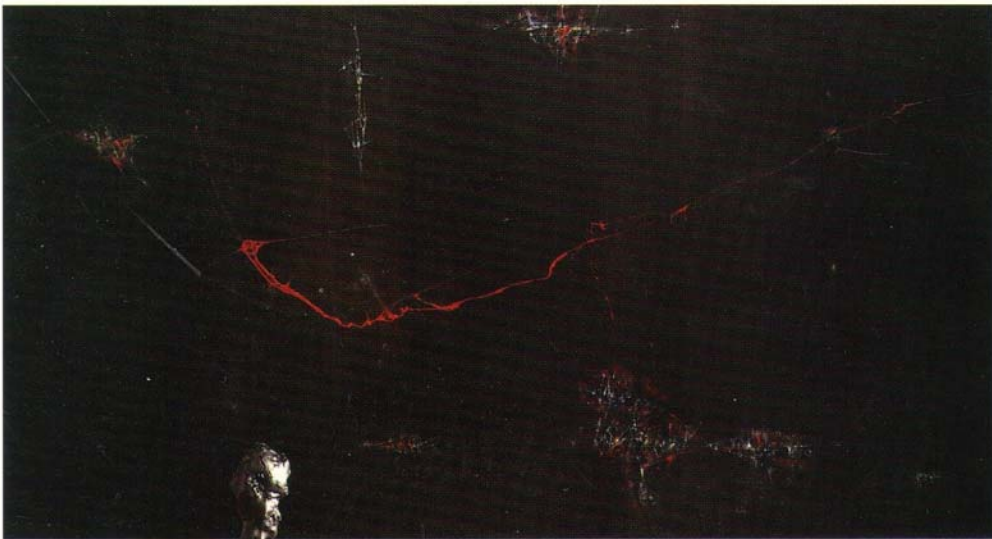


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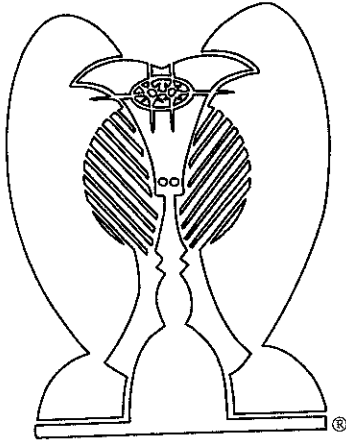
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The 49th World Science Fiction Convention
29 August through 2 September 1991
Hyatt Regency Chicago

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Many fans contributed to the effort of producing this Program Book. Without their help it would not have been possible, and I thank you all. I would like to give special thanks to Larry Smith, Sally Kobee, Bob Gaines, and Floss Pavliac (especially for organizing the last minute proof-reading sessions in Chicago). Last, but not least, thanks to Teri, my non-fannish wife, for putting up with all of the demands on my time by Chicon V.

I would also like to thank the Chicon Board for inviting me to take on this project. In many ways it has been a fan-editors dream, the ultimate one-shot. Working on this Program Book, and the Guest of Honor Anthology, **Fantastic Chicago**, has brought back many memories of mimeographs and stencils from the mid sixties to the mid seventies. Although the technology has changed, and desktop publishing has revolutionized the production of publications such as this, the spirit is still the same. It is for this reason that my efforts on these publications are dedicated to all the fan-editors out there who are doing it for the fun of it, and because, in some way, they feel compelled to.

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WELCOME

From the Chair

Kathleen Meyer

In today's convention environment, cities that want to host Worldcons must begin the organization of their committees at least a year before they announce their bid. They have to announce at least two years before the vote, and upon winning, then spend three years planning, five days running and another year or so cleaning up the mess of hosting a Worldcon. That kind of time commitment to a one-shot, five-day event would be unthinkable to anyone in the business community without a large monetary return. Yet, here we are.

Why, I've asked myself many-a-time in the last six years, are we doing this? It certainly isn't the money. God knows it isn't the thanks of our peers in fandom. So what is it that keeps the board, division heads, department, and assistant department heads together for years and years of working their collective butts off?

I don't know!

Perhaps it's the feeling when it's all over of satisfaction that comes from knowing 5000+ came to your party and had a good time. Maybe it's the chance to use skills you don't use on your mundane job. Or better yet, it's an excuse to spend time with local fannish friends doing something other than smoffing.

All I know is that for 95% of the time I've enjoyed myself. I've deepened existing friendships and met new friends. I've even made a few professional contacts that have helped me with mundane matters. It has been a glorious six years.

I hope you enjoy the convention we've planned for you. We've strived for diverse programming to appeal, at least a little bit, to everyone's taste. The film program should make even the fussiest fan excited. Our special events are, well, special. The con suite is a traditional one with beer and soft drinks, as well as munchies, available as part of your membership fee. (There will be a few surprises too!) The art show is large, and in the Chicago tradition will display art that fits every fan's price range. Those of you who can afford original Whelans and Sternbachs will have bidding opportunities, as will those of you who are looking for new artists with great potential to support. The dealers' room is also large and teeming with items to spend your vacation cash on. Speaking of vacations, we have also spent a lot of time putting together tours of Chicago landmarks, museums, and restaurants—tours that were designed to give you an



appreciation of what Chicago has to offer besides a great site for a science fiction convention.

Lastly, I'd like to add my personal thanks to my Board of Directors. To Debbie, Marie, Lenny, Mike, Bob, Larry, and Ross, thanks for working so hard all these years. Thanks for putting so much time and effort into this convention and making our time together so enjoyable. Thanks to my sister, Alice Medenwald, for taking on Member Services when all she expected to do was help me from time to time. Thanks for listening to my complaints and helping me cope during the stressful times. Thanks to the committee members who helped during the bid and all those who had to drop out due to pressures of mundanedom. Thanks to the staff of all the different divisions who have worked so long and so hard without having to be pushed or prodded. Thanks for all your smiles, reassurances, and patience. I love you all. And thanks to all 5000+ of you.

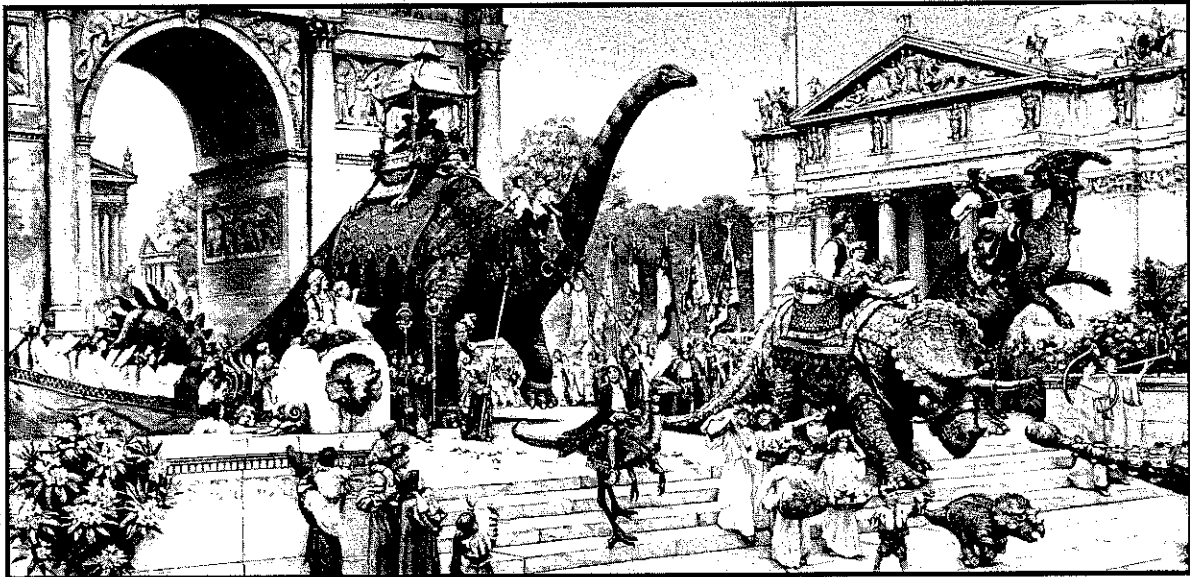
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Hal Clement

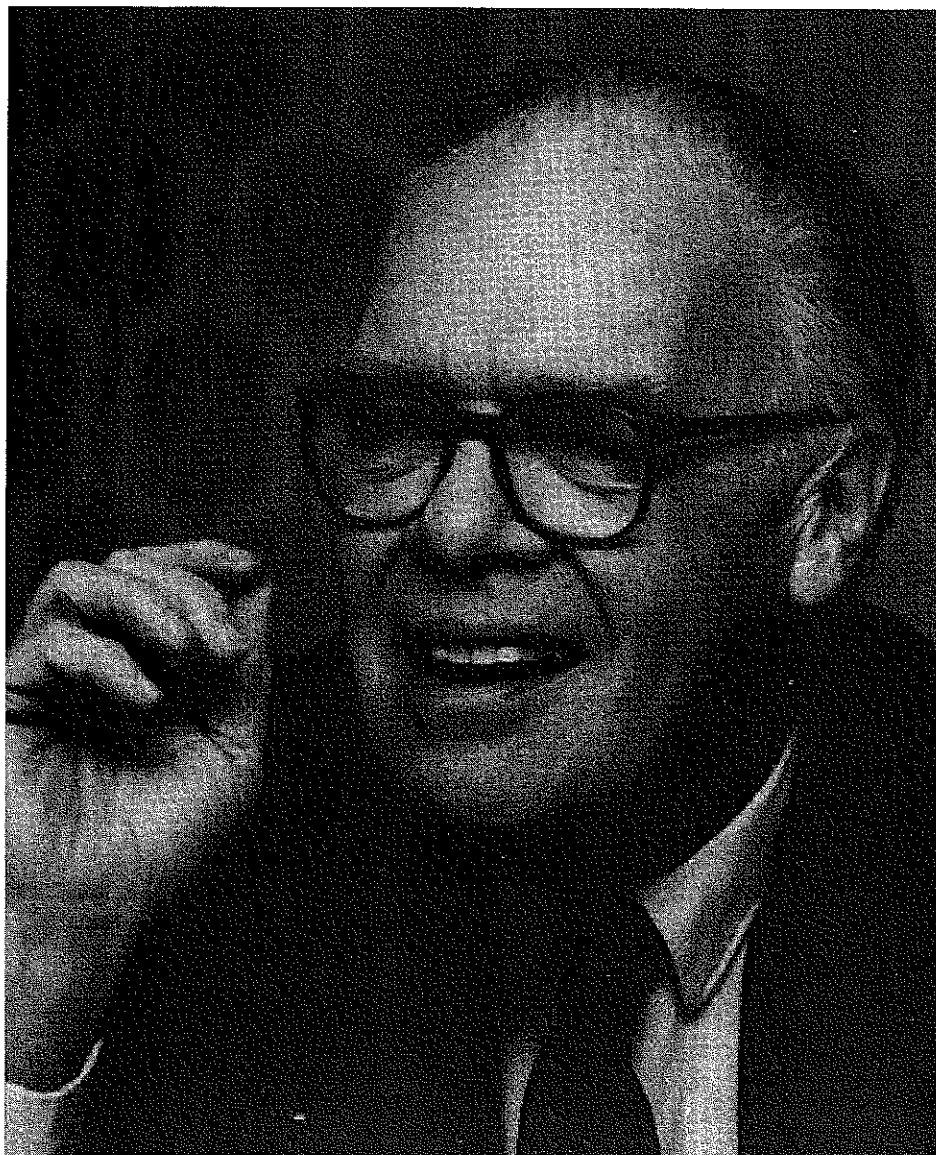
Don D'Amassa

Alien Engineer

Prospective writers are always cautioned to write about what they know, because it is too difficult to create a consistent, credible situation from whole cloth. Writing as Hal Clement, Harry Stubbs has been ignoring this admonition for almost five decades, and what's more, he gets away with it every time.

SF writers who wish to use non-human characters in their fiction are constantly forced to strike a balance in those creations, alien enough to be interesting, consistent enough to be believable, and "human" enough to be comprehensible. No writer in the field's history has been as consistently successful in designing sentient beings as Hal Clement.

In 1942, Clement's first story, "Proof", portrayed a race which existed inside the sun, a species whose viewpoint was so alien that they couldn't conceive of solid matter, let alone the possibility that another race might exist in non-gaseous form. Although the story is not one of Clement's more memorable, it illustrates the author's early interest in examining the universe from non-human perspectives, in order to point out aspects of our environment which might be obscured by our own familiarity with them. This interest in alien perspectives was repeated dramatically in Clement's early books and is a recurring theme throughout his career.



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Needle was one of the very first sf novels I read back in the early 1960s, and I have reread it at least six times since. An alien investigator infiltrates the body of a young human boy and establishes a close relationship with him, so that the two can hunt down a criminal occupying another body. This blend of sf and mystery allowed Clement to examine our society through the eyes of an alien being, a theme he used again in **Iceworld**, where a secret base of alien drug smugglers has been infiltrated by an investigator through whose eyes we see our own Earth as a frigid, unwelcome environment.

In **Mission of Gravity**, certainly Clement's best known novel, the tables are reversed. Now the action takes place on the planet Mesklin, whose gravitational pull is so immense in some regions that human beings cannot venture upon its surface. The human characters must observe through the person of Barlennan, a centipedal alien native to Mesklin. But Barlennan has motives and aspirations of his own, which sometimes conflict with those of his off-world associates. The pre-eminence of this novel unfortunately obscured the next book, **Cycle of Fire**, which is to my mind his best single

GUESTS

work. A human stranded on a barren planet falls into the company of an alien native to that world, and as they travel together, each learns about the other as a person and as a representative of their respective societies. *Dar Lang Ahn* is, in my opinion, Clement's best-realized alien personality, and the tragic nature of his world's culture strikes emotional chords each time I read the novel. Clement returned to the use of alien viewpoints in subsequent novels, most notably in **Close to Critical** and **The Nitrogen Fix**, taking great pains to ensure that the physical worlds he creates for his characters are scientifically accurate.

Most human beings, including most sf writers, have a painfully parochial view of the universe in which they live. Our preconceptions about the universe are so ingrained that we cease to be aware of their existence, and that makes us less capable observers. The unique gift of a writer like Hal Clement is that he turns our preconceived notions around, makes us examine the things we believe from a different viewpoint, and points out ramifications and possibilities we might otherwise have missed. The fact that he does this in the context of exciting, entertaining fiction makes his achievements even more remarkable.

In Short

Although Hal Clement is and probably always will be best known for outstanding novels such as **Mission of Gravity**, **Needle**, **Cycle of Fire**, and **Still River**, he also wrote a few dozen short stories of unusually high quality. Although most of them are currently out of print and require some effort to locate, the experience is worth it.

Many of Clement's short stories are similar to his novels in that they explore a novel environment, or view a familiar one through strange eyes. "Proof" is told from the viewpoint of sentient beings living inside our own sun who do not believe that it is possible for matter to exist in a solid state. Similarly, in "Critical Factor", a race of intelligent beings living beneath the crust of the Earth is totally unaware of the surface world. Never having experienced gravity, they never developed muscles with which to counteract its pull.

Clement's stories reflect a wide variety of settings. "Hot Planet" pits a team of investigators against the planet Mercury, which has suddenly begun to develop its own atmosphere. "Mechanic" gives us a ring-side seat as an oceanographic project of the future is menaced by a freak accident aboard a hydrofoil. A young boy is lost on the surface of the moon in "Mistaken for Granted", and concerned adults must try to anticipate what he might have done once he realized his situation.

Mesklin, the high gravity world which is featured in two of Clement's best novels, was the setting for "Lecture Demonstration". Humans are attempting to provide scientific information to the Mesklinites by administering a training program from orbit. Their plans go awry when a cave-in endangers their students, and only a cooperative effort saves the day. In "Raindrop", an orbiting bubble of water has been created as an experimental farm, intended to offset food shortages on Earth. The project is sold to a group of biologically engineered human beings who decide this is their opportunity to move to a new home and escape the biases of Earth.

A wealthy entrepreneur must avoid his suddenly hostile crew

while stranded on an airless world in "Uncommon Sense", at the same time avoiding the local fauna who are able to "see" his odor, since there is no atmosphere to enable them to smell it. Humans discover that their meteorology won't work on an alien world in "Cold Front", and aliens misjudge human physiology when they "borrow" some human blood in "Assumption Unjustified".

The stories mentioned are those likely to be considered Hal Clement's best shorter pieces, but I'll take this opportunity to mention two more that are among my personal favorites, and which have not to my knowledge been in print for decades. "Lunar Lichen" is an unprepossessing story of a scientist who perpetrates a fraud on the moon, and then must find a way to prevent his colleagues from discrediting him. I've always had a soft spot for moon stories. "Green World" is another variation of the exploration team trying to figure out the new world's ecology, but I've always believed it to be one of the better of its kind.

By all means, go out and buy all of Hal Clement's novels; there's not a bad one in the lot. But don't overlook his short stories or you'll be missing a major treat.

Far From Critical

Science Fiction has evolved and expanded over the past two generations, now encompassing a wide variety of sub-genres, embracing a wide variety of themes. We have seen the advent of the New Wave, Cyberpunk, and similar revolutionary approaches, and the broadening of the field to encompass satire, social commentary, political and philosophical speculation, and the explo-

GUESTS

ration of the field of psychology and character development. Although these trends have generally enriched the field, we should not lose sight of the qualities which separate it from the mainstream and other genres.

At its purest, sf exposes the reader to the awe and wonder of the universe, and uses aspects of science to show us how we will adapt to it. Throughout this period of change, Hal Clement has been consistently successful in presenting his readers with novels and stories that feature intriguing characters in fully realized settings, the plots and character interactions conceived and described in a credible, often suspenseful fashion.

Clement has long had a reputation for his aliens in particular; an area in which most of his contemporaries fall back on either indistinguishable clones of some obscure human culture or a creation so utterly unlike our own that there seems no logic or common ground. It is a distinct challenge to create individuals who are different enough to be mysterious and fascinating figures, yet similar enough to arouse our sympathy and respect, a challenge he has met and overcome time and again. Whether it is Barlennan struggling in a Mesklinite storm or Dar Lang Ahn facing the inevitability of his own death or the Hunter dealing with the necessity to exist as a symbiote in a human body, his characters have dimension, their difficulties touch our emotions. When I re-read Hal Clement's novels, I always have the feeling that I am visiting old friends I haven't seen in awhile.

His technical background also enables Clement to create unique, exotic environments. Readers believe in the gigantic raindrops of **Close to Critical**, the caverns of **Still River**, the submarine world of **Ocean on Top**, the bleakness of Mercury in "Hot Planet", or the oxygen-starved

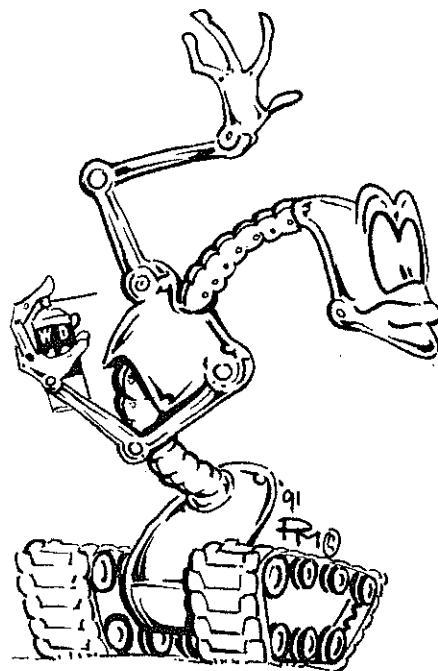
Earth of **Nitrogen Fix**. They believe in them because each setting is logically constructed and fully described. Frequently Clement's stories show us how science can provide the tools to solve the physical problems that face us now or which we will encounter in the future, in stories like "Trojan Fall", "Proof", and "Uncommon Sense". At the same time, he recognizes how little humankind understands the universe in which we live and the limitations in our ability to apply science to our problems, notably in "Cold Front" and **Nitrogen Fix**. Mesklinites might appear as a species of no consequence, but they prove themselves capable of outsmarting human beings.

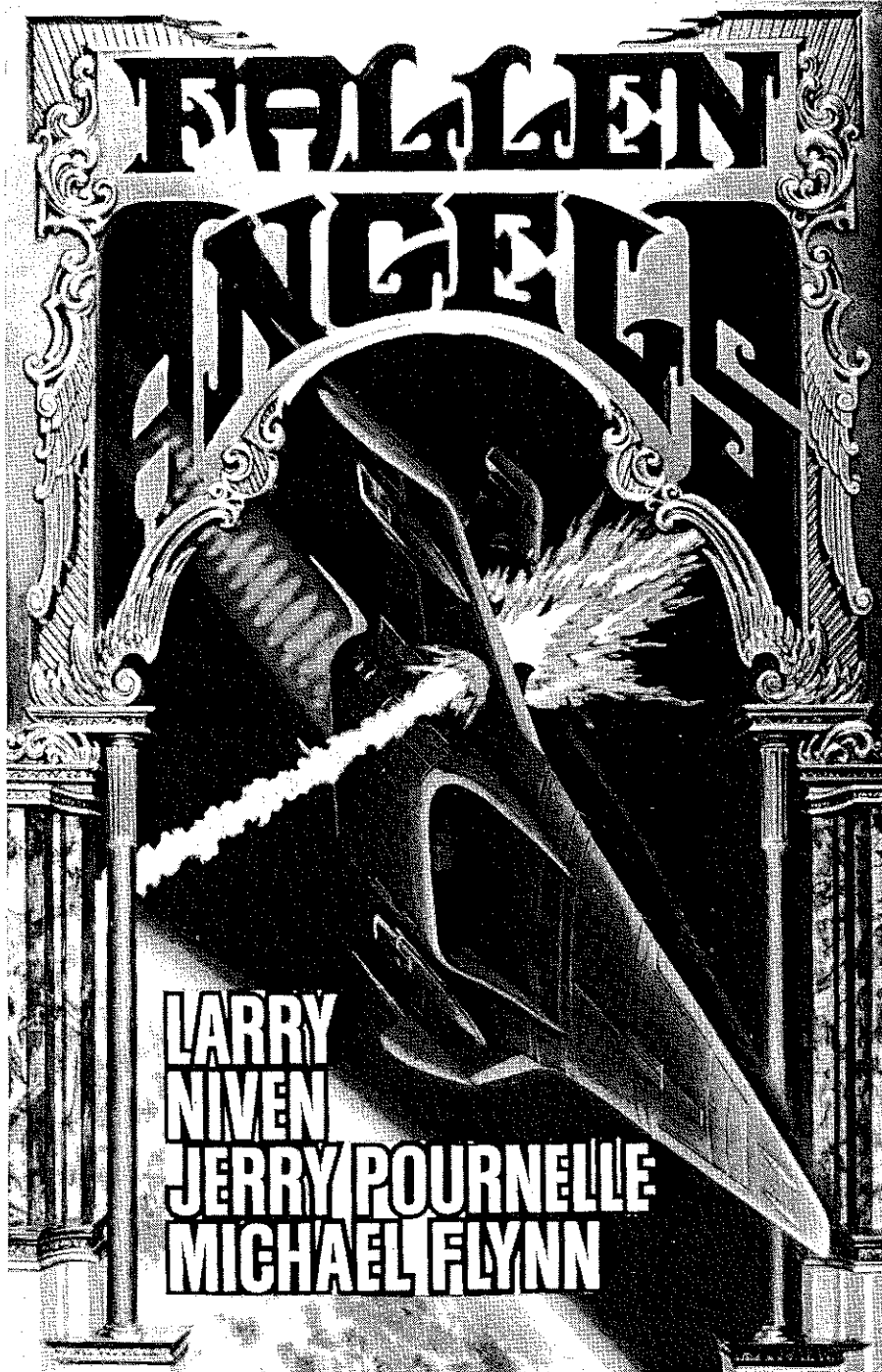
Nor should it be assumed that because Clement writes what we think of as "hard science" that he underestimates the inherent shortcomings of our species. Although the protagonist of **Needle** accepts an alien within his body readily enough, xenophobia is a central theme in **Nitrogen Fix**, for example, and racial prejudice even within our own culture is examined in "Raindrop". Reflecting the reality of our world, Clement offers no easy solutions for the moral problems he raises, frequently demonstrating the need for compromise to find a workable solution. A human being must determine the fate of alien pirates in "Impediment", for example, and an alien must deal with the moral dilemma of forcibly extracting blood from an unwilling human in "Assumption Unjustified".

With less than a dozen novels and three times that many shorter pieces over a period of five decades, Hal Clement has not been one of the field's more prolific writers. It is all the more impressive then, that his name is one of the first to come up when one attempts to list the major influences and most respected writ-

ers in the field. If he were never to write another word, he would still be ensured of a place as one of the most familiar and important names in science fiction. **Mission of Gravity** and **Needle** are already acknowledged classics of the field, and several of his other works deserve similar recognition.

Hal Clement has shown us how we will deal with the future, perhaps, but his stories also show us a great deal about ourselves, how we feel about the universe, what we feel about other intelligent beings, human or otherwise. The fact that he entertained us so thoroughly in the process only makes that achievement more impressive, and the honor we can bestow upon him at this convention all the more deserved. I look forward to the next five decades of his writing with anticipation.





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Classification Problem

Hal Clement

It is not at all clear to me whether I should be discussing science fiction writing from the viewpoint of a fan, science fiction fandom from the view of a pro, one of the other two obvious combinations of these activities, or none of the above. It is not even obvious which one, if any, of these I should be considered competent to do. I have a fair amount of self respect, so I will admit to general competence, though I am far too slow witted to enter a pun contest.

The main trouble, of course, is in deciding whether I am a fan or a pro. The committee, in making its GoH choices, seems to have settled the matter to its own satisfaction, but not all committees in the past have agreed. I was *fan* GoH at the latest Lunacon, and at least two cons in the last few years have saved expenses by using me as pro, fan, and artist guests of honor all at once.

The problem would seem to lie in definition, and I am afraid of definitions. As many of you have probably heard me say, the people who know most about a field are least willing to utter firm definitions in it. Any six-year-old will gladly tell you the difference between a plant and an animal, but if you try to get a biology Ph.D. to do the same thing, he or she will think for a moment, utter about six carefully considered words which form only part of a sentence, think of several exceptions and stop before the sentence is finished, start again, think of more exceptions and stop once more, and after a variable number of imitations of an out-of-gas

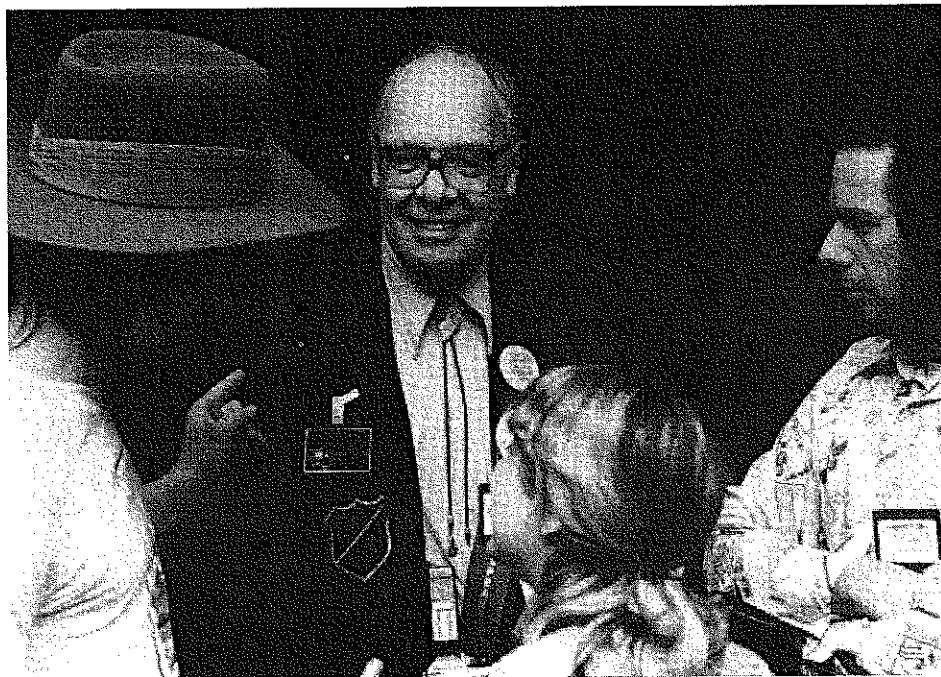
power mower, will give up. Similarly, when I was much younger, I would gladly distinguish between a planet and a star. Then I invented what I called superjovians for story purposes (Xi Bootis in 1960 for Pittcon, the Medea system a lot later), and the real astronomers (well, I do have an astronomy degree) made what they call "brown dwarfs" respectable, so now where do you draw the line?

The same seems to be true in science fiction, whether one is trying to distinguish it from mainstream literature or fantasy, with the added problem that if a scholar *does* publish a definition, some author within the next year will deliberately write a story *designed* to sit right on the fence built by the definition.

(This does not stop people from trying, especially in professional organizations. A member, I suspect a young one, of SFWA recently revived the old suggestion that a professional is a person who makes his or her living from the field in question. Since no one has since tried to rescind my life membership in the organization, I assume he was not

taken too seriously; most of us have been through that one before. I did not bother to write to the *Bulletin* or the *Forum*, whichever published the suggestion.)

On the other hand, fans have traditionally been regarded as people who publish fanzines, using purple-ink devices if they started early enough or modern solid-state desktop publishing equipment if they were either younger or had modern ideas (the two are not always synonymous, though the distinction sometimes has financial rather than ideological roots). Although I was accepted into First Fandom something over 20 years ago (at Baycon, as I recall), I never published a fanzine. I never even had a letter published in a correspondence column of *Amazing*, *Astounding*, or *Wonder Stories*. Goodness knows I liked science fiction; I read a lot of it; I disputed with my elders about the possibility of atomic power and space travel; I used to tell Professor Jameson stories to my classmates in the playground during recess; and John Campbell's "Who Goes There?" has been responsible for a fair num-



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ber of nightmares in Boy Scout tents after campfires from 1938 on. There must be a fairly large number of men now in their fifties and sixties who would be able with a little prompting to remember me as a storyteller they had heard in their teens. I am not, though, a "fan" in the pure, conventional sense of the word in spite of my acceptance among the dinosaurs of fandom, and I have always wondered why they let me in.

Of course, I must be *something* science fictionish. I can't seem to be anything else, except maybe a scientist or science teacher. I once tried to write a mystery story; I worked out the murder technique in my usual hard science detail, basing it on some of my experience as a World War II pilot. It was really accurate, and would, I have always felt sure, have worked on a victim of the appropriate profession. (Don't

ask me what the profession is or was. I'm not paranoid, but have a reasonable sense of self preservation.) The trouble was, having worked out how to commit the crime, I could never figure out a way to solve it which didn't involve crude luck on the part of the detective; and my writing standards have always been too high to use this. So that story never really got written, much less published.

I once tried to write a fantasy (by request); someone was compiling an anthology of vampire tales. I had read **Dracula**, of course, so I assumed I knew what there was to know about vampires, and agreed to do the story.

It ended up science fiction, as many of you have heard me relate (and some of you have probably read the story). My protagonist was a retired Roman army doctor at about the time of Galen, who had the mis-

fortune to sire four hemophiliac sons, and was trying to solve the problem of blood transfusion a couple of thousand years before there was any real possibility of anyone's doing so. His experimental methods...

At least, that one did get published, eventually (the original vampire anthology never made it).

So, what am I? A writer of sorts, certainly. A professional writer, hardly. A professional *science fiction* writer? Even less. A home-publishing fanzine-type fan? No way. A science fiction lover? Yes, granted; but not qualified to talk about printing equipment, duplicating machines, desk-top publishers, or even to vote for fanzine Hugos. Definitely subnormal in everything.

Just a science fiction type, with the stress on the science.

Sorry about that. But very glad and grateful to be here.

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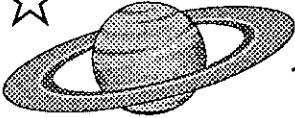
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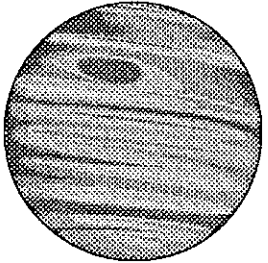
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Richard Powers: A Brief Biography

Vincent Di Fate

Guests of honor tend to be the objects of lavish and extravagant praise. I'll try to avoid such excesses and tell you only what I believe to be the absolute truth. From the outset, however, I admit to having certain predispositions, for I have lived and worked under the influence of Richard Powers' remarkable art all my life. While there are significant antecedents to Richard's work scattered throughout the history of fine art, there has never been anyone quite like him so closely linked to the science fiction field.

One need not be a scholar to see the connection between the work of the late British artist Brian Lewis and that of Richard Powers—or the influence Powers had on the formative art of Eddie Jones. One can readily see, as well, his slightly less obvious impact (but *only* slightly less) on the art of Emshwiller, Gaughan, Lehr and the early Schoenherr. To my knowl-

edge *no* artist in the history of the genre has quite had so far-reaching an effect on the field. Powers' most significant contribution to science fiction has been that by the sheer presence of his work in the commercial marketplace, he has made it possible for more mature and sophisticated art to become associated with this extraordinary literary genre. Although there is really no way to accurately gauge just how much of an impetus Powers has provided, there are doubtless tens of thousands of readers worldwide who might never have gotten started reading science fiction had Richard's art not drawn them to purchase their first sf books. One can only wonder how many among them have today become writers and artists in the genre.

Richard Powers was born on Chicago's West Side in 1921. His earliest exposure to art was through an uncle by marriage who was a gifted

billboard painter. Using only a small sketch, this extraordinary craftsman would mount a scaffold several stories above the ground and render huge images dozens of feet high. Richard's uncle was also a talented landscape painter on the order of George Inness, but he relegated the painting of such works to his spare time and was never fully acknowledged for his efforts in this area. A series of masterfully executed seascapes, which found publication in the pages of *The Saturday Evening Post*, also inspired and focused the young Powers on a career in art.

During his early childhood, Powers became a compulsive reader and remains so to this day. Due to poor vision and constant eyestrain, however, the youngster developed headaches with great frequency and these would often induce nightmares. Plagued by these nightmares, Powers was drawn to and developed an

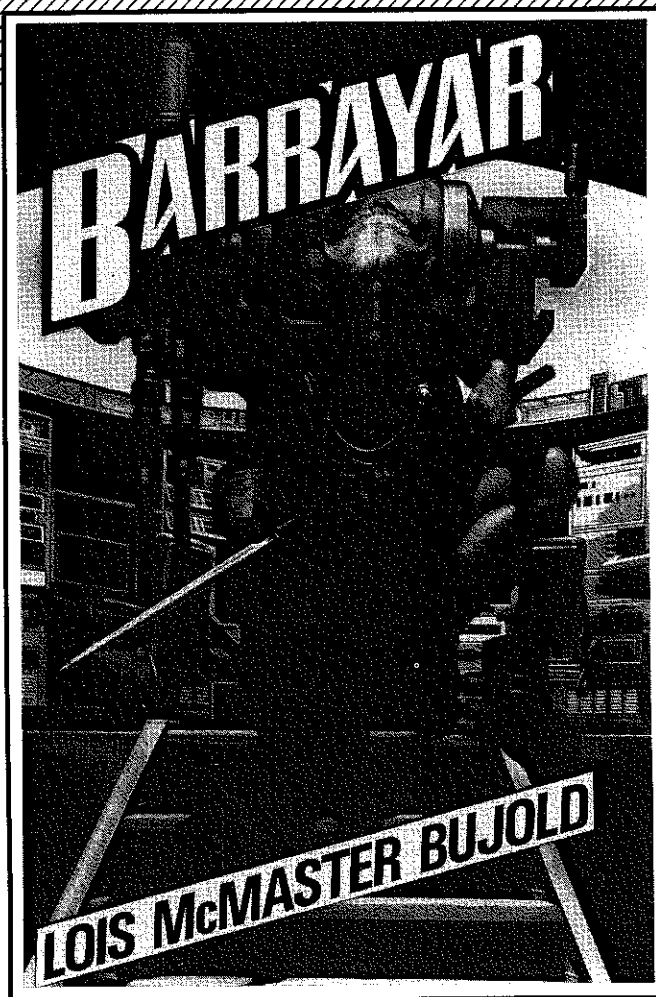


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intense fascination for the works of the surrealist artists. Of greatest interest to Powers were the paintings of Yves Tanguy and Joan Miro. These artists, he felt, penetrated to a far deeper level of the unconscious mind than, say, the works of René Magritte or Salvador Dali.

Powers attended Catholic school, and upon graduation signed up at the University of Illinois Fine Art School. His studies there lasted less than a year, however, and that summer he enrolled in a small commercial art school in the Chicago area. This early exposure to commercial art left Powers with a distaste for advertising illustration. Among Richard's most disheartening memories of that time was a demonstration at the school by the noted illustrator Haddon Sundblom. Sundblom, along with fellow artist Edwin Henry, founded an advertising agency in Chicago which for several decades had been the most productive ad agency of its kind in the country. Over the years such giants of American illustration as Joe Bowler, Howard Terpning and Bob Peak apprenticed with the Sundblom agency. Haddon Sundblom himself had been the originator of dozens of illustrated product logos, including the Quaker Oats man and the famous Coca Cola Santa Claus, which was reputed to have been fashioned after Sundblom's own likeness. Impressed by the illustrator's masterful skill, Powers was at the same time appalled by Sundblom's willingness to compromise the integrity of his art for commercial gain.

Drafted into the army in 1941, Powers entered the signal corps and studied as a radar specialist. Ironically, he spent most of World War II in Astoria, Queens working on army training films. During this time he observed the work of scenic artists who provided backdrops for the films and

learned, among other things, how to create works on a large scale.

After his discharge from the army, Powers remained in New York and attended The School for Illustrators under the G.I. Bill. The school was run by artist Dan Content who was a Dean Cornwell-style illustrator who'd had a lucrative career during the glory days of Illustration's Golden Age. Content's approach to picture-making was somewhat dated and this too contributed to Powers' increasing dissatisfaction with commercial art. From there he attended the New School to study painting.

In the late 1940s, Powers took his wife and the first of their four children to Vermont and Maine to study with the noted marine and landscape painter, Jake Conoway. While away from New York, Richard received a call for his first freelance art assignment, a new illustrated version of Jonathan Swift's **Gulliver's Travels** for the World Publishing Company. Assignments of various types soon followed. One of the clients drawn to the artist by his work for World Publishing was Doubleday. Among the dust jacket art Powers created for Doubleday were illustrations for some of the very first science fiction books to be published by that company. The artist was also contacted by editor Horace Gold and became a regular contributor to *Galaxy* magazine for a time. Unlike many of the other assignments being offered him, Powers felt that science fiction afforded him a certain amount of artistic freedom.

In the early 1950s, with the help of an artists' representative, Powers was introduced to publisher Ian Ballantine who had only recently established the new mass market soft cover imprint, Ballantine Books. His first cover painting for Ballantine, like those for Doubleday, had been traditional space scenes largely in-

spired by the work of astronomical artist Chesley Bonestell. Powers admired the earnestness of Bonestell's art which did not seem greatly compromised by the needs of the marketplace. His first major departure from traditional sf illustration came with the cover painting for Ballantine's edition of Arthur C. Clarke's **Childhood's End**. This art and the covers for Clarke's **Expedition To Earth** as well as Theodore Sturgeon's **More Than Human**, all published within the same year (1953), established much of the visual vocabulary by which Powers' commercial work would become readily identifiable.

By virtue of its uniqueness, Powers' cover art stood out against a veritable sea of brightly colored, juvenile-oriented science fiction artwork. In short order, Powers secured assignments from other soft-cover publishers including Signet, Dell, Fawcett, Popular Library, Berkley, Pocket Books, Belmont, Crest and McFadden. For a decade, Powers' extraordinary artwork became ubiquitous in the mass market paperback field and although he never limited himself to working in the science fiction genre, it was with this specialty that his art became most closely associated. No one thus far in the history of science fiction art has proven to be more prolific than Richard Powers.

During that first incredible decade, Powers produced haunting and memorable cover art for literally hundreds of books, and yet concurrently he pursued and was reasonably successful at establishing a career in fine art. In 1951 Powers was fortunate enough to have his work included in a four-man show at The Museum of Modern Art in New York. As a result of his appearance there, he was able to establish a relationship with the Rehn Gallery, a prestigious Manhattan gallery located

GUESTS

on Madison Avenue. The relationship, which continues to this day, has made possible the inclusion of Richard's work in a number of important collections, thus affirming Powers' status as a major American surrealist painter.

That first decade of commercial activity, however, ended tragically with the untimely death of his first wife. Although Powers struggled mightily to continue his career, he finally went off to the island of Jamaica to rebuild his life and to concentrate his efforts more fully on his fine art activities.

I first met Richard a year or two after his return to the United States. Miraculously, Powers had been able to quickly reestablish himself in the paperback field with a minimum of effort. Through the early and mid-1970s, Powers generated a significant amount of both hard and soft cover art for such publishers as G.P. Putnam, Pocket Books, Macmillan and Berkley. Then in his fifties, but remarkably athletic and physically active, Powers had remarried to a young tennis instructor and moved back to a house which he'd built on a portion of a once much larger estate in Ridgefield, Connecticut. If the decade of the 1950s had provided a benchmark in terms of the sheer volume of Powers' work, the 1970s proved to be equally impressive in terms of the quality of his output.

It is to some degree ironic that the surrealist-oriented art of Richard Powers should become so closely associated with the science fiction genre because, philosophically, surrealism is diametrically opposed to the purposes and principles of science. An outgrowth of dadaism, surrealism is a kind of art which seeks to subvert the workings of the rational mind. By embracing the tenets of Freud's psychoanalytic method, the surrealists attempt to create a more

accurate vision of humankind by dealing with the seemingly irrational images of the dream state.

But Powers was not the first artist to try such a connection. Hannes Bok and others attempted to utilize some of the imagery of surrealism in the sf magazines nearly a decade earlier. They did so, however, by basing their works on the far more accessible approach of such artists as René Magritte, Max Ernst, Giorgio de Chirico and Salvador Dali. These artists used highly recognizable images combined and juxtaposed in ways which eluded immediate understanding. Powers, on the other hand, is an abstractionist for the most part who paints meticulously rendered objects which lurk just below the threshold of recognition. Thus he is a surrealist more in tune with the works of Yves Tanguy (to which his art bears the closest resemblance), Joan Miro and Matta.

To examine the art of Richard Powers by applying common aesthetic values to it, is an exercise in futility. It is by design, flamboyant, unnerving, iconoclastic, often whimsical and occasionally irreverent. In rare instances it could be described as "decorative," but for the most part such conventional aesthetic ideas have little connection to the artist's work. Richard Powers produces images intended to appeal mainly to the mind and heart, rather than merely to the eye. He is a maverick talent in the truest and finest sense, for he has done what others have often attempted to do but failed. He has sustained an active career for nearly four decades in the commercial marketplace in strict defiance of the highly restrictive representational aesthetic values which have endured throughout the entire history of American publishing.

In addition to being the brilliant artist he is, Richard is a charming,

articulate, intelligent gentleman. He is a decent and honest man—one who has likely never compromised his integrity in any facet of his life. He has been a valued friend to me for nearly 20 years and I have never, in all that time, seen him angry or despondent over the hand which life has dealt him (unlike other artists—myself included—who are always agitated about something!).

I'm enormously pleased that Richard is being acknowledged as this year's Worldcon Guest of Honor. In so doing, science fiction fans the world over have acknowledged the uniqueness of his art and the vast influence of his long and productive career on our field. For many others, to be a Worldcon Guest would be the crowning achievement to a life's work, yet I know Richard a bit better than that. I've seen him rise up to challenges of which lesser men are incapable. I've seen him return from the ashes of personal tragedy and professional set-backs and emerge somehow better than he was, when what he was before was the best that could possibly be. This is not the crowning finale to a brilliant career—a career, I might add, that any of the rest of us would be happy to have had—but rather just the first milestone in a fabulous new beginning. Having loved this man's art from the very start, I can't imagine what new wonders the days ahead will bring.

GUESTS

Richard Powers

Ian & Betty Ballantine

The wonderful thing about Richard Powers is that in all the forty-odd years we've known him, his work has continued to remain fresh and innovative.

Dick was the very first artist to work on our then brand-new line of science fiction, back in 1952 at Ballantine Books. To appreciate the nature of what he/we accomplished at that time, it is necessary to understand the problem.

Successful paperbound book covers, then and now, need to be striking and recognizable; they need to be new, to have a different look—but not too different. One must always be ahead of whatever is current—but not too far ahead. And in launching a new category, it is necessary to find a way to let prospective readers know that their favorite reading matter is now available. Above all, covers must be understandable and recognizable to the folks you're trying to reach.

So our first covers in what was a new category for paperbounds (yes, really—there was a time when you couldn't buy science fiction paperbacks) carried well-known symbols—helmeted spacemen, rocket ships, etc., with vaguely abstract backgrounds. But we also wanted our science fiction to have a “family” resemblance. This was achieved by the artist's very particular style. Dick painted abstractions; some really beautiful, some weird, some brilliant, some quiet—and all distinctively his own, even after imitators took to doing abstracts for their science fiction. The *style* had become recognizably science fiction, an identification symbol. So Dick was the guy who set that particular trend. Which meant,

of course, that he had to go on being adaptive. But somehow he managed to stay ahead of the game.

I remember one cover in particular, for an Arthur C. Clarke collection. Dick went away with no special clues as to the contents—just “something different, something important because it's Arthur, something obviously science fiction—go ahead and do your thing.” Off he went, and came back with probably the only sideways cover ever devised. You turned the book sideways to read the title and author, and there you were, looking at a hugely ponderous rock thing, uncompromisingly hard-edged, firmly rooted in the Earth and reaching for the stars. It was clearly Powers, although unlike anything else he had done for us up to that time, anyway.

For Dick went on to do many more covers, both for us and for a growing market. As the years went by, he adapted again and again, producing scintillant, glowing covers, always staying ahead of the game. He is in no small measure responsible for setting many major trends in science fiction presentation, for contributing to its ever-increasing popularity.

Dick Powers' great talent created a new idiom, and has created original paintings that collectors have treasured. Powers is an example to us all, as he goes on growing, exploring and creating.

So science fiction owes Richard Powers, and it pleases us much that he is being honored at this Con. Thank you, Dick!

Richard Powers

Jon Gustafson

Richard Powers is a stylist among stylists in the science fiction field; a man whose work is instantly recognizable, even to those not intimately conversant with sf art. His artwork, with its strange surreal shapes and lines, stands alone, a monument to his artistic genius.

Richard Powers was born in 1921 in the Prohibition capital of the world, Chicago. He received his training at the Art Institute, the University of Illinois, and, after a stint in the Signal Corps during World War II, the School for Illustrators. His art, then and now, was strongly influenced by many of the surrealists, such as Joan Miro and, especially, Yves Tanguy.

In the early 1950s, Powers began to work in the science fiction field, doing book covers for Doubleday and Ballantine Books. He was very prolific, and his distinctive style quickly became very popular with both book publishers and the fans and his art dominated the hardcovers and paperbacks during this time. Using both surreal and realistic images and an often limited color palette, he created covers the like of which had never before been seen in the field.

Many art historians propose the notion that Powers was immensely influential during this time; the truth, very sadly, is that his importance was not as great as they would like to purport. Several artists, true, used his style as a sort of launching board from which to advance their own unique styles (artists such as Jack Gaughan and Paul Lehr, for example), but the majority were more influenced by the desires of the publishers, who, by the mid-1960s, were

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demanding art that was more and more realistic. This in no way diminishes the importance of Powers as an artist, for his artwork has been and will continue to be regarded as some of the finest, and most memorable, ever created in the science fiction field.

Richard Powers, himself, is a gentleman of the old school; charming, intelligent, erudite, patient (I know this from an interview I did with him many years ago; he was very patient with such a clumsy interviewer as I was at the time), and... well, a gentleman. The fans—and the pros—who attend Chicon V should count themselves very fortunate to have such an artist in their midst.

Richard Powers

David G. Hartwell

Richard Powers is the most original and inventive artist to work in the science fiction field, ever. Aside from the fact that he did more paperback covers than any other illustrator in the 1950s and 1960s, dominating the entire look of paperback sf for two decades, what he did was to introduce the visual language of surrealism into sf illustration and expand its possibilities permanently. His technical range and skill is awe-inspiring and his visionary, suggestive images have continued to evolve, even into his fifth decade as a professional in the field.

Perhaps it is appropriate to mention that sf illustration has always been only a part of his artistic work—like John Schoenherr, Ed Emshwiller, hell, like H.G. Wells. He did the covers for the Dell classics line in the 1960s (portraits of great writers), he did many, many mainstream covers (for instance, the original cover for Bernard Malamud's *The Natural*),

and has had a continuing and important career as a fine artist, with a specialty in seascapes (he's in two standard books on seascape painting), and right now he's spending a significant portion of his time on sculpture. He has been a political cartoonist and has published some jazzy poetry.

Richard is a joker and a wisecracker, given to the direct insult. It's a particular pleasure to observe him beat up on say, Ken Moore. He grew up in Chicago, was a Golden Gloves boxer and then an army artist during World War II. He's a big guy, more an athlete than an aesthete, with an echoing, brazen laugh. Say something stupid and he'll laugh and laugh and laugh.

Richard is my friend and the godfather of my son Geoffrey. For twenty-five years I have been going up to his home and studio in Ridgefield, Connecticut to swim in his huge pool with Powers monsters painted on the bottom, to get beat at tennis and like it, drink one of Richard's creative concoctions (or have one of his frosty mugs of lager beer spiced with dark beer), while Richard cajoles, heckles, insults, comments, encourages. Richard is seventy now but doesn't look a day over fifty-five and works and plays like a fit man in his forties. He takes more vitamins than anyone I know, exercises, plays tennis with a devotion that amounts to a compulsion. He likes to win.

He reads all the time, thinks about what he reads, questions it, challenges it, talks about it with the articulation and experience of a well-honed critical mind. He's proud of having illustrated good sf writers such as Ballard and Clarke (I own the original cover for **Childhood's End**—he did nearly every single Ballantine sf cover in the 50s). He's sharp and fast. He thrives on arguing about books and politics and ideas.

There's always classical music playing in the background, or jazz (rock and folk don't interest him), or a ball game, or one of his old Bob & Ray tapes.

He has several grandchildren, including a tiny girl who orders him around a lot when she visits. He has two sons and two daughters. Rich, the oldest, is a Pop Culture/American Lit scholar who did some first-class essays of sf for the Gregg Press sf series in the 1970s. Terry and his family and Cathy and her family live nearby and Beth and her family live in Spain, where Richard tends to spend winters painting in recent years.

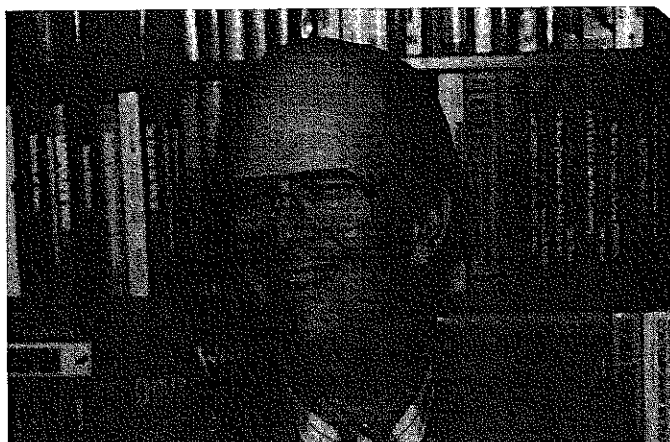
We are fortunate to have Richard in sf. Too much of the illustration done over the decades has been, simply put, unimaginative, in a field where we hold imagination as a primary virtue. But not Richard's work. He's done more respectable paintings that one would be proud to hang on the living room wall than any other artist, injected the whole language of modern art into the generally conservative field of paperback illustration, and set a standard of craft for other artists to work up to. He understands the imagery of science and technology as few other sf artists have.

And I, for one, am pleased to see him honored by the World Science Fiction Convention for his achievement in sf. I would recommend that you take time to look at Richard's exhibit and to see his slide show, where he will talk about his work. (By now, you should realize that it is particularly interesting to hear him talk.) You will be entertained.

GUESTS

Martin H. Greenberg

An Editor's Appreciation



Brian M. Thomsen

Let us explode three myths of our culture:

- 1) Henry Ford did not invent the automobile
- 2) Boris Karloff did not originate the role of Frankenstein's monster in cinema
- 3) Martin H. Greenberg is not the best editor in the history of science fiction

Perhaps a bit of an explanation is in order. Ford perfected the mass production of automobiles, Karloff's version was preceded by many years by the original Edison silent version of Mary Shelley's classic tale, and Marty Greenberg has never edited a Hugo or Nebula award winning story or novel in his life. What all three do share is that their original work has so popularized the accomplishment associated with them that one can't help but overextend the no small credit due to each.

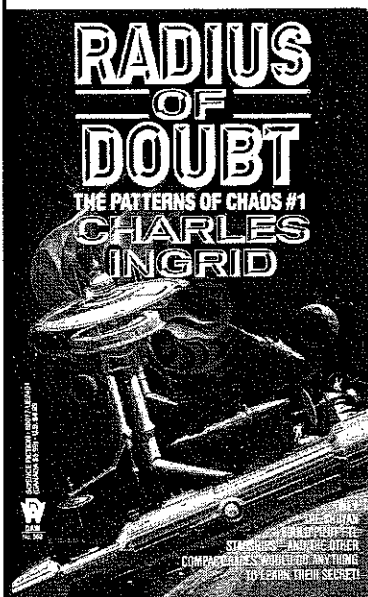
Marty Greenberg is the first editor whose name I ever recognized on a book. During my high school years I first noticed the frequency his name appeared on books in my own private collection. He introduced me to many of the works of the golden age of science fiction, expanding my resources in the field and its history. Though I didn't know what an editor did, I knew that an sf anthology with Marty's name on it would invariably have stories in it that I would want to read.

Now that I am an editor I have an even greater appreciation for Marty's work. He is the premier anthologist of contemporary publishing (and a college professor full time). He assembles countless compilations of any subject you could possibly want to read, whether it concerns Food in SF, New Sherlock Holmes Adventures, Classics of the Old West, or maybe even Inept Editor Stories. Marty does it all, and has hooked countless readers.

Martin H. Greenberg may not be the best editor in sf, but he's definitely its best PR man.

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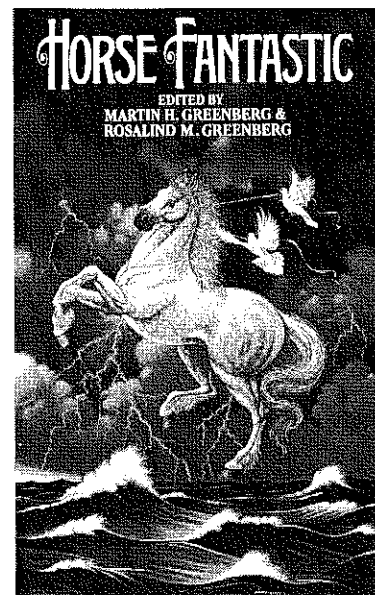
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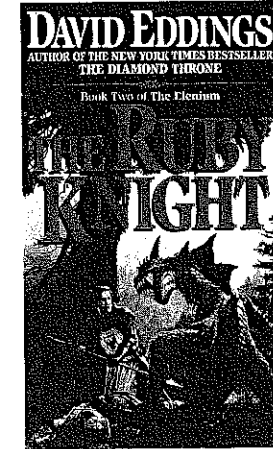
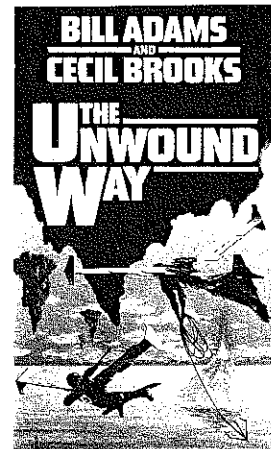
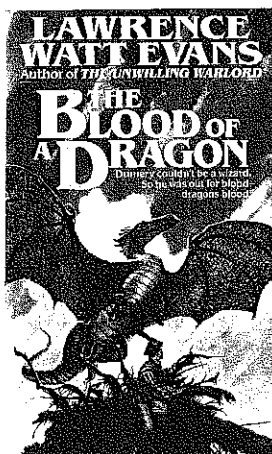
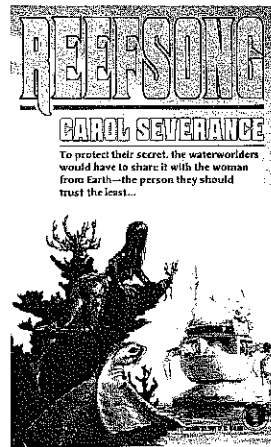
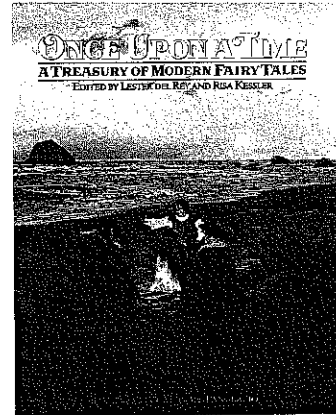
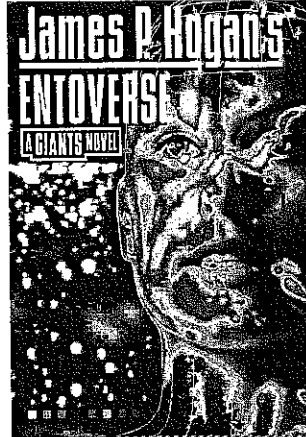
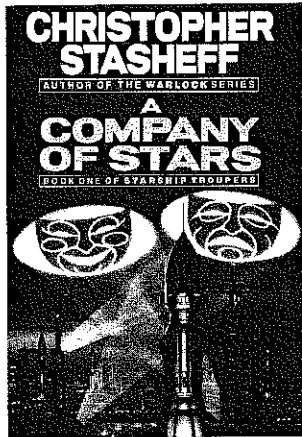
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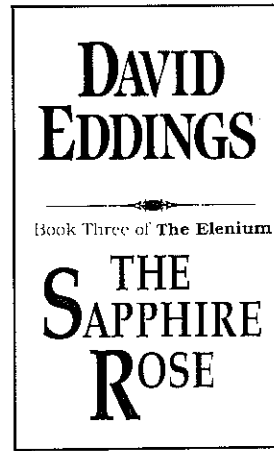
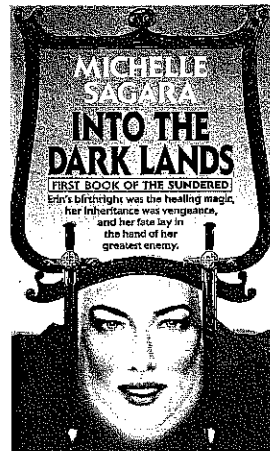
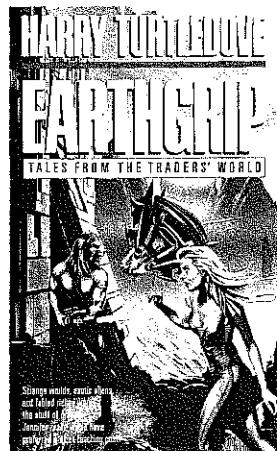
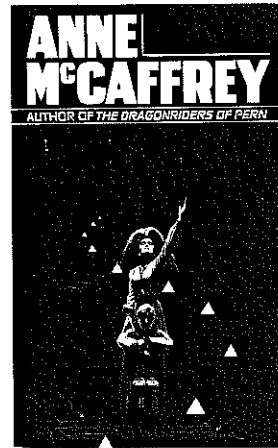
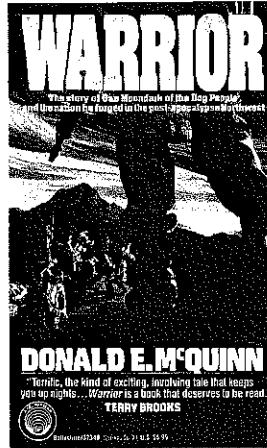
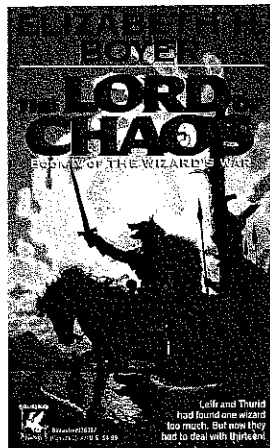
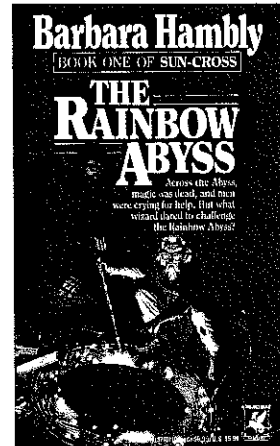
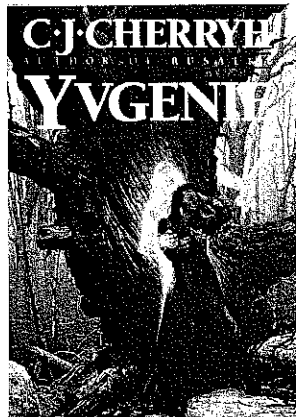
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Hal Clement Bibliography

Bob Gaines

The following bibliography of Hal Clement includes his novels, short story collections, short stories (original and anthology appearances), nonfiction (original appearance), and several miscellaneous items about his life and career. This listing is not meant to be complete, but it gives the reader a good idea of the scope of Hal's writings. Any additions to the Clement bibliography would be greatly appreciated. (Bob Gaines, 254 Ceramic Dr., Columbus, Ohio 43214)

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Martin Harry Greenberg Bibliography

Bob Gaines

The following bibliography of Martin H. Greenberg was compiled over a period of two and one half years. It consists of every book that Mr. Greenberg either wrote or edited since the beginning in 1970. In addition, Marty was kind enough to disclose the many titles that he edited anonymously. A great deal of effort was made to make the bibliography as correct and current as possible, but it is inevitable that some errors will appear. Many other editions were known, but were not included because certain important data was missing. This bibliography could not have been completed without the assistance and support of the following people: Marty and Rosalind Greenberg, my wife Betty, and my editor John Ayotte. A complete book on Martin H. Greenberg and his more than 450 titles will be published by Borgo Press of San Bernardino, California. Any additions to the Greenberg bibliography would be greatly appreciated. (Bob Gaines, 254 Ceramic Dr., Columbus, Ohio 43214)

Science Fiction

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- Murder Off the Rack: Critical Studies of Ten Paperback Masters.** co-edited by Jon L. Breen. Metuchen, N.J.: The Scarecrow Press, 1989, 178 pp. hc.
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- Ray Bradbury.** co-edited by Joseph D. Olander. New York: Taplinger, 1980, 248 pp. hc; New York: Taplinger, 1980, tp.
- Robert A. Heinlein.** co-edited by Joseph D. Olander. New York: Taplinger, 1978, 288 pp. hc; New York: Taplinger, 1978, tp.
- Studies in Nuclear Terrorism.** co-edited by Augustus R. Norton. Boston: G.K. Hall, 1979, 465 pp. hc.
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- Index to Crime and Mystery Anthologies.** by William G. Contento. Boston: G.K. Hall, 1991, 730 pp. hc.
- Index to Stories in the Thematic Anthologies of Science Fiction.** by Marshall B. Tymn, L. W. Currey, and Joseph D. Olander. Boston: G.K. Hall, 1978, 193 pp. hc.
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- Most Wanted: A History of the FBI's Ten Most Wanted List.** by Mark Sabljak. New York: Bonanza (Outlet), 1990, 328 pp. hc.
- NATO: A Bibliography and Resource Guide.** by Augustus Richard Norton, Robert A. Friedlander, and Donald S. Rowe. New York: Garland, 1985, 252 pp. hc.
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- Western Series and Sequels: A Reference Guide.** by Bernard A. Drew and Charles G. Waugh. New York: Garland, 1986, 173 pp. hc.
- Who's Who in the Super Bowls.** by Mark J. Sabljak. New York: Dembner, 1986, 261 pp. hc; New York: Dembner, 1986, tp.
- Women Writers From Page to Screen.** by Jill Rubinson Fenton, Charles G. Waugh, and Jane Russo. New York: Garland, 1990, 483 pp. hc.

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Where No Gay Person Has Gone Before

"To be different is not necessarily to be ugly; to have a different idea is not necessarily to be wrong. The worst possible thing that can happen to humanity is for all of us to begin to look and talk and act and think alike."

— Gene Roddenberry —

Star Trek celebrates its 25th anniversary in 1991.

In that quarter century, one of the most important aspects of this series, created by Gene Roddenberry, has been the vision that humanity will one day put aside its differences to work and live in peace together. *Star Trek*, as two television series and motion pictures, has presented us with Africans, Asians, Americans, and Andorians, Russians and Romulans, French and Ferengi, Hispanics and Horta, human and non-human men and women.

In 25 years, it has also never shown an openly gay character.

The Gaylactic Network, an international organization for gay science fiction and fantasy fans and their friends, believes the presence of gay characters in *Star Trek: The Next Generation* is overdue. We feel gay characters would continue *Star Trek's* vision that people of all kinds can live in friendship and with love.

We ask all *Star Trek* fans to write to Mr. Roddenberry and to Mr. Brandon Tartikoff, Chairman of the Board of Paramount Pictures, to show your support for including openly gay characters in *Star Trek: The Next Generation*. We hope, like us, you will share with them your belief that gay people are also part of the 24th century. Please write to:

**Mr. Gene Roddenberry
Paramount Pictures
5555 Melrose Avenue
Los Angeles, CA 90038
United States**

**Mr. Brandon Tartikoff
Paramount Pictures
5555 Melrose Avenue
Los Angeles, CA 90038
United States**

If you would like more information about how you can help us with this effort, or if you would like additional information about the Gaylactic Network and its local Gaylaxian groups, or about gay fandom in general, please write:

**Gaylactic Network
P.O. Box 1051, Back Bay Annex
Boston, MA 02117-1051
United States**



GUESTS

Introducing Joni Stopa, Co-fan GOH

Martha Beck—with help from Fred, and a good neighbor and Fan, Elaine Devine.

Science fiction is normally about the future, but it also has a past. Those who have lived in fandom more than 20 years, are called dinosaurs (old pharts do not apply here).

May I introduce you to a very special one? Kitty Doyle/Joni Cornell and finally Joni Stopa. She boldly went where few femme fans had gone. At a very early age (11) she was into letter hacking, artwork, anything that would get her fanzines and contact with those who had the same interests.

There isn't any part of fandom that she has not excelled in—a true trail blazer. But let me start at the beginning...

Once she discovered fandom, the next step was to get to a sf con. This proved difficult, and took seven years. At the time she was a participant in an N3F round-robin about art in sf. Bjo Trimble, Juanita Coulson and other fan artists were trying to learn how to cut a better stencil or lay out art. Their patron pro was Hannes Bok—he graciously advised them on technique, etc. It became apparent that others needed to see their work. And before you could say "Bob's your uncle," Bjo had come out with "Pastel," a fanzine designed to end up with an art show at a worldcon. Seth Johnson had suggested the first idea about an art

show—and they ran with the idea. The most important thing was to convince the committee that they truly needed an art show; if for no other reason than to provide a place for fans to meet and admire sf art. There was also the off chance that the art work would bring in money and perhaps some young artist would be discovered.

Joni lived near Pittsburgh, and the artwork was to be matted and sent to her. She would then catalogue all the pieces and have them ready for the con. At the time she was an unknown factor—fans thought she was a middle-aged school teacher—others thought she might be very young—Bjo was pleased to find out that she was both pretty and young. Sylvia Dees was also young and pretty, and a volunteer that helped with the art show. Many young men, on finding that both Joni and Sylvia were so beautiful, soon decided that they needed help...Joni Stopa was also at the con, but he couldn't be bothered to work—just out of the army, all he wanted to do was enjoy the con.

In the meanwhile, Joni had a ball at her first con. She wore a costume, but was too busy to enter the contest. That didn't make a bit of difference—she and Sylvia were the hit of the con—I know, I watched huge groups of men following the two beautiful women around constantly. Joni's costume consisted of a pink sheet with real grapes attached to ribbons. Dave Prosser had the idea of the grapes as they passed a fruit stand. Asimov was pictured with Joni in his lap, naturally he was only trying to prove that he was a grape lover—right?

The following year she, with daughter Deb in tow, traveled to the west coast with Al Lewis. She was going to see how life was on the west coast. She loved the fan com-



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munity in L.A., but saw no reason to live in a polluted atmosphere. A wise woman, she made plans with Bill Mallardi (an Ohio fan) to return home after Seacon. Now here is where fan legends begin—Jon Stopa was also returning home to Wisconsin in the same car—How love and romance could bloom in an overcrowded car is beyond my imagination—but when they arrived in Wilmot, Wisconsin to drop Jon off, Jon was in love, and determined to make Joni fall in love too. It took three years—Jon is nothing if not stubborn—I think the beautiful Wisconsin countryside helped. Mark Riley has described how glorious Wilmot is, so read his article on Jon.

Wilmot became the midwest center of fannish activity in the early sixties. Wilcon, as the fourth of July party soon was named, became a tradition to all fans—some came from overseas, Australia, Britain, Canada—plus from all the surrounding states.

I would like to talk about Joni's great talent as a costumer. In all the times they have entered, they lost only once—

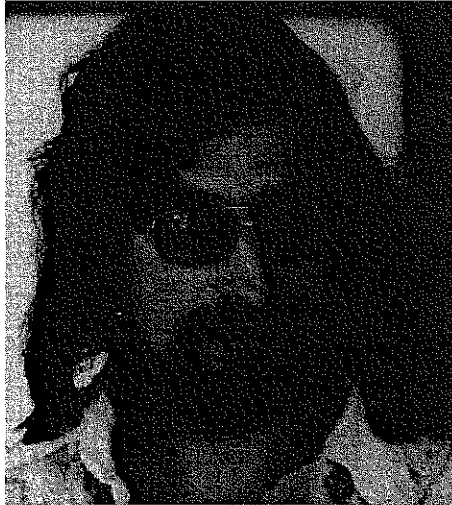
'61—Seacon 1—Joni's first entry "C'Mell" idea by Bjo—black velvet cat woman, won most beautiful.

'62—Chicon III—Jon as a caveman (Joni didn't go).

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By the time you read this, Jon Stopa will have been a friend of mine for over 20 years – which is half the time he's been actively involved in science fiction fandom.

It is not longevity, however, that earns one the honor of being chosen as a WorldCon Guest of Honor. Jon's achievements over the 40 years he's been an active fan are many, but before citing them I'd like the pleasure of introducing you to the man...

This is a good and noble man whose interests are wide-ranging. He and his brothers (and their families) run Wilmot Mountain in extreme southern Wisconsin. This is an 8-chair ski area half way between Chicago and Milwaukee. The business becomes much more than a full-time job for about four months each year, leaving him nearly eight months of 'leisure time' to otherwise enjoy his life.

And the quality of that life is rather nearly spectacular. Jon and Joni live in a gorgeous house, which he designed, several hundred yards east of the Mountain. Joni tends several different gardens on this multi-acre site and it takes about 2 hours on a riding tractor to mow the rolling slopes of his "yard". This is my favorite place on earth. It's the place where, on a clear sunny Sunday in 1984, I was allowed to stand by the

boulder in Joni's flower garden and exchange marital vows with Hillarie.

What makes Jon's friendship so important to fans everywhere is the chance to enjoy his hospitality in this pastoral setting. Here can be seen deer, casually crossing near that same boulder, in the early evening—or raccoons feeding, by the Stopa's largesse, on the north lawn—while Joni's cats patrol all sides of the house, scampering after fireflies, as dew settles on the grass.

The Stopas started hosting an Independence Day party 2 years before they had a house to hold it in ('64-'66) that became a SMOF retreat – and so much more: throughout the 1970's fans came by the dozens with their families, pets, coolers, sleeping bags, frisbees, and tents and camped-out on the lawn.

This holiday event is known as "WilCon" and I can truthfully say that most of my significant fannish memories of the last twenty years involve the Stopas and Wilmot and their parties.

In 1978 the house was expanded, re-locating their screen porch from east to south and enlarging it significantly. By that year WilCon had grown so large that I often wondered if Jon's primary reason for expansion was to accommodate his many guests!

Jon is a wonderful host and a terrific friend. He's taught me much about Classical music (he's a very-high-end audiophile with an incredible music library) imported beers, history (military, geologic, world and American), fine cars, and since it is so important to his livelihood, meteorology. His vast library encompasses everything from the esoteric to the eternal and, naturally, is abundantly stocked with science fiction books, pulps and fanzines.

Introducing Jon Stopa, Co-Fan GOH

Madman Riley

The history of Jon Stopa the science fiction fan (and pro) will give you the reasons why he is the 49th WorldCon's Co-Fan GOH. The connection between Jon and Chicago sf fandom is long and strong, stretching back to "TASFIC" (the Tenth Annual Science Fiction Convention) also known as ChiCon2.

Let's journey back to 1952...

•••

A 17-year old high school student living on Chicago's north side (called 'Space Stopa', because he's the only known science fiction fan in a high school of several thousand) takes streetcar, subway & bus into the city. He is somewhat unsure of—but equally determined to find out—what this WorldCon thing is all about. He debarks at the Hotel Morrison, where Hugo Gernsback himself is to be the Guest of Honor.

Jon arrives at ChiCon 2 by 09:30 and leaves at 22:00.

In those 12 1/2 hours the scattered sparks of the science-fiction milieu that have been so much a part of his life come together to ignite a brush fire of passion in this youngster and the boy becomes a Fan.

For life.

All of you know this feeling: This is the world I've dreamed of—a world of imagination and intelli-

Continued on page 46

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Joni continued...

This was my first glimpse of Jon Stopa, and I couldn't figure out why a caveman would be at a costume ball for a science fiction convention. Years later, I asked Jon (he is not noted for short explanations), I was a captive in his car at the time, as they usually would come by Cedar Lake, Indiana where I live, and kidnap me for MidWestCon. It is a six hour drive to Cincinnati—he took only half of that time explaining—by the way. The rug, oops, the fur he wore was stolen from his mother's room, an imported alpaca—I will not ever ask if she found out.

'63—Discon—"Incubus and Succubus", fluorescent colors, both in gold bathing suits and red body paint, won most beautiful.

'64—Pacificon—"Sea People", blue and green Lurex, most beautiful.

'65—Loncon—"Nixies" (Sea Faeries), reworked with Lurex, and blue and green, most beautiful.

Does it strike you, as it did me, that Jon's good looks and Joni's beauty had a great deal to do with the judges decision?

'66—Tricon—Jon and Joni acted as judges.

'67—Nycon—Joni as "Thought Police", Bogner racing ski outfit, helmet and goggles. Name courtesy of George Scithers. She sterilized most of the men with her ray gun for their dirty thoughts. Jon and Irene Beck went as "Yang and Yin." Jon had a short tunic of black sequin, and black tights. Irene wore a silver tunic with silver tights, no award.

'69—St. Louiscon—"Black Amazon of Mars", Jon was Eric John Stark, Joni, the Amazon, and Marsh Brown as a Low Caneler, again most beautiful.

'71—Noreascon—"Daemon and Pets", Jon was in black body make

up and black sequined tights—with wings growing out of his back—Joni was "Cockatrice," fluorescent orange, yellows and reds. This was Deb's first time with a costume, she was a salamander, and she made the costume herself. Green sequins and a movable tail with the help of a few fishing lines. The won three awards, most beautiful, best of show, and popular choice.

'72—LACon—"Perseus and Medusa". This costume must be explained carefully. Jon wore a chalmly (in Rome it would have been called a toga) brown, with a white cape—helmet and sandals were brown and like the god, Mercury, he carried a sword. Joni wore a black chalmly and a cape of fake lizard skin. On her head was a bathing cap, black, with over a hundred fake snakes (they looked very real). Under her arm, hidden from the audience, was another full head of snakes. Oh, yes, Jon carried a shield of mirrors—during the presentation, Joni hissed and threw other fake snakes out into the audience...she turned toward Jon as he raised his sword—she ducked her head under the cape as his sword came down and threw out the other head. She fell on the floor with her head under the cape, and Jon reached down and picked up the head, displaying it to the audience—a real shocker!

'73—Torcon—Jon and Joni acted as judges.

'74—Discon—"Rising Phoenix"

'76—MidAmericon—Joni ran the costume ball. This was the time her genius rally came forth—all these years she had watched and waited—the ball was great! Many new ideas came out during this one—refreshments back stage for all of the helpers, and drinks for the costumers standing in line—runners to help on and off stage—and a surprise for the con-committee, during the intermis-

sion, while everyone was restlessly waiting for the judges decisions—she had entertainment. Patia Von Sternburg came out on stage and did a very authentic strip tease—the inside funny part of this is that my sister-in-law, Sally Rand, was backstage, helping with advice about make-up, etc...Hank and I had taken her to the con, she read sf, and had listened to Hank and I over the years tell how great cons were. Since she had gone to school with Heinlein, and he was the Guest of Honor, it was a great treat to get them together again, after all those years.

There were years when the Stopas did not enter the Masquerade, for one reason or another. There were years when they served as judges. Without a question, however, their participation in the Worldcon costume balls has been very significant.

Joni is one of the quiet heroines of our fan world. I can only tell you from my many years of friendship that she truly is an extraordinary woman—an artist, writer, gourmet cook...

Naturally, all of the above makes me jealous. I just put it aside and go visit. Her fine cooking and Jon's great music soon make me forget my pettiness. I love their daughter, Deb, and now she had a beautiful son. Keanan Burns. They live in an old farmhouse that Deb has made over. Since I can't stay at Joni's—allergic to all her beautiful cats—Deb lets me sleep over in her guest room. thus, I can party on their porch and still enjoy their hospitality till the wee hours.

With old friends there is always much that can't be said. I'm glad of this chance to say thank you to two very fine people who have made fandom work for me, and mine.

Thanks for the great memories.

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Jon & Joni as "Incubus and Succubus" from Discon in 1963



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Jon continued...

•••

gence and people like me — where no one is an 'odd ball' because the only meaningful ticket of admission is to be unusual in your interests and uncommon in your intelligence.

In short, to be an 'odd ball' by the standards of the mundane.

Now consider what that meant in 1952.

Imagination counted for so much in those days. The "mind's eye" was truly keener then, when black-and-white television was still very much a novelty and fevered imaginations burned hotter. Here, at the threshold of organized fandom, stood a 17-year old whose imagination had been stoked by pulp fiction, radio drama, and both serial and feature films.

1952...the year *before* the Hugo Awards started and well before either the Art Show or Masquerade officially began (although both exhibits and exhibitionists surely were present all along).

Can you see him?—clearly?

'Space Stopa' standing awed at the door step to a *real world* of which he had only dreamt, wondering if the dazzling, colorful displays could possibly be matched by the people who were providing them.

And somewhere a metaphysical voice said:

"Welcome to S-F fandom, Jon. You belong here. You will love being here. You may even be lucky enough to find love here."

Jon didn't know it then but this WorldCon was "The first really big one", to quote Lloyd Arthur Eshbach. Attendance was 870, according to published figures: more than double the previous largest WorldCon. By those same published figures ChiCon2's attendance would not be exceeded for 15 long years (NYCon3, 1967, the first over 1000).

During the 50s Jon's star rose. His name can be found in magazine letter columns of the period, he continued his 5-year string of WorldCon attendance (Philadelphia, San Francisco, Cleveland and New York) but most importantly, before he was yanked out of fandom by Uncle Sam, he had become both a pro artist and a pro writer.

Jon was one of the founding five of *Advent* publishing, along with Earl Kemp (WorldCon chairman of ChiCon III), Ed Wood, Sid Coleman and Bob Briney. George Price and James O'Meara were added to the *Advent* roster in later years.

1956 was a very key year for Jon. When *Advent's* first book was printed that year ("In Search of Wonder" a collection by Damon Knight of critical essays and reviews) it was wrapped in a dust jacket Jon had designed. According to Ed Wood, "The book won an award so we wrapped a banner around the dust jacket for NYCon. That's now a collector's item."

When NYCon2 ended, Jon decided to remain in New York. He was invited by Damon Knight to the very first Milford Writer's Conference, as an observer. At the time, Jon was full of Thomas Wolfe's "You Can't Go Home Again" and writing sf.

He has wonderful memories (and some grim ones, too) of that time in New York. Among the best are his memories of "the Dive":

"This was a large luxury apartment where fans gathered regularly on Saturday nights to party and play music until dawn."

Sounds to me like an early model for WilCon.

Eventually he found living quarters with other fans (a form of housing which will forever be known as

a 'Slan Shack') a place called "the Hive".

Here, "larger quarters" than he'd had previously allowed him space for a plank: by resting one end on his suitcase and the other on the radiator he had a place to eat and a place to type.

And with this comfortable luxury in which to create, the artist became a writer.

•••

In January 1957 Jon sold his first story, to *Astounding*, a novelette titled "The First Inch", published in the December 1957 issue (which also contained the conclusion of Heinlein's "Citizen of the Galaxy" and Gordy Dickson's "Danger-Human")

John W. Campbell bought 3 of Jon's stories in 1957 and invited him to the office repeatedly. In Jon's own words: "I had at least half a dozen story conferences in Campbell's office and I believe he'd have bought more of my writing if I had taken story ideas from the suggestions he made. But I did not and would not."

The second published story was printed in February 1958 as "Hot Water" (originally "In Hot Water") and the third, "A Pair of Glasses" saw print in the April 1958 issue.

Jon's budding career as a writer was nipped early in 1958: he was drafted into the Army in the same month his second story was published. Jon ended up serving with the 1st Cavalry ("the only American division facing an armed and ready aggressor") in the Korean DMZ.

He was also the primary photographer for the Army Yearbook ("KOREA, 1959") which is a fascinating book to page through. Later in 1959 he was in Tokyo, working for Stars & Stripes where he continued sharpening his publishing skills, here as a

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photo editor and re-write man. In his own words: "I worked on the desk and was the guy who made the pages fit like the various editors wanted them." Eventually he would also work for Armed Forces Radio and observe the musical transition from 'hillbilly' to pop to early Motown.

In 1960 Jon was discharged and returned home. For the first time he worked Wilmot Mountain as an adult. His father, Walter Stopa Sr., an architect who loved skiing, had started the business in 1938 and was now building the first home on the land. Today there are 5 homes scattered around that land, all of them privately shielded from the business by the lush woods surrounding them.

Jon's own house was built 6 years later.

And this was to become the party palace, the hearth (and soul) of Midwest fandom.

...

"...you may even be lucky enough to find love here..."

In 1961 Jon went to Seattle for SeaCon 1, and met a brash and beautiful Ms Cornell from Monessen, PA. His first thought was, "Avoid her." But she captured his heart and, in the end, he drove back from Washington with her, to Wilmot, where Joni Cornell first saw Wilmot Mountain.

This was one of those 'fannish Odyssey' stories which defy belief. Five adults, a two and a half year-old toddler named Debbie, and a ton of Art Show material were jammed into Bill Millardi's Plymouth Valiant for the cross-country drive.

Within such a crucible is forged a great and lasting relationship. It was not to become a marriage—not without some pursuit, over time.

In 1962, for Chicon III, Jon served on the WorldCon committee acting as Editor of the Program Book. Meantime, while Jon continued his work with *Advent*, Joni continued living in Pennsylvania.

Jon caught the eye of another young lady during ChiCon3. She was struck by his "Caveman" costume and determined to discover his identity. The next year she did, finally, make acquaintance and this woman, one of the most endearing human beings I have ever known, became Jon & Joni's most enduring friend.

Her name?

Martha Beck.

If it can be said that Jon & Joni are King & Queen of Midwest fandom, then surely Martha is our Godmother. If you have to ask, "Who, then, is Godfather?" I will only say he's one S-M-O-O-O-T-H dude.

In March of 1963 Jon found himself driving to New York for a ski show and stopping, determinedly and fatefully, in Monessen, PA. at Joni's house.

Joni had continued dating others, but Jon's letters kept coming and she spoke of him frequently. On one occasion, a beau said to her, "Why don't you marry him?" On this fateful day, he did ask, and it remains a cherished memory:

They took a walk uphill, in the rain, intending to ski together. Instead, while looking at the rainy, muddy, mountainside, they decided to be together.

On May 22nd, 1963, they said their vows and will have celebrated 28 years together by the time you read this.

And what affect did their union have on us all? Why are they jointly honored as the Fan Guests of Honor this year? Over and above everything else they've been and meant to fandom, their personal generosity and their many contributions, they also

became King and Queen of Costuming (Martha Beck provides the astonishing details in Joni's bio, elsewhere).

In Joni's words, "Every time, save once, we won awards. The one time we didn't, everything went wrong."

Although Jon had tried his hand at costuming, it was the woman's hand (on Joni's first try!) that had earned them "Most Beautiful" honors as Incubus & Succubus.

In July of 1963 Jon & Joni held the first WilCon, which was really a picnic "accident" held on their grounds (the University of Chicago sf club had not filed for a permit from the forest preserve). No one stayed overnight in those days but Bill Millardi, a city boy, did take a nap and awoke to find a cow staring him in the face.

This was (and is) country living.

In 1964 the first "planned" WilCon was held and that was the start of what became a monster weekend a dozen years later. They continued to live in a very small apartment, together with daughter Debbie, in the ski lodge. Altogether nearly four long years would pass before they had a home of their own to live in.

Jon drew his last *Advent* cover in '64, which was for William Atheling Jr's, "The Issue at Hand". Jon's drawing takes-off from Michaelangelo (God's hand touching Man) and continues the theme as Man passes the touch to an orbiting machine.

While Jon's activity as a pro wound down (he published one more story called "Kiddy-Lib" in a collection called 'Eros In Orbit', edited by Joseph Elder, Trident 1973/ Pocket Books 1974) his fan-activity heated up.

The Stopas made their first European trip in 1965, touring museums and, as Jon says, "Taking in such

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near-distance stuff as Roman ruins," plus (naturally) attending the WorldCon in London.

In the spring of 1966, ground was broken for the house. On December 1st, 1966 Jon carried his bride across the threshold of their completed home and WilCons now had an incredible site for a party. The first "indoor" WilCon (1967) had wall-to-wall fans, as everybody slept within its spacious confines.

In 1968 the 1st Middle Kingdom SCA tournament was held in their yard, David Friedman, son of noted economist Milton Friedman, was crowned King.

•••

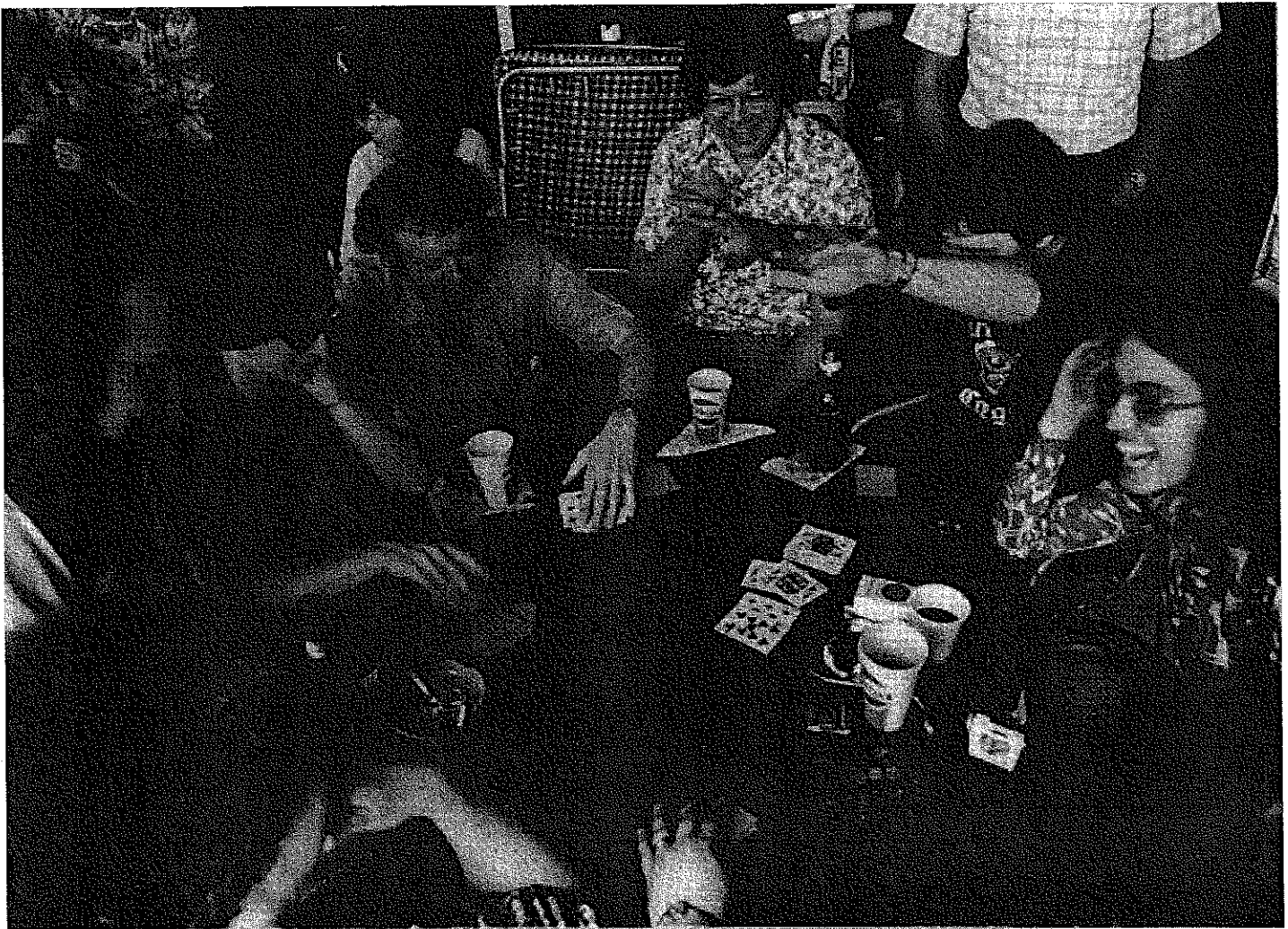
At the end of the 60s and early in the 70s, regional S-F conventions began to sprout at odd places in the Midwest. Although Cincinnatti's MidWestCon is the king of Midwest regionals, places like St. Louis, Minneapolis/St. Paul, Kansas City, Ann Arbor, Iowa City, Madison, Milwaukee—even Chicago itself—began their annual conventions during this period.

Twenty years ago many of the now "established" Midwestern conventions didn't even exist. But WilCon did.

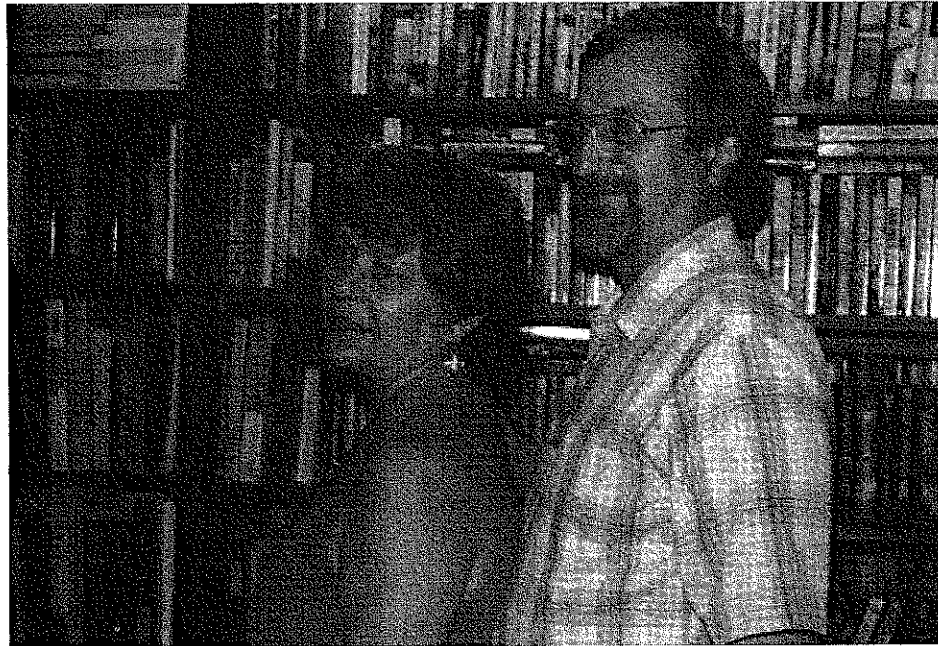
And WilCons continued, prevailed, and in my opinion *dominated* the Midwestern fan gatherings of the time.

I was fortunate enough to meet the Stopas in the Spring of 1970 at MiniCon 3 in Minneapolis. Jon & I became friends after PeCon 1 in Peoria later that year. My invitation to WilCon became truly the ticket "inside" fandom. The people I've met through Jon & Joni are the kind of people you want to spend time with; the kind of people you never really get much of a chance to talk to during a hectic convention.

1975 WilCon: Seated, left to right: Joe Haldeman, Phillis Eisenstein, Gordy Dickson, Phil Foglio, Bob Passavoy, Cat Ocel: © Copyright by Him Hansen



GUESTS



Joni & Jon in 1990

ders in his friends: bringing together like-minded people, witty and good-hearted, who *don't have to work* at having a good time because he provides the complete environment in which their comfort is assured.

But they'd all *better work* at keeping that environment clean or...well, let's just say the 80-person WilCons of the mid and late 70s are a thing of the past for a reason.

Yes, Jon's home is my favorite place on Earth, but it's his friendship—and Joni's—which have made it so.

Jon and Joni, I celebrate your honor as the 49th WorldCon's Fan Guests of Honor and can only say that my life as a fan is rich because of you. My deepest thanks to you both.

And Jon, to you alone: thank you for your choices.

I fondly remember several trips to Wilmot in the summer of '82, while planning was in full-swing for ChiCon IV. The Stopas had 'adopted' co-chairman Larry Propp (may he rest in peace) as their house-guest. Many the hour was spent that summer in their giant living room, SMOF-ing with Larry until daybreak. I was fascinated by the behind-the-scenes machinations, intrigue, and 'breaking-news' that seemed to develop with increasing intensity.

And I also recall Jon's jaw remaining rather tightly-clenched through much of that summer (one's peace of mind can vanish when one's home becomes a WorldCon nerve center).

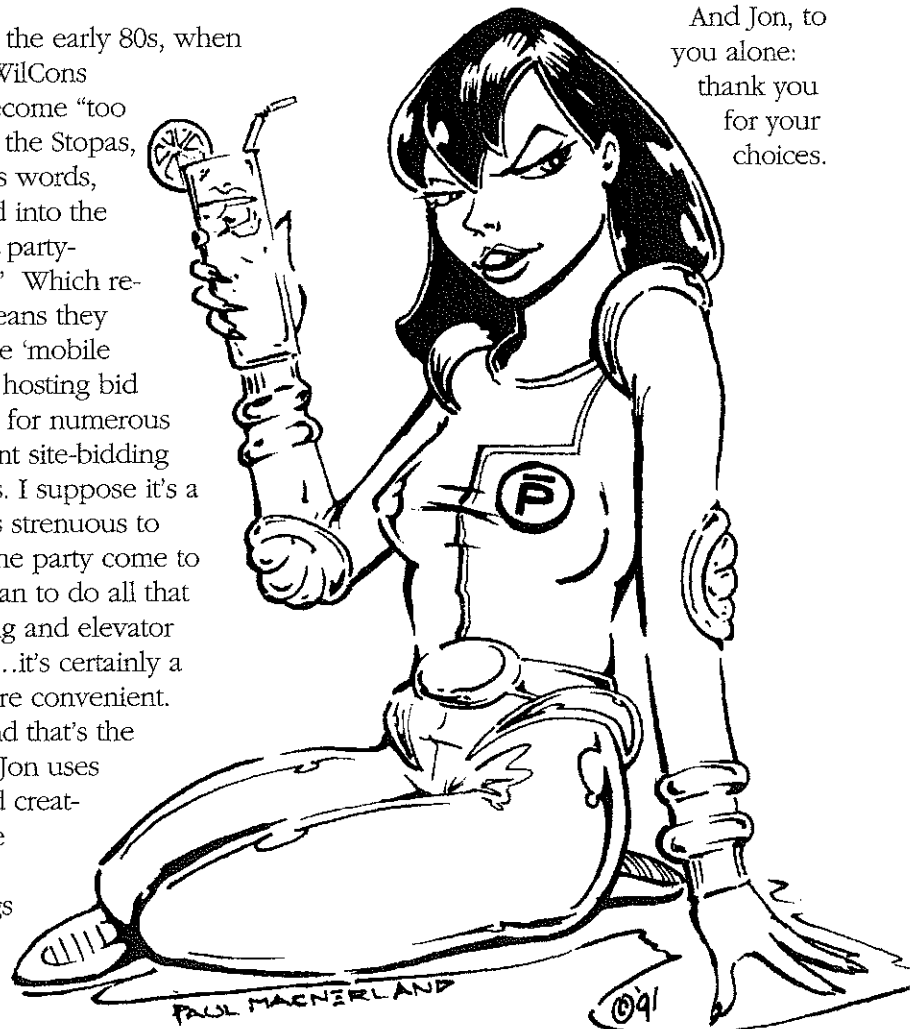
Seven weeks after the WorldCon, I moved to Chicago. Permanently. In the Winter of '82 I finally saw the full-throttle business of Wilmot Mountain in action. Jon actually employed me "making snow" during the short time I stayed with them.

I can't imagine a better friend than he has been to me.

...

By the early 80s, when huge WilCons had become "too much" the Stopas, in Jon's words, "settled into the role of party-hacks." Which really means they became 'mobile hosts', hosting bid parties for numerous different site-bidding groups. I suppose it's a lot less strenuous to have the party come to you than to do all that walking and elevator riding...it's certainly a lot more convenient.

And that's the secret Jon uses toward creating the good feelings he eng-



GUESTS

Marta Randall

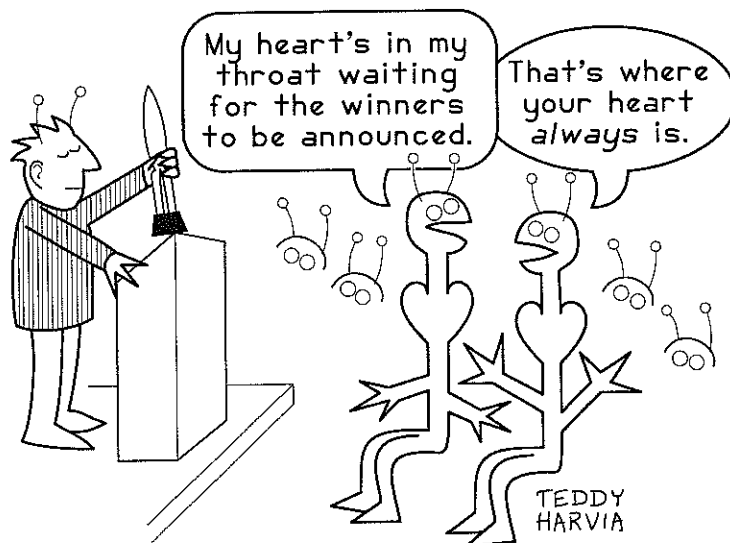
Carol Carr

I don't remember meeting Marta Randall. One day in 1973, let's call it Thursday, she appeared to me in the form of an anecdote, and Friday, maybe a few months later, she was living two houses down the hill and we were exchanging bottles of homemade chutney. If a friendship can develop out of the mutual love of garlic, hot peppers, and cilantro, maybe that's what happened. I'm not sure.

But I'm skipping through time. The anecdote that brought Marta to my attention was this. She was part of a group having dinner in a Japanese restaurant and when someone asked what the restaurant served for dessert, Marta was reported to have said "Sweet fish." Thus a certain affinity was born between us, even though she probably didn't know it yet.

Marta insists that she's part-Lebanese and spent 90% of her life here in Berkeley. I insist she's 100% Jewish and came from New York. She has a strange and well thought-out fantasy like that includes having attended Berkeley High School, and she will swear that her mother's house on Derby Street is the house she grew up in. But I make allowances for her; she's a science fiction writer, after all. The reason I know Marta is New York Jewish is that she talks fast and understands guilt. Also, I've never known her to protect her own space.

Marta's a juggler. She juggles a house in Petaluma (alas, outside of yoo-hooing distance); a husband named Chris; a career named Various and Interesting; a grown kid named Richard who helped her



hand out the Hugos at the last Chicon; a much smaller kid named Katy who promises to be as good a storyteller as her mother is; a bus load of family; three cats; and a large, enthusiastic dog. Marta has juggled: a succession of Nebula Award banquets, the presidency of Science Fiction Writers of America, a white water rafting obsession, and currently a mania for gardening ("Hey, Joe, want some zucchinis?").

Marta is the kind of friend who says "no problem" where there is one, and will sit as close to the screen as you want. Her guest room has held countless notables and not so notables, including Terry and Carol Carr (twice) when a 70-foot pine tree (Marta called it The Tree of Damocles) threatened to fall on their house. She serves what is called in psychology both the problem-focused and emotion-focused function. In English, this means that on very little notice she will offer either the wire-clipper you've mindlessly stashed in the freezer compartment, or her shoulder to cry on, whatever is needed first.

But no, Marta is not a saint. In fact, to call her a saint to her face is to invite an eyebrow raised past the height of her tallest zucchini. What

mitigates her candidacy for sainthood and allows her to join the *sigh* human condition is her ability to Complain. She doesn't do it a lot, but she does it well, and with feeling. My phone rings at work:

Marta: "Do you have a minute?"

Carol: "Go."

Marta: "Aaaarrgghh." (pause) "Yesterday Katy illustrated my OED and sold it to her friend Laura for 2 lizards and an M&M. (pause) The A's lost. (pause) My knee locked again, on the way to the orthopedist a man in a three-piece suit sold my a fur-lined glove compartment, and the engine died. (pause) Did I tell you the A's lost? (pause) Oh, yes—somebody stole my mother's house."

I'm glad that Marta Randall appeared out of the shell of an anecdote and grew to be one of the closest people in my life. Her sense of humor has enlivened many a dreary Monday morning, her gracious hospitality many a dull evening, and her willingness to share her interests and feelings have enriched my own. But one warning. If you have any intention of befriending her for yourself, please, don't ever call her Martha.

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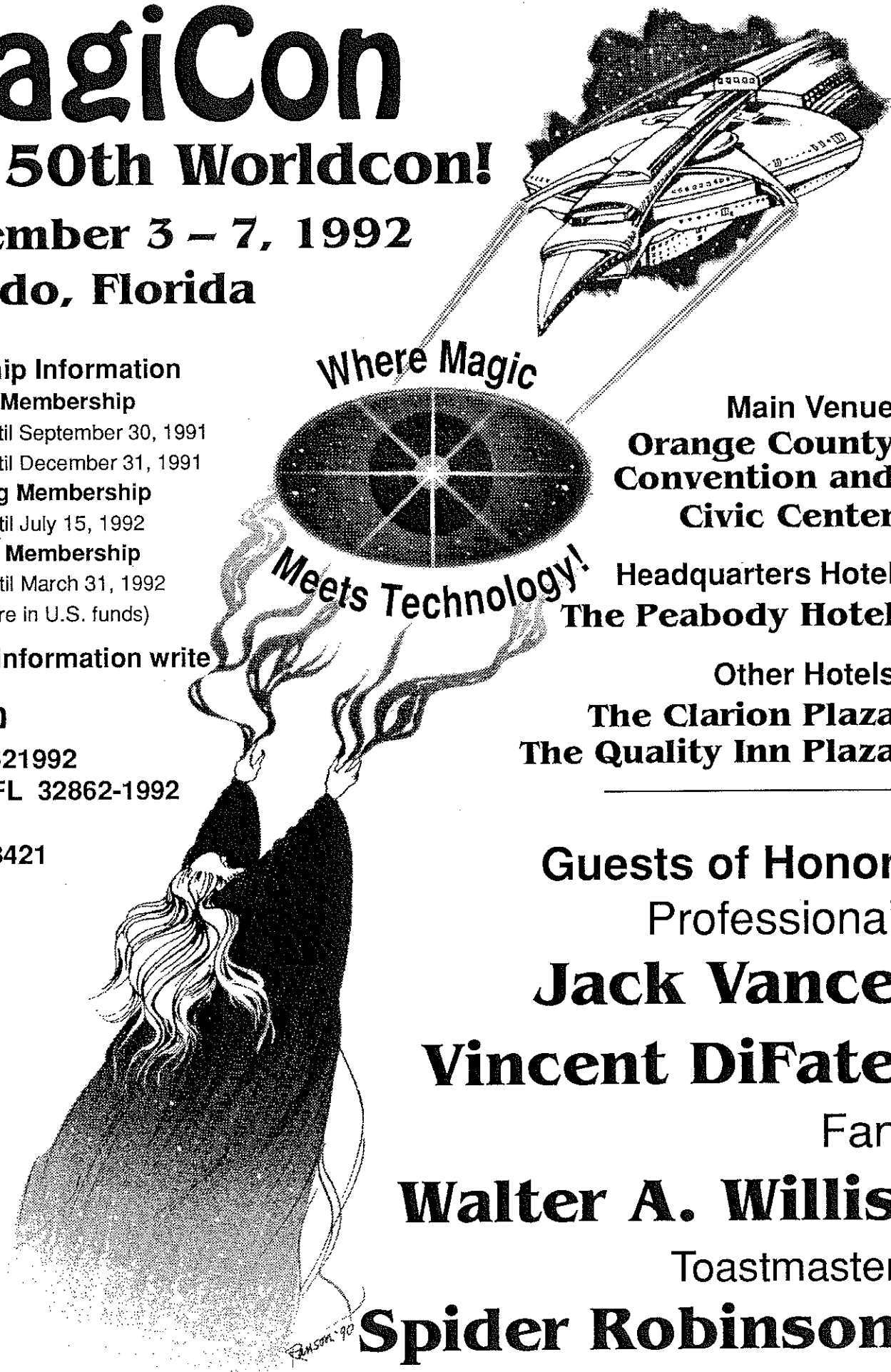
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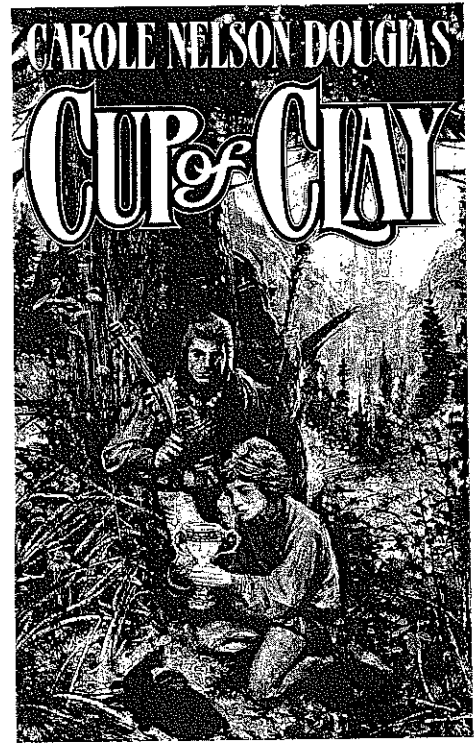
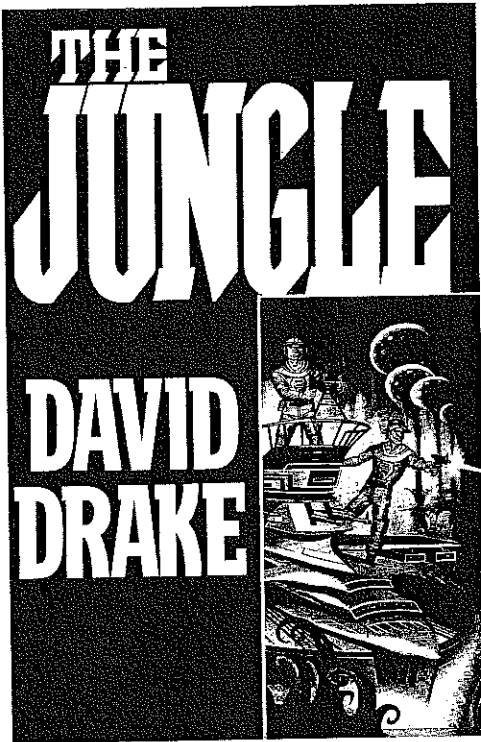
Vincent DiFate

Fan

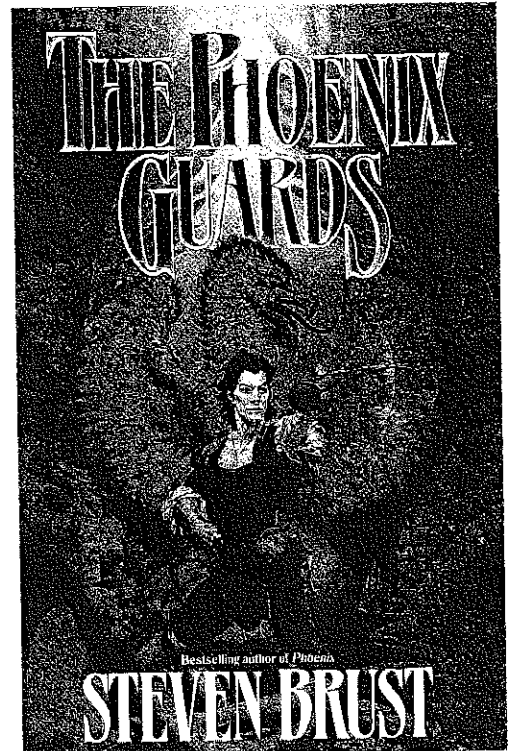
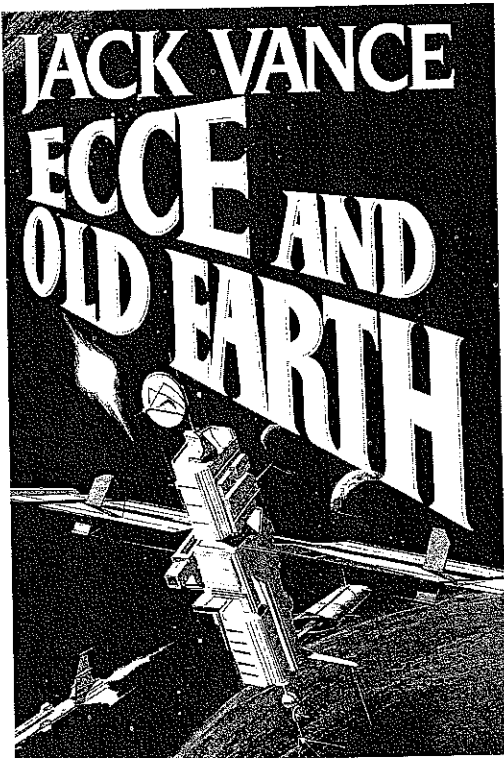
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1991— OUR 10th ANNIVERSARY YEAR



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Jack Vance has won multiple Hugo and Nebula awards for his work, which includes the novels *ARAMINTA STATION*, and the World Fantasy Award winner *MADOUC*. “Vance’s descriptive eye is as sharp as ever, his ear for the language infallible” says *Newsday*. *ECCE AND OLD EARTH* is the second novel in a brilliant hard science fiction trilogy, following *ARAMINTA STATION*. The planet Cadwal was established millennia past as a natural preserve, because it contained an abundance of unique species. Now the human Conservators face a conspiracy to wrest away their world, and open it to exploitation. Glawen Clattuc, scion of one of the ruling houses of Cadwal, must discover the roots of the conflict in the history of his own family.

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STEVEN BRUST

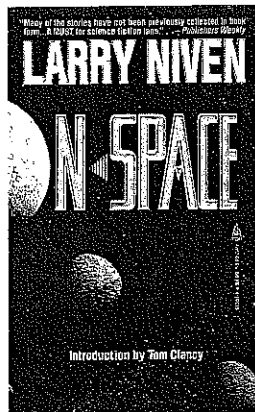
Steven Brust took the fantasy world by storm with his first novel, *JHEREG*, the witty, biting fantasy adventure that launched his bestselling “Vlad Taltos” assassin series and earned him favorable comparisons with Roger Zelazny. *THE PHOENIX GUARDS* is a chronicle of the Dragearan Empire one thousand years before Vlad Taltos’s birth. It is the story of a young Dragearan swordsman who sets out to join the Empire’s elite Phoenix Guards. On his way he meets three companions and together they walk into the very core of the machinations that surround the empress’s throne. *THE PHOENIX GUARDS* was created as an homage to *THE THREE MUSKETEERS* and the swashbuckling sagas of Raphael Sabatini—with a nod to Goldman’s *THE PRINCESS BRIDE*. Roger Zelazny says of Brust, “He’s good, he moves fast. He surprises you.”

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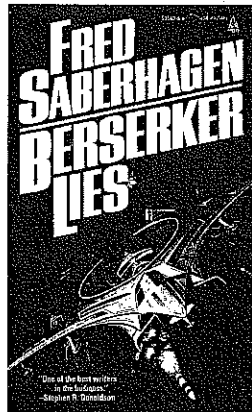
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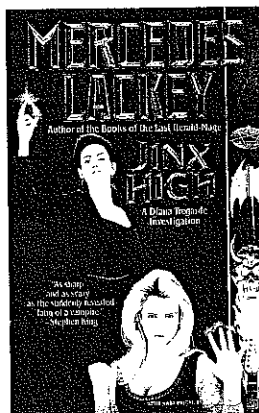
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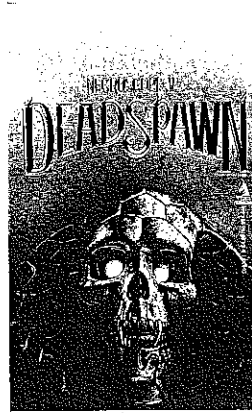
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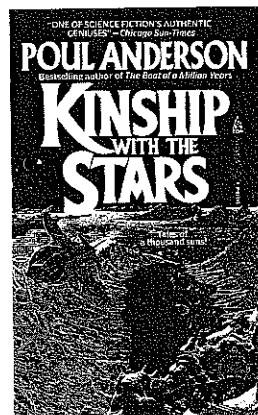


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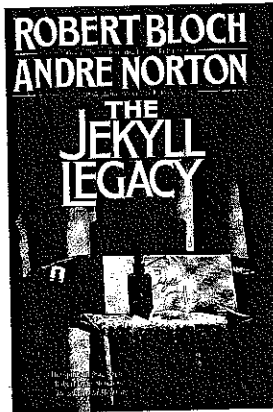
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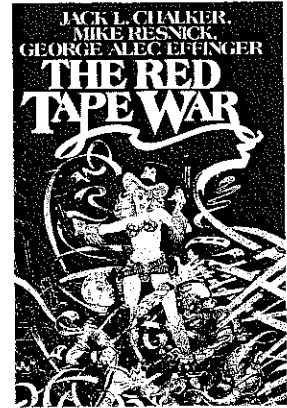
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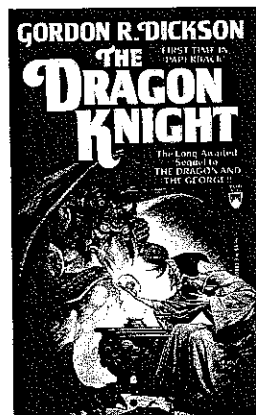
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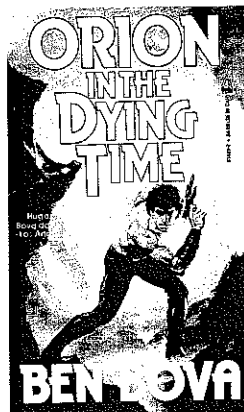
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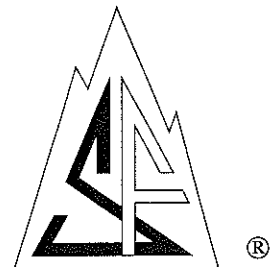
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1991 HUGOS

The Hugo Ceremony

Master of Ceremonies

Marta Randall

Special Award Presenters

Frederik Pohl—First Fandom

Takumi Shibano—Japanese SF

Stanley Schmidt—Campbell

The theme for Sunday night is "elegance".

There will be general admission seating for 2500. The doors will open at 7:30 with the ceremonies beginning at 8:30. Since there is a limited number of seats, please arrive early to assure yourself a place. If you wish to avoid the crowd, the ceremonies will be televised in all Hyatt sleeping rooms.

There will be a cash bar in the foyer before and after the Hugo ceremonies.

Come, enjoy, see who the winners are.

NOTES

Use this checklist to record the winners.

Best Novel

- ___ *Earth*, by David Brin, Bantam Spectra
- ___ *The Fall of Hyperion*, by Dan Simmons, Doubleday Foundation
- ___ *Queen of Angels*, by Greg Bear, Warner Books
- ___ *The Quiet Pools*, by Michael Kube-McDowell, Ace Books
- ___ *The Vor Game*, by Lois McMaster Bujold, Baen Books
- ___ No Award

Best Novella

- ___ "Bones", by Pat Murphy, *IASFM*, May 1990
- ___ "Bully!", by Mike Resnick, Axolotl Press
- ___ "Fool to Believe", by Pat Cadigan, *IASFM*, Feb 1990
- ___ "The Hemingway Hoax", by Joe Haldeman, *IASFM*, Apr 1990
- ___ "A Short, Sharp Shock", by Kim Stanley Robinson, *Ziesing*, *IASFM*, Nov 1990
- ___ No Award

Best Novelette

- ___ "A Braver Thing", by Charles Sheffield, *IASFM*, Feb 1990
- ___ "The Coon Rolled Down and Ruptured His Larinks, A Squeezed Novel by Mr. Skunk", by Dafydd ab Hugh, *IASFM*, Aug 1990
- ___ "The Manamouki", by Mike Resnick, *IASFM*, Jul 1990
- ___ "Over the Long Haul", by Martha Soukup, *Amazing*, Mar 1990
- ___ "Tower of Babylon", by Ted Chiang, *Omni*, Nov 1990
- ___ No Award

Best Short Story

- ___ "Bears Discover Fire", by Terry Bisson, *IASFM*, Jul 1990
- ___ "Cibola", by Connie Willis, *IASFM*, Dec 1990
- ___ "Godspeed", by Charles Sheffield, *Analog*, Jul 1990
- ___ "The Utility Man", by Robert Reed, *IASFM*, Nov 1990
- ___ "VRM-547", by W.R. Thompson, *Analog*, Feb 1990
- ___ No Award

1991 HUGOS

Best Non-Fiction Book

- _____ *Bury My Heart at W.H. Smith's*, by Brian Aldiss, Averhus (limited edition), Hodder & Staughton (trade)
- _____ *Hollywood Gothic*, by David J. Skal, Norton
- _____ *How to Write Science Fiction and Fantasy*, by Orson Scott Card, Writer's Digest Books
- _____ *Science Fiction in the Real World*, by Norman Spinrad, So. Illinois University Press
- _____ *SFWA Handbook*, edited by Kristine Kathryn Rusch & Dean Smith, Writers Notebook Press
- _____ No Award

Best Dramatic Presentation

- _____ *Back to the Future III*, Universal Studios
- _____ *Edward Scissorhands*, 20th Century Fox
- _____ *Ghost*, Paramount
- _____ *Total Recall*, Tristar/Columbia
- _____ *Witches*, Warner Brothers
- _____ No Award

Best Professional Editor

- _____ *Ellen Datlow*
- _____ *Gardner Dozois*
- _____ *Edward L. Ferman*
- _____ *Kristine Kathryn Rusch*
- _____ *Stanley Schmidt*
- _____ No Award

Best Professional Artist

- _____ *Thomas Canty*
- _____ *David Cherry*
- _____ *Bob Eggleton*
- _____ *Don Maitz*
- _____ *Michael Whelan*
- _____ No Award

Best Semiprozine

- _____ *Interzone*, David Pringle
- _____ *Locus*, Charles N. Brown
- _____ *The New York Review of Science Fiction*, David G. Hartwell, Kathryn Kramer, Gordon van Gelder
- _____ *Quantum (formerly Thrust)*, D. Douglas Fratz
- _____ *Science Fiction Chronicle*, Andrew I. Porter
- _____ No Award

Best Fanzine

- _____ *File 770*, Mike Glyer
- _____ *Fosfax*, Janice Moore and Timothy Lane
- _____ *Lan's Lantern*, George "Lan" Laskowski
- _____ *Mainstream*, Jerry Kaufman and Suzanne Tompkins
- _____ *Mimosa*, Dick and Nicki Lynch
- _____ No Award

Best Fan Writer

- _____ *Avedon Carol*
- _____ *Mike Glyer*
- _____ *Teresa Nielsen Hayden*
- _____ *Arthur Hlavaty*
- _____ *David Langford*
- _____ *Evelyn C. Leeper*
- _____ No Award

Best Fan Artist

- _____ *Teddy Harvia*
- _____ *Merle Insinga*
- _____ *Peggy Ranson*
- _____ *Stu Shiffman*
- _____ *Diana Stein*
- _____ No Award

John W. Campbell Award

- _____ *Nancy A. Collins* (2nd year of eligibility)
- _____ *John Cramer* (2nd year of eligibility)
- _____ *Scott Cupp* (2nd year of eligibility)
- _____ *Julia Ecklar* (2nd year of eligibility)
- _____ *Michael Kandel* (2nd year of eligibility)
- _____ No Award

EXHIBITS



Dealers' Room

Steve Francis

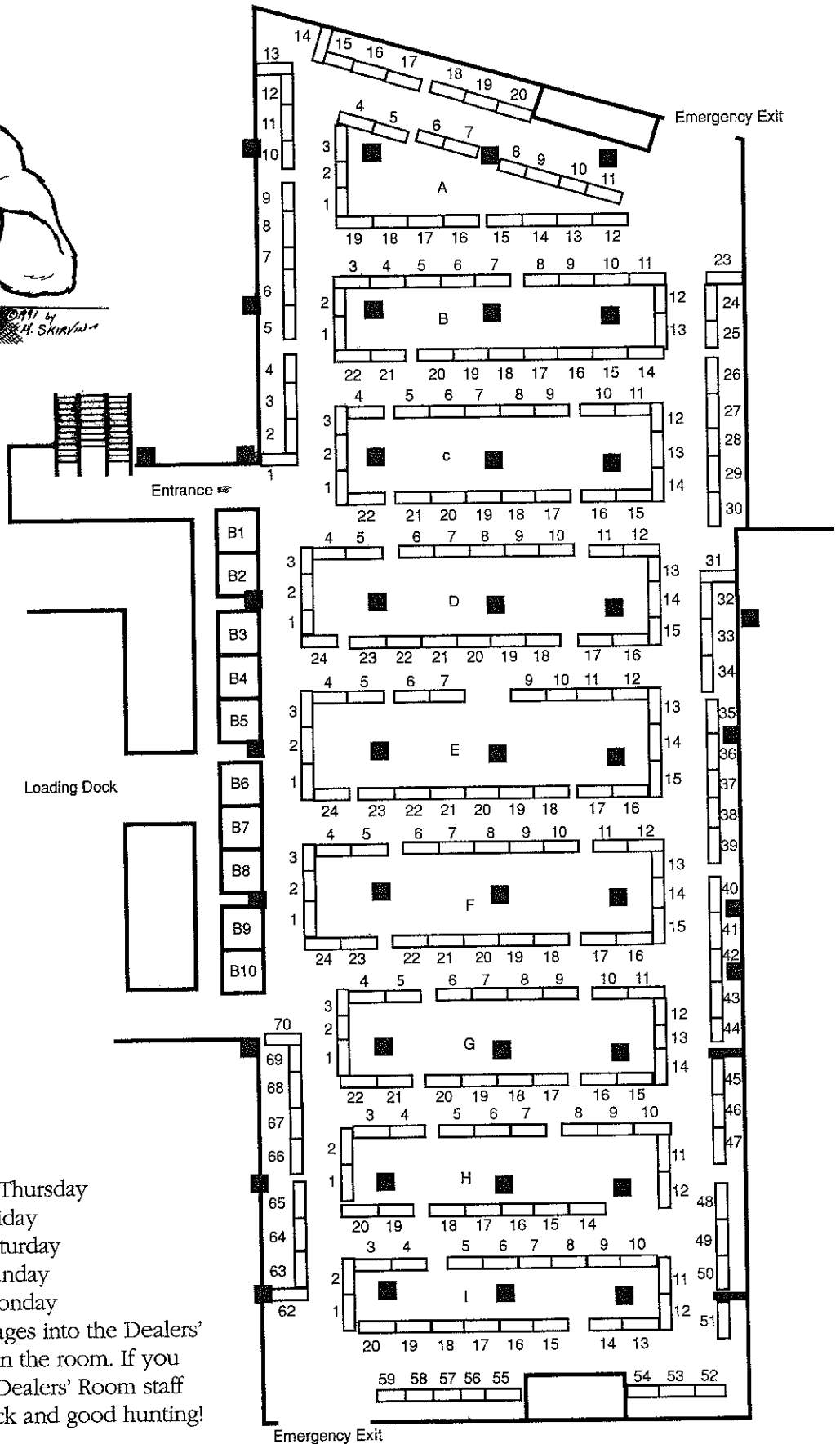
Welcome to the Chicon V Dealers' Room. If you have not already found it, the entrance to the room is located almost directly beneath the main registration desk of the Hyatt Regency Hotel. Take two escalators down, then turn left 180 degrees back to the third escalator. The Dealers' Room entrance is through the glass doors on the left at the foot of the third escalator.

We have 261 tables and 10 booths full of merchandise of any kind you can imagine. A Dealers' Room directory sheet may be found at the entrance to the room. Please feel free to take one. Your pocket program also contains a Dealers' Room Guide.

The room will be open as follows:

- 12:00 noon to 6:00 pm on Thursday
- 10:00 am to 6:00 pm on Friday
- 10:00 am to 6:00 pm on Saturday
- 10:00 am to 6:00 pm on Sunday
- 10:00 am to 3:00 pm on Monday

Please do not bring food or beverages into the Dealers' Room. No smoking will be permitted in the room. If you have any questions, a member of the Dealers' Room staff will be on hand to help you. Good luck and good hunting!



EXHIBITS

Name	Business	Tables	Name	Business	Tables
Matthew B. Alschuler	Cotton Expressions	E9, E10, E11	Elan Jane Litt	Terra Incognita	C4
Emily Alward	Emily's Animals	F5	Hank Luttrell	20th Century Books	I5, I6, I7
David Aronovitz	David Aronovitz	A16, A17, A18	Robert A. Madle	SF & Fantasy Books	E21, E22, E23
Alicia Austin	Fantasies Unlimited	G14, G15, G16	Patricia Malone	Minstrel Press, Inc.	G10
Mark W. Bailey	Space Shuttle Crafts	B2, B3, B4	Ken Manson	Chain Maille Fashions	D13
Tom Barber	Bronze Dragon Enterprises	G11, G12, G13	Omega Enterprises	Dragon Treasures	Booth 8
Bryan Barrett	B. Barrett Books	G4, G5	C.I.B. & Associates	C.I.B. & Associates	I3, I4
Jim R. Behnke	Behnke's Book Service	W18, W19, W20	Erin McKee	Altair 4 Books	W29, W30
Alice Bentley	Alice Bentley's Books	W26, W27, W28	Dan Medart	Pegasus Music	W68, W69, W70
Alex Berman	Phantasia Press	C10, C11	Scott Meritt	Fannish Enterprises	F9
John Betancourt	Wildeside Press	G1, G22	Susan Moore	Tatterdemalion	B14, B15
Mitchell Botwin	GSB-Dragon's Hoard	D3, D4, D5	Darlene Ney	Dragon's Hoard Jewelers	C8, C9
Patricia D. Breeding-Black	Fantasy Art	W4	Ruth Ann Nicholes	Ral Partha Enterprises	W16
Stephen A. Carey	Keystone	I16, I17	Mike Noe	Flights of Fancy	D14
Betty Carpenter-Odbert	Chrysalis Ltd	D20, D21	Virginia Northridge	Time Traveling Traders	A10, A11
Bill Cavin	B C Books	W33, W34	Deborah Orvis	Rowbrazzle	W56, W57
L. Lee Cerny	Stellar Games	Booth 2	Frederick Patten	Science Fiction Chronicle	A8, A9
Larry Charet	Larry's Comic Book Store	F21, F22	Andrew Porter	Glass Onion Graphics	G19, G20
Shelly Rae Clift	Locus Publications	C12, C13	Audrey Price	Isher Artifacts	W37
Earlynn T. Collier	Enamel & China Art	D23	Tullio Proni	Basement Books	D2
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Glen C. Cook	Glen C. Cook	W45, W46, W47	Mary Raymo	Space Development Conf Ltd	D8, D9, D10
Sue Cornweil	Intergalactic Trading Co. Inc.	B1, B21, B22	Jennie A. Rolier	Jennie A. Rolier	F11
Donald Corzine	Corzine/Books	I20	William D. Roper Jr.	The Secret Empire	W40
Robert Coulson	R&J Coulson	E2	William C. Rudow	Rudow	C20, C21
Janet R. Cruickshank	Originals by Janet	E3, E4, E5	Charles C. Ryan	Aboriginal SF	H16, H17, H18
Patricia Davis	Patricia Davis	F6, F7	Kathy Sands	Tales from the White Hart	D15, D16
Scott Dennis	Sleepy Lion Graphics	C14, C15, C16	Roger Sapp	Bijou Collectibles	H8, H9, H14
Ann F. Dietz	Luna Publications	G17	Sharon Sbarsky	NESEA	F12, F13
Lou & Myrna Donato	Amber Unicorn	F14, F15	Steve Scherer	Scherer's Glassworks	E7
Austin Dridge	Austin Dridge	B13	Merlin D. Schwegman	Mertin's Bookshop	W9
Chris Drumm	Chris Drumm Books	G21	Jane T. Sibley	Crystal Connection	H12
Vicky Lynn Eaves	Partners Book Distributing	H10, H11	Joseph D. Siclari	Joe Siclari	W52, W53, W54
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W. Paul Ganley	W. Paul Ganley Publisher	W51	Dennis L. Thatcher	Thatcher's Leather Artistry	G9
Bob & Nancy Garcia	Bob & Nancy Garcia	E12	Aziza Theodorou	Costumes by Aziza	W6, W7, W8
Eric Gerds	DAG Productions	I11, I12	Scott L. Thorne	Blue Sky Games	W58, W59
Kerry Gilley	Kerry Gilley	W36	Raymond D. Van Tilburg	Offworld Designs	W41
William Gillmore	Dawn Treader Book Shop	G6, G7, G8	Tess Wade	Tatterdemalion	Booth 1
Jack Gonzalez	J-J Books	W23, W24, W25	Richard F. Wald	R.F. Wald	W17
Donald M. Grant	Donald M. Grant Publisher	W31, W32	Stephen H. Walker	Starland	G2, G3
Mike Griffin	Mike Griffin	A1, A2, A19	Ray Walsh	Curious Book Shop	C17, C18, C19
Rob Griffith	Rob Griffith	W35	Robert Weinberg	Weinberg Books Inc	F1, F23, F24
Dusty Griffiths	Traditional Facets	D6, D7	Jerry N. Weist	The Million Year Picnic	F18, F19, F20
Thomas R. Hanlon	LSW Distributors	W11, W12, W13	Phyllis White	Flying Coyote	B8, B9, B10
John Harper	Black Gold Comics	F2, F3, F4	Beth Willinger	Dragon Prints	F8
Johnathan N. Harris	Space Debris	W14, W15	Darryl Wilmuth	Bronze Age Enterprises	F16, F17
Joy C. Harrison	Osiris Publications	W43	Mary Alice Wilson	Dark Star Books	H15
John C. Hartling	Tiny's Books	H5, H6, H7	Mike Woodin	Jerry Ohlinger's Movie Material	Booth 7
Ross W. Hathaway	Magic Panda Productions	Booth 3	Mark O. Worrell	Treasure Island	H2, H3, H4
Caroly C. Hauksdottir	Carolly Hauksdottir	G18	Gary Zahradka	Omega Artworks	W42
Keith T. Henricksen	Purple Unicorn Books	A3, A4, A5	Willow Zarlow	Willow Jewelry	D11, D12
Susan Honeck	Honeck Sculpture	Booth 4	Mark V. Ziesing	Mark V. Siesing Bookseller	H1, H19, H20
Norman L. Hood	Chimera Publishing	W48, W49, W50			
Hoover Hedwig	Lions Nest Trading Post	D17			
Carol Inkpen	Black Dragon Workshop	A6, A7			
Mary Kay Jackson	Arlin Robins Designs	F10			
Bill Johnson	Bill Johnson's Fantasy T Shirts	W66, W67			
Donald A. Kaiser	Arthur Chadbourne Jewelers	E14, E15, E16			
Phillip E. Kaveny	Phillip E. Kaveny Bookseller	I8, I9, I10			
Laura B. Kelly-Freas	Kelly Freas Studios	W5			
Dale L. Kemper	Stellar Systems	E18, E19			
Greg Ketter	Dream Haven Books & Art	W1, W2, W3			
Lori K. Kilpatrick	Lori Kilpatrick	W64			
Eric Kramer	Fantasy Archives	E6			
Fredda Kullman	Dragon's Flower	W62, W63			
Devra M. Langsam	Poison Pen Press	D18, D19			
Bob Laurent	Wail Songs	Booth 5			
Nancy Lavalley	Crystal Dreams	B11, B12			
Nancy Lebovitz	Calligraphic Buttons	B5, B6, B7			

MISC.

A Gopher! A Gopher! My Worldcon for a Gopher!

Mary Ellen Terlikowski &
Kathy Nerat



If you are reading this at Chicon V and haven't yet signed up to be a Gopher, come to Skyway Level, Room 265 and join the noble Gopher Corps. If this is your first worldcon, there is no better way to see it all, be an integral part of the action, and win fame and fortune. (Disclaimer: That last bit has nothing to do with being a Gopher actually... sounded rather nice though.) If this is your forty-ninth con, you surely know what Gophers mean to a convention. Why not stop by the Skyway Level, Room 265, and let us put your wisdom and experience to use? If you're somewhere in between first and forty-ninth, we need your help too! You can make a difference and wind up having the best time of your life. Sign up today.

**The Chicon V Gopher Corps
Needs You!**

And, by the way, if you're reading this waiting for the train or plane or in your car on the way home from Chicon V, first of all, pay attention, you don't want to miss your departure call or your turn-off. Secondly, we hope you had an outstanding time at Chicon V. And, last but not least, please be assured that if you were a part of the Gopher Corps, you have our genuine, undying gratitude. There's no job (yes, even being chained to a door, checking badges) that isn't necessary to make things work. In the turmoil (aka, chaos) that surrounds running a worldcon, not everyone remembers to say "thank you." We wanted to be sure that, in at least one spot, it got said. You know who you are and you have our abiding appreciation... not to mention warm hugs and sloppy kisses. You've been great to work with. **Thanks!**

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FUNCTIONS

ASFA Chesley Award Ceremony

Bettyann Guarino

On Sunday night, September 1, 1991, at 7:30 pm, the sixth annual Chesley Award Ceremony will take place. The Chesleys, named for the great astronomical artist, Chesley Bonestell, were started in 1985 as a means for the SF and Fantasy art community to recognize individual

works and achievements during a given year. The 1990 awards are for works and achievements in the period from January 1 to December 31, 1990.

Ten awards are given in the following categories:

Best Cover Illustration: Hardback Book
 Best Cover Illustration: Paperback Book
 Best Cover Illustration: Magazine
 Best Interior Illustration
 Best Color Work/Unpublished
 Best Monochrome/Unpublished
 Best Three Dimensional Art
 Award for Artistic Achievement
 Award for Contribution to ASFA
 Best Art Director

Our nominees will be honored at a cash bar reception beginning at 6:30 pm. The reception will be open to ASFA members and their guests, Chicon V art show exhibitors, and Chicon V Guests of Honor. The ceremony itself begins at 7:30 pm and is a public event open to all Chicon V badge holders.

David Cherry is our Master of Ceremonies. Please join us as we honor our talented artists.

25 Years Already?

If *you* find it hard to believe that Ross Pavlac has been working on Worldcons for 25 years, just imagine how *he* feels!

What the heck—reflecting back on those years is a good excuse for a party, so he's gonna do it!

Ross hereby invites all of his friends, former staff members and co-workers, and even his enemies to a party in celebration of his Silver Anniversary of con-running.

Watch the daily newsletter for day, time, and location!



T A F F

Ten Years: A Brief Fannish Autobiography

Pam Wells

In 1981 my life took a number of significant turns. At the beginning of that year, I had just broken up with my (first) fiance after living with him for a couple of years. This led me to buy my first home in March (the flat in which I'm still living) and at the end of that same year I first discovered science fiction fandom.

Something that has continued to surprise me between then and now is how easy I have found it to belong in fandom, considering that I came here via a friend who was already involved rather than along a more traditional path. Unlike most fans, I can honestly say—in fact, I was somewhat biased against it previously. This strikes me as the supreme irony of my winning an award like TAFF—in many ways I'm what people used to call a “fakefan.”

But for a fakefan, I've always been very active!

The essential attraction of fandom for me, right from the beginning, was fanzines. I saw a few, thought I could do something similar myself, and did. The first issue of my genzine, *Nutz*, appeared in early 1983, with the second following some six months later. I'd also had articles and LoCs in other people's fanzines from 1982 onward, so my name seemed to get around quite quickly.

My first convention was Channelcon, Easter 1982, where I went to a meeting about women in fandom. This led to the inception of *The Women's Periodical*, an apa for women only, of which I became a founding member.

So here I was, during my first couple of years in fandom, involved with so many different aspects: conventions, fanzines, apas and clubs. I'd joined the BSFA and attended their London meetings, and the SHSFG which met near Portsmouth. With the London One Tun and Reading BSFA mailing sessions, fandom easily dominated my social life at that time.

Between then and now I've been a member of four British apas (TWP, Frank's Apa, SLAPA and Get Stuffed), produced seven issues of *Nutz* (1983-1988), a one-shot entitled *Strumpet* (1986), edited two issues of *Pulp* (1986), coedited *Six Shooter* with Jeanne Gomoll and Linda Krawecka (1987), coedited several issues of *Shallow End* (a fanzine aimed at new fans, mailed largely at random to BSFA members we didn't know) with Judith Hanna, Eve Harvey, Roy Mascinski and Janice Maule (1982-1984), and produced my TAFF campaign fanzine, *Sisters*, earlier this year (1991).

On the clubs/social front, I've traveled widely throughout Britain, attending Leeds group meetings, the Brum group and MiSFITs (Birmingham), SHSFG (Portsmouth), the One Tun/Wellington, BSFA and women's group meetings in London, and fannish parties and gatherings all over the place (Glasgow, Sheffield, Bristol and Norwich, to name a few).

I've lost count of how many conventions I've attended over the years, though I do know I've been to every Silicon, Novacon and Mexicon since I've been in fandom. The convention committees I've worked on so far are Mexicon 2 (treasurer and memberships), the Conspiracy fan room team (fan liaison) and Novacon 19 (publications). I administered the Nova Awards (British fanzine awards voted by members of Novacon) for three years (1988-1990). I've also run Pop Quizzes at several conventions and appeared on various other program items (mostly fanzine-related or silly games) at every opportunity.

I am very proud to have been invited to be Fan Guest of Honor at next year's Eastercon, Illumination, in Blackpool, exactly ten years after my first convention.

I suppose it's inevitable that I've slowed down a bit over the last ten years — the most conventions I ever attended in one year was five in 1985. I'm more comfortable with two or three a year now. And the last time I published two fanzines in the same calendar year was 1986 (though I'm hoping to do so again this year).

In fact, in many ways it feels as though my fannish energies are on

TAFF History

an upsurge at the moment. I've just rejoined *The Women's Periodical* after a year's break; I'm working on the next issue of *Nutz*; planning my TAFF trip (and thinking about ways to administer the fund and raise money for TAFF over the next two years!); and contributing ideas towards the fan room and fan programming at next year's Eastercon.

The thing that continues to delight me about fandom is that there are always more things to do, people to meet, new projects and fresh ideas. I've never done anything in my life that has continued to hold my interest for this long — not career, not hobby, not one-to-one relationship — and it's a real pleasure to be involved with such a wide community as science fiction fandom, one that stretches in many different directions, way beyond any limits I'm ever likely to reach.

To have won this TAFF race is a great honor, and I feel deeply both the pleasure and the responsibility that this honor brings. I would like to be seen as an approachable and friendly delegate, so please do introduce yourself to me at the convention, and I hope we'll have time to chat. I'm really looking forward to extending my network of fannish acquaintances during my trip this summer, to seeing old friends again and making new ones, and to telling anyone who wants to know what's happening in British fandom these days.

One final delightful quirk of timing: I'll be celebrating my 32nd birthday during Chicon itself, on Sunday, 1st September. You may feel free to embarrass me by singing Happy Birthday, like they did in the fan room at Conspiracy on my 28th. Or better still, bring me your chocolate!

Inspired by the success of a special fund to bring Walt Willis to the 1952 Chicago Worldcon, the Trans-Atlantic Fan Fund (TAFF) was founded in 1953 by Willis, Chuch Harris, Don Ford and other leading fans of the day to promote increased contact between the fandoms on each side of the Atlantic and to provide a mechanism to pay for sending fans back and forth across the water to meet and visit with fellow fans overseas. Candidates are nominated by groups of fans, both sides of the Atlantic represented, and are voted on by fans who can certify that they've been active in fandom for a certain minimum period of time. A minimum donation of \$2 or £1 must accompany each vote, but this is not the main source of TAFF's funds. The money that funds TAFF comes from fandom at large in various forms: contributions from convention committee surpluses, from sales and auctions of old, rare fanzines and other items at conventions and through the mail, and outright generosity on the part of individual fans. Winning candidates make their trip and then come home to administer the fund until the election of their successor.

Pam Wells will be the TAFF delegate at Chicon V. She presents a brief autobiography and photograph here, and will be appearing on various program items during the convention, as well as being generally available to meet and chat with.

For more information on TAFF, contact either administrator. In North America, write to Robert Lichtman, P. O. Box 30, Glen Ellen, CA 95442. In addition to information, a list of fanzines (etc.) for sale and details of an ongoing mail auction are available from Robert; a long SASE is appreciated to facilitate reply, but is not mandatory. Robert also makes available two-pound sample packages of current and recent fanzines (\$5 U.S., \$6 non-U.S. postpaid). In the U.K./Europe, contact Pam Wells at 24-A Beech Road, Bowes Park, London N11 2DA.

Since 1955, over thirty fans have taken a TAFF trip and more than half have published a report of their experiences. A list of winners appears below. Some of these fans are still around and may well be at Chicon V. If you run into one of them, they may have interesting TAFF tales to tell.

Year	Country	TAFF Delegate
1954	Britain	A. Vincent Clarke ¹
1955	Britain	Ken Bulmer
1956	United States	Lee Hoffman ²
1957	United States	Bob Madle
1958	Britain	Ron Bennett
1959	United States	Don Ford
1960	Britain	Eric Bentcliffe
1961	United States	Ron Ellik
1962	Britain	Ethel Lindsay
1963	United States	Wally Weber
1964	Britain	Arthur (Atom) Thomson
1965	United States	Terry Carr
1966	W. Germany	Tom Schluck
1968	United States	Steve Stiles
1969	Britain	Eddie Jones
1970	United States	Elliot Shorter
1971	Italy	Mario Bosnyak
1973	United States	Len & June Moffatt
1974	Britain	Peter Weston
1976	United States	Roy Tackett & Bill Bowers ³
1977	Britain	Peter Roberts
1979	United States	Terry Hughes
1980	Britain	Dave Langford
1981	United States	Stu Shiffman
1982	Britain	Kevin Smith
1983	United States	Avedon Carol
1984	Britain	Rob Hansen
1985	United States	Patrick & Teresa Nielsen Hayden
1986	Britain	Greg Pickersgill
1987	United States	Jeanne Gomoll
1988	Britain	Lilian Edwards & Christina Lake
1989	United States	Robert Lichtman
1991	Britain	Pam Wells

1. Unable to make trip.
2. Declined funds.
3. Election tied; funds insufficient to send both; Bowers withdrew.

HISTORY

The World Science Fiction Conventions from 1939 to 1974

Year	Name	City	Site	Guests	Chair	Attending
1939	Nycon I	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200
1940	Chicon I	Chicago	Hotel Chicagoan	E.E. "Doc" Smith	Mark Reinsberg	128
1941	Denvention I	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Oton F. Wiggins	90
1946	Pacificon I	Los Angeles	Park View Manor	A.E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130
1947	Philicon I	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr.	Milton Rothman	200
1948	Torcon I	Toronto	RAI Purdey Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
1949	Cinvention	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Don Ford ¹	190
1950	Norwescon	Portland	Multnomah Hotel	Anthony Boucher	Donald B. Day	400
1951	Nolacon I	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190
1952	TASFIC ²	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870
1953	11th Worldcon ³	Philadelphia	Bellevue-Stratford	Willy Ley	Milton Rothman ⁴	750
1954	SFCon	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700
1955	Cleveland	Cleveland	Manger Hotel	Issac Asimov (pro) Sam Moskowitz (mystery)	Nick Falasca Noreen Falasca	380
1956	NewYorCon ⁵	New York	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850
1957	Loncon I	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
1958	Solacon	South Gate ⁶	Alexandria Hotel	Richard Matheson	Anna S. Moffat	322
1959	Detention	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371
1960	Pittcon	Pittsburg	Penn-Sheraton Hotel	James Blish	Dirce Archer	568
1961	Seacon	Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300
1962	Chicon III	Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	550
1963	Discon I	Washington, D.C.	Statler-Hilton Hotel	Murray Leinster	George Scithers	600
1964	Pacificon II	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J. Ackerman (fan)	J. Ben Stark Al haLevy	523
1965	Loncon II	London	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350
1966	Tricon	Cleveland ⁷	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason ⁷	850
1967	Nycon 3	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan)	Ted White Dave Van Arnam	1500
1968	Baycon	Oakland	Hotel Claremont	Philip Jose Farmer (pro) Walter J. Daugherty (fan)	Bill Donaho Alva Rogers J. Ben Stark	1430
1969	St. Louiscon	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (TAFF) ⁸	Ray Fisher Joyce Fisher	1534
1970	Heicon '70	Heidelberg	Heidelberg Stadthalle	E.C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Ger) Elliot K. Shorter (fan)	Manfred Kage	620
1971	Noreascon I	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1600
1972	L.A. Con I	Los Angeles	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Peiz	2007
1973	Torcon 2	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2900
1974	Discon II	Washington, D.C.	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3587

HISTORY

The World Science Fiction Conventions from 1975 to 1993

Year	Name	City	Site	Guests	Chair	Attending
1975	Aussiecon One	Melbourne	Southern Cross Hotel	Ursula K. LeGuin (pro) Susan Wood (fan) Michael Glicksohn (fan) Donald Tuck (Australian)	Robin Johnson	606
1976	MidAmeriCon	Kansas City	Radisson Muehlbach Hotel & Philips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	2800
1977	SunCon	Miami Beach	Hotel Fontainebleau	Jack Williamson (pro) Robert A. Madle (fan)	Don Lundry	2050
1978	IguanaCon II⁹	Phoenix	Hyatt Regency & Adams Hotels, Phoenix Convention Center and Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger Gary Farber ¹⁰	4700
1979	Seacon '79	Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3114
1980	Noreascon II	Boston	Sheraton-Boston Hotel and Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)	Leslie Turek	5850
1981	Denvention Two	Denver	Denver Hilton Hotel	Clifford D. Simak (pro) C.L. Moore (pro) Rusty Havelin (fan)	Suzanne Carnival Don C. Thompson	3792
1982	Chicon IV	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavliac Larry Propp	4275
1983	ConStellation	Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6400
1984	L.A. Con II	Anaheim ¹¹	Anaheim Hilton & Towers & Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8365
1985	Aussiecon Two	Melbourne	Southern Cross, Victoria and Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grigg ¹²	1599
1986	ConFederation	Atlanta	Marriott Marquis and Atlanta Hilton & Towers	Ray Bradbury (pro) Terry Carr (fan)	Penny Frierson Ron Zukowski	5811
1987	Conspiracy '87	Brighton	Metropole Hotel and Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (Artist) Ray Harryhausen (Film) Joyce & Ken Slater (fan) David Langford (special fan)	Malcolm Edwards	5300
1988	Nolacon II	New Orleans	Marriott, Sheraton and International Hotels	Donald A. Wollheim (pro) Roger Sims (fan)	John H. Guidry	5300
1989	Noreascon III	Boston	Sheraton-Boston Hotel and Hynes Convention Center	Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark Olson	7700
1990	ConFiction	The Hague	Netherlands Congress Centre	Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew Porter (fan)	Kees van Toorn	?
1991	Chicon V	Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan) Jack Vance (pro) Vincent DiFate (pro) Walter A. Willis (fan)	Kathleen Meyer	?
1992	MagiCon	Orlando	Orange County Convention and Civic Centre and The Peabody Hotel	Jack Vance (pro) Vincent DiFate (pro) Walter A. Willis (fan)	Rebecca Thomson Joe Siclari	?
1993	ConFrancisco	San Francisco	Moscone Convention Center Le Meridian Parc Fifty Five	Larry Niven Alicia Austin Tom Digby Wombat (Jan Howard Finder) Guy Gavriel Kay Mark Twain (dead)	Terry Biffel	?

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

² For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II

³ Popularly known as Philcon II

⁴ Replaced James A. Williams as Chairman upon Williams' death

⁵ Popularly known as Mycon II

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

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

⁸ Replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner

⁹ This was the first IguanaCon, but was called IguanaCon II because of a previous hoax

¹⁰ Belatedly recognized as vice-chair

¹¹ Like South Gate, part of the greater Los Angeles area

¹² Replaced John Foyster, who resigned for family reasons

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SIMMONS, BUJOLD, SILVERBERG, CHARNAS WIN HUGO AWARDS



1990 Hugo Awards Winners

BEST NOVEL HYPERION, Dan Simmons	BEST SEMIPROZINE Lanzetta, ed. Charles N. Brown
BEST NOVELLA "The Mountains of Mourning", Lois McMaster Bujold	BEST PROFESSIONAL EDITOR Gardner Dozois
BEST NOVELLETTE "Enter a Soldier, Leave Enter Another", Robert Silverberg	BEST FAN ZINE The Mail 3 Party, ed. Leslie Turko
BEST SHORT STORY "Bwuby", Gary McKee-Clarke	BEST FAN WRITER Dore Langford
BEST NON-FICTION BOOK THE WORLD BEYOND THE HILL, Alvin & Cory Parrish	BEST FAN ARTIST Sha Shiffman
BEST DRAMATIC PRESENTATION INDIANA JONES AND THE LAST CRUSADE	BEST ORIGINAL SCREENPLAY "Kindergarten", Don Maitz
	JOHN W. CAMPBELL AWARD Kristine Kathryn Rusk

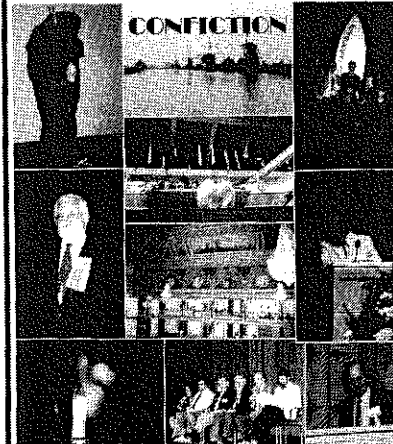
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Dan Simmons: Born-Again Vacationist



Philip H. Dick Award
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Bruce Sterling & William Gibson: On the Virtual Chicken Circuit



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"Without *LOCUS* we would be groping around in the dark. But *LOCUS* is there, shining light into all the dark corners."
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"*LOCUS* has been a pioneering publication and a consistently high performer. This little magazine sets the standards for accuracy and scope in it's reporting of news in the science fiction and fantasy publishing fields, and for level-headed interpretation of that news. I read it regularly."
Fritz Leiber

"As one who is notorious for his dislike of the social aspects of the SF world, I can say fairly that *LOCUS* is the only journal I know which retains a clear-sighted and impartial perspective on it. It's the only SF journal that

I see regularly or would wish to see regularly."
Michael Moorcock

"Anyone whose interest in SF goes beyond reading it to wanting to read about it should be aware of *LOCUS*."
The New York Times

"Charlie Brown has been a close friend of mine for nearly twenty years, so anything I might say is suspect - but *LOCUS* is the most important publication in science fiction today."
Frederik Pohl

"*LOCUS* is indispensable."
Robert Silverberg

"I think it's the most pertinent magazine I get, and I'm very grateful that I subscribed."
Peter Straub

"...the science fiction trade magazine..."
The Wall Street Journal

"It's somewhat more than twenty years since I first found a friend in Charles Brown, back before he became Charles N. Brown, publisher of *LOCUS* and keeper of our records and our memories and our dreams. The soul of science fiction? Maybe not quite. We might exist without him, but life would never be the same."
Jack Williamson

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Roger Zelazny

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EXHIBITS

Art Show

The Art Show is always a major attraction at any Worldcon. Fans can view the best by the best—both professional sf and fantasy artists whose work graces the covers and pages of our favorite books, and those who classify themselves as “amateur” but whose art is far from amateurish. Artists have come from across the United States and Canada, and a number of overseas artists have also made arrangements to exhibit their work at Chicago.

On display from Friday to Sunday you will see art commissioned for bookcovers, intricate black and white illustrations, sculpture, jewelry, quilts, stained glass...and who knows what else! But we can guarantee that there will be one or two pieces that grab everybody's attention. Of course, finding those pieces may take several visits to the Art show, given its size, but isn't that half the fun? Just when you think nothing could top the last painting or sculpture you saw, you turn the corner and...yet another stop-you-in-your-tracks piece of art.

You can help us bestow a more tangible form of praise to these outstanding examples of SF and fantasy art. Ribbons will be awarded to pro and amateur artists in twelve categories (i.e. Best in Show, Science Fiction, Fantasy, Color, Monochrome, 3-D Creativity, etc.). All day Friday and Saturday morning visitors to the Art Show will be asked to identify their favorites on special ballots. Artists will vote for their peers in a similar but separate poll.

Of course the highest accolade someone can give a piece of art is to exchange some of their hard-earned cash for the right to take it home. A good portion of the art exhibited at

Chicon will be for sale through a process of written bids. The Bid Registration desk will be set up and running when the doors to the Art Show open to the public Friday morning. Be sure to sign up on your first visit. You'll receive a copy of the bidding rules and will be all set to bid on the pieces that catch your eye.

If competition for a piece is particularly keen, (i.e. it has received eight written bids) then it will go to auction where the highest voice bid will win the piece. Three auctions are planned—one for Saturday afternoon and two on Sunday afternoon. Monday will be dedicated to Art Show sales—both auction and written bid sales. Check your pocket schedule for exact times and locations.

If you fall love in with an original on display in the Art Show but can only dream about owning it, then drop by the Print Shop located inside the Art Show—a print of that piece may be for sale at a price you can afford. Here you will be able to buy from a wide stock of multiple copy prints thanks to the work of a team from ASFA—the Association of Science Fiction and Fantasy Artists.

No, I'm Not Really Missing

Arlin Robins

To all my far flung friends in fandom, I wish to say "Thank You!"

There was some confusion that landed my name on PR 6's "missing" list, and I found myself hearing from all sorts of worried friends. I'm still in the same home that I've had in California for 8 years. Although schedule conflicts keep me from attending Chicon, I'm with you in spirit. (And in Metal...Mary Kay Jackson is showing my work in the huckster's room.) It's good to know you care...Have a great con!

Love, Arlin

Art Show Schedule

Wednesday:	Set-up	
Thursday:	10am to 5pm 8pm	Artist Check-In Artist Reception
Friday:	10 am to 10pm	Public Viewing
Saturday:	10 am to 7pm 2pm	Public Viewing Auction (Grand F)
Sunday:	10 am to 2pm 11 am 2pm to 3:30pm	Public Viewing Auction (Grand F) Art Show Closes to prepare for final auction

FUNCTIONS

Con Suite

John Donat

Welcome to Chicago!

1 The Con Suite is in two rooms this year: the Comiskey room, which is where we were for Chicon IV (it was called Belmont back then), and the Wrigley room, around the corner from the Comiskey room. They are both on the Concourse level of the WEST tower. Please check your maps for location.

2 The Con Suite will open about 11 am every day, and close about 6 am unless we are real busy: then we may be persuaded to stay open later. (Bribes are accepted: this IS Chicago, after all!)

3 The bheer will shut down ONE HOUR before the scheduled closing of the con suite (5 am). Anyone appearing over-served will not be served any more of the good stuff. We WILL check I.D.s if we are not satisfied with the apparent age of the fan. The badges will be coded for age. Please don't be offended if we ask for more I.D.: the City of Chicago can be REAL mundane about these things. The drinking age in the State of Illinois is 21.

4 We will be using products from the Pepsi-Cola Company—this is a BIG departure from normal practice in Chicago, as I am a confirmed Coke drinker. The reason(s) that we are using Pepsi are detailed in a letter that will be up by the pop machines, if you really want to know.

5 There is no five.

6 The Comiskey room, which is where the pop and bheer machines are, is completely non-smoking. A part of the Wrigley room (next door) will be smoking—and will be posted as to where you can smoke. Illinois has pretty strict non-smoking laws, so smoking in the halls may be illegal.

7 Both rooms will have couches and tables for sitting and socializing.

8 There will be munchies, etc. in both parts of the Con Suite—and don't forget, we will be using a microbrewery for the bheer...

9 Enjoy, and have a good time. If you have any questions, gripes (never!), or whatever, find John or Chuck in the Con Suite.



FUNCTIONS

Masquerade

Rules

All participants must be members of Chicon V. Badges will be required for all participants before entry into the Masquerade Green Room.

No fire or flame is allowed on the stage. The Fire Marshall will shut us down for violating this one. The insurance company gets real upset over violating it, too.

No messy or sticky substances (wet, dry, or oily), food, or animals are allowed as part of a costume or stage presentation. (You can't cover yourself with peanut butter and enter the Masquerade.) Animal companions trained to assist the handicapped are always treated as people, not animals.

This Masquerade is a family affair. Treat it as PG-13. If you have questions about your costume or presentation, check with the Masquerade Dictator.

All weapons worn and/or used by all entries must be cleared by the Masquerade Dictator or Weapons Master. If you intend to use any part of your body as a weapon in your stage presentation, you must clear this with the Masquerade Dictator or Weapons Master. Death and destruction make dramatic stage presentations. The real thing causes negative gossip from the fans and will inflict fandom with the mundane world of police detectives and insurance investigators.

Check Progress Report #6 for Chicon's policy in transporting weapons to the Masquerade Green Room for use on the stage.

You are encouraged to try to surprise the audience and judges with your stage presentation. You should never, ever, surprise the Masquerade Dictator or Stage Crew. If you find this rule impossible to follow, you will be disqualified no matter how dramatically effective your stage presentation.

The Lunacy Rule is last but not least. The Masquerade Dictator is Ghod. She will be a dictator with all rights and privileges that go with the title. She has final and full authority to eliminate or disqualify anyone from the competition on the basis of safety, rules violation, unruly behavior or insulting the community's (fandom not Chicago's) standard of good taste.

Children's Masquerade

Characters and costumes developed by "young fans" during the Children's Programming will be the first feature of the Masquerade. All children in this non-judged category will receive certificates of accomplishment.

Children wishing to be judged will compete in the appropriate Division and Classification for their skill level and costume.

Weapons Policy

Kathleen Meyer

The following is the Chicon V Weapons policy. We have striven for a fair and legal weapons policy. We ask everyone's cooperation to make this a fun and safe Worldcon.

No real weapons

This includes guns, knives, swords, whips, blunt and projectile weapons.

No fake weapons fashioned after real weapons

What will be allowed is *obvious futuristic fake weapons used as an integral part of a ball costume*.

If, in the committee's opinion, the weapon worn looks too much like a real weapon you will be asked to return it to your room. We will vigorously enforce the above policy. Those unwilling to comply will have their membership revoked.

For those of you who requested a reasonable weapons policy, we hope this is what you had in mind!



FUNCTIONS

Divisions

Novice: Anyone who has won less than three awards for different costumes at major conventions.

Journeyman: Anyone who has won as a Journeyman, but has not yet won three times at the Journeyman level; anyone who has won three times at the Novice level at major conventions; or anyone not required to compete as a Master, who feels their skill level is worthy of competing as a Journeyman.

Master: You must compete as a Master if you have won three times as a Journeyman or Craftsman at a major convention or if you have ever Won as a Master. Anyone may enter as a Master if they feel that their skill level is worthy.

Note: The Division level or "skill level" for a team or group will be determined by the most skilled member of the group. The group includes all presenters and creators of the costume(s).

A "win" is defined as a Win, not an "Honorable Mention" or an "Honored for Excellence," etc.

As always, any questions about your Division level should be directed to the Masquerade Dictator. Do not depend on what friends or others may say about how it was done here or there. As long as you are entered in the Masquerade, your Division level can be fine-tuned in Chicago before the Masquerade.

Award Categories

Re-Creation: A costume copied from film, television, art, comics, theater, book, illustration, or other medium showing at least one good

view of the costume. Re-creation costumes are duplicates of, or design adaptations of, the design work of someone other than the contestant. If you can't supply an example of what you are re-creating then your costume is "inspired by" and falls into one of the original categories.

Original-Science Fiction: A costume in this category should have significant science fiction elements which distinguish it from Fantasy, Mythology or Humor (i.e. Star Trek, space aliens, robots, etc.)

Original-Mythology: A costume containing significant elements of the mythology of real people. The mythology must be authentic and well documented (i.e. Pegasus, Hercules, Thor, etc.)

Original-Fantasy: A costume having highly fanciful or supernatural elements (i.e. witches, elves, dwarfs, etc.) Dark fantasy or horror falls into this category.

Original-Humor: The costume(s) could fall into any of the other categories, but the main element of the presentation must be deliberately amusing or comical. Let your imagination run wild and tickle our funny bones for a win in this category.

Awards

If there are less than two entries in any Division/Classification (i.e. Master/Humorous), this Division/Classification will be eliminated. The entry will be placed in another Division/Classification for competition.

In the Novice Division, all prizes will be awarded. At the Journeyman and Master level, judges may decline to bestow awards if in their judge-

ment no entry is worthy of an award.

Honorable mentions are at the discretion of the judges.

Technical/Workmanship awards are separately judged from the presentation categories.

Stage Presentation

Stage presentation is an important element in the development of an award-winning costume(s). The costumer uses body language, music, narration, the MC's voice-over, and lights to make their costume come alive for the judges and audience.

Each entry will have two minutes on the stage. At the Masquerade Director's discretion an additional minute may be given to large groups. In our experience, entries that use less than 30 seconds on the stage do not have enough time to capture the audience's imagination. On the other hand, entries that take longer than 90 seconds tend to lose the audience. Entries that plan on a stage presentation of 60-90 seconds tend to work out most dramatically.

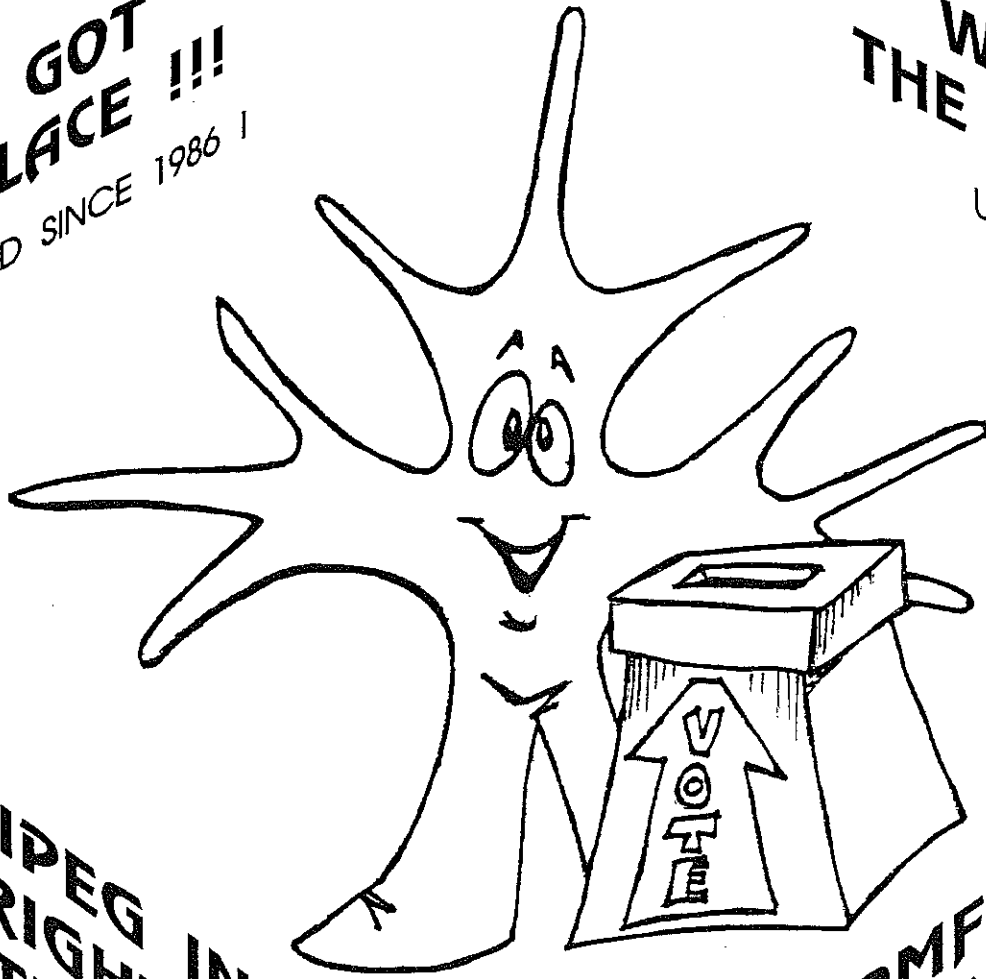
Judges

Each Division (Novice, Journeyman, & Master) will have a separate panel of three judges. Workmanship will have separate judges, also.

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Our Convention site can handle 15,000 people and it's all ours, including a 600 seat 35mm movie theatre. And if that's not enough, the adjoining hotels have more space available. **Hotels?** There are 1383 rooms available in hotels within one block of the convention site. Why go on a death march to get to your room? There are another 1177 rooms within 3 blocks, for a total of 2560 rooms (equal to other recent Worldcon facilities). And yes, we have letters of agreement with all the hotels and are handicap accessible.

Sight Seeing

Winnipeg is Canada's best kept tourist secret. Manitoba is an outdoorsman's paradise, with a daytime average high of 78 F (25 C) around Labor Day. Winnipeg's beaches, historical sites, zoo, art galleries, theatres, casino, museums, and more are yours when you come to Winnipeg for Worldcon . . . and the public transportation will be FREE.

Canada

Come visit your next door neighbour. Come to a land where your US dollar will go further, you can enjoy a similar language, and the natives are very friendly. Come and enjoy Canada, you need nothing more than an ID card "proof of your citizenship" and we need you to vote at Chicon V.

Central Location

Winnipeg is easy to get to by plane (the airlines promise especially good treatment), train (a scenic trip), bus (terminal is right downtown), or by car (go to Minneapolis and turn North).

Our Own Folklorama

Winnipeg proudly presents this annual international festival and we will have our own mini-version. Each night of the convention, you can enjoy food and celebrations from countries which have recently hosted the Worldcon.

Our Committee and Advisors

Our committee counts amongst its members 4 Worldcon chairs, a Nasfic chair, 3 Westercon chairs and many chairs of Canadian conventions. We are all dedicated to creating an excellent Worldcon in Winnipeg, but we need your vote to make it happen.



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SPECIAL EVENTS

Moebius Theater

E. Michael Blake

In 1976, at the Worldcon in Kansas City (MidAmericon), there was a stage production of six sf stories. It was performed in a large proscenium-arch theater, and it was elaborately staged, expensively costumed, and very, very long. I left at about the four-and-a-half hour mark, convinced that it had to be possible to bring sf to a live audience on a more compact, manageable scale. Before the end of the con, I had incited a few other Chicagoans to join me in founding what we later called Moebius Theater.

As devotees of improvisational comedy, we took the position that as sf performance doesn't necessarily need high-tech sets, lasers, smoke machines, etc. We assumed that people who like science fiction have imaginations, and are willing to suspend their disbelief—so, if the written material is good, and the actors embody their characters credibly and interact well with one another, the people in the audience would, in their own minds, fill in the details we did not provide. Fortunately for us, we were right. So we kept at it.

Our preference for bare-stage shows has landed us dozens of bookings at sf conventions, because after rehearsing for weeks in the living room of whichever troupe member had at that time the largest living space, we would show up at a hotel we may have never seen before, *usually* get a chance to rehearse briefly in the performance space (often a ballroom lit only by chandeliers, with a stage made up of shaky risers, in front of a curtained-off door

leading to a service corridor we'd use for backstage), and then put on a show as though the hotel room were our own resident theater space. This experience has made us adept at suspending *our own* disbelief.

There are not very many sf plays in existence, and few of them are conducive to bare-stage hotel-ballroom production. We took the initiative and wrote our own sf for live performance. When the performances are over, there remains a lasting accomplishment—eight plays and nearly 200 sketches written by Moebians. Our confidence in the material was a big factor in our decision to seek other venues—including quasi-professional storefront theaters in Chicago. Our forays into the mainstream have had some rewards,

such as a rave review in the *Chicago Sun-Times* praising our “buoyant, witty science fiction.”

So why, after 15 years of stripped-down productions, nearly always of our own material, are we doing Karel Capek's R.U.R. on a fixed set? Partly because a Worldcon has the facilities and duration to allow us ample time and room for setup and rehearsal, and three performances to justify the time put in by the cast and crew beforehand. Partly because we'll be giving the very first performance anywhere of a brand-new translation of **R.U.R.** And partly because we like to broaden our scope now and then, which seems an appropriate way for us to celebrate our 15th anniversary at our hometown Worldcon.

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ALAN ZIEBARTH
TAMI ZIMMERMAN
BEN ZUHL

...and the provinces, arts, sciences, industries, and dancing children of Canada, at ConClave in 1989 (you know who you are, and for the most part, we don't).

**THANKS TO ALL OF THE ABOVE FOR MORE THAN 50
PRODUCTIONS AND MORE THAN 120 PERFORMANCES AT SF
CONVENTIONS, STOREFRONT THEATRES, COLLEGES, AND
NIGHTCLUBS IN EIGHT STATES.
AND AS FOR THE NEXT FIFTEEN YEARS...
EXCUSE US, WE HAVE TO GO LIE DOWN FOR A WHILE...**

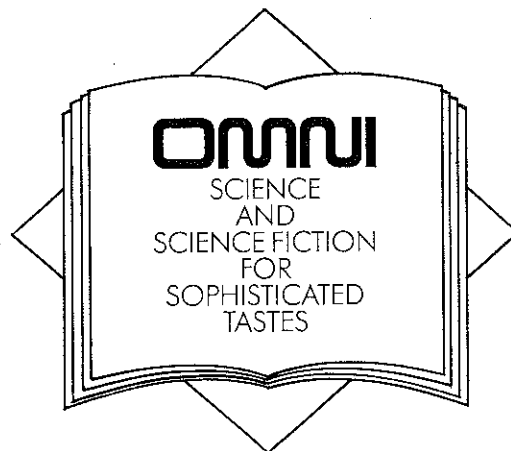
OMNI CONGRATULATES OUR HUGO NOMINEES



FOR BEST NOVELETTE:
TED CHIANG,
"TOWER OF BABYLON"



FOR BEST EDITOR:
ELLEN DATLOW



SPECIAL EVENTS

R.U.R.

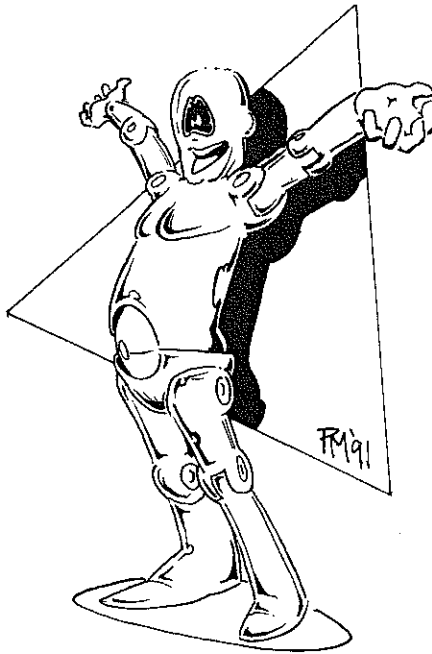
During Chicon V, Moebius Theatre will present its production of **R.U.R.**, the esteemed science fiction play by Karel Capek. There will be three performances, all in the Grand Ballroom of the Swissotel. Here is some background on the author and the troupe.

Karel Capek

Alan Ziebarth

Karel Capek was born on New Year's Day, 1880, in northwestern Bohemia. The son of a physician, he showed an early interest in science, particularly biology, which he later put to use in his writings. In time his interests turned to philosophy, which he studied in Prague, Paris, and Berlin. Then, in 1917, Capek began a career in journalism that lasted the rest of his life.

Most of his journalistic work championed the cause of Czechoslovakian nationalism and liberalism. Czechoslovakia's brief period of independence following World War I coincided with the peak of his career. Involvement in his country's politics and his enthusiasm for the new democratic government led him to become a close personal friend (and biographer) of Thomas Masaryk, Czechoslovakia's first president. As World War II approached, Capek and his brother Josef (an accomplished artist who collaborated with Karel on most of his early works) were advised to leave Prague. They chose to stay and continue their fight, denouncing fascism in their articles, cartoons, and plays.



It was said that Karel Capek was killed by "Chamberlain's umbrella", a reference to the concession of Czechoslovakian territory to Hitler by British Prime Minister Neville Chamberlain at the 1938 conference in Munich. Capek almost literally died at the death of his country. After the Munich conference he seemed to lose the will to live, and quickly succumbed to pneumonia on Christmas Eve, 1938, dying three months before the Nazis entered Prague. The secret police, unaware of his death, went to his home and tried to arrest him. His brother Josef died in Belsen.

Capek was proficient in many literary genres. Critics consider his trilogy of mainstream novels, **Hordubal**, **Meteor**, and **An Ordinary Life** to be his masterpiece. Still, he is best known for his science fiction plays and novels—particularly his anti-utopian works, such as his dramas **R.U.R.** and **The Insect Play**, and his masterful satirical novel, **War With the Newts**. In these works, he warns against the dehumanizing aspects of modern civilization and satirizes any number of social, eco-

nomical, and political systems. According to Darko Suvin, Capek's sf dealt with "great social interests and collective spiritual problems" which emerge from "the leading ideas of science, guesses about the future, feats of technology". Capek asks if people might forfeit even their own humanity to gain a materialistic utopia. He wrote about the ruinous threats modern mass production brings to common people, whether through the disciples of Fascism, Communism, or Capitalism—all three of which are represented in his most famous work.

R.U.R. was an immediate worldwide success. According to Sam Moskowitz, the play's popular and critical triumph caused "science fiction as meaningful drama" to come "into its own". The central idea of robots was very timely. In the aftermath of World War I, people were becoming acutely aware of their relationship to machines, and of problems brought on by technological progress. The word *robot* was derived from the Slavic and Czech word for work—as in *robota*, "compulsory labor", or *robotnik*, "peasant who owes compulsory labor". The term was actually suggested by Josef Capek.

The idea of a robot, an artificial man, is very old. One precursor is the Jewish legend of the Golem of Prague, which turned against those who misused its sacred power. Another source is, of course, Mary Shelley. According to Brian Aldiss, Capek's "theme is a logical development of the Frankenstein theme. Victor's solitary product has become the staple of a conveyor belt."

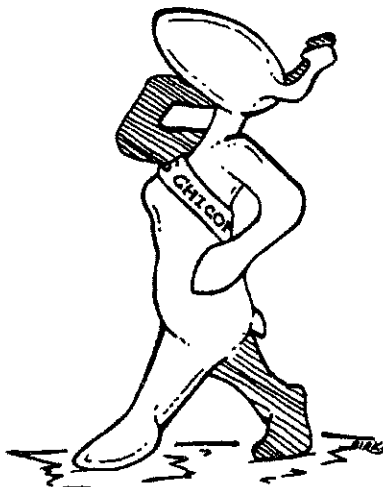
Although the potential misuse of technology is the central point in all of Capek's science fiction, he was not against progress or science. He merely warned against how those inventions and discoveries might be

SPECIAL EVENTS

employed or exploited. While Capek's works reflected a vivid interest in humanity and its future, his real attitude toward life was perhaps best expressed in what might be thought of as his obituary: "A short life is better for mankind, for long life would deprive man of his optimism."

Principle works:

- The Absolute at Large**
(novel), 1927
- Adam the Creator**
(drama), 1927
- The Cheat**
(unfinished novel), 1939
- The Insect Play**
(drama), 1923
- Krakatit**
(novel), 1924
- Makropoulos Secret**
(drama), 1922
- Masaryk on Thought and Life**
(non-fiction), 1938
- Money and Other Stories**
(short fiction), 1921
- The Mother**
(drama), 1938
- Power and Glory, or the White Plague**
(drama), 1937
- President Masaryk Tells His Story**
(non-fiction), 1934
- R.U.R. (Rossem's Universal Robots)**
(drama), 1921
- Tales from Two Pockets**
(short fiction), 1932
- Three Novels: Hordubal, Meteor, An Ordinary Life**
1933, 1935, 1936
- War With the Newts**
(novel), 1936



Special Events

Dina Krause

This has been an exciting, frustrating, surprising, etc., etc., etc. year. We have all worked together to give you some truly memorable events.

To welcome you into our international convention we begin with **Thursday afternoon's Opening Ceremonies**. The Fubari, a little known but highly weird group of maniacs will entertain and delight us with the regal pomp and circuses that a world class, Worldcon, Chicon, attendee would expect.

Later, on **Thursday evening**, you may put on your stocking feet and dance and chat and get to know somebody new, or touch base with far flung friends, in our **International Folk Dance** and dance the dances of dances through the fabric of time. Come join the International Chicon Family and fun and frolic together.

Friday night be prepared to **Madden under Moonlight**—watch out for gravely gruesome fun—and be sure to note the great hall costumes. There will also be some stomping with the ghoul of your choice to a top-notch D.J.

On **Saturday** night be ready for the **Masque's of Masque's**. A time to see what amazing and bizarre costumes have come out of the wonderfully talented minds of our fellow-fen. Some of these costumes have taken bazillion hours of love's labor.

Sunday is our night of nights. This is when we get to see which of our favorite books, short stories, novellas, movies, fanzines, etc. of the past year have been made immortal. This is also a time to see how el-

egant we can be, and show our respect to the **Hugo**. This is also the biggest room party night, so be sure to have your card filled with all the room numbers, and perhaps find a surprise Hugo reception.

Monday it's time to say goodbye, adieu, aloha, adios, das vadanya, shalom, auf weidersehen, etc. and get a chance to see what's in store for all of us—next year in Orlando—at our **Closing Ceremonies**.

Please remember that on **Friday, Saturday, and Sunday** nights we are also presenting for your enjoyment the Karel Capek play **R.U.R.** (Rossem's Universal Robots). This play was the first to use the term robot. It is somewhat dated (i.e. sexist) but still humorous and entertaining. It will be presented in it's original form with a new translation. This is a wonderful opportunity for you to see a world premier performance, presented by Moebius Theater.

This is also the time and place to give thanks to the people who kept saying...

"this is fun"

"This is FUN"

"This IS fun"

"THIS is fun?"

It is hard to believe the amount of effort and dedication that these people/friends have put in.

Special Thanks To:

Noreascon 3 - Extravaganza Division
- for their Bible, Jeff Sparroe - our D.J., Factory Card Outlet - Dempster/Dodge - Sally & Jessie, Faithrowena Solomon, all of our spouses and children, all the ushers and gophers, and to all we accidentally forgot. We really appreciate it!

HISTORY



Hugo Gernsback at about 30
From the collection of Sam Moskowitz
photographed by Christine Haycock, M.D.

In 1910, when my grandmother was 7 years old, Hugo Gernsback would come to the house and make alarming predictions about that new-fangled device, the telephone. My grandmother was then living on Central Avenue in Cleveland, and Gernsback, a favorite cousin, often stopped off on his train trips from New York to Chicago, where he went to purchase radio equipment for his electrical parts company.

Gernsback had not yet attained fame as the father of science fiction—largely because he had not yet coined the term “science fiction”—but already he had cultivated a certain imaginative flair. A lean, dapper man who favored expensive suits and bright silk ties, Hugo would arrive with a giant box of Schrafft’s chocolates tucked under his arm and spin out wild tales of the future and the marvels it would bring. Robot doctors, retirement colonies on Mars, domed cities orbiting the Earth—all of these, he insisted, were just around the corner. If a ringing telephone interrupted one of his stories, he invariably raised a finger of caution at my grandmother. “Hildegarde,” he admonished in his thick German

A Dreamer Who Made Us Fall In Love With The Future

(From *Smithsonian Magazine*, August 1990)

Daniel Stashower

accent, “fix your hair. It won’t be long before the caller can see your face over the telephone wires.”

Then as now, the prospect of a seeing telephone was an appalling one for my grandmother, who believes that her plain old rotary phone is intrusive enough. Nevertheless, Hugo’s prescience left a powerful impression, as did the gentle warning he gave at the end of each visit. “In Europe you have 64 first cousins, Hildegarde. You should be grateful we didn’t *all* come to America.”

For all of his seemingly preposterous ideas, Gernsback was something more than an oddball relative and would-be teleconferencer. I had often heard of his prominence in the world of science fiction—the prestigious Hugo Awards (given annually for the best sf books, films et al.) are named in his honor—but that proved only the beginning. Hugo took on careers the way other people try on hats. A little digging revealed that he had been, among other things, an author, inventor, scientific prophet, magazine publisher and broadcast pioneer. The only constant was Hugo Gernsback himself, a commodity he nurtured and promoted

with uncommon skill. Everyone I approached had a strong opinion of the man. To some, he was a visionary, an impresario of the future. Others dismissed him as a crackpot, and a rather annoying one at that. All agreed that he had an extraordinary, if undisciplined, mind. “It became a sort of joke with him,” one of his friends told me. “He had a sign in his office that said ‘If You’re So Smart, Why Aren’t You Rich?’”

One reason was that he had been born too soon, and perhaps on the wrong planet. Early photographs show a dark and intense young man whose thoughts are clearly hovering near some distant world. Happily, distant worlds became his stock-in-trade when, in 1926, Gernsback pioneered a magazine called *Amazing Stories*, the world’s first science fiction journal.

Originally billed as the “Magazine of Scientifiction,” *Amazing Stories* was to be Gernsback’s personal gateway to the future. In a cramped office on lower Fifth Avenue, he and his staff worked from the early morning to late night, agonizing over the details of launchpads and disintegrator guns with an intensity that lesser men reserve for sales charts and stock options. Dog-eared manuscripts lay in piles on the floor, glorious four-color illustrations of satellites and spaceships littered every surface, and at the center of it all sat Gernsback—collar neatly fastened, suit coat buttoned—scrawling away in an outsize, florid hand.

“*Amazing Stories* is a *new* kind of fiction magazine!” Gernsback wrote in his inaugural editorial. “It is entirely new—entirely different.” (He wouldn’t come up with the term “science fiction” for a few years yet.) Each story, he promised, would offer “charming romance intermingled with scientific fact and prophetic

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vision...Posterity will point to them as having blazed a new trail, not only in literature...but in progress."

A generation of American boys cared little for such promises. They wanted a good yarn, and Gernsback, the courtly immigrant from Luxembourg, gave it to them. All across the country, thousands of young dreamers, destined for careers as scientists or writers or space engineers, huddled beneath their covers late at night, poring over the pages of the magazine by flashlight, lost in a world of rugged space travelers, gleaming rocket ships and perpetually endangered heroines. One of these youngsters, entranced by *Amazing Stories* decades before the arrival of *Star Trek* or *E.T.*, was writer Ray Bradbury. "Gernsback," says one of science fiction's premier practitioners, "made us fall in love with the future."

Above all, a passion for accuracy

Amazing Stories was indeed to be far more than an adolescent fantasy. Gernsback fervently believed that science fiction would anticipate, and even help to bring about, many of the wonders of the future. Consequently, he insisted on scientific accuracy in the stories he printed. When writing about a trip to Saturn, for instance, he would linger over every detail, from a rocket launcher made of magnetic rings to the space sickness that plagued his otherwise hardy adventurers. "There can be no progress without prediction," he wrote. "No matter how fantastic the device may appear, there is no telling when it will attain reality."

Gernsback tossed out predictions as if scattering birdseed, occasionally pausing to elaborate with glossy illustrations. In an essay called "The

Electronic Doctor," he imagined a stream of patients whizzing along on conveyor belts past an array of diagnostic machines. "Hurricane Killer" outlined a plan to thwart the tropical whirlwinds with "napalm-magnesium" bombs. "Within seconds," he wrote, "a curtain of fire rises to the sky, engulfing a fair amount of hurricane air and diverting it." "Mating Service of the Future" held out the promise of error-free matchmaking, thanks to an "electronic brain" that analyzed the course of true love in advance.

Electronic gadgets of all kinds had fascinated Gernsback from boyhood. For his 6th birthday, he received an electric bell, some wire and a battery set. When properly hooked up, the ringing bell spewed out a shower of "wonderfully green sparks" that held young Hugo spellbound. Electronics remained a lifelong interest. One of Gernsback's earliest ventures, after his immigration to the United States in 1904, was to launch a device he called the Telimco Wireless, "America's first home radio set." Because commercial radio was as yet unknown, the Telimco kits featured two units—one for receiving and the other for transmitting. Radio enthusiasts could use the transmitter to ring a bell on the receiver, even when the two units were a mile apart. "That's about all it did," recalls one customer. "People just rang a lot of bells." Nevertheless, the Telimco set became a hot item, a brisk seller at \$7.50 for Macy's, Gimbels, and Marshall Field's.

The start of World War I doomed this promising enterprise, when the U.S. Government banned all amateur radio transmissions in an effort to thwart spies. Gernsback was stuck with more than \$100,000 worth of useless parts. His solution, though desperate, showed him at his inven-

tive best. He repackaged the wireless parts as electrical experimenter sets for boys. The instruction manual trumpeted such projects as "How to Make an Electric Fish." Profits quadrupled.

But before the war Hugo had set his entrepreneurial sights on publishing, a decision that would lead, indirectly, to the birth of modern science fiction. In 1908 he decided to launch the world's first radio magazine, *Modern Electrics*, in the hope of introducing the public to the coming marvels of science and electronics. The first issue, selling for 10 cents and covering such topics as "How to Make an Electric Whistle" and "Electrical Patents of the Month," was an immediate hit. While putting the latest issue to bed one night in April 1911, Gernsback found himself with a few empty pages. With no other material on hand, he sat down and cranked out some filler—a piece of fiction set in the distant future. It was called *Ralph 124C 41+*.

The story, subtitled *A Romance of the Year 2660*, chronicled the adventures of Ralph, one of only ten superior Earth beings permitted to wear a plus sign attached to his number name. As the action begins, Ralph rescues a beautiful Alice 212B 423 from a deadly avalanche, using an ultrapower transmitter of his own design to melt the snow. But readers were left hanging as to Alice's fate, because Gernsback simply stopped writing when he had filled the space. In the next 11 issues, he spun out the story, often waiting until the last possible moment to compose the next installment. Later episodes saw Alice kidnapped by a jealous Martian, with Ralph piloting a sleek "space flyer" in hot pursuit.

This was decidedly unusual fare for an electronics magazine, but Gernsback's readers responded with

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enthusiasm. As sales climbed, he began running more and more science fiction. By the time *Ralph 124C 41+* was reprinted in book form in 1925, his publishing career had taken an entirely new direction.

"Bang! Bang! Bang! Three shots..."

Without question, Gernsback's novel stands as a milestone of science fiction, though its charms remain somewhat elusive. Gernsback could be an uncommonly wooden writer—"Bang! Bang! Bang! Three shots rang out! Each more horrible than the last!"—but his plodding prose and plots are almost beside the point. The true purpose of *Ralph 124C 41+* is suggested by the title's numerical pun: Ralph, the "one plus," looks to the future; he is "one to foresee."

For all of Ralph's interstellar derring-do, the story merely serves as a showcase for the author's scientific predictions. Each time Ralph hails an "aerocab" or beams his thoughts onto paper with his "menograph," the reader can sense Gernsback chuckling in the background. Ralph doesn't simply pick up a newspaper, for instance; Gernsback devotes three full pages to the process of inserting a transparent, flexible square of celluloid into a powerful projector. "Microfiche" is not a Gernsback coinage, but as with so many other things, he saw it coming. Skywriting, tape recorders, solar power, holograms, fax machines, even aluminum foil—all are part of Ralph's daily life, however foreign they may have seemed in 1911. The parade of technology made for rather numbing fiction, but the scope of the author's imagination remains breathtaking today.

Easily the most impressive of Gernsback's forecasts occurs when

Ralph employs a "parabolic wave reflector" to locate his Martian quarry—the process is now familiar as radar. Gernsback describes the reflection of the pulsing waves with uncanny foresight and even includes a helpful diagram of the apparatus. "From the intensity and the elapsed time of the reflected impulses," he concludes, "the distance between the Earth and the flyer is then accurately calculated."

Decades later, when radar had become a reality, Gernsback did not recall this prediction. When friends brought the matter to his attention, however, he could not resist putting out a pamphlet to document his achievement. According to Sam Moskowitz, Gernsback's close friend and co-worker, no one was more surprised by the prophecy than Sir Robert Watson-Watt, whose role in the development of radar technology had made him a hero during the Battle of Britain. Moskowitz recalls that the British physicist presented himself at the offices of Gernsback Publications in the late 1940s, demanding to see proof of Gernsback's forecast. "He stormed out after he saw it," Moskowitz reports. At a later meeting Watson-Watt apparently felt more conciliatory. When Gernsback avowed Sir Robert was "the inventor of the actuality of radar," the British scientist reflected the words back: "You are the inventor."

Another lifetime preoccupation, a favorite location in Gernsback's geography of the mind, was Mars. As a boy, Hugo had stumbled across a book on the red planet by the American astronomer Percival Lowell. The volume suggested, among other things, that alien worlds might support intelligent life. The notion had a profound effect on the 10-year-old Hugo: he promptly fell into a delirium. For two days he thrashed about in the throes of a

brain fever while his doctor hovered anxiously at his bedside. All the while, he babbled about Martians and their weird inventions. Hugo soon recovered from the fever. The Martians, as it turned out, would be with him for some time.

"Chances overwhelmingly favor the existence of life on Mars either past or present," Gernsback told his readers in 1924. In another article, entitled "How I Would Speak to Mars," he envisioned a system of 1000 arc lamps arrayed on a mountaintop, so as to be visible to the Martians; voice and music messages would be transmitted to them over the beams of light. "It is possible," he added hopefully, "that even today the Martians are using such a system to signal us."

Still, for a man who may have believed in Martians, Gernsback had little trouble gaining the respect of the most prominent scientists of the century—including Guglielmo Marconi, Nikola Tesla, Robert Goddard and David Samoff. Gernsback even caught the ear of Thomas Edison and spent a happy afternoon at the inventor's laboratory in West Orange, New Jersey, grilling the elderly scientist about volcanic heat and cities of the future. The interview ended only when an assistant began casting meaningful glances at his watch.

Gernsback himself lacked the temperament of a serious scientist. Impressive concepts, such as radar, came easily, but he was far too restless to develop these inspirations. In his magazines, he could better indulge his hit-and-run style of brainstorming. Durable titles such as *Science & Invention* and *Radio News* proved a little too confining. With his science fiction titles, he could pull out all the stops, unhampered by such trifles as the limits of contemporary technology.

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Even so, Gernsback had to rely on reprints of Jules Verne, H.G. Wells and Edgar Allan Poe for the first issue of *Amazing Stories*, because the genre had not yet generated much in the way of new fiction. In fact, the title page featured an illustration of Verne rising from the grave. Gernsback had happened along at a moment when science fiction stood at a crossroads. Better writers, better editors and better publishers would soon appear, but he had set the ball rolling. He quite literally defined the genre.

In the earliest days, Gernsback had been extraordinarily lucky in finding a young artist named Frank R. Paul, an Austrian immigrant whose passion for scientific accuracy rivaled his own. Paul, who had trained as an architect, helped to shape the magazine into exactly the sort of futuristic blueprint that Gernsback wanted. The two conferred on every detail, no matter how trivial. What sort of shoes would a space-man wear for his walk in space? Would not that type of helmet fastener cause, perhaps, his head to explode?

Ironically, this insistence on putting science into science fiction brought Gernsback a barrage of criticism over the years. From the beginning, detractors accused him of stressing technology at the expense of literary merit, a syndrome known in the trade as the "Gernsback Delusion." The genre's leading lights, however, have been more gracious. Arthur C. Clarke, creator of *2001: A Space Odyssey*, fondly acknowledges Gernsback as a major influence. Clarke's book *Profiles of the Future* includes a dedication "to Hugo Gernsback—who thought of everything." Issac Asimov, author of dozens of science fiction titles, shares this estimation. "I consider him the father of science fiction," Asimov

says. "He made it possible to develop a mass market and for many youngsters (like myself) to write science fiction."

From the start, Gernsback cultivated a pool of young talent and lured such established authors as Edgar Rice Burroughs and H.P. Lovecraft into the fold. Neither writer stayed long, as Gernsback sometimes had trouble locating his check-book. Lovecraft took to calling him "Hugo the Rat." Nevertheless, the Gernsback empire flourished—eventually, he would publish more than 50 magazines.

Even as *Amazing Stories* reached its peak, Gernsback still found time to experiment with new gadgets. A particular favorite—one that had been on the back burner for some time—was known as the "scanning television." It would soon become more familiar as "television"; Gernsback had first used the term in 1909, and is sometimes credited with coining the word, though he himself claimed only to have popularized it. In 1928, a good 20 years too soon, he brought out his first TV magazine, *All About Television*. Even Gernsback could not have appreciated the remarkable accuracy of the cover, which showed a family of the future gathered around the set to enjoy a football game.

Gernsback had founded radio station WRNY, located in New York's Roosevelt Hotel, in 1925. Three years later, the station began one of the world's first regular television broadcasts. With the help of John Geloso, later a successful TV manufacturer, Hugo enabled the readers of *Radio News* to take part in his most ambitious experiment. Gernsback had encouraged his readers to construct their own television sets, following elaborate blueprints reproduced in the magazine. With a number of critical components still

many years off, the sets instead featured a motor, a neon glow lamp and a 24-inch scanner disk that whirled at 450 revolutions per minute. When synchronized with the scanner at WRNY's studio, the home set could provide clear moving images, similar to the newspaper halftones of the day. Viewers had to sit close to see them on their home-made sets, though, as the screen was only slightly larger than a postage stamp.

Early technology did not permit the simultaneous transmission of picture and sound over one channel, so Gernsback alternated between the two. A radio broadcast of a violin concert, for instance, preceded a televised image of the performer. Regular programming—on the handful of amateur sets—began on August 21, 1928, complete with listings in the *New York Times*. The very first day offered a fitness show, a cooking demonstration and several concerts. Not surprisingly, a lecture by Hugo Gernsback was featured prominently.

In an instant, a life's work gone

Gernsback lost a small fortune on his TV-radio station, but business acumen had never been one of his talents. Still, it came as a great surprise to everyone—particularly Gernsback—when he went broke in 1929. He awoke one February morning to find that a competitor had seized on a legal quirk to force him into bankruptcy. At a stroke he lost everything, including his beloved *Amazing Stories*. True to form, Hugo was up and running again within two months. When he announced his intention to form a new publishing company, 8000 subscription orders cascaded in. In no time at all, a fresh batch of magazines hit the stands, including *Radio-Craft*, *Science Won-*

The second book of "a grand fantasy on a scale approaching *Lord of the Rings*."*

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"Panoramic, vigorous... moving."
— *Publishers Weekly*

"Mr. Williams has created a world well worth exploring... Complex in its plotting and characterization... much innovative detail." — *Rave Reviews*

"Massive, colorful... Compelling... Readers of the first book will no doubt relish this continuation of a saga that promises to endure." — *Booklist*

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der Stories and *Air Wonder Stories*.

The new publications provided an even broader forum for Gernsback's inventions and forecasts. In 1934, a *Radio-Craft* cover displayed a brainchild of his called the "Phonosone," a crude bone-conduction hearing aid. Other ideas included the "Hypnobioscope," a device that educated people in their sleep, and the "Isolator," a helmet-and-airhose arrangement similar to a diving bell, intended to filter out distractions and promote pure thought. Gernsback actually built himself an Isolator helmet, and he delighted in modeling the clunky device at his desk.

Perhaps it was the Isolator helmet that enabled him to predict, in 1930, that Man would shortly stand on the moon. He speculated that the first moon shot would be unmanned and outlined plans for lunar colonization. Naturally, he provided nuts-and-bolts detail: multistage boosters and tethered space walks.

At Westinghouse, a WestingMouse?

Curiously enough, one of Gernsback's best ideas began as a prank. As an April Fool's gag in 1933, he unveiled an astonishing device called the "WestingMouse Vest Pocket Radio Receiver," a fully operating miniature radio. At that time, the device was patently impossible, but Gernsback even cobbled together a dummy model of the WestingMouse and photographed it next to a pocket watch to show off its delicate scale. He finished his description with the words "April First," but few readers got that far. Orders and telegrams poured in to Westinghouse, whose executives were not amused. Gernsback narrowly avoided a lawsuit.

It was a typical Gernsback stunt, though he generally covered his tracks by adopting joke pen names. Years earlier, Mohammed Ulysses Socrates Fips, "our Martian correspondent," had introduced the readers of *Modern Electrics* to the wonders of matter transmission, a process now familiar to viewers transfixed by the command "Beam me up, Scotty." (Fips used the impressive technology to procure ham sandwiches.)

Gernsback's inventive energies—and sense of humor—never failed. In 1955, he proposed a "Nightmare Stopper," designed to activate when the sleeper's pulse quickened. Two years later, he envisioned the arrival of "Celestial Television," a video image 60 miles wide, projected onto the night skies over major cities. By this time, many of his seemingly outlandish early predictions were coming true.

In 1946 American military communications experts bounced a radio signal off the moon. Gernsback had anticipated the operation 19 years earlier, theorizing that the procedure would take 2.5 seconds. He was off by only 0.1 second. When Sputnik was launched in 1957, few recalled that Gernsback had described and illustrated a satellite in 1929. (Scientists at MIT, when reflecting radio waves from Venus in 1958, acknowledged that the idea had been "first proposed by Gernsback in 1927.")

With the recognition came accolades. In 1952 Gernsback attended the World Science Fiction Convention in Chicago as guest of honor, and saw the organization's achievement awards dubbed "Hugos" the following year. He became an occasional lecturer and talk show guest, even appearing on the *Tonight Show*, where he gamely attempted to explain matter transmission to Skitch Henderson and Fernando Lamas.

All the while, Gernsback continued to report to work each day. Every morning he bounced up the three flights of stairs at his headquarters at 25 West Broadway. There in his office, one item stood out. On a corner of his desk sat the death mask of famed physicist Nikola Tesla, which Gernsback had personally commissioned. In Tesla's declining years, Gernsback claims to have persuaded Westinghouse (now recovered from the WestingMouse incident) to provide the inventor with a badly needed "consulting retainer."

Sam Moskowitz, who served as managing editor of *Science-Fiction Plus*, Gernsback's last science fiction magazine, recalls that the boss carried a few odd habits into his old age. Everyone had a desk phone, but Gernsback preferred to ring a bell when he desired a conference. "The bell was quite loud," Moskowitz remembers. "You'd really jump when he rang for you. For all I knew he installed the system himself."

In the era of tie-dye and sandals, Gernsback continued to dress like a visiting dignitary. For evenings on the town, he favored formal wear, including spats, an opera cape and an expensive silk homburg. He even affected a monocle, though he didn't really need it. When dining out, he would refuse to eat unless his plates were warmed to the proper temperature. He considered himself a wine connoisseur and once sent back three bottles in a single sitting.

Again and again in his later years, Gernsback returned to the subject that had so forcibly impressed him as a child—outer space. He lived to see the dawn of the space age but felt that merely orbiting the Earth was pointless. Earthlings, he believed, should get down to exploring other planets with all due haste.

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He added, a bit wistfully, that he himself would not live to see the lunar landing he had predicted would take place by 1970. Gernsback died, in fact, on April 19, 1967, two years before the famed Apollo mission. A scientist to the last, he donated his body to a medical school, although he would have preferred to have it frozen and shot into space.

I was 7 years old when Gernsback died. I would very much like to report that he shared a final prediction with me, or handed down his Isolator helmet, but I never actually met him. I am often told that I take

after him in many ways, but my grandmother insists, with evident relief, that this is not true.

Eighty years after his visits to the house on Central Avenue, however, Hugo still has a knack for shaking up the younger members of the family, as I discovered while pumping my grandmother for recollections of her famous cousin. We had been on the phone for some time, and it was clear that she had grown weary of the subject, when a final thought struck her.

"There were a number of testimonials when he died," she told me.

"Plaques and things."

"Where?" I asked.

"Oh, museums. Universities. And there was a thing—a place—named for him. Let me see if I can remember this correctly..."

"Where?" I asked again.

I could not see her face over the telephone wires, but I did not need Hugo's seeing telephone to know that she had her eyes closed and her hand pressed to her forehead. "You'd have to go a long way, dear," she said after a moment. "'Gernsback,' I'm told, is the name of a crater on the moon."

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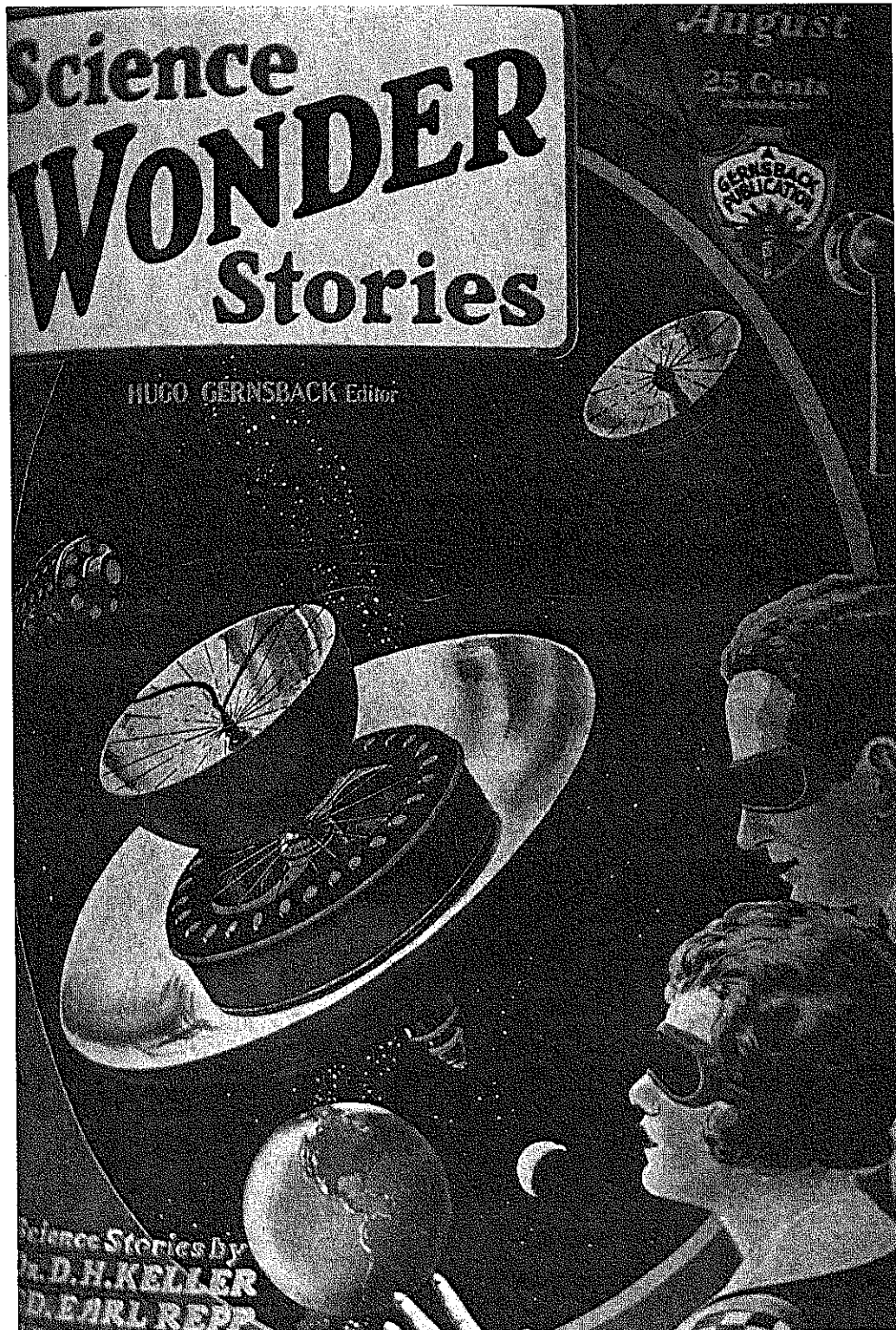


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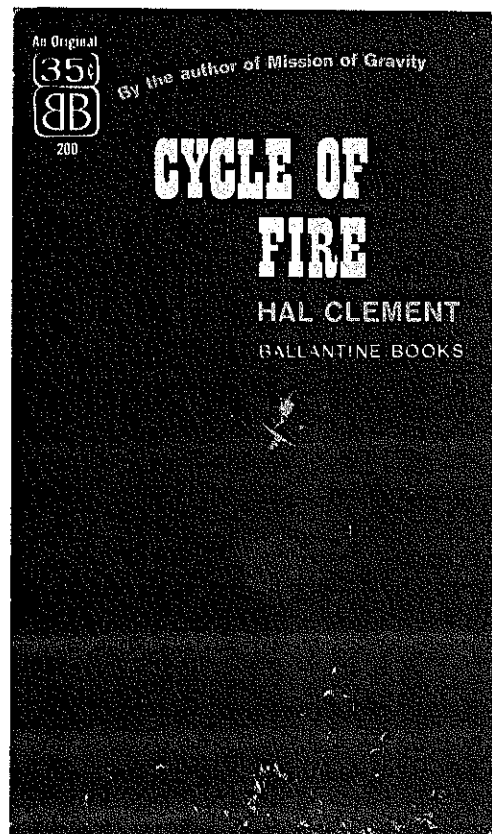
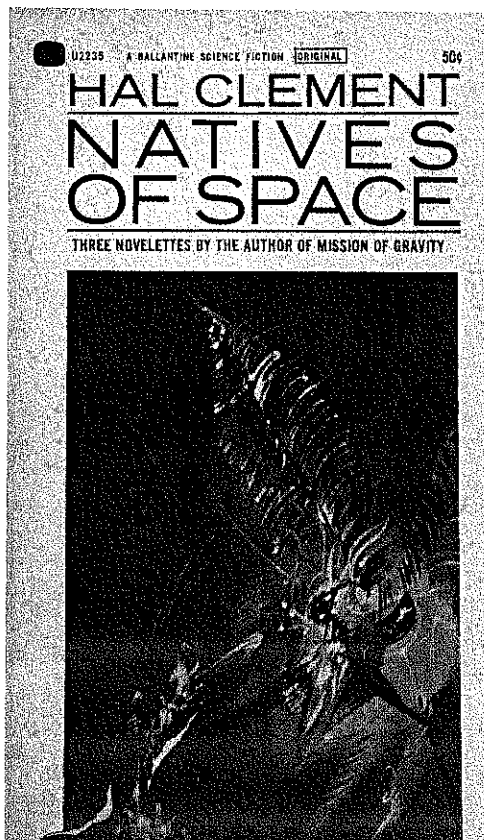
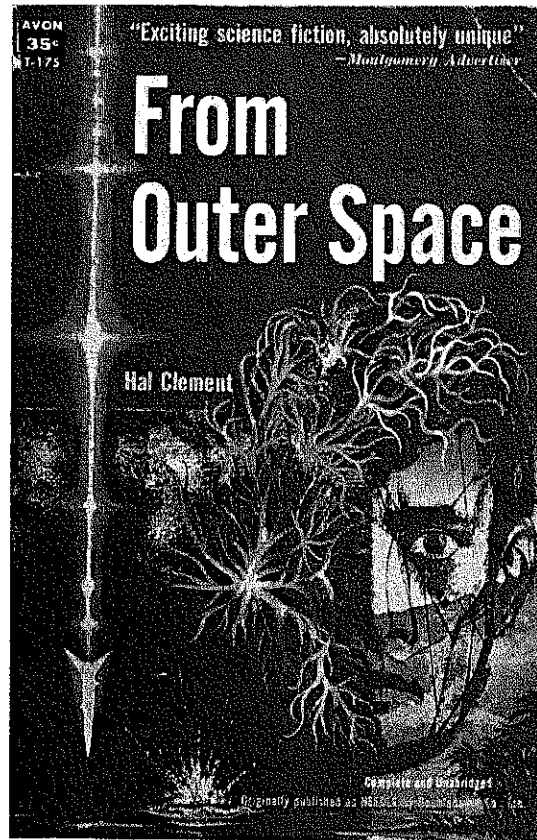
Cover of the August, 1929 issue of Science Wonder Stories, illustrating "The Problems of Space Flying" by Hermann Noordung. Painted by artist Frank R. Paul, it is the earliest known portrayal of an earth satellite in color.

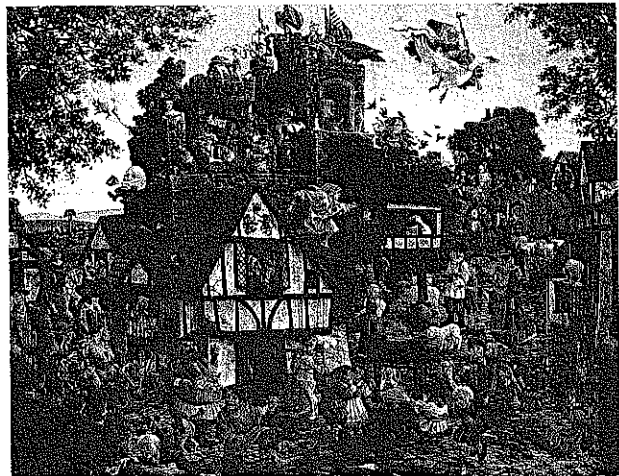
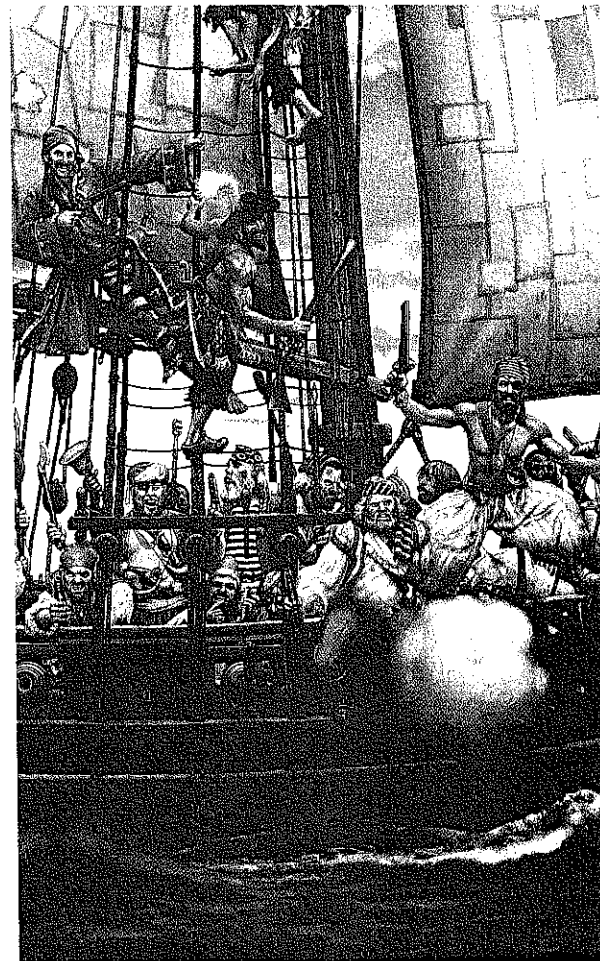
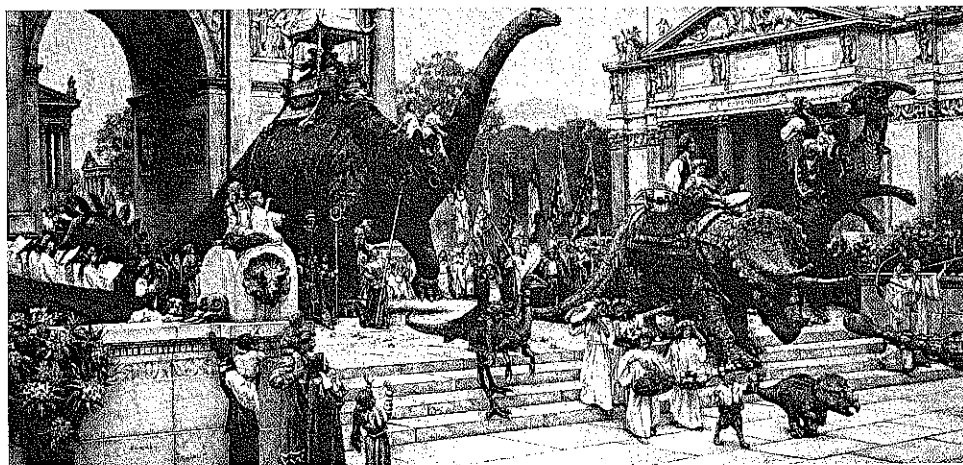
From the collection of Sam Moskowitz photographed by Christine Haycock, M.D.



GUESTS

Richard Powers Covers for Hal Clement Books





(Upper left) *DINOSAUR PARADE* by James Gurney. A Greenwich Workshop Open Edition Fine Art Print. 37" w x 20⁷/₁₆" h, Signed Only, \$125 U.S.
 (Bottom left) *RHYMES & REASONS* by James C. Christensen. A Greenwich Workshop Open Edition Fine Art Triptych Print. 39¹/₂" w x 21¹/₈" h, \$150 U.S.
 (Right) Detail from *FORTY THIEVES* by Don Maitz, coming soon.

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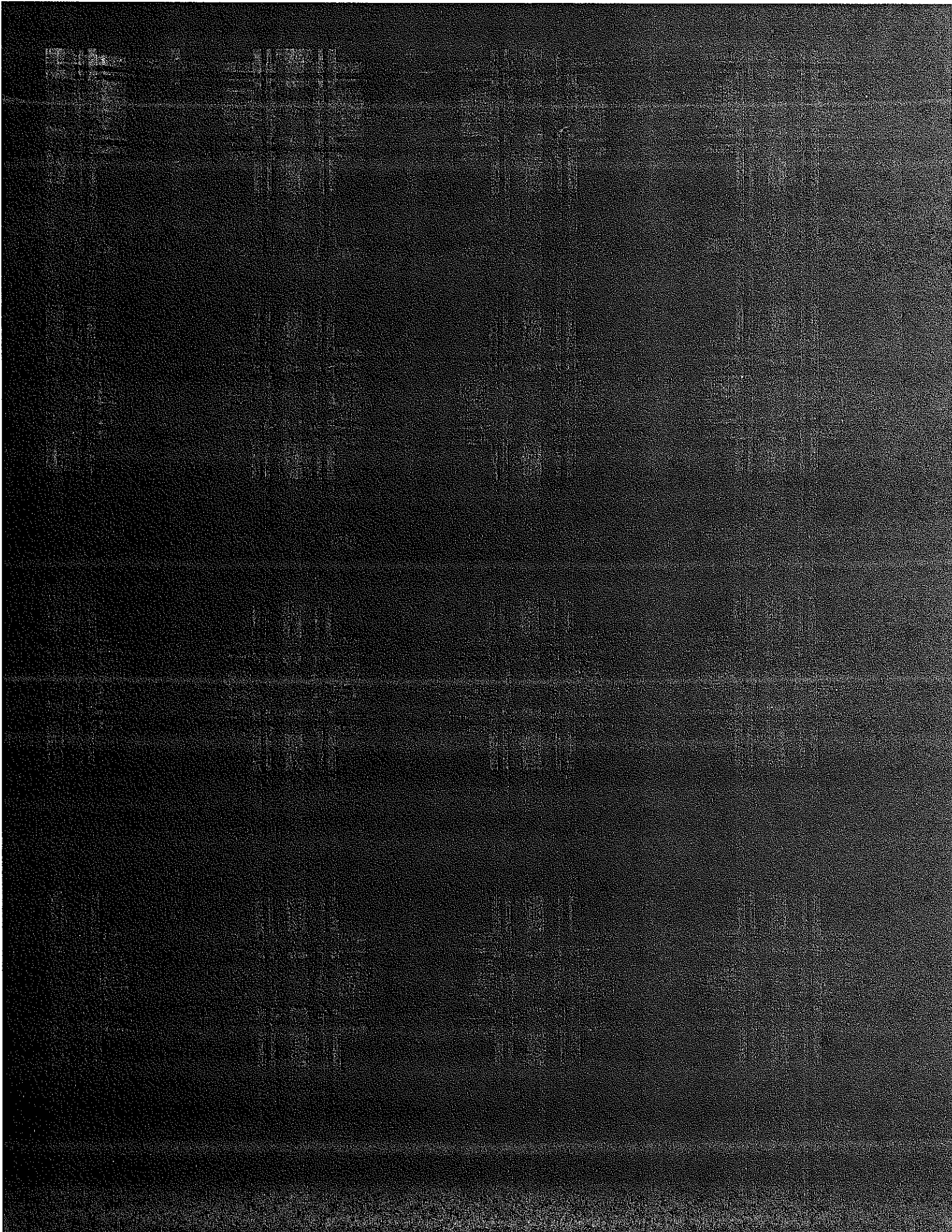
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On the Bonny Bonny Banks of Loch Lomond?

We'll not quite, but Loch Lomond is only a short drive from the centre of Glasgow, as are many other interesting and famous places. Indeed even a visit to Loch Ness and its famous monster can be accomplished in a day. While we're on the subject of things liquid, for those interested in one of Scotland's most famous exports, there is always the West Highland Whisky Trail. For the very energetic amongst you (and, no, we are not suggesting this is a day trip!), there is always the West Highland Way, a 100 mile walk from Glasgow to Fort William through some of the most beautiful parts of the Western Highlands.

Thus as a base from which to explore, either before or after the convention, Glasgow is ideal. It is equally ideal, of course, as the venue for the 1995 Worldcon, which is why we are bidding it.

Glasgow itself is very easy to reach by almost all means of transportation. Its airport (fifteen minutes from the city centre by road) is directly served by flights from the USA, Canada and most European countries. If you are already in Britain before the convention the road and rail links to the city are equally good.

Accommodation within the city will not be a problem as there are over 5,000 beds in the main hotels alone, all of which are within a mile and a half of the Scottish Exhibition and Conference Centre (SECC). This figure does not include lower cost guest houses or student style accommodation.

Philosophy.

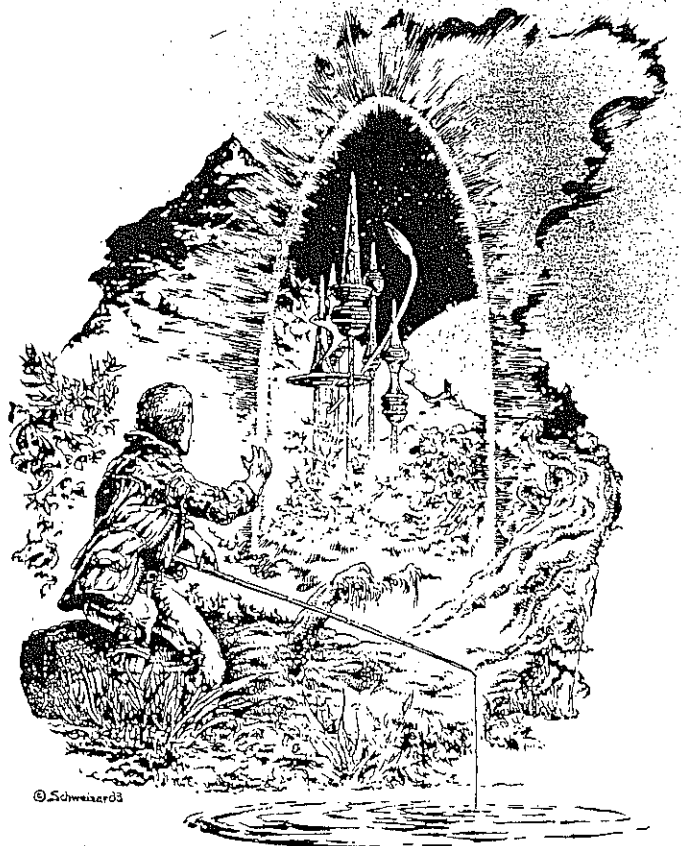
The philosophy of Glasgow in 1995 is one of Internationalism. We will also showcase Scotland itself, with its contrasting mixture of celtic mythology with science and technology, Old World with New. Confiction showed that a European worldcon can work and we believe that with the mix of cultures we are aiming for it can work again in 1995. If you have any views on features of Worldcons or anything you would like to see at "Glasgow in 1995" then please write to us, although be warned, in the true spirit of Fandom, if you suggest something you may just end up running it. Once again our aim is to hold a truly International Worldcon, providing the ideal vehicle to attract fans from the USA with those from a wider Europe, Asia and Australasia.

On the issue of a wider Europe, indeed wider world, and as an example of our commitment to internationalism we are amassing a growing number of representatives in Europe and Australasia and our board member in the USA, Theresa Renner has been busy setting up a network of local agents throughout the States. As far as communicating with the Glasgow in 1995 Committee, we are trying to make it a local affair. Therefore the contact addresses for the USA and Britain are:

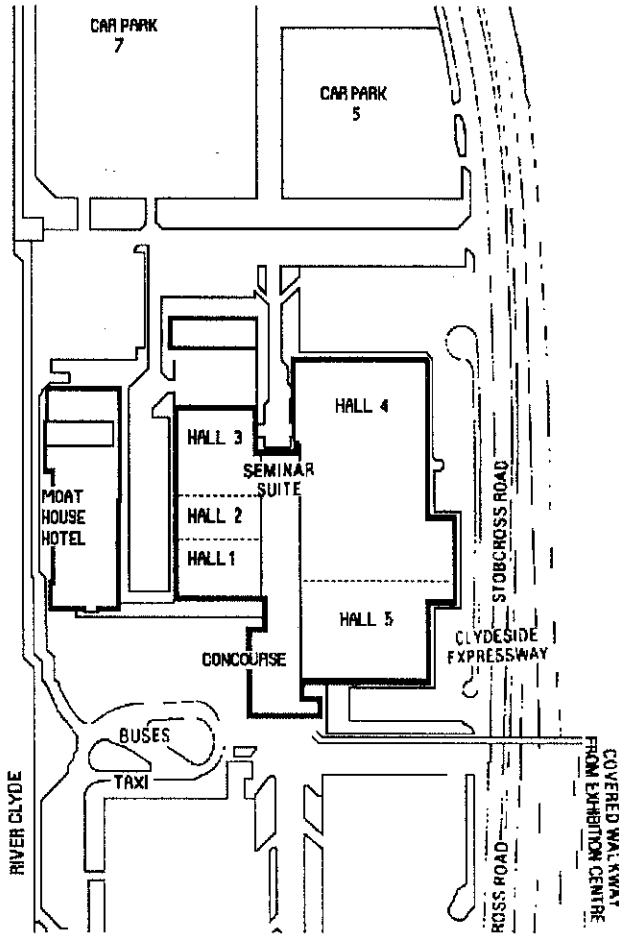
Glasgow in 95. P.O Box 15430, Washington DC 20003. USA

Glasgow in 95. Bernie Evans . 121 Cape Hill, Smethwick, Warley, West Midlands. B66 4SH UK

Pre-supporting memberships are \$8.00 or £5.00. If you wish to become a friend of Glasgow then this costs \$39.90 or £19.95 per year, for which you will receive a special T-shirt and a subscription to the convention fanzine "Teaching Nessie To Tap Dance".



The Dear Green Place?



The Scottish Exhibition and Conference Centre is situated within the city of Glasgow (in Gaelic: The Dear Green Place), a short distance from the city centre. Purpose built for conferences and conventions it has a capacity for events attracting up to 10 000 people. All the main exhibition halls are served by a wide central concourse that runs the length of the site. This houses facilities such as a sweet shop, bank and business centre. All of the halls off this concourse can be reached without having to use either stairs or lifts. The site will provide for a very good mix of convention activities, from little dark corners and friendly social spaces, to enormous spaces for extravaganzas and cinemas. A very educated site (in terms of conventions rather than just conferences), the SECC can meet all of our technological and space requirements.

For intimate events of merely a couple of hundred people or even the odd five person author reading we have smaller rooms in both the SECC and the Moat House Hotel. When not attending programme items you will be pleased to discover that the SECC & Moat House have a selection of restaurants and bars for the use of convention attendees.

Access to the site is well provided for. A dedicated railway station provides a link into the city centre, although it is perfectly possible to walk. Additionally shuttle buses will be provided on a regular schedule. As the site is next to the river, you could always come in your private yacht! or use the city heliport on site!

Scottish Exhibition & Conference Centre

Glasgow in 95 bid committee.

Vince Docherty (Co-Chair). Started attending conventions in 1978 (in Glasgow), he has worked on 12 committees, twice as Chair and worked in Operations at over 25 conventions, including Worldcons at senior level.

Tim Illingworth (Co-Chair). Has been on the committees of 6 conventions, a senior staff member for many others and was Head of General Operations at Confiction, the 1990 World Convention. He is an elected member of the WSFS⁺ mark registration & protection committee.

Theresa Renner (Responsible for America). (*I thought this guy Chris Columbus, or was it Lelf Erlson, had something to do with it? Ed.*) Theresa is our committee member in the USA, currently based in Washington, DC. Her first convention was Discon 2 in 1974 and she has been on numerous committees ever since. She has worked on 8 of the last 11 worldcons.

KIM Campbell (Finance). A Canadian national, living in the UK, Kim has been attending conventions for the last ten years. She has worked security at the last three Eastercons (British National SF Con) and at the 1987 and 1990 Worldcons..

John Stewart (Publicity/Publications). John has been attending conventions for just over ten years. He has been involved in the Operations side of many conventions

Kathy Westhead (Theme/Admin). Has been involved in conventions since 1976, especially in Programming. Was Green Room manager at Conspiracy and Green Room Organiser for Confiction.

Karen Kelly (Site Liaison). Has been running conventions since 1979. She has been site liaison for many conventions including the 1988 Easter convention and ran Fans Across the World programme for the 1987 Worldcon.

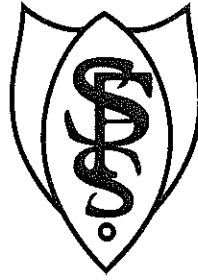
Martin Easterbrook (Theme/Programme). Martin has been involved in conventions for nearly fifteen years, mainly at a senior level in the operations area and was co-chair of the British Eastercon in 1990.

Mark Meenan (Site Liaison). Mark entered fandom in 1983 gophering at the Easter convention in Glasgow that year. He soon picked up the habit and was at one time simultaneously on the committees of four conventions!! He currently lives in Glasgow.

Henry Balen (Admin). Henry has been involved in running conventions in Glasgow since 1981. He is currently living in the USA for at least a year so we have made sure that he and Theresa will be in constant contact.

In summary, some of the above, or one or more of our representatives will be at many conventions throughout the world over the next year. Come and say "Och aye" (hello), chat about our plans, presupport and don't forget to ask us how you can vote for "Glasgow in 95" at Magicon next year.

Speculative Fiction Society



What

The Speculative Fiction Society is an organization dedicated to the preservation of speculative fiction in all its forms (science fiction, fantasy, horror, etc.) and formats (written, painted, magnetic, or film). It will develop an archival library.

Why

Limited edition publications like fan fiction and filk are vanishing from sight and memory. To our knowledge, no one else is systematically preserving speculative fiction in all its various forms and formats.

Who

The Speculative Fiction Society was formed in 1990 by Susan Baugh and Linda Wyatt. Susan Baugh is manager of one of the branches of the Louisville Free Public Library. Linda Wyatt is a financial analyst with the Louisville Water Company.

How

To assist in the development of this organization, anyone may donate materials that they think are worthy to be archived or items they are disposing of that they are unsure as to their significance. Charter memberships are \$7.50 annually. Lifetime memberships are \$500, which will go toward a capital development fund.

When & Where

Items that you wish to donate and memberships may be sent to:
Speculative Fiction Society
C/O Linda G. Wyatt
3515 Kerry Drive
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If you wish additional information, you can write to Susan or Linda at the above address, or contact them personally here at Chicon.

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The Barsoom Project

Larry Niven
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First Flight

Chris Claremont
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Spock's World

Diane Duane
1990

The City, Not Long After

Pat Murphy
1990

The Time-Lapsed Man

Eric Brown
1990

Nightfall

Isaac Asimov and Robert
Silverberg
1991

Grounded

Chris Claremont
1991

Dream Park: The Voodoo Game

Larry Niven
and Steven Barnes
1991

Voyage to the Red Planet

Terry Bisson
1992

Meridian Days

Eric Brown
1992

Borders of Infinity

Lois McMaster Bujold
1992

These are just some of the highlights of our SF list. For more details of this list, and our Fantasy and Horror titles, please see our current catalogue.

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—Orson Scott Card

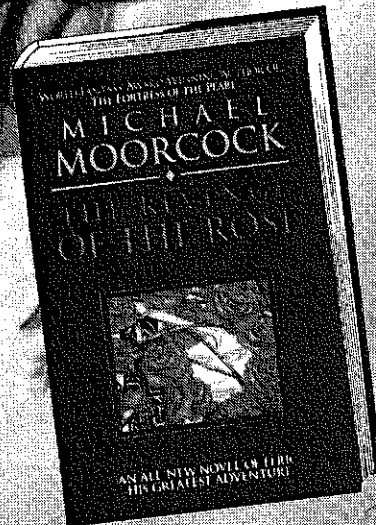
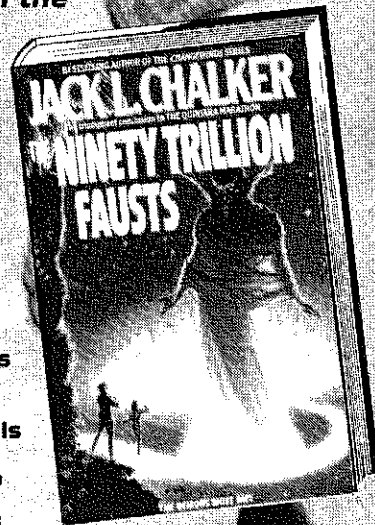
The search for the horned demons has ended on a desolate world, where a forsaken city awaits the release of its captive demon prince. If the universe is to be saved from their conquest, the warring empires of the *Exchange*, the *Mizlapan*, and the *Mycohl* must join forces...and resist the temptations of the magnificent devil prince who will fulfill their deepest desires—then steal their souls. \$18.95 (October)

The acclaimed authors of *Stardance* take to another dimension with a novel of promise, discovery...and danger.

STARSEED Spider and Jeanne Robinson

No one can dance like Rain McCleod. It is her passion, her dream, her life. So when her body starts to fall under the effects of gravity, she refuses to accept the fact that she might never dance again. She looks to the stars and her last hope—Top Step, a dance program in the infinite, free-form realm of space. But someone is going to great pains to sabotage the program. Now, in order to save Top Step, Rain must return to Earth...and risk surrendering her dreams. \$17.95 (October)

Praise for *Stardance*:
"A major work, not only as entertainment but as a literary milestone."
—A.J. Budrys



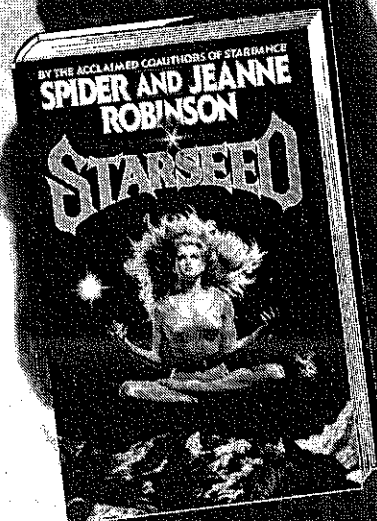
The powerful conclusion to the epic Elric saga from World Fantasy Award-winning author, Michael Moorcock!

THE REVENGE OF THE ROSE Michael Moorcock

In the ravaged Dreaming City, deep in the catacombs of his ancestors, Elric hears the voice of his dead father—a spirit held hostage by two lords and denied the peace of death. Now, Elric is the only one who can save him. With his vampiric blade, Elric must embark on an astonishing quest—for love of his father, freedom from his past, and for the revenge of his powerful ally, a woman called The Rose. \$17.95 (November)

Praise for the Elric saga:
"Colorful and exotic...Superior adventure!" —Publishers Weekly

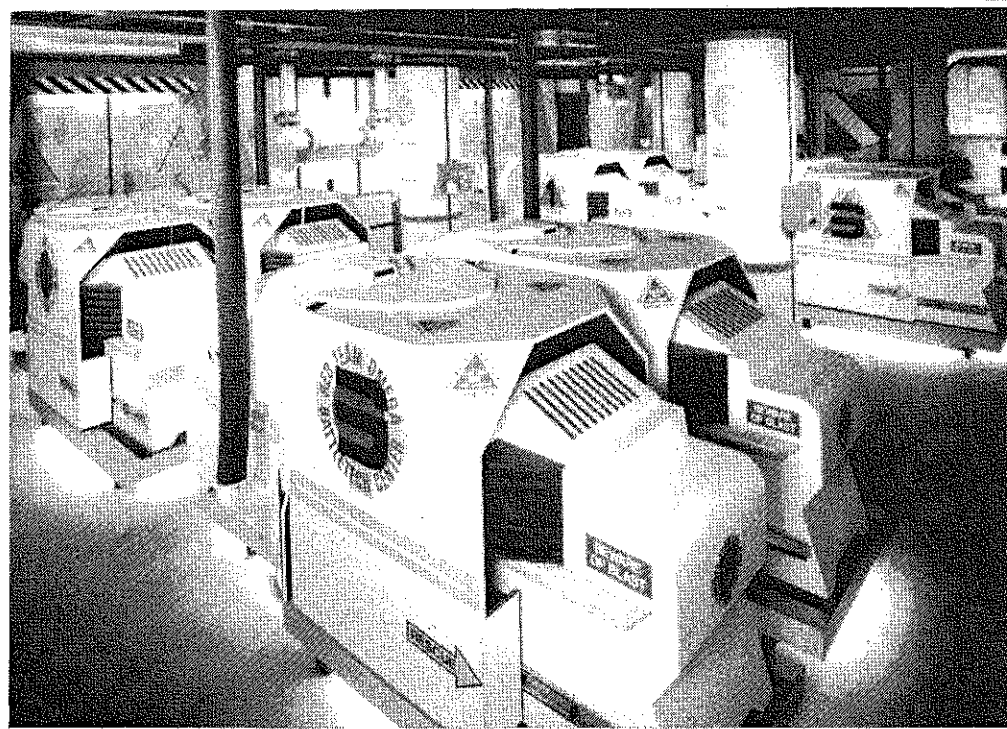
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—Science Fiction Chronicle



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The New York Times

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The Chicago Tribune

"I felt as though I really were speeding around the unknown planet's surface, even though my cockpit never moved an inch."

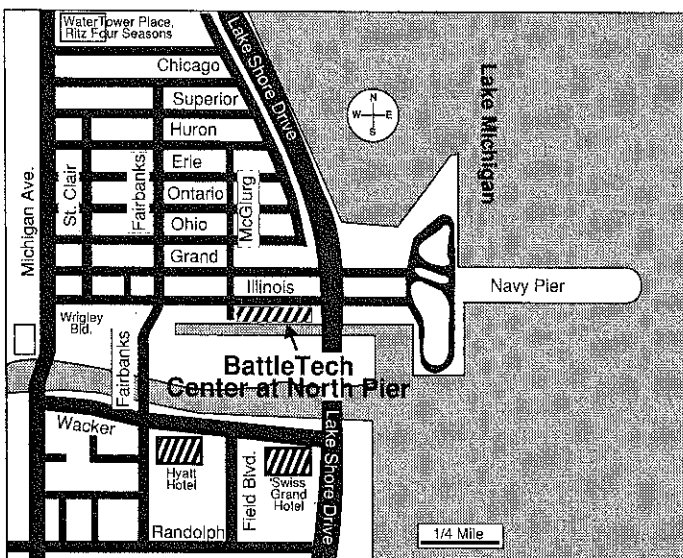
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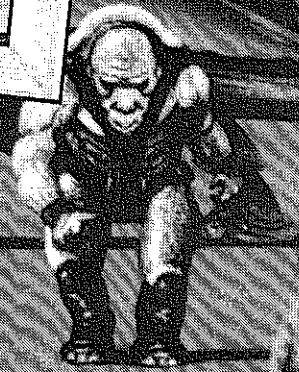
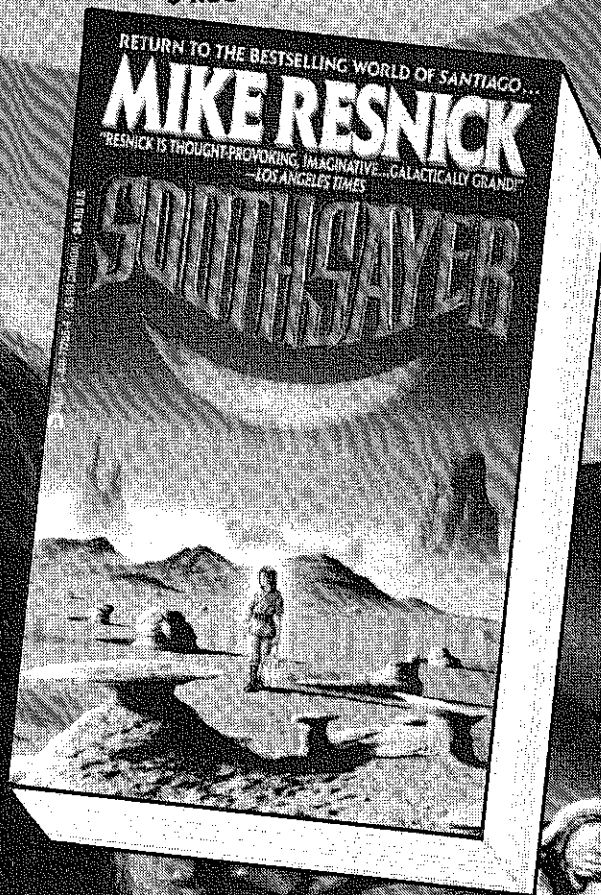
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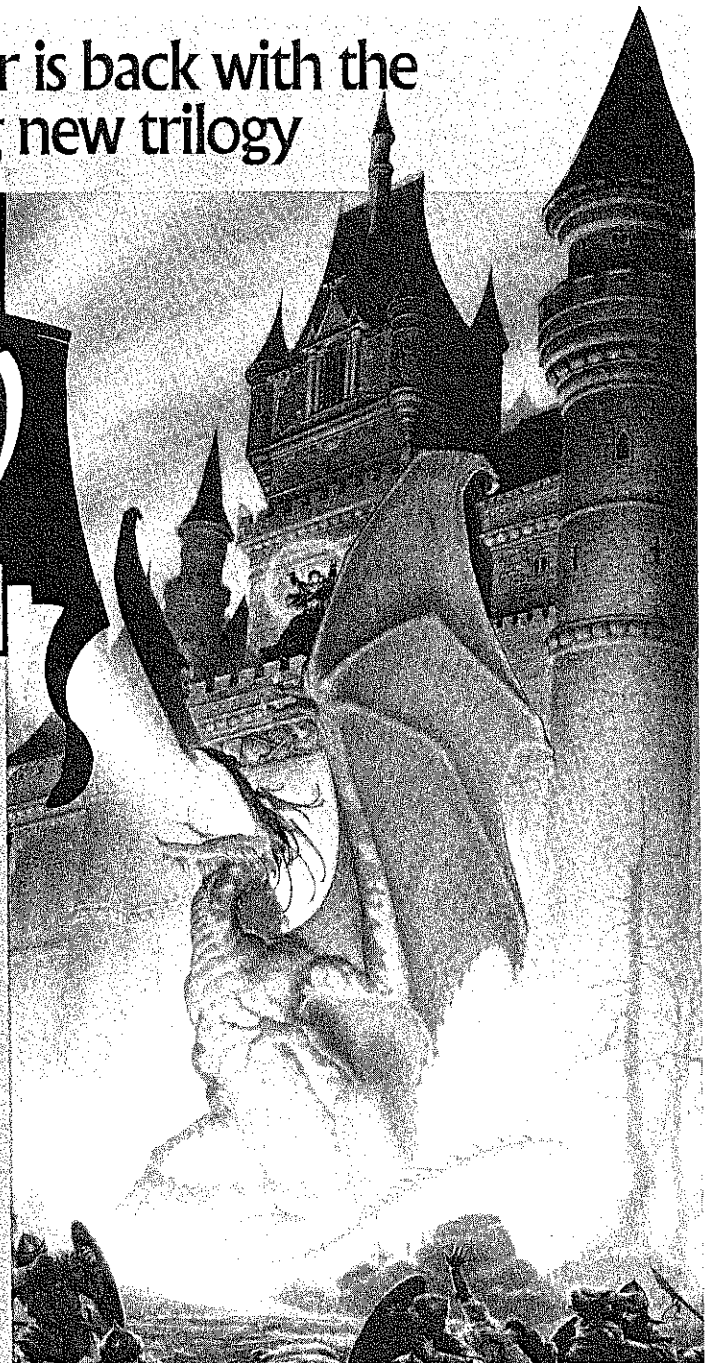
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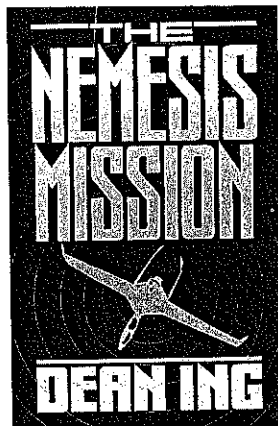
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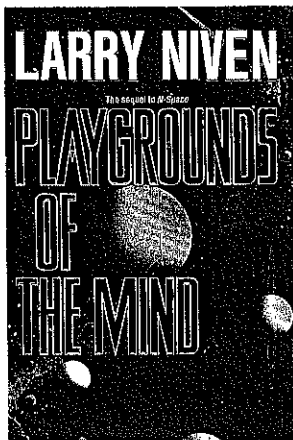
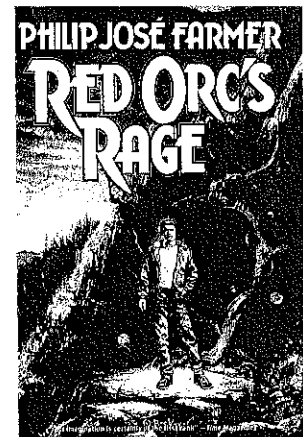
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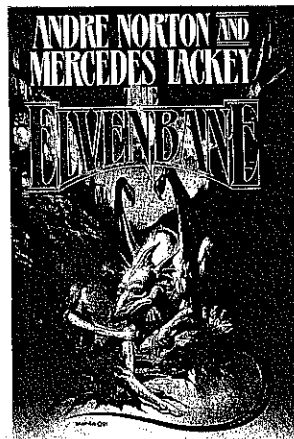


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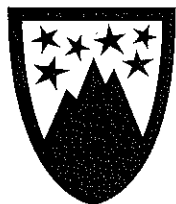
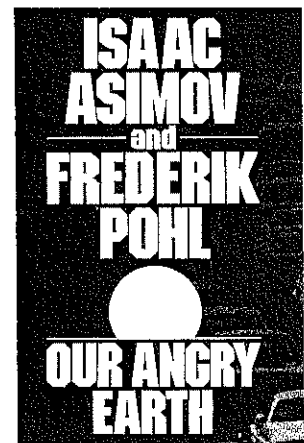


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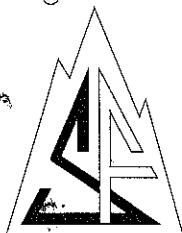
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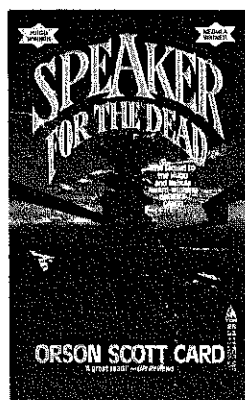
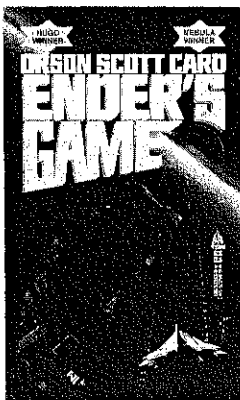
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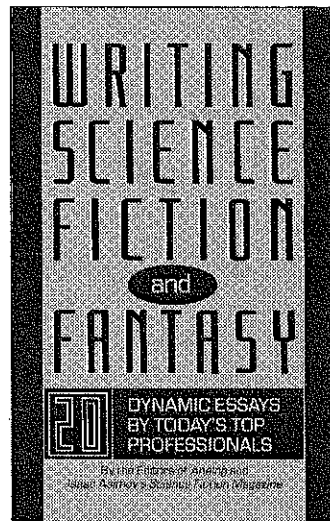
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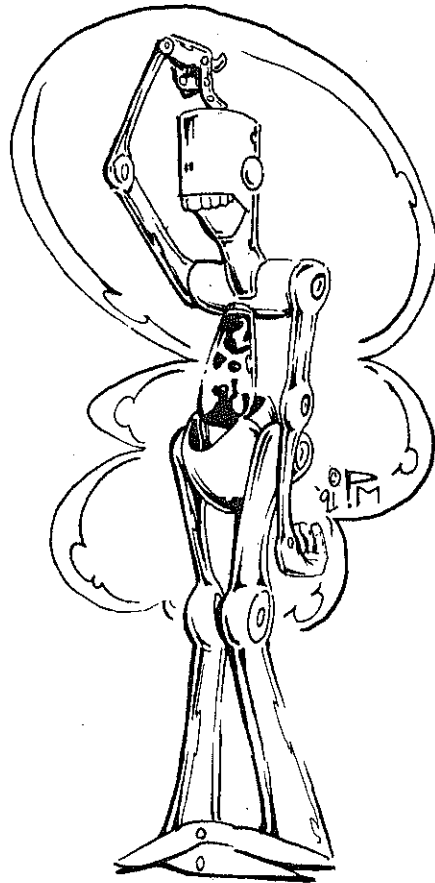
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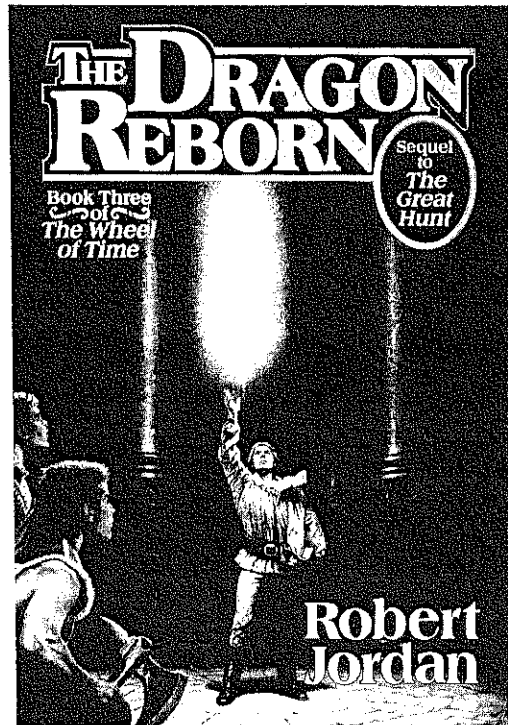
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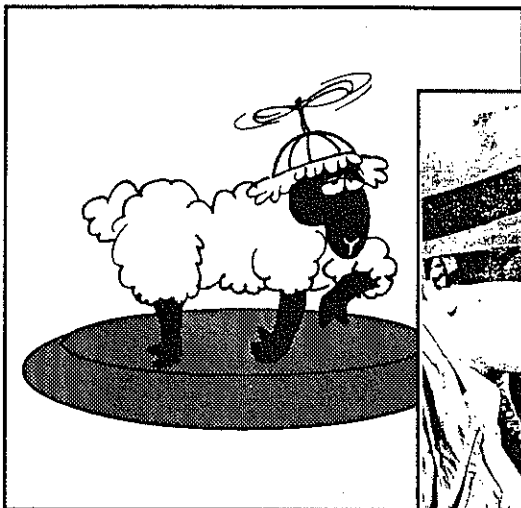
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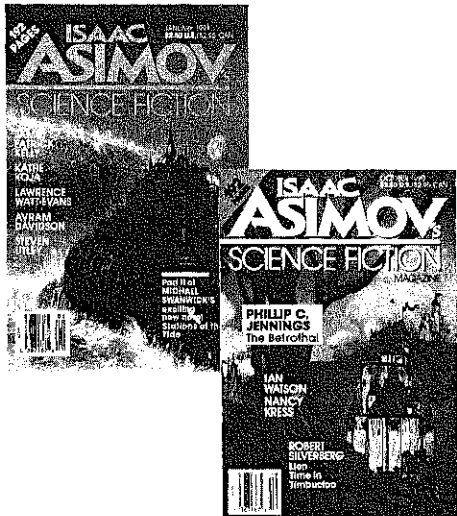
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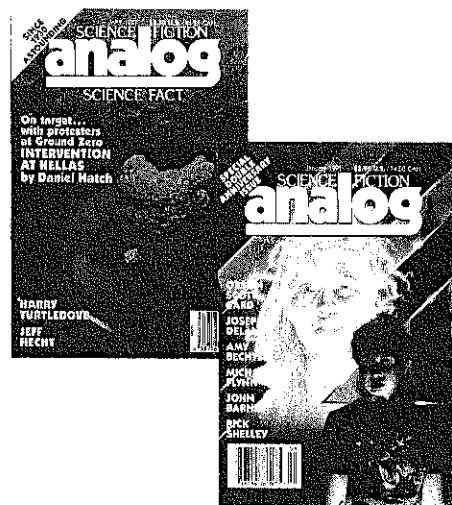
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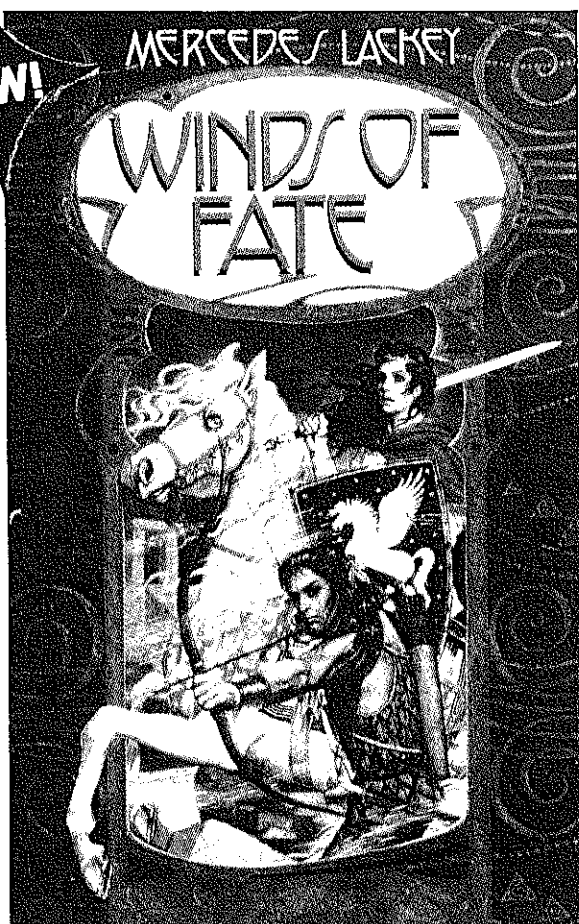
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The Face of the Waters, Robert Silverberg
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The Trinity Paradox, Kevin J. Anderson and Doug Beason
The Dagger and the Cross, Judith Tarr
Night, Alan Rodgers
Foundation, Foundation and Empire, Second Foundation,
and **Foundation's Edge** by Isaac Asimov

NOVEMBER

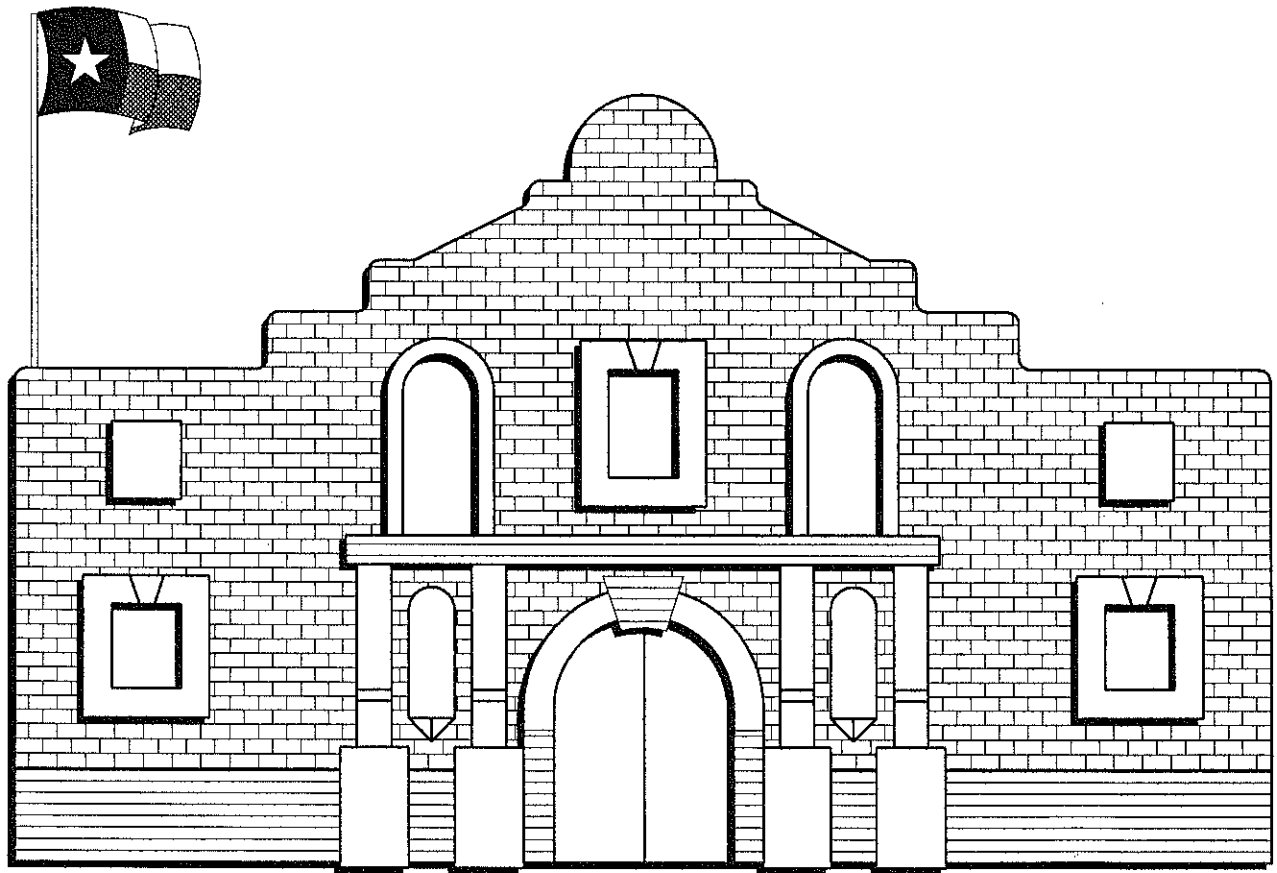
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Dark Journey, A.R. Morlan
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DECEMBER

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Nothing Sacred, Elizabeth Ann Scarborough
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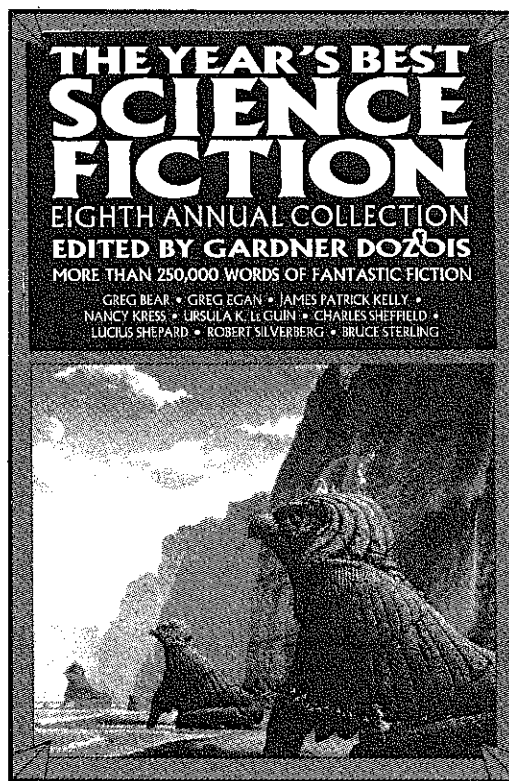
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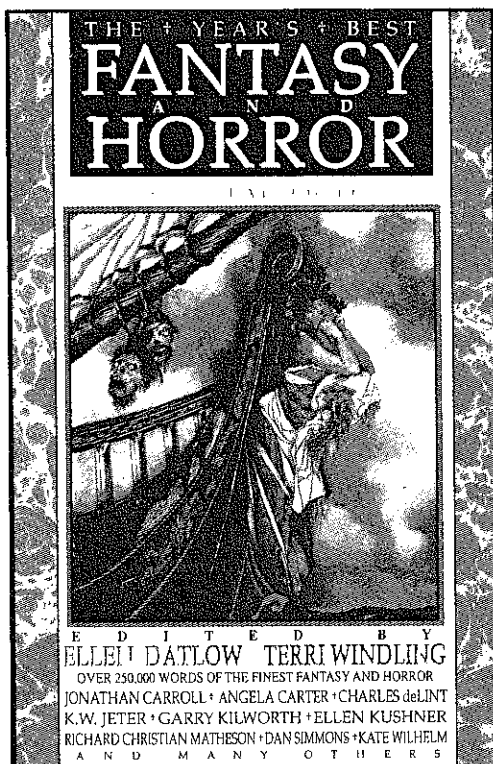
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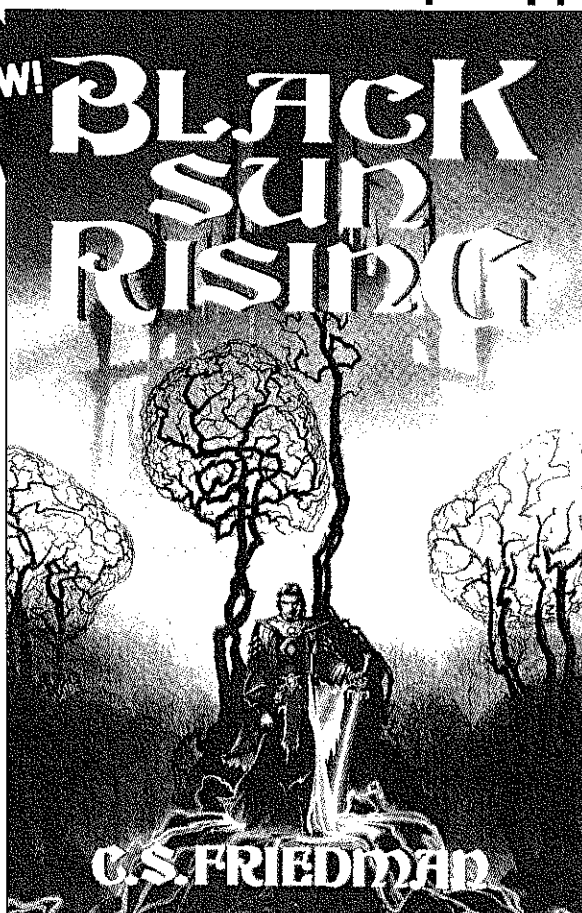
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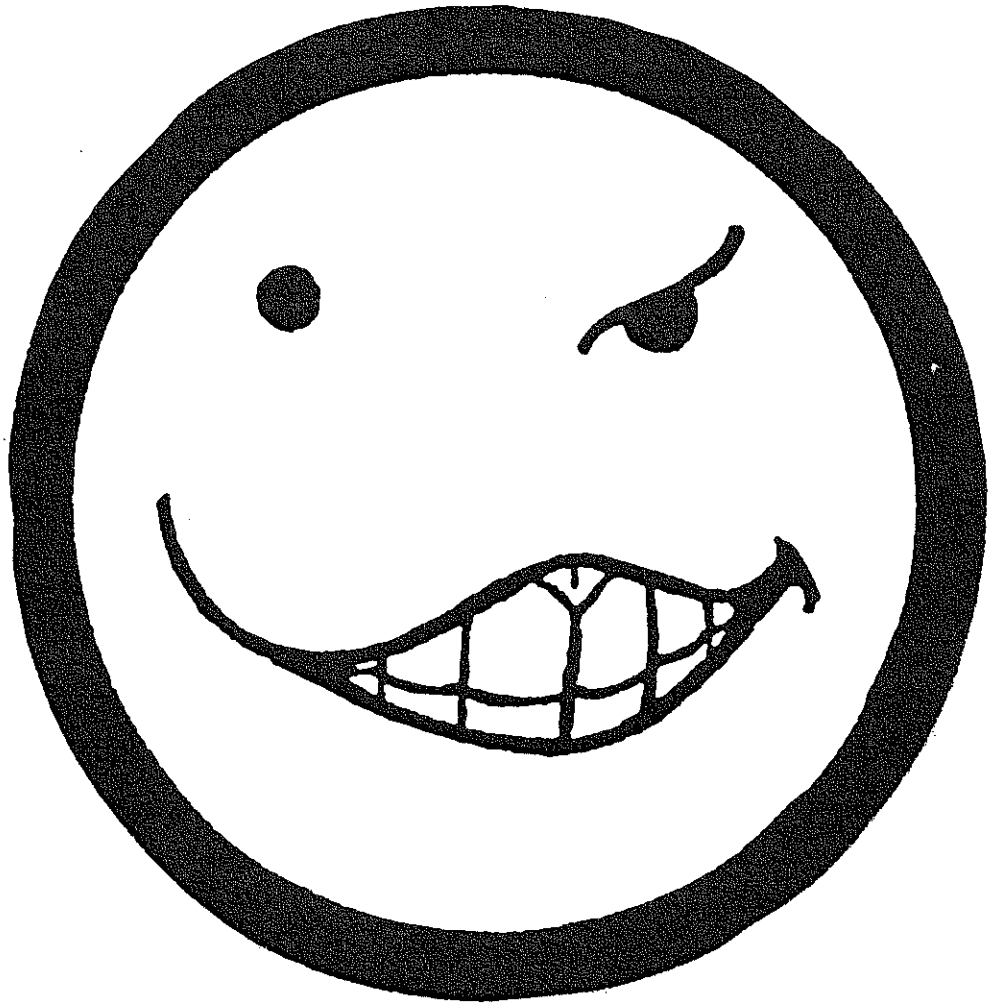
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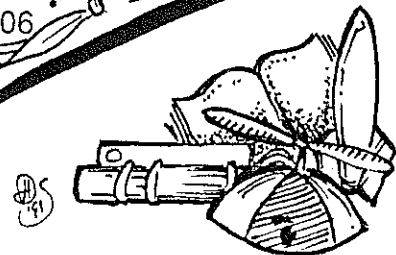
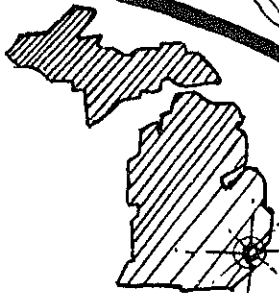
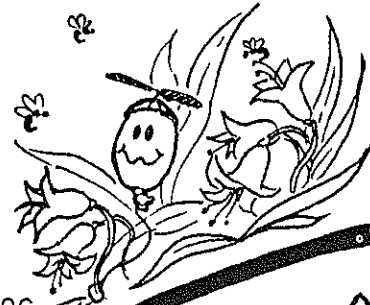
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SF and Fantasy on Stage

There are more productions than one would think. Problems with stage adaptations: Riders of the Purple Wage, R.U.R., Forever War, Peter Pan, Phantom of the Opera, Cats, bunches of P. K. Dick adaptations, and more.

Librarian Panels, Reference Panels, Research Panels

For God's sake, ask somebody how it's done before you go crazy in the stacks.

Electronic Books, the Librarian's Viewpoint

How will this long foretold revolution in book production affect the public book stashes? Will it ever take place?

Images of War in SF

Images of Birth and Motherhood in SF

Japanese Culture/SF—Cross Fertilizations

What are we learning from the Japanese speculative fiction culture, and what are they borrowing from ours? Forgotten Masters of Short Fiction Do they hold up today? What did they build that we're standing on now?

F&SF in the Eighties

A retrospective on the decade.

Women in the Field Before There Were Women in the Field

Some had to hide behind men's names, some "married in"—call the honor roll.

Deconstruction and All That Jazz

When I hear the word "semiotics" I reach for my revolver... If you don't know how to use the tools, kindly stay outside the hard-hat area.

Fantasy Worldbuilding

Is this the same or a different problem from sf worldbuilding? See your Pocket Program for several different editions of this popular panel.

Archaeology and Anthropology in Fantasy

Both foreground and background, these soft sciences support the best in fantasy. See your Pocket Program for several different editions of this popular panel.

Animals as Represented in SF and Fantasy

What is the meaning of "animal" here? Are animals people in fantasy but aliens in sf?

Writing Sex Scenes for Opposite-Gender Characters

When a writer claims to know how it feels for the other gender—is this an issue?

How to Unfairly Judge a Book

Would your favorite novel hold up if you judged it by the first page? How about page 117?

Famous Guys Comix

And adult and underground comics. For the hard core fan.

Story Writing for the Comix

By those who have done it. Special problems, opportunities, and hey, what does it pay?

The Third World vs. the Celts

Moving world-beat mythos into a genre dominated by Celts in Space.

Rock 'n' Roll 'n' SF

On the natural affinity between head banging and rocket shocking.

PROGRAMMING

Food and Fantasy

A peculiarly mannerpunk focus, though one not exclusive to those fantasists.

Sex and Violence, Love and Death

When is it artistic?

Technothrillers

Are these books sf only they don't know it?

SF and the Prophet

About Arabic material in current sf.

Usefulness of the Addict as

Main Character

This character never just says no to adventure—has loads of built-in conflicts—has a natural quest—and plenty of boffo comic relief potential.

Gaming and Fiction Twinning

Gaming has produced a huge response in a readership that would otherwise be lost to sf. What do these readers bring to gaming fiction, and what do they get out of it?

Modern Concepts of Aliens vs. Aliens of the Past

How has the fashion in aliens changed in sf? Who was the typical alien of the 30s? 50s? 70s? What's the going thing now?

Corporate Villainy and Economic Skulduggery in SF

The bad guy is now a corporate board. If they're not tainting their competition's product, they're raiding the stock market with cutlass and junk leverage. How does sf treat this new villain?

High Fantasy as the Plantation Novel

Sidekicks as second class citizens, cute elementals chopping cotton, and seven-ton dragons playing taxicab—isn't the balance of power a little out of whack?

Non-violent Post-holocaustal Novels

Are there any? Is humanity liable to learn anything from its ultimate mistake?

Aliens and the Anthropomorphic Fallacy

Should that be phallacy? Once upon a time all aliens who did not have the personality and motives of the classic football player were considered sufficiently "alien" for government work.

Heinlein in the 90s

Thirty years in a strange land—comparing uncut versions to original editions. How will the new-found originals affect how future generations experience the Dean?

Feminists Trash Heinlein

Who cares what he would have said in the original if he could have got it past the censor? What got published was sexist enough!

Feminists go Spung! Closet Heinlein Fans

Sure, he's a reactionary old chauvinist you wouldn't want your daughter to marry—but hey, what a writer!

Sports in SF

From baseball to rollerball.

What's a Pulp?

Ask the writers, fans and collectors about this birthplace of modern science fiction.

Can We Revive the Pulp? Should We?

Heterogeneous, cheaply produced and widely distributed, they provided a venue for the neo-pro breaking in, a virtually throwaway consumer market for new ideas, that throve on the cheap—and volunteer—labor that still exists in fandom today. Why can't this come about again? Will the electronic book market do it?

Nonfeminist Matriarchies in SF

A lot of work has gone into visualizing worlds run by "right-thinking" women. But plenty has been done from other points of view, much of it in the 50s.

Effects of Military Invasion on Fiction

This overwhelming, sometimes devastating, event in the lives of real people has powerful echoes in our field.

Vampires, Addiction and Co-dependence

She knows he's going to kill her someday, but he makes her feel so special! Besides, she knows that she alone can save him.

Is the Traditional Monster Making a Comeback?

Away with psychological horror! Stick the fatted pig and dish it up for the werewolf, the mummy, and the good old-fashioned angst-free vampire.

They Deserved It

Moralizing and social role enforcement in horror fiction cliches. Is Anything Horrible Anymore? Has horror fiction pushed itself to the edge of imaginable unpleasantness? Or is it fundamentally wuss?

Your Passage to Adventure

MARCON

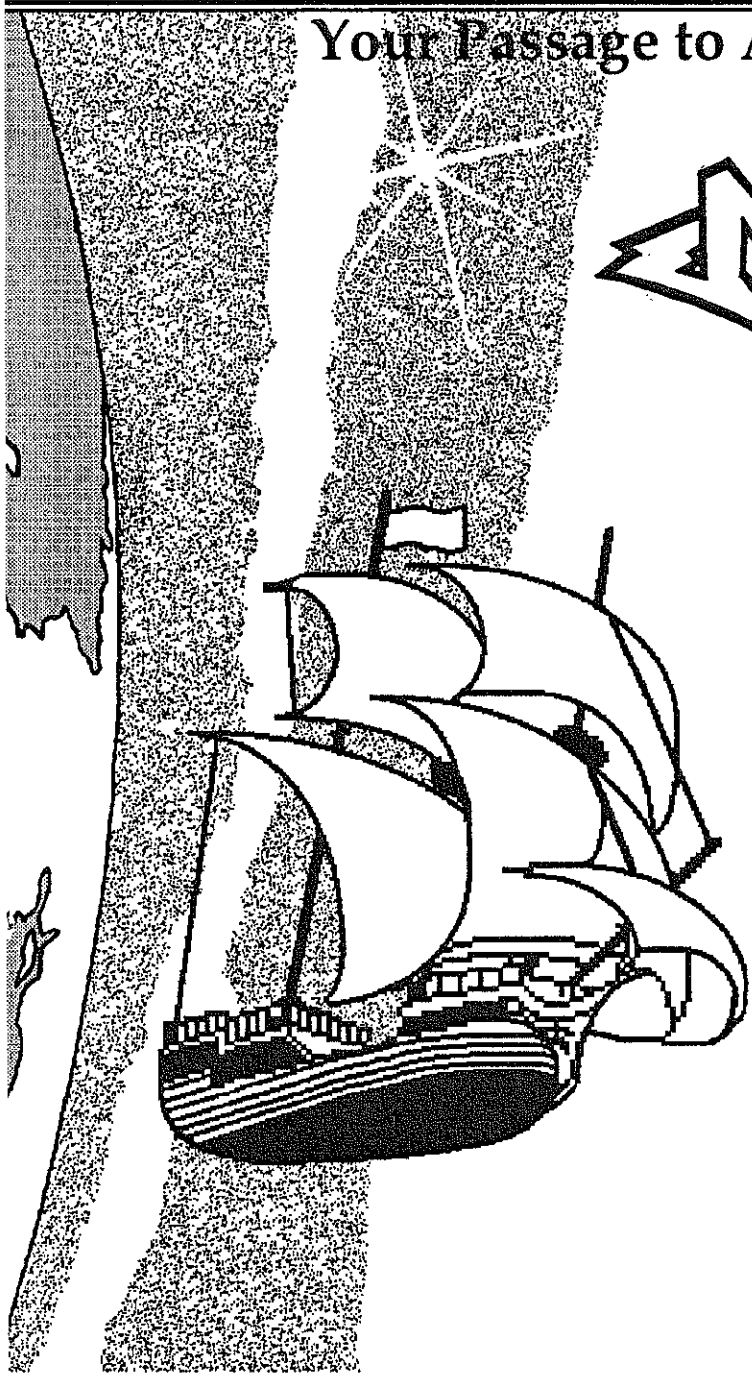
May 22-25, 1992
Hyatt Regency Hotel
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Orson Scott Card

Roger Zelazny



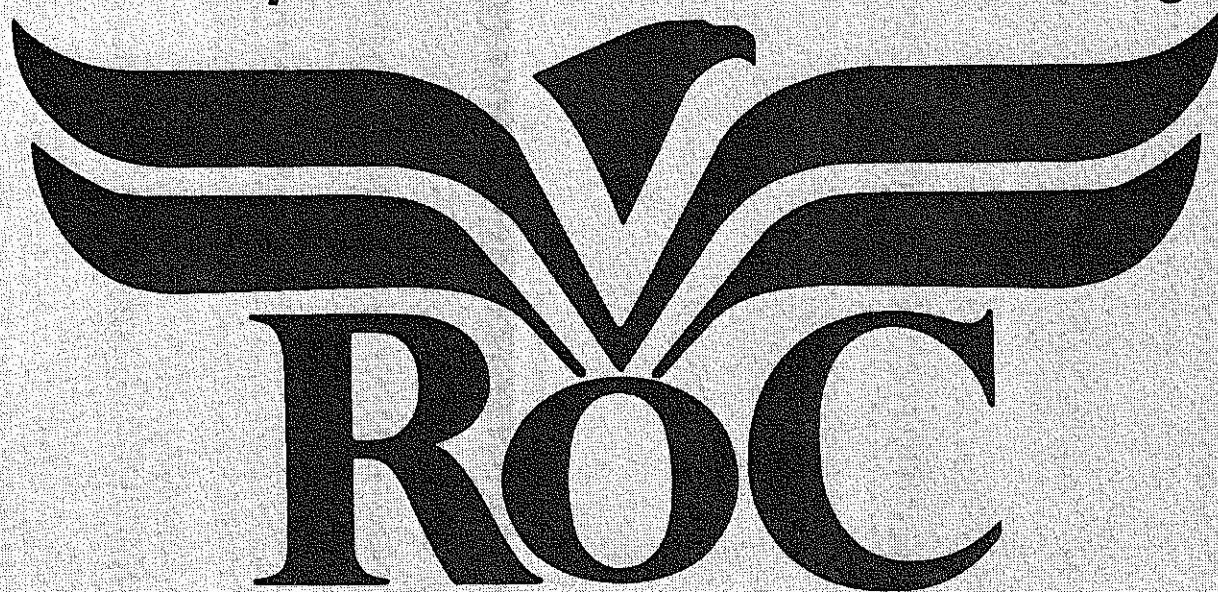
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PROGRAMMING

Horror Poets Now and Then

Horror poetry was a market long before horror fiction existed.

The Tradition of the Ditsy Female in Horror Fiction

She screams like a steam whistle, accepts rides from strangers—and just what is this prostitute doing, walking down a deserted wharf at three in the morning?

Horror Fiction as an Expression of the Masculine Experience

Some horror fiction seems wholly focused on the male character: is this type of horror a way of exploring how deeply awful it can be to a man?

Erotic Horror

Hot and Hotter Blood, etc. What's going on in this subgenre.

Secret Vices

Books I'm ashamed I love.

How Not to be a Writer

Look for several versions of this popular panel in your Pocket Program.

Why It's Not Okay to Write About Black Magic

Is this a censorship scam or are there good reasons to avoid this controversial and fertile area of fantastic horror?

"Do What Thou Wilt" is the Hole in the Law

The misuse of magic in speculative fiction.

Fashion and Passion

When set dressing is half the story.

How We Started Our Writing Group

Do-it-yourself training and support groups are everywhere, originating from and encompassing a wide variety of experience and backgrounds.

Literary/Business

Slush Pile

Really, really awful stories. Editors get em every day.

Business

How to be a Homemaker and a Writer

What kind of support is needed, where are "lines" drawn, how do you organize your time?

The Editor Coven

In the smoke-filled back rooms of New York restaurants, conspiracy hatches eggs of evil...and they're out to get you, you know.

Thor Power Tool

What is this bizarre rule created by the IRS, and how does it affect book publishing?

How the News Affects What's Published

Especially in short fiction, sf is sensitive to hot issues. See also:

Has Glasnost Killed the Cold War Novel?

Will there ever be another Red October success? Has John LeCarré had the last word?

Divorce and Child Neglect

Being a writer and a parent at the same time.

How Will a Japanese Takeover of Publishing Affect Censorship?

Some people say "not at all; all they want are the bucks". Some say "more favorably" because the Japanese have a thriving pornography business "on the counter". Still others appear on this panel.

Get a Better Day Job

Write sensitive, literary novels of worlds in collision by night, run a cash register by day? There has to be a better way.

Censorship Take 1

Censorship from the right: Rushdie; Mapplethorpe; Friendly Frank's; 2 Live Crew; the RICO approach. The costs of fighting back.

Censorship Take 2

Censorship from the left: The idea that people have a legal right not to be threatened or offended by public racist, sexist or religious hate literature. Pornography victims compensation act (NOW MN), Little Black Sambo, etc.

Small Press Issues

The Power of the Bookstore Employee

The unseen link in the chain between you and your royalty check.

How Corporate Acquisitions Affect Publishing and You

What's a book orphan? Who owns the rights to your stuff today? And more.

Possible Effects of War on the Entertainment Business

Historically, in times of war and economic depression, the entertainment business throve—but the content of what was produced changed.

PROGRAMMING

Selling to the Movies

By those who have done it.

Moving Publishing Out of New York

Not excited by twelve thousand dollars a year and all the over-priced French food you can eat? You can too work in book publishing outside the Rotten Apple.

Impact of Volunteer and Low-Pay Labor on the Business

Does the fact that concols are unpaid affect writers' and editors' pay? How about the fact that many copy editors are freelance? Do we love the book business too much to keep the industry healthy?

Self-Publishing...

And electronic publishing and all that scary shit!

Anthology Politics

Open or closed, reprints vs. originals, how they work and why.

Anthology Markets

Anthologies did radical things to the short fiction writers' market in the 70s. What's going on today?

Editors Talk About Fan Fiction

Some editors cultivate fan writers who wannabe pros; some came out of fan fiction themselves; some run screaming when they see a zine.

Starting a New Magazine

Who has done it, and what it takes.

Pseudonyms

Is there any reason for using them these days?

Neo-pro 1: In and Out of the Slush Pile

How to prepare, submit and sell your first manuscript.

Neo-pro 2: Contracts & Agents

The basics for the neo-pro who has made that first sale.

Neo-pro 3: Contracts & Self Promotion

Miss Manners advises the neo-pro how not to off agents, editors, or the concolm.

Buying Power of the SF Marketplace

How it affects what is published, and, how much of the book business dollar do we spend vs. how much we control?

Money and Our Ghetto

What will happen to our ghetto when the marketing zeebs figure out our buying force? What has already happened?

Getting the IRS to Believe In and Credit Your Work

Home offices, research expenses, and other issues.

Electronic Rights

What happens when you publish in ones and zeros instead of black and white?

Computer BBS and the Law

Is the stuff put on CompuServe *et al* considered a print medium? Can one be slandered or libelled on the net? Are the net sysops responsible for what they transmit?

Business/Literary

Wollheim Memorial

"I Remember Don."

Literary/Social

Where is the Positive Consensual Sex in SF?

"If it doesn't hurt, it ain't literature." Why are there so many stories where the violence is exciting but the sex isn't?

Social

Ghetto World

Topics considered: Realities of "the daily adventure"; how ghetto kids have the excitement white kids from the suburbs only read about; post-traumatic stress syndrome in kids; army doctors trained in inner city hospitals.

The Reality of Addiction

The realities of addiction, withdrawal and recovery. This panel is not about fiction.

Child Abuse Themes in SF

Look for several versions of this popular panel in your Pocket Program.

Focus on Death

Are there only two reasons to write about it—the cessation of pain (its attraction for the young) and prolongation of joy, "see it all" curiosity, and acquisition of power (its attraction for the old)?

War Trilogy Take 1: Doves

We write about war because we hate it.

War Trilogy Take 2: Hawks

We write about war because we love it.

War Trilogy Take 3: Healers

We write about war because we have to clean up afterwards.

The Warlock's greatest adventure yet—keeping his son out of trouble!

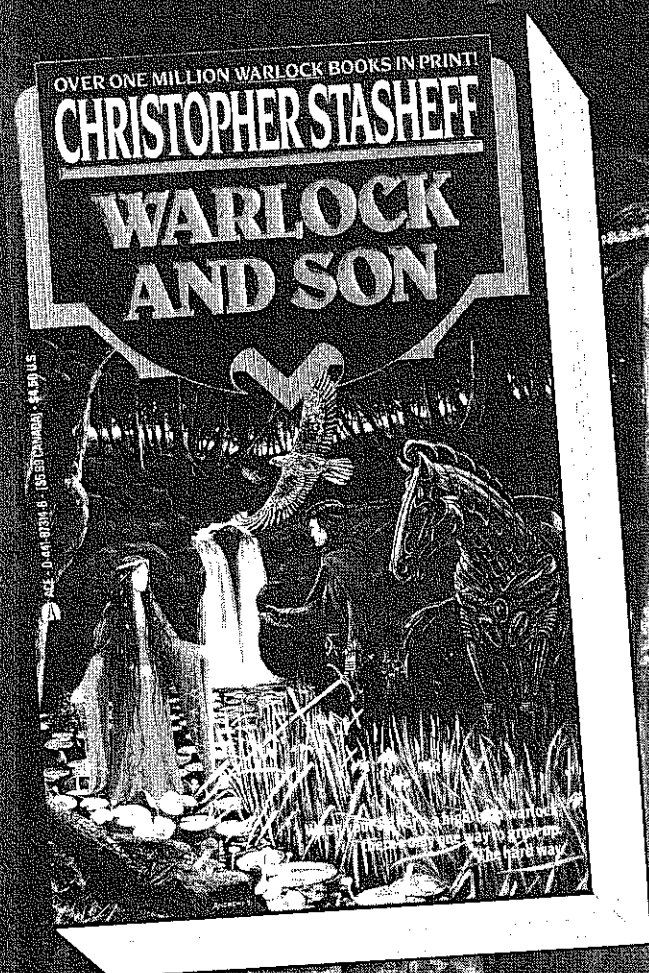
WARLOCK AND SON

Christopher Stasheff

Magnus Gallowglass is young, impatient, eager to make his mark on the world—not an easy thing to do when your father is High Warlock. But Magnus is determined and headstrong, and he soon sets out on his own. Rod Gallowglass and his robot horse, Fess, don't really follow him... they just happen to head in the same direction. And Magnus realizes that he's not too old for a little fatherly assistance after all.

"Stasheff...spins a yarn good enough to leave you wanting more!"
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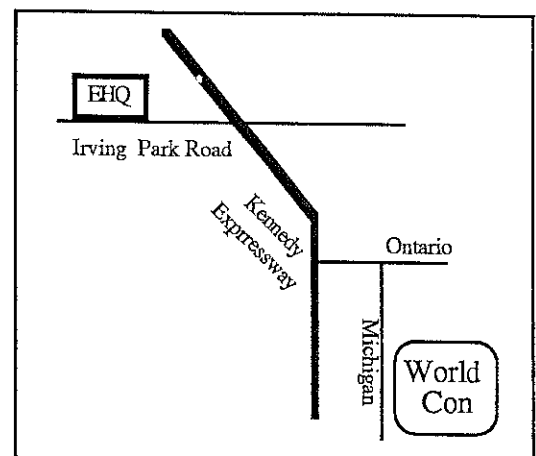
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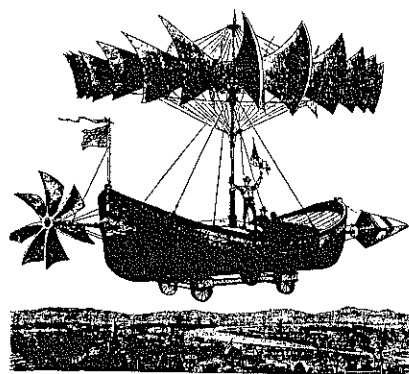
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New book opens up early science-fiction

SCIENCE-FICTION: THE EARLY YEARS

by Everett F. Bleiler,
with the assistance of Richard J. Bleiler



If you're attending CHICON V just to give the girl friend/boy friend a good time, this book is not really for you, though you'd be fascinated by many of the stories that the author describes in detail. But if you are seriously interested in s-f as a form of literature that has grown from very small beginnings not too long ago to an important part of our civilization, this book can be invaluable to you. It contains an incredible amount of information that is available nowhere else, opening early s-f for the first time to collectors, scholars, and readers.

This enormous book, which contains more than a million words of body copy, studies more than 3,000 novels, short stories, and plays from earliest times to 1930, both books and periodical stories. It includes many unusual items: utopias with s-f elements, fantastic Victorian boys' books, dime novels, pulp adventure, suitable mainstream fiction, as well as pure s-f, from everywhere except the genre magazines *Amazing* and *Wonder*. It describes hundreds of items not previously known to be s-f.

Each of the 2475 entries is exhaustive, with bibliography, including (for books) previous periodical publication (if any), and a full summary (up to 4,000 words in some cases) of the story, with historical and critical comments. Author biographical data, where possible, accompany each item.

The only place for precise information about
impossibly rare books

Many of the 1800 books covered in this study are practically impossible to find. Some survive in less than a half dozen copies; some are not represented at all in American libraries. Covered are such important rarities as Dudgeon's *Colymbia*; Davis's *Pyrna*; Cole's *The Struggle for Empire*; Wallace's *The Next War*; Powell's *The Wolf Men*; and scores of other important works.

A unique coverage of early magazine s-f

The book is especially strong on s-f in the early pulps. A partial listing: *Adventure*, 25 stories; *All-Story* 112; *Argosy* and *Argosy-All-Story*, 168; *The Black Cat*, 51; *Popular Magazine*, 27; *The Thrill Book*, 17; *Weird Tales*, 202; and many other rare magazines.

Among other unusual areas that are covered are dime novels (more than 100 rare examples); British family magazines like *The Strand*, 56 stories; *Pearson's Magazine*, 36; *Harmsworth's/London Magazine*, 18; and many American and British literary magazines, like *Harper's Monthly*, *Putnam's*, *Lippincott's*, *Atlantic Monthly*, and others. The book also covers the science-fiction (127 stories) from Hugo Gernsback's technical magazines like *Radio News*, *Science and Invention*, *The Electrical Experimenter*, etc.

During this gigantic project, which has taken more than six years of research, the author has read

each of the 3000-plus stories that he describes. His work is not based on secondary sources.

The author's introduction not only provides a new understanding of the nature of science-fiction and its origins, but offers a brief history, setting it into its cultural background in Europe and America. The introduction also contains an exhaustive analytical table of science-fiction motifs as they fit into the conceptual scheme of the sciences.

Since many of the systems and idea-concatenations present in early science-fiction may not be familiar to the modern reader, an appendix explains such matters as Fourierism, Henry George's single tax, Blavatsky's Theosophy, Symmes's theory of the hollow earth, Donnelly's Atlantis and cometary collisions with the earth, the Schiaparelli-Lowell canals of Mars, open polar seas, and similar concepts.

Indispensable, unique finding guides

- * Author index, including pseudonyms and variant titles; locating all items
- * Title index
- * Date index, listing all stories by year
- * Magazine index, indicating periodical sources
- * Motif and theme index. 65 pages, about 35,000 entries; you can locate stories by ideas or study historical development of motifs

Early reviews that have just come in. . .

"This is the book for which I have been waiting most of my life. Written by our preeminent authority on popular fiction, it is the most valuable work yet published on its subject. . . it is not likely to be superseded," R. D. Mullen, *Science Fiction Studies*.

"*Science-Fiction: The Early Years* cannot be praised too highly. . . [it] gives its readers the most comprehensive picture of emerging genre yet published. . . could shape much of the work done in coming years," Thomas Claerson, *Extrapolation*.

"For anyone with the slightest interest in SF this is an invaluable guide. You will learn something from every entry, often new information about authors you thought you knew well. . . A remarkable achievement that cannot be praised enough, the capstone of a distinguished career," Neil Barron, *Science Fiction Research Association Newsletter*.

"With this magisterial work, the historic roots of science-fiction. . . are ably delineated. . . It is almost impossible to overstate the value of this work to any serious student of science-fiction or popular culture. Others may add an item or two. . . but the foundation work for the history of SF is essentially completed," Robert S. Bravard, *Choice*.

Published by Kent State University Press. 1024pp., double-columns. 8 1/2 x 11. Clothbound \$75.00

PROGRAMMING

SF's Enablers

About the co-dependency between writers and fans/readers: how have the fans/readers supported sf's weaknesses and inabilities to cope with minorities, sex, death, and dirty laundry?

Social/Futures

How to Conduct a Witch Trial

The Medieval Bar Association conducts a real witch trial.

Social/Literary

Outlaw Sexuality in SF

Fetishism versus subculture; sexual outlaw as Slan, sexual outlaw as psychological monster, sexual outlawry as rape (power issue framed as sex issue), sexual outlaw as antihero...

Nationalism and Boundaries

My family, my country, my race, my planet—how sf draws and redraws the line.

Third World Settings

Are they just backdrops for excitement (The Year of Living Dangerously) or foreground "built worlds"?

Blue-Collar Spaceman

Why aren't there more blue-collar types in sf? If and when there are, what is there to be said for them, or against them? What about blue-collar women? Also, typecasting of the cold, unemotional woman scientist vs. the earthy blue-collar woman.

The Warrior Mystique

Hero as insider vs. evil authority (Schwarzenegger) and, conversely, hero as outsider vs. evil authority (McQueen, Eastwood).

Literary/Science

Hard SF and Mysticism

SF provides an amazing number of waldos for handling mystical issues.

Designer Diseases

Build-your-own social/scientific problems. Also, do-it-yourself biological warfare.

How to Fake Science Well

Convincing taxonomy (jargon and nomenclature).

Booklist 1: Scientists' Favorite Science Fiction Books

Crossing Disciplines 1: Academic

Structural analysis, cognitive synthesis, what the hell is this? Getting your PhD in everything-and/or-nothing sounds like fun; how do you do it, what's it worth, can you get a job afterward, or is it just great for writing science fiction?

Crossing Disciplines 2: History, Sociology and Science

Wouldn't it be great if the sciences learned things together? Sunspot periodicity and the historical patterns of drought, war, and the rise/fall of empires.

Literary/Fan

Booklist 2: Books You Might Have Missed

Books that have slipped through the cracks undeservedly.

Booklist 3: My Favorite Science (or Reference) Books

Religion

A Smorgasbord of Holy Days, Part 1

Chicon needs ministers of all sects to perform Sunday public religious services for the fannish Catholic, Pagan, Jewish (Saturday), Protestant, Diskordian, Subgenius, Muslim, Secular Humanist, Snakehandler, U-Name-It.

A Smorgasbord of Holy Days, Part 2

Discussion meetings/groups to follow each ceremony, in the same rooms.

Religion/Literary

Doing Your Homework: The Belief/Scholarship Barrier

Researching your story about non-Judeo-Christian religion. And, by the way, how about researching your story about Judeo-Christian religion?

The Bible as a Fantasy Novel

Chock full of angles, devils, archons, necromancers and curses, an old and wildly popular text gets a close look from the genre.

People

An Hour With Catherine Cook and L. Sprague de Camp

An Hour With Ian Ballantine

Illusion

Talk on Phantom of the Opera

The play-within-a-play philosophy of the show and its SFX, physical (real) and psychological.

PROGRAMMING

Literary/Kid

Speculative Fiction Workshops for Children

A chance for kids to learn about writing by doing it.

Science Programming

See You on the Net: Computer Communities Today and Tomorrow

Thanks to computer networks, millions now participate in social and professional exchanges using electronic mail. What effect is this having on society? What will happen when the Net is available to almost everybody?

Defining Infocrime: Detection, Security, and Enforcement

Lots of Little Brothers are Watching: Privacy in Computerland

Our privacy may be at risk from monolithic government surveillance, but it's under far more frequent assault from a multitude of private and commercial snoopers—credit bureaus, insurance companies, junkmailers, employers, and others. How has this come about? Does the Information Age provide us new weapons for fighting back?

Fandom Online: SF and the Computer Networks

Traditional meeting places for sf people, such as fanzines, apas, and lettercols, have been joined by the floating, freewheeling electronic exchanges of the computer network.

Dreamworlds and Cyberspace: Building Virtual Realities

The hottest, most-discussed topic in computerdom these days is "virtual reality". (Experiencing and/or interacting with others in a simulated environment provided by a computer.) Learn about the systems that have already been developed, and about the thousand-and-one applications for future VR systems.

Plugging Everyone In: The Future of Telecommunications

Telegraph, telephone, radio, TV, cable, satellite, VCR, fax—innovations in communications have revised our world several times, and they're not through yet. Join our experts as they peer into their crystal balls.

Machine Ecology: Artificial Life, Computer Viruses, and Other Critters

Inside our computers we can create peculiar new forms of "life" that may grow, evolve, reproduce, and behave with surprising complexity. Some researchers are providing robot bodies for erratic software creatures. Where is this leading?

Downloading From Your Brain—How? When?

Hey, here's a tired sf gimmick: pouring the contents of your brain into a computer, and maybe back again. Backup copies? Robot duplicates? Could this really be done? Or is it impossible nonsense?

Will Encryption Set You Free?—Government, Privacy, and Civil Liberties

How do we protect individual rights on the emerging electronic frontier, where legal precedents are few and innovation outraces both citizenry and government? How can we guarantee freedom while providing for the legitimate needs of law enforcement?

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by Mike Resnick

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The Annotated Bibliography of Recursive Science Fiction

by Tony Lewis

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PROGRAMMING

Economic Skullduggery and Terrorism in the Information Age

The complexity of the (almost) 21st-century world allows for a myriad of wonderful products and services. But it is vulnerable. Crime. "Soft" warfare. Outlaw political activism. "Low-intensity conflict." What new forms and manifestations will these take in a heavily networked world?

Automated Thought Today: Neural Networks, Artificial Intelligence, Etc.

They're still trying to make machines think, or pretend to think. Where do we stand now? What's coming tomorrow?

Hypertext: Is It Here Yet?

Hypertext is Ted Nelson's vision of vast, interlinked textual and graphic data sets, augmenting human thought (research, writing, discussion, learning) in fundamentally new ways. What progress has there been in hypertext? What can we do with it now? What about the future?

Chaos: What Is It? Why Does Everybody Apply It to Everything?

A look at the new interdisciplinary insights arising from the study of "chaotic systems," whose state depends upon initial conditions in a sensitive way.

True, False, or Undecidable: Logic in Fantasy and SF

From Lewis Carroll onward, the field of logic has often been grist for the fantasist's and futurist's mill. From it sprout computer science, Goedel's undecidability, paradoxes, and other concepts we'll kick around.

Mathematical SF: Infinity, Multiple Dimensions, and Other Notions

Like science fiction, mathematics represents an imaginary realm created entirely within human minds. Join our panelists as they explore the territory and examine the role of mathematical ideas in sf.

There's a Spaceship in the Lobby: Politicking for Space

To make outer space a place to live and work, you've got to start here on the ground. Activists will discuss the role of politics in bringing about improved space programs.

Making a Buck in Space: The Commercial Frontier

One sure way to get space developed is to show that it can be profitable. Alas, the record of success is somewhat spotty. Why? Are there promising markets and methods for space commercialization on the horizon? What will it take to make them work?

What's Wrong With NASA, and How to Fix It

At least some of NASA's flaws are now apparent to everyone. Can the outfit that sent people to the Moon and Voyager to Neptune be revived from its post-Challenger, post-Hubble slump?

What's Right With NASA

Warts and all, NASA is an astoundingly capable spacefaring organization. What can it do that nobody else can do? What will its future be like? Will NASA survive in its present form?

There Must Be A Better Way: Alternatives to Chemical Rockets

It takes a mighty big chemical rocket to put a mighty small payload into space. Can we replace them? What about coilguns, laser launchers, nukes, skyhooks, or beanstalks? Or methods even more exotic?

Whatever Happened to L5?—Today's Pro-Space Organizations

A number of private organizations are working to open the space frontier through education, research, and political activism. Who are they, and what have they accomplished?

Mining the Sky: Resources From the Moon and Asteroids

To settle the solar system, or move beyond it, we'll need to use materials and energy from celestial bodies. What's available out there? What can we use it for? What projects are, or will be, possible?

The Human Future on Mars

What are the reasons for exploring Mars? Why send people? With what sort of spacecraft, robots, power, housing, surface transport will it be done? Can we get useful resources from the Martian environment to support us? Will this technology and experience help our further explorations?

Back to the Moon: Lunar Bases

Nobody's been to the Moon since the year *LOCUS* won its second Hugo—that's been a long, long time. Why should we return? What are the uses of a lunar settlement? How will we build one?

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What Will Interplanetary Culture and Economy be Like?

We've got a global economy now. What will a multi-global one be like? Where will people live in the solar system? What will they trade with each other? What projects will they undertake? Asteroid mines? Power from Mercury's sunlight or Jupiter's magnetism? Terraforming? Starships? Our panelists speculate.

The Cold Worlds: Colonizing the Outer Solar System

Eventually, the inner Solar System will seem crowded. Will we explore, exploit, and settle the vicinity of the outer planets? How about comets? The fringes of interstellar space? How?

The First Interstellar Flights

How will we begin to explore interstellar space? What challenges face the designers of the first probes? When, if ever, will people follow the robots to the stars?

Cousin Albert's No-Nos: Are There Loopholes in Physics?

What about faster-than-light drives? Antigravity? Time travel? Teleportation? Are these favorite sf devices doomed to remain between lurid covers forever? Or can loopholes in today's physics make some of them possible?

Who's Out There? Searching for Extraterrestrial Intelligence (SETI)

The direction that the search for life beyond the Earth will take depends on pieces to a puzzle that scientists are still putting together. What radio searches are now underway? What new knowledge in astronomy, geology, and biology has changed the direction of this quest?

Battlefields in Space

What would warfare in space be like? How do the peculiar rules of the space environment dictate strategy? Tactics? Why would generals choose space as a battleground? To what extent does traditional military thinking carry over to space combat?

Terraforming: Why? When? How?

Jack Williamson coined the term; it means "rendering an uninhabitable planet habitable." Someday we may find ways to terraform Mars, Venus, Europa, or worlds unknown. But would we do it? And, is it ethical?

World-Building? Hell, Why Not Build a Whole Solar System?

You can't have a Worldcon without a world-building panel. Designing planets is part of the work that earns an sf writer's bread and butter. How is it done? From the parent star down, or from the alien critters up? What about a family of planets in a solar system? World-builders share their secrets.

Interstellar Politics: Empires? Kingdoms? NESFA?

Okay, so you've got interstellar flight. Then colonies. Maybe you meet aliens. How will your society be governed? How will politics and diplomacy work?

The Science Education Bandwagon

Finally, FINALLY the U.S. government is starting to notice the threadbare state of our science education. How can we do better? Can we play a role in our own communities? What sort of science teaching works in other countries? Where do corporations, museums, and the media fit in?

What is Science? How Does It Differ from Technology?

Let's dig in and consider what science really is, what technology really is, and the philosophical and technical issues that spring from such questions.

Scientific Creationism in Schools and in Society

Should scientific creationism be taught in public schools? If not, should it be banned from public schools? Does scientific creationism serve a real need? How does this issue illuminate the choices we make about other items in the curriculum?

Technofen and Tinkerers: Problem-Solving in Your Basement

What are they up to in those workshops? Among us are the techies—people who delight in putting odd things together in odd ways, people who walk through a con blinking and beeping, people who have assembled amazing gadgets and marvelous toys.

Little Cogs in Big Machines: The SF Fan in Big Science

Lots of today's science is Big Science. Get the fan's-eye-view from inside big government and industrial laboratories.

Paying for Science and Technology: Economics of Research and Innovation

Who pays for new knowledge? Lots of people do: governments, corporations, foundations, universities, and individuals. Some research funding is more productive than other research funding, whatever 'productive' means. Join our panelists as they examine the infrastructure of innovation.

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Hal Clement: Master of Hard Science Fiction

Join authors, critics and other admirers of our Guest of Honor as they discuss what makes his writing tick. What makes him so good at writing stories which revolve around fascinating points of chemistry, physics, biology or astronomy?

"Mamas, Don't Let Your Babies Grow Up to be Scientists!"

The hours are long. The education takes forever. The pay may be low. And it's not as glamorous as you think. Many scientists don't even have a hunchbacked assistant, let alone a haunted castle. Our scientists will set you straight.

Beyond the Age of Steam: Could We Have Skipped Electronics Altogether?

Could technology have given us the computer by 1840? Charles Babbage thought so. What other inventions might have developed much earlier than we actually got them? Flying machines? Steam cars? And how would society be different today?

The SF Writers' Science Reference Shelf

You don't have to be a super scientist yourself to write good science fiction. Our authors discuss the reference works they consult—and solicit suggestions for others.

My Favorite Science Books: SF Artists

Fantastic artists discuss which science books are their favorites and why. Are there books or science writers particularly recommended for artists?

My Favorite Science Books: SF Writers

SF author tend to have a lively interest in science. What books do they like best? Which science writers? What makes a good science book?

My Favorite Science Books: Crosswired Scientists

Greetings, scientists. 'Crosswired' means we'd like to hear you talk about science books—but only books *outside* your own field. Favorite biology books of astronomers. Favorite physics books of mathematicians. That sort of thing. Get it? Good.

So *What* if the Science is Wrong? (Or: Putting the 'S' in Your SF)

How important is it to get the science right in a science fiction story?

Balonium and Double-talk Generators: Faking Science Plausibly

How to make up made-up science and technology. What techniques can be used to make it convincing? Which authors or stories do it well? Also, bad examples and good repairs to them.

Stuck in a Technorut: How Contemporary Technology Influences SF

Existing technology and its effect on the imagination of the sf writer. Writers of the 20s were excited by trains, planes and automobiles; the influence lingers on with today's writers. Perhaps the original fire from these machines set the course of our current fictional technologies. Are we stuck in technoruts that began as train-grooves, plane-grooves or car-grooves? (Mainframe-grooves? Rocket-grooves?)

The Two Cultures in F&SF: Science Confronts the Humanities

Decades ago, C. P. Snow defined the 'Two Cultures' of technical intellectuals and literary intellectuals. The split is still with us. How does it influence our fantasy and science fiction?

Which works, which authors manage to bridge the gap? Which works or authors deepen the chasm?

Screwdriver Dreams: Hard SF and Mysticism

Writers of hard science fiction aren't all Cold Equations. Some exhibit a broad streak of mysticism in their work. Who? And why?

Crossing Disciplines: Can I Get a Job as a 'Synthesist'?

Most jobs are specialized, but a few people must bring together knowledge from across a wide range of disciplines. Where is this kind of work required? What talents does it take? What kind of training?

Predictions and Extrapolations: Patterns in History and Science

How can historians and futurists (and, of course, sf writers) get a handle on the future? Does Change have patterns we can use to divine the course of events? What are the methods of extrapolation?

UFOría: SF and Those Lights in the Sky

After decades of conjecture and study, Unidentified Flying Objects still remain an enigma. What is currently understood about UFOs? How does sf deal with the question?

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Skeptics and Pseudoscience: Tilt- ing at Windmills?

Standing opposed to the armies of astrologers, crystal healers, psychics and other purveyors of pseudo science are but a few 'skeptics'. What do they stand for? Can they bring about enlightenment in a world filled with nonsense? Or are they just knee-jerk debunkers with closed minds?

Frontiers of Electronics

No technical art has changed our globe in as many ways as electronics has. What's the latest on faster (or smaller) chips? Optical computing? Dense storage media? Ask our experts.

Good Things Come in Small Pack- ages: Nanotechnology

Nanotechnology has caused a stir in sf circles. Our ability to manipulate matter, perhaps even individual atoms, may allow us to build tiny machines halfway between robots and germs that reproduce themselves and do our bidding. Tantalizing possibilities: build everything, make everyone rich, attack disease, raise the dead.

It'll Never Work: The "I Hate Nanotechnology" Panel

Is nanotechnology—control and manipulation of matter on a sub-molecular level; the creation of microscopic machines—a realistic hope? Are there fundamental obstacles to making it work? Some scientists and sf writers are tired of the nanotech hype.

Genetic Engineering: Where We're At, Where We're Going

Tinkering with genes is beginning to be a routine matter. These techniques open up exciting, and perhaps frightening, new possibilities for the modification of living creatures. How does genetic engineering work? What's possible? What's impossible? And how will we deal with the legal, ethical and economic problems that arise?

Dinosaurs: The Latest Word

Interdisciplinary experts from the Smithsonian Institution's Museum of Natural History discuss the world of dinosaur studies, and help dispel misconceptions about dinosaurs. Learn about research results that haven't hit the press yet.

Friends of the Dinosaur

An informal, open discussion of dinosaur lore, following the presentation of the "Dinosaurs: The Latest Word" panel. Bring your questions and speculations to our scientists, writers, and artists.

Dinosaurs are People, Too: Man, Lizard and Intelligence

Why did intelligence evolve? Could dinosaurs have developed it? If so, would it have been radically different from ours? Could intelligence develop in other types of animals?

Bygone Monsters: Dinosaurs and Other Extinct Critters in Fiction

The fossil world provides us with a panoply of alien creatures richer than any imagined in novels. How have authors harnessed the worlds of the past in the service of sf? What is the special appeal of prehistoric creatures?

The Abuse of Biology in SF

How does sf stack up when it deals with the biological sciences? Grievous errors, and how writers might avoid them. Bad and good examples.

Do Dolphins Speak English? Will They? How About Gorillas?

Where does science stand in the quest to communicate with animals—will they ever read sf or fantasy? Will they ever write it?

How to Live Forever: Life-Pro- longing Medicine

How can medicine make us live longer? Is there a natural upper limit to the human life span? Can cyborgs or cryonics extend life expectancy?

Invasion of the Geezers: When Old People Rule the Earth

The 'baby boom' generation is aging fast, and with better health care we'll have a lot more senior citizens in a decade or so. How will society change?

Why SF Doesn't Deal With Death Well

What to Do 'Til the Cosmonaut Comes: Medical Issues in Space- flight

Spaceflight can expose humans to microgravity, high rates of acceleration, radiation, and other hazards. What are the health effects? How will long periods in space affect people? How will we provide medical care on space stations or long interplanetary voyages?

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Designer Illnesses:

How to Build Diseases

Lots of authors know how to design a spaceship or a planet for an sf story, but designing a disease eludes them. How to go about it, with examples from our field.

Maim 'Em Right: How to Break Bones and Otherwise Damage Your Characters

The medical principles behind battlefield wounds, accidents, and other traumatic experiences. Learn to maim and cripple in convincing ways (ugh).

Congratulations, It's a Thing!: Alien Obstetrics

Alien reproduction, and a look into the alien obstetrics ward. For inspiration, we'll look at the weird ways Earth animals give birth...

My Mother, My Host 1: Medical Advances in Reproduction

My Mother, My Host 2: Legal, Moral and Ethical Considerations in Surrogacy

Only You Can Make a Tree: Biology-Building for Your Imaginary World

Creating life for sf and fantasy stories. Matters of ecology, biochemistry and evolution, all in the service of better imaginary landscapes.

Do-It-Yourself Aliens: Creature Design for Art and Fiction

To create convincing aliens, you've got to harness a vivid imagination to a sound knowledge of biological principles. Find out how the pros do it.

Iraqi War Picture Show: What SF Learned From the Gulf War

What did the recent Persian Gulf conflict teach us about the Middle East, about high-tech weaponry and about the media landscape we inhabit? How will it influence science fiction?

SF and the New Middle East

Are sf and fantasy paying more attention to the Middle East? What possible futures does it face, and how does sf illuminate them?

The Post-Communist World: The Soviet Impact on the Future

What prospects open up with the dissolution of the Iron Curtain? A look at the many possible futures of the Soviet Union and its former allies.

Weapons of Tomorrow: The War Toys of SF

What new military technologies are around the corner? Which old ones will be made obsolete?

Green Engineering: Healing the Environment in the 21st Century

A look at technological solutions to environmental problems. Is better engineering the only way out of our difficulties? Or is this just more of the techno-fix thinking that got us into this mess in the first place? What approaches might be fruitful in trying to save our air, water, climate and ecologies?

Weird Vehicles on Land and Sea

There are a lot of ways to travel. Many have been tried—in the form of prototypes and test models—and found wanting. Walking machines, hovercraft and more.

Tales From the Tech Shop: True Funny Science and Technology Yarns

The folklore of technology. Wayward computers. Amazing technopranks. Inspired problem-solving. Dubious inventions. Explos...***BANG!***

Can We Reach Vinge's Singularity? The Meaning of Exponential Progress

Vernor Vinge suggested that information gathering and innovation will go ever faster until civilization suddenly breaks through into an unguessable new state. Is this inevitable? Are there forces that will slow progress down? Or will new pressures always arise to increase the pace of change?

Boy, Did We Get it Wrong!: Great SF Stories Overrun by Science

When you build your fiction around science, you're taking a risk. Which classic sf tales became obsolete as new scientific results appeared? Why are they still worth reading? Which of today's favorite stories run the risk of obsolescence?

Project Cancelled: Glorious Techie Dreams of Yesteryear

"A man's reach should exceed his grasp, or what's a heaven for?" A look at what might have been, from the Analytical Engine to damming the Mediterranean to the nuclear airplane.

Read My Lips, Hal: Speech Recognition by Machines

It's hard to get people to listen to you. It's even harder to get a machine to listen. Learn how speech recognition works and what tomorrow's computers will be able to do with it.

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Can Hard Science Survive in Hollywood?

In the body of sf on film, the treatment of science ranges from poor to wretched. Why? Can it ever get better? Panelists examine the prospects and point out a handful of good hard-science counter-examples.

Herbs, Animal Lore, Weather and Land: Natural Science in Fantasy Novels

What role does scientific knowledge play in telling a good fantasy story? Do fantasy writers use science? (Our Science Guy wanted desperately to have a science panel dealing with straight fantasy...)

Bring Your Own Doomsday: Speculating on Environmental Catastrophe

There are a lot of ways to end the world, end humanity, or end civilization. Bring your favorite to this panel. A multidisciplinary team will tackle a grim but entertaining subject.

Crunching Better Science: Are Faster Computers the Answer?

As raw computer power becomes available to scientists, some hard problems can be licked; other problems run away too fast. Ill-behaved problems may fall to trial and error. Very complex simulations become possible. Can fundamental discoveries be made inside very big, very fast machines? And where will even better performance come from?

Biotechnology: New Frontiers, Tricky Ethical Questions

Science has given us a grab-bag of techniques for harnessing living systems. What will biotechnologists be accomplishing tomorrow? What ethical issues arise when we modify microbes, plants, animals—and humans?

Fuzzy Science: How Dubious Ideas Propagate and Spread

Many public-policy controversies revolve around incomplete data or difficult measurements. Examples include the health risks of low-frequency power lines or computer monitors, the global warming (cooling?) problem, the connection between aluminum and Alzheimer's disease. How should we reason about such questions in the face of fuzzy information? How can we prevent activists from stampeding the press and public in the wrong direction?

The Science in Space Opera

You love those galaxy-spanning tales of adventure. Here's the science. The geography of stars, planets, gas clouds; the physics behind the colossal weapons of superscience; the chemistry and biology of exotic alien landscapes and more.

The Space Program We Should Have Had

Americans spent without limit to reach the Moon in eight years; the Soviets fell behind, tested some lunar hardware, but abandoned the quest and turned to space stations. Did we take a wrong turn? When? Could we have had space-flight superior to shuttle, *Soyuz* and *Mir* without spending much more?

What's Behind the Black Budget?: Secret Projects in a Free Society

The US government spends billions on secret projects, and not even Congress knows where the money goes. What are we getting for our 'black' tax dollars? What is our guarantee that they're not wasted? Do huge secret weapons projects and intelligence programs belong in a democratic nation?

From Caveman to Chaos: People and Numbers Through History

History of Space Flight in Editorial Cartoons

Cap'n Al Goes to Sea: Ocean Science at Woods Hole

Secrets of the F-117A Stealth Fighter

How 'stealth' vehicles such as planes or spaceships can hide from radar, infrared, and other detection means—and why it costs so much money.

Introductory Spaceship Repair: A Short Course for the Prepared Traveler

Jury-rigging, adapting unlikely materials, and utilizing the skills of local blacksmiths and artisans to get your ship back into space. Recommended for those planning trips to backwater planets not served by the Galactic AAA.

The Secret Sex Life of Candy

Fun With Cryptography

Brilliant Balloons: The Livermore Great Exploration

Stalking the Wily Hacker and Other Midnight Adventures

Over the course of a year, a German hacker broke into over forty military computers around the world. By silently tracking him back, Cliff Stoll learned that he was a spy, passing information to the Soviet KGB. Recently, the German was convicted of espionage. What techniques did he use to crack computers? Where are the holes in our systems? How do you trace someone across the worldwide computer networks? Who was willing to help—and who wasn't.

Solar Power Satellites and the Environment

Collecting solar energy in space and beaming it to Earth for conversion to

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electricity may pay off. Worries about global warming, pollution and nuclear waste have triggered a new look at the solar power satellite.

Charting America's Path to Space: The Synthesis Group

The US badly needs a road map for its next decades in space. Dr. Doug Beason is a member of the 'Synthesis Group', commissioned by the White House to investigate and recommend alternatives for returning to the Moon, exploring Mars, and exploiting the resources of the Solar System. He discusses the recommendations of the Group.

Space Travel: Your Ticket to Orbit has Been Confiscated

At the end of 1990, *Glavkosmos* contract in hand, three tall young Texans set out to give you a chance to fly to *Mir*, the Soviet space station. Unfortunately, the Harris County District Attorney's office was short on enthusiasm for spaceflight. Entrepreneur Jim Davidson explains how the DA brought the program to an end—and why it's not dead yet.

The Ambivalent Hacker

Cyberpunk Under Siege? The Steve Jackson Games Affair and the Secret Service

Women, Technology and Science Fiction

The Feminine Experience in High-Tech

Scientists and engineers discuss the experiences of women in the predominantly male-oriented world of the laboratory and the industrial plant.

Adaptive Technology: An Equalizing Force for the Disabled

Disabled computer users are discovering that everybody looks the same in the on-line world. You may type your electronic mail at 100 words per minute or tap it out with a pencil in your mouth, but your correspondents and readers don't care which. Users of the *BIX* conferences discuss the potential of technology for opening new doors.

Art Programming

GENERAL NOTE

Artists' programming will be light on Thursday and Monday as a convenience for our artists who must put up and take down displays.

The Hal Clement Show

Our Author Guest of Honor shows how people without formal training can paint spacescapes.

Star Pictures

Spritz that airbrush and call it a space scape. Right? Right? Right?

Anatomy Lab

Don Maitz lecture.

Cartooning

'Nuff said.

Preparing a Portfolio

Four artists share insights on a most crucial subject.

Illustrators of the Future

Explanation of Bridge Publications' program for fostering new talent.

Convention Art Shows

Who is the art show there for? The artists, the fans, or the buyers?

Computer-Aided Art

Can man and machine make art together?

Do-It-Yourself Aliens

The design of alien species.

Neo-Pro 1: Finding Business

How and where to get your work seen and appreciated.

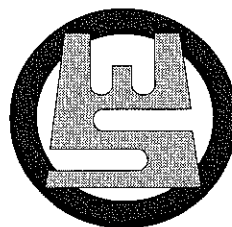
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Making a Living

Finding ways to make your work pay.

The IRS and the Artist

Co-existing with the enemy.

Good Business Practices

Ways to keep yourself on the straight-and-narrow, business-wise.

Do's and Don'ts

Janny Wurts discusses the proper way to approach art editors.

Survival Techniques

Ron Walotsky on staying in business for more than twenty years.

The Pulp: Covers and Interiors

Modern sf stems from the pulps. What's being done today.

Kelly Freas Retrospective

David Mattingly Retrospective

Comics Crossover

Some of sf's artists are finding work in other areas.

Self-Dissection

Jody Lee explains her process of creation.

Our Place in the Fine Art World

Janny Wurts referees this volatile topic.

Art for the Non-Artist

P. D. Breeding-Black helps other find the courage to create.

Carl Lundgren Critique

Carl takes people on a critical tour of the art show.

3-D Art in a 2-D World

Are three-dimensional artists given the same attention as those working in flat media?

Don & Janny's

Dog and Pony Show

Don Maitz and Janny Wurts present a slide show of their work.

My! That's Disgusting!

Why do some artists enjoy slime?

Some Day My Prints...

The pros and cons of printing your own work.

Printing and Distributing

A round table, moderated by Audrey Price, discussing the trials and tribulations of printing and distributing genre art.

Go Away, Kid!...

Surviving rejections.

Thirty Years of SF and Comics

A slide show by Ellen Vartanoff.

Comic Book Illustrating

Basics of layout, design, storytelling, thumbnailing, and finished pencils.

Collaborations

Artists discuss the pros and cons of working with other artists.

Space craft

John A. Douglas presents a slide show on spacecraft design.

Artists' Rights

Discussion of human rights and copyrights.

Art of the Cosmos

Beth Avery presents IAAA astronomical art in this slide show.

Who Lives in Greenwich and What Are They Up To?

The Greenwich Workshop explains their work.

Dinotopia

A slide show by James Gurney.

A Little Left of Reality

A slide show by James Christiansen.

The Art of Baen Books

A slide show hosted by Toni Weisskopf.

Networking

It's not what you know, it's who you know.

Waxworking

A panel of helpful suggestions and inside tips.

Calligraphy

A demonstration by Corinna Taylor.

Hand-Pulled Paper

A demonstration by Ellen Vartanoff.

Scratchboard

A demonstration by Erin McKee.

Acrylic Painting

Every wonder why an artist chooses one medium over another?

Button Making

A demonstration by Mary Hanson-Roberts.

Matting

Todd Cameron Hamilton shows how to cut elaborate mats with the most rudimentary equipment.

Airbrush

A demonstration by Armand Cabrera.

Model Making and Kit Bashing

Mark Runyon demonstrates how to make original items from plastic parts.

Alkyd

A demonstration by Randy Asplund-Faith.

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Waxworking for Jewelry

A demonstration by Bettyann Guarino.

Basic Photography for Artists

Clyde Jones shows how to take photos for documentation and reference.

Water Color

A demonstration by P. D. Breeding-Black.

Printing Techniques

Ingrid Neilson talks about various methods of art reproduction.

It's All a Matter of Black and White

Bob Walters demonstrates pen-and-ink techniques.

Oil Painting

A demonstration and slide show by James Gurney.

Sculpey

A demonstration by William Adams.

Conservation Techniques

A lecture by Ellen Vartanoff.

Composition 101

A lecture by Carl Lundgren.

Repro Man

A lecture by Don Maitz on color in reproduction.

Colored Pencil

Scott Rosema makes the 'fancy crayons' go pro.

Lettering

Scott Rosema on hand lettering, and logo and title design.

Stone in Acrylic

A demonstration by Lissane Lake.

PORTFOLIO REVIEW

The following artists will be reviewing portfolios and offering helpful suggestions one-on-one. First come, first served!

P. D. Breeding-Black, Don Maitz, Carl Lundgren, David Cherry, David Lee Anderson, Todd Cameron Hamilton, Ron Walotsky

Costuming Track

Historical Costuming 1, 2 and 3

An in-depth look at specific eras of dress and how to research and recreate typical clothing of the day. Three one-hour panels.

Costume Supports and Accessories: Corsets, Crinolines, Wings and Beyond

A look at the infrastructure of support garments and fantasy accessories.

Media Costuming: The Fine Art of Recreation

A discussion of how to accurately research and assemble media costumes.

How Do I Start?: A Novice Costumers' Panel

Experienced practitioners give advice on how to get into the world of costuming.

To Glitz or Not to Glitz—What is the Answer?

Hall costume or competition costume—when to make it flashy and when not to glitz it.

All Hail, Queen Glitziana!

Love the look of beads, sequins and rhinestones but have no idea of how to attach them, or even what they're called? Our expert Glitzers tell all.

Stage Etiquette and Presentation

Bring a costume and get some tips on how to show it off and how to act in it.

Costuming From the Neck Up 1: Make-Up and Hair

Demonstrations of make-up techniques, hair styling and the use of wigs.

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register early.)*

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Costuming From the Neck Up 2: Hats and Head-dresses

Demonstrations of how to make and wear hats and head-dresses.

From LEDs to Lasers: High Tech Costuming

Want lights, lightning and more in your costume? Electronic *costumers* will demonstrate how to bring your costumes to 'light'.

Foam and Fur: Creature Costuming

Instruction and tips on working with foam and fur to create out-of-this-world costumes.

Fan Track (Phan Track?)

Previous Fandoms

The First Fandom: Letterhacking of the 30s, 40s and 50s

Before the convention fans, before the filkers and costumers, before even the fanzine fans, fandom originated in the letter columns of sf magazines.

The Evolution of Fanzines... and Fan Editors

How fanzines (and fan editors) have changed through the years.

Fabulous Fandom of the 50s

Tales of the Midwestcon Door and other episodes forty years gone.

It Doesn't *Seem* Like 50 Years!

(Fandom of the 30s and 40s.)
A fan history panel.

The Evolution of Fanspeak

A panel on the special vocabulary of fandom.

The First Chicon (1940)

A fan-history panel with some of the attendees of the second Worldcon.

The Second Chicon (1952)

The tenth Worldcon is remembered.

The Third Chicon (1962)

The twentieth Worldcon is remembered.

The Evolution of Costuming (Costuming Through the Ages)

A Wealth of Fable? (Fan Historians Panel)

An overview of current and planned fan-history publications, and the types of things a good fan history should chronicle.

Present Fandom

Fan Artists' Scribble

A free-form cartooning session.

Fan Artists vs. Fan Editors ("You Did *What* to My Illo?!")

A debate on the uses and misuses of art in fanzines.

Did You Hear the One About (Fan Humorists' Panel)

The Year in Fanzines (A 1990 fanthology)

The best (and worst?) of the year in fanzines.

The Economics of Egoboo (The Cost & Reward of Fanzining)

With the cost of producing fanzines going up and up, are they still worth publishing?

Fanzines on the Net? (The Future of Fanzines)

Alternatives to the written word for fan publications.

Familiar Faces, Alternate Fandoms (Mainstream fans in 'Non-Mainstream' Fandom)

Fans who also have interests in offshoots of 'mainstream' fandom.

Keeping the 'World' in Worldcons

International fandom in the 90s.



PROGRAMMING

Where Have All the Young Fans Gone, Long Time Passing... (The Greying of Fandom)

Ideas on why there seem to be fewer younger fans these days.

A Trans-Atlantic View of British Fandom

TAFF representative Pam Wells' observations on fanac over the water.

Neofandom Through the Ages

Are the Hugos an Endangered Species?

Does declining voter interest suggest the Hugo Awards should be changed or discontinued?

The Flavors of Regional Fandoms

Bow Ties Allowed Here (SMOF Panel)

Making the world safe for Worldcons.

The Cult of the Party Goddess

Having a good time at a convention.

The Usual Stuff

Worldcon Bidders' Panel

Short presentations from those bidding for the 1994, 1995 and 1996 Worldcons.

Worldcon Preview Panel

Previews of the 1992, 1993, & 1994 Worldcons.

TAFF/DUFF Fan Auction

An auction of rare fanzines and other collectibles to support the Trans-Atlantic and Down Under Fan Funds.

Media Track

Not With My Jedi, You Don't

Using copyrighted characters in fanzines.

Media Cons:

Professional vs. Fan-Run

Star Wars--The Next Generation

George does it again...

The Murder of *Beauty and the Beast*

Silver Threads Among the Gold

Celebrating twenty-five years of *Star Trek*.

Trans-Atlantic Media

Where the Tardis and the Liberator roam.

Dances with Dragons

For *Pern* lovers.

Good Guys Wear Black!

Star Trek's Klingons--the old vs. the new.

Love Those Aliens--If You Can Figure Out How...

Alien Nation and *War of the Worlds*.

"It's Dead, Jim"

Is *Star Trek 6* the end of 'classic' Trek?

"Yes, Mr. Waverly..."

Those *Men From U.N.C.L.E.*

Academic Track

Teaching Science Fiction 1

Beverly Friend (Oakton Community College, Illinois), chair; Charles K. Bradley (Henry Ford Junior High School, Louisiana); Verna Smith Trestrail; Jack Williamson

Teaching Science Fiction 2

Rick Wilber (University of South Florida), chair; Judith Moffett; Bruce Holland Rogers; Elizabeth Ann Hull

Teaching Science Fiction 3

Joe Patrouch (University of Dayton), chair; Phyllis Eisenstein; Charles Sheffield; Roger MacBride Allen

Intimate Technology

"Future sex", Milton Wolf; "Psychobotics", Joanne Pransky; "Cyberthoughts", Richard Mathews. Respondents: Joe Haldeman, Tom Maddox, Frederik Pohl, Hans Moravec

Canon Formation in Science Fiction: How Works Become Classics

Gary K. Wolfe, chair; Martin H. Greenberg; Gregory Benford

Feminism and Science Fiction

Beverly Friend, chair; Phyllis Eisenstein; Elizabeth Ann Hull; Martha Bartter; Jan Bogstad

The Nazi Holocaust and Fantastic Literature

Gary K. Wolfe, chair; Ellen R. Weil; Joan Gordon; Joe Haldeman

The Origins of Science Fiction

Darrell Schweitzer; Bradford Lyau; Howard V. Hendrix; Leon Stover

PROGRAMMING

The Theory of Hard Science Fiction

Gregory Benford; David Hartwell;
Charles Sheffield; Paul McAuley

The Theory of Horror Fiction

Kathryn Cramer, chair; David
Hartwell; Kevin Stein; Mary Frances
Zambreno

Postmodernism and Science Fiction (lecture)

Kim Stanley Robinson

Postmodernism and Science Fiction (responses)

Paul McAuley; S. M. Stirling; William
Schuyler; Howard V. Hendrix

Science Fiction in Rock and Modern Music

Vincent Grout (lecture with taped
illustrations)

The New York Review of Science Fiction/The Australian SF Review

David G. Hartwell; Donald G. Keller;
Michael Kandel; Janeen Webb

Locus

Charles N. Brown

Author Studies

- 'Dan Simmons's *Hyperion Cantos*',
William M. Schuyler, Jr.
- 'Iain M. Banks: The Great White
Hope of British sf?', Nicholas
Ruddick.
- '*Rogue Moon* and Me', Joe
Patrouch.
- 'Philip K. Dick', Philip Kaveny.
Respondent is Janeen Webb,
Australian Catholic University

Rudyard Kipling

Susan Schwartz, chair; Robert
Weinberg; Heather Wood; Lee Gold;
Jerry Pournelle

Clifford D. Simak

Sandra Miesel; Gordon R. Dickson;
Teddy Harvia; Eric Heidman

Hal Clement

Sandra Miesel; Elizabeth Ann Hull;
Alex Eisenstein

H. P. Lovecraft

Franklin Hummel; Darrell
Schweitzer; Mark Rich

Philip K. Dick

Eric M. Van; Philip Kaveny

Cities Mini-Track

Development of the High Rise 1: Inventions

From steel skeleton construction to
the elevator to computer-controlled
buildings—a discussion of innovation.
What about the future? Will your ver-
tical commute be longer than your
horizontal commute?

Development of the High Rise 2: Archology

From Illinois Center to Niven and
Pournelle's Archology. How do we
get there?

Big City Support Systems: Dete- riorated Infrastructures

New York City nearly went bank-
rupt. Bridgeport (CT) *is* bankrupt.
Areas of some cities have been
abandoned by the police. How can
cities continue to function?

Development of Cities 1: The Megapolis

BosWash, SanAngeles, ChiTroit.
What about Atlanta-Rock,
KansasPeka? Why do we not object
to commuting from Milwaukee to
Chicago everyday?

Development of Cities 2: Urban Sprawl

Megapolis on a smaller scale. In the
Chicago area, Chicago's influence
over the surrounding communities is
waning. In Lexington (KY) the city is
also the entire county. Power
struggles and resource competi-
tion... Will the future bring autono-
mous communities or integrated en-
tities?



PROGRAMMING

Boskone 29

Springfield, MA
 President's Day Weekend — 14–16 February 1992
 Brought to you by the
 New England Science Fiction Association, Inc. (NESFA)

Guest of Honor Jane Yolen
Official Artist Jody Lee
Special Guest Dave Langford

Advance memberships are \$29
 For information, or to purchase
 a membership, write to:

Boskone 29
 PO Box G - MIT Br. PO
 Cambridge, MA 02139

Boskone 29's theme is "the art and practice of storytelling". We will explore storytelling in its many forms: oral, written and visual; fantasy, SF, and fannish; serious and whimsical. Boskone will continue its tradition of a strong program with special emphasis on our theme as well as on Science Fiction, Fantasy, F&SF Art, Science, Filk, and Fandom.

Cities in Space

Congress is having problems funding the Space Station. Will we ever make it to L5?

Phase Two Colony City

The military and/or government has established a settlement on Planet X. When/how do the telephone sanitizers and other blue-collar 'Everyday Joes' of the support net get there?



Discussion Groups

Join a small group of fans (maximum of twelve per session) at one of our tasty Discussion Groups. You'll be dining and conversing with your favorite pro, joining him or her for a continental breakfast, light lunch or chocoholic fantasy.

Interesting tablemates, free-wheeling conversation, good food—what could be better? A reasonable price, you say? Well, we're trying to keep the cost around \$15.00 per ticket. See us at the Discussion Group/D.I.Y. Table to reserve some time with your favorite pro for some of the tastiest talk at Chicon.

D.I.Y.: Do It Yourself

There's always a lot of programming to look forward to at a Worldcon, but sometimes sitting and listening isn't enough—you've got an opinion to express, a topic that hasn't been covered, or an idea you'd like to brainstorm. The problem is that there's usually no good mechanism for letting other like-minded fans know where and when they can meet you for an informal group or panel discussion.

That's why we've created the D.I.Y. Table—to give you a place to post your opinion/topic/idea and let fans know the where and when of the situation. If fact, we'll give you the where and when, too—a meeting room for an hour to get your group together in and, if you give us enough advance notice, we'll even put your D.I.Y. item in the daily newsletter. Such a deal! See us at-con at the D.I.Y./Discussion Group Table to reserve your spot.

PROGRAMMING

Special Interest Groups

If your club or organization would like to hold a meeting or other function, see us at the Discussion Group/D.I.Y. Table. We've still got some space available.

As of press time the following groups had reserved space:

The American Kate Bush Society
 APA-NYU
 APA-VCR
 The Catatonia County Rag
 Christian Fandom
 The Cult
 Furry Fandom
 General Aviation & Other Pilots
 General Technics
 Klingon Assault Group of Canada
 Members of the British
 Interplanetary Society
 The National Fantasy Fan Federation
 The Old West SIG
 The Robert E. Howard United
 Press Association

Please see the Pocket Program for times and places.

Filking

Yes, there is filking at Chicon. For those of you who aren't familiar with filksinging (or filking, for short), it's simply a musical genre with a science fiction and fantasy bent. We're looking forward to presenting a lot of good music during the course of the convention, and we have a schedule of panels that we think you'll find interesting.

To summarize what we have in store for you:

We've Got Room

In fact, we have five (5!) rooms that will be available for filking each night of the con. Look for music on the Concourse Level of the Hyatt in the Gold Coast, Water Tower, Haymarket, Picasso and Columbian Rooms. These rooms are all located off the same hall, so if you don't like what you're hearing in one room, feel free to 'vote with your feet' and try another. (And if you're looking for something to drink, you'll find the Con Suite within about 50 yards of our front door.)



We've Got Concerts

Six hours of concerts— from 2:00pm to 5:00pm on both Friday and Saturday. We've been burning up the phone lines to schedule people that you'll want to hear, so be sure to check your Pocket Program for the final schedule.

We've Got One Shots

Have one special song that you'd like to perform for an appreciative audience? We'll be doing an hour of one-shots following the Saturday concerts. We've got twelve five-minute slots available. Just drop by the filk rooms on Thursday and Friday between 9:00pm and midnight to sign up.

We've Got Rendezvouses

(Rendezvi? Rendezvice?) A Rendezvous is a sort of moderated filk. We'll have several filkers who have agreed to show up at a specified time to run a particular type of filk. In some cases, this means they'll be singing. In others, they'll be asking others in the room to sing. They're in charge, so they get to choose. Simple, no?

The Rendezvous schedule (all are in the Gold Coast Room):

Hey There, Filker, New in Town?

Juanita Coulson (the Godmother of filking) and Judy Voros (the Ghodhobbit) will moderate a filk for the neo filker. Are you new to filking, shy or just nervous about getting up in front of people and singing? You'll never find a better place to break in than here. [Thursday, 9:00 to 10:30pm]

PROGRAMMING

The 'Rise Up Singing' Harmony Circle

Carol Roper, Barb Riedel, Mary Ellen Wessels O'Cain and Joey Shoji will lead a workshop on basic harmony singing. Expect the emphasis here to be on singing. Everyone. Together. In harmony. If you have a copy of *Rise Up Singing* (published by Sing Out), you may want to bring it, since many of the lyrics can be found there. [Thursday, 10:30pm to midnight]

They Don't Write 'Em Like That Yet

Bill Higgins, Barry Gehm and John Hall of General Technics are here with the kind of eclectic filksinging that you hear around GT parties and berserkers. Expect to hear songs like 'Tie Me Bandersnatch Down', 'St. James Infirmary' and 'Do Your Particles Change Their Flavors in the Chambers Overnight?'. (I *told* you they were eclectic!) [Friday, 9:00 to 10:30pm]

The Black Book Band

Well, at least that's what they call themselves now, but they're looking for a better name. Anyway, Barry and Sally Childs-Helton, Michael Kube-McDowell, Mary Ellen Wessels O'Cain and Gwen Zak have been performing their particular style of filk rock at Midwestern conventions under a variety of names. Come by and be entertained. [Friday, 10:30pm to midnight]

2/3 of Technical Difficulties and Joey Shoji

Linda Melnick said she'd come. Sheila Willis said she'd come. T. J. Burnside-Clapp said, 'I'm going to Disneyworld!' (Mutter, mutter, curse) Linda said, 'What about Joey?' We said, 'Great idea.' Joey said, 'Sure!' So here they are, singing close harmony for you. [Saturday, 9:00 to 10:30pm]

Decadent Dave and Friends

Dave Clement is a fine folk (and filk) singer from Winnipeg and a helluva nice guy. He's sung with various groups of friends at cons from Minicon to ConDigeo (*sic*). We're not sure exactly which group of friends will be showing up with Dave at Chicon, but you can expect to hear a lot of good music swapped around the circle. [Saturday, 10:30pm to midnight]

Pagan Circle

Brenda and Bill Sutton and Gwen Zak will lead a session of singing and dancing from that *really* old-time religion. If this doesn't get your blood moving, nothing will. Except maybe our next Rendezvous... [Sunday, 9:00 to 10:30pm]

The Barry and Sally Jam

Barry and Sally Childs-Helton have been jamming away at a variety of Midwestern cons. Now, it's time for Worldcon! Bring your voices, bring your instruments, because we'll all be singing and playing together and having a really fine time. [Sunday, 10:30pm to midnight]

We've got panels

We've got plenty of panels. And we don't have any time or place to put any more panels, because you just can't get filkers up before noon. At press time, we're still finalizing the scheduling, so check that ubiquitous Pocket Program for the time and place of the following panels:

What is This Filk Stuff Anyhow?

If you've never heard of filking before reading this section of the Program Book, and you'd really like to know what these people are doing with those guitars (and banjos, and keyboards, and flutes, and pennywhistles, and ...), drop by and we'll let you in on the secret.

How to be a Famous Filker

Our panel of experts will discuss the combination of musical, lyrical and performance skills that allow you to present a song in the most effective manner. Let's face it, if you want to get to Carnegie Hall, you're going to have to practice.

Filking the Mundanes

What happens when you play filk music to people who aren't used to hearing this 'sci-fi' stuff? We'll hear war stories from some of the veterans.

So You Want to Make a Tape

OK, you've got this music, and you want to record it. Our panelists will let you know about those little details that they wish someone had mentioned to them when they started this themselves.

PROGRAMMING

Appropriate Orchestration

What is the 'right' level of orchestration for a filksong? Is it different at a filksing and on a studio tape? Does a French horn (or a tuba, or a plunger for that matter) 'belong' here? And what about all those synthesizers? We'll take a look at these questions and others

Filk as Poetry

Filk is notable among modern musical forms for having complex lyrics (as opposed to deep, meaningful lyrics such as "*Lie la lie, lie la la lie la lie*"). Our panelists look at the poetry embedded in the lyrics of filksongs.

GoH Speeches and Features

Don't miss your chance to see our "stars" shine as we feature our honored guests in a number of interesting and entertaining program items.

Speeches

Friday, August 30. (Consult Pocket Program for specific time and place.)

Marta Randall hosts and toasts, Hal Clement, Richard Powers, and Jon and Joni Stopa share their wit and wisdom, and Mike Resnick interviews Marty Greenberg.

Features

Consult your Pocket Program for days, times, and places.

Hal Clement: Master of Hard Science Fiction (Science Track). Authors, critics, and other admirers of our GoH discuss what makes his sf writing tick.

It's Mr. Science! with Hal Clement (Children's Track). Our own Mr. Science entertains and educates the wee ones.

Richard Powers Retrospective (Art Track). A two-hour retrospective slide show of Richard Powers' unique, striking, art.

Marty Greenberg Roast. Marta Randall hosts a star-studded panel of roasters who fire up the grill to barbecue our genial Editor GoH.

And Jon and Joni Stopa? They're everywhere, they're everywhere! (Fan Track). The Con Suite. The Parties. Check Your Pocket Program—they'll be telling us about international fandom, U.S. fandom past and present, and the evolution of costuming, and they'll be explaining, and, most importantly, providing us examples of, how to enjoy yourself at a convention.

From **Psychedelics** To **Cyberspace**

First Time In Chicago!

TIMOTHY LEARY

60's psychedelic LSD guru and 90's computer software designer

ROBERT ANTON WILSON

Author of the *Illuminatus!* trilogy, *Promethous Rising*, and *Cosmic Trigger*

**Introducing
Virtual
Reality**

Virtual Reality is a new environment of 360° video, & sound made possible by the latest computer software. Special glasses provide a video reality that moves as you do. A suit/glove, mounted with sensors, allow you to move, shoot, touch, or alter the movie that surround you.

Combined with headphones, you can tour and design a building yet to be built, play tennis with someone 5000 miles away, play Dungeons and Dragons, or re-enact past experiences. The spiritual, artistic and even sexual possibilities make this the most exciting field in computers!

FRIDAY, AUGUST 30 • 8:00PM

The VIC, 3145 N. Sheffield, On Chicago's North Side, Belmont Stop On The EL.

\$23 General Public, \$19 With Convention Badge \$17 In Advance Call (312) 559-1212

Press Conference/Autograph Cocktail Party/Benefit With Reserved Seating 5:30-7:30 \$50

Volunteers will be allowed to try this and other brain machines!

HISTORY

Official Listing of Past Hugo and Other Award Winners

- 1990** Novel: *Hyperion*, by Dan Simmons
 Novella: "The Mountains of Mourning" by Lois McMaster Bujold
 Novelette: "Enter A Soldier, Later: Enter Another" by Robert Silverberg
 Short Story: "Boobs" by Suzy McKee Charnas
 Non-Fiction Book: *The World Beyond the Hill*, by Alexi & Cory Panshin
 Dramatic Presentation: *Indiana Jones and the Last Crusade*
 Professional Editor: Gardner Dozois
 Professional Artist: Don Maitz
 Semi-prozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *The Mad 3 Party* (Leslie Turek, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Stu Shiffman
 Original Artwork: "Rimrunners" by Don Maitz
 Campbell Award: Kristine Kathryn Rusch
- 1989** Novel: *Cyteen*, by C.J. Cherryh
 Novella: "The Last of the Winnebagos" by Orson Scott Card
 Novelette: "Schrödinger's Kitten" by George Alec Effinger
 Short Story: "Kirinyaga" by Mike Resnick
 Non-Fiction Book: *The Motion of Light in Water*, by Samuel R. Delany
 Dramatic Presentation: *Who Framed Roger Rabbit*
 Professional Editor: Gardner Dozois
 Professional Artist: Michael Whelan
 Semi-prozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *File 770*, (Mike Glyer, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Brad Foster, Diana Gallagher Wu (tie)
 Campbell Award: Michaela Roessner
- 1988** Novel: *The Uplift War*, by David Brin
 Novella: "Eye for Eye" by Orson Scott Card
 Novelette: "Buffalo Gals Won't You Come Out Tonight" by Ursula K. LeGuin
 Short Story: "Why I left Harry's All-Night Hamburgers" by Lawrence Watt-Evans
 Non-Fiction Book: *Michael Whelan's Works of Wonder*, by Michael Whelan
 Dramatic Presentation: *The Princess Bride*
 Professional Editor: Gardner Dozois
 Professional Artist: Michael Whelan
 Semi-prozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Texas SF Inquirer*, (Pat Mueller, ed.)
 Fan Writer: Mike Glyer
 Fan Artist: Brad Foster
 Campbell Award: Judith Moffett
 Special Award: The SF Oral History Association
- 1987** Novel: *Speaker for the Dead*, by Orson Scott Card
 Novella: "Gilgamesh in the Outback" by Robert Silverberg
 Novelette: "Permafrost" by Roger Zelazny
 Short Story: "Tangents" by Greg Bear
 Non-Fiction Book: *Trillion Year Spree*, by Brian Aldiss with David Wingrove
 Dramatic Presentation: *Aliens*
 Professional Editor: Terry Carr
 Professional Artist: Jim Burns
 Semi-prozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Ansible* (Dave Langford, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Brad Foster
 Campbell Award: Karen Joy Fowler
- 1986** Novel: *Ender's Game*, by Orson Scott Card
 Novella: "Twenty-four Views of Mount Fuji, by Hokusai" by Roger Zelazny
 Novelette: "Paladin of the Lost Hour" by Harlan Ellison
 Short Story: "Fermi and Frost" by Frederik Pohl
 Non-Fiction Book: *Science Made Stupid*, by Tom Weller
 Dramatic Presentation: *Back to the Future*
 Professional Editor: Judy Lynn del Rey
 Professional Artist: Michael Whelan
 Semi-prozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Lan's Lantern* (George Lankowski, ed.)
 Fan Writer: Mike Glyer
 Fan Artist: Joan Hanke-Woods
 Campbell Award: Melissa Scott
- 1985** Novel: *Neuromancer*, by William Gibson
 Novella: "Press Enter •" by John Varley
 Novelette: "Bloodchild" by Octavia Butler
 Short Story: "The Crystal Spheres" by David Brin
 Non-Fiction Book: *Wonder Child: My Life in Science Fiction*, by Jack Williamson
 Dramatic Presentation: *2010*
 Professional Editor: Terry Carr
 Professional Artist: Michael Whelan
 Semi-prozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *File 770*, (Mike Glyer, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Alexis Gilliland
 Campbell Award: Lucius Shepard
- 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 Book: *Encyclopedia of Science Fiction and Fantasy, vol III*, by Donald Tuck
 Dramatic Presentation: *Return of the Jedi*
 Professional Editor: Shawna McCarthy
 Professional Artist: Michael Whelan
 Semi-prozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *File 770* (Mike Glyer, ed.)
 Fan Writer: Mike Glyer
 Fan Artist: Alexis Gilliland
 Campbell Award: R.A. MacAvoy
- 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 Foundation of Science Fiction*, by James Gunn
 Dramatic Presentation: *Bladerunner*
 Professional Editor: Edward L. Ferman
 Professional Artist: Michael Whelan
 Fanzine: *Locus* (Charles N. Brown, ed.)
 Fan Writer: Richard E. Geis
 Fan Artist: Alexis Gilliland
 Campbell Award: Paul O. Williams

HISTORY

- 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
 Fanzine: *Locus* (Charles N. 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"
- 1981** Novel: *The Snow Queen*, by Joan D. Vinge
 Novella: "Lost Dorsi" by Gordon R. Dickson
 Novelette: "The Cloak and the Staff" by Gordon R. Dickson
 Short Story: "Grotto of the Dancing Deer" by Clifford D. Simak
 Non-Fiction Book: *Cosmos*, by Carl Sagan
 Dramatic Presentation: *The Empire Strikes Back*
 Professional Editor: Edward L. Ferman
 Professional Artist: Michael Whelan
 Fanzine: *Locus* (Charles N. Brown, ed.)
 Fan Writer: Susan Wood
 Fan Artist: Victoria Poyser
 Campbell Award: Somtow Sucharitkul
- 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
 Fanzine: *Locus* (Charles N. Brown, ed.)
 Fan Writer: Bob Shaw
 Fan Artist: Alexis Gilliland
 Campbell Award: Barry B. Longyear
 Gandalf Award (Grand Master): Ray Bradbury
- 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
 Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
 Fan Writer: Bob Shaw
 Fan Artist: Bill Rotstler
 Campbell Award: Stephen R. Donaldson
 Gandalf Award (Grand Master): Ursula K. LeGuin
 Gandalf Award (Book-Length Fantasy): *The White Dragon*, by Anne McCaffrey
- 1978** Novel: *Gateway*, by Frederik Pohl
 Novella: "Stardance" by Spider & 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* (Charles & Dena Brown, eds.)
 Fan Writer: Richard E. Geis
 Fan Artist: Phil Foglio
 Campbell Award: Orson Scott Card
 Gandalf Award (Grand Master): Poul Anderson
 Gandalf Award (Book-Length Fantasy): *The Simarillion*, by J.R.R. Tolkien
- 1977** Novel: *Where Late the Sweet Birds Sang*, by Kate Wilhelm
 Novella: "By Any Other Name" by Spider Robinson
 Novella: "Houston, Houston, Do You Read?" by James Tiptree, Jr.
 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: *Science Fiction Review* (Richard E. Geis, ed.)
 Fan Writer: Susan Wood
 Fan Writer: Richard E. Geis
 Fan Artist: Phil Foglio
 Campbell Award: C.J. Cherryh
 Special Award: George Lucas for *Star Wars*
 Gandalf Award (Grand Master): Andre Norton
- 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* (Charles & 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
 Gandalf Award (Grand Master): L. Sprague de Camp
- 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 Lary Niven
 Non-Fiction Book: *The World Beyond the Hill*, by Alexi & Cory Panshin
 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 Rotstler
 Campbell Award: P.J. Plauger
 Special Award: Walt Lee for *Reference Guide to Fantastic Films*
 Gandalf Award (Grand Master): Fritz Leiber
- 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. Le Guin
 Dramatic Presentation: *Sleeper*
 Professional Editor: Ben Bova
 Professional Artist: Frank Kelly Freas
 Amateur Magazine: *Algal* (Andy Porter, ed.)
 Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)
 Fan Writer: Susan Wood
 Fan Artist: Tim Kirk
 Campbell Award: Spider Robinson
 Campbell Award: Lisa Tuttle
 Special Award: Chesley Bonestell for his illustrations
 Gandalf Award (Grand Master): J.R.R. Tolkien

HISTORY

- 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
 Short Story: "The Meeting" by Frederik Pohl & C.M. Kornbluth
 Dramatic Presentation: *Slaughterhouse-Five*
 Professional Editor: **Ben Bova**
 Professional Artist: **Frank Kelly Freas**
 Amateur Magazine: *Energumen* (Mike Glicksohn & Susan Wood Glicksohn, eds.)
 Fan Writer: **Terry Carr**
 Fan Artist: **Tim Kirk**
 Campbell Award: **Jerry Pournelle**
 Special Award: **Pierre Versins** for
L'Encyclopedie de l'Utopie et de la science fiction
- 1972** Novel: *To Your Scattered Bodies Go*, by Philip José Farmer
 Novella: "The Queen of Air and Darkness" by Poul Anderson
 Short Story: "Inconstant Moon" by Larry Niven
 Dramatic Presentation: *A Clockwork Orange*
 Professional Magazine: *Fantasy and Science Fiction*
 Professional Artist: **Frank Kelly Freas**
 Amateur Magazine: *Locus* (Charles & Dena Brown, eds.)
 Fan Writer: **Harry Warner, Jr.**
 Fan Artist: **Tim Kirk**
 Special Award: **Harlan Ellison** for excellence in anthologizing
(Again, Dangerous Visions)
 Special Award: **Club du Livre d'Anticipation (France)**
 for excellence in book production
 Special Award: **Nueva Dimension (Spain)** for excellence in magazine production
- 1971** Novel: *Ringworld*, by Larry Niven
 Novella: "Ill Met in Lankmar" by Fritz Leiber
 Short Story: "Slow Sculpture" by Theodore Sturgeon
 Dramatic Presentation: No Award
 Professional Magazine: *Fantasy and Science Fiction*
 Professional Artist: **Leo and Diane Dillon**
 Fanzine: *Locus* (Charles & Dena Brown, eds.)
 Fan Writer: **Richard E. Geis**
 Fan Artist: **Alicia Austin**
- 1970** Novel: *The Left Hand of Darkness*, by Ursula K. Le Guin
 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 and Science Fiction*
 Professional Artist: **Frank Kelly Freas**
 Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
 Fan Writer: **Bob Tucker**
 Fan Artist: **Tim Kirk**
- 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 and 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"
- 1968** Novel: *Lord of Light*, by Roger Zelazny
 Novella: "Weyr Search" by Anne McCaffrey
 Novella: "Riders of the Purple Wage" by Philip José Farmer
 Novelette: "Gonna Roll Them Bones" by Fritz Leiber
 Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison
 Non-Fiction Book: *The World Beyond the Hill*, by Alexi & Cory Panshin
 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*
 Special Award: **Gene Roddenberry** for *Star Trek*
- 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 & Felice Rolfe, eds.)
 Fan Writer: **Alexei Panshin**
 Fan Artist: **Jack Gaughan**
 Special Award: **CBS Television** for *21st Century*
- 1966** Novel: *...And Call Me Conrad*, by Roger Zelazny
 Novel: *Dune* by Frank Herbert
 Short Fiction: "Repent, Harlequin! Said the Ticktockman" by Harlan Ellison
 Professional Magazine: *If*
 Professional Artist: **Frank Frazetta**
 Amateur Magazine: *ERB-dom* (Camille Caztedessus, Jr., ed.)
 Best All-Time Series: the "Foundation" series by Isaac Asimov
- 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 & Juanits Coulson, eds.)
 Fan Writer: **Dave Langford**
 Fan Artist: **Stu Shiffman**
 Campbell Award: **Kristine Kathryn Rusch**
- 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.)
- 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 and Science Fiction*
 Professional Artist: **Roy G. Krenkel**
 Amateur Magazine: *Xero* (Richard & Pat Lupoff, eds.)
 Special Award: **P. Schuyler Miller** for book reviews in *Analog*
 Special Award: **Isaac Asimov** for science articles in *Fantasy and Science Fiction*
- 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 Award: **Cele Goldsmith** for editing *Amazing* and *Fantastic*
 Special Award: **Donald H. Tuck** for *The Handbook of Science Fiction and Fantasy*
 Special Award: **Fritz Leiber and the Hoffman Electric Corp.**
 for the use of science fiction in advertisements

HISTORY

- 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.)
- 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
 Amateur Magazine: *Cry of the Nameless*
 (F.M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
 Special Award: **Hugo Gernsback** as "The Father of the Magazine Science Fiction"
- 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 & Terry Carr, eds.)
 New Author of 1958: No Award
 (but Brian W. Aldiss received a plaque as runner-up)
 Special Award: **Isaac Asimov** for science articles in *Fantasy and Science Fiction*
- 1958** Novel: *The Big Time*, by Fritz Leiber
 Short Story: "Or All the Seas With Oysters" by Avram Davidson
 Outstanding Movie: *The Incredible Shrinking Man*
 Professional Magazine: *Fantasy & Science Fiction*
 Outstanding Artist: **Frank Kelly Freas**
 Outstanding Actifan: **Walter A. Willis**
- 1957** American Professional Magazine: *Astounding*
 British Professional Magazine: *New Worlds*
 Fan Magazine: *Science-Fiction Times*
 (James V. Taurasi, Sr., Ray Van Houten, & Frank Prieto, eds)
- 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**
 Fan Magazine: *Inside & Science Fiction Advertiser* (Ron Smith, ed)
 Most Promising New Author: **Robert Silverberg**
 Book Reviewer: **Damon Knight**
- 1955** Novel: *They'd Rather Be Right*, by Mark Clifton & Frank Riley
 Novelette: "The Darsteller" 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. & Ray Van Houten, eds)
 Special Award: **Sam Moskowitz** as "Mystery Guest"
 and for his work on past conventions
- 1954** No Awards Given
- 1953** Novel: *The Demolished Man*, by Alfred Bester
 Professional Magazine: *Galaxy*
 Professional Magazine: *Astounding*
 Excellence in Fact Articles: **Willy Ley**
 Cover Artist: **Ed Emshwiller**
 Cover Artist: **Hannes Bok**
 Interior Illustrator: **Virgil Finlay**
 New SF Author or Artist: **Philip José Farmer**
 Number 1 Fan Personality: **Forrest J Ackerman**

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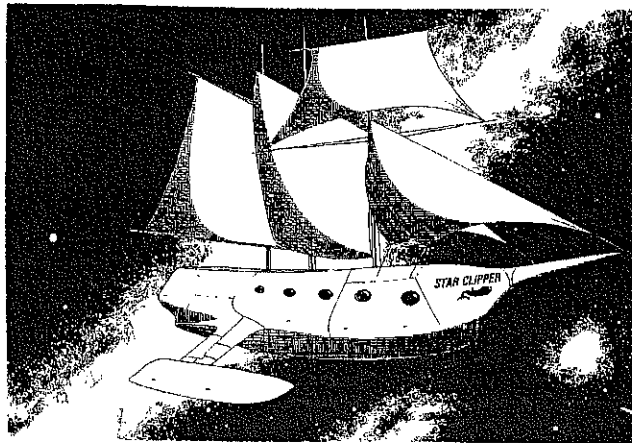
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Constitution

of the World Science Fiction Society, September 1990

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 or the Society.
- 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:** No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Registration and Protection Committee and all other agencies of the Society but not convention bidding or operating committees.
- Section 4:** The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.
- Section 5:** Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon. The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications. Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its Committee. This fee must not exceed 2 (two) times the voting fee and not exceed the difference between the voting fee and the fee for new attending members. The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat. Other memberships and fees shall be at the discretion of the Worldcon Committee, except that they shall make provision for persons to become supporting members for no more than 125% of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cut-off date no earlier than ninety (90) days before their Worldcon. *PROVIDED*, that the requirement to provide supporting memberships for a limited fee shall affect only Worldcons after 1991.
- Section 6:** 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 7:** 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 8:** 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 submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection. Each Worldcon Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its Worldcon. In the event of a surplus, subsequent annual financial reports regarding the disbursement of said Worldcon surplus shall be filed at each year's Business Meeting by the Worldcon committee, or any alternative organizational entity established to oversee and disburse that surplus, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

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 whose subject is the field of science fiction or fantasy or fandom 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 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.

WSFS

- 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 member of either the administering or the immediately preceding Worldcon as of January 31st of the current calendar year 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:** *Notification and Acceptance:* Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination.
- Section 20:** *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 21:** *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 22:** *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.

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 21, and shall be limited to WSFS members who have paid at least twenty U.S. dollars (\$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.
- 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. 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:** 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 as set by the administering convention but no earlier than the close of the corresponding Worldcon voting for a prospective NASFiC bid.
- Section 5:** 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 including Hawaii, Alaska, the Yukon, and the Northwest Territories; *Central:* Central America, the islands of the Caribbean, Mexico (except as above), and all states and provinces between the 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 including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas. 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.
- Section 6:** 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 administered by 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 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; (3) the proposed NASFiC voting fee can be set by unanimous agreement of the prospective candidates that file with the administering Committee; and (4) if "None of the Above" wins on the first ballot, then no NASFiC shall be held and all voting fees shall be refunded.
- Section 7:** 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.
- Section 8:** 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.
- 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. The quorum for the Business Meeting shall be twelve members of the Society physically present.
- Section 5:** Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.
- Section 6:** There shall be a Mark Registration and Protection Committee of WSFS. The Mark Registration and Protection 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, one (1) non-voting member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Of the nine elected members, no more than three may be residing, at the time of election, in any single North American region, as defined in Article III, Section 5. Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting. 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 Mark Registration and Protection Committee at each Worldcon, at a time and place announced at the Business Meeting. The Mark Registration and Protection Committee shall determine and elect its own officers.
- Section 7:** The Mark Registration and Protection Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
- Section 8:** The Mark Registration and Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

WSFS

Section 9: 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 10: 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 distributed to all WSFS members in attendance at the Worldcon upon registration.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Bruce E. Pelz
Chairman

1990 WSFS Business Meeting

George Flynn
Secretary

Standing Rules for the Governance of the World Science Fiction Society 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 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: (a) Nominations from the floor for election to the Mark Registration and Protection Committee shall be allowed at each Preliminary Business Meeting. To be listed on the ballot, a nominee must, before the end of the last Preliminary Business Meeting, submit to the Presiding Officer, in writing, their consent and place of residence.
(b) Elections to the Mark Registration and Protection Committee shall be a special order of business at a Main Business Meeting. Voting shall be by written preferential ballot with write-ins allowed. Write-in candidates who do not submit their written consent and place of residence before the ballots are collected shall be ignored. The ballot shall list, with each nominee, their place of residence and shall omit all nominees who can not be elected due to the zonal residence restrictions in the Constitution. In interpreting said zonal residence restrictions, members of the Committee shall represent their zone of residence at the time of their election for their entire 3-year term, i.e., the phrase "at the time of election" in the Constitution means "at the time at which they were elected."
(c) The first seat filled will be filled by normal preferential

ballot procedures. That person's votes, as well as votes for any other nominee who has now become ineligible (because a zone's quota is filled), will be eliminated, and the procedures will be restarted from the beginning. This continues until all places are filled.

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. 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 5: Six (6) identical, legible copies of all proposals for non-privileged new business 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.

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 "dilatatory 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. Unless otherwise ordered by the Business Meeting, the Secretary will adjust any other Section of the Constitution and Standing Rules equally affected by an amendment to the Constitution, and will adjust any other section of the Standing Rules equally affected by an amendment to the Standing Rules. Resolutions and rulings of continuing effect may be repealed or amended at subsequent Business Meetings by majority vote without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules and by conflicting resolutions and rulings subsequently adopted or made. 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 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.
- Rule 19:** At the Site-Selection Meeting fifteen (15) minutes shall be allotted to each of the future selected Worldcons. During the first five (5) minutes, their representative may make such presentations as they may wish. The remaining time shall be available for questions to be asked about the representative's Worldcon. Questions may be submitted in writing at any previous session of the Business Meeting and if so submitted shall have priority (if the submitter is present at Question Time and still wishes to ask the question) except that under no circumstances may a person ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and answers to two (2) minutes. Any of these time limits may be adjusted for any presentation or question by majority vote. 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:

Bruce E. Pelz
Chairman

1990 WSFS Business Meeting

George Flynn
Secretary

Business Passed On to the 1991 WSFS Business Meeting

Items 1 through 5 below have been given first passage, and will become part of the Constitution if ratified in 1991.

- Item 1:** **Short Title: Best Original Artwork Hugo**
MOVED, to add a new section to Article II as follows:
"Best Original Artwork: Any original piece of Science Fiction or Fantasy artwork first published during the previous calendar year."
- This would create a permanent new Hugo category like the special category created by ConFiction for 1990.*
- Item 2:** **Short Title: Sunshine Amendment**
MOVED, to amend the Constitution of the World Science Fiction Society by adding the following to Article I:
"Any member of the Society shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon Committee, all future selected Worldcon Committees, and the two immediately preceding Worldcon Committees."
- The intent of this amendment is to assure that Worldcon financial reports are reasonably complete and accurate as the committees would know that someone could always check on them.*
- Item 3:** **Short Title: One Person One Vote**
MOVED, to insert a new section in Article III as follows:
"Only natural persons shall be allowed to cast site-selection ballots for other than 'No preference', and no individual shall cast more than one such ballot. (This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.) 'No preference' ballots may be cast by corporations, associations, and other non-human or artificial entities. 'Guest of' memberships must be transferred to individual natural persons before being cast for other than 'No preference', with such transfers accepted by the administering convention."
- This is substantially self explanatory. One motivation for voting corporate, "Guest of", etc., site-selection ballots is to become eligible for the initial limited fee for conversion to attending.*
- Item 4:** **Short Title: MRPC Name Simplification**
RESOLVED, that the Constitution of the World Science Fiction Society be amended to replace all occurrences of "Mark Registration and Protection Committee" with "Mark Protection Committee".
- This motion would save 14 words in the Constitution by eliminating redundancy in the committee name without changing its Constitutional duties which are defined in Article IV, Section 7. Under provisions in the Standing Rules, they would also be amended saving further words.*
- Item 5:** **Short Title: Amendment Simplification**
RESOLVED, that the Constitution of the World Science Fiction Society be amended to replace Article IV, Section I, with the follows:
"The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon."
- This motion saves 40 words by simplifying the current amendment provision and brings it closer to current practice by explicitly recognizing that an amendment might only be ratified in part.*

WSFS

Item 6: Report of the WSFS Mark Registration and Protection Committee

See the World Science Fiction Society Constitution, Article IV, Sections 6, 7, and 8.

Current membership: elected until Chicon V: Kees van Toorn, Scott Dennis (Treasurer), Donald Eastlake (Chairman & Secretary); elected until MagiCon: Tim Illingworth, Fran Skene, Bruce Pelz; elected until ConFrancisco: Colin Fine, Sue Francis, Kent Bloom; Worldcon Committee appointees: Ben Yalow (1989), Morris Keesan (1990), Catherine FitzSimmons (1991), Tom Veal (1992); Sasha Miller (1993); NASFiC appointees: Sean M. McCoy (1990).

Mailing address: P. O. Box 1270, Kendall Square Station, Cambridge, MA 02142, USA.

If you would like to report an apparent infringement on WSFS marks, please write to the committee.

Item 7: Report of the Special Committee to Codify Business Meeting Resolutions

The 1986 WSFS Business Meeting voted to create a special committee to research and codify all resolutions of the WSFS Business Meeting that are still in force. This committee has submitted reports to the subsequent Business Meetings and was in each case continued to further its work and report to the next Business Meeting.

Chairman: Donald E. Eastlake, III.
Mailing address: P. O. Box N, MIT Branch Post Office, Cambridge, MA 02139, USA.

Item 8: Worldcon Reports

Items 8.A through 8.E can occur at any session of the Business Meeting.

Items 8.F through 8.I will be at the Site Selection session.

- 8.A Final Financial report by Noreascon Three.
- 8.B Financial report by ConFiction.
- 8.C Financial report by Chicon V.
- 8.D Financial report by MagiCon (may be combined with 8.G).
- 8.E Financial report by ConFrancisco (may be combined with 8.H).
- 8.F Report of the 1994 site selection and presentation by the winner.
- 8.G Presentation by, and Question Time for, MagiCon.
- 8.H Presentation by, and Question Time for, ConFrancisco.
- 8.I Presentation by 1995 candidates (time permitting).

The above copy of the Business Passed On to the 1991 WSFS Business Meeting is hereby Certified to be True, Correct, and Complete:

Bruce E. Pelz
Chairman

1990 WSFS Business Meeting

George Flynn
Secretary

WSFS Constitution, Standing Rules, and Business Passed On to *Chicon V* typed by Donald E. Eastlake, III and proofread by George P. Flynn.

WSFS Business Meeting

The following new business has been submitted for the WSFS Business Meeting at Chicon.

The deadline for inclusion in the Business Meeting Agenda is 6 PM, Thursday, August 29, by which time any motions must be in Ross Pavliac's hands (Ross will be in the Hyatt starting Sunday, August 25).

Motions must meet the following rules:

1. All motions must begin with a short title.
2. If the motion is 75 words or less, six copies of the motion must be provided. Otherwise, 100 copies must be provided (though 200 would be nice).
3. All motions must be legibly signed by the maker and at least one seconder. The maker should provide an address and phone number.

Short Title: **Life Hugo for non-English Language Writing**

Moved, to amend the WSFS Constitution by adding a section to Article II:

"Life Hugo for non-English Language Writing"
"An individual for recognition of lifetime achievement in the field of science fiction or fantasy as a writer in one or more languages other than English. No person shall be eligible for nomination in this category who has previously won this award. (It is intended that fiction, non fiction, and fan writing all be eligible areas of achievement.)"

R**** E. S***s
Fred Pohl
Catherine M. FitzSimmons
Kees van Toorne
Martin Hoare
Robert L. Hillis
Penelope M. Frierson
Roger Sims
Michael J. Walsh
Sam Moskowitz (with amendment) (individual must be alive until year of nomination)
Dennis McCunney
Lawrence A. Park
Elizabeth Gross

Short Title: **Site Selection Extension**

Moved, to amend Article III of the WSFS Constitution as follows:

In Section 1, change "three(3)" to "four(4)".

In Section 6, change "the then-current Worldcon" to "the Worldcon following the one at which the overseas Worldcon was selected".

In Section 8, change "three(3)" to "four(4)".

Louis Epstein
Mark L. Blackman
Bill Burns
Catherine M. FitzSimmons

(This motion has the effect of: Extending lead time for Worldcon site selection to four years, leaving lead time for NASFiC site selection at three years.)

WSFS**Short Title: A Year Delay on the Hugos**

Moved, to amend the WSFS Constitution by changing Article II throughout to provide that the year of eligibility be the calendar year 2 (two) before the year of the voting.

With the proviso that the WorldCon selected the year after this amendment is ratified shall not award any Hugos for the preceding year, but may conduct the Hugo selection omitted in 1954.

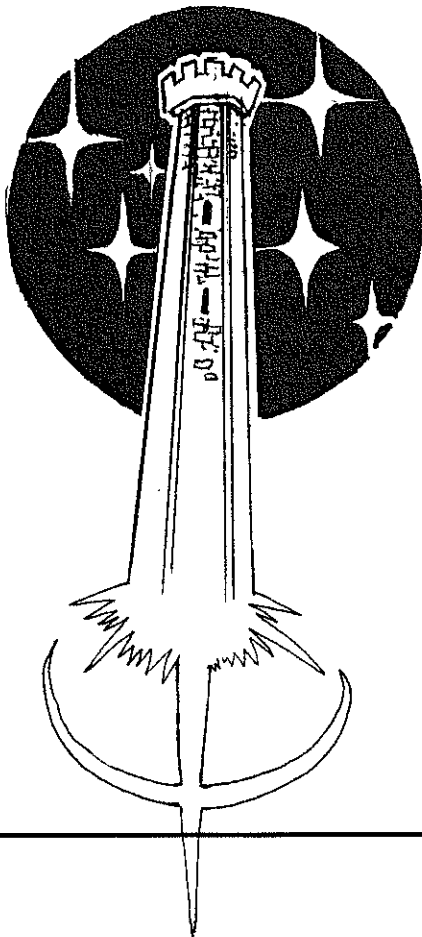
R**** E. S***s
Colin Fine
Tim Illingworth
Roger Sims
Michael Walsh
Sam Moskowitz

Short Title: Counting of No Award

Moved, to amend the WSFS Constitution to provide that counting votes for Hugo and Site Selection elections, "No Award" and "None of the Above" not be eliminated, but votes for "No Award" and "None of the Above" be cumulative until either it or a candidate is selected.

Richard C. Spelman
Judith C. Bemis
Catherine M. FitzSimmons
R**** E. S***s
Roger Sims
Tim Illingworth
Michael J. Walsh
Sam Moskowitz
Seth Breidbart
Drew Sanders
Peggy Rae Pavlat
Stuart C. Hellinger
Robert L. Hillis
Elizabeth Gross

Circle Your Calendars Now for the Worldcon of the Millenium!



Chicago in 2000!

For information, write:
Chicago in 2000 Worldcon Bid Committee
PO Box 816
Evanston, IL 60204

MEMBERS (THRU JULY 22, 1991)

COUNTRY/STATE	ATT	SUP	TOTAL	COUNTRY/STATE	ATT	SUP	TOTAL
Andorra	0	1	1	USA, Kansas	30	0	30
Australia	3	13	13	USA, Kentucky	71	2	73
Canada, Alberta	8	3	11	USA, Louisiana	54	6	60
Canada, British Columbia	7	0	7	USA, Maine	3	0	3
Canada, Manitoba	36	1	37	USA, Maryland	169	9	178
Canada, Nova Scotia	6	0	6	USA, Massachusetts	196	9	205
Canada, Newfoundland	3	0	3	USA, Michigan	253	4	257
Canada, Northwest Territory	1	0	1	USA, Minnesota MN	113	6	119
Canada, Ontario	137	4	141	USA, Mississippi	5	1	6
Canada, Quebec	13	0	13	USA, Missouri	103	3	109
Czechoslovakia	1	0	1	USA, Montana	0	1	1
Denmark	0	1	1	USA, Nebraska	12	1	13
Finland	1	0	1	USA, Nevada	8	0	8
France	1	1	2	USA, Mexico	1	0	1
Germany	9	3	12	USA, New Hampshire	24	2	26
Great Britain	28	6	34	USA, New Jersey	102	8	110
Guam	0	1	1	USA, New Mexico	24	2	26
Israel	1	0	1	USA, New York	320	19	339
Japan	38	1	39	USA, North Carolina	13	0	13
Malaysia	0	1	1	USA, North Dakota	2	0	2
Netherlands	8	4	12	USA, Ohio	223	5	228
New Zealand	0	1	1	USA, Oklahoma	36	5	41
Norway	7	2	9	USA, Oregon	37	3	40
Scotland	1	0	1	USA, Pennsylvania	99	6	105
South Africa	1	0	1	USA, Rhode Island	12	0	12
Spain	0	2	2	USA, South Carolina	6	2	8
Sweden	2	4	6	USA, South Dakota	1	0	1
USA, None	15	7	22	USA, Tennessee	45	3	48
USA, Alabama	35	3	38	USA, Texas	138	14	152
USA, Alaska	3	0	3	USA, Utah	8	2	10
USA, Arkansas	5	0	5	USA, Vermont	4	0	4
USA, Arizona	40	2	42	USA, Virginia	111	8	119
USA, California	394	42	436	USA, Washington	43	5	48
USA, Colorado	39	2	41	USA, West Virginia	13	1	14
USA, Connecticut	48	3	51	USA, Wisconsin	201	2	203
USA, Delaware	8	0	8	USA, Wyoming	1	0	1
USA, Dist Colum	14	0	14	Yugoslavia	2	1	3
USA, Florida	110	4	114				
USA, Georgia	70	11	81	TOTAL CANADA	211	8	219
USA, Hawaii	7	0	7	TOTAL NON-USA	318	48	366
USA, Idaho	5	0	5	TOTAL USA	4407	217	4624
USA, Illinois	953	10	963				
USA, Indiana	147	3	150				
USA, Iowa	35	0	35				

318 of 366 Non-US Attending for 86.885%
 48 of 366 Non-US Supporting for 13.115%
 4407 of 4624 US Attending for 95.307%
 217 of 4624 US Supporting for 4.693%
 4624 of 4990 Total Attending for 92.666%
 366 of 4990 Total Supporting for 7.334%

A							
Sally E. Aaron	A00501	Martha L. Ahlers	A04629	Carol Ann Owings Alves	A01598	Steve Antczak	S05102
Geir Aaslid	A03614	Michael J. Ahlers	A03460	J. Clinton Alvord, Jr	A00518	Patricia Anthony	A05123
Cezarija E. Abartis	A03710	F. L. Ahsh	A00509	Emily J. Alward	A03221	Kunio Aoi	A03150
1 guest of John C. Abbe	A03494	Fred Aiken	A03850	David J. Alway	A02175	Tomoki Aoyama	A03604
John C. Abbe	A03493	John H. Aiken	A03782	Andrew Allen Anda	A00519	Alexander Apke	A02236
Paul K. Abelkis	A00502	Nanette Aiken	A03849	Anita Anderson	A03898	Audra Apke	A02237
Gail S. Abend	A02560	Robert S. Aiken	A04353	April D. Anderson	A03137	Birute J. Apke	A00531
John P. Abenstein	A04252	Steven R. Aines	A00510	Barbara Anderson	A03678	Edward M. Apke	A00532
Sandra R. Abenstein	A04253	Gloria Lucia Albasi	A00511	Claire Anderson	A00520	Jan Appelbaum	S00533
Barbara G. Abraham	A03303	Julia D. Alderson	A05021	David Anderson	A00521	Leocadia V. Aquino	A02267
Emma L. Abraham	A03304	Manfred Alex	S02468	David Lee Anderson	A03488	David R. Argentar	A04751
Steve Abram	A04029	Iskandar R. Alexander	S00512	Elizabeth Anderson	A00522	Richard Arias	A04257
Alyson L. Abramowitz	A00503	Wendy Alexander	S00513	Gary Anderson	A00523	Rosalinda Arias	A04258
David Abzug	A03771	John Alexander	A05010	Harold A. Anderson	A03250	Keitaro Arima	A04259
Florence Achenbach	A03108	Ryan Alexander	A03632	Howard Anderson	A03138	Barbara Armata	A03182
Eve Ackerman	A00504	Duncan W. Allen	A04255	Janet Wilson Anderson	A00524	Bernie Armata	A03183
Justin P. Ackroyd	S00505	Guy Allen	A05249	John Anderson	A04429	Bobbi Armbruster	A00534
Bruce Adams	A04068	Kurt Allen	A05002	Kevin J. Anderson	S04194	Byrle R. Arnold, Jr	A04354
Frank Adams	A02561	Melissa L. Allen	A02705	Kim Anderson	A03960	Avram Aronoff	A05452
Jeffrey Roberts Adams	A03717	Robert Allen	A04254	Lynn C. Anderson	A00525	David Aronovitz	A00535
Kathleen Adams	A03792	Roger Allen	A05314	Ruth Anderson	A02722	Nancy Aronovitz	A00536
Roe R. Adams	A04789	Roger MacBride Allen	A03724	Sandra L. Anderson	A02942	Lynne Aronson	A00537
Winalee Adams	A04658	Shawn Allen	A02706	Susan E. Anderson	A02311	Mark J. Aronson	A00538
Adina Adler	A02562	Stewart E. Allen	A04256	Verne M. Anderson	A02943	Joyce M. Arrington	A03184
Garry L. Adrian	A03042	Timothy H. Allen	A04428	Doug Andrew	A00526	Bobbi Arthur	A02211
William C. S. Affleck-Asch-Lowe	A00507	Zoanne E. Allen	A03912	Craig Andrews	A00527	Charles Asbornsen	A00539
Gary P. Agin	A00508	Susan Allison	A04934	John C. Andrews	A00528	Donna K. Asbornsen	A00540
Laurence D. Ahearn	A02387	Marilyn L. Alm	A00514	Joyce S. Andrews	A05122	Karen L. Ashby	A02817
John Ahlers	A03459	Harry L. Alm, Jr.	A00515	William R. Andrews	A04430	Richard A. Ashby	A02818
		1 Guest of Renee Alper	A02477	Arlan K. Andrews, Sr	A05121	Shawn R. Asher	A02750
		Renee Arwen Alper	A02476	Harry Andrushak	S00529	Phillip G. Asher II	A02749
		Matthew B. Aischuler	A00516	Karen J. Angulo	A04636	Celia Ashton	A04675

MEMBERS (THRU JULY 22, 1991)

Lisa Arstein Ashton	A04011	Judy Barnhard	A00564	Jan Bender	A00585	Erik Blumenthal	A04634
Robert D. Ashton	A04012	Bryan Barrett	A00565	Kathleen Martin Bendler	A03225	Mark Blumenthal	A04635
Tommy Ashton	A04676	Susan T. Barrett	A03558	Gregory Benford	A04360	Mary-Rita Blute	A02392
Joseph Aspler	A00541	Briccio Barrientos	A03594	Joan Benford	A04361	Scott Lee Bobo	A02769
Melody Asplund-Faith	A02243	Mary Barrientos	A03595	Mark Benford	A04362	William J. Bodden	A04202
Randy Asplund-Faith	A02244	Allison Barrows-Kukalis	A04688	Cami L. Benham	A05394	Karen Boe	S03624
Agnes Marie Buren Asscherick	A03317	Jeremy A. Barry	A00566	Chris Benitz	A04363	Mike Boe	S03623
Odie D. Asscherick	A03318	Jean Bartholomees	A03826	J. David Bennett	A00586	Duke Boettcher	A00616
William M. Atchison	A02723	Alberte Bartlett	A00567	Linda Lee Bennett	A00587	Glen A. Boettcher	A00617
Nancy Atherton	A00542	Allen Bartlett	A04431	Robert P. Benson	A00588	David Jon Bogen	A00618
Laurie Atkinson	A05068	Steven T. Bartlett	A04200	J. Jeremy Bentham	A02739	Karen Barker Bogen	A00619
Thomas G. Atkinson	A00543	Kirby A. Bartlett-Sloan	A00568	Paula Bentham	A02740	Beverly Boghosian	A02771
Susan Attai	A02688	Marie L. Bartlett-Sloan	A00008	Alice Bentley	A00589	Toni Lichtenstein Bogolub	A04001
Bonnie Atwood	A00544	Adrian Barton	A00569	Michael Brian Bentley	A00590	Janice Bogstad	A00620
Deborah E. Atwood	A00545	Andrew Barton	A04201	Mike J. Bentley	A05232	Richard T. Bolgeo	A00622
Ted Atwood	A00546	Jeannette R. Barton	A03514	W. Brian Berbach	A05220	Robert Bolgeo	A02563
Jane Auer	A00547	Martha A. Bartter	A00570	Bradley Stuart Berg	A00591	Michael L. Bolin	A05184
Roy Auerbach	A00548	Marg Baskin	A00571	David M. Berg	A02539	Gwendolyn B. Bolton	A01171
Billie Aul	A03112	Gabrielle Bate	A03084	David N. Berg	A03548	Jean Bolton	A02564
Blair Ault	A03388	Gary Bateman	A00572	Johannes H. Berg	S00592	Lisa E. Bolton	A05293
Russell Ault	A03386	Karen Bates	A00573	Katherine A. F. Berg	A03549	Ruth N. Bolton	A02689
Alicia Austin	A00549	Graeme Batho	S00574	Theresa Berger	A02338	Wayne C. Boncyk	A00623
Elizabeth Austin	S00550	Lee Battes	A05312	Susan Alatha Bergles	A03496	Seth Bonder	A04076
Kevin Austin	A02159	Douglas Battist	A02776	Elaine Bergstrom	A03707	Vicki L. Bone	A00624
Beth Avary	A04355	Ward Batty	A04356	Paul J. Berlowitz	A00593	Dennis Bonkie	A03825
B. Shirley Avery	A00551	Kurt Baty	A00575	Alex Berman	A00594	Geoffrey Bonser	A03821
Ruben Avila	A04806	Cinda Sue Bauer	A04071	Eileen F. Berman	A00595	Julie Bonser	A03819
David M. Axler	A00552	Mary Arwen Bauer	A04615	Vicki Berman	A00596	Richard Bonser	A03820
Karen Axness	A04796	Robert V. Bauer, Jr	A04616	Jan Berndtson	A03920	Delores Booker	A00625
Lisa L. Ayers	A05110	Debra Bauerle	A04638	Cheryl L. Bergard	A02389	1 Guest of Fantasy Books	A02149
Christopher M. Aylott	A04069	Michael L. Baugh	A02345	Martin H. Bergard	A02390	Terry Booth	A03720
John M. Ayotte	A02494	Susan Baugh	A02346	Michael Bernson	A00597	Julian Bordas	A04891
		James E. Baxter	A04908	Myra Maki Bernson	A00598	Terry Boren	A04021
		Stephanie Bayne	A05255	Tracy J. G. Berouzi	A00599	Jack C. Borland	A03462
		Brad Bazler	A03870	Curtis W. Berry	A05374	Alex Boster	A00627
		Covert Beach	A02160	David W. Berry	A00600	Per Bothner	A03117
		Sandy J. Beadle	A03715	Marilyn Berry	A05375	Mitchell L. Botwin	A00628
	A03937	Janeen Beal	A03823	Mary Martha Berry	A02946	Seth Botwin	A03139
Don Babcock	A03918	Laura M. Beal	A03824	Richard Bertelsen	S03605	Alexander J. L. Bouchard	A03463
Karen E. Babich	A04196	Roberta A. Beal	A00576	Bradley E. Bertrand	A02994	Megan J. Stirien-Bouchard	A03464
William H. Bacharach	A02215	Deborah Beale	A05448	Leroy F. Berven	S04708	Lisa Boucher	A03958
Debra S. Baddorf	A05472	Ray E. Beam	A03251	Eluki Bes Shahar	A04932	Amy S. Bouska	A00629
James R. Baerg	A03098	Stephen Beare	S04924	John R. Besse	A04793	Lester G. Boutillier	S00630
Janyce Bahaji	A03098	Sally Beasley	S00577	Caitlin Bestler	A04067	Barbara B. Bova	A04024
Colleen C. Bailey	A02321	John Beason	A03671	John Gregory Betancourt	A00601	Benjamin W. Bova	A05124
Dale A. Bailey	A05341	Doug Beason, PhD	A03672	Kim Betancourt	A05297	John A. Bovenmyer	A04698
Kathleen Bailey	A00786	Howard G. Beatman	A02230	Tina Beychok	A04594	Berla Bowlby	A04365
Malinda Bailey	A00553	Allan Beatty	A00578	Maurice Beyke	A00602	Stephen Boyd	A04263
Mark W. Bailey	A00554	Suzanne Beaulie	A03847	Ajay Bhushan	A03186	Andy Boyle	A02565
Alexander Ivan Bailey-Mathews	A00555	Denis Beauvais	A03727	Robert Bialecki	A04261	Madrene E. Bradford	A05455
Arnette P. Baker	A04070	Dale Beaver	A04930	Ruth Jane Bicking	A02285	Charles K. Bradley	A00631
Debra Fran Baker	A04198	Christine A. Beck	A03223	Stephanie Bielawski	A05461	Gary Bradley	A03755
Eric T. Baker	A03196	Martha Beck	A03980	Terry Biffel	A04508	James F. Bradley	A03036
Fred P. Baker	A04763	Patricia J. Beck	A03224	Clint Bigglestone	A04492	Lee Bradley	A02370
Irwin C. Baker	A03427	Delores Becker	A03878	Joshua Bihun	A04074	Gregory A. Bradt	A04044
Jonathan J. Baker	A04197	Paul J. Becker	A02538	Debra L. Billig	A00603	Joan Bradt	A04045
Linda L. W. Baker	A02944	Thomas W. Becker	A04359	Tom Billings	A02747	Lea C. Braff	A05439
Frank Balazs	S00556	William Becker	A03877	Linda Ann Billington	A04262	Frederick Chandler Bragdon	A04807
Elizabeth R. Balderston	A03461	Laurel Beckley	A02717	Joshua Bilmes	A05109	Cecilia Brammer	A00632
John Thomas Baldwin	S00557	Valerie Bedard	A04596	Fionet Biltgen	A02197	Eric Brammer	A00633
Henry Balen	A04327	Stephanie Bedwell-Grime	A04476	Donald A. Bindas	A00604	Fred Brammer	A00634
Brenda G. Ball	A05366	Robert Beech	A02388	Sheryl L. Birkhead	A02347	Bob Bramwell	S05073
Ian Bailantine	A05250	Jeffrey Allan Beeler	A03305	Michael H. Bisberg	A00605	Jane Bramwell	A04559
Albert D. Ballard	A00023	Jinx Beers	A00579	Dainis Bisenieks	A00606	Theresa Brandon	A02788
Nicole D. Ballard	A02488	Patricia J. Beese	A00580	James Daniel Bishop	A00607	Beverly Louise Brandt	S00635
Geraldine Balter	A02284	Robert A. Beese	A00002	Leonard R. Bishop	S00608	Richard Brandt	A00636
Michael A. Banbury	A02380	James R. Behnke	A00581	William J. Bishop	S00609	Todd Brandt	A04432
Mari L. Bangs	A00558	Lynn P. Behrns	A00582	Terry Bisson	A05315	William J. Brang	A03201
G. David Bannister	A03936	Michelle Beier	A04066	Edith M. Bjorklund	A03006	Cynthia A. Brantley	A03339
Karen Banittari	A04199	Janet Bein	A03319	Mark L. Blackman	A00610	John D. Brantley	A03340
Jonni Bantz	A02552	Mary Susan Bein	A02233	D. H. Blair	A02348	Timothy F. Brash	A04367
David E. Bara	A02945	Michael G. Beirne	A03365	Lewis A. Blair	A00611	Debra L. Braun	A05367
Betsy Barber	A04637	Ann F. Beland	A03275	Robert G. Blair	A02858	Matthew Braun	A03085
Thomas N. Barber	A00559	Barbara Belknap	A04072	E. Michael Blake	A00612	Sandy Brayfield	A05373
George C. Barbera	A03557	James Belknap	A04073	Michael J. Blake	A03277	Patricia D. Breeding-Black	A00637
Garth S. Barbour	A03222	Bernard J. Bell	A04260	N. Taylor Blanchard	A03640	0 Guest of Seth Breidbart	A02393
Miguel Barcelo	S02546	Bill Bell	A05026	Richard Carl Blankenhorn	A02231	1 Guest of Seth Breidbart	A02394
Barry Bard	A00560	Elizabeth A. Bell	A03185	Mark Andre Blattel	A03559	2 Guest of Seth Breidbart	A02395
Walter Baric	A00561	Bruce Bellak	A02777	Everett R. Bleiler	S04646	3 Guest of Seth Breidbart	A02396
Clive Barker	A05502	Caitlin Bellak	A02778	Daniel Jay Bliss	A02391	4 Guest of Seth Breidbart	A02397
Mark Barnard	A05213	Shannon Bellak	A02779	Gary S. Biog	S05279	5 Guest of Seth Breidbart	A02398
Phil Barnard	A02762	Brett P. Bellmore	A03276	Sue Alles Blom	A00613	6 Guest of Seth Breidbart	A02399
Terri J. Barnard	A04808	Joanne Belton	A00583	Elaine Bloom	A00614	7 Guest of Seth Breidbart	A02400
Clifford Barnes	A04758	Judith C. Bemis	A00584	Kent Bloom	A00615	8 Guest of Seth Breidbart	A02401
Pamela Susan Barnes	A00562						
Gary Barnhard	A00563						

MEMBERS (THRU JULY 22, 1991)

9 Guest of Seth Breidbart	A02402	Mitchell Burnside-Clapp	A00719	Craig William Carter	S00689	Carl L. Cipra	A03529
Seth Breidbart	A00638	T. J. Burnside-Clapp	A00659	Shawn G. Carter	A05410	Patricia B. Cirone	A05464
Erica M. Breitenbach	A05005	Allan D. Burrows	A00660	Amanda Carter-Sheahan	A04822	Carol Clapper	A04653
Thomas A. Brennan	A04264	Larry Burrows	A00998	Denise Cartwright	A05426	Christopher S. Claremont	A03704
Cris Brennand	A04368	Todd Bushlow	A05125	Rebecca Cartwright	A05162	Beverley Clark	A00720
Craig D. Brenner	A02268	Linda E. Bushyager	A00662	Sharon Anne Carty	S00690	David W. Clark	A00721
Esther S. Breslau	A00639	Ronald R. Bushyager, II	A00663	Paul J. Caruso	A04794	Ivan Clark	A00722
Michael Breslau	A00640	Mary Aileen Buss	A03328	P. L. Caruthers-Montgomery	S03644	Mary M. Clark	A00723
Richard D. Bretney	A00641	James A. Bussan	A04817	Jeanne Casale	A00691	Shannon John Clark	A05304
Michael K. Brett-Surman	A02789	Bruce Butler	A00664	Mary Lee Cascio	A04054	Susan M. P. Clark	A00724
Judy E. Breuer	A02224	Charles W. Butler	A00666	Beth Case	A03768	Robert Clarke	A03787
Stephen M. Breutzmann	A04265	Eileen Patricia Butler	A00665	Coreen Casey	A00692	Susan Clarke	S00725
Alta Brewer	A04900	Kristina F. Butler	A04549	Paul W. Cashman	S00693	Gavin Claypool	A00726
Marsha A. Brewer	A00642	Paula Butler	A03961	Richard J. Casino	A04077	Jo Clayton	A00711
Stephen Phillip Brey	A05500	Robert F. Butler	A04266	T. M. Cason	A00694	Linda Cleary	A00727
William Brickman	A04760	Cecilia Byars	A02248	Phyllis Casper	A03645	John J. Cleary, III	A00728
George S. Brickner	A00643	Richard A. Byars, Jr	A02249	Renita Cassano	A00695	Frederic Cleaver	A00729
Stephen Bridge	A03857	Richard Lee Byers	A00667	Roger Casselman	A03728	David Clement	A00730
Angela Bridges	A03342	Frank Bynum	A00668	Dennis Caswell	A02286	Elizabeth Clement	A00731
Gregory Bridges	A03343	Richard E. Bynum	A02301	Robert W. Caswell	A00696	Guest of Hal Clement	G00012
Cheryl Brigham	A03635	Brent A. Byrd	S00669	Armel Cates	A05015	Hal Clement	G00011
Cheryl Brigham	A03641			Bill Cavalier	A03432	Jack Clements	A05482
Lyndie S. Bright	A03306			Bernice D. Cavin	A02976	Curtis A. Clemmer	A02407
M. David Brim	A02403			William I. Cavin	A00697	Melissa Clemmer	A02408
Marsha J. W. Brim	A02404			Ann Cavitt	A00698	Arthur F. Clemmons	A04269
Glen David Brin, PhD	A00644			Ann Cecil	A00699	Robin M. Clemons	A04270
Darin Briskman	S00645			Joe Celko	S00700	Scott Cleveland	A01091
David C. Broadbent	A03661			Lola Ann Center	A02250	Robert J. Clifford	A00734
Marie Louise Brodnax	A04871			William T. Center	A02251	Ruie Lue Clifford	A00735
Gerald Brom	A04809			Karen Rose Cercone	A04078	Denise Cliff	A03233
Paula A. Brookmire	A04736			Freda Cerny	A05221	Carolyn Clink	A02918
Joanne Brooks	A00646			L. Lee Cerny	A02790	Rebecca Jo Clover	A00738
Cuyler Warnell Brooks, Jr	S00647			David Chalker	A02519	Beverly A. Cobb	A02897
Steven Brossoit	A02806			Jack L. Chalker	A00701	Gary E. Cobb	A02898
Marcia Broswavic	A02225			Ron Chambers	A03058	Jim Cobb	A04357
Janie Broughton	A03341			Glenn H. Chambers, Jr	A03037	Joe Cochran	A00739
Mary K. Broughton	A03799			Joel Champetier	A04595	Linda Cochran	A00740
William D. Broughton	A03798			Ann Layman Chancellor	A05011	Sandra K. Cody	A02521
Charles N. Brown	A00649			Lori Chapek-Carleton	A00702	William Cody	A02522
Ellen Brown	A04498			Cheryl Lynn Chapman	A00703	Zachary J. Cogon	A04153
Eric Brown	A04499			Jessie Chapman	A05309	Barbara Cohan	A00741
Jack Brown	A05348			John P. Chapman	A00704	Lawrence Cohan	A02325
Jael Brown	S01197			Judith Ann Chapman	A00705	Beth F. Cohen	A00742
Jordan Brown	A00650			Ralph E. Chapman	A03007	Earl T. Cohen	A05424
Judith A. Brown	A03643			Veronica Chapman	A05488	Eli Cohen	A00743
Kenneth D. Brown	A03662			Laurence S. Charet	A05022	Jeff C. Cohen	A03466
Michael G. Brown	A05467			Suzy McKee Charnas	A04041	Jeremy M. Cohen	A00744
Phyllis S. Brown	A00651			Robert Charrette	A00706	Lawrence S. Cohen	A05473
William Brown	A00652			Cyrus Chauvin	A02287	Lyle A. Cohen	A03395
James H. Brown, Jr	A02405			Anton Chernoff	A00707	Nancy Cohen	A03396
James A. Brunet	A00653			Stephen L. Cherry	A00708	Pennay Cohen	A02197
Robin Ruth Brunner	A03428			Carolyn J. Cherryh	A04610	Sariford Cohen	A00745
Steven K. Brust	A04652			Ted Chiang	A01447	Sheri B. Cohen	A04701
Heather Bruton	A03202			William L. Child	A03278	Susan E. Cohen	A00746
Edward W. Bryant	A04674			Chadwin B. Childers	A00710	Tara Cohen	A03467
Carolyn J. Bryant-Vanderaa	A02973			Barry Childs-Helton	A05378	Rindie Coker	A04529
Ginjer Buchanan	A04933			Sally Carr Childs-Helton	A05379	Roy E. Coker	S00747
John J. Buckley, Jr	A02917			Robert Chilson	A04268	Darnir Coklin	A00748
Justin Budreau	A04920			Karlene Chlepetis	A03909	Gary S. Colan	A02226
A. J. Budrys	A03620			Anthony D. Chong	A00711	Robert Colby	A00749
Edna Budrys	A03616			Dorlinda Chong	S00712	Anita L. Cole	A02350
Rebecca Buff	A02819			Tina Chong	A00713	Barry Cole	A02270
Theresa D. Buffaloe	S00654			Emily Christensen	A03008	Larry M. Cole	A00750
Anne E. Bujoid	A05082			James C. Christensen	A05254	Steven P. Cole	A00751
John F. Bujoid	A05081			Mark L. Christensen	A03253	Susan A. Cole	A00752
Lois J. McMaster Bujold	A04657			Carole Christian	A00714	Susan G. Cole	A02409
Paul A. Bujold	A05083			William Christian	A00715	Arthur W. Coleman	A00753
Michael Bumann	A03897			Laurie Christianson	A04601	Howard Coleman	A00754
Margaret Bumby	A03320			Robert Christmas	A03254	Janet M. Coleman	A00755
Anna L. Bunce	A03252			Karl K. Christoffers	A00716	Kathy R. Coleman	A04669
Joy Bundy	A04439			Pamela Christy	A00717	Mark Coleman	A04057
Bruce S. Burdick	A00655			Alina Chu	A02490	Earlynn T. Collier	A00756
Joanne Burger	S00656			Thomas J. Chulski	A05183	Jenny S. Collier	A03976
Lyn S. Burgess	A03652			Stuart W. Chundrelk	A03875	Kevin A. Collier	A02977
Thomas Burkert	A04025			Emory L. Churness	A04152	Donald P. Collins	S00757
Roy E. Burkhart	A02406			Richard Chwedyk	A00718	Jack Collinson	A00758
Brian L. Burley	A00657			Elizabeth R. Cibulskis	A02780	James S. Colsmith	A04618
Carol Burnett	A04814			Walter D. Cibulskis	A02781	Marcia J. Colsmith	A04619
Catherine H. Burnett	A03430			Debra Cichanski	A03833	Lars Colson	A02566
Cletis Burnett	A04815			Jeanne E. Ciciora	A02547	Richard R. Colson	A02674
Moriah Burnett	A04816			Raymond Cicotte	A03152	Darlene P. Coltrain	A03468
Ann Burnham	A02312			Cathy Cieminski	A02349	Ellen Colwell	A00759
Crispin Burnham	A00658			Michael Clempil	A04823	Donald Combs	A00760

MEMBERS (THRU JULY 22, 1991)

Kathryn Condon	A05113	Vanessa A. Crouther	A04271	L. Sprague De Camp	A05079	Darije Djokich	S00843
Gary Condor	A03803	Marion Crowder	A04824	Maria De Jony	A03862	Vincent J. Docherty	A04551
Maria Condor	A03804	Jill M. Crowther	S00788	Ricard De La Casa	S03633	Norman Doering	A03053
Steven D. Conlon	A04873	Janet R. Cruickshank	A00789	Becki De Neui-Lynch	A02697	Agnes E. Doherty	A04727
Judith R. Conly	A05127	Gary Cruzien	A04207	Jack Dean	A05329	Tom Doherty	A03433
Byron P. Connell	A00761	John Cryan	A04550	Margaret R. Dean	A04157	Michael F. Domina	A04373
Christine Connell	A00762	Alisa J. Cullum	A05364	Mary Ann Dean	A02862	Julie Dominican	A04083
Maura Connell	A04651	James Eric Cullum	A05363	Norman Dean	A04158	Carol E. Doms	A00845
Jerome C. Conner	A03279	Barbara A. Cummings	A04670	Rob Dean	A04159	Dennis Doms	A00846
Fred E. Conner, Jr	S04148	Carl D. Cummins	A04208	Mark L. DeBard, MD	A00810	Michael Donahue	A03562
John C. Connolly	A00763	Bernard Cunningham	A03689	Linda T. Deck	A03009	Charles E. Donahue, II	A04473
Phillip Conrad	A04744	Chris Cunningham	A03852	Elorie Decker	A00811	John E. Donat	A00847
William Contento	A00736	Joseph R. Cunningham	A02540	Judy J. Decker	A03205	Michelle M. Donat	A00848
Robert E. Conway	A02751	Lowell Cunningham	A02693	Merle T. Decker	A02571	Lou Donato	A02205
Carolyn Coogler	A02410	Patricia D. Cunningham	A02541	Dan Deckert	S00812	Myrna Donato	A02206
Carol Cook	A03515	Robert Dana Cunningham, Jr	A00790	Danise Deckert	S00813	Ira Donewitz	A00849
Christian Cook	A03516	Sandra P. Cupp	A00781	Sarah Deer	A03368	Marcos Donnelly	A05321
Glen C. Cook	A00765	Scott A. Cupp	A00792	Susan DeGuardiola	A00814	Terry Donner	A05509
Jonathan C. Cook	A00766	P. Ford Curry	A05454	Ronald Rayson Deike	A02782	Kathy Doran	A00850
Michael Cook	A03517	Scott Custis	A02840	Dawne DeLaCruz	A00815	Stephanie Dorcy	A00851
Norman L. Cook	S00767	Terri Czeczko	A04902	Barbara M. Delaplace	A03703	Paul R. Dorethy	A04502
Penny Cook	A00768	Julie Czerneda	A05353	Al DeLaRosa	A03518	Paul Dormer	A00852
Robert Brookins Cook	A04654			Linda DeLaurentis	A03105	Alan S. Dormire	A03790
William Cook	A00764			Charlie Dell	S00816	Betty Dorn	S00853
Donald R. Cook, Jr	A00769			Lori Dell'acqua	A02572	Michael Dorn	A03010
Dennis Coombs	A04205			Michelle DeLude	A00817	Ronald V. Dorn, Jr, MD	S00854
Christopher Cooper	A00770	Sheila D'Agostino	S03730	Thomas J. DeMarco	A00818	Andrea M. Dorney	A04649
Paula Cooper	A03366	Angelo D'Alessio	S00793	Patricia M. Demetri	A05333	Terri Dorosch-Shupenko	A05230
Peggy Cooper	A05292	Debra Daemrich	A02707	Carol Denbow	A04371	Leonid Doroschenko	A00855
Stephen Richard Cooper	A03599	Heigi Torleif Dagsson	A03996	Sonny Denbow	A04372	James Suhrer Dorr	A02949
Becky S. Cope	A03922	Mark Dakins	A00794	Jay Denebeim	A00819	Judy Dorris	A05211
Kathleen A. Corcoran	A02313	Sandra Dale	A03880	Linda Deneroff	A00820	John Doty	A04211
Paul Cordsmeyer	A00772	Kara Dalkey	A05128	Gay Ellen Dennett	A00821	Michelle Doty	A00856
William S. Cornell	A02326	N. F. N. Dallas	A03987	Jan P. Dennis	A03307	Douglas P. Doucette	S00857
John Cornetto	S03679	James H. Dalton	A03321	Jane A. Dennis	A00822	John R. Douglas	A00858
Tom Corning	A03968	James Daly	A05058	John Dennis	A00823	Robyn Douglas	A03440
Susan Cornwell	A00773	Ronald J. Dancik	A00795	Scott C. Dennis	A00824	Cheri Douglass	A00859
Gerald E. Corrigan	A00774	James Daniel	S00796	Mary Ann F. Denny	A05299	John Douglass	A00860
Vincent G. Cossens	A00775	Linda Daniel	S00797	Bradley Denton	A03234	Edward L. Dow	A03397
Frances L. Costanzi	A05403	Laura Daniels	A02861	Pamela DePaul	A02978	Thomas W. Dow	A04274
Lisa Costello	A04079	Michael B. Dann	A00798	Philip G. Derkum	S00825	Frank H. Dowler	A00861
Mark Costello	A03688	Joseph Danna	A02568	Lucyanne DeSalvo	A02553	Bruce E. Downs	A03530
Marty Costello	A03761	Pat Danna	A02569	Kenneth Desbonnet	A03172	Patricia M. Downs	A03531
Greg Costikyan	A04725	Randal A. Dannenfelser	A03367	C. J. Deskins	A04825	Kay Ellen Drache	A00862
Bruce Coulson	A02351	Kristine Lynn Danowski	A03153	Ronald F. Deskins	A04826	Valerie P. Drake	A03045
Juanita R. Coulson	A02859	Joan M. Dapper	A03344	John Desmarais	A03142	Lee A. Drake	A03044
Miranda Juanita Vazquez Coulson	A05179	Barbara M. Darrow	A01282	Rae Dethlefsen	A02573	Michael Drawdy	A00863
Robert Coulson	A02860	Frank Darrow	A03069	James Detry	A00826	1 Guest of Marc Drexler	A02355
Richard F. Court	A05311	Sharon C. Darrow	A03070	Martin Deutsch	A00827	2 Guest of Marc Drexler	A02356
C. Cricket Courtney	A02692	Aian Dashoff	A03140	Dale W. Deutscher	A03997	3 Guest of Marc Drexler	A02357
Crispin Cowan	A04839	Jared Dashoff	A03141	Howard W. DeVore	A02353	4 Guest of Marc Drexler	A02358
Jeremy Cowan	A03187	Joni Brill Dashoff	A00799	Jeanne DeVore	A00828	5 Guest of Marc Drexler	A02359
Maia E. Cowan	A02352	Todd Dashoff	A00800	John DeVoy	A04772	6 Guest of Marc Drexler	A02360
Rebecca M. Cowan	S04195	Wilson DaSilva	S00801	Beverly J. DeWeese	A03663	Marc A. Drexler	A00864
Richard Cowperthwait	A00777	Ellen Datlow	A04501	T. Eugene DeWeese	A03664	Marian K. Drey	A04757
Caroline Cox	A04155	James Daugherty	A00802	Carol D. DeWitt	A00829	1 Guest of Austin Dridge	A04275
Mary Cox	S00778	Kathryn Daugherty	A00803	Howard Diamond	A04081	Austin R. Dridge	A00865
Sylvia Cox	S05285	Anne R. Davenport	A02271	Nancy A. Diamond	A04082	Doris E. Drisgill	A02272
Eleanor Coy	A00779	Carolyn G. Davidoff	A05490	Brian F. Diaz	A02709	Chris Drumm	A02791
Henry Coy	A00780	Gary N. Davidoff	A05491	Arthur Dickie	A04801	Douglas E. Drummond	A02724
Terri Crabb	A00781	Howard L. Davidson	A04030	Cynthia Dickinson	A04759	David Kennedy Drysdale	A02574
Edward E. Cragg	S00782	Armando L. Davila	A05257	Gordon R. Dickson	A03188	Fred Duarte, Jr	A03072
Charlotte J. Craig	A02469	Avery Davis	A02995	C. Lilliss Dickson-Otty	A04461	David Dubin	A04212
Jeffrey Craig	A03779	Bonnie Davis	A00804	Gary Diedrich	A02948	Leonard Dubin	A03747
Karen Craig	A04370	Carol Davis	A02570	Ginny Dieleman	A05164	Andrea Dubnick	A03774
Laura Craig	A03780	Clifton Davis	A00805	Dean Dierschow	A03579	Susan L. DuBois	A03441
John G. Cramer	A05203	Eleanor Leta Davis	A02947	Sandra Diersing	A00830	Marcia DuBose	A03714
Kathryn E. Cramer	A05205	Joe Davis	A04209	Ann F. Dietz	A00831	Michael J. DuCharme	A00866
Pauline B. Cramer	A05204	Kevin Davis	A00806	Franklin Dietz	A00832	Darien Duck	A00867
J. Ric Crawford	S00783	Meg Davis	A04560	Karl Dietz	A00833	Al Duester	A00868
Matt Crawford	A04577	Patricia Davis	A04436	Loren Dietz	A00834	Lynn Ellen Duff	A00870
Samuel Crider	A04080	Paula E. Davis	S00807	Patricia A. Diggs	A00835	John Duff, III	A00869
Douglas Brightton	A00784	Rubin M. Davis	A03794	Gloria Dill	A03071	William Duffield	A00871
Aithea Cripps	A03469	Tracy Davis	A04210	Michael A. Dillson	A00836	William F. Duffy, II	A02505
Dennis E. Cripps	A03470	Wendy Davis	A04640	Joseph Dimaggio	A00837	Betty Dugan	A03226
Donna Crisci	A05060	Dorothy Day	A04273	Janice M. DiMasi	A00838	M. Sean Dugan	A05099
Greg Cronau	A00785	John F. Day	S00808	Nicholas J. DiMasi, Jr	A00839	Brenda Duncan	A02820
Parr Crone	A03067	Joy Day	A03345	Genevieve DiModica	S00840	Kyle Duncan	A05418
Tomas Cronholm	A05076	Richard Neal Daye	A04715	Lee Dikowski	A02354	Larry D. Duncan	A01014
Elizabeth J. Cronin	A02567	Genny Dazzo	A00809	Charles J. Divine	A00841	Christopher M. Dunn	A02261
Deborah Cross	A00787	1 Guest of DC Comics	A02176	Kevin Dixon	A02979	Dawn Pauline Dunn	A04937
Jerry J. Crosson	A04471	2 Guest of DC Comics	A02177	Richard J. Dixon	A05383	Gregory E. Dunn	A02411
Lynn D. Crosson	A04472	Catherine Crook De Camp	A05078	Eugene Dizon	A00842	Linda J. Dunn	A04276

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W. Paul Ganley	A00994	Simon S. Goldenberg	S01034	David Evans Gresham	A04288	William N. Hall	A04830
Richard Garber	A00995	Diane Goldman	S01035	Michael Griffin	A04036	Robert J. Haller	A04444
Robert T. Garcia	A04515	Sheila G. Goldsmith	A02274	Brooks Griffith	A01058	Larry Hallock	A05075
Michael W. Gardiner	A05347	Deborah Kay Goldstein	A02277	Heather Griffith	A01059	Winifred Halsey	A03754
Terry A. Garey	A04283	Stacey Goldstein	A03283	Kurt E. Griffith	A01060	Michael L. Hamblen	A01083
Milton C. Garner	A04679	Lisa Golladay	A01036	Robert Griffith	A01061	Douglas A. Hamer	A04226
Holly Garrett	A03013	R. W. Gombert	S05219	Dusty A. Griffiths	A02730	Gary W. Hamilton	A04003
James S. Garrett	A04165	Ron Gomes	A02586	Joseph Grillot	A02589	Kathleen Hamilton	A03167
Ken Garrison	A00996	Jeanne M. Gomoll	A01037	Derek Grime	A04475	Kathryn A. Hamilton	A02901
Brian Garwood	A05318	Rodger S. Gonder	A02842	Thea Grimes-Tenney	A04971	Kellie Hamilton	A04378
James S. Gasahl	A04441	Jack Gonzalez	A01038	J. Michael Grimm	A01062	Laurel K. Hamilton	A04004
Judith Ann Gaskins	A00997	Jean Gonzalez	A01039	Ellen Grindé	A04221	Nora Hamilton	A01084
Georgia E. Gates	A03216	Jonathan Good	A02863	J. M. Groat	A00883	Todd Cameron Hamilton	A01085
Maria V. Gavelis	A05107	Ruth Bosch Good	A02864	Renee L. Groce	S01063	W. Thomas Hamilton	A01086
Pamela Gavora	A04516	Kay Goode	A03767	Harold Groot	A01064	Donald Hammill	A02509
Robert Gavora	A04517	Joy Goodin	S01040	Stephen J. Grosko, Jr	A01065	Michael Hammond	A03347
Sandra Gazdecki	A00999	Sarah E. Goodman	A04491	Merryl Gross	A03446	S. Elektra Hammond	A03348
Helen E. Gbala	A02729	Sheila Groves Goodman	A01067	Randal J. Gross	A04443	Susan V. Hammond	A01087
Barbara B. Gear	A01000	Jennifer A. Goodwin	A01041	Elizabeth L. Gross, PhD	A01066	Sylvia D. Hunnewell	A05493
Martin Gear	A01001	Michael C. Goodwin	A04827	Richard Gruen	A01068	Janice Hanchar	A03939
Barry D. Gehm	A05132	Kathleen Ann Goonan	A05217	Dawn Grummett	A02590	Steve Hanchar	A03938
Jo M. Gehm	A00530	Barbara Gordon	A03284	Oliver Gruter	A03520	Michael S. Hanchuk	A03846
Caroline Gehrke	A04953	Gayle L. Gordon	A05382	1 Guest of Bettyann Guarino	A04223	D. Larry Hancock	A01088
Rosemarie K. Geier-Wilson	A04580	George Gordon	A01043	Bettyann A. Guarino	A04222	Jody Dix Hancock	A01089
Joe Geigel	A04218	Joan L. Gordon	A04442	Jeanette Gugler	A03104	Carey Handfield	S01090
Morn Geiger	A03941	David J. Gorecki	A02288	Gerald Guglielmo	A03924	Thomas R. Hanlon	A01092
Janice Gelb	A01002	Kathleen I. Gorny	A03102	Dominic Guidarini	A02951	Jerry Hanna	A04399
Mark Gellis	A03957	Masayuki Goto	A04052	John H. Guidry	A05167	James R. Hannas	A02254
Mike Genovese	A02675	Regina Gottesman	S03369	Chris Guin	A05147	Sandra D. Hannie	A01093
Karl Gentili	A01003	Louis G. Gottlieb	S01044	Andre Guirard	A05284	Mark C. Hansen	A01094
Marjorie George	A01004	Roelof Goudriaan	A04774	Arun Gulati	A04224	P. J. Hansen	A05169
Jan Sherrell Gephardt	A04781	Daphne K. Gould	A02865	Mark Gums	A03114	H. Chris Hansen II	A05168
Ronald Gerard	S01005	Joel M. Gould	A02866	Mary Pat Gums	A02324	Mary Hanson-Roberts	A02365
Barbara H. Geraud	A01006	Steven Gould	A05135	Eleanor Gunderson	A01069	John C. Hantsch	A03407
Eric Gerds	A01007	David Govaker	S01042	Kjetill Gunnarson	A02821	Geraldine Haracz	A05200
Laurie L. Gerholz	A03255	Robert B. Gowan	A05390	Thorarinn Gunnarsson	A04969	Christina B. Harbaugh	A01095
Geoffrey K. Germond	S01008	Peter C. Grace	A01045	Jym Gunnum	A05240	John P. Hardebeck	S01096
Deborah K. Gerst	A01009	Daphne G. Grady	A01046	David G. Guon	A03977	Halina K. Harding	A02216
Jay L. Gerst	A01010	David Graham	A02418	Michael D. Gurewitz	A02731	John C. Hardling	A04037
Linda S. Gerstein	A01011	Tommy Graham	A02514	James Gurney	A05133	Patricia A. Harjo	A04628
Christine Gesler	A04910	Edward A. Graham, Jr	A01047	Jeanette Lendino Gurney	A05134	Kathy Jeanette Harmon	A02952
John K. Gibbons	A04284	Donald Grant	A02587	Julie J. Guthrie	A02252	Mark Harmon	A03739
Lynda R. Gibson	A05331	Mary Christina Grant	A04562	Eric Guy	A01070	C. D. Harms	A03777
Mark W. Gibson	A04286	William Grant	A01048	Cindy Guyton	A04749	Eric Harms	A03257
Tom Giese	A01015	Caroline P. Granzau	A05443			L. K. Harms	A01098
Donald J. Gietzen, Jr	A04911	Elyse M. Grasso	A04828			Janel K. Harnan	A01099
Paul T. Giguere	A02585	Ray W. Grau	A02588			Michael J. Harman	A02763
Constance A. Gilbert	A02094	Dennis B. Gray	A04040			John R. Harness	A01100
Sheila E. Gilbert	A04606	Kara Gray	A01049	Halmer Haag	A03763	James S. Harper	A02685
Elizabeth Gillo	A03444	Larry Alan Gray	A01050	Paul Haas	A03927	John Harper	A01101
Jerry J. Gilio	A03445	Laurence Gray	A02491	Dennis L. Hackbart	A03346	Chris Harrigan	A01102
Kerry Gilley	A01016	Louis Elver Warren Gray	A01051	Eric W. Haddock	A04456	Harold F. Harrigan	A01103
Ronnie Gilley	A01017	Mary Ruth Young Gray	A02135	Lisa M. Haders	A04609	Jenevieve Harrigan	A01104
Richard H. Gilliam	A01018	Wayne B. Gray	S01052	Crystal S. Hagel	A03322	Lisa Deutsch Harrigan	A01105
Alexis A. Gilliland	A01019	Michael H. Gray, Jr	A04829	Marianne Hageman	A03014	Harold Harrigan, III	A05194
Dolly Gilliland	A01020	Theresa Sisk Graybill	A03490	Jutta V. Hagen	A05319	Alexander A. Harris	A02996
William Gillmore	A01021	Ashley Grayson	A04090	Dana Hager	A01072	Anne Harris	A05028
Carolyn Ives Gilman	A02808	Carolyn Grayson	A04091	Jerry J. Hager	A01073	Barb Harris	A04028
James L. Gilpatrick	S01022	Brian Graziano	A05328	Kevin S. Hager	A01074	Clay Harris	A02161
Lydia Gilpatrick	S01023	Eleanor M. Green	A02199	Shawn Hager	A01075	Debra C. Harris	A03207
Janet R. Gimblet	A01024	James Green	A02900	Desa Auriette Hahn	A04939	George E. Harris	A03447
Chris Gingrass	A05038	Jon B. Green	A01053	Cindy Haight	A01076	Jonathan N. Harris	A01107
Karl Ginter	A01025	Roland J. Green	A04581	Elizabeth Hail	A04376	Lynn Harris	A02448
Benoit Girard	A03665	Ronald M. Green	A04599	Guy Hall	A04377	Michael R. Harris	A05029
Ray Glish	A01026	Scott E. Green	A04795	Karl Hailman	A04617	Stephen M. Harris	A04832
Terry Gish-Berry	A01027	Violette Y. Green	A05094	Cynthia Haldeman	A02253	Susan E. Harris	A01108
Julie Gissel	A04160	Ralph Green, Jr	A01054	Jane Haldeman	A03867	Zonker Harris	A02595
Alyssa R. Gladstone	A03256	Gary M. Greenbaum	A01055	Joe W. Haldeman	A01078	Irene R. Harrison	A03115
Megan Glasscock	A05399	Guest of Martin Harry Greenberg	G00016	Lori Haldeman	A02592	Joy Carole Harrison	A01109
Glenn M. Glazer	A03697	Martin Harry Greenberg	G00015	Mary G. Haldeman	A01077	Peggy Harro	A03984
Steven W. Glennon	S01028	Deborah Greenberger	A02528	Vol Haldeman	A02593	Claudia E. Harsh	A01110
Donald Glinis	A03666	Robert Greenberger	A02529	Jack C. Haldeman, II	A02591	David R. Harsh	A02919
Darrell K. Glover	A02364	1 Guest of Robert Greene	A02504	Anna Mary Hall	A03015	Marie E. Harsh	A02920
Michael Glyer	A03923	Edward M. Greene	A01056	David E. Hall	A05406	David Hartlage	A05261
Robert A. Gobrecht	A03086	Lisa Greene	A01057	Gary Hall	A02888	Aimee Hartlove	A01111
Jean Goddin	A01030	Robert Greene	A03331	Joanne Hall	A01079	Jay Hartlove	A01112
Juanita Godwin	A03043	Robert Greene	A02503	John Hall	A01080	Jed Hartman	A04002
Mike Godwin	A04166	Michael Greenholdt	A03191	Kristina A. Hall	A02594	Michael L. Hartwell	A04033
John D. Goerner	A04699	Matthew Greenwood	A03848	Martin Hall	S01081	Susan K. Hartzell	A04938
Barry Gold	A01031	Seth Grenald	A04219	Melinda Hall	A02889	Teddy Harvia	A01113
Lee Gold	A01032	Jonathan Grenzke	A03551	Rebecca C. Hall	A03498	Paul M. Hasbrouck	A02596
Anne Goldberg	A00709	Norman F. Grenzke, Jr	A03087	Ruth C. Hall	A04831	Suzy Haselow	A04065
Debra Golden	A01346	Catherine Anne Gresham	A04287	Scott M. Hall	A01082	David J. Hastlie	A01114

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Christine Hasty	A02162	Ray Herz	A01134	Akió Hoshi	A02599	Aron K. Insinga	S04941
Rocky D. Hasty	A02163	Janet L. Hetherington	A02767	David Hoshko	A03969	Merle S. Insinga	S04942
Daniel E. Hatch	A05137	Alan D. Heuer	S04833	Douglas Hosto	A01169	Peter W. Inasley	A01186
1 Guest of Ross Hathaway	A04058	Raymond E. Heuer	S01135	Kenneth L. Houghton	A03698	Sheila M. Inasley	A02263
Ross W. Hathaway	A01115	Marylouise Hewitt	A02716	Douglas A. Houseman	A02732	Robert in't Veld	S03631
Ralph Hauffe, Jr	A05245	Heidi Hayer	A05057	Mordecai Housman	A05013	George Inzer	A04358
Carolyn Cristin Hauksdottir	A02867	Carolyn Hickman	A01136	Signe Howde	A03411	Fred P. Isaacs	A01187
Eva Hauser	A05469	Gene Hickman	A04856	Dennis D. Howard	A02809	Hidehiko Isobe	A04053
Myra Jo Hautz	A04974	Lynn Hickman	A01137	Geraldine E. Howard	A01170	Claudia Ivey	A03864
Leslie M. Haven	A04167	J. Brad Hicks	A04445	Kimble Howard	A02902	David Ivey	A03863
Sheryl Haven	A04168	Barbara Higgins	A04381	Paul S. Howard	A03807	Glenn T. Iwahashi	A02327
Barbara Haviland	A03536	Gail Higgins	A01139	Thomas Howell, Jr	A05182	1 Guest of Roy Iwatake	A03951
Donald L. Haviland	A03537	William Higgins	A01138	Winston A. Howlett	A04292	2 Guest of Roy Iwatake	A03952
James H. Hay	A04735	Kathleen Hildebrandt	A01140	Catherine M. Hranek	A02369	3 Guest of Roy Iwatake	A03953
Patrick Nielsen Hayden	A03436	C. Andrew Hilgartner, MD	A02179	Robert J. Hranek	A01172	4 Guest of Roy Iwatake	A03954
Peter R. Hayden	A04518	Alison Hill	A02868	Roxanne M. Hubbard	A05349	Roy Iwatake	A01188
Bobbi Hayes	A03110	Laurel R. Hill	A03227	Charles F. Huber	A02278	Christina M. Iyama-Kurtycz, MD	A02874
Duane Hayes	A03111	Richard Hill	A03228	Gordon W. Huber	A04447	Daniel F. Iyama-Kurtycz, MD	A02875
Greg Hayes	A02366	Robert L. Hillis	A01141	Timothy L. Huckelbery	A03731		
Nancy V. Hayes	A02890	Denise Hillyard	A01142	J. G. Huckenpahler	A02279		
Reilly Hayes	A02597	Kenneth Hillyard	A01143	Cynthia A. Huckle, BA, Bed	A01173		
Donald Hayman	A05381	Margaret A. Hilt	A01144	Kathie Huddleston	A03830		
Rebecca Leah Hayne	A04290	Robert M. Himmelsbach	A01145	Dana Hudes	S01174	Alex Jablokow	A04912
Julia Haynie	A04729	Holly Hina	A02618	James F. Hudson	A01175	Marianne Jablon	A00737
Paul Haynie	A04728	C. Kay Hinchliffe	S00872	Steven F. Hudson	A03308	Alan D. Jacknow, MD	A01189
Beverly Headley-Moriarty	A01116	Julia M. Hines	A04697	Timothy L. Hudson	A01176	Annmarie Jackowski	A01190
Bronwen Heap	A04904	Stella Hiney	A02166	Kenneth Huebner	A04302	Walter Jackowski	A01191
Robert W. Heard	S01117	Sandra Dee Hinkley	A02302	John H. Huey	A04834	John W. Jackson	A01192
Caroline Heaton	A02953	Scott Hinrichs	A05222	Thomas W. Huff	A03991	Kathryn F. Jackson	S01193
Jack Heazlitt	A04970	Todd Hintz	A03791	Elizabeth Huffman	A04062	L. Jeanan Jackson	A01194
Hillard Hebda	A05228	Christopher Hinz	A04754	C. Hughes	A03668	Mary Kay Jackson	A01195
Alexia Hebel	A02164	Scott Hipp	A01146	Christine Hughes	A03844	Steven G. Jackson	A01196
Helen Hope Hebel	A02672	Irwin Hirsh	S01147	Diane Hughes	S01177	Dennis C. Jacobs	A04721
Mike Hebel	A05000	Frank Hisey	A04665	Kathie A. Hughes	A03860	Norman Jacobs	A02710
William Hebel	A02165	Christopher Davis Hisle	A05401	Rachel S. Hughes	A02694	Saul Jaffe	A01198
Peter Heck	A04935	Debra Hisle	A03617	Sandi Hughes	A03882	William W. Jaffe	S01199
Peter Heck	S01118	James M. Hisle, Jr	A03616	Van Aaron Hughes	A04835	Ruby L. Jahr	A02804
Susan Hecker	A03786	Charles J. Hitchcock	A01148	Elizabeth Anne Hull	A01178	Monica Jainschigg	A04553
Anders Hedenlund	S05012	Jennifer R. Hiza	A03192	Matthew G. Hull	A05233	Nicholas Jainschigg	A04554
Karen A. Heim	A05181	Martin A. Hoare	A01149	Charles R. Hulse	A02534	Steve A. Jakab	A03521
Peter Heimsoth	A03829	Patricia C. Hodgell	A02547	Franklin Hummel	A01179	Gayle J. Jakubisin	A01200
Daniel R. Heister	A02793	Debbie Hodgkinson	A03399	Thomas Humphrey	A01180	Jean Jambas	A02497
David Heiba	A04093	Daniel J. Hoey	A01150	William Humphries	S04624	Patricia James	A01201
Michael J. Heiba	A04092	Janis Hoffing	A01151	Jamie R. Hunger	S01181	Ellen Jamieson	A05495
Steven Heleski	A03785	James A. Hoffman	A01152	Janet F. Hunsicker	A02825	Paul E. Jamison	A01202
Gary D. Helfrich	A02471	Janet Hoffman	A01153	Deborah L. Hunt	A03858	Nancy L. Janda	A05185
Pamela L. Helfrich	A02472	Julie K. Hoffman	A03570	Julianne Hunter	A04769	Phillip A. Jannusch	A04582
Martin W. Helgesen	A01119	Willis L. Hoffpaur, Jr	A04563	Lisa Hunter	A04730	Dennis S. Jarog	A01203
Stuart C. Hellingner	A01120	Matthias Hofmann	S02598	William K. Hupe	S03057	Jonathan Jarrard	A04650
John Helmer	A02238	Betty Joan Hofstetter	A01154	Brian X. Hurley	A03994	Ronald Jarrell	A02604
Daniel G. Helmick	A02753	Eileen R. Hogan	A01155	David Hurst	A03370	Athena Louise Jarvis	A04097
Audrey V. Helou	A02367	Tore Hoie	A03656	Diane K. Hurst	A05170	Charles Jarvis	A04869
B. Gabriel Helou	A02368	Sherlock Hoka	A01156	Jeffrey D. Hurst	A02419	Peter Robert Jarvis	A04096
Leon C. Hendee III	A03016	Suan Holanik	A01157	Alan Huskey	A04607	Marie Jarvis	A05505
Arthur L. Henderson	A01121	Keith Holden	A04940	Lisa F. Huskey	A04608	Linda F. Jencevice	A01204
Chuck Henderson	A04434	Nancy L. Holder	A03667	Alan Husky	S01183	Michael A. Jencevice	A00005
Rebecca R. Henderson	A01122	Lynne Holdom	A04872	Ned Huston	A01184	Stacy Jenkins	A01205
Wayne Hendricks	A05223	Kim F. Holec	A01158	Charlotte B. Huszcza	A04739	Leslie Jennemann	A02741
Howard V. Hendrix	A05466	Ronald F. Holik	A01159	Edward G. Hutnik	A04552	Jack Jennings	A03372
Jack C. Heneghan	A01123	Christopher Holland	S01160	Melinda Hutson	A02200	Tina L. Jens	A05032
John A. Hennessy	A03567	Susan B. Holley	A05244	Richard W. Hutter	A04737	Bruce A. Jensen	A02676
Julia H. Hennessy	A03568	John A. R. Hollis	A01161	James Huttner, MD	A02600	Kris Jensen	A01225
David A. Henninger	A03429	John Hollowed	A03872	Jennifer L. Hutton	A04707	Kris Jensen	A04293
Keith T. Henriksen	A04038	John-Henri Holmberg	S03606	Sara Hyman	S01185	William J. Jensen	A01206
Vicki Henrie-Foley	A03832	Melissa Holt	A01162	Louise Hypher	A04545	Richard Jervis	A04583
Margaret E. Henry	S01124	Tyrone E. Holt	A04787	Paul Hytry	A05339	Samanda b. Jeude	A01207
Michael A. Henry	A01125	David L. Holtman	A01163	Thomas L. Hytry	A04761	Craig A. Jewell	A02955
Tracy L. Henry	A03712	John Holzrichter	A05176			Jane Jewell	S01208
Michael F. Henry, Jr	A01126	Julie Honderd	A05305			Mary Jane Jewell	A02605
Teresa M. Hensley	A03982	Butch Honeck	A01164			Amy M. Jewett	A01209
Robert Hepperle	A01127	Susan L. Honeck	A01165			Robert Jewett	A01210
Ernest Heramia	A04379	Mary Ann Hong	A01166			James A. Jilly, Jr	A04294
Martha Heramia	A04380	Alexandra E. Honigsberg	A03758			Thomas J. Johansen	A05352
Tammy L. Hercha-Brown	A05469	David M. Honigsberg	A03759			James H. Johns	A03472
Dina Heredia	S01128	Gwenyth E. Hood	A01167			Audreana Janel Johnson	A05393
Felicia G. Herman	A05089	Norman L. Hood	A02954			Steven des.Jardins	A04903
Jack R. Herman	S01129	Andrew P. Hooper	A04382			Barbara N. Johnson	A01211
Shawn Marie Herron	A01131	Charlotte A. Hoover	A03409			Brook Johnson	A05365
Mark Herrup	A01132	Joel Hoover	A03408			Carol Johnson	A01212
Phillip E. Herscher	A05441	John Hopfner	A01168			Connie Johnson	A03845
John F. Hertz	A03569	Robert J. Hopfner	A04291			Cynthia Johnson	A04384
Hilary Hertzoff	A03229	Priscilla A. Hopkins	A02533			Dale Johnson	A03841
Melanie Herz	A01133	Thomas R. Horvitz	A04564			Debra Johnson	A03873

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Diane M. Johnson	A02921	Bob Kanefsky	A04975	Scudder Kidwell	A05171	Joshua Koppel	A03756
Donald Lloyd Johnson	A01213	Akiko Kaneko	A03151	Hope Kiefer	A01264	Tracy F. Koppel	A03757
Eleanor Johnson	A02498	Tatsuya Kaneko	A05361	Damian J. Kilby	A04104	Louise J. Kordus	A02424
Elizabeth N. Johnson	A02240	Kevin Kangas	A04087	Amelia Sefton Killius	A05140	Debbie Kosiba	A03163
Frank C. Johnson	A02870	Pamela Ann Kaniuk	A02328	James Killius	A05139	David Kosinski	A05503
Gerald Johnson	A03811	Muriel W. Kanter	A04779	Lois Kilpatrick	A04171	Chris Kostanick	A05035
Gordon F. Johnson	S04972	Raymond E. Kapera	A03162	Lori K. Kilpatrick	A02772	Terese D. Kotek	A04451
Karen L. Johnson	A01215	Gayle A. Kaplan	A01236	Katharine Eliska Kimbriel	A01266	Ronald A. Kotkiewicz	A03310
Katherine I. Johnson	S01214	Joseph Kaplan	A03018	Charlie Kimbrough	A03148	hris Kovac	A03258
Katy Johnson	A05165	Tracy Kaplan	A03017	Arjay Kimmel	A02610	Richard Kovalcik, Jr	A01289
Margaret B. Johnson	A02227	Peter J. Kappesser	A03990	Dale R. Kimpel	A02167	Diane S. Kovalcin	A04718
Mary Lynn Skirvin Johnson	A02255	Ailen J. Kapusta	A02755	Joel Kimpel	A02168	James J. Kovalcin	A04717
Richard Johnson	A03989	Angela R. Karash	A03051	Susan Kinast-Porter, MD	A03024	Laura Kovalcin	A04719
Richard W. Johnson	A05041	Jordin T. Kare	A01238	Barbara Kindell	A04765	Nancy Koslowski	A02613
Ryan K. Johnson	A01216	Edith Karlin	A04103	J. L. Kindell	A04764	Kathryn Kozora	A04048
Steven Vincent Johnson	A04503	Lars-Arne Karisson	A03646	Judith E. Kindell	A03099	Edward Kramer	A03475
Steven W. Johnson	A03874	Jeffrey M. Karp	A02422	Robert J. Kindell	A03100	Eric Kramer	A02687
Susan Johnson	A03842	Joseph A. Karpierz	A01239	Anthony Scott King	A01267	Paul E. Krask	A05385
Todd Johnson	A01217	Sharon Karpierz	A01537	Candis E. King	A01012	Dina E. S. Krause	A01290
Todd R. Johnson	A02256	Stella Karpierz	A04598	Deborah A. King	A01268	George Krause	A01291
Tom Johnson	A01218	Brian W. Kasl	A04296	Jay King	A01269	Harry V. Kremer	A04014
William J. Johnson	A02922	Ron Kasman	A04102	Joy King	A05405	Laura A. Krentz	A02958
A. J. Johnson, Jr	A01218	Robert S. Katayama	A04173	Robert C. King	A01270	Nancy A. Kress	A05320
Julee Johnson-Tate	A01219	Barbara Clouse Katleman	A04448	Steven P. King	A02677	Arline E. Kriftcher	A01292
Eloise F. Johnston	A02871	David Katleman	A01240	Terri King	A01271	Susan Krinard	A04741
Bonnie Jones	A01220	Keith G. Kato	A01241	Trina E. King	A02318	Alexander Krislov	A04172
Bradley D. Jones	A04385	Roger Katz	S01242	Donald Kingsbury	A05141	Rachei Krislov	A04174
Charles R. Jones	A02872	Sherry Katz-Karp	A02421	Deborah J. Kinnard	A05281	Robin Levinson Krislov	A04173
Clyde R. Jones	A02987	Rick Katze	A01243	Russell A. Kinnard	A05280	Jack P. Krolak	A02329
David Jones	A03674	Mark Katzoff	A01244	Sandra L. Kinnard	A01272	Chris Kroiczuk	A03983
Deborah K. Jones	A01221	Michael L. Kaufman	A02826	Douglas J. Kirby	A02891	Susan Krouse	A03259
E. Weber Jones	A03285	Barbara Kaufmann	A03373	Susan King Kirby	A02892	Michael Krozy	A04452
Heather Rose Jones	A03571	Haig Kavaljdjian	A01245	Sabine I. Kirstein	A01273	William V. Krucek	A01293
Lenore Jean Jones	A01222	Philip E. Kaveny	A01246	Lara Kiser	A01274	Marj Krueger	S01294
Mark K. Jones	A01223	Yasuo Kawai	A04914	Michele A. Kitay	A04347	Mary Krumm	A04841
Mattie Jones	A04169	Melissa M. Keck	A01247	Charlene Kay Kizior	A03126	Judy Krupp	A02151
Michael Jones	A04913	Morris M. Keesan	A01248	Joy Kizior	A03128	Louisa A. Krupp	A02152
Precious Quinnett Jones	A04295	Stephen A. Kehoe	A04690	Roger Lynn Kizior	A03127	Rebecca Krupp	A02153
Sally F. Jones	A03856	Lisa M. Keim	A02923	Louise Kleba	S01275	Roy S. Krupp	A02154
Stefan Jones	A02606	Kenneth M. Keisel	A04297	Carol Klees-Starks	A03999	Christopher A. Kubasik	A04643
Terry J. Jones	A02371	Maryann W. Keisel	A04298	James F. Klein	A04716	Michael P. Kube-McDowell	A02155
Wayne H. Jones	S01224	Lorna Keith	A02607	Jay Kay Klein	A01276	Laura B. Kubicek	A04225
William L. Jones	A03059	Donald G. Keller	A04227	Christine Klein-Lebbink	A04449	Thomas G. Kucera	A01295
Robert E. Jones, III	A04973	Mark M. Keller	A02316	Elizabeth Klein-Lebbink	A04572	Lutz Kuch	A05236
Gunilla Jonsson	S03625	Ted Keller	A01249	Lincoln W. Kliman	A02611	Dawn Kuczwarra	A03380
Brian R. Jordan	A03473	Karen Kelley	A02873	Karen M. Klinck	A01277	William Axel Kuehl	A05286
David Jordan	A01226	Lowell Kelley	A03095	Tracy Kline	A02486	Romas B. Kukalis	A04667
Jean I. Jordan	A01227	Alexandra Asenath Kelly	A05496	Paul Kmecak	A04228	Fredda J. Kullman	A02217
Jeffrey L. Jordan	A01228	Alexandra Asenath Kelly	K03552	Virginia Kmecak	A04229	Thomas M. Kullman	A02218
Roberta L. Jordan	A01229	Colleen Kelly	A03232	Richard A. Knaak	A03573	Thomas Kunsman	A03173
Todd Jordan	A03887	James Patrick Kelly	A03622	Dorrie Kniezan	A01278	Vincent Kurdyla	A05097
William Jorns	A03073	Kerri Ellen Kelly	A03784	Annamaria Knight	A04683	Keith B. Kurek	A04387
Earl Josseland	A01230	Lea Kelly	A03552	Dan Knight	A04684	David M. I. Kurtycz	A02876
Simon Joukes	A03627	Mark R. Kelly	A05407	Kelly L. Knight	A01279	Jonathan F. I. Kurtycz	A02877
Joyce M. Joyce	A02785	Michael Kelly	A02317	Elizabeth M. Knoll	A04874	Louise L. Kurylo	A03323
Susan K. Joyce	A02786	Miriam Winder Kelly	A01250	Arnold Knopf	A05449	Paul Kurylo	A02903
Rex Joyner	A05218	Richard Kelly	A02608	Maryann Knopf	A05450	Cherie E. Kushner	A03691
Cheryl L. Juhase	A04639	Susan Kelly	A05351	Martha Knowles	A02612	David M. Kushner	A03286
Astrid Julian	A03499	Patrick Joseph Kelly, Jr	A01251	Andrew J. Knox	A04008	Rachel Kusnetz	A04842
Caroline Julian	A02420	Laura Brodian Kelly-Freas	A04533	Yoshio Kobayashi	A03552	Bruce Kvam	A02794
Hannelore Julian	A03539	Dale L. Kemper	A03309	Elizabeth A. Kobe	A05193	Peggy Kvam	A02795
Hubert Julian	A04519	C. Barton Kemper, III	A01252	Elizabeth E. Kobe	A03572	Jane Kwiecinski	A01130
Josef Julian	A03540	Bonnie J. Kendercine	A01253	Raymond A. Kobe	A05192	Arthur C. Kyle	A05143
Max Julian	A05437	Millea Kenin	A01254	Richard Koober	A03119	David A. Kyle	A05142
Joan G. Juozenas	A01231	Eileen Kennedy	A01255	Sally A. Koober	A00021		
		James P. Kennedy	A03020	Mark Kobrak	A03376		
		Michael D. Kennedy	A01257	James Kobrinetz	A05404		
		Nelda Kathleen Kennedy	A01258	Irvin M. Koch	A01280		
		Patrick M. Kennedy	A03349	Nicholas B. Kocurek	A01281	Philippe Labelle	A03591
		Peg Kennedy	S03058	William A. Koehnline	A04976	David Labick	A04453
	A05409	Peggy Kennedy	A01256	Bennett Koffman	A05066	Anthony Lackey	A01296
	A02956	Roberta Ann Kennedy	A04299	Kim Kofmal	A04838	Valerie A. Laczko	A02614
	A02957	Ailan Kent	A01259	Kathleen D. Koja	A02924	Raphael A. Lafferty	A01298
	A04098	Carol Jean Kentgen	A03374	Nancy E. Kojar	A01283	Shelley LaFountain	A03287
	A05186	Juliette Claire Kentgen	A03375	Eric Kollenberg	A04876	Celeste Lagomarsino	A02997
	A01232	Deborah Kenworthy	A02695	Roberta J. Komor	A02742	Lissanne Lake	A03448
	A01233	Darlene Kepner	A02423	David H. Kone	A01284	R. Michael Lalor	A01299
	A04631	Mark Kernes	A01260	Samuel E. Konkin, III	A01285	Colin Lamb	A04477
	A04620	Jon S. Kerr	A04386	Kenneth R. Konko	A01286	Gerald S. Lamb	A04478
	A01234	Michael Kerrigan	A02609	Hiroshi Konoya	A01287	Margaret Lamb	A04479
	A01235	Greg Ketter	A01261	Douglas A. Kontak	A04767	Larry L. Lambert	A02768
	A05138	Ralph Keyser	A01262	Craig D. Koon	A03474	Richard E. Lancaster	A04303
	A03208	Virginia Kidd	S01263	Ellen Kopp	A04840	Daniel R. Lance	A04689
K						L	
1 Guest of David Kaan						Philippe Labelle	A03591
David Kaan	A05408					David Labick	A04453
Carol Kabakjian	A02956					Anthony Lackey	A01296
Richard Kabakjian	A02957					Valerie A. Laczko	A02614
Reigo Kaboutogi	A04098					Raphael A. Lafferty	A01298
Cris Kaden	A05186					Shelley LaFountain	A03287
Neil E. Kaden	A01232					Celeste Lagomarsino	A02997
Anita Kafka	A01233					Lissanne Lake	A03448
Meryl D. Kahn	A04631					R. Michael Lalor	A01299
Walter Kahn	A04620					Colin Lamb	A04477
Donald A. Kaiser	A01234					Gerald S. Lamb	A04478
Frank D. Kalisz	A01235					Margaret Lamb	A04479
Michael Kandel	A05138					Larry L. Lambert	A02768
LeAnn Kane	A03208					Richard E. Lancaster	A04303
						Daniel R. Lance	A04689

MEMBERS (THRU JULY 22, 1991)

Joshua Landan	A03060	Teemu Leisti	A03639	Dannell Lites	A01357	Paul Lyn-Waitsman	A02735
Mrs. Stephen Landan	A01301	Alton S. Leonard	A04106	Mitchell W. Little	A03866	Shaina Lyn-Waitsman	A02736
Stephen R. Landan, DMD	A01300	Fiona K. Leonard	A04107	Eian Jane Litt	A01358	Dennis Lynch	A02698
Geoffrey A. Landis	A03500	Harry F. Leonard	A02554	Brian J. Livingston	A02926	Francis Lynch	A04391
James M. Landis	A03052	Trudy M. Leonard	A04105	Monika Livingston	A05047	Keith F. Lynch	A03004
Kathryn T. Landis	A04175	Belkis Leong-Hong	A05274	Mary MacLeod Llewellyn	A03522	Nicki Lynch	A01391
Elaine S. Landman	A03178	Denise Leong-Hong	A03973	Roger Y. C. Lo	A04109	Norman Lynch	A01392
Larry C. Landman	A03179	Frederick Andrew Lerner	A04022	Larry R. Lockhart	A01359	Richard W. Lynch	A01393
Brian Zvi Lando	A05308	Lawrence Lerner	A02507	Mary Lu Lockhart	A02289	Aileen Lynch-McCulloch	A04115
Paul Landry	A01302	Henry Lesesne	A04979	Jeffrey K. Lockridge	A01361	Joan Lysaught	A01394
Douglas P. Landwehr	A05070	Nadine Leslie	A03054	Kimberly Lockridge	A01362	Heidi Lyshol	A02827
Charles Lane	A01303	Stephen R. Lesnik	A03449	Carol M. Lockwood	A01363	Walter A. Lyzohub, Jr	A04535
Joyce Lane	A01304	Margaret Lessinger	A02878	Juliet Lee Lockwood	A02426		
Timothy B. Lane	A01305	Russell Letson	A03709	Janet L. Loftis	A04388		
David T. Lang	A01306	Richard Letterman	A03209	Kathei Logue	A01364		
Gene Thomas Lang	A05065	Heather Lettermann	A03377	Karen Lohman	A04946		
Bernice Lange	A05145	Donna C. Lettow	A03311	Robert P. Lohman	A04947		
John Lange	A05144	Charlotte G. Levin	A01333	David Lomazoff	A02109	Donald Maass	A05024
Devra Michele Langsam	A01307	Jennifer S. Levin	A01334	Brendan Lonehawk	A01365	Paul M. MacDonald	A03289
Anthony Largent	A01308	Mark Levin	A02616	Patricia Lonehawk	A01366	Catherine H. MacDonald	A03288
David R. Larsen	S03547	Robert H. Levin	A01335	Jason P. Long	A04948	Elisabeth MacDonald	A05275
Aaron B. Larson	A03332	Michael Levin-Mansfield	A03749	Judy Long	A04948	Letitia MacFarlane	A04843
Carrie Larson	A03501	Rosalyn Levin-Mansfield	A03750	Karen W. Long	A03772	Stephen R. MacFarlane	A04844
Candace S. Larue	A01309	Rozalyn Levin-Mansfield	S01336	Katherine C. Long	A04745	Duncan MacGregor	A02619
Stephen M. Larue	A01310	David D. Levine	A01337	Sydney C. Long	S01367	Robert J. MacIntosh	A02620
Alan David Laska	A01311	Mark Levine	A04700	Nancy E. Loomis	A04110	F. Gwynplaine MacIntyre	A04949
George J. (Lan) Laskowski, Jr	A02372	Lon Levy	A03350	Karen Loper	A01368	Douglas A. Mackey	A05172
Stephanie Lasley	A03929	Pippin Levy	A03351	Edward A. Lopez, Jr	A02696	Thomas MacLaney	A01396
Francois-Xavier Lasne	A01312	Sandra Levy	A04633	John Lorentz	A04307	Sandy MacMurdo	A04111
A. J. Lastovica	A04943	Alice N. S. Lewis	A01338	Jean Lorrain	A02290	John Paul MacNerland	A03381
Sharon Anne Laswell	A01313	Anthony Lewis	A01339	Annette Lotz	A01369	Laura C. MacRae	A04249
Alexis Glynn Latner	A05420	David D. Lewis	A04877	Denise J. Loubert	S03634	James R. Madden	A01397
Alex Latzko	A02615	Janet E. Lewis	A02425	Michael S. Loudon	A01370	Paul Grady Madden	K04807
Kevin Laughlin	A03904	Joanna L. Lewis	A02180	Gary K. Louie	A05442	Warren J. Madden	A05191
Peter Laughlin	A05316	Page Eileen Lewis	A02680	J. Spencer Love	A01371	Billie Madle	A01398
Robert H. Laurent	A01314	Paula M. Lewis	S04945	Robert G. Lovell	S01372	Christian Madsen	A05114
1 Guest of Nancy LaValley	A02679	Robert Lewis	A02617	Susan E. Lovell	A04230	Mary Madsen	A05115
Nancy LaValley	A02678	Susan H. Lewis	A01340	Danny Low	A04231	Tamaki Maeda	S05288
Donna L. Laviana	A01315	Thomas P. Lewis	S01341	Lefford F. Lowden	A01373	Corinne Mahaffey	A01400
Heather Law	A02303	Shariann N. Lewitt	A04720	1 Child of K. Lowell Lowell	A04480	Tammy Mahaffy	A03959
Ann L. Lawrence	A01316	1 Guest of Ben Liberman	A03928	Jennifer Aabye Lowell	A04584	Russell Mahoney, MD	A01401
Daniel W. Lawrence	A03079	Ben T. Liberman	A01342	Kenneth C. Lowell	A03378	Bruce Mai	A03129
Linda Lawrence	A04944	Bryan LiBrandi	A05086	C. I. S. Lowentroun	A03379	Nora Mai	A03130
Matt Lawrence	A01317	Jacqueline Lichtenberg	A01343	Carla Lowery	A02427	Steve T. Maier	A03193
Betty L. Lawrence-Williams	S02097	Salomon Lichtenberg	A01344	John W. Lowrance	A01374	Ricia Mainhardt	A01402
Barbara S. Lawson	A03885	Bob Lidral	A01345	Nathan Lowrance	A04389	Frank Mainz	A02331
Larry L. Lawson	A04301	Joan Lieb	A03046	Michael J. Lowrey	A04390	Phillip L. Maish	A04112
Toni Lay	A01318	Paula Lieberman	A01347	Erik Lucas	A05354	Don Maizt	A03261
Alexis Layton	A01319	Richard L. Lieder	A02904	Kent Lucas	A01376	Laura Ann Majerus	A05460
Judith Tockman Lazar	A01320	Anton Lien	A01348	Oriano Luchini	A02330	J. Michael Major	A05042
Cynthia Lazzaro	A01321	Andre Lieven	A01349	P. Alex Lucyshyn	A01377	Joseph T. Major	S01403
Joseph Lazzaro	A01322	Floyd Lightsey	S01265	Teri N. Lucyshyn	A01378	Christine Mak	A04007
Zanny Leach	A01323	Micky Lightsey	A04906	Dorothy Luftig	A05225	Derwin Mak	A04006
John A. Leatham	A02319	Sheila Lightsey	A04905	Mark Luftig	A05226	Shinji Maki	S04509
Karl E. Leatherman	A03894	Guy H. Lillian, III	A01350	Warren N. Luftig	A05227	Edward Malcolm	A03575
Graham Leathers	S01710	Erica B. Lilly	A03532	Vicki A. Lukas	S03680	Susan M. Malcolm	A03576
Jane A. Leavell	A04348	North A. Lilly	A05301	Regina J. Lukes	A03502	Christine M. Malebranche	A02478
Elizabeth A. Leavy-Watts	A02998	Frank Liltz	A01351	Richard J. Lukes	A03503	James A. Malebranche	A02479
Michael A. Leavy-Watts	A02999	Linda L. Lim	A04304	Carl Lundgren	A01379	James S. Malebranche	A02480
Gail L. LeBlanc	A01324	Rosie Lim	A04305	Michele Lundgren	A01380	Julia A. Malebranche	A02481
Nancy Lebovitz	A01325	Wendy I. Lindboe	A01352	Karen K. Lundquist	A03260	Julia M. Malik	A04454
Steven H. Lebovitz	A03410	Ellen C. Lindow	A01353	Donald H. Lundry	S01381	Laura Mallard	A03542
Alexandra V. Lee	A02264	Michael W. Lindow	A01354	David Luner	A03762	Douglas T. Mallinak	A01404
April Lee	A02959	Becky Lindsay	A05044	Marc Lupescu	A01382	Fred W. Mallon, Jr	A01405
Cale n'ha Lee	A03692	Murray Lindsay	A04035	Bonnie Lupton	A01383	Linda A. Mallory	A05290
Carol A. Lee	A04055	Tamar Lindsay	A01355	Robert Lupton	A01384	Marion C. Mallory	A04641
Gentry Lee	A05463	Theodore G. Lindsay	A05043	Robin Lupton	A01385	Michael C. Mallory	A04642
Jody A. Lee	A04778	Charles B. Lindsey	A04040	Gordon R. Lurie	A02428	Norwin Malmberg	A05246
Johnny M. Lee	A01326	Timothy M. Lindsey	A03168	Maria Elena Lurie	A02429	Patricia Malone	A02792
Marc Lee	A03329	Gordon Lingard	S01356	Perrienne Lurie	A01386	Richard F. Man	A04392
Michelle D. Lee	A02843	Bruce Linnell	A03088	John G. Lussmyer	A01387	Lois H. Mangan	A01406
Peter E. Lee	A02844	Mark Linneman	A03574	David Luster	A02927	Paul J. Mangan	A03116
Stephen C. Lee	A05199	Charlene Lint	A05119	Kathy Luther	A05483	Elise Joanne Mann	A03092
Steven Lee	A01327	Elizabeth Lipos	A04108	Hank Luttrell	A02708	Frank P. Mann	A04648
Tina Lee	A04897	Penny Lipman	A02925	Bradford Lyau	A03504	James Mann	A00648
Evelyn C. Leeper	A01328	Thomas R. Lippincott	A04534	Wanda E. Lybarger	A03675	Kenneth Charles Mann	A03093
Mark R. Leeper	A01329	Aimee Lipschutz	A04917	Faith Lyles	A03834	Laurie D. T. Mann	A01407
Alan D. LeGrand	A04306	Charles Lipschutz	A04915	Alex G. Lyman	A01388	Aaron Mannes	A04731
Laura LeHew	S01330	Julie Lipschutz	A04918	David G. Lyman	A01389	Daniel Mannes	A05260
Hope Leibowitz	A01029	Karen Lipschutz	A04916	Deanna L. D. Lyman	A01390	Michael H. Mannes	A04732
Denise Parsley Leigh	A01097	DeeAnn Lipscomb	A04919	Elizabeth Lyman	A04678	Lorelei Manney	A03262
Stephen Leigh	A05428	Holly Lisle	A05146	Barry P. Lyn-Waitsman	A02733	John Mansfield	A01408
William H. Leininger	A01332	Jeffrey G. Liss	A02473	Marcelle H. Lyn-Waitsman	A02734	Marie-Noelle Mansfield	A03642

MEMBERS (THRU JULY 22, 1991)

Cynthia M. Manship	S05014	Jeffrey McArthur	A01438	Rynda G. Meador	A04398	Chris J. Miller	A04508
Kenneth Manson	A02304	Paul J. McAuley	A05151	Jeanne M. Mealy	A02434	Craig Miller	A01478
Kathy Mar	A01704	Winifred M. McBeth	A04309	Brent Medart	A03593	Dennis B. Miller	A01479
Jonathan Marcus	A01409	Monica McBride	A05277	Daniel C. Medart	A03592	Diane Miller	A03293
Larry A. Marcus	A01410	Herbert A. McCaulla	A01439	Cheryl Medley	A02374	Georgia M. Miller	A02631
Kenneth L. Mardler, Jr	A03681	Kim McClain	A02537	Roxanne Meida	A03175	Herbert K. Miller	A04313
Teri W. Marino	A05457	Jimmy A. McClendon	A04395	Shirley M. Meier	A03743	Joel Miller	A05440
Randolph Markham	A02828	Martin R. McClure	A04396	Wesley J. Meier	A01455	John M. Miller	A03412
Patricia V. Markunas	A03544	Nancy Wirsig McClure	A04397	Wilma Meier	A01456	Kathleen R. Miller	A03212
Mark Marmor	A01411	Peg McCollum	A03548	Andrew P. Melcher	A04312	Keith Miller	S02632
James Marner	A02829	Richard McCollum	A04184	Susan Melle	A01457	Laura S. Miller	S01481
Begona Marnotes	A05291	Cheryl A. McCombs	A01440	William D. Melle, II	A01458	Martin Miller	A02436
David W. Marquart	A01412	Anne Ashley McConnell	A02711	Constance Mellott	A04780	Melanie Miller	A03748
Tamara A. Marquart	A01413	Frank McConnell	A05247	Linda Melnick	A01459	Melanie Anne Miller	A02209
Romayne E. Marschak	A05287	Rita J. McConville	A01441	Billy Meltsner	A05216	Michael A. Miller	A04401
Edward Marshall	A04820	Mary C. McCorkle	A04671	Kenneth J. Meltsner	A02375	Michael J. Miller	A01482
Katharine E. Marshall	A01414	J. C. McCormack	A01442	Lori Meltzer	A01461	Pamela Miller	A01483
Bonnie Marston	S01415	Patrick McCormack	A02624	Rebecca Meluch	A03815	Ronald H. Miller	A05438
Stanley C. Martens	A04875	Eileen McCormick	A04015	Norma Jean Melvin	A02879	Rosemary Miller	A02549
Anya M. Martin	A01416	Grant C. McCormick	A02928	Frederick T. Mendenhall, Jr	A01462	Sherlene L. Miller	A02555
Darrell A. Martin	A04792	Carol McCoy	A04034	Alice A. Mendenwald	A01469	Sue Miller	S02633
Diane M. Martin	A01417	Sean M. McCoy	A01443	Abbas Merchant	A02276	Theodore J. Miller	A02810
George E. Martin	A01418	Frances McCrone	A03040	Nancy Merckle	A01463	B. J. Miller, Jr	A02770
George R. R. Martin	A01419	Jennifer McCrone	A03291	Janice A. Mergenhausen	A05084	Deborah Millitello	A04314
Jeffery Martin	A03352	Gavin K. McCulloch	A04116	Randy Meredith	A05506	Carla J. Mills	A03706
Julia E. Martin	A04455	Timothy A. McDaniel	A01444	Phillip C. Merkel	A02628	John A. Milsom	A03997
Liz Martin	A02621	Glenn T. McDavid	A01445	Karen Mermel	A04892	Gail Milsztein	A04213
Suzanne Martin	A01420	James D. McDavid	A03949	Christine R. Merrill	A04880	Teresa Carmen Minambres	A01484
William Culbertson Martin	A01421	Mia F. McDavid	A01446	James D. Merrill	A04881	Lynn I. Minneman	A02232
Vicki Martine	A00506	Thomas I. McDavid	A03950	Jamie Merrill	A04882	Diane Wright Minnis	A01485
Victor C. Martine	A01422	Brett L. McDonald	A05189	Joseph A. Merrill, III	A02332	Jennifer Minnis	A05106
Dain C. Martinek	A04113	Genevieve McDonald	A03940	Scott M. Merritt	A01464	Roger A. Minnis	A01486
Joseph P. Martino	A05148	Vaughan McDonald	A04496	Karen Meschke	A04400	Jeffrey P. Miranda	A02220
Pascal P. Martyn	A05064	Charles McDowell	A02625	Lynette S. Meserole	A05294	Myrrh Mist	A05476
William Martyn	A03000	David W. McFarland	A02905	Thomas A. Meserole	A01465	1 Guest of Andrea Mitchell	A00945
Sami Martz	A03921	Diane M. McFarland	A02908	Edmund R. Meskys	A01466	2 Guest of Andrea Mitchell	A00946
John Maryland (Fr)	A03074	Lee McGarry	A04521	Sandra Meskys	A01607	3 Guest of Andrea Mitchell	A00947
Stephen A. Masar	A05360	Terry McGarry	A04522	Stanley Meskys	A02629	4 Guest of Andrea Mitchell	A00948
Hugh Mascetti	A04555	Gary D. McGath	A05108	David L. Messer	A04311	5 Guest of Andrea Mitchell	A00949
Marnie Maskell	A03290	William T. McGeachin	A02906	Ann Methe	A02960	6 Guest of Andrea Mitchell	A00950
Carol F. Mason	A03333	Barbara M. McGillem	A02431	Melissa Metz	A02156	Andrea F. H. Mitchell	A01487
James V. Mason	A03334	Robert L. McGillem	A02432	Paul Metz	A03577	Elliott Mitchell	A01488
Michael Mason	A01423	Bruce McGowen	A02773	Rhodella Metz	A02291	Frank Mitchell	A03657
Phil A. K. Mason	S04921	Tim S. McGrain	A01448	Wesley E. Metz	A02292	George H. H. Mitchell	A01489
Michael Massa	A02169	Danny McGrath	A04459	Kathleen Metzger	A02435	Jennifer Mitchell	A01490
Teresa Massa	A02170	Alayne McGregor	A04481	Stephen K. Metzger	A01467	Karen Mitchell	A02811
Kathleen M. Massie-Ferch	A03324	Colin McGregor	A03598	Thomas Metzger	A05327	Karen L. Mitchell	A04536
Gerald E. Masters	A01424	Kyle G. McGregor	A04740	Laurel Meulendyk	A04047	Linda L. Mitchell	A01491
Robert Masuoka	A03235	Christian McGuire	A01449	1 Guest of Kathleen A. Meyer	A03933	Mark G. Mitchell	A01492
Charles Matheny	A01425	LeAnna McGuire	A04310	Barbara G. Meyer	A01468	Matthew G. Mitchell	S01493
Dennis Matheson	A01426	Patrick L. McGuire	A04117	Corinne L. Meyer	A04797	Petrea Mitchell	A01495
Laura Matheson	A01427	Maureen F. McHugh	A03292	Elizabeth Meyer	A04909	Rob Mitchell	A02634
Neil Matthews	A04308	Todd McInroy	A02907	Kathleen M. Meyer	A00001	V. E. Mitchell	A05325
Gail E. Matthews-Bailey	A01428	John F. McKana, Jr	A02433	Kathy Anne Meyer	A01470	John L. Mitchell, Jr	A01495
Devin Matlock	A02622	Erin McKee	A01450	Linda J. Meyer	A02880	Betty Park Mitias	A01496
Trevin Matlock	S01429	Marjorie McKenna	A02626	Ruth Meyer	A01471	Neale Mittenshaw-Hodge	A04493
Norene Matney	A05120	John McKeown	A05006	Sanford A. Meyer	A02376	Laura J. Mixon	A05136
Jeffrey L. Matthews	A04706	Dennis L. McKiernan	A03719	Debra Meyers	S03154	Hiroshi Miyagi	A03636
Robert W. Matthews	A01430	Patricia A. McKillip	A05152	Ric Meyers	A05310	Bruce Mocking	A03325
Winton E. Matthews, Jr	A01431	Michael C. McKinnon	A02756	Paul Michael	A02845	Celia H. Modell	A01497
David B. Mattingly	A05150	Elizabeth McLaughlin	S01451	Paul R. Michals	S01472	Elizabeth M. Modell	A04710
Gary S. Mattingly	S05093	Sallie McLaughlin	A02518	Gustave A. Michel, II	A05276	Howard S. Modell	A01498
Michael Mattingly	A02430	Sandri-Marie McLaughlin	A04570	Merie J. Micklin	A03210	Laura Lynne Modine	A05063
Elizabeth Matuszak	A02373	Marc McLaurin	A02517	Evan Middleton	A03491	Daniel Moertl	A02635
Paula Andre Matuszek	S02623	Daryl McLaurine	A05504	Peter E. Midford	A03524	Etaine Moertl	A02246
Osa Mu Matuura	A04672	Daniel G. McLean	A01452	Anne Miesel	A02181	Marge A. Moertl	A04315
Lynn Marcel Mauldin	A04950	John E. McMahan	A04630	John L. Miesel	A02182	Judith Moffett	A05153
Patricia Kay Mauk	A03523	1 Guest of William S. McMahan	A01453	Marie Miesel	A02183	Kim Mohan	A05187
Mary K. Maulucci	S01432	John McMahan	A04622	Peter Miesel	A02184	Charles C. Mohapel	A01499
Jennifer Maxey	A04114	Susan M. McMahan	A05427	Sandra L. Miesel	A02185	Susan C. Mohn	S01500
Darrell Maxon	A04126	William S. McMahan	A02929	Judith A. Miesko	A01013	Debby Moir	A03602
Julian May	A05149	Irmgard McMahan, MAJ	A04621	James M. Milkucki	A03061	Lillian E. Moir	S01501
Laurie A. May	A04394	Patrick McMahan, MAJ	A04951	Nancy E. Mildebrandt	A01473	Mike Moir	A03601
Howard Mayberry	A04782	Janet Miles	A04952	Robert W. Mijlkovic	A04931	Caroline Molitch	A01502
Sally Mayer	A02499	Grant Millard	A01454	Grant Millard	A01474	G. Patrick Molloy	A01503
Warren Mayer	A03146	Althea McMurray	A04460	Martha Millard	A01475	Dan Monaco	A03955
Joseph Mayhew	A01433	Lucinda McNary	A04688	Aimee Miller	A05025	Jonathan D. Monk	A01504
Jeffrey D. Maynard	A01434	Mark McNary	A02627	Alan F. Miller	A05396	Elizabeth N. Moon	A05154
Susan Mays	A01435	James A. McQuinn	A04878	Alex Q. Miller	A01476	C. David Moore	A04733
Krsto A. Mazuranic	A01436	Shoshonna McVey	A04879	Arthur W. Miller	A03211	Christopher Moore	A03907
Denise Harlow McAbee	A03533	Beth Meacham	A02219	Ben Miller	A03476	David Moore	A04693
Jenny McAdams	A01437		A05080	Bruce M. Miller	A02630	Dee Ann Moore	A03176
Jeannine McArthur	A04457		A03437		A01477	Diane Moore	A04734

MEMBERS (THRU JULY 22, 1991)

Janice Gott Moore	A01506	1 guest of T. O. Murphy, Jr	A04490	Elaine Normandy	A01564	Stephen R. Owens	A01597
Jeffrey D. Moore	A03905	T. O. Murphy, Jr	A03005	David North	A02439	Leah Oyster	A04977
John F. Moore	A01507	Freida A. Murray	A05212	Virginia Northridge	A04565		
Ken Moore	A01508	Arla Myers	A04724	Alvin E. Norton	A02378	P	
Marian D. Moore	S01509	Benjamin Myers	A03534	Anne M. Norton	A01565	Roseann Packer	A01599
Mark W. Moore	A05338	Julia Myers	A04788	Joyce L. Norton	A03578	Harry C. Packlick, Jr	A04726
Matthew Moore	A03908	Oyvind Myhre	S01540	Rick Norwood	S01566	Lisa Padol	A03353
Perry Glen Moore	S01510	Cyndi Mylynnne	A03718	John J. Novak	A01567	Robin D. Page	A05018
Sandra Moore	A03906	Walter Mytczynskyj	A02796	Kelly Novak	A02474	William C. Paley	A02482
Susan Moore	A01511			Greg Nowak	A02930	Fern Palfi	A02257
Teresa C. Moore	A04694	N		Patricia Nuccio	A03822	Joan Palfi	A02258
William Moore	A01505	Heather E. Nachman	A03021	Terry Nudds	A03295	Dennis E. Palmer	A01600
Norman L. Moore, Jr	A01512	Luisa Nadalini	A05117	Robert Nunnally	A02545	Frederick Palmer	A02275
Myra Morales	S02636	Kazuko Nakada	A04099	Patricia A. Nussman	A03089	Martha J. Palmer	A05045
Sean W. Moran	A01513	Lex Nakashima	A01540	Jody Lynn Nye	A01568	Sharon Palmer	A01601
Kathy L. Moreland	A03236	Robin J. Nakkula	A03789			Shawn A. Palmer	A05477
Pat Morell	A01514	Ann Nalle	A01542			Susan Palmer	A01602
Dana Morgan	A02578	Maria Napiorkowski	A02221	Barbara O'Brien	A04703	Josephine A. Paltin	A02530
Lyn Morgan	A04119	Jean A. Nash	A05263	Kevin S. O'Brien	A05499	David Pancake	A03900
Richard L. Morgan	A04118	Kim Nash	A04626	Laura E. O'Brien	A02440	Iken Panek	A03541
Gerald Moriarty	A01515	Lucy Nash	A03213	Terry L. O'Brien	A01569	Aliza R. Panitz	A03607
Richard Moriarty	A01516	Patricia Nash	A04742	Ann Marie O'Connell	A02228	Thomas C. Pansing	A05111
Tom Morin	A01517	James Nasiatka	A01543	Stephen O'Dell	A02247	Carol Paolucci	A01624
Curtis D. Morley	A05243	Keith Nathan	A04821	James J. O'Donnell	A05388	Paul O. Pappas	A02752
Brian L. Morman	A01518	David B. Nathanson	A04317	Karen S. O'Donnell	A05400	Lois E. Parente	A05048
Mary Morman	A01519	Phillip M. Nathanson	A01544	Mark R. O'Green	A01570	Art Parham	A03910
Melissa A. Morman	A00621	Dean Natkin	A02961	Grace O'Malley	A03889	Sam Paris	A01603
Chip Morningstar	A05422	Cynthia L. Naval	S04177	Brian T. O'Neill	A05479	Charles H. Park	A02157
J. S. Moro	A02437	Robert Neagle	A01545	Charles O'Neill	A02441	Helen M. Parker	A01604
Mary Sue Moro	A02438	M. Terri Neal	A02637	Susan E. O'Neill	A05480	John Richard Parker	A04561
J. W. Morphis	S03699	Julie Neff	A01546	Chris O'Shea, II	A04556	Philip T. Parker	A01605
Sandra C. Morrese	A02764	Randall Neff	A01547	Deborah A. Oakes	A01571	Rember N. Parker	A01606
Ann W. Morris	A01520	Ingrid Neilson	A01548	Sherry Oaks	A02186	Steven Parker	A02639
David R. Morris	A02812	Paul G. Neitzke	A01549	Gerda K. Oberg	A01572	Tony E. Parker	A01608
Donald E. Morris	A03413	Carl E. Nelson	A01550	Denis E. Obringer	A04566	William Parker	A00861
Hilarie A. Morris	A02830	Chandra D. Nelson	A05432	James Odbert	A01573	Keith Parkinson	A04318
Kendall D. Morris	A01521	Douglas Brock Nelson	A04845	James Carl Odom, Jr	A01574	Gregg Parmentier	A04405
Kendall F. Morris	A01522	Michael R. Nelson	A01551	Christopher Oesterling	A04122	Parris	A01609
Phillip L. Morris	A02831	Nan Nelson	A05071	Linus Ogalsbee	A01696	James G. Parrish	S01610
Skip W. Morris	S01523	Jennifer Nerat	A02535	Hiroshi Okuto	A04954	Arwel Parry	S02487
Jackie Morris-Vorpe	A04340	Joshua Nerat	A02536	Catherine C. Olanich	A01575	Joann Parsons	A05471
Elizabeth Morrison	A02988	Kathleen A. Nerat	A02171	Elaine C. Oldham	A03795	Marie A. Parsons	A02520
Renee E. Morrison	A02989	William M. Nerat	A02527	Martha S. Olijnyk	A04482	Patricia Parsons	A01611
William T. Morrison, IV	A01524	Juanita Nesbitt	A03231	Mabel Olivera	A01576	Jeanne M. Parthum	A02640
L. Miranda Morrissey	A02699	NESFA	S01552	Gene Olmstead	A01577	Mark E. Partridge	A04462
Phil Morrissey	A05020	Teresa K. Nevins	A04546	Kari Olsen	A01578	Ann Marie Paschall-Zimbel	A03164
Wayne P. Morrissey	A02700	Craig A. Newmark	A01553	Louise J. Olson	S01579	David W. Paschall-Zimbel	A03165
James K. Morrow	A05155	Robert Nicaise	A04094	Mark Olson	A01580	Anne E. Passovoy	A01612
Jody A. Morse	A03647	Beverly Nicholas	A01554	Priscilla Olson	A01581	Robert D. Passovoy, MD	A01613
Lynne Ann Morse	A04775	Larry Nicholas	A01555	Shirley J. Olson	S01582	Valerie Pastor	A01614
Liz Mortensen	A03505	Peter Nicholis	A04603	Ken Olum	S01583	Joseph Patrouch	A01615
Keith H. Morton	A01525	James C. Nichols	A04613	Frank Olynyk	A01584	Ruth Patrouch	A03263
Craig Moseley	A04316	Ruth Ann Nichols-Nine	A01556	Marisa Ong	A02638	Frederick Patten	A01616
Judith Mosely	A03554	Sandra K. Nicht	S01557	Al J. Onia	S03506	James P. Pattison	A03744
Mary Hagan Mosier	A01071	Joe Nickence	A03892	Ron Ontell	A01585	Elizabeth Ann Patton	A03648
Sam Moskowitz	A05431	Laurel Nickence	A03893	Valerie Sussman Ontell	A01586	Virginia Lee Patton	S02641
Leigh Motooka	A04120	Kevin Nickerson	A02712	Antony M. Oriandella	A01587	Patrick E. Paul	A01617
Richard A. Mottern	A02765	David L. Nicklas	A03335	Lee A. Orlando	A03621	Sara M. Paul	A01618
Mary Mousseau	A03979	Shirley Nicks	A03294	Tom Ornelas	A05173	Karen Pauli	A01619
Nancy Mowry	A05456	Barbara L. Nicol	A01558	Hobie Orris	A04178	Mark Paulk	A01620
Susan Mozzicato	A01526	Ann D. A. Nielsen	A05445	Claude Ortega	A02510	Diana L. Pavlac	A01621
Thomas Mroczkowski	A04403	Lisa M. Niemczyk	A03237	Vicki M. Ortega	A02511	Ross R. Pavlac	A00006
Vonda Mroczkowski	A04404	Laticia Niemi	A04524	Joan Manel Ortiz	S03628	Eric C. Paviat	A01622
Gregory J. Mrozek	A03693	Sarah Nienaber	A03770	Marc Ortlieb	S01588	Peggy Rae Pavlat	A01623
Philip Mrozinski	A01527	J. W. C. Niezink	A04922	Deborah Orvis	A05434	Bruce Payette	A04450
James P. Mueller	S01528	John D. Nikitow	A02377	Richard Orvis	A05433	Alan Jay Payne	A03297
Mary Anne Mueller	A01529	Katherine K. Nikkel	A01559	Masamichi Osako	A01589	J. W. Pearce	A01625
Pat Mueller	A01530	Shelagh Nikkel	A01560	Michiko Osako	A01590	Jonathan Pearce	A04664
Francine L. Mullen	A03158	Bhim N. Nimgade	A05059	Elizabeth A. Osborne	A01591	Mary A. Pearce	A01626
John Mullen	A03855	John C. Nine	A01561	Harry A. Osborne	A03174	J. W. Pearce #2	A01627
Marshall Muller	A02500	James Nirmaier	A04705	John D. Osborne	A03055	Mary A. Pearce #2	A01628
Richard S. Muller	A04121	Jeffrey Nisenoff	A05289	Henry W. Osier	A03296	Carl Pearson	A01629
Dennis Mullin	A02293	Leonard B. Nisenoff	A05368	Anne Ostrom	A04179	Michael P. Pearson	A03354
Mary Multhauf	A04530	Masanori Nishikiori	A03608	Glen Oswald	A01592	Sharyl Pearson	A04798
Donnalyen Mumaw	A01531	Larry Niven	A01562	Ruth Oswald	A01593	George T. Pearson, TSGT	A04978
Lorraine A. Mumaw	A01532	Marilyn Niven	A01563	Lance C. Oszko	A03214	Grieg S. Pedersen	A03981
Elaine Muraskin	A01533	Louise Nolan	A02757	John J. Ott	A01594	Andy Peed	A03783
Deirdre M. Murphy	A01727	Jeffrey J. Nolin	A03881	Mary A. Otten	A01595	Susan J. Peel	A01630
Jana R. Murphy	A04176	Janet Nopper	A04000	John Outcall	A04016	Larne Pekowski	A01631
Lynn K. Murphy	A01535	Neil B. Norman	A05362	James Overmeyer	A03465	Bruce E. Pelz	A01632
Rose B. Murphy	A01536	Jean-Pierre Normand	A02962	James E. Overmeyer	A01596	Elayne F. Pelz	A01633
Stobhan M. Murphy	A02526						
Tim Murphy	A04063						

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Kirk Pennak	A04232	Elizabeth D. Pope	S01665	Timothy B. Ramey	A03382	D. Coleman Richardson	A04323
Lloyd Penney	A01634	Phyllis S. Porche	A04272	John Ramirez	A03019	Katherine Richardson	A04324
Yvonne Penney	A01635	Andrew I. Porter	A01666	Juan A. Ramirez	A03177	Darrell C. Richardson, Dr.	A04597
Michele Pennington	A04955	Carol Porter	A02643	Sriram Ramkrishna	A03895	Burton W. Richardson	A05494
James K. Penrose	A01636	Carol Anne Porter	A03733	Guest of Maria Randall	G00020	Caroline C. Richerson	A03239
Alan R. Perelgut	A03326	Heather K. Porter	A04123	Marta Randall	G00019	Frederick E. Ricketts	A04411
Mary E. Perelgut	A03327	Kenneth Porter	A01667	Ronald P. Randis	A02201	Paul Riddell	A03879
Donald J. Perhach	A01637	Marianne Catherine Porter	S03555	Donna Rankin	A03039	Elizabeth A. Riddle	A05296
Patricia S. Perhach	A01638	Thomas Ross Porter	A03025	Lavona S. Rann	A01689	Barbara P. Riedel	A01719
Philip Carl Perkins	S01640	Drew Post	A04799	Richard E. Rann, Jr	A01690	David E. Riedel	A03336
William Perkins	A01639	Kate Pott	A04557	Margaret Ranson	A01691	Roberta Riel	A01720
Frank Perkins, Jr	A01641	Florence A. Pouppe	A01669	Ariana Rapkin	A01692	Howard S. Rifkin	A01721
Marc Perkowitz	A02187	Alexander Pournelle	A04466	Joan M. Rapkin	A01693	1 Guest of Michael Rightor	A02444
Sally Perkowitz	A02188	David Lee Powell	A02799	Liorah Rapkin	A01694	2 Guest of Michael Rightor	A02445
Vivian Perry	A01331	James Powell	A01670	Myron M. Rapkin	A01695	Michael G. Rightor	A02443
Lawrence Person	A04463	Guest of Richard M. Powers	G00014	Dawn M. Rasmussen	A02909	Gregory G. H. Rihn	A03508
Kelly S. Persons	A01642	Richard M. Powers	G00013	Karl E. Rasmussen	A01697	Teny Rile	A04050
Becky D. Peters	A01643	Lyn Pratchett	A05239	Katie Rathslag	A03062	Charlene Riley	A01956
David W. Peters	A02797	Terry Pratchett	A05238	Kurt Rathslag	A03063	Connie L. Riley	A01722
Mary Peters	A02798	Robert B. Pratt	A01671	David Ratti	A01698	Hillarie N. Riley	A01723
Phyllis Peters	A03769	Robert Presson	A04847	Alan L. Ravitch	A02981	Kevin Riley	A02335
Rise Jean Peters	A04289	Janice D. Preston	A01672	Robert A. Raybin	A01699	Linda L. Riley	A01724
Michael Petersen	S03626	Richard K. Preston	A01673	Stephen M. Rayman	A02492	Mark E. Riley	A01725
Amy L. Peterson	A04406	Nancy Pribanich	A04320	Mark Raymo	A01700	Richard A. Ringel	A05497
Donald Peterson	S01644	Audrey Price	A03838	Mary Raymo	A01701	William Ritch	A01726
Jean Peterson	A03371	Cameron Price	A03868	Eric S. Raymond	A03147	James Rittenhouse	A01728
Joseph E. Peterson	A04233	Douglas H. Price	A01674	Kate Raymond	A03942	Bruce A. Ritter	A03580
Linda M. Peterson	A01645	Elizabeth Price	A02294	Omar Rayyan	A04125	Judith H. Ritter	A03581
Polly Jo Peterson	A03022	George W. Price	A02516	David K. Ream	A01702	Randolph Rivas	A01729
James J. Petrassi	A02766	Kevin Price	A03956	Diane Louise Reamy	A04005	Karen S. River	A03169
Marianne Petrino	A02963	Margaret Price	A02295	Colette Reap	A03525	David A. Rivers	A02690
Sandy Pettinger	A01646	Mary S. Price	A02296	Michael H. Reaser	A01703	Bridget M. Rivoli-Paley	A01730
Pierre E. Pettinger, Jr	A01647	Richard E. Price	A02297	William Rechnitz	S02737	James W. Roach	A03026
Roy C. Pettis, Jr	A01648	Rose Price	A02298	Alicia Reck	A04568	Kharis Roach	A01731
Mark D. Petty	A04766	Sara F. Price	A03166	Edwin Reck	A04567	Russell Roach	A01732
John Pfeifer	A03107	Alexa Price-Whelan	A03840	Thomas Recktenwald	A02334	Corlis Robe	A00943
Charlotte B. Phelps	A04180	William E. Priester	A01676	Ben Redden	A01705	Gary R. Robe	A01733
James David Phelps	A04181	Mary S. Prince	A02333	John Redden	A01706	Jennifer Roberson	A01734
Debra Philippon	A05103	Sarah S. Prince	A01677	Alan Reed	A03415	Anne Roberti	A03809
Stanley Philippon	A05104	Lawrence R. Proksch	A03507	Allen Reed	A03773	Joseph A. Roberti	A03808
Angela Philley	A04407	Amy Proni	A03194	Clifton Reed	A02813	Carol Roberts	A01735
Randy Philley	A04408	Tullio Proni	A01680	Debra Reed	A04206	Elizabeth V. Roberts	A04747
Randy Phillipon	A05105	Frederick Prophet	A01681	Dennis A. Reed	A01707	James F. Roberts	A04884
CL Chuck Phillips	A03159	Leonard J. Provenzano	A01682	Robert Reed	A05465	John Roberts	A01736
Dannie L. Phillips	A01649	David Provost	A05040	Virginia R. Reed	A02847	John Maddox Roberts	A04746
Daryl Phillips	A01650	Allen V. Pruehs	A05413	Wanda Reed	A01708	Marjorie Roberts	A02174
Diane Marie Phillips	A02718	Ree Moorhead Pruehs	A05414	Robert Townsend Reese	A02483	Valerie Roberts	A02336
Evan Phillips	A01651	Fleming S. Pruitt	A03450	Victoria Reeves	A02644	Barbara Robertson	A03027
Jason Keith Phillips	A02719	Timothy A. Pruitt	A01683	Shella Regan	A04124	David L. Robertson	A05395
Susan Phillips	A01652	Julia U. Przybylowicz	A03993	Mickey Zucker Reichert	A04885	June Drexler Robertson	A03048
Catherine Philo	A05358	Annette M. Pschirrer	A04846	Sarah Jo Reidhead	A04322	Mary Robertson	A05256
Phoenix	A04056	Cynthia M. Ptasnik	A04409	Eva Reimers	A03612	Stewart Robertson	A03049
David Pickell	A02212	David B. Ptasnik	A04410	Margaret Reitan	A02305	Robert Robillard	A04237
Lynne Pickell	A02213	Trudi Puda	A02172	Susan M. Reitz	A01709	Linda Louise Robinett	A01737
Linda K. Pickersgill	S01653	William Puda	A02173	Stephanie Rendino	A04127	Andrew Robinson	A01738
Sharon Pierce	A02642	Martin Puller	A01661	Lynne M. Renihan	A01711	Frank M. Robinson	A04981
James Pilvinis	A01654	Thomas C. Purdy	A05174	Theresa A. Renner	A01712	Fred W. Robinson	A02713
Robert M. Pinaha	A02846	Ann Purtell	A02214	Carol L. Resnick	A01713	Paul T. Robinson	A01739
Wesley J. Pinchot	A05444	Kevin R. Purtell	A02264	Laura Resnick	A04510	Paula Robinson	A04183
Michelle Pincus	A03694	Susan E. Purtell	A02442	Michael D. Resnick	A01714	Roger Robinson	A01740
Robert J. Pinkney	A03170	Florence E. Pyne	A01684	Neil Rest	A01715	Suzanne Robinson	A01741
Valerie J. Pinkney	A03171	Fred Pyter	A05370	James W. Reynolds	A01716	Mary Robison	A01742
Laurie Pinsker	A01655	Tom Pyter	A03919	Lee Reynolds	A02910	Susan M. Rockhill	A03477
William H. Pinto	A01656			Robert Reynolds	S02832	Robert Roehm	A03835
Anne Pinzow	A01657			Sherry Rezek	A02241	Stephanie J. Roelker	A01743
Tracy Piorkowski	A03414			Theresa Rezek	A05398	Carole Forden Rogan	A02911
John L. Pither	A04464			William Rezek	A02242	David R. Rogan	S01744
Kay E. Pither	A04465			Mark D. Rhodes	A01717	Brian W. Rogers	A04645
Emmett Gard Pittman	A04319			Qi Rhody	A03988	Bruce P. H. Rogers	A05156
Roberta Pitzak	A05342			Denise Riccardo	A02523	Jeff Rogers	A01745
Ken Pizzini	A03023			Martin Riccardo	A02524	Joanne Rogers	A04128
John J. Platt, III	A01658			Stephen Rice	A04980	Steven Rogers	A04849
Jim Plaxo	A03776			Denise Rich	A04154	Rebekah Rogge	A01746
Andrew C. Plotkin	A04883			Joseph Rich	A03901	Roberta Rogow	A01747
Capucine Plourde	A04329			Lloyd T. Rich	A01718	Alice G. Rohrsen	A04412
Gary L. Plumlee	A01659			Mark Rich	A04768	Craig A. Rohrsen	A04413
Stephen D. Poe	A01660			Alfred Jude Richard	A04848	Ralph Roland	A05248
Frederik Pohl	A02189			Pierre L. Richard	A04182	Michael Rollan	A02645
Harry Poi	S03695			Jane Elaine Richards	A02803	Carl A. Roller	A03451
Steve Polzak	A03238			Mark E. Richards	A02379	Jennie A. Roller	A01748
John Pomeranz	A01662			Paul F. Richards	A04956	Matthew C. Rollins	A04957
Luc Pomerleau	A05478			Stephen W. Richards	A04095	Eileen Romano	A01749
Mary C. Poole	A01663			Amanda Richardson	A04325	Nina Romine	A01750

MEMBERS (THRU JULY 22, 1991)

Terry Romine	A01751	Thomas D. Sadler	A03241	Joyce Schmidt	A04185	Judy Shapiro	A04138
Carol Root	A04383	Stephen W. Saffel	A05501	Mary A. Schmidt	A03096	Shelly Shapiro	A05489
Carol I. Roper	A01664	Michelle M. Sagara	A03686	Mary Ann Schmidt	A02760	Elizabeth C. Sharpe	A02882
William D. Roper, Jr	A01752	Fran Saidel	A03596	Melvin C. Schmidt	A02190	Dale L. Sharrick	A04131
Joe Rosales	A05178	Hope Saidel	A03597	Stanley A. Schmidt	A04894	Becci Shaw	A04791
Marta A. Rose	A03230	David Saint John	A01783	Rachel M. Schneewind	A03120	William E. Shawcross	A01823
Clarinda Rose-Turner	A01753	Sylvain Saint-Pierre	A03676	Gail Schneider	A03896	Robert Shea	A05157
Scott W. Rosema	A02912	Donald P. Sakers	A01784	Gene Schneider	A01804	Don Shears	A04338
Suzanne G. Rosema	A02913	Peter Salewsky	A03611	Lee Schneider	A03930	Charles Sheffield	A05054
Hyman Rosen	A05451	Alan P. Salmi	A03101	Marie Schneider	A01805	Anne J. Sheller	A04240
Andrea Rosenberg	A01754	Rhondi Vilott Salsitz	A05118	Jerry Schneiderman	A02787	Otto Sheller	A04416
Joel Rosenberg	A05088	Leslie Sams	A04569	Lily Schneiderman	A03708	Patricia M. Sheller	A01824
Judith Eleanor Rosenberg	A05090	Clifford Samuels	A01785	Bruce Schneider	A03242	Ruth Sheller	A04417
Robert A. Rosenberg	A01756	Jeff Sanden	A04850	Georgie L. Schnobrich	A03509	Rob Shelor	A03655
Mary Rosenblum	A04285	Robert V. Sanden, Jr	A03215	Rebecca Schoenberg	A03682	Gregory Mark Shelton	S01825
Diane Rosenberg	A01755	Debra F. Sanders	A01786	Barbara Schofield	A02449	Angalee Shepherd	A03802
Sue-Rae Rosenfeld	S01757	Drew Sanders	A02745	Reg Schofield	A01395	Mark Shepherd	A01297
Jack E. Rosenstein	A01758	Gail Sanders	S04887	Winnifred Schofield	A05231	Randall Shepherd	A03133
Andrew R. Rosenthal	A01759	Kathy Sanders	A02746	Herman Schouten	A02299	Howard Shere	A01826
Louise Rosenthal	A03316	Vincent Sanders	S04886	Amy Schram	A05411	Joel Henry Sherman	A05421
Edward R. Rosick	A05262	Sue E. Sanderson	A01787	Larry Schroeder	A01806	Josephina Sherman	A03031
Bradley A. Ross	A04414	Richard Sandler	A01788	Sue Schroeder	A02088	Keith Sherman	A03001
Connor Ross	A03812	Cara Sands	A05214	Dagon G. Schrott	A04586	Guest of Richard Shetron	A01827
Patricia Ross	A01760	Kathy Sands	A01789	Ellen Schuck	A03853	Richard Shetron	A01828
Susan R. Ross	A04415	Leo Sands	A01790	William F. Schuck	A04483	Sachiko Shibano	A02649
Wally Ross	A01761	Matthew Sands	A05215	Eric Schulman	A04156	Takumi Shibano	A02650
Linda Ross-Mansfield	A01762	Mildred A. Sands	A03028	Laurie Schuster	A03734	James Shibley	A01829
1 guest of Richard Rostrom	A05510	John Sandstrom	A03934	William M. Schuyler	A05429	Kelli Shields	A04712
Richard Rostrom	A05508	Kathe Donna Sandstrom	A01791	Kirsten Schwallier	A05052	Michael Shields	A04713
Jeanette Roth	A01763	Barbara Sanford	A05001	William Schwan	A04748	Resa G. Shields	A05359
Jennifer Roth	A04467	Sandra SanTara	A04907	Julius Schwartz	A02337	Rickey D. Shields	A01830
Leslie Roth	A01764	Valerie Santore	A01767	Richard J. Schwartz	A05269	Ruth M. Shields	A01831
Stefan Roth	A01765	John T. Sapienza, Jr	A01792	Stacia A. Schwartz	A02559	Layne M. Shilling	A01832
Perry S. Rothenbaum	A03131	Kathy Sapp	A04592	Stephen P. Schwartz	A01807	David Shiner	A03478
Stephen D. Rothman	A04773	Roger Sapp	A04591	Flora G. Schwegman	A02856	Linda Shipman	A01833
Eric L. Rowe	A01766	Gene Sargent	A01793	Merlin D. Schwegman	A02857	Julie Shivers	A02691
Brooks A. Rowlett	A02446	Jamie Sarno	A03416	Darrell Schweitzer	A01808	Brian R. Shock	A04612
Ken Roy	A02646	Joseph A. Sarno	A03417	Edmund L. Schweppe	A02550	James F. Shoelen	A04857
Donald J. Roy, Jr.	A04046	Mariene Y. Satter	A03716	Jane Schweppe	A01809	Andrew J. Shoemaker	A03357
David M. Rozian	A04644	Dale D. Satterfield	A01794	Eve Schwingel	A03760	Gregory C. Shoemaker	A04573
Mary Rubasky	A01768	Susan Satterfield	A04851	Anna Mae Scolaro	A03195	Joseph H. Shoji	A01834
Thomas R. Rubasky	A01769	James Satterfield, Jr	A05337	David Score	A01810	K. Michiko Short	A03600
Arthur L. Rubin	S04959	Kurt F. Sauer	S01795	C. T. Scott	A01811	Michael Short	A03926
Michael Rubin	A01688	Alan Saul	A05416	Jerome Scott	A04571	E. J. Shumak	A05264
Ronni Rubin	S04960	Janet Weisbord Saul	A05417	Howard J. Scrimgeour	A01812	Susan M. Shwartz	A03702
Peter Rubinstein	A02647	Gordon R. Saunders	A03090	Joyce Kay Scrivner	A01813	Becky Sibio	A02848
Karen L. Rubright	A02964	Lyn M. Saunders	A01796	Phillip Scroggins	A01814	Gary J. Sibio	A02849
George Rufener	A02965	Robert Saunders	A05459	Trudy Seabrook-McLaurine	A05507	Linda R. Sibio	A02850
Kimberly A. Rufer-Bach	A04623	Michelle Sauve	A03603	Eunice Searles	A04602	Rachel Sibio	A02851
Gregory J. Ruffa	A02447	Lorraine Savage	A02931	Acacia Sears	A04190	Jane T. Sibley	A01835
Lawrence A. Ruh	A01770	Lynn M. Savage	A02932	Jordan Rachel Sears	A04191	Joseph D. Siclari	A00103
William A. Rundquist	S01773	Steven V. Savage	A04239	Lindy Sears	A04192	Matthew Sideman	A04923
Laura Runkle	A04402	Anna Savvides	A04893	Raymond John Sedivec	A03030	Ellen Siders	A01837
Robert Runte	S05202	Yohel Sawaki	A03638	Ellen Keyne Seebacher	A05392	Renee E. Sieber	A01838
Robert Jay Runyon	A04692	Yoko Sawaki	A03637	Timothy E. Seefeld	A04032	Dana B. Siegel	A01839
J. Edward Rush	A01771	Robert J. Sawyer	A02933	Charles Seelig	A04511	Kurt C. Siegel	A03385
Rachel A. Russell	A02686	Mary C. Sayer	A03217	Fabian Sefcovic	A04129	Carol Elaine Siegling	A01840
Richard S. Russell	A01772	Jason R. Saylor	A03218	Laurie Sefton	A01815	Eric Siegling	A05322
Patricia G. Rust	A02506	Sharon Sbarsky	A01797	Richard Segal	A01816	Evan Mills Siegling	A01841
Edward Rutkowski	A02743	Thomas E. Schaad	A01798	Julie A. Seider	A04709	Clem J. Siemer	A05369
Marguerite S. Rutkowski	A02744	David Schafer	A01799	Robert W. Seidl, Jr	A04852	John L. Sies	A02450
Brad S. Ruttenberg	A04750	Karen Schaffer	S01800	Dale R. Seim	A03081	Mary Sies	A02451
Thomas Ruzecki	A04855	Kenneth R. Schaleen	A05201	William Seligman	A01817	Andrew Sigel	A01842
1 Guest of Charles C. Ryan	A01774	Robert A. Schall	A02701	Gail Selinger	A01818	Peter Sigrist	A05053
2 Guest of Charles C. Ryan	A01775	Jonathan M. Schattke	A03903	Andrew J. Sellers	A03337	Daniel J. Sikorski	A04328
Charles C. Ryan	A01776	Sally S. Scheef	A05336	Kimberly Semian	A04558	Tina Sikorsky	A04853
Mary C. Ryan	A01777	Judy F. Scheiner	A03964	Frank Semmerling, Jr	S04147	Susan Silk	A04279
Charles H. Rydholm, Jr	A04632	Kayla Scheiner	A05283	Don Senzig	A03888	Karen Haber Silverberg	A01843
		Samuel Scheiner	A03965	Lee S. Sessoms	A02493	Robert Silverberg	A01844
		Mary A. Schell	A05412	Michael Sestak	A01819	Jossie Silverman	A04132
		Kathi K. Scheller	A02648	Carol Severance	A04512	Mitchell Silverman	A01845
		Steve Scherer	A01801	Merritt Severson	A03510	Rami Silverman	A04133
		Benjamin R. Schilling	A01802	T. G. Sewell	A04130	1 Guest of Ronald T. Silverstein	A02235
		Lawrence Schimel	A04326	Tom Seymour	S01820	Ronald T. "Silverstein, MD"	A02234
		Pamela Schleef	A02758	Eileen B. Shaivitz	A05095	Debra Simicich	A01846
		Steve Schleef	A02759	Donald Steven Shake	A03683	Nicholas J. Simicich	A01847
		Mike Schlofer	A01803	Elizabeth K. B. Shallcross	A04888	Roane Simkin	A03813
		Avi Schmeidler	A03264	Mark Shallcross	A04889	David Simmonds	A01848
		Lucy Schmeidler	A02720	Randall H. Shane	A01821	Guest of David Simmonds	A01849
		Sara Schmeidler	A03265	Michael J. Shannon	A03082	Janni Lee Simner	A05056
		Yonah Schmeidler	A03356	Roxanna E. Shannon	A01822	Barbara Frances Simon	A05380
		Honnilore L. Schmid	A03029	Tracy L. Shannon	A03083	Kenneth Carl Simon	A04013
		Beatrix Schmidt	A02833	Nancy M. Shantz	A04600	Lisa M. Simon	A05175

S

Linda C. Saalman
 Fred Saberhagen
 Joan Saberhagen
 L. Ruth Sachtler
 Karl R. Sackett
 Carl Sackis
 R****t E. S****s
 Linda R. Saddler
 William J. Saddler
 J. Wayne Sadler
 Ruth A. Sadler

MEMBERS (THRU JULY 22, 1991)

Mark S. Simon	A03219	Thomas Snoblen	A04137	Thomas Steinberg	A01910	Robert E. "Suess, MD"	A04926
Ron Mead Simon	A01850	Melinda M. Snodgrass	A03629	John A. Steinicki	A01911	Mathew Sugden	A04494
Lester E. Simons	A03134	Bennett E. Snyder	A05340	Karl Stembol	A01912	Paul J. Sullivan	A05397
Rhea M. Simons	A02834	Deborah Malamut Snyder	A01877	Leif Stembol	A01913	Bonnie Summers	A02512
Tony Simons	A03479	Raymond E. "Snyder, Jr"	A01878	Samantha Stembol	A05019	Nate Summerside	A02655
Barbara Simonsen	A03752	Richard So	A04468	Carol Stenstrom	A02191	Mark C. Sumner	A04422
Timothy M. Simpson	A03526	Paul Soanes	A03723	Monica Stephens	A01914	William Surret	A02259
Patricia Sims	A01851	Charlene R. Sobczak	A02515	William R. Stephens	A04859	Bill Sutherland	A04333
Roger Sims	A01852	Bob Soden	A05259	Debbie Stern	A01915	James L. Sutherland	A01933
Glenn Simser	A02914	Richard E. Soden	A03266	Donald Stern	A01916	Brenda Sinclair Sutton	A01934
Steven C. Simshauser	A02967	Herman Soediono	S03736	Edith Stern	A01917	Ellen L. Sutton	A04958
Alexander Dafydd Sinclair	A05302	Prajitno O. Soediono	S03737	Michael Stern	A04681	William R. Sutton	A01935
Christa Cook Sinclair	A01853	Joseph A. Sokola	S01879	Ruth Ann Stern	A03805	Alan Swain	A01936
Michael M. Sinclair	A01854	Judith Solomon	A03389	Sara Stern	A04682	Susan Swann	A05298
David Singer	S01855	Michele Jaye Solomon	A01880	Thomas Stern	A02653	Anders Swanson	A01937
Valerie L. Singler	A04547	Robert Sommers	A04982	James G. Steuard	A01918	Jan Swanson	A04864
Dusty Sinon	A01856	Yoshiko Sonezaki	A04802	Suzette Steuard	A01919	Michael John Swanwick	A01938
William W. Siros	A01857	Peter J. Sonn II	A02990	Kerry Stevens	A02936	Lee Swartzmiller	A02382
Suzie Skelton	A02681	Peter J. Sonn III	A02991	Krystina Stevens	A01534	Margaret Sweeney	A05033
Fran Skene	A01858	Tauna Sonn-LeMarbe	A02992	Mark Stevens	A02937	Erik J. Swendsen	A03453
James H. Skidmore	S01859	Dwight Sora	A04217	Mark Stevens	S01920	Julie A. Swendsen	A03454
Lauren J. Skinner	A02934	Oystein Soransen	A05481	Milton F. Stevens	A01921	Joanne Swenski	A02229
Dale L. "Skran, Jr"	A02531	Carolyn J. Soukup	A03527	Peggy A. Stevens	S01922	Scott Swietek	A05055
Roberta B. Skrenka	A03452	Martha C. Soukup	A03745	Tim Stevens	A05415	Steve Swope	A05180
Alan J. Slate	A03312	Albert Sousa	A04488	Jennifer K. Stevenson	A02306	Michelle M. Sykes	A01939
Alexander Slate	A04135	John Sousa	A04489	Barbara M. Stewart	A04042	John Syms	A04423
Laurel Slate	A04134	Mary A. Southworth	A01675	L. James Stewart	A03075	Laura Paskman Syms	A04424
Karl Slater	A05062	P. Michael Spagnuolo	A04803	Larry Stewart	A04484	Lucy A. Synk	A02656
Mandy J. Slater	A03713	Jeffrey C. Sparrow	A02881	Valerie J. Stewart	A02654	Joseph B. "Szczepaniak, III"	A01940
Nancy A. Slezak	A03700	Andrew Specht	A04588	April E. Stewart-Oberndorf	A04331	Timothy P. Szczesuil	A01941
John L. Sloan	A01860	Cally Specht	A04589	Charles G. Stewart-Oberndorf	A04332		
Kathleen A. Sloan	A01861	John Speelman	A01882	Jessie Stickgold-Sarah	A03047		
Kenneth Sloane	A03091	Tony Spear	A01883	Elaine Stiles	S01924		
Walter A. Smart	A02300	Richard C. Spelman	A00009	Steve Stiles	S01925		
Stephen B. Smeltzer	A04136	Martha L. Spence	A01884	Patricia R. Stillman	A05270	Rebecca G. Tabor	A01942
Thomas F. Smiles	A05268	Henry Spencer	A01885	Paul Stinchfield	A04548	Lorraine I. Tacouni	A03094
Jannelies Smit	A03735	Lorraine H. Spencer	A04010	Janet Stirling	A02651	Darla Malone Tagrin	A01943
1 guest of Stephen D. Smith	A04526	Philip Spencer	S01886	S. M. Stirling	A02652	Lawrence Tagrin	A01944
Alice N. Smith	A05474	Vaughan J. Spencer	A04031	Annette Stith	A04017	Steven Keith Tait	A02551
Bonna Smith	A01288	William E. Spencer	A04009	John E. Stith	A04018	Kimiyoshi Takekawa	A05344
Brooke E. Smith	A03387	Patrick M. Spera	A04019	Joseph R. Stockman	A04854	Shinsuke Takeuchi	A01945
Cheryl Smith	A01863	Allan Sperling	A01887	Paul Stockton	A04141	Mieko Takizawa	A04100
Cheryl L. Smith	A04186	Samuel Spiegel	A02452	Cathy R. Stoecker	A02883	Michael Tallan	A01946
Cynthia Lee Smith	A03180	Laura Spiess	A01888	John G. "Stoecker, III"	A02884	Barbara Jo Tandarich	A02774
Donna M. Smith	A03149	Sheldon Spitzer	A02453	Clifford Stoll	A04687	Linda Tangalan	S02852
Doug Smith	A04435	Patrick M. Sponaugle	A03330	Peter Stoller	A04714	Koshu Tani	A03609
James L. Smith	A05384	Carol C. Springs	A01889	Jonathan David Stoltze	A02454	Michael P. Tanner	A04860
Joseph M. Smith	A03582	G. K. Sprinkle	A01890	Constance E. Stolz	A03511	Wendy B. Tanner	A04861
Kathryn L. Smith	A01864	Donald R. Spruell	S01891	George R. Stolz	A03512	Bobbi Tarantino-Piltz	A02993
Kenneth A. Smith	A05475	Kaththea Spurlock	A01892	Barbara A. Stone	A01926	John A. Targonski	A05207
Kimberly F. Smith	A05198	Scot Stadalsky	S01894	Michael A. Stoodt	A01927	Kai A. A. Tarot	A03391
Laurence C. Smith	A00003	June A. Stadfeld	A03197	Jon Stopa	G00017	Judith E. Tarr	A03390
Leah Zeldes Smith	A01865	Mark Stadler	A01895	Joni Stopa	G00018	Chris Tate	A04862
Leslie H. Smith	A01866	Jonathan Stadter	A03358	Barry Storm	A02835	James Tate	A01947
Lisa Smith	A03630	B. J. Staehlin	A05039	Cheryl Storm	A02836	Mari Kotani Tatsumi	A03585
Lisa Jane Smith	A05300	Kimmarie (Kimm) J. Stahl	A02935	Kim Hicks Storment	A04446	Takayuki Tatsumi	A03586
Mary Q. Smith	S05436	Linda Lee Stahlman	A01896	Hugh H. Storms	A04762	Martha Tattan	A04334
Michael Smith	A01867	Dale M. Staley	A01897	Norma J. Storms	A03861	Michael Tattan	A04335
Michael E. Smith	A03220	Sheryl Staley	A01898	Roy G. Stout	A04574	Susan K. Taubeneck	A03492
Michael T. Smith	A01868	Kevin Standlee	A03418	Leon Stover	A05158	Mario G. Tavares	A04711
Missouri Smith	A03109	John Stanley	A01899	Samantha S. Straf	A02544	W. Irene Tawzer	A04143
Nevenah Smith	A01869	Kelly Starks	A03998	William Paul Strang	A02715	Al Taylor	A01893
Ralph F. Smith	A00051	Richard Starr	A03985	Judith M. Strange	A02455	Barbara Taylor	A03659
Randal F. Smith	A01870	Victoria Ellen Starr	A05317	Scott A. Stratmoen	A03198	Beatrice Taylor	S01948
Richard Smith	A01872	Stephanie M. Staszak	A01900	Thomas Stratmoen	A03963	Ben Taylor	A05447
Rodford E. Smith	A01871	Adrienne Stearns	A01901	Erwin S. Strauss	A01928	Charlene Taylor	S01949
Rosie Smith	A02714	Freda E. Stearns	A01902	Ann L. Streeter	S05265	Corinna Taylor	A02984
Sally M. Smith	A03583	Robert E. "Stearns, Jr"	A01903	Sheila G. Strickland	A01929	David M. Taylor	A04663
Samuel A. Smith	S01872	Allen M. Steele	A04139	Edwin L. "Strickland, III"	A03584	Deborah B. Taylor	A03032
Sean M. Smith	S01873	Linda Steele	A04140	John K. "Strickland, Jr"	A04241	M. A. W. Taylor	A02893
Stephen D. Smith	A04525	Mariann S. Steele	S01904	Christian Striker	A04421	Michael J. Taylor	A01950
Susan M. Smith	A03884	Janet Steffens	A05470	Steve Stringfellow	A05458	Patricia E. Taylor	S01951
Terrie Smith	A05069	Cherry Steffey	A01905	Christopher A. Stroberger	A02381	Robert R. Taylor	A01952
Tevis G. Smith	A01874	Helen Stagall	A01906	David E. Strong	A03684	Ronald T. Taylor	A03660
Timothy L. Smith	A03113	Alan Stein	A03962	Lily M. Strong	A03685	Sandra M. Taylor	A01953
Vicki Smith	A01875	David M. Stein	A01907	Vicki Stroop	A03480	Tommy G. Taylor	A01954
Victoria A. Smith	A01876	Diana Stein	A01908	Donna Struwe	A01679	James Dennis Teller	A05010
William P. N. Smith	A05197	Kevin Stein	A03721	Duane Stuck	A01930	Nikki Patrick Teller	A04144
Michele C. Smith-Moore	A03243	Michael P. Stein	A01909	Lindalee I. Stuckey	A01931	Stephen J. Teller	A04144
Marilyn R. Smits	A04858	Neal Stein	A03658	Meg Stull	S02673	Daniel A. Tennille	A02280
William Smullen	A04419	Rachelle Stein	A04330	Donna L. Stump	A01932	Darlene Tennille	A02281
Russell E. "Smullen, Jr"	A04418	Valerie B. Stein	A04504	James W. Stuttie	A04142	Mary Ellen Teriikowski	A03788
Louis B. Snider	A02320	Sandra C. Steinberg	A03298	Michael Suess	A04925	Cece Terry	A01955

MEMBERS (THRU JULY 22, 1991)

Frank A. "Terry, Jr"	A01957	Alba Irem Toro	A05326	Laila Ulvseth	A04804	W	
Gary C. Tesser	A01958	Dineh D. L. Torres	S01980	M. Lark Underwood	A02525	Tess Wade	A04523
Emily Jo Testa	A01959	Jacklyn Torres	S01981	John William Upton	A05008	Paul Waggoner	A04342
John P. "Testa, Jr"	A01960	Philip N. Tortorici	A03041	Denny D. Urany	A02682	Kiran S. Wagle	A02033
Lawrence Tetewsky	A05085	Genna M. Totten	A05092	Nora A. Urany	A02007	Fera Wagner	A01033
Elessar Tetramariner	A02968	John C. Totten	A05091	Mary K. "Urhausen, DVM"	A03485	Peder Wagtskjold	A03299
Richard J. Tetrev	A03338	James E. Tourville	A03314	George Usdin	A04336	Peggy Wajert	A02034
Byron R. "Tetrick, LTC"	A03313	Michael T. Townsend	A01982	David Usher	A05303	Linda A. Wald	A02035
Dennis L. Thatcher	A01961	J. L. Tracy	S01983	Susan Uttke	A03796	Richard F. Wald	A02703
Janet Thatcher	A03859	Jamie Tracy	A04364			R. Nathaniel Waldbauer	A02475
Aziza Theodorou	A02837	Susan L. Trautman	A01984	V		George D. Waldman	S02036
Philip R. Therou	A03359	David L. Travis	A01985	Robert L. Vaillencourt	A02266	Jacob M. Waldman	A02037
Sharon Lu Therou	A03360	Mark Trebing	A01986	Paul Valcour	S04961	Gail A. Walker	A02038
John William Thiel	A04704	Mark R. P. Tredray	A03481	A. Leticia Valdivieso	A02282	James L. Walker	A03650
Timothy Thiel	A04777	Penelope A. Tredray	A03482	Glenn T. Valentine	A02008	Paul R. Walker	A04187
Vanda T. Thiel	A04776	Richard J. Tredray	A03483	Michael Vallas	A02340	Stephen Walker	A02039
Jeanne H. Thielmann	A03764	Robert F. Tredray	A03484	Eric M. Van	A02009	Julie L. Wall	A03355
Mark A. Thielmann	A03765	Graham Treible	A03810	Bertie Van Asseldonk	S02010	David Wallace	A05077
Gary W. Thieme	A05209	Lisa Chetnik Treichel	A04246	Susan Van Camp	A03740	Mary L. Wallbank	A02040
Peter A. Thiessen	A04901	Todd T. Treichel	A04245	Cynthia Van Cleave	A03362	Tom Wallbank	A02041
Diana Thill-Reed	A02814	Constance L. Martin-Trembley	A03267	Lee S. Van Deest (Billings)	A02011	Martin L. Wallner	A02513
Gregory A. Thokar	A01962	Robert J. Trembley	A03268	David J. Van Deusen	A04247	Thomas Walls	A02042
David L. Thomas	A03974	Sharon Trembley	A03419	Erica Van Dommelen	A02013	Michael J. Walsh	A02461
Dawn Thomas	A04495	Gregg T. Trend	A01987	Douglas B. Van Dorn	A02014	Michael R. Walsh	A02043
Dean Thomas	A05049	Albert Trestrail	A02853	Gretchen H. Van Dorn	A02015	Ray Walsh	A02044
Evelyn Thomas	A03975	Verna Smith Trestrail	A02854	Thomas F. Van Horne	A02016	Diana L. Walter	A02805
Joan M. Thomas	A03122	Galen A. Tripp	S01988	Melissa Van Houten	A04983	Jacqueline Ann Walton	A05350
Joseph J. Thomas	A03392	Charles Tritt	A04770	Cathy Van Lopik	A05306	James L. Walton	A02239
Kyle Y. Thomas	A05177	Ken Trobec	A04865	Mark L. Van Name	A02017	Anthony D. Ward	A02045
Maureen Thomas	A05050	Gregory Trocchia	A01989	Mary Anne Van Name	A02018	Charles Douglas Ward	A02046
Pascal J. Thomas	S01963	Guest of William T. Trojan	A01990	1 guest of Raymond Van Tilburg	A04537	Dalroy M. Ward	A02047
Patti A. Thomas	A03775	William T. Trojan	A01991	2 guest of Raymond Van Tilburg	A04538	Diane Ward	A04366
Peter S. Thomas	A04497	Eric O. Troidahl	A05003	3 guest of Raymond Van Tilburg	A04539	Jacqueline M. Ward	A02048
Adrian Thomas-Prestemon	A05487	J. Scot Trombley-Freytag	A03393	4 guest of Raymond Van Tilburg	A04540	James R. Ward	A03677
William A. Thomasson	A01964	Kelley Trombley-Freytag	A03394	5 guest of Raymond Van Tilburg	A04541	Judith Ward	A04786
Caryl A. Thompson	A02657	Kelly L. Trost	A05229	6 guest of Raymond Van Tilburg	A04542	Judith Ward	S02049
James F. Thompson	A03076	Jean-Louis Trudel	S05435	Barbara J. Van Tilburg	A01862	Laura S. Ward	A02202
John Thompson	A03587	Paula Truelove	A01992	Raymond D. Van Tilburg	A02019	Lynn Ward	A04785
Kathleen K. Thompson	A01965	Melody G. Truitt	A05196	Kees Van Toorn	S02020	Lynn Ward	S02050
Linda W. Thompson	A03077	Richard A. Truitt	A04576	Timothy K. Van Wey	A03545	Marsha Lee Ward	A03651
Richard Allen Thompson	A04575	Tony A. Truitt	A05195	Larry Van der Putte	A02012	Michael J. Ward	A02051
Ruth Thompson	A03886	Barbara Trumpinski	A02885	Ann Melanie VanHaverbeke	A04962	Murray R. Ward	A02052
William R. Thompson	A05159	Thomas E. Trumpinski	A02886	Courtney Page VanHaverbeke	A04964	Jerry Dean "Ward, Sr"	S03160
Brian M. Thomsen	A05335	Mark Trumpler	A01993	Stephen Harper VanHaverbeke	A04963	William "Wardrop, Jr"	A05037
Donna Benedetto Thomsen	A05334	Craig Tsuchiya	A03269	Michael J. Vande Bunt	A04337	Kenneth T. Warren	A02053
Amy Thomson	A01966	Hiroko Tsuzawa	A04101	Patricia Ann Vandenberg	A02021	Michael J. Warren	A02054
Becky Thomson	A00102	Richard Tucholka	A03766	Lisa VanderLinden-Shears	A04339	Victoria Warren	A02055
Bruce Thomson	A03986	Kate Tucker	A04527	Donald B. VanderSluis	A03649	Wade Allen Warren	A02056
John G. B. Thomson	A02456	Nancy J. Tucker	A01994	Angela-marie Varesano	A03270	James C. Washke	A03420
William Thornburg	A03244	Patrick J. Tucker	A01995	John Varley	A04469	Julie E. Washington	A02665
Kevin A. Thornbury	A03865	Wilson Tucker	A01997	Steven C. Varmer	A02022	Evelyn E. Wasser	A02057
Scott Thome	A04863	Susan Tucker-Judd	A01998	Allen Varney	A02661	Deborah L. Waterman	A02058
Denice M. Thornhill	S05430	Charles S. Turminello	A01998	Ellen Vartanoff	A02023	Ellen Joy Waterson	A03134
Ira M. Thornhill	A01968	Leslie J. Turek	A01999	Edward J. Vaver	A03064	Richard D. Waterson	A03136
Michael C. Thornhill	A01969	James M. Turner	A02000	Emily A. Vazquez	A02384	Ming Wathne	A02966
Ripley S. Thornhill	A01970	Karen L. Turner	A02001	Edward Thomas Veal	A00101	Jackie Watkins	A02059
Diann Thornley	A04696	Lori Ann Turner	A04927	Nico Veenkamp	A04784	Kennita Lane Watson	A02060
Geraldine S. Thornton	A04647	Marsha L. Turner	A03455	Charles Venezia	A02662	Sharon Watson	A04723
John A. Thorsen	A02339	Sharon L. Turner	A02003	Diana Venezia	A02663	Lawrence Watt-Evans	A02061
Barbara J. Thrower	A05098	Tanya Turner	A02660	Myra Venezia	A02664	Suzanne M. Waters	A03876
J. R. Tibbetts	A02658	Trubie L. "Turner, II"	A02004	Joan Marie Verba	S02025	Eric L. Watts	A02062
James C. Tibbetts	A05356	Trubie L. "Turner, III"	A02005	Diana Vick	A04896	Larry Wauchop	A03199
Stephen W. Tibor	S01971	Harry Turtledove	A04485	John R. Vick Roy	A04587	Missula Wauford	A02063
Lois A. Tilton	A01972	Laura Turtledove	A02458	Barbara H. Victor	A02026	Robert Wayne	A02192
Donald A. Timm	A02457	Rachel Turtledove	A04486	Joan D. Vinge	A05484	Clay M. Webb	A04928
Russell Timmerman	A05224	Rebecca Turtledove	A04487	Dennis Virzi	A02027	Janeen Webb	A04604
Charles M. Timpko	A04662	Mary A. Turzillo	A04895	Vytautas J. Vitkauskas	A02308	Jeanette E. Webb	A04929
Katrina Timson	A03992	Lauraine Tutihasi	A02006	Charlene Vlach	A03871	Richard P. Webb	S02064
V. Kimiye Tipton	A01973	Twila K. Tuttle	A02815	Allyn K. Vogel	A02028	Vicky Lynn Webb	S02065
Benjamin Tiptonford	A02659	Emily K. Tuzson	A03738	Thomas P. Vogl	S02029	James I. "Webb, Jr"	A04343
Steven Titch	A04722	Gerald J. Twomey	A04837	Paul E. Von Buhr	A02460	Doreen Webbert	A02066
Suzanne Tober	A01974	Kathleen M. Tyers	S03669	1 guest of C. B. Von Nordheim	A03034	Jim C. Webbert	A02067
Susan Tokar	A01975	Marshall B. Tymin	A02307	Charles B. Von Nordheim	A03033	Christine E. Weber	A02484
Elizabeth Anne Toll	A04243			W. B. Von Papineau	A03670	Deborah Weber	A02222
Gerald Dean Toll	A04244			Chuq Von Rospach	A02030	Michael A. Weber	A02068
Samuel J. Tomaino	A01976			Judy Voros	A02031	William Weber	A02069
Michael D. Torman	A02489			Todd Voros	A02032	William C. Weber	A02485
Randy Tomaszewski	A03889			Richard A. Vorpe	A04341	David A. J. Wedell	A02070
Dorothy E. Tompkins	A02702			Jay Vosburgh	A03363	Karen Wehrstein	A03746
Ross Tompkins	A05278			Edwin Voskamp	A05295	Charles Weidner	A02666
Alex Tons	A01977					Ellen Weil	A03456
Juri Tooni	A01978						
Geoffrey Toop	A01979						

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Martin A. Weil	A02894	Joseph K. "Wilcoxon, MD"	A02093	Milton T. Wolf	A05034	Cecil L. Young	A02131
Len Wein	A02071	John Wild	A05313	Gary K. Wolfe	A03457	Chris Young	A02194
Phyllis Weinberg	A02800	Charles L. Wiley	S05027	Gene Wolfe	A04655	Daniel G. Young	A04427
Robert Weinberg	A02801	Lucy Wiley	A02095	Kenneth W. Wolfe	A03528	Diane E. Young	A02132
1 Guest of Weinberg Books	A03970	Adrian Wilkins	A05273	Gail Wolfenden-Steib	A05330	George H. Young	A02133
2 Guest of Weinberg Books	A03971	Allen Wilkins	A04189	David Wolff	A05030	Jack C. Young	A02939
3 Guest of Weinberg Books	A03972	Constance Wilkins	A05272	Judy Wolff	A05031	James M. Young	A05087
Toni A. Weiner	A02072	Peter Wilkins	A05271	Lewis H. Wolkoff	A02114	James M. Young	A02134
Diane Weinstein	A05266	Marie Willbrand	A02223	Rose Anne Wolkoff	A02115	Susan R. Young	A02940
Lee Weinstein	A04170	Paul J. Willett	A05004	Susan G. Wollard	A04867	Moshe Yudkowsky	A03300
Elliott "Weinstein, MD"	A02073	Ann Cameron Williams	S02096	Elsie B. Wollheim	A04605	Ruchy Yudkowsky	A03301
John Weirman	A05372	Arthur Williams	A05282	Rosemarie E. Wolski	A02283	Leman Yuen	A02542
Gail B. Weiss	A02074	Charles S. Williams	A01269	Kent Wong	A02938	Kate Yule	A04899
Richard Weiss	A04437	Charlotte Williams	A03729	Ian Woo	A02116		
Robert Weissinger	A02075	Edith T. Williams	A02816	Edward Wood	A02117		
Toni Weisskopf	A01076	Estelle S. Williams	A03065	Eleanor J. Wood	A03458		
Jerry N. Weist	A02704	Gary D. Williams	A02098	Greg R. Wood	A02466		
Henry L. Welch	A04755	Hazel Ann Williams	A04666	Heather Wood	A03439	Anna Zahn	A02309
Letha R. Welch	A04756	John L. Williams	A05190	Jo Ann Wood	S02118	Timothy Zahn	A02310
W. A. Weller	A02077	Judith L. Williams	A02099	Lawrence Wood	S02119	Gary Zahradka	A04506
Lois E. Wellinghurst	A03245	Paul O. Williams	A05208	Robin Wood	A03925	Susan Zahradka	A04507
Richard T. Wellinghurst	A03246	Perry M. Williams	A02100	Brad L. Woodcock	A02342	Gwendolyn Lee Zak	A02738
Robert Wellinghurst	A03828	Rondinella M. Williams	A02101	Michael Woodin	A02120	Joel D. Zakem	A02855
Janet E. Wells	A02208	Sheila Williams	A04898	Leann Woodruff	A03778	Mary Frances Zambreno	A04585
Janis A. Wells	A05188	Susan L. Williams	A04346	Andrew E. Woods	A03002	Linda C. Zang	A02136
Pam Wells	A05462	Walter Jon Williams	A04543	Brent Woods	A03854	Barbara J. Zapfe	A03249
Roger S. Wells	S02078	David J. Williams III	A03487	Laura A. Woods	A03003	Graham S. Zaretsky	A05074
Thomas Wells	A03588	Kenneth L. Williams III	A03066	Pat Woodworth	A03247	1 guest of Willow Zarlow	A02683
Frederick R. "Wenger, IV"	A05355	Jack Williamson	A02210	Amelia Woolard	A02761	2 guest of Willow Zarlow	A02684
Amy Wenshe	A00844	Michael Williamson	A04349	Martin Morse Wooster	A02122	Willow Jirik Zarlow	A02137
Leonard J. Wenshe	A00007	B. J. Willinger	A03913	Michelle Worley	S02123	Barry Zeiger	A02138
Jo-Anne Z. Wentworth	A02558	Beth Willinger	A03914	Mark O. Worrell	A04528	Deborah A. Zeigler	A02139
K.D. Wentworth	A04790	Danielle Willinger	A03915	Bruce W. Worthel	A03556	David A. Zelin	A02140
Kathleen S. Wentz	A02385	Kip Willinger	A03916	John Woudstra	A04300	Matt Zell	A03781
Timothy J. Wentz	A02386	Nic Willinger	A03917	Patricia C. Wrede	A03248	Thomas A. Zeller	A03302
Elliot Werner	A02079	Dorothy A. Willis	A02102	Victor Wren	A05345	Michelle Zellich	A02141
Robert Werner	A02559	Frances E. Willis	A02103	Deborah Anne Wright	A03315	Richard W. Zellich	A02142
James T. Wesley	A04425	John F. Willis	A02104	Debra A. Wright	A00004	Gary J. Zeimanovics	A02143
Lary Wesley	A04426	Linda Ann Willis	A02838	Linda Wright	A03995	Margo Zenk	A03144
Jennifer Wesp	A04578	Sheila Willis	A02105	Linda LaRue Wright	A02721	Lisa Zeoli	A05166
Amy West	A03422	Mike M. Willmoth	A02106	Richard Wright	A04513	Bonnie Zepka	A04965
John LaRoy West	A05332	Marc Willner	A02669	Sarah M. Wright	A04868	David J. Zepka	A04966
Thomas West	A03687	Christina J. Willrich	A04393	Sue Wright	A03068	Julie A. Zetterberg	A02145
Rusty Westbeld	A04344	Darryl W. Wilmuth	A02895	Sunnie Wright	A05051	Steven Joel Zeve	A04193
Kathy Westhead	A03565	Sharon F. Wilmuth	A02896	Paul M. Wrigley	A02467	Alan W. Ziebarth	A02196
Michael Westhead	A03566	Edward B. Wilson	A04505	Gayle Wroble	A02124	William H. Zielke	A02839
JoAnn D. Weststrate	A03097	Jennifer Wilson	A03837	David R. A. Wruck	A02543	Eric Ziemer	A03753
Lee H. Wetmore	A02887	Kevin B. Wilson	A03932	William F. Wu	A04686	Mark V. Ziesing	A02775
Marye Lynn Wexford	A02080	Mary Wilson	A02915	Mary Alice Wuerz	A03035	Jay D. Zimmerman	A03978
James C. Whalen	A03486	Mary Alice Wilson	A02972	Erick Wujcik	A04049	Joseph D. Zimny	A03546
Terry A. Wheelock	A03741	Rolf Wilson	A02916	Robin E. Wulff	A03742	Neil David Zindell	A03696
Michael R. Whelan	A03839	William Lee Wilson	A02107	Forrest Wunderlich	A00517	David S. Zink	A05498
Kathleen B. White	A02969	Ruth Ann Winberry	A02108	Karl R. Wurst	A03425	Elizabeth C. Zipser	A02501
Kathleen R. White	A04345	Alan E. Wingeier	A03271	Janny Wurts	A03274	Michael R. Zipser	A02502
Laurine White	A02081	Cathy C. Wingeier	A03272	Linda Wyatt	A02125	Shara R. Zoll	A02941
Linda M. White	A03181	J. Douglas Winkler	A03943	Michael Wysocki	A04680	Paul Zrimsek	A02146
Mary White	A05307	Clifford J. Winnig	A05391			Greg Zsidsisin	A03590
Mary R. White	A02082	Douglas P. Winston	A02341			Beverly C. Zuk	A02343
Mel. White	A05160	Kenneth Winters	A03535			Jonathan Zuk	A02344
Phyllis White	A02083	Robert Wintler-Cox	A02110			Diane Zygowicz	A02147
Steven White	S02084	Kim Winz	A04250			Karin L. Zygowicz	A02148
Tara White	A02970	Pete Winz	A04251				
Teri White	A04890	Mark B. Wise	A03421				
Jean Whitelaw	A02158	Matthew Wise	K04870				
Eva Whitley	A02085	Rebecca A. Wise	A03273	Benjamin M. Yalow	A02126		
Marc Whitman	A03610	Loren K. Wiseman	A03364	Aimee Yamakuchi	A04695		
Cheryl Whitmore	A04743	Mary R. Wismer	A02111	Ken Yamaoka	A02127		
Stephen T. Whitmore	A04023	Sarah Withee	A04470	John Yaskowich	A04350		
SaraJane Whittier	A02087	James Witkowski	A03814	Mari Yasukouchi	A03589		
Terry Whittier	A02971	Theodore H. Witte	A02982	Corliss K. Yasutake	A02128		
Sarah Wichlacz	A05402	Robert J. Wittig	A03424	1 Guest of Veronica Yaworski	A03751		
Guy C. Wicker	A02089	David Witzany	A02112	Veronica Yaworski	A02129		
John Widmer	A03851	David W. Wixon	A03200	Janet M. Yelle	A02130		
Art Widner	S02090	Christine Wiz	A04351	Bill Yeo	A03155		
1 Guest of Robert Wiener	A02667	Marc Wiz	A04352	Dale E. Yeo	A03156		
2 Guest of Robert Wiener	A02668	Sandy Woggon	A03891	Robert P. Yeo	A03157		
Robert K. Wiener	A02091	Elaine Wojciechowski	A04075	Stanley Yeskolski	S02670		
Brian J. Wiese	A04188	Slawomir Wojtowicz	A04866	Donald York	A02671		
Ruth M. Wiest	A04248	Taras Wolansky	A02113	Kathleen A. Youker	A03426		
Cynthia Wike	A04677	Cathy Woldow	A02462	Brian Youmans	A03618		
Caran Wilbanks	A02092	Anne Wolf	A02463	1 Guest of Jim Young	A02193		
Richard A. Wilber	A05161	Joyce E. Wolf	A02464	2 Guest of Jim Young	A02195		
Elizabeth M. Wilcox (CPT)	A03423	Katherine Wolf	A02465	Amy R. Young	A05023		
				Barbara G. Young	A02523		

OBITUARIES

Although we usually think of science fiction in terms of the future, let us take a moment to remember those individual associated with the field who are no longer here with us.

Celia Goldberg
Fruma Chia Goldberg
Johnny Lee
Manuel de Pedrolo, June 26, 1990
Lester Anderson, August 12, 1990
Bernard "Hap" Kliban, August 12, 1990
Wim Gijzen, October 30, 1990
Donald A. Wollheim, November 2, 1990
Roald Dahl, November 23, 1990
Harvey Gernsback, November 26, 1990
Rick Sneary, November 30, 1990
Dave Pedneau, December, 1990
Don C. Thompson, December 15, 1990
Ward Hawkins, December 22, 1990
Wilmar H(ouse) Shiras, December 23, 1990
Henry Steeger III, December 25, 1990
Vera Bishop Konrick, January 25, 1991
Chad Walsh, January 17, 1991
Harry Shorten, January 14, 1991
W. Howard Baker, February, 1991
Norbert W. Cowan, February 9, 1991
George R. Hahn, February 23, 1991
John Bellairs, March 8, 1991
Sarah Gourley Shaw, March 13, 1991
Graham Green, April 3, 1991
Chester Anderson, April 11, 1991
James Vincent Taurasi, Sr., April 11, 1991
Joyce Ballou Gregorian, May, 1991
Jerzy Kosinski, May 3, 1991
George T. Delacorte, Jr., May 4, 1991
Clarence Paget, May 18, 1991
Ioan Coulianu, May 21, 1991
Richard Ellington, May 26, 1991
Sharon Baker, June 4, 1991
Lorena S. Haldeman, June 9, 1991
Jean Bruller, June 11, 1991
Eleanor Regis Sullivan, July 12, 1991

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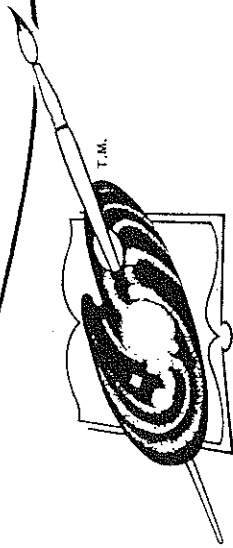
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$$\frac{d}{dt} \left(e^{-t} + 4t^{\frac{d}{dt}} + e^{-\frac{d}{dt}} \right) = \left(\frac{d}{dt} \left(\frac{d}{dt} \right) \right)^{\frac{d}{dt}} = \left(\frac{d}{dt} \right)^{\frac{d}{dt}} \quad \text{© 1981}$$

Each element in the paintings (and however disgruntled, the sculpture) is the visual equivalent of one or more of the factors in these two equations—neither of them Mr. Wittgenstein's, but who's to know?

$$\frac{1 + \frac{d}{dt}}{1 + \frac{d}{dt}} \left(\frac{d}{dt} + \frac{d}{dt} \right) = \frac{1 + \frac{d}{dt}}{1 + \frac{d}{dt}} \left(\frac{d}{dt} + \frac{d}{dt} \right) = 1 + \frac{d}{dt} \quad \text{© 1981}$$

In the aggregate, the visualizations may be seen to disprove, and to disapprove of, both proposition and equations, but verbalizations, including the mathematical, are constantly disproving the visual and nobody faults them, right?

All paintings and even the sculpture, over its objections, on this Program Cover have been programmed to prove (or disprove) the notorious anti-semantic Proposition 4.121Z of Ludwig Wittgenstein.

What can be shown, cannot be said

