Sargent, Gene  
 4254 Sasse, Philip A.  
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 1390 Satterfield, Susan  
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 2115 Schweitzer, Darrell  
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 2095 Shibano, Takumi  
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 5655 Shipley, Joel  
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 2259 Slade, Martin A.  
 5773 Slane

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 5221 Smith, Wes jr.  
 4343 Smith, William  
 5284 Smith, William  
 5285 Smith, William guest of  
 1451 Smith-Bozarth, Janet  
 4108 Smoak, Gayle  
 644 Smoile, Lee  
 1298 Smoke, Lee  
 1299 Smoke, Guest Of  
 872 Smoot, Rolaine  
 5891 Smoot, Samantha  
 2743 Sneed, T. Linda  
 4307 Snider, Duke  
 4600 Snisko, Steven

3614 Snoblen, Tom  
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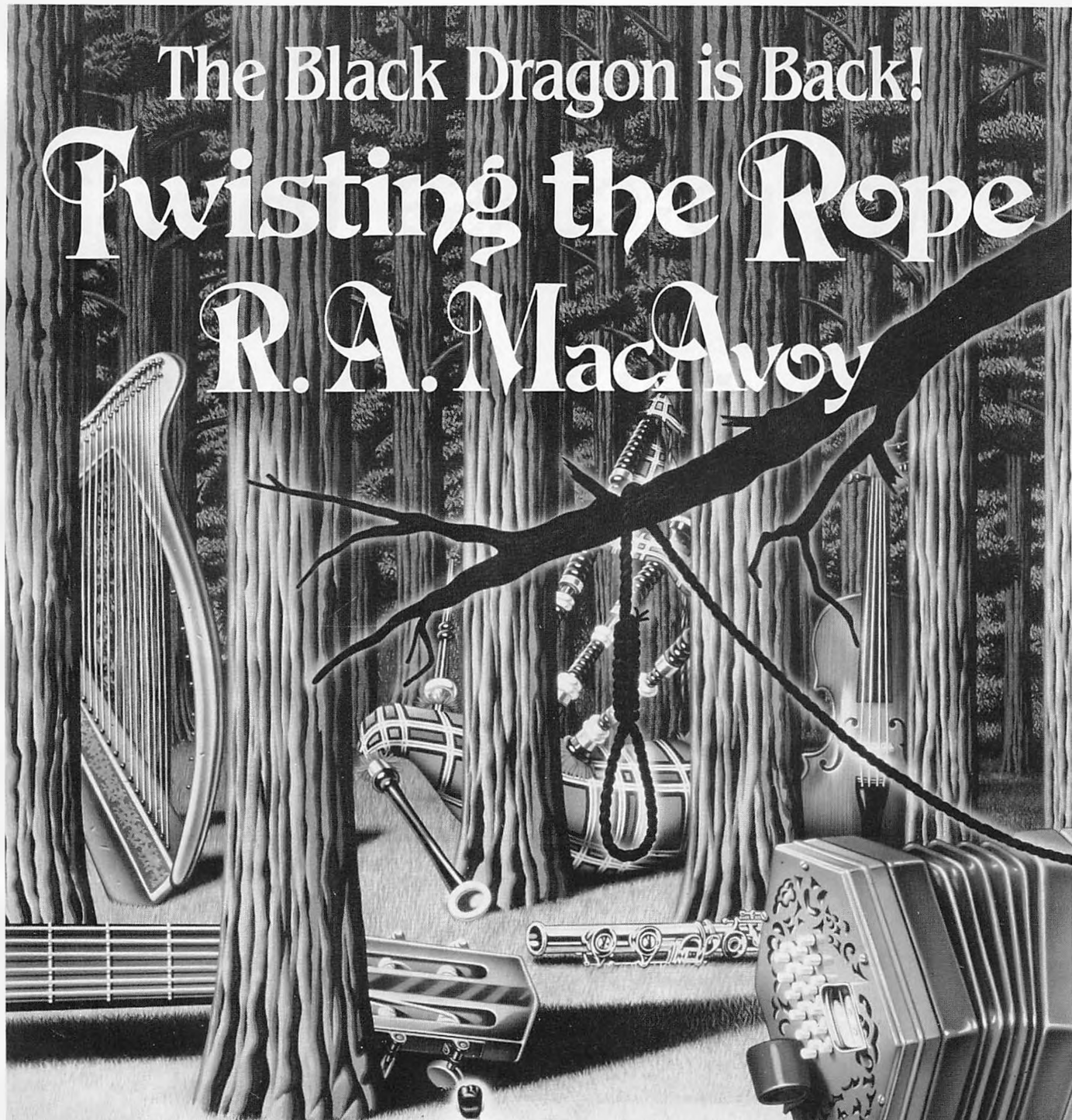


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**JUGOSLAVIJA**

**IN**

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art: alexis gilliland

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