

L.A.CON III - 54th Worldicon - 1996

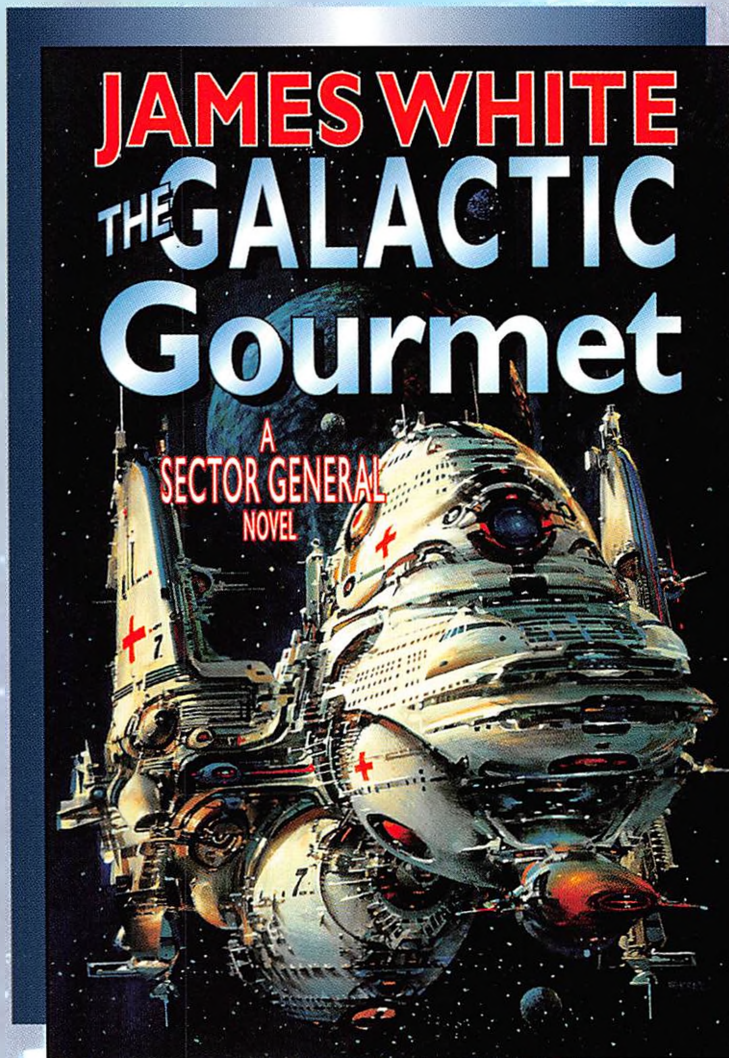


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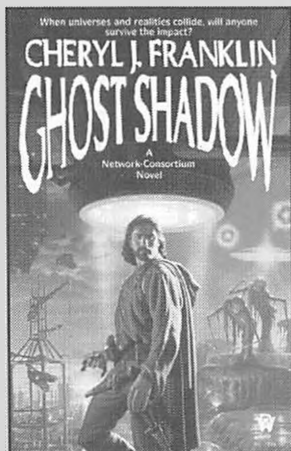
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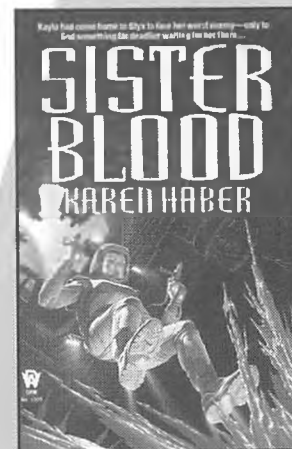
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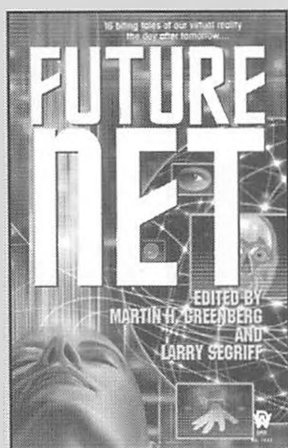
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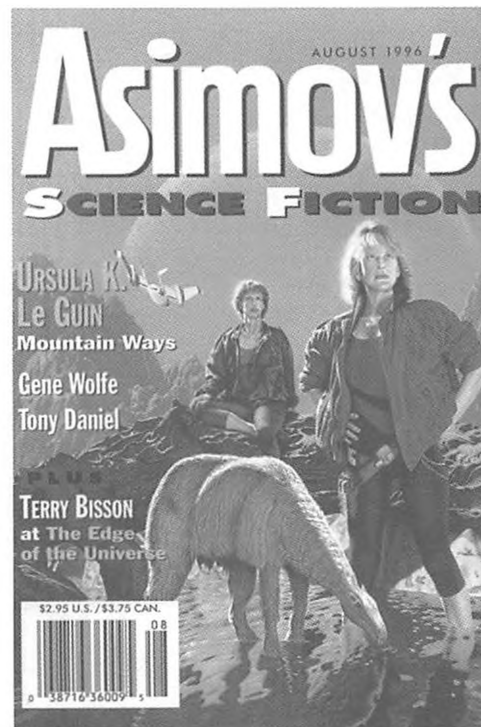
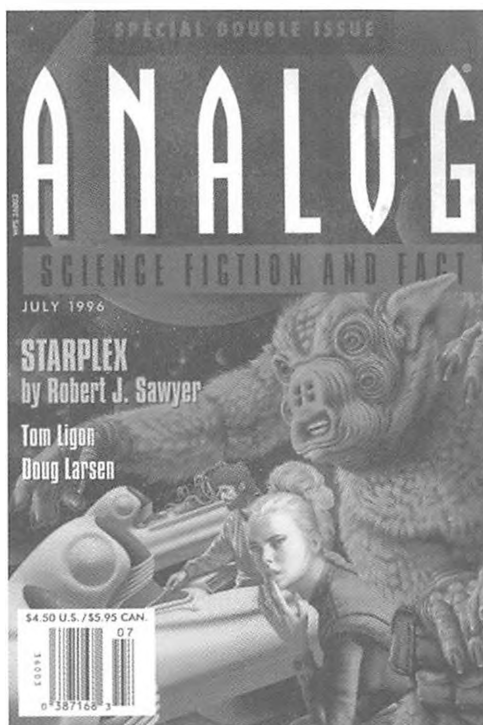
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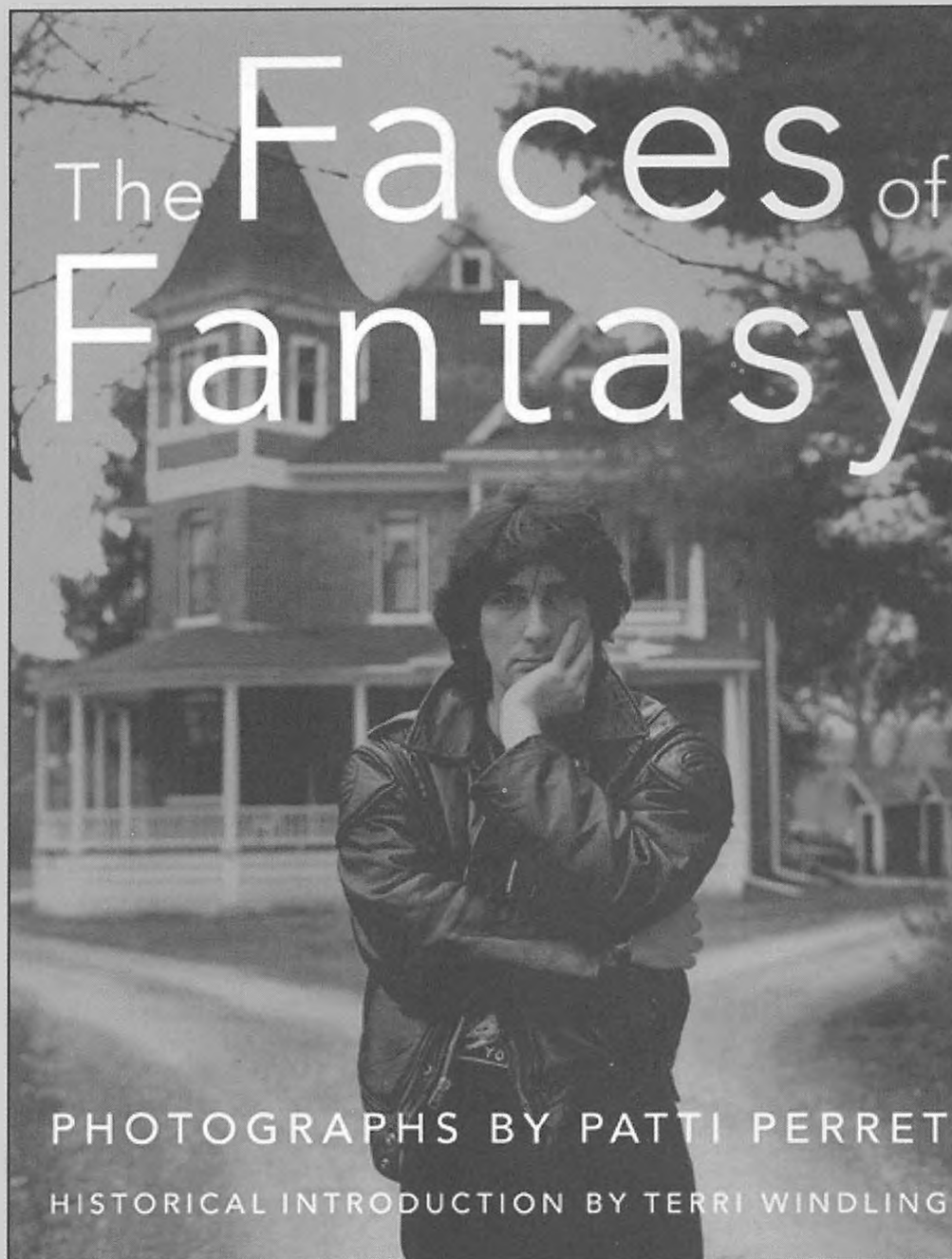
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Patti Perret

INTRODUCTION BY TERRI WINDLING

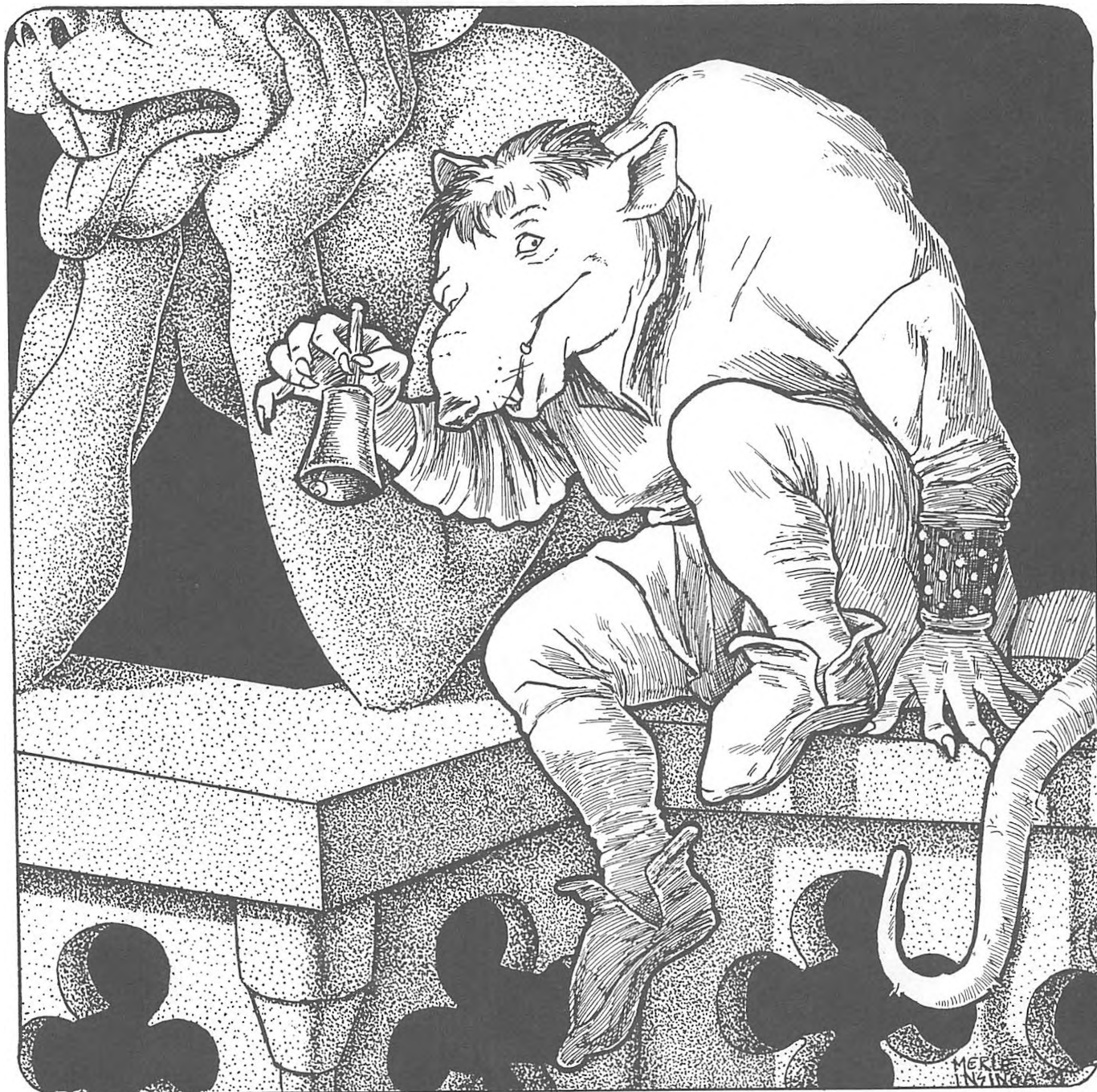


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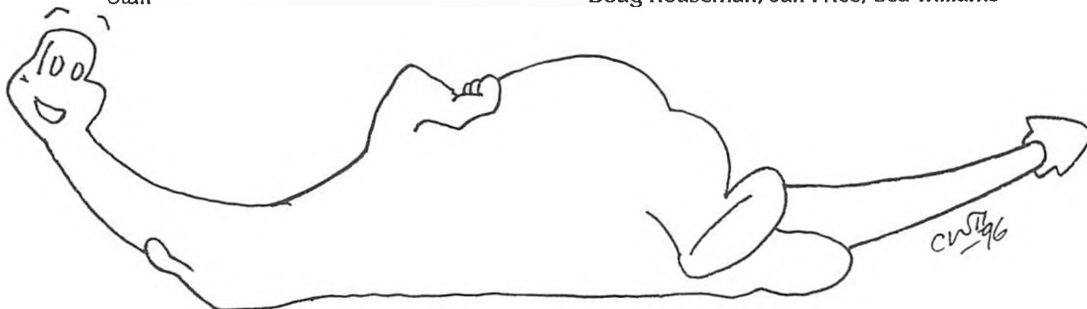
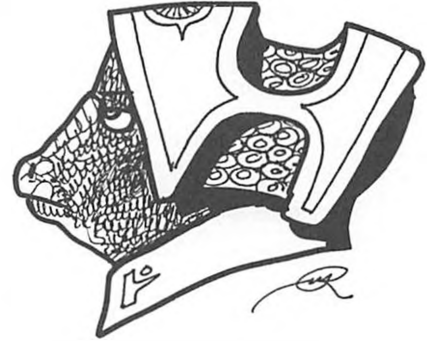


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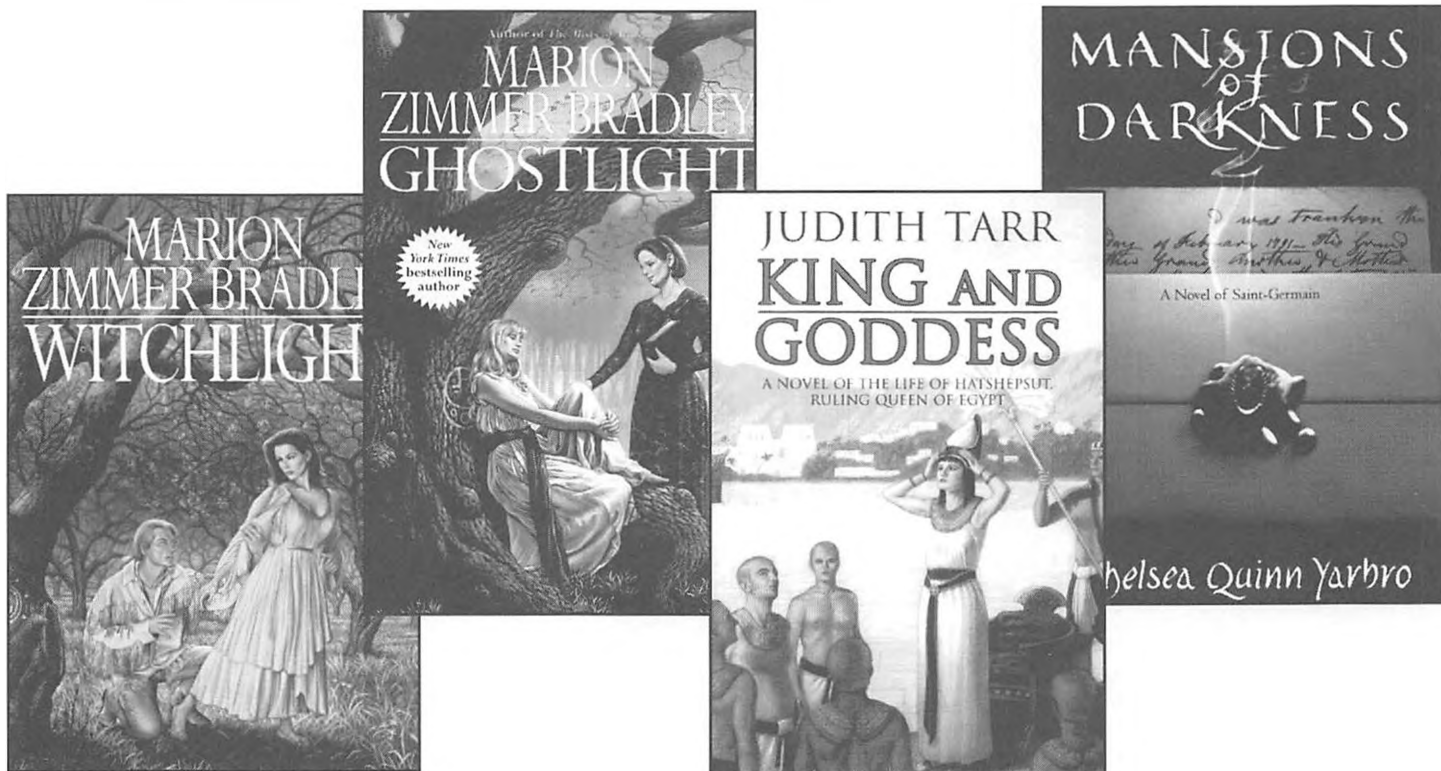
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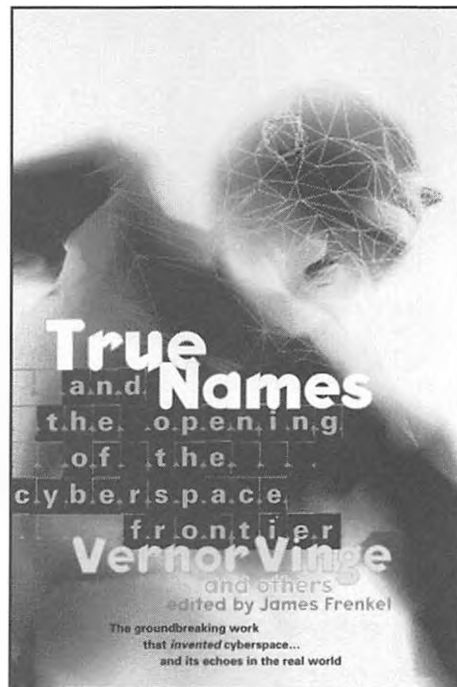
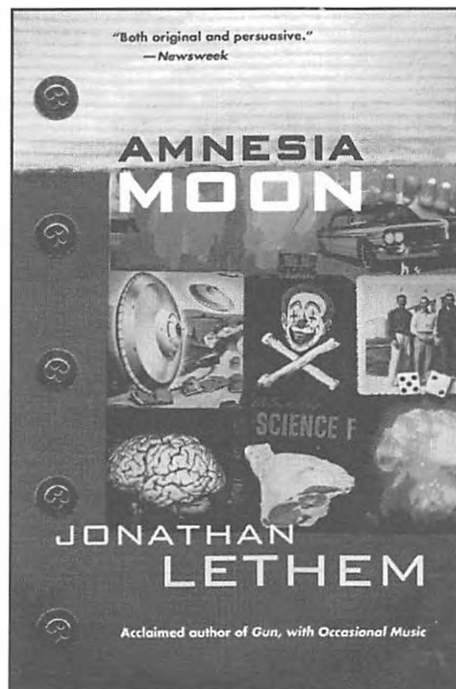
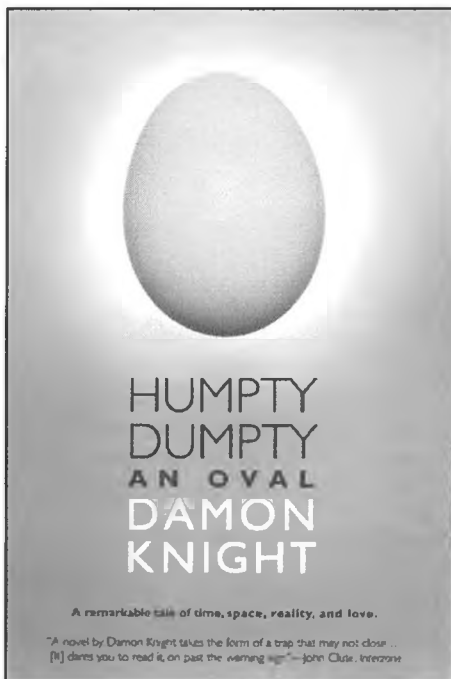
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WELCOME TO L.A.CON III

by Mike Glyer
Chairman

Welcome to the 1996 World Science Fiction Convention, L.A.con III. It's the fifth Worldcon held in Southern California since 1946, and promises to have the most truly worldwide participation of them all.

Not only do we have guests of honor from Ireland and Japan, we are joined by scores of first-time Worldcon members from Japan and Eastern Europe. And we welcome our returning friends from Britain, Holland, Australia and the rest of the world.

Whether you're from Kobe or Katella Avenue, remember that you, the members of L.A.con III, can make or break this convention. Be an active participant, offer your help and make the con a success.

And as Charles Crayne and Bruce Pelz told members of the first L.A.con: "If you are new, remember that so are several hundred others. They don't talk to you for the same reason you don't talk to them...." Visit the special interest programs that appeal to you, sign up for a *kaffeeklatsch* with your favorite writer, volunteer to help on the convention — there are plenty of ways to make new friends here.

L.A.con III also invites you to enjoy the delegation of people from the entertainment industry. Some will be on panels talking about their work. Others, including some famous names, will publicize their forthcoming movies and TV shows. We're very proud to add them to the Worldcon mix, along with our traditional strong emphasis on literature and fandom.

Let me explain why I say "add", and mention some things that make a Worldcon different from some other large conventions:

Worldcons are put on by a community of fans and pros whose traditions go back to the first sf conventions of the 1930s. We don't pay the guests, we don't pay the committee. Everyone is a volunteer. This is not a criticism of celebrity shows or trade fairs, merely an explanation that we aren't doing either, and if this is your first Worldcon we'd like you to understand the difference. For example, the media personalities and other presentations you'll see are here gratis, simply because Craig Miller's division or the studios' publicists were savvy enough to make the right connections. A Worldcon's sheer size creates some program opportunities that would be very hard for a smaller convention to duplicate.

But don't let the size and special programming distract you from the truth that your enjoyment of L.A.con III, like any con, still depends on the choices you make and the way you invest yourself in the fun. Being in a program audience is only one of many possibilities. And much of the work our committee did before the convention was to help people devise their own special activities, including the filksingers and furry fandom.

You can improvise your own: sometimes great fan traditions grow out of spur-of-the-moment ideas. At least, Elst Weinstein and I claim our Hogu Ranquet is a great fan tradition, and it began 24 years ago at L.A.Con as a way to enjoy the fact that we couldn't afford \$8.00 for the Worldcon banquet but we could afford McDonald's.... (And today? There is no Worldcon banquet, but it will cost you just as much to buy a couple of Arch Deluxe!)

A Salute to My Friends: Kathleen Meyer, Chicon V chair, said it best in her introduction to the 1991 souvenir book: "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!"



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Worldcons are almost always put on by a large group of friends sharing a common dream. The bidding and planning lasts so many years it could only be done by a community of people willing to walk that long road together. In the last year, the job demands every bit of their experience and perseverance. And that of their spouses. I thank my wife, Diana, who has been a wise and loving friend through every trial. I thank everyone on the committee (and their self-sacrificing spouses!) starting with the heads of divisions: Robbie Cantor, Ben Yalow, Bobbi Armbruster (and Warren Adler), Craig

Miller (and Genny Dazzo), Dan Deckert (and Danise Deckert), Elayne Pelz (and Bruce Pelz), Drew Sanders (and Kathy Sanders), for everything they've done to instill the spirit of Los Angeles fandom in a Worldcon of the 1990's.

I'll see you at Disneyland when the con is over!

P.S. Our Vice-Chair Robbie Cantor says all this goes double for her.





Intersection



53rd World Science Fiction Convention
Glasgow, Scotland, 24-28 August 1995

The committee of Intersection wish to say "Thank-You!" to :

*** Our Guests ***

*** Our volunteers ***

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*** Our sponsors ***

*** All of you - our members and friends ! ***

"Will ye no come back again"

...at least to our Thank-You party !



INTERSECTION & GLASGOW

If you have any questions or comments about Intersection or wish to know more about the possibility of future large conventions (maybe even Worldcons!) in Glasgow, then get in touch with me at 100023.1731@compuserve.com and I'll do my best to answer.

Vincent Docherty, Co-Chair Intersection

EUROPEAN CONVENTION DISCUSSION GROUP

Because we get a Worldcon in the UK/Europe so rarely, there is a general amnesia about what sort of work is involved and how different running a Worldcon is from running an Eastercon (the annual UK national Con). Therefore, following Intersection, a group of us have gotten together to write up our experiences, (what we did, what worked, what was a terrible mistake), in such a way as to form the basis of a conrunning guide applicable to the UK/Euro situation. Alongside this we started up a conrunning discussion group (on email) called INTERSMOF, to try to come to some sort of consensus on the various issues involved. However these discussions have broadened out since then to embrace European issues generally with regard to cons and conrunning. INTERSMOF currently has fans of 11 nationalities on it and anyone of any nationality who would be interested in discussing future European cons and conrunning issues is welcome to join. Despite its rampant Europeanism, INTERSMOF also has many US fans among its members, as the idea is not to be exclusive, but to reach out and increase communications generally.

Anyone who is interested in joining the discussion, therefore, ought to email me at fiona@intersec.demon.co.uk. Thanks !

Fiona Anderson, Deputy-Chair, Intersection

Souvenir Book



IN MEMORIAM

Friends and colleagues whose deaths have occurred or been announced since Intersection:

Jack Able	comic book artist
Kingsley Amis	writer
Stanley Asimov	journalist
Dr. Claude Avice ("Pierre Barbet")	writer
Whit Bissell	actor
Redd Boggs	fan
Judy Bona	fan
Albert R. 'Cubby' Broccoli	producer
Brigid Brophy	writer
John Brunner	1983 Worldcon GoH
Charles Burbee	fan
Vera Chapman	writer
Richard Condon	writer
Willis Conover	fan, VOA broadcaster
Danny Curran	fan
Brian Daley	writer
Roger Dard	fan
Robertson Davies	writer
Anne Elizabeth "Bessie" Delany	dentist, writer, aunt of Samuel Delany
Rick Dunning	fan
G. C. Edmondson	writer
Benjamin Elgin	son
Janice Elliott	writer
Michael Ende	writer
Richard Evans	editor
William Keither Everson	film historian
Dee Ann Farey	fan
Jack Finney	writer
Jeff Ford	fan
Lucio Fulci	director
Gil Gaier	fan
Eric Garber	gay historian
Leon Garfield	writer
H. L. Gold	editor, <i>Galaxy</i> founder
Marisa Golini	fan
Kathy Good	fan
Peter Griese	Perry Rhodan author
Brigitte Helm	actress (Maria; and <i>Metropolis</i> robot)
Monica Henning	fan
Burne Hogarth	Tarzan comics artist
Sheila Insley	fan
Larry Johnson	fan



"And lest the writing should perish with the writer and the work fail with the laborer, I leave parchment to continue this work, if perchance any man survive and any of the race of Adam escape this pestilence and carry on the work which I have begun." Brother John Clyn, 1349. [Quoted in *Doomsday Book* by Connie Willis]

Arlene Johnston	fan
Howard Koch	writer
David Lasser	writer
Ethel Lindsay	fan, 1962 TAFF winner
Aubrey MacDermott	fan
Robie Macauley	editor
Klaus Mahn	Perry Rhodan author
Tom McDermott	actor
Sam Merwin, Jr.	editor
Anne Miller and Walter M. Miller, Jr.	writer
Christopher Robin Milne	inspired <i>Winnie-the-Pooh</i> stories
Harry B. Moore	1951 worldcon chairman
Charles Mustchin	fan
Margaret Nichols	fan
Wesley Noel	fan
Jon Pertwee	third Doctor Who
Richard Powers	1991 Worldcon GoH
Tom Rettig	actor
Leigh Richmond	writer
Frank Riley	writer
Cor Schackmann	fan
Charles Scribner, Jr.	publisher
Bob Shaw	fan, writer
Jerry Siegel	Superman writer
Stirling Silliphant	writer
George H. Smith	writer
Margaret St. Clair	writer
Curt Swan	comics artist
Lyle Talbot	actor
L. A. Taylor	writer
P. L. Travers	writer
Elleston Trevor	writer
Patricia Casort Vardeman	teacher
Peter J. Vorzimmer	fan
Evangeline Walton	writer
Kaye Webb	editor, publisher
Derrick White	fan
Edward Whittemore	writer
Adam Wisniewski-Snerg	writer
Elsie Wollheim	DAW co-founder
Ed Wood	fan, Advent Press co-founder

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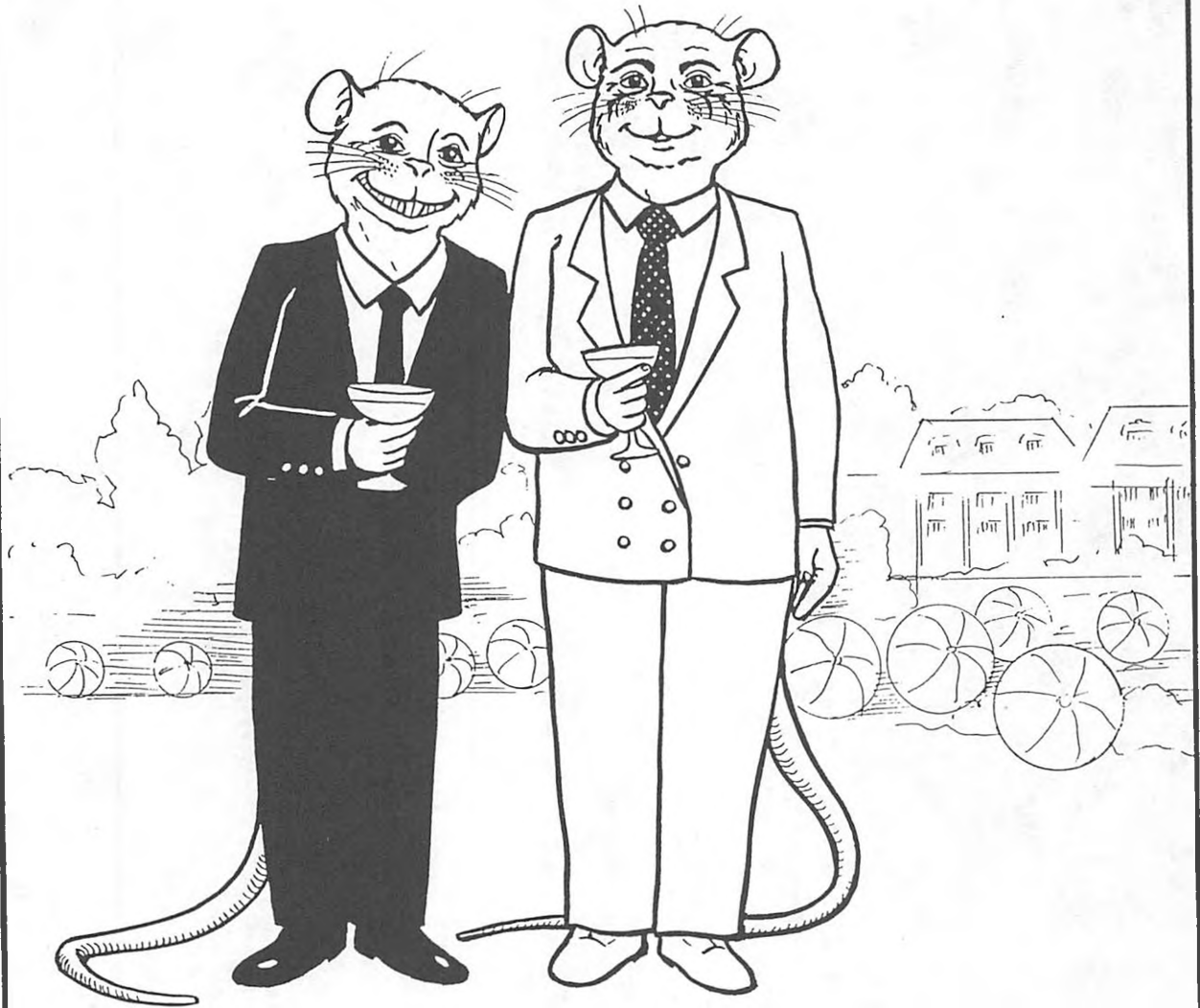
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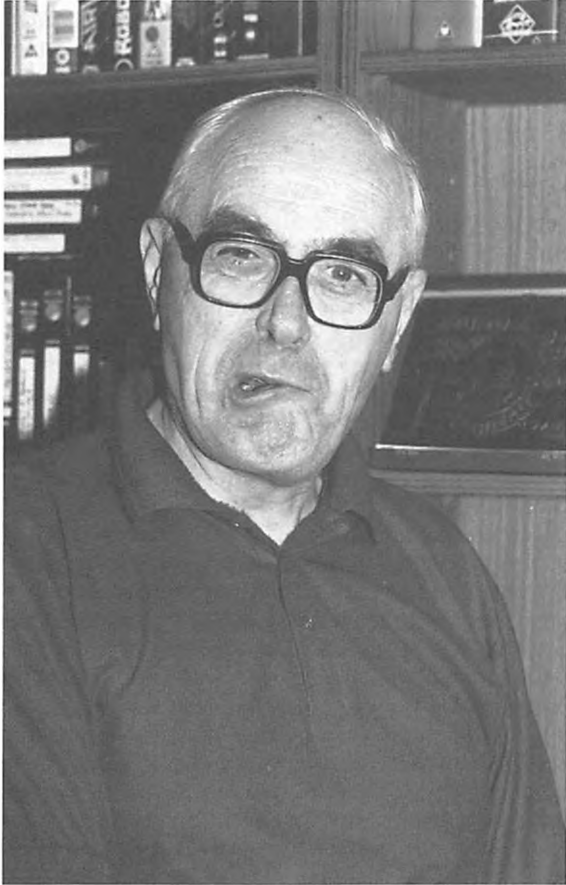


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GUESTS OF HONOR



James White, Master of Psneerionics
Photo by Geri F. Sullivan

James White

by Walt Willis

(first published in the Program Book for Reinconation, 1992)

This is not the first such piece I have written. The very first one was written at the request of a now almost forgotten fan named Henry Oden, before James started his professional career and while he was known only as Art Editor of our fanzine *SLANT*. Each of us wrote a brief description of the other, and I wrote the following in response to James's picture of me dashing off the tennis court to supervise the printing of *SLANT*.

Those keen-minded, or crossed-eyed, readers who have been reading between the lines of that account may have conjured up a mental picture of James spending the long summer evenings slaving over a hot press turning out *SLANT* while I enjoy myself in the sunshine, tanning my knobby face and thin sensitive

knees. They may even have got the impression that James does all the real work on *SLANT* while I collect all the egoboo.

Nothing could be nearer to the truth. With real feminine intuition Lee Hoffman, without ever hearing directly from James, summed him up as follows: "I've always had a special sense of affection for James White, partly because he is — so far as one can tell — so quiet. He seems to go quietly about his tasks, performing them all with efficiency and dispatch, and never gets so much as a nod or a thank you for doing them." This is very true indeed. James puts more into fandom and gets less egoboo out of it than anyone I know. Each issue of *SLANT* is more his work than anyone else's, and yet he is so quiet and unassuming that even me and Bob Shaw, who like and respect him more than anyone we've met, are inclined to overlook the fact that he is the mainspring of Irish fan publishing, the power behind the zines. Nevertheless, it is quite true to say that without James *SLANT* would not be what it is today, nor even exist at all. Apart from the linocuts, where without any previous training or experience he has worked up a technique which puts most professionals to shame, every issue represents hours of patient work by him setting type and working the press. We all look up to James here, and not just because he is about 6 1/2 feet tall.

That piece for Henry Oden wasn't quite the first published writing by James. That distinction belongs to a disclaimer "These views on the great Smith are not those of the typesetter, J. White" diffidently but stubbornly inserted after a disrespectful reference to E.E. Smith in Clive Jackson's column in *SLANT* 4. More important was a report James wrote on the London Convention of 1951. It was too long for *SLANT*...after 24 closely hand-written pages it had reached only 8:30 p.m. on the night before the convention started. They don't write convention reports like that nowadays. However I persuaded him to send an extract from it to Vince Clarke, who duly published it in his *SF NEWS* under the title "The Unconventional Fan." Bob Shaw and I were determined that this debut shouldn't pass unnoticed, and for weeks Vince was getting letters of comment like these:

Dear Sir,

I have been writing to fanzines for 74 years now, yet I have never read one before. But something drove me to read James White's story in the current *SFN*. I was profoundly stirred, as if I had swallowed an eggbeater. This story, Sir, is a masterpiece. It will stand the test of time. Indeed I venture to





say that when the ephemeral scribbles of lesser authors...Heinlein, Van Vogt, even Willis... are forgotten, this story will live on, bringing inspiration to countless thousands. When I read this story first I was unable to contain myself, and pored over it again and again. But now I am exhausted and can only offer these pithy comments.

Yours thinterely,
Prof. Harold Urine (No. 1 Fan).

Or this, on the back of a picture postcard of Windsor Castle:

Dear Mr. Clarke,

We were amused by the story about the UNCONVENTIONAL Fan by Mr. White. This is one of our favourite Subjects.

X This is Our room.

My grandmother's postcard album wasn't restricted to British scenery:

CAPETOWN. Great. Colossal. Goshwowboyoboy. This guy White is terrific. Why doesn't he try for Slant? Don't let Gold get him. Throw out all those other hacks of yours and let White fill the whole magazine. Give him his head. What are you doing with it anyway?

Yours for more White
A White Fan (A Caucasian Winnower, Mr.)

Dear Vincy-wincy,

I have just read your cute little SFN. I love every line of it. Would you do a little girl like me a b-i-g favour. You would! Oh you dear boy. Just send me the address of James White who wrote that adorable story. I feel we are soul mates. I can just imagine him — dark, strong, and even so brutal. I must meet him — that super-duper story convinced me. It was great! So vital, don't you think?

Yours sincerely, Lava Firestone (Miss)

Meanwhile the crack of doom was about to sound for our little fanzine. We were printing it on the cheapest available printing press, an Adana, which consisted of nothing more than a steel box with a cast iron lever designed to force the lid, holding the paper backed by a cork table mat, against the type, held in the box. It was a very elementary machine, designed for little more than printing letterheads and visiting cards,

certainly not whole pages of type. I noticed after a while that the steel bed for the type had become quite convex, but also noticed that, through some merciful dispensation of Providence, the lid had fortunately become correspondingly concave. Admittedly it seemed to be getting more difficult to get an even impression, but really there wasn't much a few little pieces of type could do when levered against a cork table mat by an enthusiastic fan. We just seemed to go through a lot of table mats; literally.

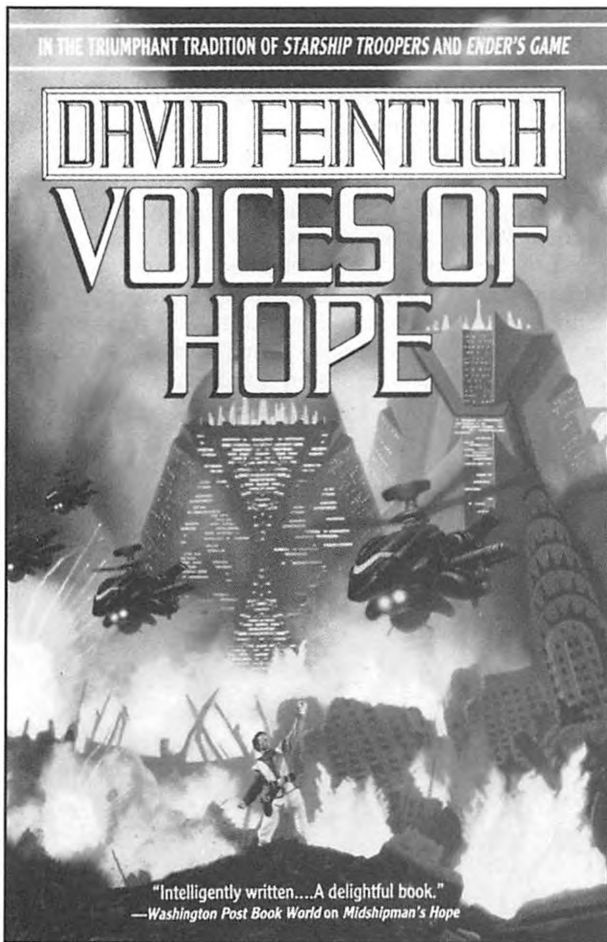
James had the job of operating the press because he is bigger and heavier than I am. He had the process down to a fine art, if you can describe as a fine art anything so awesomely brutal. Having closed the press, he would take a deep breath, grasp the lever firmly with both hands, and push himself into the air, where he would remain for a moment before returning to the floor. I estimate he had made this ascent twelve thousand times, and the first 25 pages of *SLANT* #3 were stacked neatly in the corner of the room, when disaster struck. We had set up and proof-read the last page, the back cover, and were ready to run it off. The time was about 10 p.m. The page we were printing was even more crammed with type than usual, and James realised that an even greater effort than usual was called for. Besides, this was the last page of an issue to which we had devoted our entire spare time for six months, he was going to finish the job properly. He eyed the press grimly, making sure it was firmly based. Then, retreating about three feet, he reached forward for the lever. Grasping it firmly in his two large hands, he bent at the knees and launched himself upwards in a parabolic arc, descending on the printing press from the vicinity of the ceiling like some heavyweight avenging angel. We cowered in anticipation of the crunch of half a square foot of type being rammed halfway through a cork table mat; but instead there was an ear-splitting CRACK! Pieces of shrapnel ricocheted off the walls as James fell heavily onto the table and slid to the floor still clutching a stump of lever.

At the time there was still a blacksmith to be found in the suburb, formerly the village of Ballyhackamore, where I lived, and he willingly produced a substitute lever. But it was never the same. It bent when James tried to use his full strength. Our publishing problems were finally solved when an American fan, Manly Banister, crated up his printing press and sent it to us by boat, but I always felt that an era had come to an end with the explosion of the old lever.

So, I think, did James, and I tend to look on that episode as marking the beginning of his career as a professional writer. His first sale was of a story called "Assisted Passage," to the British magazine *New Worlds*, but to us his real apotheosis took place with the publication in *Astounding* of a story called "The Scavengers," in October 1953. I remember vividly the



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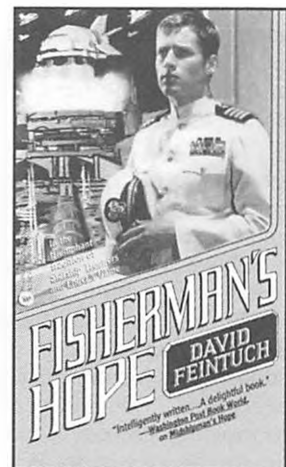
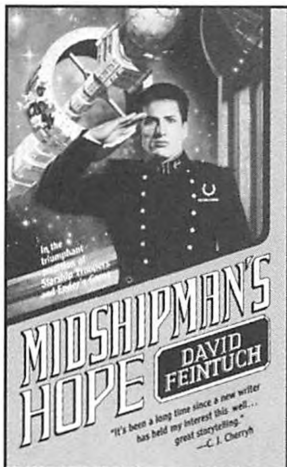


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evening in May of that year when James arrived at my house, on his bicycle from the Lower Falls on the other side of Belfast, clutching a letter from John W. Campbell Himself disclosing that he was willing to pay \$285 for the story. This was a fabulous sum, but more important was the glory which had settled on our little fan group, born and nurtured on *Astounding*. It was like a country vicar who receives a pale blue tablet of stone announcing that his sermon last Sunday had found so much favour from on high it was henceforth to be included in the Bible.

The letter said that James had to get his signature on the contract witnessed by a Notary Public, and his problem was that this form of life did not seem to exist in the United Kingdom. Momentarily sobered by my responsibilities as leader of the fan group, I deduced our equivalent might be a Commissioner For Oaths, and even remembered seeing a brass plate with those words on it on a gate down the road. So we walked down the Upper Newtownards Road, disturbed an amiable gentleman called Norwood, and got him to sign his name to a statement that James's signature was genuine. Having assured James's immortality, I felt quietly proud for having encouraged him as a writer and insisting he send that story to *Astounding*. After we had put in some serious gloating, James cycled home again and I hurried to the nearest public telephone kiosk to send a telegram to Chuck Harris with the great News.

The next few years were studded with similar pleasant surprises, as when Groff Conklin anthologised "The Conspirators" from *New Worlds* of July 1954 for his *Adventures in Mutation*, and James sold his first pocketbook to Don Wollheim for Ace, and the Sector General stories began to make their appearance, but there were always two things you could rely on in anything written by James. First, it would be as honest and true as he could make it. Despite his admiration for E.E. Smith, he himself belonged more to the school of Hal Clement.

Second, you yourself were always a better person for reading a James White story. Without lecturing his readers, he always made clear what was the right way to behave in any circumstances, and why. And in his recent, and, I think, his greatest work, *The Silent Stars Go By*, he tackles head-on the greatest question humanity has yet faced, namely, what is the role of the individual in history. Can one individual really make a difference? This has become a burning issue with the world-wide discrediting of the communist theory that the course of history is determined by factors arising from economic classes. One deduction commonly made from the theory of economic determinism is that people are not really responsible for the consequences of their actions, or conversely that individual decisions are not really important.

The Silent Stars Go By, however, is based on the quite different assumption that certain events, arising out of moral decisions made by individual human beings in the distant past, can lead to a probability world quite different from our own, in this case one in which a Celtic superstate runs Western civilisation, according to quite different moral principles. Such unpredictable consequences of human actions are quite normal, according to modern students of chaos theory, but James White, so far as I know, is the first author to explore the implications of chaos theory for human history, and readers of his work are, to my mind, at the cutting edge of human intellectual development. This may be temporarily obscured by the fact that *The Silent Stars Go By* is also a rattling good story.



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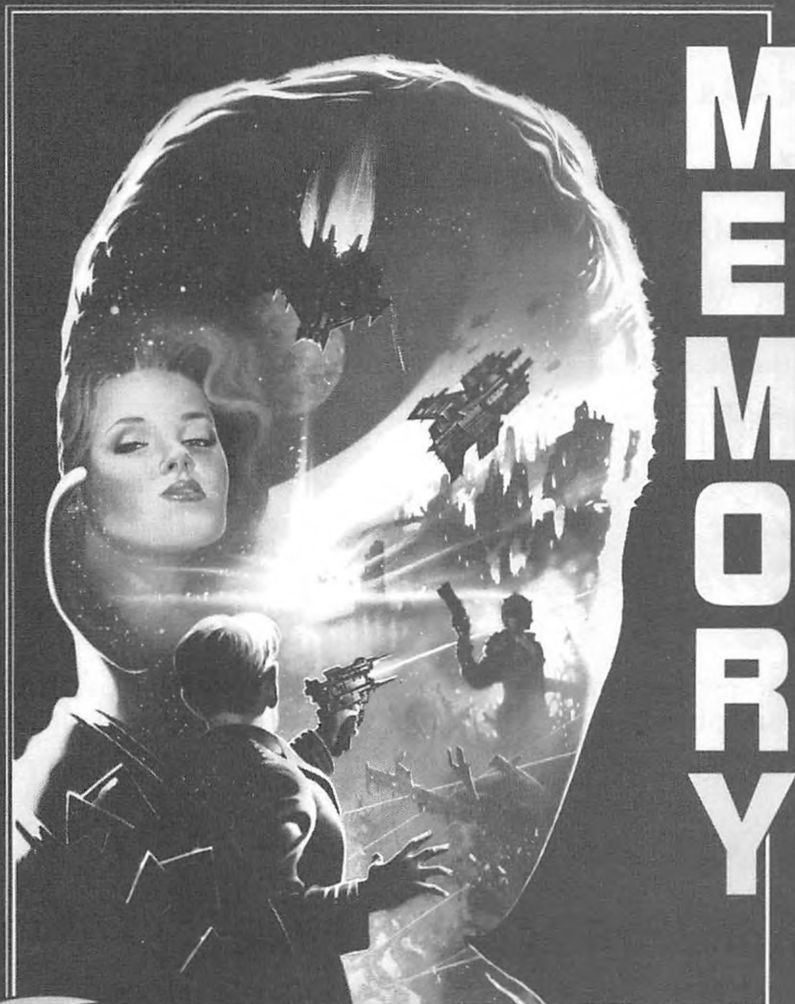
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Noreascon 2 — 1980

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is on the Noreascon 4 bid committee

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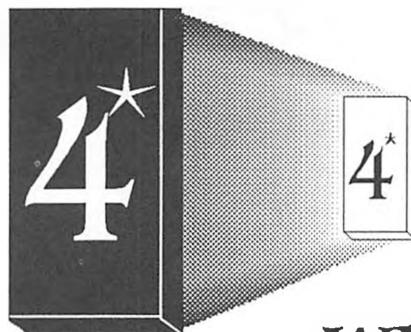
Noreascon 3 — 1989

Chairman Mark L. Olson

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James White — A Literary Appreciation

by Lynn Maners

To the average fan, James White is best known for his medical puzzle SF stories, generally set in the multi-species universe of Sector General. However, upon closer examination — which it has been my pleasure to do in the last few months — White emerges as a master of many of the main themes in our favorite genre: from time travel (“Commuter”) to alternate history (*The Silent Stars Go By*) to first contact (*All Judgment Fled*, and many Sector General stories) to the results of catastrophe (*The Watch Below*) to Last Man stories (the Hugo-nominated *Second Ending*) to a concern with immortality and its consequences (“Dynasty of One”).

Like a number of contemporary SF authors, White entered via the magic portal of fandom. His case (in 1947) was an involvement with the fanzine *SLANT* for which he produced the illustrations. He then wrote a number of fannish pieces and con reports, and in the writer’s rite of passage sold his first SF story, “Assisted Passage,” in 1952, thereby becoming — in his own words — a “Vile Pro.” A great favorite with fans both young and old, White was honored with a Hugo nomination for his novel *Second Ending*, only to be beaten out in the 1962 balloting by Heinlein’s *Stranger in a Strange Land*. *Second Ending* is the tale of a young medical student who undergoes a cold sleep treatment for leukemia, only to wake up almost 300 years later as literally the last man alive thanks to an intervening atomic catastrophe. As the last human being on a sterilized planet and accompanied by only the nursing robots of his underground hospital, he augments their intelligence and directs them to search for any remaining life on — or off — Earth, while he resumes a cold sleep of millennia. Finally, the disembodied evolved intelligence of the robots finds a place for him on Fomalhaut IV in a humanoid society whose evolution they have been directing towards just this end. In some ways then, *Second Ending* is a tale of a man traveling alone through time and of the evolution of compassion.

White’s first sale, the 8000 word “Assisted Passage,” is in essence a court-martial story which eventually reveals itself as a tale of first contact. Set on a rocket base, it tells — mostly in retrospect — the story of a human-like alien who, crashed on Earth, becomes part of the crew building the first interplanetary rocket. Obtaining cooperation by befriending a senior member of the rocket team, the alien is able to steal the ship and depart for a base on Titan. One of the main characteristics of White’s writing, his sense of humor, first shows itself in the sequel to this story, 1957’s “False Alarm.” In this short story, following its prequel by 60 years, a team goes to Titan to examine the presumably abandoned alien base. Upon their arrival,

they encounter an odd structure which seems to function as some sort of powerful one-time-use signaling device. Despite injunctions to not mess about with the enigmatic object, crew members do just that and, not just one ship, but an alien fleet begins to wink into existence overhead. The alien fleet turns out to be the interstellar fire brigade and the Terrans are sternly admonished for turning in false sun-going-nova rescue alarms.

Another theme to emerge in White’s early work is a concern for peace and inter-species harmony, especially through communication. (This concern runs as a golden thread right through to 1996’s *Galactic Gourmet*.) In White’s second published story, “Curtain Call,” the last man remaining off Earth stands on the Moon with three aliens and observes the detonation of all of Earth’s munitions so that, as a mature and peaceful species, an unarmed humanity can now go off to explore the galaxy. 1955’s “Dynasty of One” examines the utility of an effective immortality treatment in enforcing universal peace, while “Boarding Party” (1955), “Patrol” (1957), and “Grapeliner” reinforce the idea of the role of simple miscommunication in fostering human/alien conflict, as does the novel *The Secret Visitors* (1957), which also serves as an introduction to the concept of medical doctor as protagonist in White’s longer writings. In all of these works, peaceful resolutions occur through hazarding attempts to communicate clearly with the alien Other. (Media-oriented fen will be familiar with this theme from almost every episode of *Star Trek: The Next Generation*.) “Question of Cruelty” (1956) reverses the field in that the armed pacifist Srilla are roaming the galaxy exterminating races which may pose a future threat to them. Deciding whether humanity may be an aggressive species to be exterminated comes to rest on a rather unique coign of vantage.

Natural or technological catastrophes and the challenges they present are another recurring theme, as in *Second Ending*. 1955’s “Outrider” will remind readers of Heinlein’s “Ordeal in Space” as a tale in which the protagonist must overcome disaster-generated trauma in order to get back to his true calling, while “Deadly Litter” recalls other stories concerning lead lined power piles and the human consequences should they go wrong. (Part of “Outrider” will also remind readers of a certain beer powered spacecraft!) Another disaster-generated story, the aptly named “Fast Trip,” explores different ground in a universe of cold equations, while *The Watch Below* (1966) will remind readers of a much less melodramatic *Poseidon Adventure*.

Related thematically to White’s later novel *Lifeboat* (1972), *The Watch Below* combines a number of White’s themes in one novel. Told from converging human and alien points of view, *The Watch Below* is





the story of two inadvertent generation ships. On Earth in 1943, a merchant ship, the *Gulf Trader*, is struck by torpedoes in the North Atlantic. It drifts, first awash and then submerged, until running aground 200 feet down in a remote bay on the coast of Spain, where it will remain for 100 years as its few survivors and their descendants struggle to maintain life and memory of culture. Meanwhile, an amphibious race, the Unthans, have fled their home planet where an overactive sun is beginning to boil their native seas. Their plans for a cold-sleep trip are disrupted by an unexpected medical development and their pathfinder fleet must convert itself to generation ships in order to safely arrive at the largely water world their telescopes have discovered. Eventually arriving at Earth, but unable to communicate, war ensues between the Unthans, now ensconced beneath Earth's seas, and Terrans. Contacted accidentally by Unthans seeking shelter near the hulk, the descendant inhabitants of the *Gulf Trader* become the necessary intermediaries in finding a way to peace.

White's interests in psychology and medicine and their interactions emerged rather early on in the short story format. 1955's "Boarding Party" features a Dr. Grayson who must solve the puzzle of communicating with aliens. Psychology and its use in adapting man to function in space is highlighted in "Lights Outside the Window," in which male crewmen under female captains must be regressed to age 4 in order to stand Y-chromosome-linked space psychosis, while "The Ideal Captain," for similar reasons, conditions crews to believe in a non-existent, perfect commanding officer. And, of course, the *Hospital Station/Sector General* series of stories and novels are where psychology and medicine move to the fore of White's writing. In a foreword to his 1977 collection, *Medics and Monsters*, White notes that his emphasis on the medical SF story is the result of a need to build conflict into a story without necessarily resorting to acts of interpersonal violence. Medical SF, in this view, allows the author to create and use conflict as the result of a catastrophe of a natural or technical nature, rather than as the result of simple violence. Thus the Sector General universe is one in which, while violence certainly occurs, it is neither central to the story nor vital to its resolution.

These original, often humorous and interesting tales of life aboard a 384-level space station/hospital on the galactic rim bring together many of White's favorite threads and themes. The series begins with the short stories "Tableau"/"Accident," in which an accident in a multi-species transit lounge in the spaceport on Nidia encourages an Earth-Human and an Orligian warrior to turn their energies to the eventual creation of the multi-species Sector General. Later on, as the focus shifts to the gigantic hospital station itself, we meet psychologist O'Mara, Doctor Conway, Nurse Murchison and a cast of alien healers — like the fragile, empathic, spaghetti-loving Prilicla — who become old friends to us as we encounter them in subsequent adventures.

During the course of stories like "Major Operation" and novels like *Galactic Gourmet*, we grow to care about these characters as they interact with one another and with patients — prospective and actual — while they go about their duties. Along with our protagonists, we are almost always presented with a medical puzzle, especially as it appears in a first contact setting, as in the short story "Spacebird" when a new form of life must be evaluated and treated...or maybe left alone. How does one tell if an uncommunicative, unknown alien is ill, healthy, pregnant or something else entirely? Is that a skin disease on that Hudlar, or is that its lunch?

White's latest and penultimate Sector General novel (the aptly titled *Final Diagnosis* is scheduled to be the last of the series), published to coincide with the Los Angeles WorldCon, introduces both a new alien character and a different perspective on the challenges facing a space hospital and its staff. Readers who have spent time in the hospital may well remember the tastiness, or lack thereof, of institutional food. Why should it be any different in space? In the new book, *Galactic Gourmet*, we meet Gurronevas, a member of the massive Tralthan species (remember Diagnostician Thornnastor?), who volunteers to take on the challenge of making hospital food not just palatable, but an enjoyable and aesthetic experience. Needless to say, his investigations into various species' taste preferences lead to a number of adventures and misadventures, and ultimately he is exiled to the ambulance ship *Rhabwar*. There he joins a mission to a new species, the Wem, who apparently are the victims of a planetary ecological catastrophe. Gurronevas and friends must strive to turn a planetary culture of meat eaters into a planet of vegetarians...or so it seems. As always, White's characters solve the puzzle with compassion and humor.

In summation then, James White's body of science fiction stories and novels reveal an author profoundly skilled at his craft over a long and productive writing career, who, while often presenting the reader with an interesting puzzle to solve, doesn't forget that in all fiction readers are interested in characters and what happens to them. From the alien Allen in "Assisted Passage" to Gurronevas in *Galactic Gourmet*, it is not just the action or the puzzle of the tales which engages the reader, it is also the people — both human and alien — and their interrelationships, with an emphasis on communication and compassion, which combine to sustain science fiction's most important criterion: the sense of wonder.

(Lynn Maners is a professor of anthropology and life-long SF fan and reviewer whose favorite hobbies include finding social science mistakes in hard SF and playing Macedonian and Bulgarian bagpipes. He also wishes to thank TOR and Locus for providing him with advance reading copies of Galactic Gourmet.)



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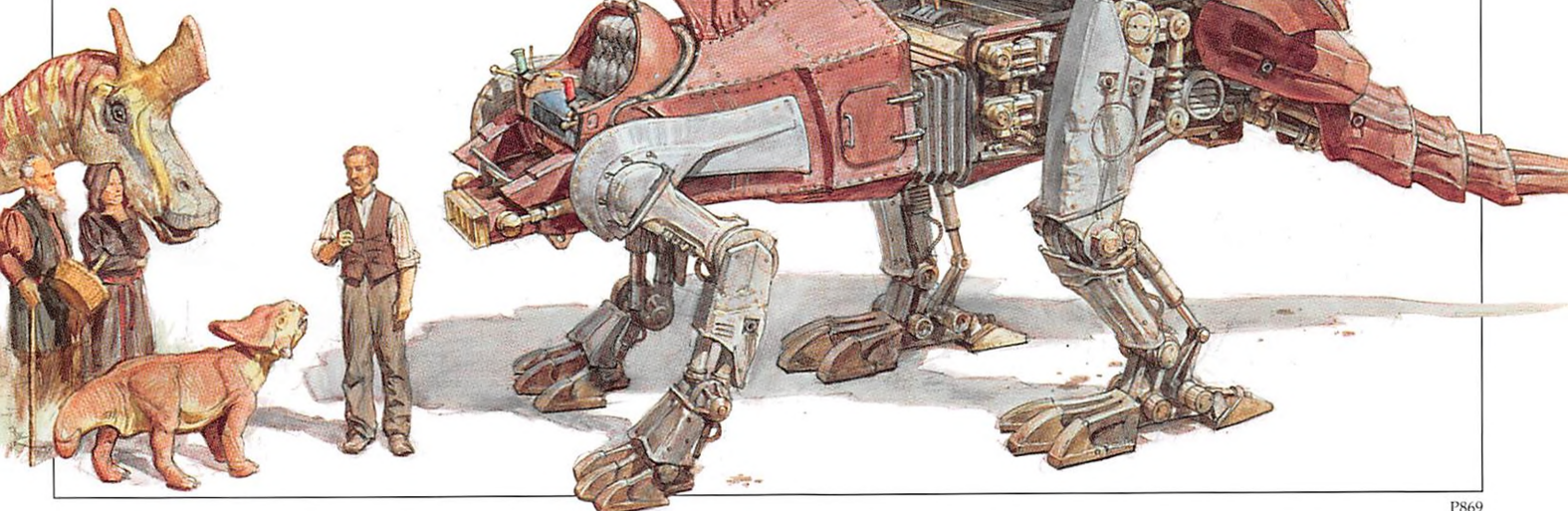
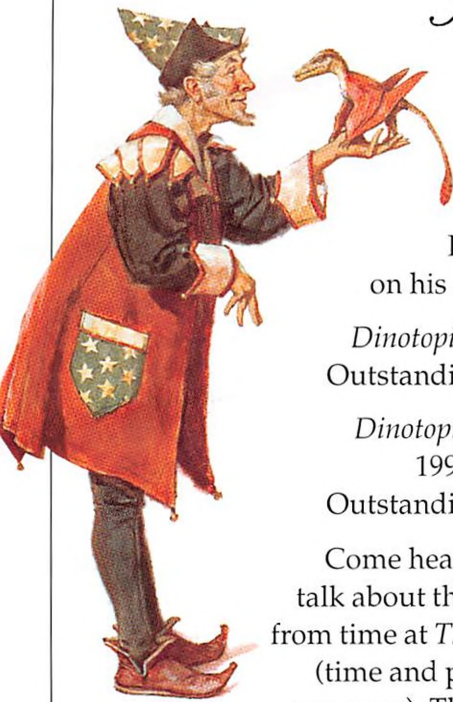
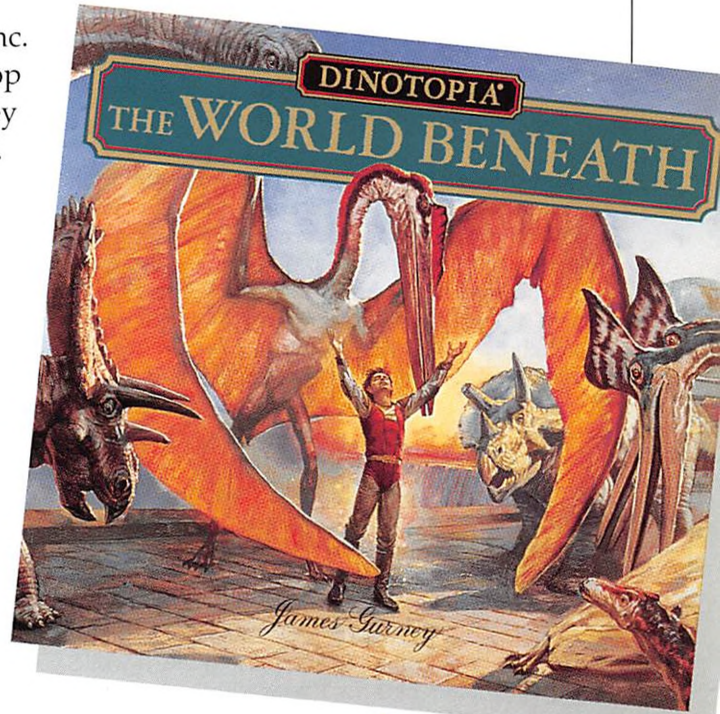
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Roger Corman

by Bill Warren

The facts in brief: Roger Corman was born April 5, 1926, in Detroit, Michigan; his family moved to Los Angeles when Corman was 14, where he read science fiction, *Popular Mechanics*, and saw a lot of movies. After a hitch in the Navy he worked as a messenger at 20th Century Fox. He spent a year studying English literature at Oxford, then came back to Hollywood, producing his first movie in 1953 and making his debut as a director in 1955. For the next 16 years he was both a director and a producer, but after 1971 concentrated almost exclusively on being a producer, often of science fiction and horror movies.

He worked mostly for American International and Allied Artists in the 1950s, forming his own company, The Filmgroup, late in the decade. Ten years later he set up New World, producing many low-budget films that introduced a lot of new talent. He then sold New World and set up another company, Concorde/New Horizons, which he heads to this day. His wife Julie is his partner and produces films for the company as well.

Many of the most important filmmakers working today did their first, or some of their earliest work for Roger Corman. Martin Scorsese, Ron Howard, Francis Ford Coppola, Joe Dante, Peter Bogdanovich, James Cameron, John Sayles, Gale Anne Hurd, Jack Nicholson, Jonathan Kaplan, Jon Davison — all these and many more cut their movie teeth on Corman projects. This wasn't anything like a Roger Corman School of Cinema; it was strictly earn-while-you-learn time. If your film for Roger didn't make money, you'd be looking for a job elsewhere the next time out.

This reputation as the discoverer of talent somehow links closely to Corman's reputation as — well, "tightwad" is perhaps too strong a term — an *economical* filmmaker. "We can have a dirt planet, and a water planet; we can shoot the dirt planet at Bronson Canyon and the water planet in Beach Dickerson's swimming pool." Or, "Three dollars is a lot of money!" Or, in Dante's *The Howling*, bit player Corman fishing in a phone slot for overlooked change. Or, once he got to Puerto Rico and Hawaii, he decided to make *two* movies in each location instead of the scheduled *single* feature. In Puerto Rico he had the writer of the second film play a role in his own movie. Corman could afford to fly an actor down there, but not a mere writer. (The writer used the name Edward Wain as an actor; he was really Robert Towne, who later wrote, among other things, *Chinatown*.)

But these aspects of Corman's career, while in the one case of historic interest, and in the second providing some very funny movie biz gossip, have been

emphasized so much in the last twenty years that the work that Corman *himself* did has been obscured. As a director, he initially worked almost exclusively in the low-budget (almost a synonym for "Roger Corman") movies of the 1950s, including Westerns, juvenile delinquency thrillers — and science fiction. Like other directors working on similar budgets, Corman's movies were quickly and efficiently made, and tossed out onto the Saturday matinee and drive-in circuits without much fanfare.

However, Roger Corman's movies stood out: they were often suggested by contemporary news stories; they featured what amounted to a repertory company of talented actors (Jonathan Haze, Dick Miller, Beverly Garland, Mel Welles); they were often more cleverly directed and overall, they were simply *smarter*, hipper, more contemporary than the films of his rivals. Even *Attack of the Crab Monsters*, which features some pretty laughable giant crabs, is bristling with ideas that were several leagues ahead of its rivals: the crabs devour *the minds* of their prey, as many as they eat — but though the minds are still those of human beings, their motives are those of, well, giant crabs. It's a funny, creepy idea, and the movie itself is both funny and creepy.

Not of This Earth, which went out as a double bill with *Attack of the Crab Monsters*, was also shrewdly intelligent; not only did it represent the movie debut of telepathy treated as science fiction, but was the first feature film to use the science fiction standby, matter transmission. Corman himself was so fond of this picture that he has produced *two* remakes, both with the same title as the original.

Although Charles B. Griffith, the writer of *It Conquered the World* (and many of Corman's best films of this period), had to rewrite the script in just two days, the movie itself is a remarkable piece of work. Yes, it's a cheap little exploitation movie, but it's a model of efficient and intelligent direction as well as being particularly well-acted for one of these things. And it makes almost as good a use of the alien-takeover theme as *Invasion of the Body Snatchers*.

Corman's speed as a director was phenomenal; his frequent actor Dick Miller once said that Roger did a retake only if the camera fell over during shooting. In 1957, for example, eight movies that Corman directed were released. But again, his speed and his economy obscure the fact that he was — and is — an intelligent man making smart choices in a field where *only* speed counted before he came along. He wasn't a Val Lewton, turning B horror movies into art; he was a businessman working in a profitable field.

But he could be, and often was, an artist as well. By the late 1950s, he'd begun to chafe at the boundaries of the teen-exploitation field, and noticed that the





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Attack of the Crab Monsters (Allied Artists, 1957, Produced and directed by Roger Corman). The title tells it all, almost. Except that, buried in this cheapie are a variety of clever ideas and developments, courtesy of Charles B. Griffith's screenplay. The cast includes Richard Garland, Pamela Duncan, and Russell Johnson.



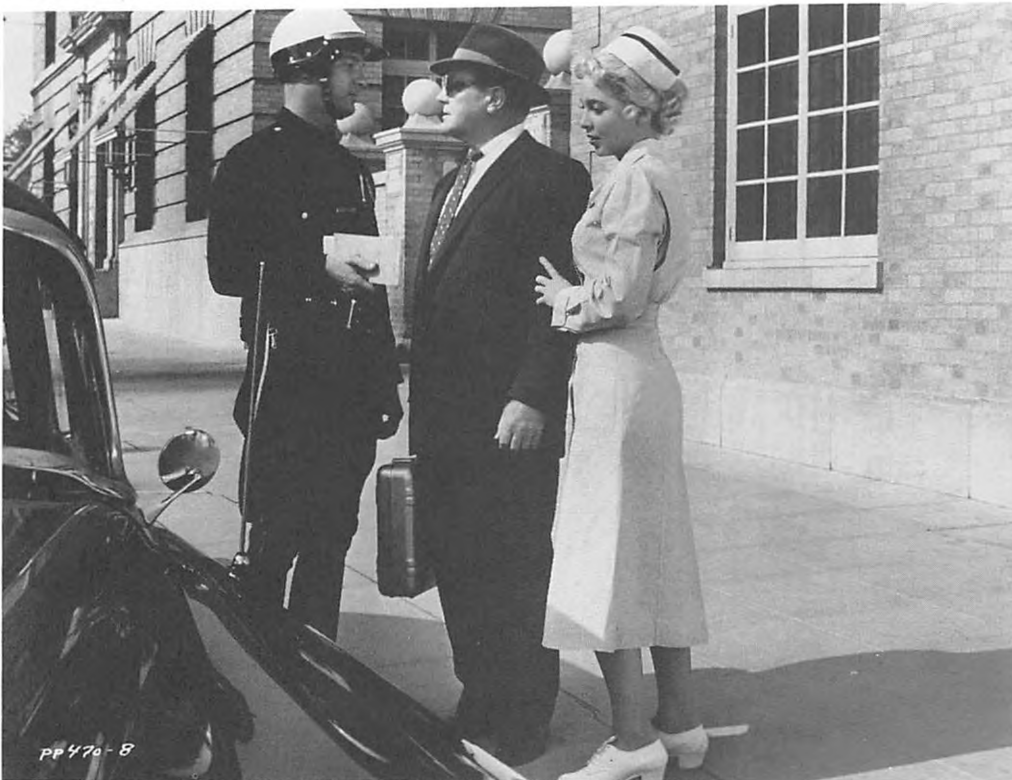
The Masque of the Red Death (A-I-P, 1964, Produced and directed by Roger Corman). Prince Prospero (Vincent Price) seizes pretty young Francesca (Jane Asher) from her father (Nigel Green), forcing her to join his friends in their debauchery while plague ravages the countryside, in this, well, colorful adaptation of two Poe stories (the other was "Hop-frog").



Souvenir Book



The Premature Burial (A-I-P, 1962, Produced and directed by Roger Corman). Guy Carrell (Ray Milland) displays the coffin he's prepared against the possibility of being buried alive, a possibility that, since this is an Edgar Allen Poe story, is sadly brought to fruition. Also in the cast, Hazel Court (at right), and Alan Napier. Originally put together for the Pathe company, the film was sold to A-I-P during production — to Corman's surprise.

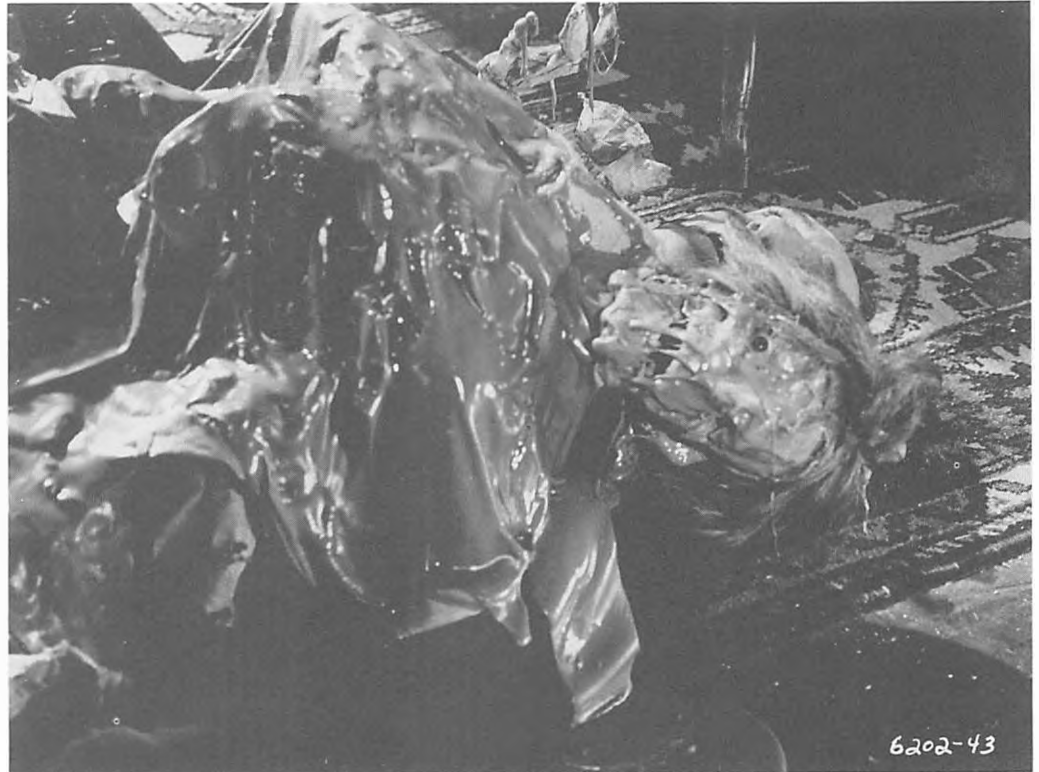


Not of This Earth (Allied Artists, 1957, Produced and directed by Roger Corman). Patrolman (Gregg Palmer) confronts Nurse Nadine Story (Beverly Garland) and the mysterious Mister Johnson (Paul Birch). Unbeknownst to the others, Johnson is an alien from the planet Davanna, sent to Earth to find new sources of blood for his dying race.






Tales of Terror (A-I-P, 1962, Produced and directed by Roger Corman). Monsieur Valdemar finally makes the jump from life to death, taking mesmerist Carmichael (Basil Rathbone, under the putrid corpse) with him in "The Strange Case of M. Valdemar", one segment in this Edgar Allen Poe trilogy. (The others were "The Black Cat" and "Morella".) All three featured Vincent Price. Peter Lorre, Debra Paget, and Joyce Jameson also appeared.



The Dunwich Horror (A-I-P, 1969, Roger Corman, Executive Producer). The followers of Old Spaghetti Face himself, Cthulhu, prepare to use the fine untouched body of Sandra Dee (probably regretting her cinematic chastity) to open the gateway to the dimension of the Elder Gods. The variable production boasted a top-notch cast including Ed Begley and Sam Jaffe.



Souvenir Book



Hammer movies from England could play to both adult and teenage audiences. He wanted to make not American imitations of Hammer movies, but films that could rival them on the world market — and be thoroughly American. So he turned to the works of Edgar Allan Poe and created a series of classics that stand up as well today as the best of the Hammer movies.


The first, released both as *House of Usher* and *Fall of the House of Usher*, was written by Richard Matheson and starred Vincent Price, and was a blockbuster hit. Delighted, Corman almost immediately made *Pit and the Pendulum*, again written by Matheson and starring Price, and again with art direction by the inventive Daniel Haller (who could make a cheap set look massive and expensive) and veteran cinematographer Stanley Cortez.

In the early 60s, Corman still made a few exploitation movies, undoubtedly the most famous being *The Little Shop of Horrors*. He had become obsessed with the idea of making a full-length movie in as little time as possible, and he had just made a horror comedy called *A Bucket of Blood*. Just how long it took to make *Little Shop* is a matter of dispute, but it took no longer than two days and three nights. It eventually was transmogrified into an off-Broadway musical, which itself turned into a very expensive Hollywood musical. The entire budget of Corman's movie would literally not have covered the catering bill for the musical movie. Corman enjoyed making *Bucket of Blood* and *Little Shop* so much that he had Chuck Griffith write him a third comedy, *Creature from the Haunted Sea*, and this time the monster won!

He also tried, for the only time in his life, to make a serious, adult movie dealing with contemporary trends in which he was personally deeply interested. Charles Beaumont wrote a script for Corman based on his novel *The Intruder*, about a likable young man who goes about the Southern U.S. deliberately stirring up racial strife. Corman cast William Shatner in the lead, his occasional star (and sometime screenwriter) Leo Gordon as a heavy, and in smaller roles, Beaumont himself, George Clayton Johnson and William F. Nolan. The movie was shot under difficult conditions, with the film company often barely evading being arrested.

The result is a remarkable movie, probably Corman's best (if it isn't, *The Masque of the Red Death* is), with a knockout performance by Shatner, a real sense of time and place and a disturbing authenticity of tone and performance. But it didn't make any money, regardless of how many different titles it was saddled with.

Corman continued to make Poe adaptations, usually written by Matheson and all but one starring Vincent Price. Eventually other horror icons including Boris



Karloff, Peter Lorre, Basil Rathbone and Lon Chaney Jr. joined the gang, and the series remained remarkably good right up to the last that Corman made, *Tomb of Ligeia*. True, the same burning ceiling fell many times, and the same twisted red candles appeared over and over, a bit shorter each time out.

One of the strangest films Corman made in this period was a result of the Poe movies, but not in the series. He wrapped production on *The Raven* early, and with Karloff still owing a couple of days, and not wanting Haller's excellent sets to go to waste, had Leo Gordon write a hasty script. Jack Nicholson and Karloff wandered about the sets, trading enigmatic lines. Then, over the next year, whenever they could get a few days together, Corman and his team shot more scenes for the movie, ultimately released (to great confusion) as *The Terror*. (There's a great story about Peter Bogdanovich's *Targets*, produced by Corman, that involves *The Terror*, but you'll have to read one of the several books on Corman to find that one out.)

Corman experimented with LSD to make the non-judgmental *The Trip*, with Peter Fonda, Dennis Hopper and Bruce Dern. He used real auto races in Europe as a backdrop for *The Young Racers*. He invented a lively subgenre of movies — the outlaw biker thriller — when he made *The Wild Angels*. Even for Roger Corman, the production of *Von Richtofen and Brown* was difficult, and he gave up directing for 20 years, until he returned with the creditable *Frankenstein Unbound*, from the novel by Brian Aldiss.

New World, the company he founded in the mid-70s, was primarily devoted to exploitation pictures, but Corman also thought that he could distribute some of the films of the world's greatest foreign directors. When audiences saw "Roger Corman Presents a Film by Ingmar Bergman" on *Cries and Whispers*, and "Roger Corman Presents a Film by Federico Fellini" on *Amarcord*, jaws dropped — but Corman made the films pay off both critically and financially.

In recent years, the majority of Corman's films have been made for the direct-to-video market, and he's still as efficient, money-conscious and sharp as ever. He has his own small studio — a former lumber yard — but he's never had a sign made for it because it's too expensive. When he had a fairly elaborate castle set built for one movie, he kept it up and used it for other films until the sun and salt air of Santa Monica took their toll.

Meeting Roger Corman can be a stunning experience for those who know him only by reputation. You might expect the "King of the Bs" (though Corman rightly, if pedantically, claims he never made a B movie) to match the usual image of a low-budget filmmaker: pudgy, balding, smoking a smelly cigar, dressed in a cheap suit. And you might expect him to be routinely,



automatically dishonest. But the real Roger Corman is quiet, sophisticated, slim and handsome, and dresses in well-tailored casual clothes. He makes very tough business deals that favor him, but once the deal is made, he sticks to it. He's approachable, good-natured, and by all accounts, a happy, well-adjusted man.

Without ever having it as his goal, Roger Corman changed Hollywood from the grass roots up. He has the respect of the entire industry, and the admiration and affection of almost everyone who ever worked for him. Jack Nicholson once called Corman the most honest man in Hollywood; "I'd work for him again in a minute," says Nicholson, "if he could afford me."

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The films of Roger Corman, as director:

- 1955
Five Guns West
Apache Woman
- 1956
The Day the World Ended
Swamp Woman (aka Swamp Diamonds, Cruel Swamp)
The Oklahoma Woman
The Gunslinger
It Conquered the World
- 1957
Not of This Earth
Naked Paradise (aka Thunder Over Hawaii)
Attack of the Crab Monsters
Rock All Night
Teenage Doll
Carnival Rock
Sorority Girl
The Saga of the Viking Women and Their Voyage to the Waters of the Great Sea Serpent
- 1958
War of the Satellites
She Gods of Shark Reef
Machine Gun Kelly
Teenage Caveman (aka Prehistoric World)
- 1959
I Mobster
A Bucket of Blood
The Wasp Woman
- 1960
Ski Troop Attack
House of Usher
The Little Shop of Horrors
The Last Woman on Earth
- 1961
Creature from the Haunted Sea
Atlas
The Pit and the Pendulum
- 1962
The Intruder (aka Get Out of Town!; aka I Hate Your Guts)
Premature Burial
Tales of Terror
Tower of London
- 1963
The Raven
The Terror
X — The Man with X-Ray Eyes
The Haunted Palace
The Young Racers
- 1964
The Secret Invasion
The Masque of the Red Death

- 1965
Tomb of Ligeia
- 1966
The Wild Angels
- 1967
The St. Valentine's Day Massacre
The Trip
- 1968
Target: Harry
- 1970
Bloody Mama
Gas-s-s-s!
- 1971
Von Richtofen and Brown
- 1991
Frankenstein Unbound

Among the films that Corman has produced or executive-produced:

- Monster from the Ocean Floor* (1953)
The Beast with a Million Eyes (1955)
Crime and Punishment USA (1959)
Dementia 13 (1966)
The Dunwich Horror (1969)
Boxcar Bertha (1972)
Big Bad Mama (1974)
Death Race 2000 (1975)
I Never Promised You a Rose Garden (1977)
Piranha (1978)
Saint Jack (1979)
Battle Beyond the Stars (1980)
Transylvania Twist (1989)

and many, many, many more.

In 1995 and 1996, the Showtime cable channel ran two seasons of "Roger Corman Presents", films Corman produced for television, including several remakes of his own movies.

Corman has even been an actor in some films, from one-day bit parts, as in *The Howling*, to longer roles in his own films, like *Ski Troop Attack*, to fairly substantial roles, usually in the movies of Jonathan Demme, including *Swing Shift* and *Silence of the Lambs*.

And he wrote his autobiography as well: *How I Made a Hundred Movies in Hollywood and Never Lost a Dime*.





A Bucket of Blood (A-I-P, 1959, Produced and directed by Roger Corman). Cult favorite Dick Miller (as Walter Paisley, a name he's been given in several later films) takes a moment to chat with a model he's about to do in clay — the hard way, in Roger's sly spoof of mad-killer movies. This was the first of a loose trilogy of horror spoofs that ended with The Creature from the Haunted Sea.



War of the Satellites (Allied Artists, 1958, Produced and directed by Roger Corman). Released two months after the launch of Sputnik, this bizarre little variation on The Day the Earth Stood Still featured Richard Devon as a good scientist and his evil twin, an alien not named "Skippy". Here, the evil twin has burned his hand, so that he can show his alien super-powers.



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Takumi and Sachiko Shibano

Japan's "Mr. Science Fiction"

by Gene van Troyer

Sometimes things do come full circle. When Takumi Shibano, L.A.con III's Fan GoH, asked me to write this introduction, I was honored because, you see, in 1974 he introduced me to the world of Japanese science fiction. Of course, the circle ends there, at least in terms of similarities. Takumi Shibano in many ways needs no introduction to those of you who are fans: he is a long-term attender of World SF Cons, a tireless arranger and speaker at panels on Japanese SF, and his room parties are famous for their social salubrity and the seemingly inexhaustible depths of hospitality that he offers. I, on the other hand, am the closest thing to unknown.

I met Shibano-san through the mail in the early months of 1974. I was in university then, planning on coming to Japan for a year, and as a new member of the Science Fiction Writers of America I thought it would be a good opportunity to find out about Japanese SF. Fred Pohl passed along Shibano-san's address, and a couple of months later, when I came through the arrival gate at Haneda airport, there to my delighted surprise was Shibano-san along with three others who also became my friends: Tetsu Yano, Hisashi Asakura, and Norio Itoh. It was also my introduction to the Nihon SF Honyaku Benkyo-kai (The Japan SF Translation Study Group), a relationship that has lasted now for 22 years. It was a meeting that, in every sense of the term, changed my life and continues to influence it.

If Forrest J. Ackerman is known as the quintessential "Mr. SF" of American fandom, I would say that Takumi Shibano is his equal in Japan. I won't even try to compare them on an international basis. It suffices to say that this year, Shibano-san is here as an honored guest of this internationally-oriented gathering.

Rather than listen to accolades from me, however, let me, please, present to you what others who have known him far longer than I have to say.

"Takumi Shibano has such a fundamental grasp of science that he understands the nature of the ideas that the writers have," said veteran translator Hisashi Asakura. "If he has the slightest question about anything, he pursues the answer with total dedication, writing letters or talking directly with the authors. He's peerless — a real role model for translators and authors."

Another veteran translator, Norio Itoh, said, "His monthly *Uchujin* (cosmic dust) meetings still live within me. From them I learned that SF was a different way of

looking at the world. No other words ever spoke such a truth to me."

This sounds to me like SF As A Way Of Life (SFAAWOL), which is serendipitously close in pronunciation to the Old English term "sawol", or "soul." Certainly Shibano-san typifies the essence of the True Fan.

"A few years after I met Shibano-san," said expert translator of SF, Hiroyuki Okabe, "I went to the USA. Shibano-san wrote letters of introduction for me to Donald A. Wollheim at DAW Books, and to Charlie Brown at *Locus*, and kindly worked up a Q & A list about Japanese SF for me in my hotel room before I left. I had a wonderful trip as a result. For me, personally, if there were no God, then Shibano-san would come close to it."

But perhaps the most telling praise for Japan's Mr. SF comes from Japan's equivalent of Robert A. Heinlein, translator and novelist Tetsu Yano, a lifetime friend of both the Grand Old Man of SF and of Shibano-san.

"If Takumi Shibano had not existed, what would have become of SF in Japan?" he asked. "Thanks to his fanzine *Uchujin*, we had a network that allowed us to meet, and I feel blessed that Shibano-san was here to create it. All of Japanese science fiction and fandom was born as a result. It is now time for him to step out of the shadows and be recognized."

I can only echo this. If parallel universes exist, then I am glad that I live in this one. It has given me the privilege of meeting this wonderful man, and that has made all the difference. It gives me joy to see him honored by Fandom.

Shibano-san ni kokoro kara kansha moshimagemasu!
(Shibano-san, from the depths of my heart, thank you!)

Endnotes

by Takumi Shibano

Gene Van Troyer sent me a copy of his article. I'd like to add explanations about four Japanese writers, which might otherwise be just "names" to American readers. They are all veteran translators.

Hisashi Asakura (1930-) is one of the "maestros" of translation, not only of SF, but also of fiction in many fields. He translated *Mission of Gravity*, *Do Androids Dream of Electric Sheep*, *Andromeda Strain*, *The Corridors of Time*, *Bill the Galactic Hero* and many more. He edited some translated story collections, too, in cooperation with Norio Itoh.

Norio Itoh (1942-) has been recognized as a translating genius since the early days of Japanese SF. Among his many translations are *2001: A Space Odyssey*, *Cat's Cradle*, *Slaughterhouse Five* and *Dark Carnival*. He also contributed columns introducing



foreign SF to the leading science fiction magazines. As a fan, he chaired our national convention in 1970 and again in 1980.

Hiroyuki Okabe (1931-) translated *Foundation*, *Babel-17*, *Lest Darkness Fall* and *Lucifer's Hammer* among others.

Tetsu Yano (1923-) is well-known as a senior translator/novelist in Japanese SF. He has published more than 200 translations, including the best-known books of Heinlein, Pohl, Herbert, etc. He has also written numerous original novels, some of which have been translated to English. He cooperated with me in starting my fanzine *Uchujin*.



Takumi Shibano: Trufan

by Mike Glyer

Changes in many nations over the past few years have freed people to try new things. As a result, there are now fans everywhere organizing their region's first science fiction club, publishing the first fanzine in its national language, starting conventions, writing SF, getting SF classics translated and published locally, and discovering friends in other countries. Depending upon the place, there might be a different person associated with each accomplishment. Forty years ago in Japan, one fan contributed to all of these accomplishments: Takumi Shibano. He has compiled a remarkable record of achievement on behalf of Japanese science fiction. We are honored to have Takumi and Sachiko Shibano as honored guests of L.A.con III.

Born in 1927 at Kanazawa in Ishikawa-ken, Takumi Shibano was the son of a Japanese Army officer. He changed schools several times as his father was posted to Taiwan, Tokyo and Manchuria. During these primary school days, he became a fan of the scientific adventure stories by Yamanaka and Unno. When he read H. G. Wells' *War of the Worlds* in 1939, he could not say a word due to the strong, heartfelt impression it made upon him. In later years he said, "At that moment, I felt the direction of my life was mostly set."

Shibano was quite interested in science, including headline-making stories of the day like Dr. Yukawa's discovery of the meson. His high school studies qualified him to be drafted as an experiment assistant for the Physico-Chemical Research Association in 1945. There he learned the essentials of modern physics.

After World War II he majored in mechanical engineering at Tokyo Institute of Technology, graduating in 1950. That same year Shibano sold his first story, published under the pseudonym "Rei Kozumi."

A few months later, in 1951, Takumi Shibano began a 26-year career as a teacher of mathematics at Tokyo Municipal Koyamadai high school. Now he could pursue the two kinds of work he liked the most: teaching and science fiction.

At about the time Takumi Shibano started teaching high school, Sachiko Takahashi was graduating from high school. She completed a one-year college course at Sugino Gakuin of Tokyo in 1952. The next year she was certified as a teacher of Ikebana (flower arrangement). Takumi and Sachiko married on May 10, 1954. The Shibanos have two daughters, Miho and Minae. (Miho has kindly contributed a fine introduction of her mother, which appears after this article.)

Takumi Shibano discovered the Japan Flying Saucer Research Association and became a member in 1956. During that period, he also phoned the editorial offices of *Gengen-sha* and asked whether they knew of any science fiction fan clubs. They told him about *Nihon Kagaku Shosetsu Kyokai* (Japan Scientific Novels Association), which published *Seiun* magazine. But he was looking for something more.

So he called Shin'ichi Hoshi and Morihiro Saito, who belonged to the flying saucer association, and formed a new club with Tetsu Yano as a leader, called *Kagaku Sosaku* club (Scientific Fiction Club). They published the first Japanese fanzine, *Uchujin* ("cosmic ray") in May 1957.

Several of the fans who joined the club and wrote for *Uchujin* became the giants of the field. Tetsu Yano became a leading original writer and a translator, responsible for over 200 Japanese translations of classic works by Heinlein, Pohl, Herbert and others. Norio Itoh joined the group in 1958. He became a well-known translator of English-language science fiction. (He also chaired the Japanese national convention in 1970 and 1980.)

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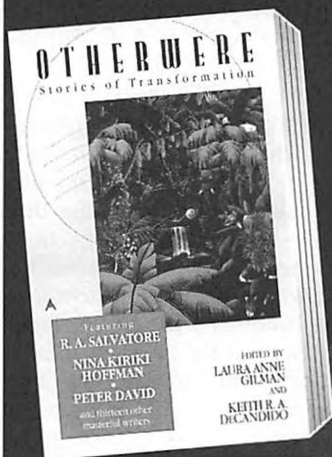
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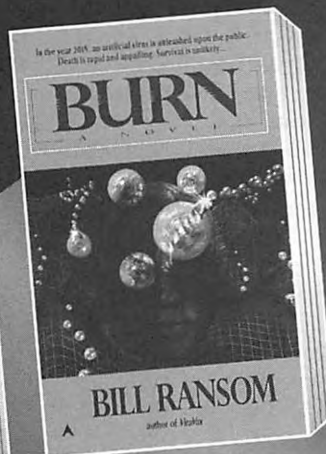
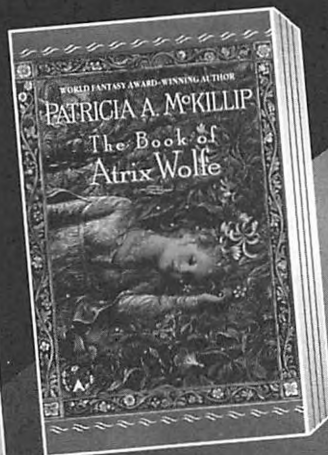
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According to *A Wealth of Fable* by Harry Warner, Jr. "By the end of 1957, this club had some eighty members and it was publishing a fanzine.... [*Uchujin*] was the equivalent of the old *Fantasy Magazine* of United States fandom, with sercon emphasis and a great deal of fiction. In fact, one story it was serializing was pre-empted for professional publication because more than one-third of it had run in *Uchujin*."

The high quality of *Uchujin's* fiction is confirmed in the five collections of its best stories that have been professionally published — three volumes in 1977 and two more in 1987.

Takumi Shibano himself wrote several original juvenile science fiction novels, all published in Japan under his pseudonym, Rei Kozumi: *Superhuman 'Plus X'* (1969), *Operation Moonjet* (1969) and *Revolt in North Pole City* (1977). He also was the principal author of the nonfiction work *The World of Popular Literature* (1978).

Roy Tackett became the first American fan to "discover" Japanese fandom, in 1961. Tackett was an American fan in the armed services stationed at the U.S. Navy base in Iwakuni, Hiroshima prefecture. He introduced Japanese fandom to U.S. fans, and international correspondence began. When the first Japanese Fandom Awards were given in 1965, Takumi Shibano and Roy Tackett were two of the five recipients. Roy Tackett will be fan guest of honor at LoneStarCon 2, the 1997 Worldcon.

One of many reasons that Shibano was one of the first award-winners is that he started the Japanese national science fiction convention in 1962. The first of them, nicknamed "Meg-Con", was held on May 27, 1962 in Tokyo. It drew 180 members and was literally the first chance for most Japanese fans to see each other in person. Shibano's moving introduction asked fans: "Look at the person in the next seat to you. All of you are SF lovers!"

Takumi Shibano chaired four of the first six Japanese national conventions. (The others were nicknamed "Tokon" I, II and III). Japanese fandom grew explosively and its national convention now draws 1200-2000 attendees — setting a record with 4000 at Osaka in 1983.

Shibano also promoted the establishment of the Federation of SF Fangroups of Japan. This national body was founded in 1965. Shibano was elected its chairman in 1966 and served until 1970.

American fans wanting to meet Takumi and Sachiko Shibano organized the Trans-Oceanic Fan Fund (TOFF), which enabled Takumi and Sachiko Shibano to make their first visit to the U.S. in 1968. They spent five weeks in Los Angeles, hosted by John and Bjo Trimble. They were special guests of that year's Worldcon

(BayCon, held in Berkeley.) The experience made Takumi think about science fiction in ambitious new ways: "Before this visit, I had persuaded myself to think of SF as just a hobby, because I thought I should be faithful to my main job as a math teacher. But after then I could not treat SF that way anymore. I was captured by a sort of fantasy that SF fan activity can become one of the best ways which may lead to peace in the world."

Shibano wrote the first article about Japanese SF in 1968, published in *If* magazine. He is widely recognized as an authority on the field, and provided the entry on Japan for Clute and Nicholls' *Encyclopedia of Science Fiction* (1993).

In the 1970s, Takumi Shibano became one of the best-known translators of English-language science fiction into Japanese. He specialized in "hard science" stories, drawing on his own extensive background in the sciences. Hal Clement's *Iceworld* was the first novel translated by Shibano, appearing in 1971. Since then he has translated into Japanese dozens of English-language novels and nonfiction works, by Poul Anderson, Isaac Asimov, David Bishoff, Arthur C. Clarke, Hal Clement, David Gerrold, James Hogan, Larry Niven, Andre Norton, Jerry Pournelle, E. E. Smith, John Stith and Joan Vinge.

"I believed those who became translators had all grown up bilingual, until the time when I started *Uchujin*," Shibano told an interviewer in 1992. Describing his first attempt at translation, Shibano explained that the senior novelist Alan Kyodomari loaned him a collection of William Tenn's short stories. Shibano chose to translate "Me, Myself and I" and published it in *Uchujin*. When he took a copy of the issue to Kyodomari, Ritai Uno, the veteran translator, was coincidentally there. Uno read the translated story and left without any words. Kyodomari reassured Shibano, "That guy would tell you if there were wrong sections" — meaning he should take Uno's silence to mean that his translation was acceptable. Shibano smiled and admitted to the interviewer, "I think now that word was given to me because Mr. Kyodomari handled the situation kindly. However, at that moment, I took it straight and thought I could become a translator."

His next translation was Arthur C. Clarke's short story "The Sentinel", also printed in *Uchujin*. "Mr. Itoh Norio, one of the best SF translators, gave me a call and he said that he read my translation comparing to the original story and he could feel the same atmosphere. Am I easily flattered? Ha ha ha! Thanks to this event, I gained self-confidence." Eventually, Shibano spent his days working on his translations and *Uchujin*, and his evenings teaching a night course at Koyamadai High School.



Souvenir Book



From 1975 on, chronic asthma interfered with Shibano's teaching career. In 1977 he stopped teaching and became a full-time writer and translator. That same year the Japanese SF Writers Club celebrated *Uchujin's* 20th anniversary with a party and "Cosmicon", a ceremony and stage show joined by 500 fans.

Takumi Shibano's translations have earned the highest degree of recognition. His versions of Larry Niven's *Ringworld* and "Inconstant Moon" each won Seiun Awards in 1979. (The Seiun Award is given by the Japanese national convention.) Shibano had the pleasure of personally presenting the awards to Niven during an informal ceremony at the 1980 Worldcon.

The presentation of the Seiun Awards became an official part of the Worldcon program for the first time at Denvention 2 in 1981. The Shibanos have presented or assisted in presenting the Seiuns at many Worldcons since, sometimes in conjunction with the Hugo Award ceremony (as will occur at L.A.con III).

Sachiko Shibano increased the family reputation for expert translation with the quality of her work on behalf of the Chinese delegation at a meeting of World SF. For this she was given the organization's Karel Award in 1989.

Takumi Shibano has also won the Karel Award, which was presented to him at the annual meeting of World SF in Chengdu, China in 1991. His other awards include ConFrancisco's Special Committee Award given to him at the 1993 Worldcon, the World SF President's Award given to him in 1984, and the E. E. Evans "Big Heart" Award, given to him at the 1987 Worldcon. His achievements and popularity bring him more accolades each year.

American fans, such as the historian Harry Warner, Jr., call Shibano "the Japanese Forry Ackerman" as a quick way to inform people of Shibano's stature as a founding member of Japanese fandom and his international popularity. I wonder if a more accurate translation of Shibano's lifetime of accomplishment into American terms might require adding several more names, such as: "the Japanese Forry (organizing clubs, reaching out to international fandoms, importing non-English SF), and Milton Rothman (several times chairman of the country's biggest SF con), and Damon Knight (founder of the National Fantasy Fan Federation), and Sam Moskowitz (popularizer of the SF field's history), and Fred Patten (advisor to anime producers)." For in fact, the name Takumi Shibano stands for all those things. He's an outstanding model for pioneering fans throughout the world.

[Very special thanks to Masamichi Osako for translating into English some of the source material used in this article.]

Sachiko Shibano

by Miho Hiramoto

Being a wife of Takumi Shibano means you have to live quite a busy life. There are so many roles you are expected to perform. You have to be a secretary, a manager, a critic, a nurse, and a hostess for meetings of SF fans, as well as being a housewife. I wonder how Sachiko came to have her ability for meeting those demands.

The daughter of two elementary school teachers, Sachiko was raised in an intellectual atmosphere. Her mother, although a career woman herself, decided to bring her first daughter up to lead an ordinary Japanese woman's life. In those days, that meant to finish school and become an obedient wife. Sachiko obeyed her mother's idea, but there was a spirit of independence in her nature.

She has teaching licenses in "Ikebana" (flower arrangement) and "Sencha" (a school of tea ceremony). She has studied hand-healing, and is now taking lessons in "Taikyokuken" (one of the old Chinese athletics). She has been carrying out international exchanges through these abilities and experiences, as well as with SF. Finally, in spite of the Japanese way of education for women, she became an outgoing and talented person. And because of her motherly way of caring for others, she is loved by everyone who gets to know her.

Sachiko's interest in SF was developed through Takumi after she married him. Though she did not become as fanatic as her husband, she has always paid sincere respect to SF and its fandom. This field has encouraged her in such related interests as taking an English conversation course, and learning the modern way of life in the States. When she got a chance to visit America in 1968 to attend BayCon, she found everything she saw was like a life in the future written in SF books. Takumi noted that she was awakened to the American style of living, and she has been fully awake since then. As she helped and supported Takumi, she also gained something for herself. In 1989, for her interpretation job for the Chinese delegation done at the annual meeting of World SF, she received the Karel Award ahead of her husband and made him jealous. (He got the same award in 1991.)

Her major in college was dress designing and making, which makes me wonder why she doesn't take part in a masquerade at a Worldcon. She also is a good mezzo-soprano in her choir group.

[Miho Hiramoto is the daughter of Takumi and Sachiko Shibano. She has accompanied her parents to Worldcons, including the most recent one in North America (ConAdian), and will be with them again when they are guests of honor at L.A.con III.]



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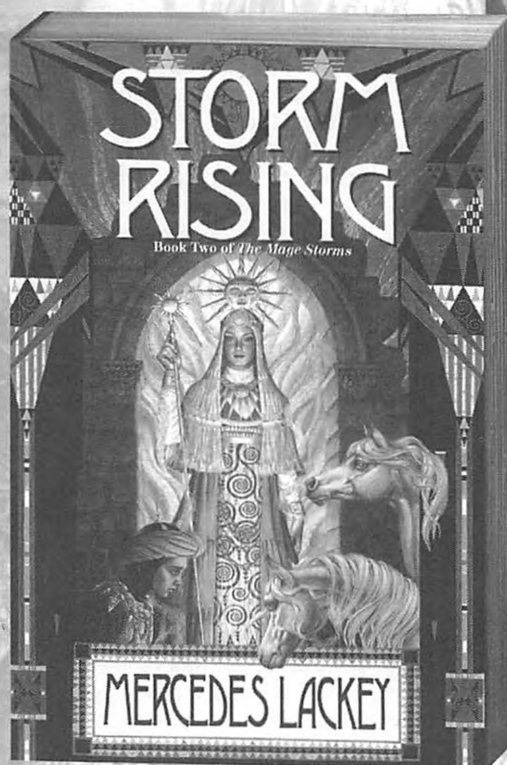
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Elsie B. Wollheim: an Appreciation

by C.J. Cherryh

The first time I saw Elsie she was at Don Wollheim's side, in the nineteen seventies when the two of them came off a plane in Oklahoma City.

I was waiting for them, intending to extend a little southwestern hospitality to two people I wanted to know better. Don had bought my first couple of books after a lifetime of my trying to sell something. I'd only exchanged very formal letters with him, and I truly didn't want to make a bad impression. I'd never really known anybody from New York, state or city, and never had had any intimate contact with the publishing world except rejection slips and Don's friendly letters — so there I was, about to meet the professional world for the first time. And hoping that we'd hit it off and that out of totally different lives we'd find something to talk about — or it was going to be a long several days.

It was a partly cloudy day. The sun was shining as the plane pulled up to the jetway. After the necessary little wait, the passengers started to come off the plane, and I spotted a pair definitely Not From Oklahoma. How do you know...well, it's something indefinable, but New Yorkers walk with the notion they're going somewhere, even if they're looking for someone.

We recognized each other, the blond, small woman who'd always take a chance on her hunches... she

spotted me; I'd spotted her and Don, and there was a lot of shaking of hands and sizing up. I immediately forgot all I'd heard about New Yorkers being, well, cold, or reserved. It might have taken Don and me a couple of hours to get acquainted on our own — but with Elsie there, it was well nigh instantaneous communication on a dozen different topics.

They were coming from New York to Oklahoma for the Western Writers' convention. Don had been the Western editor, I think at Ace, and never lost his fondness for the writers and fellow editors in that field. And that was characteristic of him — no economic reason for going to the Western Writers' meeting; he didn't publish westerns and had absolutely no prospect of doing so, but he liked to go and keep up old ties, so they went. It was characteristic of Elsie too, first, that she'd made lasting friends among the western folk and, second, that if Don went anywhere in the world, she was right beside him.

So here they were, off to see the hotel and get settled in, and I was driving. I'd borrowed my parents' car, a far larger and more comfortable one than my own — in Oklahoma City, you don't easily get taxis. I'd offered, having persuaded them there were no taxis in all of Oklahoma, and, well, they ended up agreeing they'd like to see more of the state on their free afternoon at the convention.

I'd never done a guided tour. I'd only *lived* next to some of the sights. I trusted memory the next day as I drove them down to the Wichitas, some of the oldest mountains in North America, and into one of the Federal Wildlife Reserves. We drove and we looked for various examples of the animals in this wide-open reservation — the longhorns are reliable; you can almost always find them. Prairie dogs, if you know where to look. Buffalo migrate, but there's usually The Herd near Lake Quanah Parker, and usually The Old Guy, the exiled ex-herd leader, who'll hang about in sight of the herd, but never with them. The buffalo on the nickle is one of these types, predecessor of the predecessor of The Old Guy of these days, and the retired herd bulls are always the largest, the most impressive of the lot. They also sleep a lot in the afternoons, and when they sleep, they sleep.

A crowd of cars had gathered where The Old Guy reliably took his nap. And there he was, lying in his dust bath. You get an impression of buffalo as smaller than you thought, when you see the herd: when you see the old herd bulls, well, this one was valiantly dozing, curled up, chin on the ground, stirring up little puffs of dust with his breath like a sleeping dragon.

Don opened the car door and got out. Everyone else had. "Be careful," Elsie said. And to me: "Is that safe?"





"Moderately," I said. Everyone else was outside their cars. I got out. Elsie got out. People were snapping pictures. The Old Guy snored. People walked all around him, taking pictures for maybe five, ten minutes. "Stay on this side," was my advice. Never get a buffalo between you and the car. But the Old Guy snored on. It's my memory that Don was taking pictures, but at least most of the crowd were. Cameras were clicking at the rate usual for treaty signings, and The Old Guy ignored all of it.

But the crowd wasn't satisfied. They called to the buffalo to get up. "Come on," they called. They whistled. They popped flashes in the daytime.

Snore.

"Do they ever move?" Elsie asked me.

"When they want to," I said. I was getting nervous. My publisher, Don, for whose safety I was responsible and over whom I had no veto, was venturing very close to The Old Guy, in my book.

More flash cameras. More hoots and calls from the crowd. And about that time some parent let his shrieking five-year-old run up and slap The Old Guy on the side, repeatedly, with both hands, raising small clouds of dust from the woolly hide. My God, I thought, and suggested to Don it was time to go to the car.

About that time a liquid black eye opened, The Old Guy lifted a dark, bearded head about the size of a bus tire, and something primeval and more intelligent clicked into play in the five-year-old's brain. He retreated, unnoticed, as tourists in general began to back up — as a creature largely unchanged since the Miocene surged to his feet and towered like a black mountain in the sunlight. *Huuuufff!* They make a sound like a steam locomotive. *Huuuuffff!*

The clicking of cameras had stopped. The crowd had vanished. My publishers had the sense to get very much closer to the car, and I suggested we get in. Other cars peeled out in a flurry of gravel. We sat there while The Old Guy decided whether it was time for a drink or a nip of prairie grass. Or whether he'd like to flatten a tourist. None were in sight. Nothing ominous ticked over in the Miocene mountain, who opted to amble off into the grass, and I backed the car gingerly though sedately away.

I'd done fairly well up to that point. Both my friends from New York were in one piece and it only remained for me to drive back to the City, as we call it. But I took the wrong exit, ended up in one of those sudden cloudbursts that can threaten on the horizon for a day and be on you in fifteen rapidly-scudding minutes, and I can remember Elsie from the back seat frequently asking, "Can you see?" "Oh, yes, fine," I'd assure her, as the backwash from a truck on I-40 totally drowned the windshield.

It must have been one of those bonding experiences. We parted at the hotel with suitable assurances of good will. What surprised and pleased me was that they were totally unflapped and willingly went out in the car again, this time to a fannish gathering, where they sat having a grand good time and talking sf with the Local Group for hours.

That was the first time I'd heard Elsie tell the story of the drive to the Chicago Worldcon with her at the wheel, and I understood that a woman who'd survived *that* experience couldn't be daunted by a buffalo.

Memories of Elsie? She and Don were a team. The first time I went to New York on business they invited me to stay at their home. I remember Elsie in the kitchen, getting breakfast, and Don with the New York Times. I remember the drive into the City, and the City on the horizon, and asking which building was which. I remember sitting in the offices of DAW Books, where Elsie was The Financial Office, and having Elsie explain how it all worked...right down to the little box of 3x5 cards with paper clips, which told her the whole scheduling and payment system for the company.

I remember many nights we went to the theater in New York, but one in particular: a play in the building that housed the DAW offices. After the play, the garage in the basement would discharge cars, as big limos would queue up, and the elegant theater-goers would mill out to find transport in precedence of whose grand car got there first. And whose car came up first this time? Who was the party thus favored, to be head of the whole line? Mrs. Elsie B. Wollheim's car was first in line: the garage had seen to that, and it was, Yes, Mrs. Wollheim, and: Thank you, Mrs. Wollheim, as Don and Elsie and I went to the car like visiting royalty, and all the fur-and-diamond crowd stood wondering who we were.

I remember hiking about the City while Elsie explained street-smarts, and how to look native; I remember walking in the City at night and having Elsie explain about New York traffic.

"What's the speed limit?" I asked, since I'd seen some fast-moving cars. And Elsie, who'd driven before there were licenses, confessed she didn't really know, and I don't suppose had ever wondered. She could shoehorn that Mercedes of hers into a crack in traffic with the nerve of a Manhattan cabbie, and she did all the city driving. The one time I spelled her and Don on a car trip outside the City, I turned the wheel over to an expert before we reached the Triborough Bridge. I don't have the instincts Elsie'd built over a lifetime and people would take advantage of me for sure; but never of Elsie.

You can't say Elsie without saying New York. She remembered a city where horse traffic was common.





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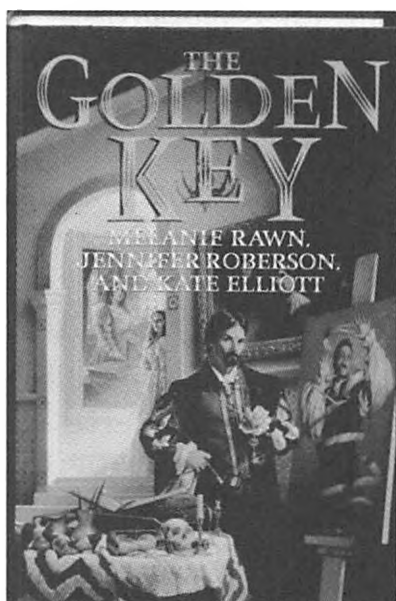
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She'd seen it grow into a sprawling glass-and-steel giant; and she loved her city passionately. She'd pick up a candy wrapper off the street and fling it into a trash bin as she walked along the sidewalk. She took care of her city like that. She also contributed to its ballet, its theater, its museums and institutions, and her mail was always full of the solicitations you get when you've shown generosity to any other cause.

She took care of her writers, too. When you were off in the great midsection of the US and hail had hit your roof, Elsie would cut a check early so you could pay your bills. You were in a bind? You'd get the check before you got the contract. You wanted to know what was going on? You called Elsie. No big accounting systems, no committee, no labyrinthine computer-printed royalties sheets. She lamented the shift to computer records, but when it finally did happen, she handled that, too. You were a new writer, a little shy about introducing yourself to a store owner when you were in Elsie's company? Elsie would wade in with, This is our writer...and follow it with instant ad copy, because she honestly believed in her writers. She read our books as soon as they were in print, even when her eyesight began to make it hard for her. She listened to our problems. She was a wife, a mother, a grandmother, a businesswoman, a publisher, Vice President of DAW Books, a patron of the arts...and an adventurer. She traveled whenever she got the chance. Nothing ever daunted her, including that buffalo. When she was a young woman she'd swum New York Harbor, paced by boats, from Gravesend to Seagate at the end of Coney Island a distance of more than four miles. She was a part of the Futurians, the legendary gathering of early science fiction intellectuals. She committed to marriage and her ideal of marriage was a partnership with her husband, Don, whom she stuck by through all the turns of life. If fans or bookstore owners called in to DAW Books in those days, they didn't get an automated phone system: they were very likely to get Elsie, herself, who'd chat and learn who they were and take notes to try to help them personally, be they individual fan or a big account.

She was involved in the cover conferences and in the policy conferences. It was coffee in the afternoon in Don's office, and Don and Elsie and Betsy would gather to talk strategy and life in general, including in the meeting the guest writer of the moment, which was sometimes me.

Elsie helped build this field. She was in DAW Books and part of DAW Books during its birth and growth. Betsy Wollheim joined Elsie and Don in their enterprise and when Don was no longer with them, Elsie supported Betsy as Don's successor and head of the company. And come whatever, Elsie kept running her office, with the newfangled computer and with her encyclopedic knowledge of the field. Her long active life in the science fiction community gave her a sense of

perspective. Names weren't just words to her: she knew the people, she knew the companies, knew the history, knew who'd been where, bought what, and she had seen it all grow.

Elsie knew, that was always the thing. Elsie knew everybody, Elsie knew how things had gotten to be the way they were, and Elsie was interested all her life in learning new things as they came along. Grounded as she was in a long past, she never in my hearing lamented the good old days. She was interested in the future. That new computer? It wouldn't beat her. It didn't know what she knew. It didn't have the judgment of years and the sense of loyalty to her writers. She didn't see things as a bottom line. She saw a continuity. She saw a struggle to build a company, with all the risks attendant on that; she saw her writers not as a commodity to fling out and see if they survived, but a resource to be supported, nursed through hard times if necessary, and encouraged for the long haul. Her way of looking at her writers didn't suit the kind of math that computer might do. She applied human equations to her office, to instill a human thing called loyalty, and love, and to let loose creativity in people she saw as creative personalities. She believed that something could come out of nowhere and emerge out of nothing and become valuable if you just kept encouraging it to happen. The computer just looked at the past and projected the same curve into the future. But Elsie factored in her hopes and expectations.

The last time I saw Elsie was in New York, just after a Philcon. She was desperately ill, in great pain, she said, except when she was working. She and Betsy had us out to supper at a new restaurant — Elsie loved good restaurants — and toured us about the new offices the following day, before we had to catch a plane home.

We left our baggage at the offices and went out to a quick lunch at a place just a little down Hudson Street from the offices. It was a nice place, and we sat there enjoying a discussion of old times and prospects for the future. And when we came out, it had started to rain. Not a cab to be had.

So we walked, Elsie with her umbrella, trying to hurry, worrying that we were getting wet. We worried, knowing her state of health, and nobody could know how much pain she felt. But she was a New Yorker, and she walked, hurrying at her best, a blond, small woman who knew the City and walked every day. The woman who'd swum the harbor wasn't going to give up to a little rain, or admit she felt any pain at all.

That was Elsie. That was quintessential Elsie, that day, that moment.

Her writers will remember.





Connie Willis, L.A.con III Toastmaster

by Mike Glyer

Grandma once said, "You've arranged your whole life so you can spend every day at the library, haven't you?" Connie Willis answered, "Yeah, I have."

There Connie saw a book called *Have Spacesuit Will Travel* by Robert Heinlein. She read it and thought that it was the most wonderful book she had ever read. Then she found out that the little sticker of a spaceship and an atom on the spine of the book meant science fiction. She read all the other Heinlein books, discovered Ray Bradbury and Isaac Asimov, and Judith Merrill's Year's Best SF. She'd wanted to be a writer even as a little kid. Now at the age of 13, she wanted to be a science fiction writer.

Her desire to become a writer had crystallized in sixth grade when she won a copy of *Little Women* by Louisa May Alcott, and found in Josephine March a model for her ambition. Obviously, the bedrock Jo March personality was infused with a motherlode vein of humor along the way, because by the time Connie grew up she also wanted to be the *funniest writer in science fiction*.

Don't think this title is something like a Hugo or Nebula, where they just vote it to you no. Writers go face-to-face, quip-to-quip at Armadillocon in Texas for

it. Author Lew Shiner claimed the title "Funniest Writer in SF" in his 1991 Armadillocon speech, and Connie went to Texas the next year to dethrone him, delivering the funniest toastmaster speech I ever heard. (Shiner, in the audience, took the needling graciously.)

On that day I planned to invite Connie Willis as L.A.con III's toastmaster.

Where does her sense of humor come from? Connie's interviews point back to childhood for an answer, though I won't pretend that "childhood" is a very profound answer to the question. Biographies of Clive of India, Thomas Edison, Andrew Carnegie and Mark Twain stress how important their childhood experiences were, too, and only one of them made a better-than-average toastmaster.

Her success naturally makes other women look to her as a leader in the field, though really, the challenges met by her female characters have less to do with her striving in a male-dominated field than with her own childhood experiences.

A rich sense of humor helps Connie dispel any tension between the expectations she was raised with and the freedom she exercises, for as she told a *Locus* interviewer:

"I'm totally a person who wants approval. I have no business being a writer, because that isn't the job of a writer. And I write extremely provocative

Souvenir Book



things that people do not approve of. It's like when I sit down at the typewriter, this son of a bitch takes over and writes these things, and then I'm just so dismayed when I haven't been the good little girl that everybody approves of."

Of course, Connie Willis having won more Hugos and Nebulas than practically anyone, I guess nobody in science fiction really has a problem with her outspokenness. Fans happily wait in the "W" section of the bookstore for her next story to arrive. They never know what kind it will be, either: Connie freely ranges between humorous stories and works of profound insight and deep emotion like *Doomsday Book* and *Lincoln's Dreams*.

Connie believes that science fiction frees her to explore themes in ways not possible in ordinary fiction. "If I can move things off planet or to the past, then I seem to be able to look at problems without my defenses, my political ideas and my agendas, and that makes my writing better." Connie always felt that if she wrote good stories they would be published.

If her writing is the biggest factor in her popularity, it's not the only thing about Connie that pleases fans. We admire her lack of pretension: she spent 10 years writing true confession stories and says, "It was stuff like 'I Called for Help on My CB and Got a Rapist

Instead.' All made up. But it taught me how to come up with a plot." We recognize the deep research in her books, and love the way she blows it off: "I don't really like the Middle Ages. I just like the plague." We hear the bluff confidence of Pecos Bill hidden in lines like: "A lot of science fiction writers have a background in science or high tech. My background is Tupperware parties."

Certainly, if Connie doesn't have a degree in physics, she knows someone who does: her husband of more than 20 years, Courtney. Once a high school teacher, he earned his doctorate in physics at a Wyoming institution, coming home to Colorado only on weekends when school was in session. Those years were demanding on everyone. Now he's a professor at the University of Northern Colorado. Their daughter, Cordelia, is in graduate school.

Connie's research is usually outside the boundaries of science, anyway. She asked last year's Hugo Awards audience about an item she'd seen in Britain's tabloid press: "Exactly how gullible would you have to be to be hypnotized by a dog? And what would he make you do once you were hypnotized?" We look forward to hearing the answers — or some equally funny questions — from her at L.A.con III.



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UNIQUE AMONG THE
HIGHER PRIMATES
IN HER ABILITY TO
SLIP A DISK BY
BREAKING HER FOOT
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WHITE BIBLIOGRAPHY

Introduction

This bibliography attempts to cover all the published works in English by or about James White. No attempt has been made to include any 'foreign language' items due to the lack of adequate reference sources. For similar reasons, the coverage of English language items published outside of the United Kingdom or the United States is also rather sparse.

An attempt has been made to be as 'complete' as possible, and all items of possible relevance have been included, no matter how 'minor'. However, there are bound to be many secondary items (particularly in fanzines) that have been omitted. These omissions will, we hope, be corrected in future editions of this bibliography.

The bibliography is divided into eighteen sections, as follows:

Awards and Pseudonyms

This section describes any awards that the author has won, and pseudonyms that he wrote under.

A. Stories

This section contains all pieces of fiction (excluding poetry) that appeared as part of a larger publication (e.g. a magazine or a collection). Entries for each item are in chronological order although, generally, no attempt is made to identify the month in which an anthology or collection first appeared. If an item appeared under multiple titles, then all appearances are listed under the most common title, with variant titles mentioned explicitly and with cross-references to all such variant titles.

Only the first printing of anthologies and collections is given, unless a reprint was under a different title or had differing contents, in which case all such variants are listed. Conversely, all magazine appearances are given, except where the same magazine was published in the same month in several different countries.

The approximate length of each item is identified by an abbreviation of the form (tt) or (tt-n) after the story title, where 'tt' is one of:

sss	Short Short Story or Vignette
ss	Short Story
NT	Novelette
NA	Novella
SN	Short Novel
N	Novel

and '-n', if specified, indicates that the item was serialized in 'n' parts. These categories are generally taken from the category under which the item was originally published, rather than representing a definite word limit.

B. Books

This section contains all pieces of fiction (excluding poetry) that were published separately, even if this consisted of only a pamphlet or similar work. Entries for each item are in chronological order of first publication by a given publisher (or publisher's imprint). Reprints and re-issues under the same imprint are collected together, in chronological order, under a single entry heading for convenience.

Each entry is of the basic format:

Publisher (type) ISBN, Date, Pagination, Price (Artist)

although some items have been excluded from entries as described below. The Publisher listed is the imprint given on the book and applies to all other entries under that heading. Publishers who have published the same book under multiple imprints have separate entries for each imprint.

The type field identifies the category of book and may be 'hb' for hardback books, 'pb' for "rack-size" paperbacks, 'tp' for paperbacks that are larger than "rack-size", 'fnz' for fanzines and 'ph' for pamphlets that have no form of binding at all. Any other types are specified explicitly.

Where possible the last two groups of the ISBN for the book (book number and check digit) are given as these should uniquely identify the edition in question (although not all publishers follow the rules). If an ISBN is not available, the book number allocated by the publisher is used or, failing that, the Library of Congress or British Library Catalogue Number. For DAW Books, the "collector's number" is also given in brackets after the ISBN. Reprints with no ISBN (or equivalent) listed share the same ISBN as the previous edition listed.

The date given represents the official publication date for the book — it should be borne in mind that most US publishers ship books to the bookshops a month before the official date (a practice that is much less frequent in the UK). Reprints that have only a date listed imply that no other changes occurred to the book as part of this printing.

The pagination given corresponds to the highest-numbered page in the book, excluding any trailing material not directly relevant (e.g. advertisements or biographical sketches). If the item does not have page numbers, or the page numbers are not consecutive

Souvenir Book

(e.g. in an omnibus where each included 'book' starts at page 1) then the pagination represents a count of the pages in the book.

The price represents the price given on the book, where possible, or the 'published price' if no price is marked. Books published in the UK will be priced in 'old money' (e.g. 25/-, 3/6d) for editions prior to 15/2/71, and in 'new money' (e.g. £3.50, 75p) for editions after that date. Australian and Canadian prices are indicated by prefixing the price with 'A' or 'C' (e.g. A\$3.50, C\$2.00). All other prices are in US dollars.

The cover artist is listed where credited or where known. An entry of "(?)" indicates that the artist could not be identified or that the edition in question has not been seen. If this item is omitted completely for an edition, and some item other than just the date has been specified, then it implies that there was no artwork on the cover.

In some cases an additional item may be listed giving the 'number' of the edition (e.g. (12th), (52nd)) as indicated in the book itself. It should be borne in mind that such numbering is frequently inaccurate.

C. Series

This section lists all items that are known to form part of a series or which have one or more characters or locations in common. The section omits any 'omnibus' editions of books, and any stories that are collected in the books that are listed as part of the same entry. Where possible, entries are given in internal chronological order.

D. Poems & Songs

This section lists all poetry, verse or similar material that appeared as part of a larger publication (e.g. a magazine or a collection). The format is the same as for section A. If a poem or song does not have a formal title then the first line is listed, in quotation marks.

E. Poem & Song Collections

This section contains all collections or items of poetry, verse or similar, that were published separately, even if this consisted of only a pamphlet or similar work. The format is the same as for section B.

F. Articles

This section contains all major pieces of non-fiction by the author that appeared as part of a larger publication (e.g. a magazine or a collection). Typically this means all items that have been given a formal title by the author (or publisher). The format is the same as for section A except that formal titles, where given, are put in quotation marks (e.g. "A Major Article"). Items not in quotation marks are a brief description of the item in question (e.g. Speech on Science Fiction).

G. Miscellaneous

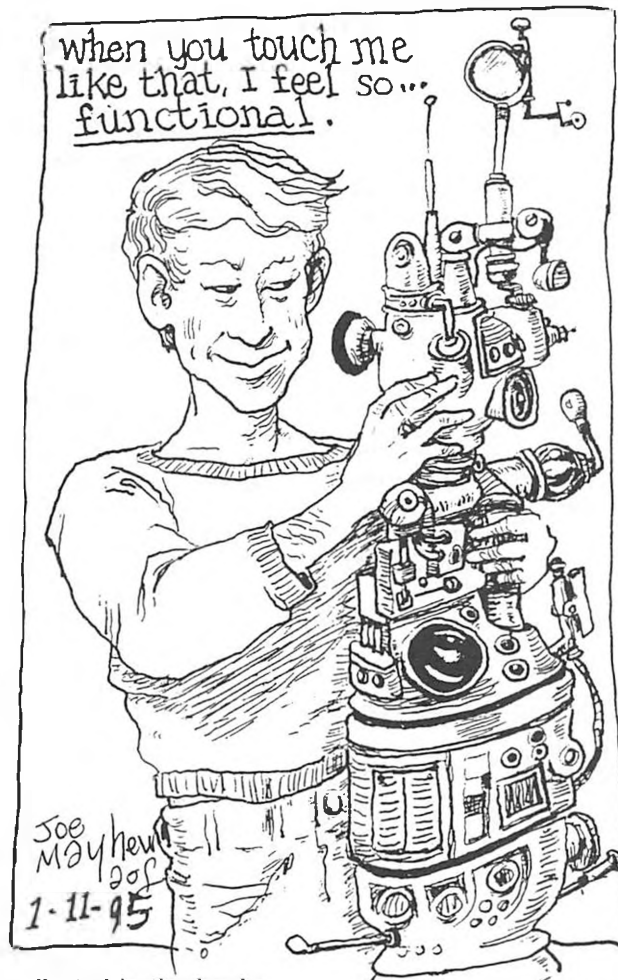
This section contains all minor pieces of non-fiction by the author that appeared as part of a larger publication (such as introductions to books) as well as odd items that do not fit elsewhere. In particular, any interviews conducted with the author are held in this section. The format is the same as for section F, except that all interviews are listed under "Interview", in alphabetical order of interviewer.

H. Non-Fiction Books

This section contains all collections or items of non-fiction that were published separately, even if this consisted of only a pamphlet or similar work. The format is the same as for section B.

I. Edited Books

This section contains all books that were edited by the author. It does *not* include any magazines for which the author was editor — these are mentioned in section G. The format is the same as for section B.





J. Media Presentations

This section lists all known films, records, TV or radio adaptations, either by the author, or based on material by the author. This section cannot be regarded as definitive as reference material in this area is still very sparse. Entries in this section are listed in alphabetical order by title, with details given, where appropriate, of the item in section A or B on which the material is based. Items based on books are listed in capital letters; items based on stories in mixed upper and lower case.

K. Articles on the Author

This section contains all known articles that relate to the author or his work, excluding book reviews, that appeared as part of a larger publication (e.g. a magazine or a collection). The format is the same as for section F, except that entries are in alphabetical order by author, with multiple articles by the same author being arranged in alphabetical order by title. Any articles for which the author is not known are listed at the beginning of the section in alphabetical order by title.

L. Reviews

This section contains all known reviews of books by, or edited by the author. Entries for books that have appeared under multiple titles are listed under the most common title. Within each entry, items are listed in alphabetical order of the publication within which the review appeared.

M. Books about the Author

This section contains all collections or items about the author that were published separately, even if this consisted of only a pamphlet or similar work. The format is the same as for section B, except that entries are listed in alphabetical order by name of the author or editor of the work in question.

N. Phantom and Forthcoming Titles

This section attempts to list all titles or editions that have been announced or listed at some point but which have not yet been published, or were published under a different name, or were canceled or were falsely attributed to the author. The entries are in alphabetical order and each entry contains a note explaining the origin of the item.



O. Related Works by Other Authors

This section contains any books or stories by other authors which are related to the author in question, either because they share characters or locations with books by that author, or because they refer indirectly to the author or his writing, or because they are contained in a collection of the author's work. Entries are in alphabetical order by author, with multiple entries by the same author in alphabetical order by title. The format of each entry is the same as in sections A and B, depending on whether the item is a 'story' or a 'book'.

P. Textual Variations

This section contains information on any major textual variations that are known. Simple variations (such as a story being expanded into a novel, or a book being revised from one edition to the next) do not usually warrant an entry here and are mentioned in the body of the text.

Q. Chronological Listing of Fiction

This section contains a chronological listing, by year, of all the items contained in sections A and B. It must be noted that this ordering is based on the publication date of each item and *not* on the date when it was written, unless explicitly mentioned otherwise. Within each year an attempt has been made to order items by the month in which they appeared, with items for which the month of publication is unknown placed at the end of the entries for the year.

A Note on Alphabetical Ordering

In all the sections that are ordered alphabetically, the ordering is done by ignoring the difference between upper and lower case, ignoring any leading definite or indefinite article and by ignoring all punctuation (such as spaces and apostrophes). Thus a sample ordering might contain:

Ike and the Puppet
 "I Killed Him Yesterday"
I'll Go Home Again
The Illuminated Manuscript
I Love Her Madly

Entries for which the first *word* is a number are listed as if the number were spelt out (e.g. *45 Ways to Murder* is listed under *Forty-Five*).

A Note on Dates

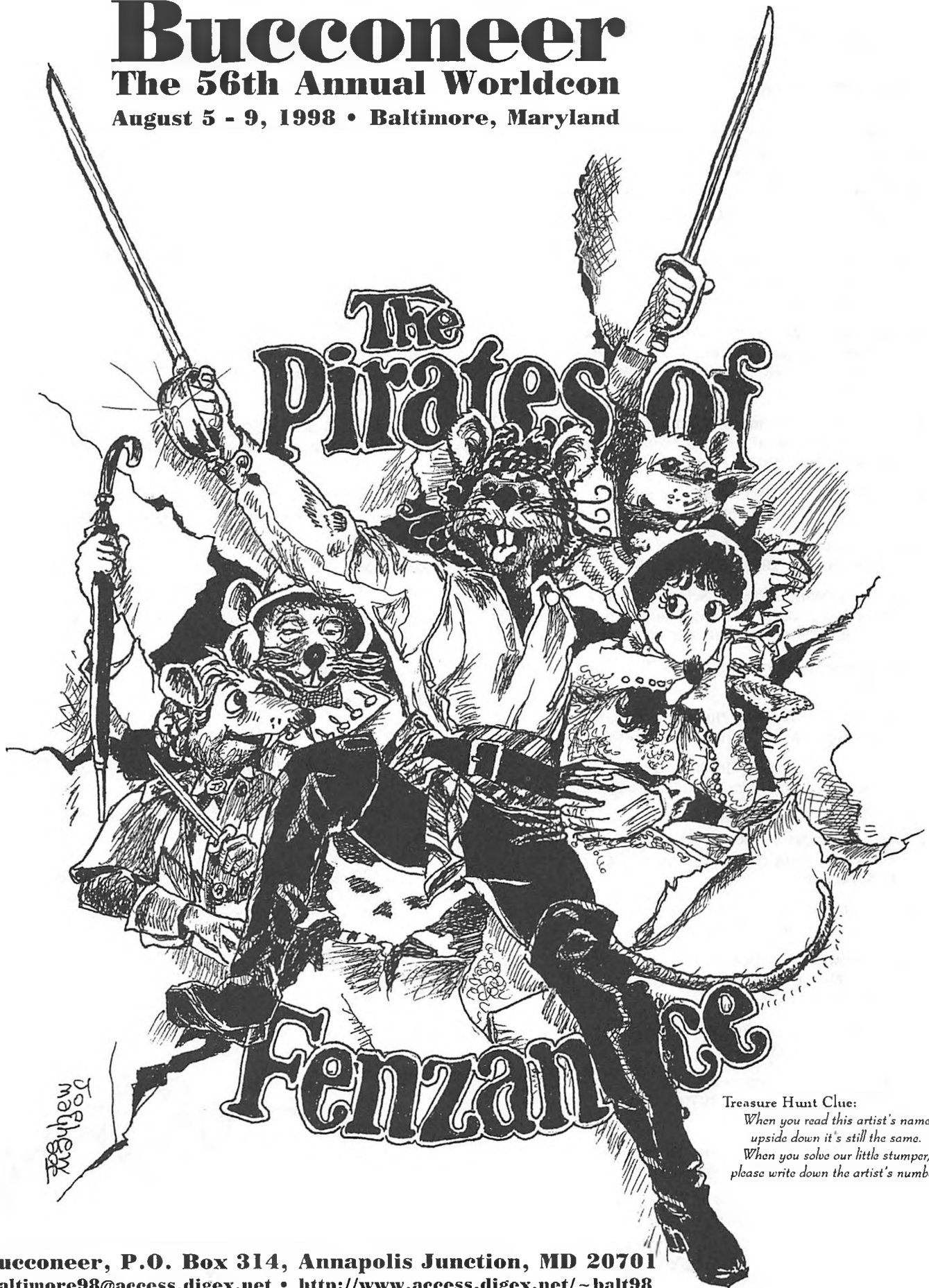
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Acknowledgments

As with every bibliographer before us, we must acknowledge our debt to the standard reference books, both inside and outside the field without which this bibliography would not have been possible. In particular, the following reference sources were consulted:

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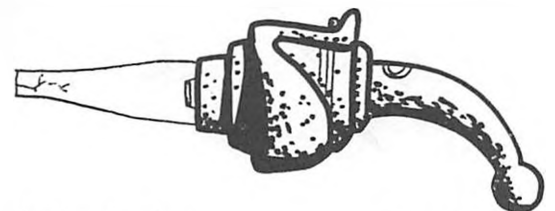
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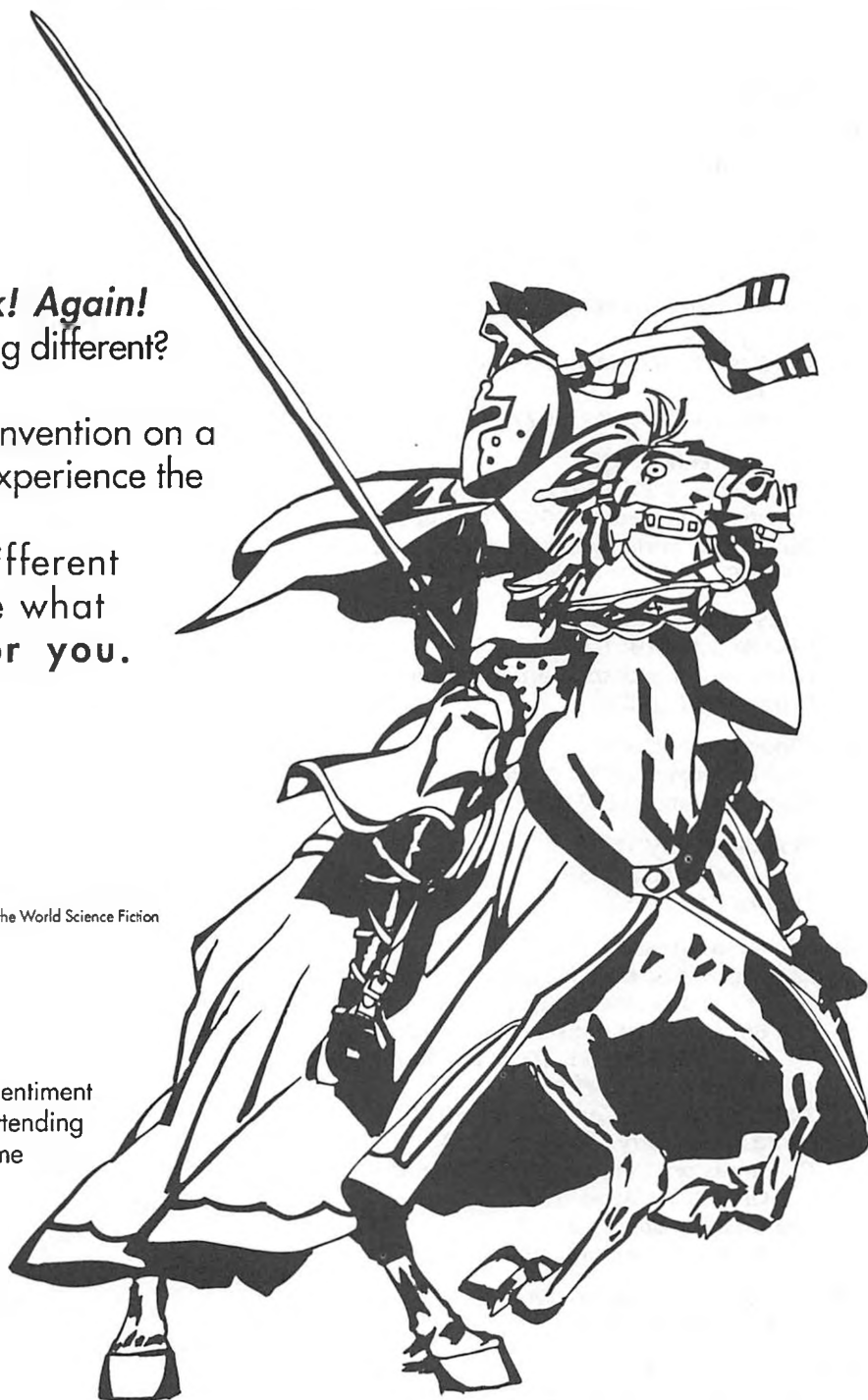
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11.8-16.8.1999.



James White

(Born: 7-Apr-28, Belfast)

Awards

1976 *Europa* - Best Novel - *All Judgment Fled*

1989 *Analog Readers'* - Best Novella/Novellette -
"Sanctuary"

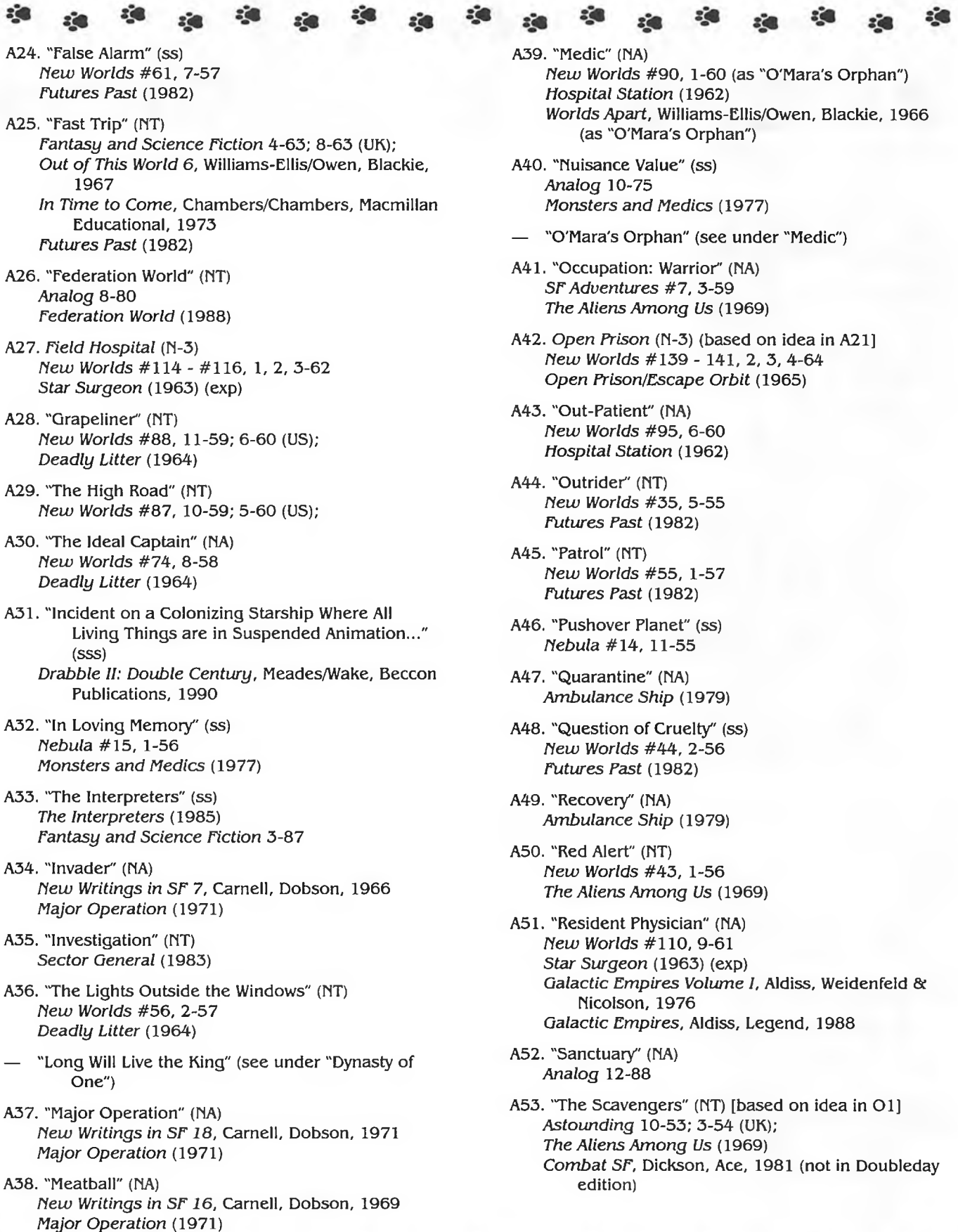
A. Stories

- A1. "Accident" (NT)
Sector General (1983)
- A2. *All Judgment Fled* (N-3)
Worlds of If 12-67, 1, 2-68
All Judgment Fled (1968)
- A3. "Answer Came There None" (ss)
Galaxy 1-74
The Best From Galaxy: Volume III, Baen, Award,
1975
Monsters and Medics (1977) (not in Corgi edition)
- A4. "The Apprentice" (NT)
New Worlds #99, 10-60
Monsters and Medics (1977) (not in Corgi edition)
Out of This World 3, Williams-Ellis/Owen, Blackie,
1961
- A5. "Assisted Passage" (ss)
New Worlds #19, 1-53
Gateway to the Stars, Carnell, Museum, 1955
Futures Past (1982)
- A6. "Blood Brother" (NA)
New Writings in SF 14, Carnell, Dobson, 1969
Major Operation (1971)
- A7. "Boarding Party" (NT)
New Worlds #37, 7-55
Futures Past (1982)
- A8. "Christmas Treason" (NT)
Fantasy and Science Fiction 1-62; 1-64 (UK)
Space 1, Davis, Abelard-Schumann, 1973
The 8th Annual of the Year's Best S-F, Merril,
Simon & Schuster, 1963; Mayflower, 1965 (as
The Best of Sci-Fi No. 4)
To Follow a Star, Carr, Nelson, 1977
Santa 2000, Parry, Granada, 1984
Christmas on Ganymede and Other Stories,
Greenberg, Avon, 1990
The Great SF Stories 24 (1962),
Asimov/Greenberg, DAW, 1992
- A9. "Combined Operation" (NA)
Sector General (1983)
- A10. "Commuter" (ss)
New Writings in SF 21, Carnell, Sidgwick &
Jackson, 1972
Futures Past (1982)

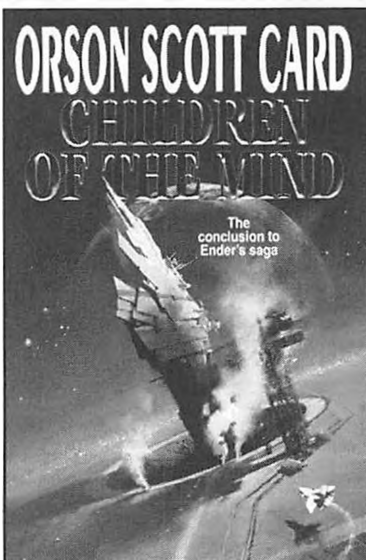
- A11. "The Conspirators" (NT)
New Worlds #24, 6-54
Science Fiction Adventures in Mutation, Conklin,
Vanguard, 1955; Berkley, 1965 (14 of 20);
The Aliens Among Us (1969)
Mind to Mend, Silverberg, Nelson, 1971
Supernatural Cats, Necker, , 1972
Strange Universe, Williams-Ellis/Pearson, Blackie,
1974
- A12. "Contagion" (NT)
Ambulance Ship (1979)
- A13. "Countercharm" (ss)
New Worlds #100, 11-60
The Aliens Among Us (1969)
The Aliens, Silverberg, Nelson, 1976
- A14. "Counter Security" (NT)
Fantasy and Science Fiction 2-63
Venture (UK) 9-63
13 Above the Night, Conklin, Dell, 1965
Monsters and Medics (1977)
- A15. "Crossfire" (ss)
New Worlds #21, 6-53
The Best from "New Worlds" Science Fiction,
Carnell, Boardman, 1955
Science Fiction Stories, Boardman, Octopus, 1979
- A16. "Curtain Call" (ss)
Nebula #9, 8-54
Futures Past (1982)
- A17. "Custom Fitting" (NA)
Stellar #2, Del Rey, Ballantine, 1976
Imperial Stars, Vol. 2: Republic And Empire,
Pournelle, Baen, 1987
Futures Past (1988) (Orbit edition only)
- A18. *Dark Inferno* (N-2)
Galaxy 1, 3-72
Lifeboat/Dark Inferno (1972)
- A19. "Dark Talisman" (ss)
Nebula #35, 10-58
- A20. "Deadly Litter" (NT)
SF Adventures #13, 2-60
Deadly Litter (1964)
- A21. "Dogfight" (NT)
New Worlds #81, 3-59; 4-60 (US);
Monsters and Medics (1977)
- A22. *The Dream Millenium* (N-3)
Galaxy 10, 11, 12-73
The Dream Millenium (1974)
- A23. "Dynasty of One" (ss)
Science Fantasy, #15, 7-57
Extro #2; 4/5-82 (slightly revised, as "Long Will
Live the King")
Futures Past (1982) (revised text)



Souvenir Book

- 
- A24. "False Alarm" (ss)
New Worlds #61, 7-57
Futures Past (1982)
- A25. "Fast Trip" (NT)
Fantasy and Science Fiction 4-63; 8-63 (UK);
Out of This World 6, Williams-Ellis/Owen, Blackie,
1967
In Time to Come, Chambers/Chambers, Macmillan
Educational, 1973
Futures Past (1982)
- A26. "Federation World" (NT)
Analog 8-80
Federation World (1988)
- A27. *Field Hospital* (N-3)
New Worlds #114 - #116, 1, 2, 3-62
Star Surgeon (1963) (exp)
- A28. "Grapeliner" (NT)
New Worlds #88, 11-59; 6-60 (US);
Deadly Litter (1964)
- A29. "The High Road" (NT)
New Worlds #87, 10-59; 5-60 (US);
- A30. "The Ideal Captain" (NA)
New Worlds #74, 8-58
Deadly Litter (1964)
- A31. "Incident on a Colonizing Starship Where All
Living Things are in Suspended Animation..."
(sss)
Drabble II: Double Century, Meades/Wake, Beccon
Publications, 1990
- A32. "In Loving Memory" (ss)
Nebula #15, 1-56
Monsters and Medics (1977)
- A33. "The Interpreters" (ss)
The Interpreters (1985)
Fantasy and Science Fiction 3-87
- A34. "Invader" (NA)
New Writings in SF 7, Carnell, Dobson, 1966
Major Operation (1971)
- A35. "Investigation" (NT)
Sector General (1983)
- A36. "The Lights Outside the Windows" (NT)
New Worlds #56, 2-57
Deadly Litter (1964)
- "Long Will Live the King" (see under "Dynasty of
One")
- A37. "Major Operation" (NA)
New Writings in SF 18, Carnell, Dobson, 1971
Major Operation (1971)
- A38. "Meatball" (NA)
New Writings in SF 16, Carnell, Dobson, 1969
Major Operation (1971)
- A39. "Medic" (NA)
New Worlds #90, 1-60 (as "O'Mara's Orphan")
Hospital Station (1962)
Worlds Apart, Williams-Ellis/Owen, Blackie, 1966
(as "O'Mara's Orphan")
- A40. "Nuisance Value" (ss)
Analog 10-75
Monsters and Medics (1977)
- "O'Mara's Orphan" (see under "Medic")
- A41. "Occupation: Warrior" (NA)
SF Adventures #7, 3-59
The Aliens Among Us (1969)
- A42. *Open Prison* (N-3) (based on idea in A21)
New Worlds #139 - 141, 2, 3, 4-64
Open Prison/Escape Orbit (1965)
- A43. "Out-Patient" (NA)
New Worlds #95, 6-60
Hospital Station (1962)
- A44. "Outrider" (NT)
New Worlds #35, 5-55
Futures Past (1982)
- A45. "Patrol" (NT)
New Worlds #55, 1-57
Futures Past (1982)
- A46. "Pushover Planet" (ss)
Nebula #14, 11-55
- A47. "Quarantine" (NA)
Ambulance Ship (1979)
- A48. "Question of Cruelty" (ss)
New Worlds #44, 2-56
Futures Past (1982)
- A49. "Recovery" (NA)
Ambulance Ship (1979)
- A50. "Red Alert" (NT)
New Worlds #43, 1-56
The Aliens Among Us (1969)
- A51. "Resident Physician" (NA)
New Worlds #110, 9-61
Star Surgeon (1963) (exp)
Galactic Empires Volume 1, Aldiss, Weidenfeld &
Nicolson, 1976
Galactic Empires, Aldiss, Legend, 1988
- A52. "Sanctuary" (NA)
Analog 12-88
- A53. "The Scavengers" (NT) [based on idea in O1]
Astounding 10-53; 3-54 (UK);
The Aliens Among Us (1969)
Combat SF, Dickson, Ace, 1981 (not in Doubleday
edition)

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Orson Scott Card

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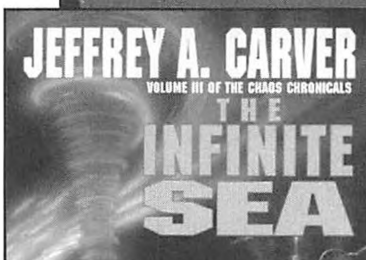
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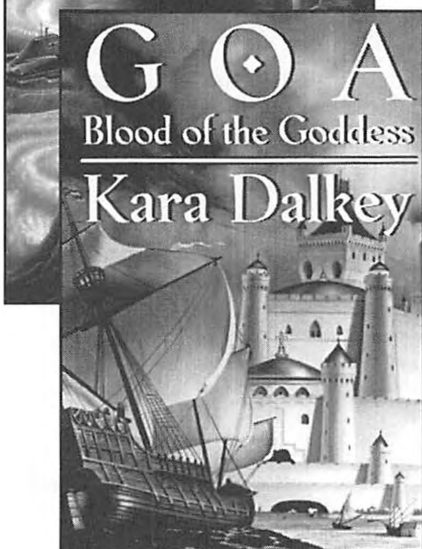
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—*Kirkus Reviews*, pointer review

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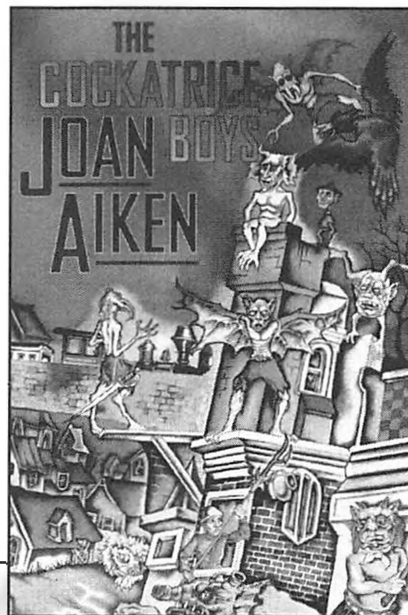
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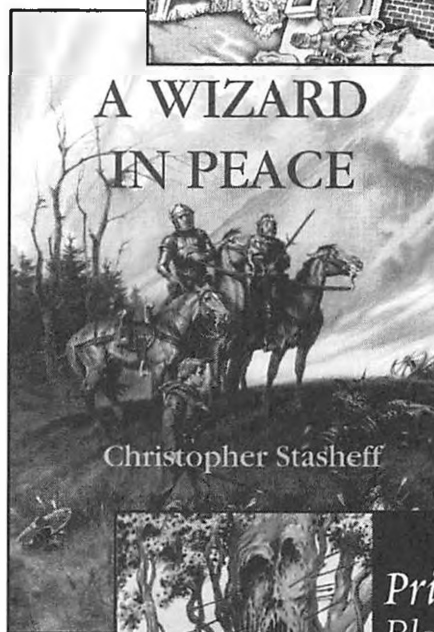


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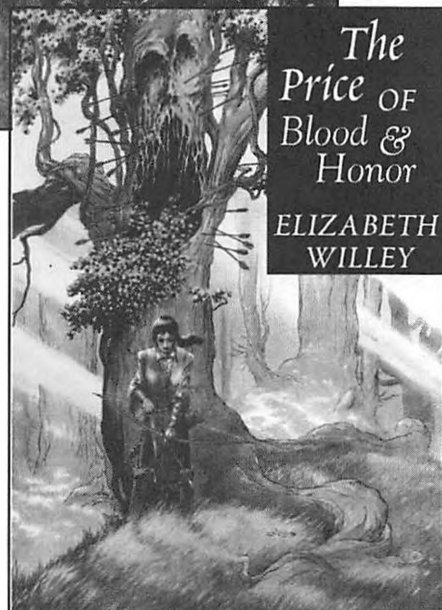


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- A54. "The Scourge" (NT)
Analog 1-82
The 1983 Annual World's Best SF, Wollheim/Saha,
 DAW, 1983
Federation World (1988)
- A55. *Second Ending* (SN-2)
Fantastic 6, 7-61
Second Ending (1963)
Out of this World 8, Williams-Ellis/Owen, Blackie,
 1970 (abridged)
Monsters and Medics (1977)
- A56. "Sector General" (NT)
New Worlds #65, 11-57
Hospital Station (1962)
- A57. "Something of Value" (ss)
Analog 2-85
Federation World (1988) ??
- A58. "Spacebird" (ss)
New Writings in SF 22, Bulmer, Sidgwick &
 Jackson, 1973
Futures Past (1982) (Del Rey edition only)
Ambulance Ship (1980) (Corgi edition only)
- A59. "The Star Walk" (NT)
New Worlds #33, 3-55
- A60. "Starvation Orbit" (NT)
New Worlds #25, 7-54
- A61. "Suicide Mission" (NT)
New Worlds #27, 9-54
- A62. "Survivor" (NT)
Sector General (1983)
- A63. "Tableau" (NT)
New Worlds #71, 5-58
The Best of New Worlds, Moorcock, Compact,
 1965
The Aliens Among Us (1969)
The Best of British SF 2, Ashley, Orbit, 1977
- A64. "To Kill or Cure" (ss)
New Worlds #58, 4-57
The Aliens Among Us (1969)
- A65. *Tourist Planet* (N-3)
New Worlds #52 - #54, 10, 11, 12-56
The Secret Visitors (1957) (exp)
- A66. "Trouble with Emily" (NA)
New Worlds #77, 11-58
Out of This World 2, Williams-Elis/Owen, Blackie,
 1961
Hospital Station (1962)
Out of this World Choice, Williams-Ellis/Owen,
 Blackie, 1972
- A67. "Type 'Genie' and Run" (NA)
The Gate #1, 5-89
- A68. "Vertigo" (NA)
New Writings in SF 12, Cornell, Corgi, 1968
Major Operation (1971)
- A69. "Visitor at Large" (NT)
New Worlds #84, 6-59; 3-60 (US);
Hospital Station (1962)
- B. Fiction Books**
- B1. *The Aliens Among Us* [C-7: A13, A64, A50, A63,
 A11, A53, A41]
 Ballantine (pb) 01545, 3-69, 217pp, 75c (Lehr?)
 Corgi (pb) 08461-1, 6-70, 223pp, 5/- (?)
 Ian Henry (hb) 140-3, 12-78, 162pp, £3.95 (?)
 Del Rey (pb) 29171-9, 4-81, 217pp, \$2.25 (Ellis)
 Orbit (pb) 8258-7, 3-88, 217pp, £2.95 (?)
- B2. *All Judgment Fled* [exp from A2]
 Rapp & Whiting (hb) 070-7, 5-68, 190pp, 21/- (?)
 Corgi (pb) 08198-1, 7-69, 140pp, 3/6d (?)
 Walker (hb) 70-86388, -69, 215pp, \$4.95 (?)
 Walker (hb) , -69, 215pp, \$7.50 (?) (Large Print
 edition)
 Ballantine (pb) 02016, 9-70, 215pp, 95c (Ellis)
 Del Rey (pb) 28025, 4-79, 215pp, \$1.75 (Barlowe)
 Orbit (pb) 8222-6, 5-67, 215pp, £2.50 (?)
 Macdonald (hb) 14397-X, 8-87, 224pp, £10.95 (?)
- B3. *Ambulance Ship* [C-3: F8, A12, A47, A49]
 Del Rey (pb) 28513-1, 10-79, 184pp, \$1.95 (Dean
 Ellis); 1-85;
 Corgi (pb) 11511-8, 12-80, 224pp, \$1.25 (?) [adds
 A58]
 Orbit (pb) 8183-1, 7-86, 184pp, £1.95 (?)
 Macdonald (hb) 14003-2, 5-87, 184pp, £10.95 (?)
- B4. *Beyond the Enchanted Duplicator...To the
 Enchanted Convention* (with Walt Willis)
 PROMote (ph), -91, 40pp, \$6.00 (Stu Shiffman; Int
 Shiffman)
 PROMote (ph), -91, 40pp, \$6.00 (Stu Shiffman; Int
 Shiffman) {numbered, autographed,
 mimeographed edition}
- B5. *Code Blue — Emergency*
 Del Rey (pb) 34172-4, 7-87, 280pp, \$2.95 (David
 Mattingly)
- B6. *Dark Inferno* [ser as A18]
 Ballantine (pb) 02797-3, 9-72, 186pp, \$1.25
 (Berkey) (as *Lifeboat*)
 Michael Joseph (hb) 0991-0, 10-72, 158pp, £1.75
 (?) (revised)
 Corgi (pb) 09438-2, 2-74, 158pp, 30p (?) (revised)
 Del Rey (pb) 28693, 3-80, 186pp, \$1.95 (Berkey)
 (as *Lifeboat*)
- B7. *Deadly Litter* [C-4: A28, A30, A36, A20]
 Ballantine (pb) U2224, 10-64, 175pp, 50c (Lehr?);
 02029, 9-70, 175pp, 75c (Ellis)
 Corgi (pb) 08052-7, -68, 157pp, 3/6d (?)

Souvenir Book

- Del Rey (pb) 29640-0, 8-81, 175pp, \$2.25 (Matt Davis)
- B8. *The Dream Millennium* [exp from A22]
Ballantine (pb) 24012-X, 6-74, 217pp, \$1.25 (Berkey)
Michael Joseph (hb) 1227-X, 6-74, 222pp, £2.50 (?)
Corgi (pb) 10062-5, 1-76, 222pp, 65p (?)
Del Rey (pb) 30417-9, 5-82, 217pp, \$2.50 (Sternbach)
- *The Escape Orbit* (see under *Open Prison*)
- B9. *Federation World* [exp from A26, A54 & A57]
Del Rey (pb) 35263-7, 6-88, 283pp, \$3.50 (David Mattingly)
- B10. *Futures Past* [C-11: A58, A10, A5, A16, A7, A45, A25, A48, A24, A23, A44]
Ballantine (pb) 30433-0, 8-82, 228pp, \$2.50 Sternbach)
Orbit (pb) 8250-1, 1-88, 228pp, £2.50 (?) [drops A58, adds A17]
- B11. *The Galactic Gourmet*
Tor (hb) 86167-2, 8-96, 288pp, \$21.95 (John Berkley)
- B12. *The Genocidal Healer*
Del Rey (pb) 37109-7, 2-92, 219pp, \$4.99 (Bruce Jensen)
SFBC (hb) #19557, 3-92, 319pp, \$6.98 (Jensen)
- B13. *Hospital Station* (C-5: A39, A56, A66, A69, A43)
Ballantine (pb) F595, 5-62, 191pp, 50c (?); 02027, 9-70, 75c (Ellis)
Corgi (pb) GS7651, 5-67, 191pp, 3/6d (?); 10214-8, 7-76, 65p (?);
Del Rey (pb) 29353, 9-79, 191pp, \$1.95 (Van Dongen); -81; 32068-9, 1-85, \$2.50 (Van Dongen)
Orbit (pb) 8181-5, 5-86, 191pp, £1.95 (?)
Macdonald (hb) 12149-6, 6-86, 191pp, £9.95 (?)
- B14. *The Interpreters* [A33]
Birmingham SF Group (ph) 5, 11-85, 14pp, £1.50 // *A Novacon Garland* by David Langford (limited edition of 600 copies)
- *Lifeboat* (see under *Dark Inferno*)
- B15. *Major Operation* [C-5: A34, A68, A6, A38, A37]
Ballantine (pb) 02149-5, 2-71, 183pp, 95c (Ellis); 24229-7, 10-74, \$1.25 (Berkey);
Del Rey (pb) 29381, 5-81, 183pp, \$2.25 (Barlowe); 33673-9, \$2.95 (?);
Orbit (pb) 8185-8, 2-87, 183pp, £1.95 (?)
- B16. *Monsters and Medics* [C-7: F7, A55, A14, A21, A40, A32, A4, A3]
Del Rey (pb) 25623-9, 3-77, 266pp, \$1.50 (Van Dongen)
Corgi (pb) 10462-0, 5-77, 189pp, 75p (?) [drops A4 & A3]
- B17. *Open Prison* [ser as A42]
Four Square 1228, 4-65, 158pp, 3/6d (?)
Ace (pb) F-317, -65, 184pp, 40c (Gaughan); 21590-4, 4-83, \$2.50 (Barlowe); (as *The Escape Orbit*)
Corgi (pb) 08591-X, 12-70, 158pp, 4/- (?)
- B18. *Second Ending* [A55]
Ace (pb) F-173, 1-63, 100pp, 40c (?) // *The Jewels of Aptor* by Samuel R. Delany
- B19. *The Secret Visitors* (exp from A65)
Ace (pb) D-237, -57, 155pp, 35c (Valigursky) // *A Master of Life and Death* by Robert Silverberg
Digit (pb) D479, 5-61, 158pp, 2/6d (?); R725, -63, 2/6d (?)
Ace (pb) G-675, -67, 155pp, 50c (Schinella); 75870?;
NEL (pb) 00666-2, 2-71, 125pp, 25p (?)
White Lion (hb) 567-6, 4-74, 125pp, £1.70 (?)
- B20. *Sector General* [C-4: A1, A62, A35, A9]
Del Rey (pb) 30851-4, 3-83, 196pp, \$2.75 (Sternbach); 34627-0, 7-87, \$2.95 (?) (5th)
Orbit (pb) 8186-6, 9-87, 196pp, £2.50 (?)
- B21. *The Silent Stars Go By*
Del Rey (pb) 37110-0, 9-91, 441pp, \$5.99 (Vincent Di Fate)
- B22. *Star Healer*
Del Rey (pb) 32089-1, 1-85, 217pp, \$2.75 (Sternbach)
Orbit (pb) 8187-4, 11-87, 217pp, £2.50 (?)
- B23. *Star Surgeon* [exp from A51 & A27]
Ballantine (pb) F709, 3-63, 159pp, 50c (Powers); U2866, 5-68, 50c (Powers); 02028, 9-70, 75c (Ellis)
Corgi (pb) GS7702, 7-67, 156pp, 3/6d (?); 10213-X, 7-76, 60p (?)
Del Rey (pb) 29169-7, 1-81, 159pp, \$1.95 (?)
Orbit (pb) 8188-2, 12-86, 156pp, £1.95 (?)
Macdonald (hb) 14794-0, 11-87, 160pp, £10.95 (?)
- B24. *Tomorrow is Too Far*
Ballantine (pb) 02150-9, 2-71, 183pp, 95c (Ellis)
Michael Joseph (hb) 0894-9, 7-71, 174pp, £1.50 (?)
Corgi (pb) 09134-0, 1-73, 174pp, 30p (Solution)
Del Rey (pb) 30153-6, 12-81, 183pp, \$2.25 (Matt Davis)
- B25. *Underkill*
Corgi (pb) 10996-7, 2-79, 176pp, 95p (?)
- B26. *The Watch Below*
Ballantine (pb) U2285, 2-66, 189pp, 50c (?); 02795, 8-72, 95c (Ellis)
Whiting & Wheaton (hb) 66-78235, 3-66, 192pp, 18/- (?)
Corgi (pb) GS7759, -67, 174pp, 3/6d (?)
Walker (hb) 69-14241, -69, 189pp, \$4.50 (?)
Del Rey (pb) 27691, 10-78, 189pp, \$1.75 (Herring)



C. Series

- C1. Sector General *Hospital Station, Star Surgeon, Major Operation, Ambulance Ship, Sector General, Star Healer, Code Blue - Emergency, The Genocidal Healer, The Galactic Gourmet, "Countercharm", "Spacebird"*

D. Poems & Songs

None Known

E. Poem & Song Collections

None Known

F. Articles

- F1. "Aliens Among Us"
Guest of Honour speech at Beneluxcon 3
Spi (fnz) #4, 9-75
- F2. "Aliens and Me"
Lurk (fnz) #4, 1-73
- F3. "Biologies and Environments"
The Visual Encyclopaedia of Science Fiction, Ash, Pan, 1977
- F4. "The Jim White Column"
Fokt (fnz) #3, -78
- F5. "Non-Con Report"
Fokt (fnz) #4
- F6. "The Oppressed Minority" (guest editorial)
New Worlds #127, 2-63
- F7. "Reality in Science Fiction"
Monsters and Medics (1977)
- F8. "The Secret History of Sector General"
Fokt (fnz) F3, -78
Ambulance Ship (1979)

G. Miscellaneous

- G1. Comments on 'Tableau'
The Best of British SF 2, Ashley, Orbit, 1977
- G2. Editorial positions:
Hyphen (fnz) 1952 - 1965 (with Walt Willis)
Slant (fnz) 1948 - 1953
- G3. Interview by Graham Andrews ("Stars and Scalpels")
Extro #2, 4/5-82
- G4. Interview by Darrell Schweitzer
Science Fiction Review (fnz) #43, Summer 1982
- G5. Letter
Fantasy Vol 1 #3, 8-47
- G6. Letter
New Worlds #89, 12-59

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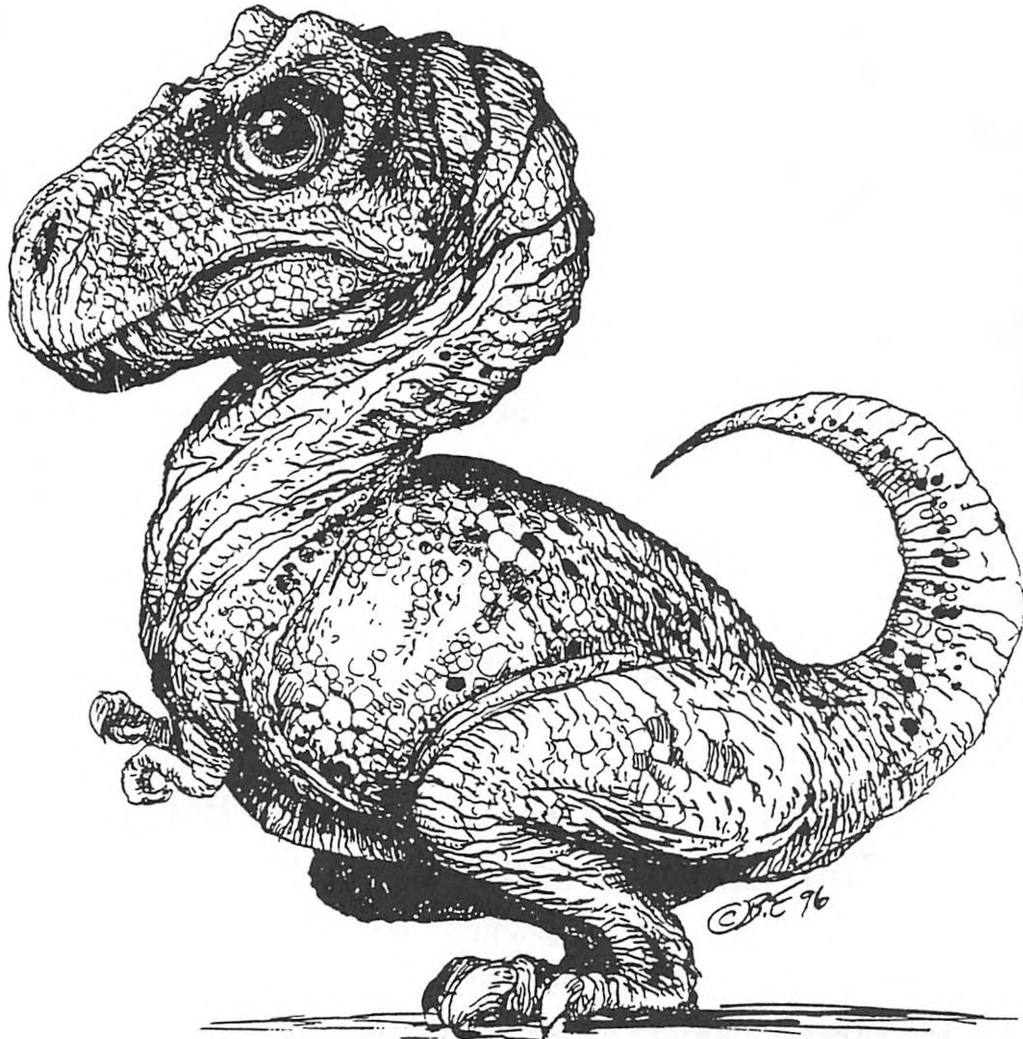
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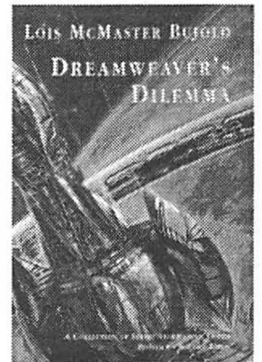
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[TPS LAC3 6/14/96]

Souvenir Book



H. Non-Fiction Books

None Known

I. Edited Books

None Known

J. Media Presentations

None Known

K. Articles on James White

- K1. Biographical Sketch & Photo
New Worlds #24, 6-54
New Worlds #44, 2-56
New Worlds #52, 10-56
New Worlds #55, 1-57
New Worlds #87, 10-59
New Worlds #95, 6-60
New Worlds #127, 2-63
- K2. "James White: back to Sector General"
Locus (fnz) 6-84
- K3. Entry by Brian Ash
Who's Who in Science Fiction, Ash, Taplinger, 1976
- K4. Introduction to 'Tableau' by Mike Ashley
The Best of British SF 2, Ashley, Orbit, 1977
- K5. "Checklist of Author's Works April 1956 - March 1966" by Mike Ashley
The History of the Science Fiction Magazine: Part 4: 1956-1965, Ashley, NEL, 1978
- K6. "Snapshot" by E.C. Brown
Vector (fnz) #117, 12-83
- K7. "Biolog" by Jay Kay Klein
Analog 1-82
- K8. Entry by Mike Resnick
The New Encyclopedia of Science Fiction, Gunn, Viking, 1988
- K9. "The Dream Millenium" by J.B. Weedman
Survey of Science Fiction Literature Vol 2, Magill, Salem Press, 1979
- K10. "Fanorama" by Walt Willis (column, about James White)
Nebula #37, 12-58
- K11. "Fanorama" by Walt Willis (column, mentions James White)
Nebula #39, 6-59



L. Reviews

- L1. *The Aliens Among Us*
Luna Monthly (fnz) #7, 12-69 (J. Schaumburger)
- L2. *All Judgment Fled*
Analog 12-70 (P. Schuyler Miller)
Cypher (fnz) #4, 4-71 (Cy Chauvin)
Galaxy 3-71 (A.J. Budrys); reprinted in
Benchmarks, Budrys,
Southern Illinois University Press, 1985
Library Journal 15-3-70 (M. Chelton)
Luna Monthly (fnz) #18, 11-70 (D. Paskow)
New Worlds #186, 1-69 (James Cawthorn)
SF & Fantasy Book Review (fnz) 12-79 (L. Hall)
WSFA Journal (fnz) #70, 12-69/2-70 (E. Spratt)
- L3. *Ambulance Ship*
Isaac Asimov's SF Magazine 1-80 (Baird Searles)
- L4. *Dark Inferno/Lifeboat*
Kliatt Young Adult Paperback Book Guide 11-72
Luna Monthly (fnz) #43, 12-72 (S. Mines)
SF Commentary (fnz) #41/42, 2-75 (Bruce Gillespie)
Times Literary Supplement 2-2-73
- L5. *The Dream Millennium*
Chicago Daily News Panorama 27/28-7-74 (D. Miller)
Fantasy and Science Fiction 11-74 (Avram Davidson)
Foundation #7/8, 3-75 (Mark Adlard)
New York Times 8-9-74 (Ted Sturgeon)
Publishers Weekly 22-4-74
Renaissance (fnz) #6, 7/8-74 (J. Pierce)
SF Commentary (fnz) #41/42, 2-75 (Bruce Gillespie)
Science Fiction Review (fnz) #12, 2-75 (Richard E. Geis)
Vector (fnz) #78, 11/12-76 (J. Harvey)
- L6. *Futures Past*
Booklist 15-9-82 (R. Green)
Kliatt Young Adult Paperback Book Guide 1-83 (D. Hinrichs)
Library Journal 8-82 (S. Nickerson) :
SF & Fantasy Book Review (fnz) #9, 11-82 (Paul McGuire)
- L7. *Hospital Station*
Fantasy and Science Fiction 8-62 (Avram Davidson)
Vector (fnz) #76/77, 8/9-76 (Brian M. Stableford)
- L8. *Major Operation*
Analog 3-73 (P. Schuyler Miller)
Locus (fnz) #170, 15-3-75 (Charles N. Brown)
The Pulp Era (fnz) #75, Spring 1971 (Gary Zachrich)





- L9. *Monsters and Medics*
Booklist 1-6-77 (D. Miller)
Foundation #15, 1-79 (Chris Morgan)
Library Journal 1-3-77 (R. Ryun)
Publishers Weekly 31-1-77
- L10. *Second Ending*
Analog 8-63 (P. Schuyler Miller)
- L11. *The Secret Visitors*
Amazing 1-58 (S. Cotts)
Fantasy and Science Fiction 11-57 (Anthony Boucher)
- L12. *Sector General*
Analog mid-9-83 (Thomas Easton)
Booklist 1-5-83 (R. Green)
Library Journal 15-3-83 (S. Nickerson)
Locus (fnz) 3-83 (Dan Chow)
Publishers Weekly 28-1-83
SF & Fantasy Book Review (fnz) #16, 7/8-83 (Paul McGuire)
- L13. *Star Surgeon*
Analog 9-63 (P. Schuyler Miller)
Analog 3-73 (P. Schuyler Miller)
New Worlds #133, 8-63 (John Carnell)
Son of WSFA Journal (fnz) #120, 1-74 (Ken Ozanne)
Vector (fnz) #76/77, 8/9-76 (Brian M. Stableford)
- L14. *Tomorrow is Too Far*
Fantasy and Science Fiction 9-7a (James Blish)
Luna Monthly (fnz) #38/39, 7/8-72 (Paul, Walker)
Publishers Weekly 18-1-71
Renaissance (fnz) #3, -71 (J. Pierce)
- L15. *Underkill*
Foundation #17, 9-79 (Ashley Rock)
- L16. *The Watch Below*
Analog 7-67 (P. Schuyler Miller)
Fantasy and Science Fiction 5-66 (Judith Merrill)
Futures (fnz) 8-73 (D. Livingston)
Galaxy 8-66 (A.J. Budrys); reprinted in
Benchmarks, Budrys, Southern Illinois
 University Press, 1985
New Worlds #164, 7-66 (Bill Barclay)
The Pulp Era (fnz) #64, 7/8-66 (Gary Zachrich)
Science Fiction Review (fnz) #38, 6-70 (Paul Walker)
Science Fiction Review (fnz) 5-80 (Richard E. Geis)
WSFA Journal (fnz) #71, 3/5-70 (T. Pauls)

M. Books about James White

None Known

N. Phantom Titles

- N1. There are several other authors writing under the name James White, on subjects ranging from Sewage to Seashells of the Pacific Northwest.

Any attempt to list all such titles here would take more space than the rest of the bibliography

O. Related Items by Other Authors

- O1. 'Rescue Party' by Arthur C. Clarke [provided basic idea for A52]
Astounding 5-46 (and many reprints)
- O2. "Outbreak by J*m*s Wh*te" by David Langford (parody)
A Novacon Garland, Langford, Birmingham SF Group, 1985
The Dragonhiker's Guide to Battlefield Covenant at Dune's Edge: Odyssey Two, Langford, Drunken Dragon Press, 1986

P. Textual Variations

- P1. *Dark Inferno/Lifeboat*
 The US editions are missing, at least, the second and third paragraphs of the book, which contain general 'scene-setting' pieces.

New York in '39

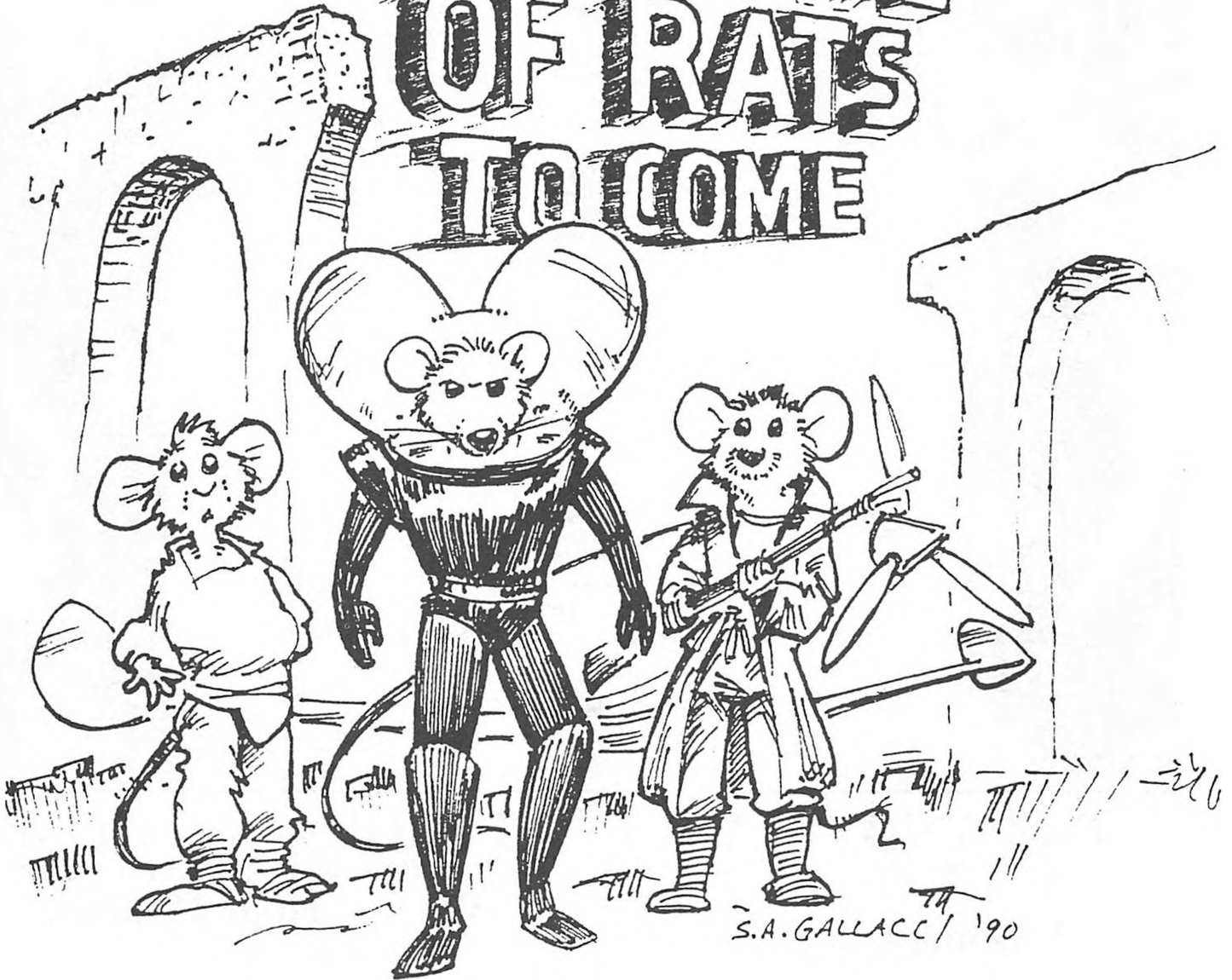
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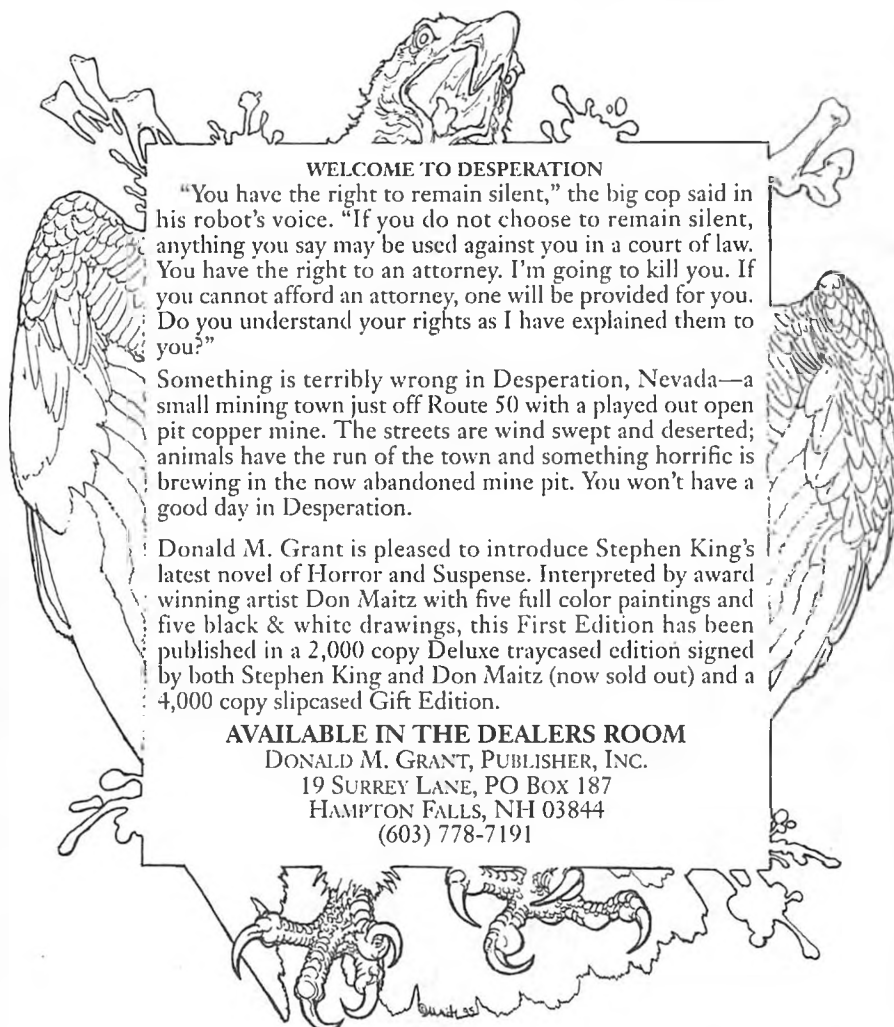


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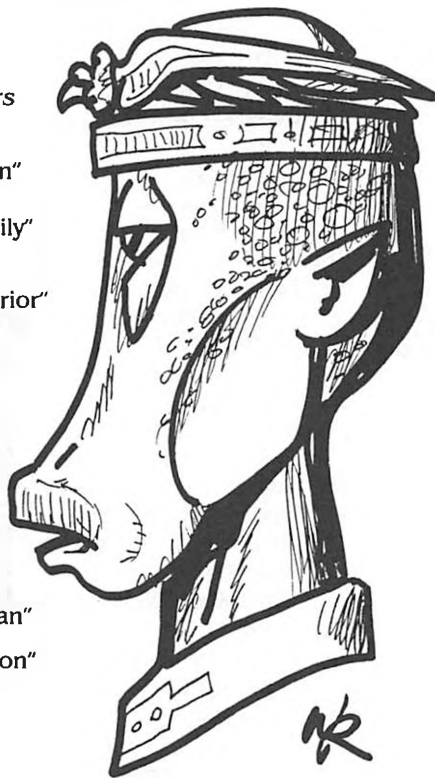
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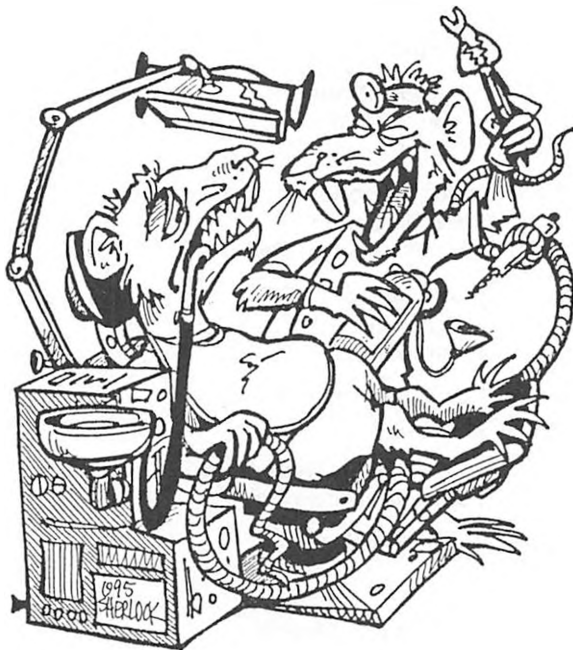
Souvenir Book

Q. Chronological Index

- 1953 "Assisted Passage"
"Crossfire"
"The Scavengers"
- 1954 "The Conspirators"
"Starvation Orbit"
"Curtain Call"
"Suicide Mission"
- 1955 "The Star Walk"
"Outrider"
"Boarding Party"
"Dynasty of One"
"Pushover Planet"
- 1956 "In Loving Memory"
"Red Alert"
"Question of Cruelty"
"Tourist Planet"
- 1957 "Patrol"
"The Lights Outside the Windows"
"To Kill or Cure"
"False Alarm"
"Sector General"
The Secret Visitors
- 1958 "Tableau"
"The Ideal Captain"
"Dark Talisman"
"Trouble with Emily"
- 1959 "Dogfight"
"Occupation: Warrior"
"Visitor at Large"
"The High Road"
"Grapeliner"
- 1960 "Medic"
"Deadly Litter"
"Out-Patient"
"The Apprentice"
"Countercharm"
- 1961 "Second Ending"
"Resident Physician"
- 1962 "Christmas Treason"
"Field Hospital"
Hospital Station
- 1963 *Second Ending*
"Counter Security"
Star Surgeon
"Fast Trip"
- 1964 "Open Prison"
Deadly Litter
- 1965 *Open Prison*
- 1966 *The Watch Below*
"Invader"



- 1968 "All Judgment Fled"
All Judgment Fled
"Vertigo"
- 1969 *The Aliens Among Us*
"Blood Brother"
"Meatball"
- 1971 "Major Operation"
Major Operation
Tomorrow is Too Far
- 1972 "Dark Inferno"
Dark Inferno
"Commuter"
- 1973 "The Dream Millennium"
"Spacebird"
- 1974 "Answer Came There None"
The Dream Millennium
- 1975 "Nuisance Value"
- 1976 "Custom Fitting"
- 1977 *Monsters and Medics*
- 1979 *Underkill*
Ambulance Ship
"Contagion"
"Quarantine"
"Recovery"
- 1980 "Federation World"
- 1982 "The Scourge"
Futures Past
- 1983 *Sector General*
"Accident"
"Combined Operation"
"Investigation"
"Survivor"
- 1985 *Star Healer*
"Something of Value"
The Interpreters
"The Interpreters"
- 1987 *Code Blue — Emergency*
- 1988 *Federation World*
"Sanctuary"
- 1989 "Type 'Genie' and Run"
- 1990 "Incident on a Colonising Starship Where All Living Things are in Suspended Animation..."
- 1991 *The Silent Stars Go By*
Beyond the Enchanted Duplicator...To the Enchanted Convention
- 1992 *The Genocidal Healer*
- 1996 *The Galactic Gourmet*



James White: Doctor to Aliens

ISBN: 1-871133-14-9 Price: £1.50/\$2.50

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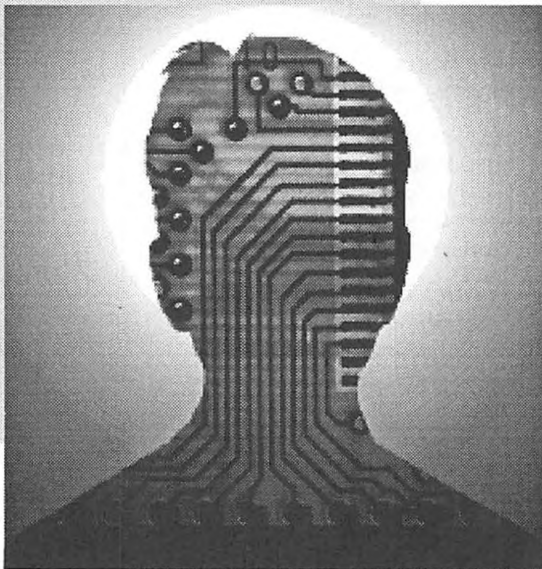
First Edition: March 1984
 Second Edition: September 1989
 Updates: July 1996

Titles in this series:

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3. Michael Bishop
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5. John Brunner
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ASFA was organized for artistic, literary, educational and charitable purposes concerning the visual arts of Science Fiction, Fantasy and related topics. We are dedicated to providing a communications link among our members, as well as providing helpful information and technical assistance.

Each year, ASFA gives out the *Chesley Awards*, named for the great astronomical artist, Chesley Bonestell. The Chesleys were started in 1985 as a means for the Science Fiction and Fantasy art community to recognize individual works and achievements during the previous year.

Besides the *ASFA Newsletter*, which contains important and late-breaking news that can't wait, members receive the *ASFA Quarterly*, our magazine that features "How To" articles and profiles of Science Fiction and Fantasy artists, is a forum for correspondence, has information on Art Show Management, and much, much more!

We hope that you decide to join ASFA and we are looking forward to your becoming a member. Please feel free to contact us if you have any questions or require more information.

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The Hugo Awards®, also known as the Science Fiction Achievement Awards, were named in honor of Hugo Gernsback, "The Father of Magazine Science Fiction," as he was described in a special award given him in 1960.

The Hugos are given annually under the sponsorship of the World Science Fiction Society (WSFS), and administered by the committee of the World Science Fiction Convention (Worldcon) held each year. Both the nominees and the winners are chosen by a popular vote of the membership of the WSFS. This wide franchise and the awards' long history — the Hugos have been presented annually for over forty years, making them the oldest continuing awards in the science fiction field — are the distinguishing characteristics of the Hugos. In general, a Hugo Award given in a particular year is for work that appeared in the previous calendar year.

The listing below includes the Hugos and the Campbell Award. The John W. Campbell Award for Best New Science Fiction Writer has the same nomination and voting mechanism as the Hugos, but is not officially a Hugo. It is sponsored by Dell Magazines. Past sponsors have been Conde Nast Publications (1973-1978) and Davis Publications (1979-1992).

This year's Hugos, the 43th annual awards, will be presented at a ceremony in the Anaheim Convention Center, Anaheim, California, on Sunday, September 1, 1996, while the 1946 Retrospective Hugos (Retro-Hugos) will be presented on Friday, August 30.

The ballots were counted and verified by the L.A.con III Hugo Administrators, David Bratman and Seth Goldberg.

Now Retro Me Another...

by Bruce Pelz

Date: May 1993

Place: R. Hunter's Rent-a-ChronoCrate, somewhere on Sherman Way

Yeah, it did OK, I guess. Good thing I didn't keep it for the full week, though — three more days and I might not have got back. No, I *didn't* take it beyond the 50-year limit! Four days in 1946, that's all. Not even sure it was worth the money, but it's too late to worry about that. Yes, yes, I *know* you're giving the Committee an Inside Agent rate; it's *still* expensive! Assuming we get the con in a few months, I'll write the expense off. (Cheapskates probably won't pay until after the con's over, but that's how it goes.)

Found a few useful things we can trade around — stuff they didn't have and we can supply, stuff they had we might be able to use. And stuff they had that we'll want to avoid, too, of course. We can do without taking up an entire half-day with the Business Meeting, for one thing, and I think we can dispense with the Chicken Little stuff about nuclear weapons at this point. We ought to try to avoid having one of the most popular fans in the country get sick at the con and miss most of it after he's worked on the thing for a couple years. (That may be what happens when a con fan is about to turn 30 in a few months... .Hmm... July 1946 to November 1946; September 1996 to February 1997... .Hmm... .)

I offered to ship a couple of our high-powered types downtime to them, if they'd *keep* them, but they said they had quite enough know-it-alls, with or without a Ph.D. in poetry — and then threatened to send the Cosmic Clod and a few other similar types back uptime to us. I changed the subject.

Their "Fantasy Foundation" thing would be a good subject to bring up and toss to our current gaggle of SF Preservationists. And we can reuse their "Welcoming Address" — some of it, anyway. It might be nice to copy their Masquerade and have one that is just *Costumes* instead of something that resembles a Las Vegas Amateur Night, but I know you can't legislate that kind of change... .

So what can we trade back to them? Well, they didn't have much of a Committee — not even a formal listing. We can certainly make up for *that* — I *know* how much Committee *we're* going to wind up with!

And one more thing — they didn't have any awards! None at all! How about we do a set of Hugos for them — fifty years after the fact, successful nominees would really have had to withstand the test of time! None of this flash-in-the-pan stuff like a couple of last year's winners! (Who *was* that Novelette guy, anyway?) Recognition by ones posterity ought to be almost as good — if not better, in some ways — as recognition by ones peers, shouldn't it? I mentioned the idea of a set of awards to the Chair, but he said that was probably a good project idea that will never happen. We'll show *him*!

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1996 Hugo and Campbell Award Nominees

The nominees that follow were chosen by popular vote by 442 members of L.A.con III or Intersection who submitted valid nominating ballots. In some categories more than 5 nominations appear due to tie votes.

Best Novel

The Time Ships, by Stephen Baxter (HarperPrism)

Brightness Reef, by David Brin (Bantam)

The Terminal Experiment, by Robert J. Sawyer (HarperPrism; serialized as *Hobson's Choice*, *Analog*, Mid-December 1994-March 1995)

The Diamond Age, by Neal Stephenson (Bantam)

Remake, by Connie Willis (Bantam)

No Award

Best Novella

"Fault Lines", by Nancy Kress (*Asimov's*, August 1995)

"A Man of the People", by Ursula K. Le Guin (*Asimov's*, April 1995)

"A Woman's Liberation", by Ursula K. Le Guin (*Asimov's*, July 1995)

"Bibi", by Mike Resnick and Susan Shwartz (*Asimov's*, Mid-December 1995)

"The Death of Captain Future", by Allen Steele (*Asimov's*, October 1995)

No Award

Best Novelette

"Luminous", by Greg Egan (*Asimov's*, September 1995)

"TAP", by Greg Egan (*Asimov's*, November 1995)

"Think Like a Dinosaur", by James Kelly (*Asimov's*, June 1995)

"When the Old Gods Die", by Mike Resnick (*Asimov's*, April 1995)

"The Good Rat", by Allen Steele (*Analog*, Mid-December 1995)

"Must and Shall" by Harry Turtledove (*Asimov's*, November 1995)

No Award

Best Short Story

"TeleAbsence", by Michael A. Burstein (*Analog*, July 1995)

"Life on the Moon", by Tony Daniel (*Asimov's*, April 1995)

"A Birthday", by Esther M. Friesner (*Fantasy and Science Fiction*, August 1995)

"The Lincoln Train", by Maureen F. McHugh (*Fantasy and Science Fiction*, April 1995)

"Walking Out", by Michael Swanwick (*Asimov's*, February 1995)

No Award

Best Non-Fiction Book

Yours, Isaac Asimov: A Lifetime of Letters, by Isaac Asimov, edited by Stanley Asimov (Doubleday)

Spectrum 2: The Best in Contemporary Fantastic Art, edited by Cathy Burnett and Arnie Fenner (Underwood)

Science Fiction: The Illustrated Encyclopedia, by John Clute (Dorling Kindersley)

Alien Horizons: The Fantastic Art of Bob Eggleton, by Bob Eggleton (Dragon's World/Paper Tiger)

To Write Like a Woman: Essays in Feminism and Science Fiction, by Joanna Russ (Indiana University Press)

No Award

Best Dramatic Presentation

Apollo 13 (Universal) Brian Grazer, producer; Ron Howard, director; William Broyles Jr. and Al Reinert, screenplay

"The Coming of Shadows" (Babylon 5) (Warner Brothers) J. Michael Straczynski, Douglas Netter, John Copeland, producers; J. Michael Straczynski, screenplay; Janet Greek, director

"The Visitor" (Star Trek: Deep Space Nine) (Paramount Television) Rick Berman and Ira Steven Behr, executive producers; Michael Taylor, screenplay; David Livingston, director

Toy Story (Buena Vista) Ralph Guggenheim and Bonnie Arnold, producers; John Lasseter, director; Joss Whedon, Andrew Stanton, Joel Cohen, and Alec Sokolow, screenplay

12 Monkeys (Universal) Charles Roven, producer; Terry Gilliam, director; David and Janet Peoples, screenplay

No Award



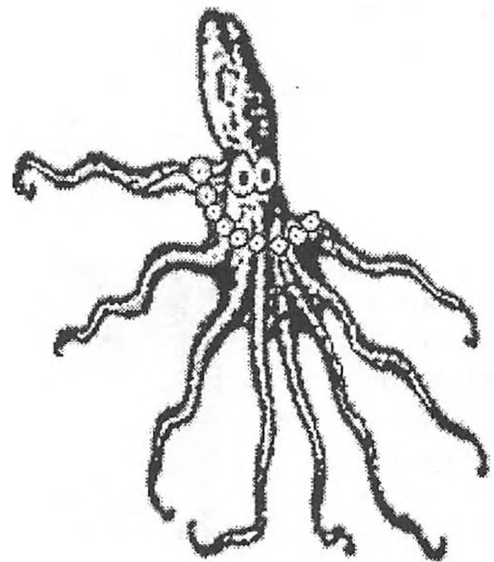


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Best Professional Editor

Ellen Datlow
Gardner Dozois
Scott Edelman
Kristine Kathryn Rusch
Stanley Schmidt
No Award

Best Professional Artist

Jim Burns
Thomas Canty
Bob Eggleton
Don Maitz
Michael Whelan
No Award

Best Original Artwork

Cover of *Fantasy and Science Fiction*, October-November 1995 (illustrating "Dankden" by Marc Laidlaw), by Bob Eggleton
Cover of *Analog*, January 1995 (illustrating "Tide of Stars" by Julia Ecklar), by Bob Eggleton
Dinotopia: The World Beneath, by James Gurney (Turner)
Cover of *Analog*, March 1995 (illustrating "Renaissance" by Poul Anderson), by George H. Krauter
Cover of *Fantasy and Science Fiction*, January 1995 (illustrating "Tea and Hamsters" by Michael Coney), by Gary Lippincott
No Award

Best Semi-Prozine

Crank!, edited by Bryan Cholfin
Interzone, edited by David Pringle
Locus, edited by Charles N. Brown
The New York Review of Science Fiction, edited by David Hartwell, Ariel Hameon, and Tad Dembinski
Science Fiction Chronicle, edited by Andrew Porter
No Award

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Best Fanzine

- Ansible*, edited by Dave Langford
- Apparatchik*, edited by Andrew Hooper and Victor Gonzalez
- Attitude*, edited by Michael Abbott, John Dallman, and Pam Wells
- FOSFAX*, edited by Timothy Lane and Elizabeth Garrott
- Lan's Lantern*, edited by George "Lan" Laskowski
- Mimosa*, edited by Richard and Nicki Lynch2
- No Award

Best Fan Writer

- Sharon Farber
- Andy Hooper
- Dave Langford
- Evelyn C. Leeper
- Joseph T. Major
- No Award



Best Fan Artist

- Ian Gunn
- Teddy Harvia
- Joe Mayhew
- Peggy Ranson
- William Rotsler
- No Award

John W. Campbell Award

For Best New Science Fiction Writer, sponsored by Dell Magazines

- Michael A. Burstein (1st year of eligibility)
- David Feintuch (2nd year of eligibility)
- Felicity Savage (2nd year of eligibility)
- Sharon Shinn (1st year of eligibility)
- Tricia Sullivan (1st year of eligibility)
- No Award

"The Fall of Night" (Babylon 5) received enough votes to be nominated for Best Dramatic Presentation, but the producers declined its nomination in favor of "The Coming of Shadows", the other Babylon 5 episode nominated. *File 770* received enough votes to be nominated for Best Fanzine, but was ruled ineligible because its editor, Mike Glycer, is a member of the Hugo Awards subcommittee. Linda Nagata received enough votes to be nominated for the John W. Campbell Award, but was ruled ineligible due to professional publication of fiction in the science fiction and fantasy field prior to 1994.

The chart below shows, for each Hugo category, the total number of ballots marked, the total number of votes cast, the number of different candidates nominated, and the range of votes received by the finalists. The first two columns were calculated on raw eligible ballots, the third after reassigning scattered votes for single candidates to the most appropriate category, and the last on the nominees actually appearing on the ballot in each category.

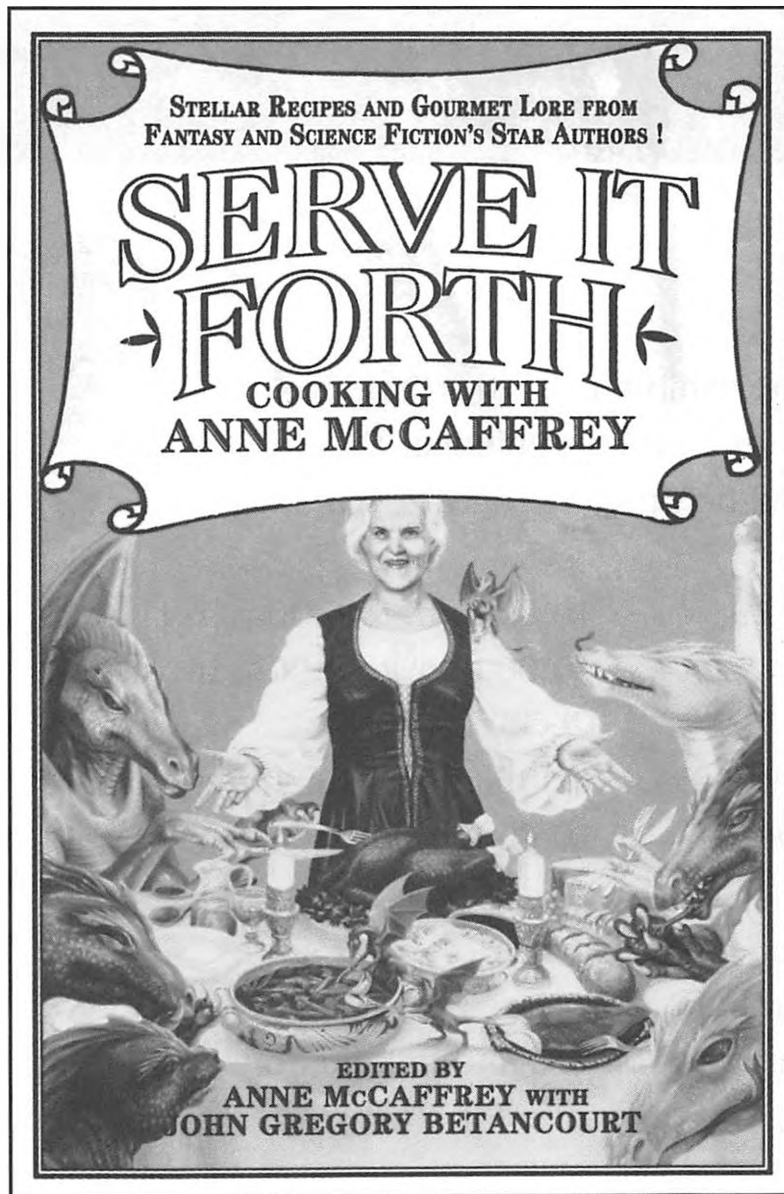
Category	Ballots	Votes	Nominees	Range
Novel	330	991	210	76 - 27
Novella	222	610	68	39 - 31
Novelette	224	651	129	45 - 18
Short Story	237	686	201	35 - 18
Nonfic. Book	150	291	40	72 - 16
Dram. Pres.	299	917	131	122 - 30
Prof. Editor	227	564	54	113 - 35
Prof. Artist	201	576	138	80 - 24
Orig. Art.	100	270	113	25 - 8
Semiprozine	187	450	38	99 - 30
Fanzine	194	459	100	49 - 20
Fan Writer	165	423	148	39 - 13
Fan Artist	148	403	95	45 - 23
Campbell	139	260	73	39 - 8





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1946 Retro-Hugo Award Nominees

L.A.con III marks the fiftieth anniversary of the first Los Angeles area Worldcon, Pacificon I in 1946, and the committee has been authorized by the World Science Fiction Society to honor this anniversary by retrospectively giving out the Hugos that might have been presented at Pacificon I if they'd been invented. (The first Hugos were presented in 1953.)

The nominees that follow were chosen by popular vote by 111 members of L.A.con III or Intersection who submitted valid nominating ballots. In some categories only 4 nominees appear, as no other eligible candidates appeared on at least 5% of the ballots cast in that category, as required by Section 2.6 of the WSFS Constitution for 4th and 5th nominees. The categories "Best Non-Fiction Book", "Best Original Artwork", and "Best Semi-Prozine" on the nominating ballot had very few nominations and were eliminated from the ballot.

Best Novel

"The Mule", by Isaac Asimov (*Astounding*, November-December 1945; also published as Part II of *Foundation and Empire*)

"Red Sun of Danger", by Edmond Hamilton (writing as Brett Sterling) (*Startling Stories*, Spring 1945; also published as *Danger Planet*, by Brett Sterling)

That Hideous Strength, by C.S. Lewis (Bodley Head; Macmillan; etc.)

Destiny Times Three, by Fritz Leiber (*Astounding*, March-April 1945; *Galaxy Novels*; Dell)

The World of Null-A, by A.E. Van Vogt (*Astounding*, August-October 1945; revised for book publication by Simon and Schuster, etc.)

No Award

Best Novella

"Dead Hand", by Isaac Asimov (*Astounding*, April 1945; also published as Part I of *Foundation and Empire*)

"Giant Killer", by A. Bertram Chandler (*Astounding*, October 1945)

Animal Farm, by George Orwell (Secker and Warburg; Harcourt Brace; etc.)

I Remember Lemuria, by Richard S. Shaver (*Amazing*, March; Venture Books)

No Award

Best Novelette

"Pi in the Sky", by Fredric Brown (*Thrilling Wonder Stories*, Winter 1945)

"Into Thy Hands", by Lester del Rey (*Astounding*, August 1945)

"First Contact", by Murray Leinster (*Astounding*, May 1945)

"The Piper's Son", by Lewis Padgett (*Astounding*, February 1945)

"The Mixed Men", by A.E. van Vogt (*Astounding*, January 1945; revised for book publication in *The Mixed Men* (Gnome); cut version titled *Mission to the Stars*)

No Award

Best Short Story

"The Waveries", by Fredric Brown (*Astounding*, January 1945)

"Uncommon Sense", by Hal Clement (*Astounding*, September 1945)

"Correspondence Course", by Raymond F. Jones (*Astounding*, April 1945)

"The Ethical Equations", by Murray Leinster (*Astounding*, June 1945)

"What You Need", by Lewis Padgett (*Astounding*, October 1945)

No Award

Best Dramatic Presentation

Blithe Spirit (United Artists) Noel Coward, producer; David Lean, director; Noel Coward, David Lean, and Anthony Havelock-Allan, screenplay

The Body Snatcher (RKO) Val Lewton, producer; Robert Wise, director; Philip MacDonald and Carlos Keith, screenplay

The Horn Blows at Midnight (Warner Brothers) Mark Hellinger, producer; Raoul Walsh, director; Sam Hellman and James V. Kern, screenplay

House of Dracula (Universal) Paul Malvern, producer; Erle C. Kenton, director; Edward T. Lowe, screenplay

The Picture of Dorian Gray (Metro-Goldwyn-Mayer) Pandro S. Berman, producer; Albert Lewin, director and screenplay

No Award





Best Professional Editor

- John W. Campbell, Jr. (*Astounding Science Fiction*)
- Sam Merwin, Jr. (*Thrilling Wonder Stories, Startling Stories*)
- Raymond A. Palmer (*Amazing Stories*)
- Donald A. Wollheim (*Portable Novels of Science*)
- No Award

Best Professional Artist

- Earle K. Bergey
- Hannes Bok
- Edd Cartier
- Virgil Finlay
- Frank R. Paul
- No Award

Best Fanzine

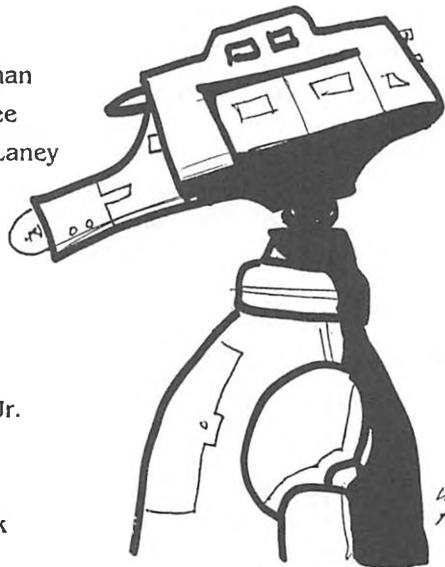
- The Acolyte*, edited by Francis Towner Laney
- Chanticleer*, edited by Walt Liebscher
- Fantasy Commentator*, edited by A. Langley Searles
- Shangri L'Affaires*, edited by Charles E. Burbee and Gerald Hewitt
- Voice of the Imagi-Nation*, edited by Forrest J Ackerman
- No Award

Best Fan Writer

- Forrest J Ackerman
- Charles E. Burbee
- Francis Towner Laney
- Bob Tucker
- Art Widner
- No Award

Best Fan Artist

- Joe Gibson
- Lou Goldstone, Jr.
- Alva Rogers
- William Rotsler
- Jack Wiedenbeck
- No Award



Many stories received nominations in more than one fiction category. All votes were combined into the proper category by the story's word-count (for example, *Animal Farm* by George Orwell was nominated almost exclusively as Best Novel, but by length is decidedly a

Novella), except for "The Waveries" by Fredric Brown, which received the bulk of its nominations as Best Short Story. Though over 7,500 words, it falls within the relocation option zone defined by Section 2.2.1 of the WSFS Constitution (as revised by the 1995 Business Meeting), and was placed in Best Short Story in accordance with the voters' preference.

I Remember Lemuria by Richard S. Shaver was nominated in fiction categories and as Best Non-Fiction Book. Ruled ineligible in the latter (due to not being published in book form until 1948), it was placed in Best Novella by wordcount and because it was written as fiction "based on" fact (regardless of the actual truth of the facts in question).

The film *The House of Frankenstein* received enough votes to be nominated for Best Dramatic Presentation, but was ruled ineligible due to having been released in 1944.

The chart below shows, for each Hugo category, the total number of ballots marked, the total number of votes cast, the number of different candidates nominated, and the range of votes received by the finalists. The first two columns were calculated on raw eligible ballots, the third after reassigning scattered votes for single candidates to the most appropriate category, and the last on the nominees actually appearing on the ballot in each category. No eligible nominees received more than 2 votes in the Non-Fiction Book, Original Artwork, or Semiprozine categories.

Category	Ballots	Votes	Nominees	Range
Novel	94	223	17	66 - 5
Novella	72	190	8	39 - 11
Novelette	58	160	22	76 - 19
Short Story	84	252	26	35 - 18
Nonfic. Book	12	14	6	
Dram. Pres.	55	146	36	23 - 10
Prof. Editor	85	151	13	84 - 7
Prof. Artist	55	164	23	41 - 7
Orig. Art.	3	9	9	
Semiprozine	1	1	1	
Fanzine	45	118	25	21 - 11
Fan Writer	55	153	30	31 - 9
Fan Artist	27	61	10	19 - 5



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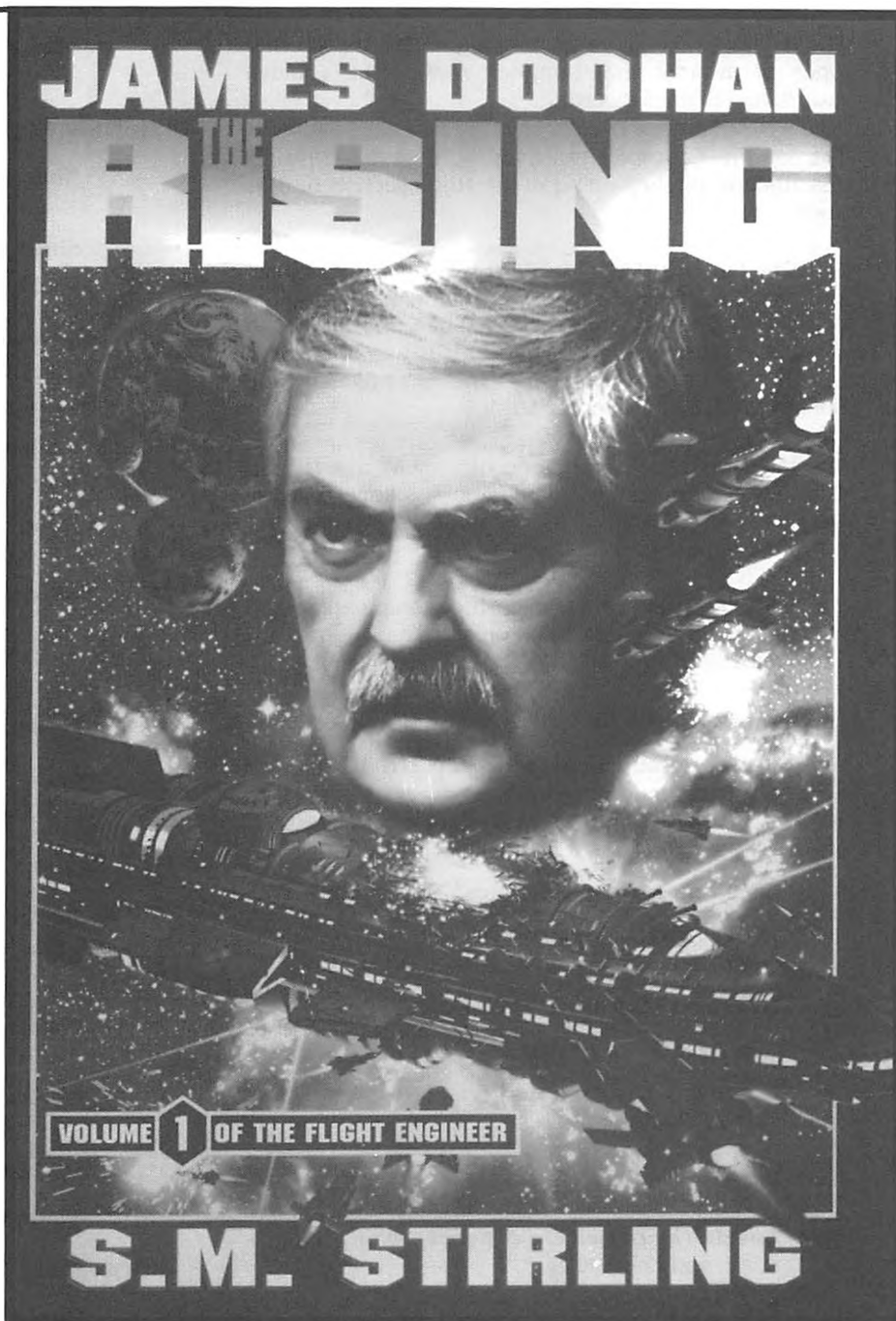
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The Hugo Award Winners

The Hugo Awards®, also known as the Science Fiction Achievement Awards, were named in honor of Hugo Gernsback, "The Father of Magazine Science Fiction," as he was described in a special award given to him in 1960.

The listing below includes the Hugos and three other types of awards: the Campbell Award, the Gandalf Award, and Special Awards.

The John W. Campbell Award for the Best New Writer is described at the beginning of the Hugo section of this book.

The Gandalf Award (1974–1980) was an award which, like the Campbell Award, was administered by the Worldcon Committee and determined by the Hugo nomination and voting mechanism. It was sponsored by Lin Carter and S.A.G.A. (The Swordsmen and Sorcerers' Guild of America, Ltd.).

Special Awards are determined directly by a Worldcon Committee without any popular nominations or vote. Other awards presented at the Hugo ceremonies are not listed here.

Present WSFS rules allow the Hugo nomination and voting mechanisms to be used only for the Hugo Award and the Campbell Award.

1953: **Novel:** *The Demolished Man* by Alfred Bester

Professional Magazine: *Galaxy* (H. L. Gold, ed.) and
Astounding (John W. Campbell, Jr., ed.)
(tie)

Excellence in Fact Articles: Willy Ley

Cover Artist: Ed Emshwiller and
Hannes Bok (tie)

Interior Illustrator: Virgil Finlay

New SF Author or Artist: Philip José Farmer

Number 1 Fan Personality: Forrest J
Ackerman

1954: (No awards given)

1955: **Novel:** *They'd Rather Be Right* by Mark Clifton
and Frank Riley

Novellette: "The Darfsteller" by Walter M. Miller,
Jr.

Short Story: "Allamagoosa" by Eric Frank
Russell

Magazine: *Astounding* (John W. Campbell, Jr.,
ed.)

Artist: Frank Kelly Freas

Fan Magazine: *Fantasy Times* (James V.
Taurasi, Sr. and Ray Van Houten, eds.)

Special Award: Sam Moskowitz as "Mystery
Guest" and for his work on past
conventions

Special Award: Lou Tabakow for "Best
Unpublished Story"

1956: **Novel:** *Double Star* by Robert A. Heinlein

Novellette: "Exploration Team" by Murray
Leinster

Short Story: "The Star" by Arthur C. Clarke

Feature Writer: Willy Ley

Magazine: *Astounding* (John W. Campbell, Jr.,
ed.)

Artist: Frank Kelly Freas

Fan Magazine: *Inside & Science Fiction
Advertiser* (Ron Smith, ed.)

Most Promising New Author: Robert
Silverberg

Book Reviewer: Damon Knight

1957: **American Professional Magazine:** *Astounding*
(John W. Campbell, Jr., ed.)

British Professional Magazine: *New Worlds*
(E. J. Carnell, ed.)

Fan Magazine: *Science-Fiction Times* (James
V. Taurasi, Sr., Ray Van Houten, and Frank
Prieto, eds.)

1958: **Novel or Novellette:** *The Big Time* by Fritz Leiber

Short Story: "Or All the Seas With Oysters" by
Avram Davidson

Outstanding Movie: *The Incredible Shrinking
Man*

Magazine: *Fantasy & Science Fiction* (Anthony
Boucher, ed.)

Outstanding Artist: Frank Kelly Freas

Outstanding Actifan: Walter A. Willis

1959: **Novel:** *A Case of Conscience* by James Blish

Novellette: "The Big Front Yard" by Clifford D.
Simak

Short Story: "That Hell-Bound Train" by Robert
Bloch



Souvenir Book

- SF or Fantasy Movie:** (No Award)
- Professional Magazine:** *Fantasy & Science Fiction* (Anthony Boucher/Robert P. Mills, eds.)
- Professional Artist:** Frank Kelly Freas
- Amateur Magazine:** *Fanac* (Ron Ellik and Terry Carr, eds.)
- New Author of 1958:** (No Award, but Brian W. Aldiss received a plaque as runner-up)
- 1960: **Novel:** *Starship Troopers [Starship Soldier]* by Robert A. Heinlein
- Short Fiction:** "Flowers for Algernon" by Daniel Keyes
- Dramatic Presentation:** *The Twilight Zone*
- Professional Magazine:** *Fantasy & Science Fiction* (Robert P. Mills, ed.)
- Professional Artist:** Ed Emshwiller
- Fanzine:** *Cry of the Nameless* (F. M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
- Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"
- 1961: **Novel:** *A Canticle for Leibowitz* by Walter M. Miller, Jr.
- Short Fiction:** "The Longest Voyage" by Poul Anderson
- Dramatic Presentation:** *The Twilight Zone*
- Professional Magazine:** *Astounding/Analog* (John W. Campbell, Jr., ed.)
- Professional Artist:** Ed Emshwiller
- Fanzine:** *Who Killed Science Fiction?* (Earl Kemp, ed.)
- 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* (John W. Campbell, ed.)
- 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
- 1963: **Novel:** *The Man in the High Castle* by Philip K. Dick
- Short Fiction:** "The Dragon Masters" by Jack Vance
- Dramatic Presentation:** (No Award)
- Professional Magazine:** *Fantasy & Science Fiction* (Robert P. Mills/Avram Davidson, eds.)
- Professional Artist:** Roy G. Krenkel
- Amateur Magazine:** *Xero* (Richard and Pat Lupoff, eds.)
- Special Award: P. Schuyler Miller for book reviews in *Analog*
- Special Award: Isaac Asimov for science articles in *Fantasy & Science Fiction*
- 1964: **Novel:** *Way Station [Here Gather the Stars]* by Clifford D. Simak
- Short Fiction:** "No Truce with Kings" by Poul Anderson
- Professional Magazine:** *Analog* (John W. Campbell, ed.)
- Professional Artist:** Ed Emshwiller
- SF Book Publisher:** Ace Books (Donald A. Wollheim, ed.)
- Amateur Magazine:** *Amra* (George Scithers, ed.)
- 1965: **Novel:** *The Wanderer* by Fritz Leiber
- Short Story:** "Soldier, Ask Not" by Gordon R. Dickson
- Special Drama:** *Dr. Strangelove*
- Magazine:** *Analog* (John W. Campbell, ed.)
- Artist:** John Schoenherr
- Publisher:** Ballantine (Ian and Betty Ballantine, eds.)
- Fanzine:** *Yandro* (Robert and Juanita Coulson, eds.)
- 1966: **Novel:** ... *And Call Me Conrad [This Immortal]* by Roger Zelazny and *Dune* by Frank Herbert (tie)
- Short Fiction:** " 'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison
- Professional Magazine:** *If* (Frederik Pohl, ed.)

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Professional Artist: Frank Frazetta

Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)

Best All-Time Series: the "Foundation" series by Isaac Asimov

1967: **Novel:** *The Moon Is a Harsh Mistress* by Robert A. Heinlein

Novelette: "The Last Castle" by Jack Vance

Short Story: "Neutron Star" by Larry Niven

Dramatic Presentation: "The Menagerie" (*Star Trek*)

Professional Magazine: *If* (Frederik Pohl, ed.)

Professional Artist: Jack Gaughan

Fanzine: *Niekas* (Edmund R. Meskys and Felice Rolfe, eds.)

Fan Writer: Alexei Panshin

Fan Artist: Jack Gaughan

Special Award: CBS Television for *21st Century*

1968: **Novel:** *Lord of Light* by Roger Zelazny

Novella: "Weyr Search" by Anne McCaffrey and "Riders of the Purple Wage" by Philip José Farmer (tie)

Novelette: "Gonna Roll the Bones" by Fritz Leiber

Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison

Dramatic Presentation: "City on the Edge of Forever" (*Star Trek*; by Harlan Ellison)

Professional Magazine: *If* (Frederik Pohl, ed.)

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*

1969: **Novel:** *Stand on Zanzibar* by John Brunner

Novella: "Nightwings" by Robert Silverberg

Novelette: "The Sharing of Flesh" by Poul Anderson

Short Story: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison

Dramatic Presentation: *2001: A Space Odyssey*

Professional Magazine: *Fantasy & Science Fiction* (Edward L. Ferman, ed.)

Professional Artist: Jack Gaughan

Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Harry Warner, Jr.

Fan Artist: Vaughn Bodé

Special Award: Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1970: **Novel:** *The Left Hand of Darkness* by Ursula K. 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 & Science Fiction* (Edward L. Ferman, ed.)

Professional Artist: Frank Kelly Freas

Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Bob Tucker

Fan Artist: Tim Kirk

1971: **Novel:** *Ringworld* by Larry Niven

Novella: "Ill Met in Lankhmar" by Fritz Leiber

Short Story: "Slow Sculpture" by Theodore Sturgeon

Dramatic Presentation: (No Award)

Professional Magazine: *Fantasy & Science Fiction* (Edward L. Ferman, ed.)

Professional Artist: Leo and Diane Dillon

Fanzine: *Locus* (Charles and Dena Brown, eds.)

Fan Writer: Richard E. Geis

Fan Artist: Alicia Austin

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



Souvenir Book



Dramatic Presentation: *A Clockwork Orange*

Professional Magazine: *Fantasy & Science Fiction* (Edward L. Ferman, ed.)

Professional Artist: Frank Kelly Freas

Amateur Magazine: *Locus* (Charles and 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

1973: **Novel:** *The Gods Themselves* by Isaac Asimov

Novella: "The Word for World Is Forest" by Ursula K. Le Guin

Novelette: "Goat Song" by Poul Anderson

Short Story: "Eurema's Dam" by R. A. Lafferty and

"The Meeting" by Frederik Pohl and C. M. Kornbluth (tie)

Dramatic Presentation: *Slaughterhouse-Five*

Professional Editor: Ben Bova

Professional Artist: Frank Kelly Freas

Amateur Magazine: *Energumen* (Mike Glicksohn and 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*

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: *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.) (tie)

Fan Writer: Susan Wood

Fan Artist: Tim Kirk

Campbell Award: Spider Robinson and Lisa Tuttle (tie)

Gandalf Award (Grand Master): J. R. R. Tolkien

Special Award: Chesley Bonestell for his illustrations

1975: **Novel:** *The Dispossessed* by Ursula K. Le Guin

Novella: "A Song for Lya" by George R. R. Martin

Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison

Short Story: "The Hole Man" by Larry Niven

Dramatic Presentation: *Young Frankenstein*

Professional Editor: Ben Bova

Professional Artist: Frank Kelly Freas

Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)

Fan Writer: Richard E. Geis

Fan Artist: Bill Rotsler

Campbell Award: P. J. Plauger

Gandalf Award (Grand Master): Fritz Leiber

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

Special Award: Walt Lee for *Reference Guide to Fantastic Films*

1976: **Novel:** *The Forever War* by Joe Haldeman

Novella: "Home Is the Hangman" by Roger Zelazny

Novelette: "The Borderland of Sol" by Larry Niven

Short Story: "Catch That Zeppelin!" by Fritz Leiber

Dramatic Presentation: *A Boy and His Dog*

Professional Editor: Ben Bova

Professional Artist: Frank Kelly Freas

Fanzine: *Locus* (Charles and Dena Brown, eds.)

Fan Writer: Richard E. Geis

Fan Artist: Tim Kirk





Campbell Award: Tom Reamy

Gandalf Award (Grand Master): L. Sprague de Camp

Special Award: James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*

1977: **Novel:** *Where Late the Sweet Birds Sang* by Kate Wilhelm

Novella: "By Any Other Name" by Spider Robinson and "Houston, Houston, Do You Read?" by James Tiptree, Jr. (tie)

Novellette: "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 and Richard E. Geis (tie)

Fan Artist: Phil Foglio

Campbell Award: C. J. Cherryh

Gandalf Award (Grand Master): Andre Norton

Special Award: George Lucas for *Star Wars*

1978: **Novel:** *Gateway* by Frederik Pohl

Novella: "Stardance" by Spider and Jeanne Robinson

Novellette: "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 and 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 Silmarillion* by J. R. R. Tolkien (ed. by Christopher Tolkien)



1979: **Novel:** *Dreamsnake* by Vonda McIntyre

Novella: "The Persistence of Vision" by John Varley

Novellette: "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 Rotsler

Campbell Award: Stephen R. Donaldson

Gandalf Award (Grand Master): Ursula K. Le Guin

Gandalf Award (Book-Length Fantasy): *The White Dragon* by Anne McCaffrey

1980: **Novel:** *The Fountains of Paradise* by Arthur C. Clarke

Novella: "Enemy Mine" by Barry B. Longyear

Novellette: "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

1981: **Novel:** *The Snow Queen* by Joan D. Vinge

Novella: "Lost Dorsai" by Gordon R. Dickson

Novellette: "The Cloak and the Staff" by Gordon R. Dickson

Short Story: "Grotto of the Dancing Deer" by Clifford D. Simak

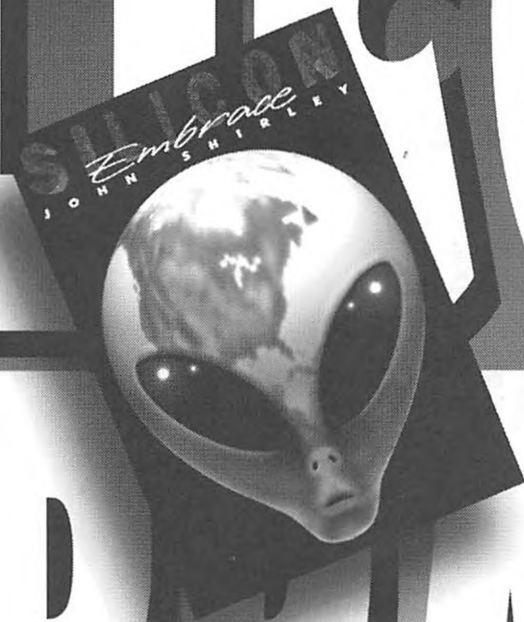
Non-Fiction Book: *Cosmos* by Carl Sagan

Dramatic Presentation: *The Empire Strikes Back*



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Artist Guest of Honor:

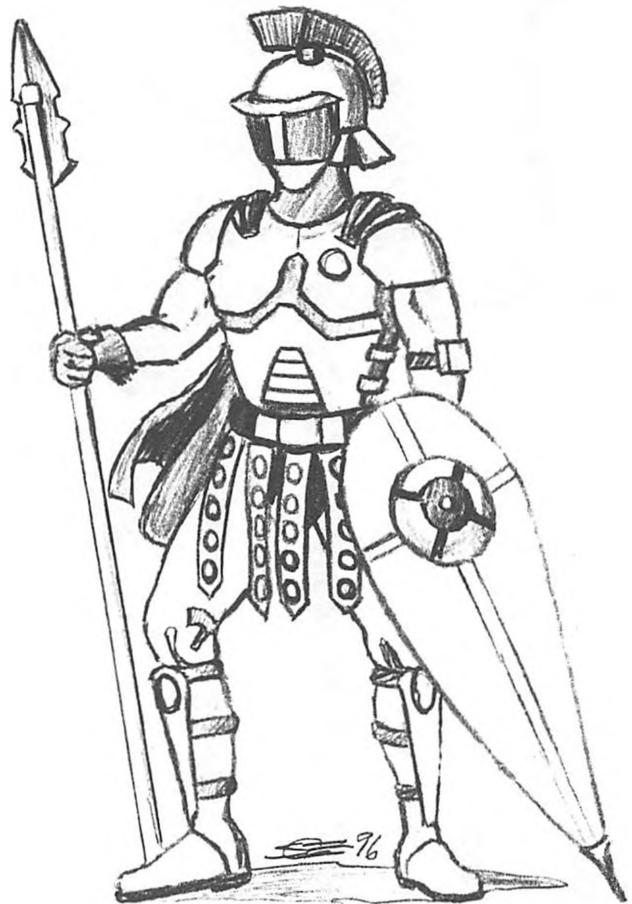
Vincent Di Fate

Fan Guest of Honour:

Merlin R. Null

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Souvenir Book



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

Special Award: Edward L. Ferman for his effort to expand and improve the field

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"

1983: **Novel:** *Foundation's Edge* by Isaac Asimov

Novella: "Souls" by Joanna Russ

Novelette: "Fire Watch" by Connie Willis

Short Story: "Melancholy Elephants" by Spider Robinson

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

Dramatic Presentation: *Blade Runner*

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

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

Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *File 770* (Mike Glyer, ed.)

Fan Writer: Mike Glyer

Fan Artist: Alexis Gilliland

Campbell Award: R. A. MacAvoy

Special Award: Larry T. Shaw for lifetime achievement as a science fiction editor

Special Award: Robert Bloch for fifty years as a science fiction professional

1985: **Novel:** *Neuromancer* by William Gibson

Novella: "Press Enter n" by John Varley

Novelette: "Bloodchild" by Octavia Butler

Short Story: "The Crystal Spheres" by David Brin

Non-Fiction Book: *Wonder's Child: My Life in Science Fiction* by Jack Williamson

Dramatic Presentation: *2010*

Professional Editor: Terry Carr

Professional Artist: Michael Whelan

Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *File 770* (Mike Glyer, ed.)

Fan Writer: Dave Langford

Fan Artist: Alexis Gilliland

Campbell Award: Lucius Shepard

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



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Souvenir Book



Non-Fiction Book: *Science Made Stupid* by Tom Weller

Dramatic Presentation: *Back to the Future*

Professional Editor: Judy-Lynn del Rey
(declined by Lester del Rey)

Professional Artist: Michael Whelan

Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *Lan's Lantern* (George Laskowski, ed.)

Fan Writer: Mike Glyer

Fan Artist: joan hanke-woods

Campbell Award: Melissa Scott

1987: **Novel:** *Speaker for the Dead* by Orson Scott Card

Novella: "Gilgamesh in the Outback" by Robert Silverberg

Novellette: "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

Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *Ansible* (Dave Langford, ed.)

Fan Writer: Dave Langford

Fan Artist: Brad Foster

Campbell Award: Karen Joy Fowler

1988: **Novel:** *The Uplift War* by David Brin

Novella: "Eye for Eye" by Orson Scott Card

Novellette: "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin

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

Other Forms: *Watchmen* by Alan Moore and Dave Gibbons

Dramatic Presentation: *The Princess Bride*

Professional Editor: Gardner Dozois

Professional Artist: Michael Whelan

Semiprozine: *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

1989: **Novel:** *Cyteen* by C. J. Cherryh

Novella: "The Last of the Winnebagos" by Connie Willis

Novellette: "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

Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *File 770* (Mike Glyer, ed.)

Fan Writer: Dave Langford

Fan Artist: Brad Foster and
Diana Gallagher Wu (tie)

Campbell Award: Michaela Roessner

Special Award: SF-Lovers Digest for pioneering the use of computer bulletin boards in fandom

Special Award: Alex Schomburg for lifetime achievement in science fiction art

1990: **Novel:** *Hyperion* by Dan Simmons

Novella: "The Mountains of Mourning" by Lois McMaster Bujold

Novellette: "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 Alexei & Cory Panshin

Dramatic Presentation: *Indiana Jones and the Last Crusade*

Professional Editor: Gardner Dozois

Professional Artist: Don Maitz

Original Artwork: cover of *Rimrunners* by Don Maitz





Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *The Mad 3 Party* (Leslie Turek, ed.)

Fan Writer: Dave Langford

Fan Artist: Stu Shiffman

Campbell Award: Kristine Kathryn Rusch

1991: **Novel:** *The Vor Game* by Lois McMaster Bujold

Novella: "The Hemingway Hoax" by Joe Haldeman

Novellette: "The Manamouki" by Mike Resnick

Short Story: "Bears Discover Fire" by Terry Bisson

Non-Fiction Book: *How to Write Science Fiction and Fantasy* by Orson Scott Card

Dramatic Presentation: *Edward Scissorhands*

Professional Editor: Gardner Dozois

Professional Artist: Michael Whelan

Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *Lan's Lantern* (George Laskowski, ed.)

Fan Writer: Dave Langford

Fan Artist: Teddy Harvia

Campbell Award: Julia Ecklar

Special Award: Andrew I. Porter for many years of excellence in editing *SF Chronicle*

Special Award: Elst Weinstein for starting up and continuing the Hogue

1992: **Novel:** *Barrayar* by Lois McMaster Bujold

Novella: "Beggars in Spain" by Nancy Kress

Novellette: "Gold" by Isaac Asimov

Short Story: "A Walk in the Sun" by Geoffrey A. Landis

Non-Fiction Book: *The World of Charles Addams* by Charles Addams

Dramatic Presentation: *Terminator 2*

Professional Editor: Gardner Dozois

Professional Artist: Michael Whelan

Original Artwork: cover of *The Summer Queen* by Michael Whelan

Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *Mimosa* (Dick & Nicki Lynch, eds.)

Fan Writer: Dave Langford

Fan Artist: Brad W. Foster



Campbell Award: Ted Chiang

1993: **Novel:** *A Fire Upon the Deep* by Vernor Vinge and *Doomsday Book* by Connie Willis (tie)

Novella: "Barnacle Bill the Spacer" by Lucius Shepard

Novellette: "The Nutcracker Coup" by Janet Kagan

Short Story: "Even the Queen" by Connie Willis

Non-Fiction Book: *A Wealth of Fable: An Informal History of Science Fiction Fandom in the 1950s* by Harry Warner, Jr.

Dramatic Presentation: "The Inner Light" (*Star Trek: The Next Generation*)

Professional Editor: Gardner Dozois

Professional Artist: Don Maitz

Original Artwork: *Dinotopia* by James Gurney

Semiprozine: *Science Fiction Chronicle* (Andrew I. Porter, ed.)

Fanzine: *Mimosa* (Dick & Nicki Lynch, eds.)

Fan Writer: Dave Langford

Fan Artist: Peggy Ranson

Campbell Award: Laura Resnick

Special Award: Takumi Shibano for building bridges between cultures and nations to advance science fiction and fantasy

1994: **Novel:** *Green Mars* by Kim Stanley Robinson

Novella: "Down in the Bottomlands" by Harry Turtledove

Novellette: "Georgia on My Mind" by Charles Sheffield

Short Story: "Death on the Nile" by Connie Willis

Non-Fiction Book: *The Encyclopedia of Science Fiction* (John Clute and Peter Nicholls, eds.)

Dramatic Presentation: *Jurassic Park*

Professional Editor: Kristine Kathryn Rusch

Professional Artist: Bob Eggleton

Original Artwork: Space Fantasy Commemorative Stamp Booklet (US Postal Service) by Stephen Hickman

Semiprozine: *Science Fiction Chronicle*

Fanzine: *Mimosa*



Books by Samuel R. Delany

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Silent Interviews *On Language, Race, Sex, Science Fiction, and Some Comics*

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congratulates
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DAVID BRIN
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for
THE DIAMOND AGE

CONNIE WILLIS
for
REMAKE

And we also salute
John W. Campbell Award nominee for BEST NEW AUTHOR:

TRICIA SULLIVAN
author of
LETHE

*We wish to acknowledge all of this year's award nominees
for their contributions to speculative fiction.*



Souvenir Book

Fan Writer: Dave Langford

Fan Artist: Brad W. Foster

Campbell Award: Amy Thomson

1995: **Novel:** *Mirror Dance* by Lois McMaster Bujold

Novella: "Seven Views of Olduvai Gorge" by
Mike Resnick

Novelette: "The Martian Child" by David
Gerrold

Short Story: "None So Blind" by Joe Haldeman

Non-Fiction Book: *I. Asimov: A Memoir* by
Isaac Asimov

Dramatic Presentation: "All Good Things"
(*Star Trek: The Next Generation*)

Professional Editor: Gardner Dozois

Professional Artist: Jim Burns

Original Artwork: *Lady Cottington's Pressed
Fairy Book* by Brian Froud

Semiprozine: *Interzone*

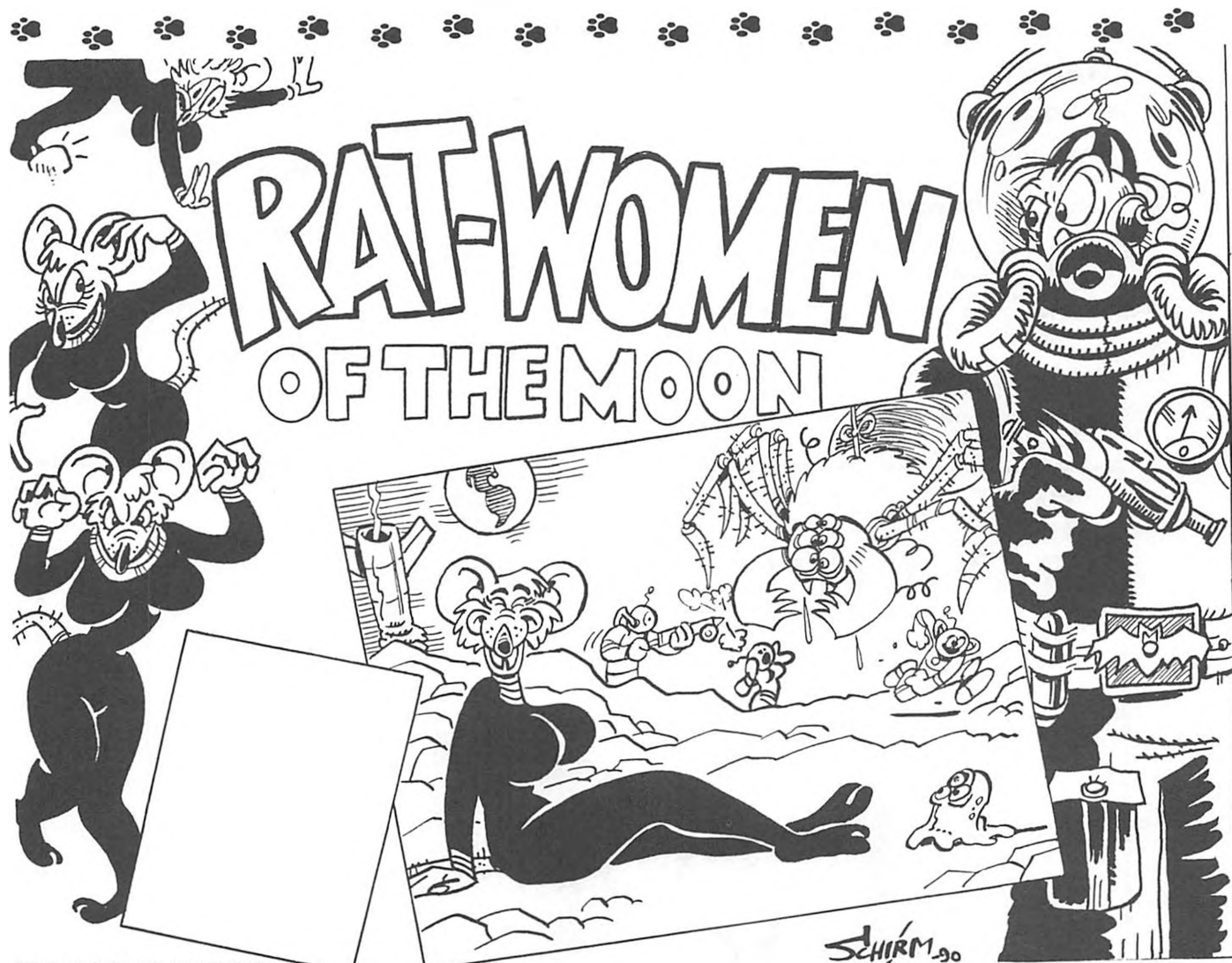
Fanzine: *Ansible*

Fan Writer: Dave Langford

Fan Artist: Teddy Harvia

Campbell Award: Jeff Noon





PROGRAMMING

by Craig Miller

Programming for L.A.con III has been a group effort. The Program Development Committee (Arthur Byron Cover, Genevieve Dazzo, Lisa Greene, John Hertz, Rebecca Lilienfeld, Craig Miller, Bill Warren, and Noel Wolfman) spent long hours thinking up names, culled lists and suggestions, searched out addresses, and otherwise devoted far too much of their lives to coming up with the best program they could.

The abiding philosophy for the program was that it should be diverse, covering many different areas of fannish interest, and not be focused on one area to the exclusion of others. We're proud of what we've come up with and believe that no matter where your interest lies, you'll find plenty to do.

We're thankful to everyone who wrote in with suggestions or volunteered to take part. We're only sorry we couldn't accept all of them.

We've tried to broaden the type of programming going on at Worldcons. Not just the usual formats of panel discussions and single speakers, we're trying out several things. Debates. Docent Tours. Performances and Demonstrations in the middle of the Concourse. Some of these have never been done at a Worldcon before. Others have been attempted only rarely. We hope you'll enjoy them.

Unfortunately, the publication deadline for this Souvenir Book is too early for us to be able to provide details of the program schedule. For information on specific program items, their times, locations, and participants, see the Pocket Program.



Souvenir Book

A list of Program Participants

(as of 4 July 1996)

Forrest J Ackerman
Shinichi Adachi
Buzz Aldrin
Roger MacBride Allen
Susan Allison
Aaron Allston
Carol Ann Alves
Kevin J. Anderson
Richard Aronson
Peter Atkins
John Collins Attwood
Jim Baen
Robin Wayne Bailey
Gerri Balter
Stephen Baxter
Doug Beason
Gregory Benford
Rev. John R. Blaker
James P. Blaylock
Joseph P. Bonino
Steven R. Boyett
Ray Bradbury
Marion Zimmer Bradley
Jon L. Breen
Gordon Bressack
David Brin
Charles N. Brown
James Brunet
Edward Bryant
Ginjer Buchanan
Emma Bull
Kurt Busiek
Myra Cakan
Mike Capobianco
John F. Carr
J. Larry Carroll
Susan T. Casper
Michael Cassutt
Frank Catalano
Jack L. Chalker
Veronica Chapman
David A. Cherry
C.J. Cherryh
James C. Christensen
Arthur C. Clarke
Hal Clement
John Clute
Dr. Jack Cohen
Gerald Coleman
Gerald L. Collins
Steven M. Collins
Dave "Zeb" Cook
Glen Cook
Rick Cook
Roger Corman
Arthur Byron Cover
John G. Cramer
A. C. Crispin
Ctein
Kathleen Dalton-Woodbury
Ellen Datlow
Howard Davidson
Patricia Davis
Dr. Genevieve Dazzo

John DeChancie
Tom Digby
Larry DiTillio
Buzz Dixon
Michael Donahue
Stephen R. Donaldson
Bev Doolittle
Lenny Dorsky
John R. Douglas
John Douglass
Gardner Dozois
Carleton Eastlake
Claire Eddy
George Alec Effinger
Bob Eggleton
Ed Elbert
Marjii Ellers
Harlan Ellison
Carol Ermswiller
Michael Engelberg, M.D.
Craig E. Engler
Bill Ernoehazy, M.D.
Dennis Etchison
Noah Falstein
Sean Patrick Fannon
Gary Farber
Lisa Feerick
David Feldman
Noah Feldman
Max S. Fellwalker
Josie Figueroa
Sheila Finch
jan howard finder
James W. Fiscus
John L. Flynn
Michael F. Flynn
D.C. Fontana
Robert L. Forward
Alan Dean Foster
Brad W. Foster
Dr. Howard Frank
Janrae Frank
Cheryl Franklin
Frank Kelly Freas
Esther M. Friesner
Sandy Fries
Benita Gagne
Roy Gainsburg
Michelle Gengaro
David Gerrold
Zelda Gilbert
Mel Gilden
Alexis A. Gilliland
Brett Glass
Don Glut
Lee Goldberg
Lisa Goldstein
Shari Goodhartz
Kathleen Ann Goonan
Sherry Gottlieb
David Goyer
Lorien Gray
Martin H. Greenberg
Lisa Greene

Mark Gregory
Javier Grillo-Marxauch
James Gurney
Jon Gustafson
Karen Haber
Joe Haldeman
Barbara Hambly
Jonathon Harris
David G. Hartwell
Richard Hatch
Rick Hautala
Stuart Hellinger
Richard Herd
John Hertz
Richard Hescox
William S. Higgins
P. C. Hodgell
James P. Hogan
Nancy Holder
Butch Honeck
Andrew P. Hooper
Gillian Horvath
Rob Hudnut
Dr. Elizabeth Anne Hull
Julianne Hunter
Dr. Robert Hurt
Sara Hyman
Dean Ing
John Jarrold
Eric Johnson
George Clayton Johnson
Les Johnson
Toshikazu Kado
Keiji Kadota
Phyllis Ann Karr
Keith G. Kato
Rick Katze
Jerry Kaufman
Lloyd Kaufman
James Patrick Kelly
J. Gregory Keyes
Tom Kidd
Dr. Sharon King
Victor Koman
Erle Korshak
Stephen D. Korshak
Edward Kramer
Gary Kurtz
David A. Kyle
Geoffrey A. Landis
Devra M. Langsam
Aric Leavitt
Gentry Lee
Tina Lee
Walt Lee
Kim Leigh
Donna Lettow
Kuo-yu Liang
Jacqueline Lichtenberg
Rebecca Lilienfeld
Brad Linaweaver
Charles M. Lippincott
Victoria Poyser Lisi
Jean Marc Lofficier

Randy Lofficier
Jean Lorrach
Perrienne Lurie
J. Shaun Lyon
Masahiro Maeno
Don Maitz
Laura A. Majerus
John Mansfield
George R.R. Martin
Christy Marx
Todd J. McCaffrey
Wil McCarthy
Jack McDevitt
Bridget McKenna
Rick Meyers
Perry Middlemiss
Craig Miller
Pete Miller
Betsy Mitchell
Rebecca Moesta
Daniel Keys Moran
James Morrow
Lisa Morton
Mike Moscoe
Sam Moskowitz
Bill Mumy
Pat Murphy
Vera Nazarian
Sharan Newman
Patrick Nielsen Hayden
Teresa B. Nielsen Hayden
Larry Niven
G. David Nordley
Jody Lynn Nye
Jennifer Oakes
Nozomi Ochiai
Kevin O'Donnell
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Mike Okuda
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The SF & Fantasy Media Forum (GO SFMEDOne) is the place to talk about a number of your favorite shows and films. We have message sections devoted to *Star Trek*, *Babylon Five*, *Space Cases*, the current box-office hit *Independence Day*, the upcoming *Star Trek VIII* movie

and many more! Interact with producers, television writers and others.

The SF & Fantasy Media 2 Forum (GO SFMEDtwo) is where we have message areas devoted to *The X-Files*, *Star Wars*, *Doctor Who*, *Lois & Clark*, *Blake's 7*, *Highlander*, *Hercules & Xena*, *3rd Rock From The Sun* and the upcoming TV show *Millennium*.

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While at *LACon3* be sure to drop by the CompuServe booth in the Exhibit Hall. We'll be happy to give you a complimentary copy of the *CompuServe Information Manager* software, show you around our Forums and the rest of the on-line world awaiting you on the best on-line service—CompuServe!

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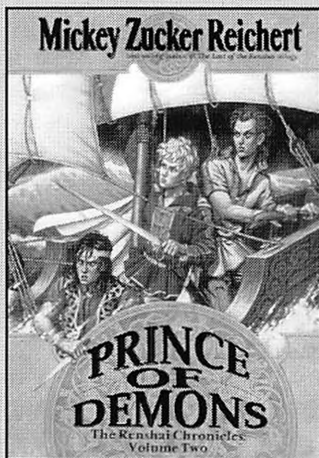
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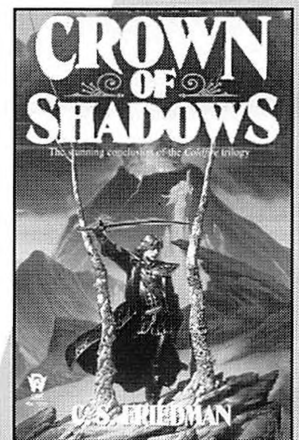
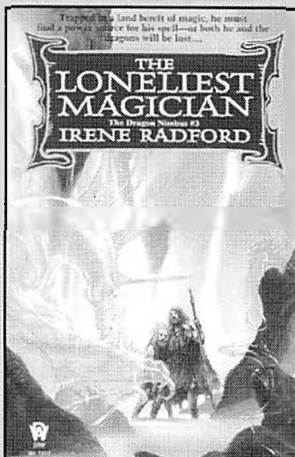
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DAW FANTASY

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films/Video

by Michael Donahue

The Hong Kong Video Room will celebrate the Chinese Fantasy and SF film of recent years. Hosted by Teng-Sai Video with the program arranged through the good graces of Ric Meyers. A special highlight will be the screening of *The Bride with White Hair*, a tragic romance set against a background of sorcery, witchcraft and Kung Fu, beautifully shot and realized.

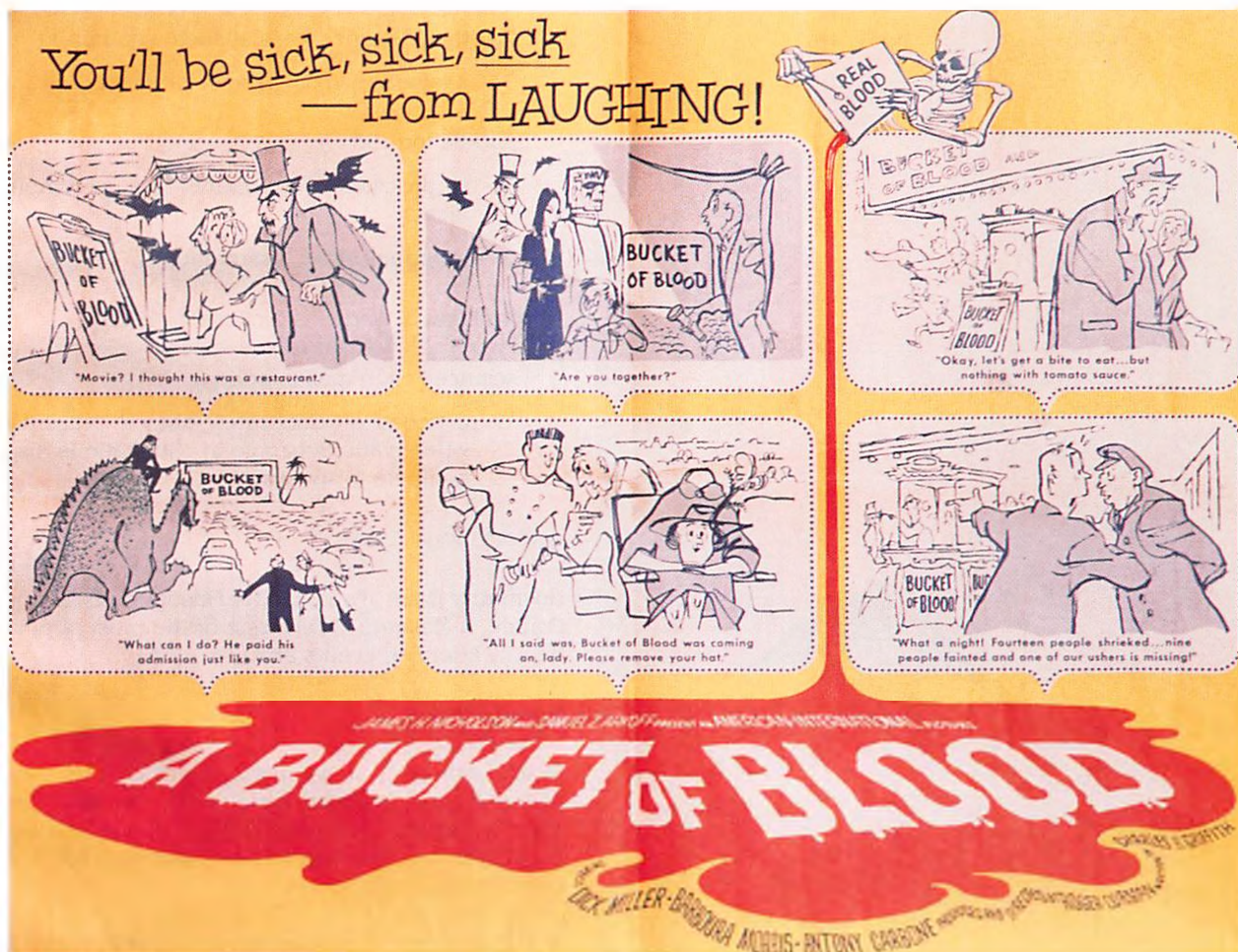
The Anime room will celebrate the ongoing Japanese Animation scene, showing many favorites with great picture and sound for Anime fans.

Roger Corman will be celebrated with a retrospective of his films on 35mm, video, and 16mm. Included will be

a screening of *The Intruder* starring William Shatner, in a rare pristine 35mm print courtesy of Joe Dante.

Troma Films will run a special Troma evening in one of our video rooms, highlighted by a screening of the high camp *Sargeant Kabukiman, NYPD*.

All of the Hollywood studios will be presenting previews of upcoming films, including material on Robert A. Heinlein's *Starship Troopers*, Mike Resnick's *Santiago*, H.G. Wells' *The Island of Dr. Moreau*, and George Lucas' *Star Wars Trilogy* rerelease, J. Michael Straczynski's *Babylon 5*, Paramount's *Star Trek First Contact*, and Warner Bros.' *Batman and Robin*. There's so much interest in Hollywood regarding the Worldcon that we are blocking out entire afternoons in the film room to accommodate their needs. Keep an eye out for special surprise guests, too!





A Masquerade By Any Other Name

by Kathy Sanders

Some definitions...

con-test (kon'test) n.

1. a struggle against one another; conflict; strife
2. verbal controversy
3. a competition, game, match, etc.

masque (mask) n.

1. an elaborately staged dramatic performance, popular during the 16th and 17th century in England

masquerade (mas'ka-rad) n.

1. a social gathering in which the guests are masked and dressed in fancy costumes
2. the costumes worn at such a gathering
3. a false show, disguise or pretense

parade (pa-rad') n.

1. a procession or march for ceremony for display
2. pompous show, ostentation

--From Funk & Wagnalls Dictionary (1976)

science fiction masquerade n.

1. a series of elaborately staged presentations, where various people in ostentatious disguises compete for prizes

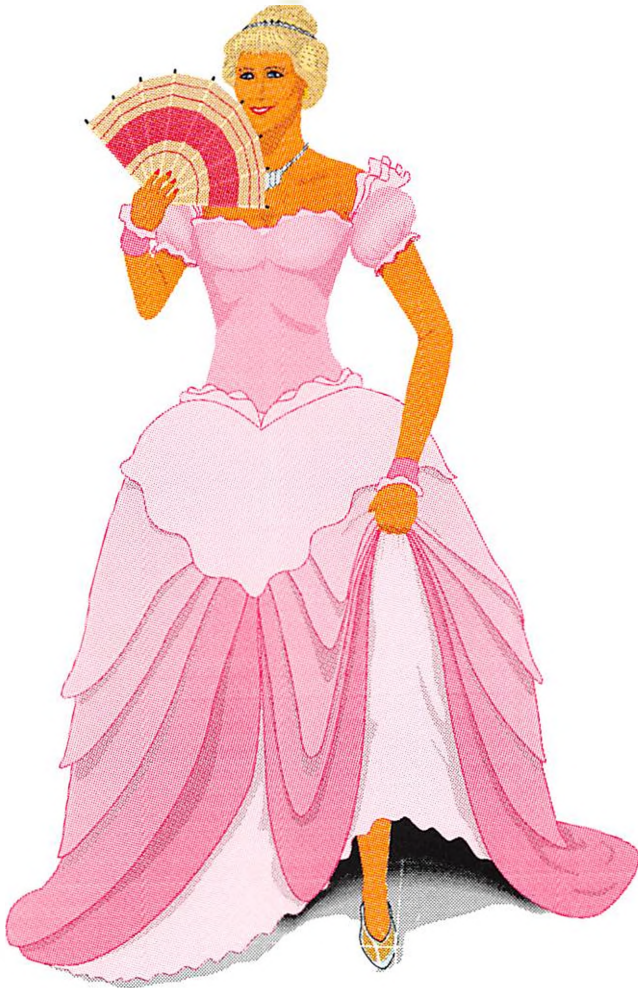
--Anonymous (1996)

No matter what it's called, a Masquerade, a Costume Parade, a Masque, it's still one of the most popular and heavily attended events at any SF con.

Some history.....

In the early days, it was pretty much of a masked ball, with informal judging and people dressed as their favorite literary character. In 1963, George Scithers organized the first staged event, giving us the shape of our current "masquerade".

At NyCon II, the 1967 WorldCon in New York City, seven Mr. Spocks entered the masquerade, signaling the start of the media invasion.



Souvenir Book



In 1972, an LACon I masquerade entry set a new standard, as Scott Shaw, covered in peanut butter, came as "The Turd", shedding grease everywhere and prompting the "No Peanut Butter" rule.

In the late '70's, costuming began to head toward more dramatic presentation entries and fewer simple display costumes. It seemed that it was no longer enough to simply walk across stage, displaying your costume. Presentations now often included choreographed dance routines, elaborate props and/or lighting effects.

Beginning costumers also began to feel too intimidated to enter. Thus was born the Class System, devised by Peggy Kennedy, and instituted by John and Bjo Trimble at Denvention in 1981.

This allowed beginners (Novices) to compete against other beginners, intermediate (Journeyman) to compete against other intermediates, and advanced (Masters) against other advanced costumers.

Costumers were also becoming more self aware as a sub-culture, communicating amongst themselves not only at the conventions, but in the periods of time between cons and masquerades. This desire to communicate lead to CostumeCon I, early in 1983, in San Diego. This brain child of Adrienne Martine was implemented by Karen Schnaubelt and Kelly Turner. This venue opened up the free exchange of knowledge among all costumers.

In 1984, the LACon II masquerade set a new benchmark for length, at almost six hours and over 110 entries.

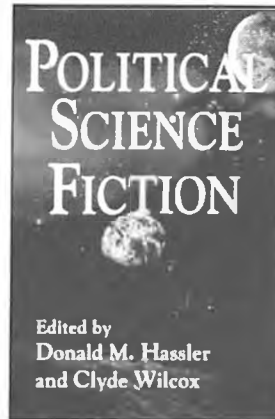
By 1985, Marty Gear recognized the need for a year-round exchange of knowledge, and founded the Greater Columbia Fantasy Costumers Guild. This led to the establishment of other Guild Chapters and eventually the International Costumers Guild, the overall designation for all the Guilds.

With the advent of e-mail, costumers communicate more than ever. We still hold CostumeCon annually; the latest having been CostumeCon 14 in Seattle, WA, and the next being CostumeCon 15 in Baltimore, MD. We still communicate in the old fashioned way through CostumeApa, begun in November, 1982 and currently at issue number 76. (What's an Apa? you ask. That's another whole story. Check out the Fan History Display, in the Exhibit Hall.) Costumes tend more towards fantasy than SF these days, more towards media recreations than from literary sources.

What does the future hold? I don't know. By the time most of you read this, the LACon III Masque will be over. Hopefully, it won't have been notable either for its longevity or for peanut butter.



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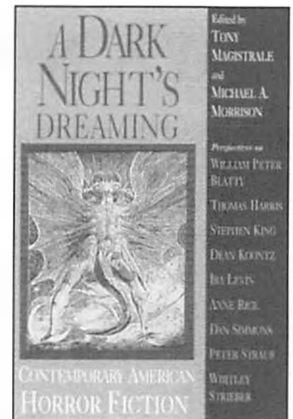
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LA CON III'S



ADVENTURERS CLUB WANTS YOU!

Children's Programming is pleased to announce the famed "Adventurers Club" will be opening at LA CON III. A band of wild, witty and wise explorers from the past, present and future, will be prowling the halls in search of new members for their exclusive club. Children between the ages of 5-12 and their families are invited to join "The Adventurers Club."

PLAY GAMES!
DO CRAFTS!
TRY COOL CONTESTS!
MEET GREAT GUESTS!
EXPLORE THE CONVENTION!

HOW DO I JOIN THE FUN?

To earn your "Adventurers Club" badge, diploma, and other special prizes, all you have to do is come to the clubhouse and sign up to receive your passport book. It's free! Then go out and FIND AS MANY MEMBERS OF THE ADVENTURERS CLUB AS YOU CAN! (They'll be wearing a special sash). Participate in sponsored activities and COLLECT STAMPS AND STICKERS!

Before you know it, your "Live the Adventure" passport book will be filled with special collectible stamps or stickers. Once that book is full, you will be the envy of all after your proud induction into the Clubhouse as a member of the "Adventurers Club" team.

ADVENTURERS CLUB RULES

1. **KIDS COME FIRST!** In any "Adventurers Club" activity, children will receive priority seating and attention. But the whole family is encouraged to join in and participate as a team.

2. **LAW OF THE JUNGLE!** Members of the "Adventurers Club" Cast include a range of characters, everyone from Federation Officers to Klingons, Han Solo to Imperials, Indiana Jones to WWII spies. Their goal is to help kids and their families have fun at World Con.

The convention has moved "CHILD CARE" and "BABY SITTING" out of the hands of Wookies and given that task over to a professional group.

Therefore, children under 8 may not be left unaccompanied at the Clubhouse. "Kids in Tow" will remain "In Tow". Kids with full convention memberships have the same privileges and responsibilities as any other member of the convention.

The Curator, Staff, Cast and Members of the Adventurers Club will not take responsibility for the care and well being of any other members of the convention, whatever their age.

3. **The Clubhouse is located on the fourth floor of the Anaheim Hilton.** We're in the Sunset, Salinas and Monterey Rooms.

4. **The Clubhouse will be open:**

THURSDAY	1:00pm to 5:00pm
FRIDAY	10:00am to 5:00pm
SATURDAY	10:00am to 5:00pm
SUNDAY	10:00am to 5:00pm
MONDAY	10:00am to 2:00pm

COME JOIN THE FUN!



Book Exhibit

What is the Book Exhibit? It is a collection of books, magazine subscriptions, games, and other items donated by publishers and producers. These are exhibited during the convention, with a drawing for packets made up of these items (and worth about \$125.00) held on Sunday. The proceeds will go to RIF (Reading is FUNdamental) and Literacy Volunteers of America.

The Book Exhibit will be located in Hall A in the Convention Center. Its hours will be:

Thursday:	2PM - 6PM
Friday and Saturday:	10AM - 6PM
Sunday:	10AM - 3PM

The drawing will take place at 4PM on Sunday. The location will be in the Pocket Program and posted at the Exhibit. *Your ticket must be present to win.* Tickets will cost \$1.00 each or 6 for \$5.00. They will be available for sale at the Book Exhibit and the Information Desk.

The raffle has informally come to be known as the "Kill Seth Hour." Attend and find out why. You are guaranteed to have a lot of fun.



Sector General Table Setting Competition

Conway decided that nothing further could be done in the current work period and led the way to the vast room which served as a dining hall for all the warm-blooded oxygen-breathers on the hospital's staff. The place was, as usual, crowded, and although it was divided up into sections for the widely variant life-forms present, Conway could see many tables where three or four different classifications had come together — with extreme discomfort for some — to talk shop.

Suddenly, Prilicla stopped. "My method of ingestion is disturbing you," it said. "I will go to another table —"

"No, no," said Conway quickly, realizing that his feelings had been picked up by the empath. "That won't be necessary, I assure you. But it is a point of etiquette here that, whenever it is possible, a being dining in mixed company uses the same eating tools as its host. Er, do you think you could manage a fork?"

Prilicla could manage a fork. Conway had never seen spaghetti disappear so fast.

— James White
Hospital Station

With James White as one of our Guests of Honor, how could we not have Sector General as a theme for the convention's Concourse area? And as the passage above describes, a recurring problem on board the station was where to sit when eating. After all, the species who populate different worlds are shaped differently, eat different foods, use different utensils and tableware, and generally have different customs about dining.

To illustrate this, L.A.con III is sponsoring a competition for individuals or groups to choose an alien species from Sector General or other popular science fiction books or films (eg: Klingons or Kzin) and set a table for them to dine at.

The Entrants were provided only a bare table to work from. Their tables will include place settings for four, including all appropriate plates, bowls, glassware, utensils, and table decorations (including table cloth or other covering). Entrants should also provide a card that can be displayed at the end of their table naming the alien race, the source for that race (book or movie title, author, etc.), and describing the table items displayed. All of the table cards must be neatly lettered in English. The additional use of the alien's native language and/or alphabet is optional. While the writings of Emily Post, Ms Manners, Podkayne of Mars, and other known authorities on etiquette will be used as guidelines, customs typical of dining in the West, on each specified planet, and/or in artificial gravity will also be accepted.

Settings will be on display in the Concourse for the duration of the convention. Judging will be based on creativity, suitability, and correctness. Judges will include winners of the 1994 and 1995 L.A. County Fair Table Setting Competition (Noel Wolfman, Craig Miller, Genny Dazzo, and Fuzzy Pink Niven)





Writers' Workshop

by Adrienne Foster

The L.A.con III writers' workshop is a mutual help function for either experienced or beginning writers, based on the principle that good critiquing skills make good writing skills. It provides members the opportunity to submit their manuscripts and have them evaluated by their peers, selling writers, and other professionals in the speculative fiction industry who enjoy helping others grow as artists.

Published authors are often besieged with requests from aspiring writers to evaluate their manuscripts. Some of these authors see this request as flattering, while others might view the aspirants as having unmitigated gall to be so presumptuous. This workshop gives these aspirants the opportunity to have their manuscripts evaluated without running the risk of the latter reaction. (*Never ask such a favor of a professional yourself unless you know him or her well.*)

MORE ADULT USES FOR LIME JELL-O

There will be a Jell-O Tasting in the Fan Lounge (Hilton, Concourse Level) on Thursday, 29 August 1996, 6:00 pm - 8:00 pm.

JUNIOR KAMIKAZE JELL-O

Boil two cups of Ginger Ale. Mix a large box of Lime Jell-O with the boiling ginger ale, stir until completely dissolved; then add two more cups of cold ginger ale. Chill until set.

MARGARITA JELL-O

Use one large box of Lime Jell-O, dissolve in 2 cups boiling water. Add 1 1/4 cups cold water, 1/2 cup Tequila, and 1/4 cup Triple Sec or Cointreau. Chill.

C.M.J. Baden, PO Box 1792, Redondo Beach CA 90278, hazel@netcom.com

Many published writers are regular members of ongoing workshops (those that meet on a regular basis) and, already thus involved, frequently enjoy exercising their critique skills and conversing with others about the craft and business. We would like to thank the following professionals and moderators for their availability to this project:

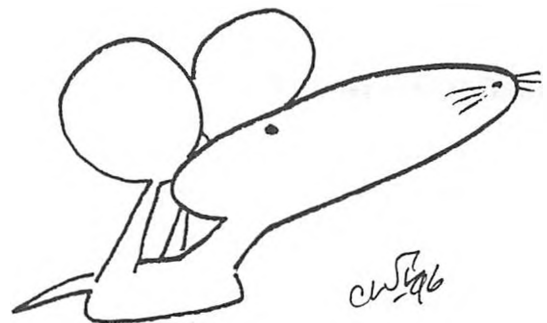
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Ken Rand
Sheila Williams
Janny Wurts

This is not a competition. Participants work in a quiet, secluded room to elaborate on the story structure, logistics, and style of the entrants' submissions. Due to the critical nature of this workshop, it is closed to non-participants.

Unfortunately, writers' workshop participation has to be planned for in advance and is closed to everyone who is not directly involved. During the last few weeks the participants have been reading their assigned manuscripts to spend three hours at L.A.con III citing their good and bad points. There is no on-the-spot reading for critiques.

Those interested in participating next year should contact LoneStarCon 2, the 55th World Science Fiction Convention and specify their interest in a critique group-style workshop. Buying a membership as early as possible and at least several months ahead of the con will keep you up-to-date on the latest developments of the convention and the entry deadline for the writers' workshop.



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THE FAN FUNDS

by Mike Glycer

To James White's many accomplishments in the science fiction field, history came within an eyelash of adding one more. He could have been the first Trans-Atlantic Fan Fund winner.

But he lost.

In 1954, Vincent Clarke won out over James White, Ken Slater, Derek Pickles and Tony Thorne. (Then Clarke lost his job and didn't make the trip. Ken Bulmer became the first TAFF winner to visit North America, in 1955.)

We can hardly imagine how expensive overseas travel was in the early 1950's. And if "we can hardly imagine" is a heretical phrase for describing fans within the pages of the Worldcon souvenir book, remember that nearly 1,000 North Americans flew across the Atlantic to attend the 1987 and 1990 Worldcons — overseas travel is commonplace today. But in the years after World War II fans on one side of the ocean hardly ever met fans from the other side unless emigration or a military assignment was involved.

Several plans were hatched in the 1940s to raise money among British or American fans to bring some well-known fan from the other side of the Atlantic. Although the Big Pond Fund failed to raise the necessary money to bring Britain's Ted Carnell to America in 1947, fans eventually succeeded in bringing him to C invention, the 1949 Worldcon.

Carnell's letter to his supporters right after the 1947 disappointment contained the prophetic remark, "The fund is a great idea in the sense that such a project can be inaugurated upon a two-year basis as soon as world conditions improve. There is no reason why a delegate should not visit each other's country on alternate years, or bi-yearly, to attend conventions and cement still further the friendships that have been formed over many years' standing."

Other misfired attempts in the interim did not keep the success of the "WAW With the Crew in '52" fund (bringing Walt Willis from Ireland to Chicon II) from inspiring a Transatlantic Fund.

Fans including Chuck Harris, Willis and Don Ford established the Transatlantic Fund to elect a British delegate to visit North America in 1954. The new fund sputtered at the start: Clarke couldn't make the 1954 trip, and America's Lee Hoffman cited personal reasons for declining the funds in 1956.

Since those days more than 30 fans have crossed the Atlantic as TAFF delegates, raised replacement funds and held elections to pick their successors.

And travel funds have multiplied: Australia is the hub for three of them. Best-known, the Down-Under Fan Fund started exchanging delegates between Australasia (now, Australasia) and North America in 1972. GUFF exchanges delegates between Australasia and Europe: its acronym changes meanings with the direction of the delegate (i.e., "Get Up and Over" when a delegate goes from Asia to Europe). FFANZ covers the shorter haul implied by its name: Fan Fund of Australia and New Zealand.

TAFF and DUFF send delegates to North American Worldcons.

How Do They Do It? TAFF voters picked Britain's Martin Tudor and DUFF voters picked Australia's Perry Middlemiss as their delegates to L.A.con III. The two funds work alike.

Candidates are nominated by sets of fans composed of three from the side of the Atlantic sending the delegate and two from the other. The voters are fans who can certify that they've been active in fandom for some time, and each voter must contribute \$2 / 1 UK Pound (TAFF) and \$4 / 6 \$Aus (DUFF).

Fees from the funds' few hundred voters are not the main source of all funds required for overseas travel. The bulk of the money comes from auctions conducted at conventions, donations of conventions' surplus funds, and individual contributions.

The winners on each side of the Atlantic co-administer the fund until they're replaced by the next delegate. For example, Martin Tudor succeeds Abi Frost as TAFF's European Administrator, and Perry Middlemiss succeeds DUFF's Alan Stewart as Australasian Administrator.

TAFF Administrators:

North American Administrator: Dan Steffan, 3804 S. 9th Street, Arlington VA 22204

European Administrator: Martin Tudor, 24 Ravensbourne Grove, off Clarkes Lane, Willenhall, West Midlands, WV13 1HX, United Kingdom

DUFF Administrators:

North American Administrators: Pat and Roger Sims, 34 Creekwood Square, Cincinnati, OH 45246-3811

Australasian Administrator: Perry Middlemiss, GPO Box 2708X, Melbourne, VIC 3001 Australia

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Trans-Atlantic fan fund Delegates

- 1954 A. Vincent Clarke (Unable to make trip.)
- 1955 Ken Bulmer
- 1956 Lee Hoffman (Declined funds.)
- 1957 Bob Madle
- 1958 Ron Bennett
- 1959 Don Ford
- 1960 Eric Bentcliffe
- 1961 Ron Elik
- 1962 Ethel Lindsay
- 1963 Wally Weber
- 1964 Arthur Thomson (Atom)
- 1965 Terry Carr
- 1966 Tom Schluck
- 1968 Steve Stiles
- 1969 Eddie Jones
- 1970 Elliot Shorter
- 1971 Mario Bosnyak
- 1973 Len & June Moffatt
- 1974 Peter Weston
- 1976 Roy Tackett, Bill Bowers (tie; funds insufficient to send both; Bowers withdrew.)
- 1977 Peter Roberts
- 1979 Terry Hughes
- 1980 Dave Langford
- 1981 Stu Shiffman
- 1982 Kevin Smith
- 1983 Avedon Carol
- 1984 Rob Hansen
- 1985 Patrick & Teresa Nielsen Hayden
- 1986 Greg Pickersgill
- 1987 Jeanne Gomoll
- 1988 Lilian Edwards & Christina Lake
- 1989 Robert Lichtman
- 1991 Pam Wells
- 1992 Jeanne Bowman
- 1993 Abigail Frost
- 1995 Dan Steffan
- 1996 Martin Tudor



Down-Under fan fund Delegates

- 1972 Lesleigh Luttrell
- 1974 Leigh Edmonds
- 1975 Rusty Hevelin
- 1976 Christine McGowan
- 1977 Bill Rotsler
- 1978 Paul J. Stevens
- 1979 Ken Fletcher & Linda Lounsbury
- 1980 Keith Curtis
- 1981 Joyce Scrivner
- 1982 Peter Toluzzi
- 1983 Jerry Kaufman
- 1984 Jack Herman
- 1985 Marty & Robbie Cantor
- 1986 Nick Stathopoulos, Lewis Morley & Marilyn Pride
- 1987 Lucy Huntzinger
- 1988 Terry Dowling
- 1989 John D. Berry
- 1990 Greg Turkich
- 1991 Art Widner
- 1992 Roger Weddall
- 1993 Dick & Leah Zeldes Smith
- 1994 Alan Stewart
- 1995 Pat & Roger Sims
- 1996 Perry Middlemiss



The Origins of DUFF

by Perry Middlemiss, 1996 DUFF Winner

If you were to ask John Foyster how and why DUFF started, he'd give you a long detailed explanation having much to do with the early 70's campaign aimed at getting the Worldcon to Australia in 1975. But if you were to ask another long-term fan, he'd allude to a certain amorous relationship between another prominent Australian fan and an American as the reason.

In any event, DUFF started back in 1972 when Lesleigh Luttrell was chosen from a field of three as the first Down-Under-Fan-Fund winner. DUFF was modeled on the success of TAFF which had been exchanging fans

between North America and Europe since the late 50s. Its aim was to foster closer ties between the young and enthusiastic Australian sf fans and the more numerous but equally enthusiastic North American fans, at a time when fannish travel between the two countries was both difficult and expensive.

Since 1972, there have been 24 DUFF races and 30 DUFF delegates passing backwards and forwards. Only one Australian has decided to emigrate permanently to the USA after his DUFF trip, and no North Americans have returned the compliment. So maybe the "amorous" version of the DUFF beginnings are just a myth. Pity. I think the idea of a fan fund starting from a bout of trans-Pacific lust much more fannish.

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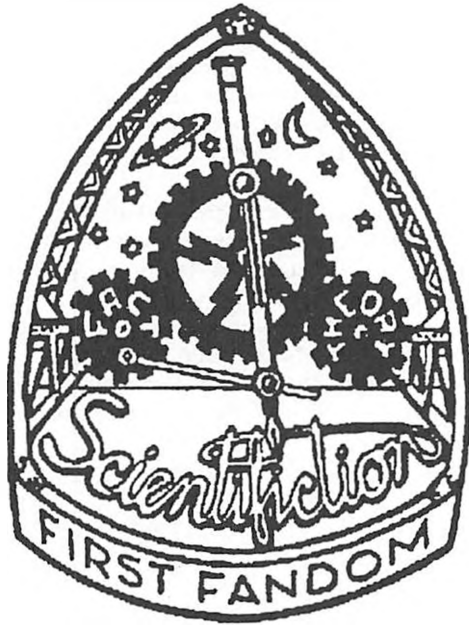
the Hugo Award for Best Short Story

and the John W. Campbell Award





FIRST FANDOM



Not Exactly Dinosaurs

by Marjii Ellers
Associate Member

The curious but undeniable fact about dinosaurs is that there are no more of them; they are famous for being extinct. Everyone alive, according to Richard Dawkins, has had ancestors who had descendants culminating in us. Where do all the fans come from? Not from dinosaurs, to be sure.

Richard Dawkins would approve of fandom. No doubt about it, the early fans have reproduced successfully beyond their wildest imaginings. A few hundred have become thousands.

One reason could be that the early writers and artists were accessible; from the very first, they accepted invitations to meet the readers. For the fans to see and hear the real live person who created the wonderful world of fantasy was heaven. It was love at first sight.

For the pros, it was probably a revelation. Being published is casting your message bottle in the sea, to be swept out beyond reach, forever. But now it was possible to know who had picked up that bottle, and more importantly, how the message was perceived. The appreciation the fans gave was as welcome as applause to an actor. It was love requited.

The continued close relations between fans and pros has proved to be a great marriage; the golden anniversary has come and gone and we are still together.

First Fandom are the survivors of those early days. The very fans who ran the first World Cons may be here among us, observing their creation: the structure of the convention itself. We have a hotel, meeting rooms, Masquerade, Guest of Honor, panels, meetings, discussions and basically carry on the family traditions. Some customs, like the softball game and meeting the incoming fans and guests at the bus station, have been lost but in the main the fan of today has the same instincts as the fan of First Fandom.

First Fandom was organized to preserve the history and fellowship of the early days. To the best of Forrest J Ackerman's recollection, a member of First Fandom was required to have been active in fandom prior to 1939. Proof was by dated letters to columns of the magazines or mention in one of them.

A few years ago, First Fandom voted to admit a few Associates and Sustaining Members, because there are quite a number of readers who discovered fandom late in life and others who like to support worthy causes. Their satisfaction in being able to talk to someone who has read the same science fiction is priceless.

First Fandom will be wearing special ribbons; likely to be at this convention are such Members and Associates as:

- | | |
|---------------------|---------------------------|
| Forrest J Ackerman | Clifton Amsbury |
| Ray Beam | Jack Chalker |
| Walt Daughtery | Kelly Freas |
| Catherine C. deCamp | L. Sprague deCamp |
| Gordon Dickson | Julian Dikty |
| Marjii Ellers | Don Franson |
| Philip J. Farmer | Joe & Gay Haldeman |
| James Gunn | Charles Hornig |
| Harry Harrison | Jim Harmon |
| Frank K. Kelly | Jay Kay Klein |
| Ben Jason | Erle Melvin Korskak |
| Roy Lavendar | Dick Kyle |
| Len & June Moffatt | Sam & Christine Moskowitz |
| Bob Madle | Peggy Rae Pavlat |
| Bruce Pelz | Fred Pohl |
| Andrew Porter | Frank M. Robinson |
| Conrad Ruppert | Julius Schwartz |
| Noreen Shaw | Harry C. Stubbs |
| Jon & Joni Stopa | Roy Tackett |
| Art Widner | Jack Williamson |
| Gus Wilmorth | Ted Yerke |

and Ray Nelson, first fan to wear the propeller beanie.



*Ace
congratulates
Sharon Shinn,
author of
Archangel and
The Shape
Changer's Wife,
on her
nomination
for the
John W. Campbell
Award.*



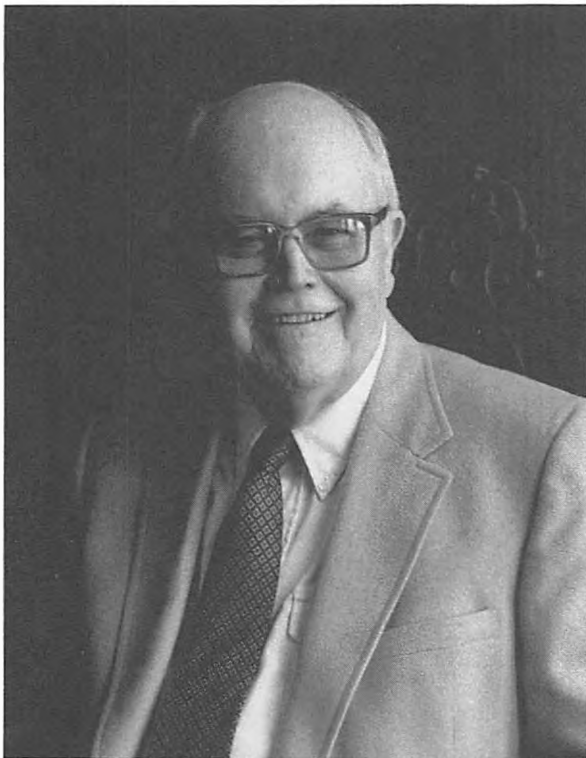


These are the fans to ask about the Retro Hugos, John Campbell, Doc Smith, Bob Bloch, Anthony Boucher, James Blish or any of the other Guests of Honor now attending the Great Universal Convention in Space.

First Fandom was there during the mesozoic, but they are not really dinosaurs.

They are the great-grandparents, the elders of this tribe, the founders of this extended family.

1996 Hall of Fame Inductees



Frank K. Kelly

What is the senior vice-president of the Nuclear Age Peace Foundation doing at a science fiction convention? His only contact with fandom is the newsletter of First Fandom, *Scientifiction*.

Solving this puzzle is not easy. In his teens, he was an s/f reader and writer. His stories and novelettes were published in *Wonder Stories*, *Astounding* and *Amazing* and he wrote one of the first, if not the very first novel about black holes. Damon Knight included a Frank K. Kelly story in his anthology *Science Fiction of the Thirties*. Why haven't fans met him?

Few writers of science fiction escape contact with their readers. How Frank Kelly managed this is not known, but at a guess he may have been too busy. He was a

reporter and editorial writer for the Kansas City Star, moving on to news and features for the Associated Press in New York.

During World War II the Army made him an overseas correspondent. On his return, he was called to the White House by President Truman to be a speech writer and the staff director of the Policy Committee for the Senate, advising the Majority Leader.

As a Neiman Fellow, he resumed writing. In addition to his regular career a variety of publications followed: *Your Bill of Rights* found in many children's libraries; *Searching for a President for the Nuclear Age*; a collection, *Starship Invincible*; and a favorite of readers and critics, *The Fight for the White House 1912* show his range.

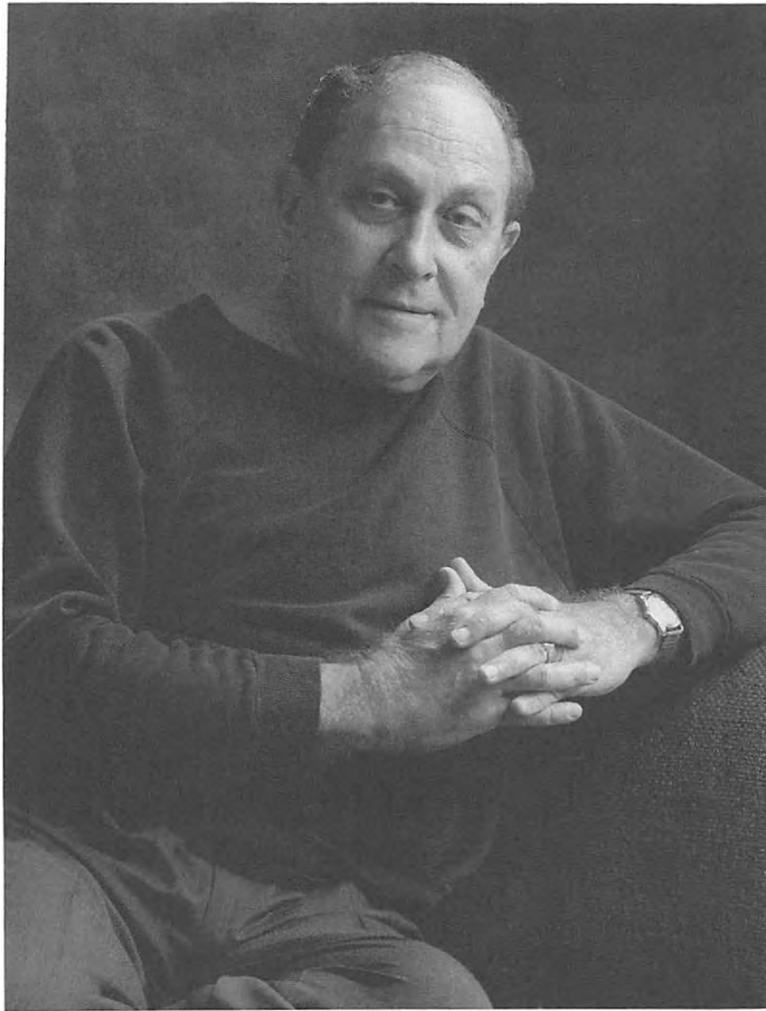
Kelly was vice-president of the Center for the Study of Democratic Institutions for seventeen years; today, as mentioned before, he works for the Nuclear Age Peace Foundation, along with Bishop Desmond Tutu, Carl Sagan, Ted Turner, Elizabeth Kubeler-Ross and the XIVth Dalai Lama.

The young science fiction reader/writer and this distinguished voice for peace are not mutually incompatible. The ability to imagine the what-ifs and to work out the possibilities available necessarily compliment each other.



W.K.





Erle Melvin Korshak

Can a teen-age boy put on a World Con? Yes, if he has the gift of organization and hitch-hikes all over Illinois to create the Illini Fantasy Fictioneers for that purpose. That is what Erle Melvin Korshak did for the Second World Con, ChiCon I, along with Mark Reinsberg and Bob Tucker.

They had E.E. (Doc) Smith as Guest of Honor, and all the features that have become traditions, like the Masquerade, panels, speakers, discussions, parties and a few items not found today: the banquet, the soft-ball game and going to meet out of town fans and writers at the bus station.

Erle's devotion to science fiction fueled his book collecting to the point of having to dispose of the overflow by circulating a list to other fans, starting a career as a used book dealer that was only interrupted by his Army service in World War II.

The used book business now had two full-time employees, and with Ted Dikty and others he founded

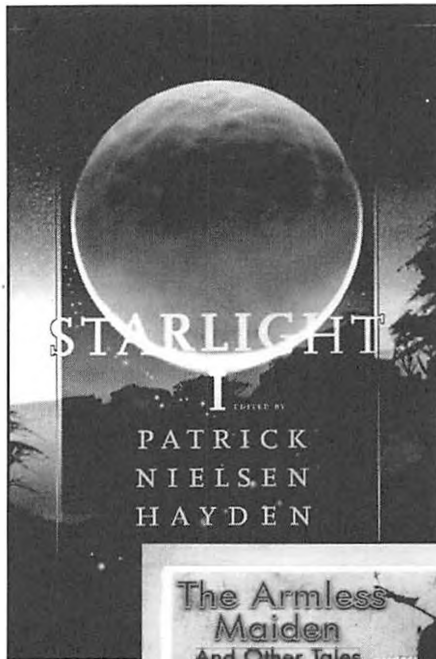
the pioneer Shasta Publishers with the goal of publishing the best science fiction in hardcover: Heinlein, Campbell, Bester, deCamp and van Vogt are a few of the authors of his best-sellers. Dikty edited superb collections of short stories.

Everett E. Bleiler's "Checklist of Fantastic Literature" published in 1948 made Shasta memorable. This was -the first attempt to list all science fiction and fantasy in one hard-bound volume, with a listing of 5600 titles. Libraries could give the serious student somewhere to look up references; the first step toward academic respectability. Bleiler says he has done better things since, but he had the courage to be first.

Now practicing law and specializing in criminal defense in San Francisco, Korshak is Melvin to his clients, and Erle to First Fandom. Still a collector, he has a complete set of all Shasta publications with all variants of each one. It would be impossible to duplicate today even by the most devoted of fans, and Erle is rightly proud of it.



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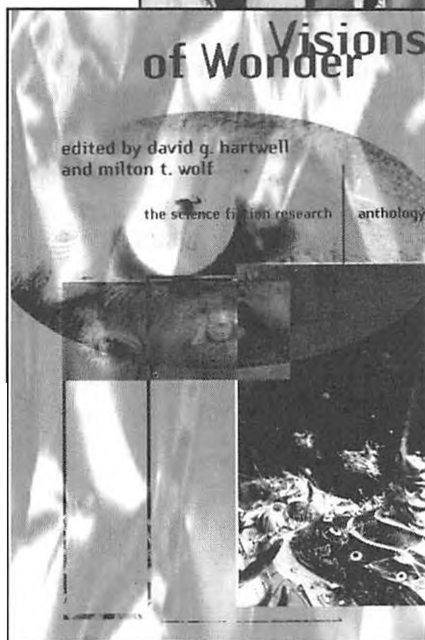
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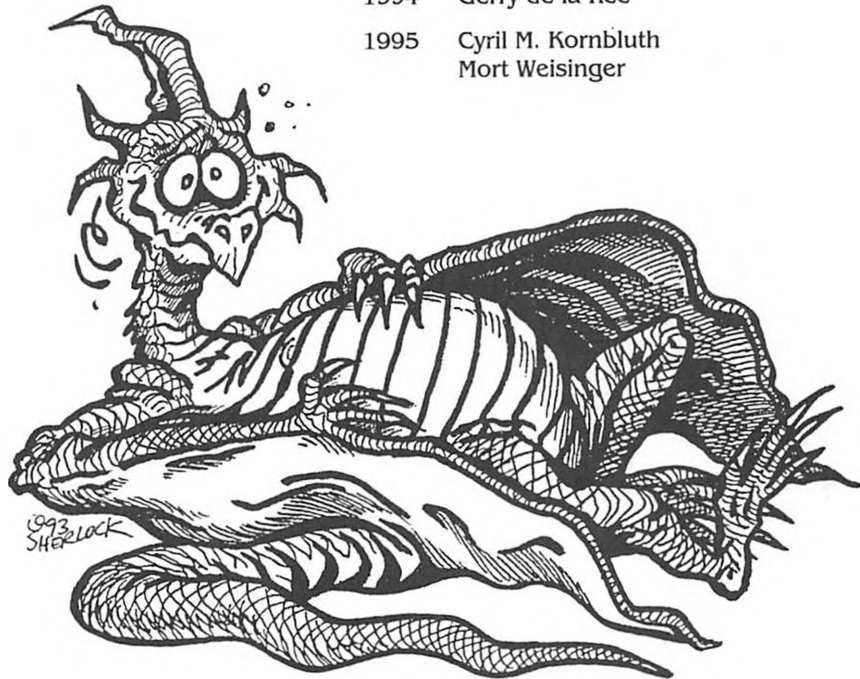
Hall of Fame Recipients

- 1963 Forrest J Ackerman
- 1964 Hugo Gernsback
- 1966 David H. Keller
- 1967 Edmond Hamilton
- 1968 Jack Williamson
- 1969 Murray Leinster
- 1970 Virgil Finlay
- 1971 John W. Campbell Jr.
- 1972 C. L. Moore
- 1973 Clifford Simak
- 1974 Forrest J Ackerman
Sam Moskowitz
- 1975 Donald A Wollheim
- 1976 Harry Bates
- 1977 Frank Belknap Long Jr.
- 1978 E. Hoffman Price
- 1979 Raymond Z. Gallun
- 1980 George O. Smith
- 1981 Stanton A. Coblentz
- 1982 William Crawford
- 1983 Manley Wade Wellman
- 1984 H. L. Gold
- 1985 Wilson Tucker
Robert Bloch

- 1986 Julius Schwartz
Donald Wanderi
- 1987 Beatrice Mahaffey
- 1988 Lloyd Arthur Eshbach
Charles D. Hornig
Neil R. Jones
David A. Kyle
- 1989 Frederick Pohl
Donald Grant
L. Sprague deCamp
- 1990 Robert A. Madle
Alex Schomburg
Edd Cartier
- 1991 Robert A. W. Lowndes
- 1992 Nelson Bond
J. Harvey Haggard
Arthur Saha
Arthur Widner
- 1993 Ray Beam
- 1994 Everett Bleiler
André Norton
- 1995 Jack Speer
Harry Warner Jr.
- 1996 Frank W. Kelly
Erle Melvin Korshak

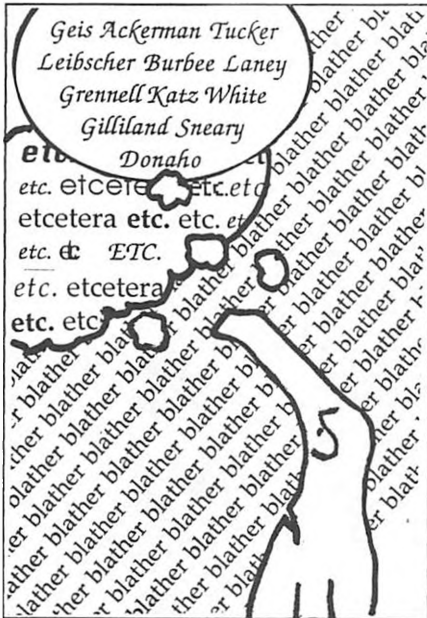
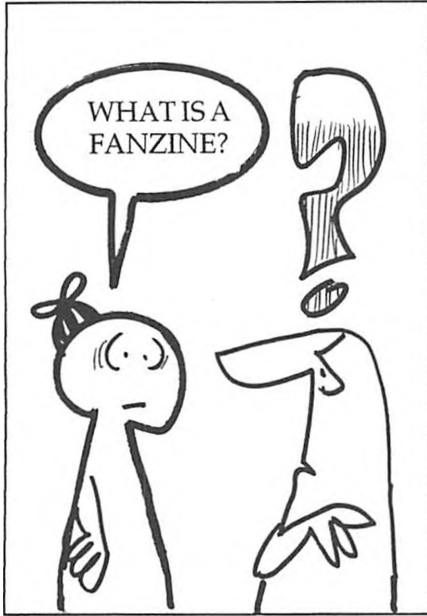
Posthumous Hall of Fame

- 1994 Gerry de la Ree
- 1995 Cyril M. Kornbluth
Mort Weisinger





FANZINES - WHAT ARE THEY?





Electronic Fandom, a History

by Charles K. Matheny

This article is an attempt to chronicle the history of electronic fandom, and how information services of conventions have evolved to meet the increasing needs of computer-connected fans.

In the beginning, there was SF-LOVERS. This was a mailing list and data archive originally located at MIT. Its location has changed over the years, moving to Rutgers University and the capable hands of Saul Jaffe in 1983. It still exists on sfrovers.rutgers.edu, a machine owned by Saul.

A list of conventions was kept in the SF-LOVER's archives, but it contained minimal or no official data. Questions about conventions appeared on the mailing list along with informal answers.

One drawback of the SF-LOVERS mailing list was that it was essentially restricted to people who had access to the ARPAnet (the direct predecessor to what became the Internet.) Another network (Usenet) was formed after the release of UNIX(TM) Version 7. Usenet was based on UUCP (a modem-based protocol which was much cheaper to operate), so many more fans had access to it.

On Usenet mailing lists were much too inefficient, so the Network News system was developed. This system provided news groups in which people could converse. An early news group was net.sf-lovers which had the SF-LOVERS mailing list messages automatically posted to it. This newsgroup was later renamed rec.arts.sf-lovers and subsequently rec.arts.sf.* which included an extensive hierarchy. Additional newsgroups were created specifically for fannish and SF-convention-oriented discussions. These newsgroups were folded into the rec.arts.sf.* hierarchy when it became available.

News groups allowed global discussions, informative as well as flame wars. In many respects, they served the same purposes as fanzines. In fact, for many recent fans, these newsgroups supplanted fanzines entirely.

Convention information began to be posted irregularly, and then much more frequently. Whole Progress Reports were posted as conventions realized the usefulness of electronic dissemination. Occasionally even more convention data was made available, including some conventions' complete program schedules.

The NetNews system was easier to manage than the SF-LOVERS mailing list, in that the user could select which messages to read and which ones to ignore.

Due to this as well as the increased efficiency of storage, the NetNews system became available on the Internet.

During this period, commercial service providers (including GEnie, CompuServe, AOL) gained popularity. These services provided Science Fiction forums, but discussions were confined to each individual service. The services did provide interconnected e-mail, however, and convention committees have used them extensively for internal communications.

In 1994, the L.A.con III committee determined that an official electronic presence was needed, so it appointed representatives to each of the major services to handle any questions which might arise. The Internet representative, Chaz Baden, picked up the gauntlet and developed an automated e-mail service which could be accessed from anywhere.

As the Internet became more available and affordable, the number of UUCP only connected machines decreased markedly. With the rise of better connections, easier methods of accessing remote information were developed. These methods included GOPHER and HTTP.

The World Wide Web arose from combining these protocols into a single, easy to use application. Using a Web browser one can access information retrieved by any of the above mentioned protocols. Web pages also generally incorporate graphical images to increase their usefulness and enhance their appearance.

With the rise of widespread use of the World Wide Web, Chaz Baden developed an L.A.con III home page. This page began with the membership list and basic information gleaned from the Progress Reports, but has swelled to become the premier source of information about L.A.con III.

The possibilities for improved electronic information are truly mind-boggling. Future conventions will undoubtedly extend the services which have come to be such an important part of fandom.



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Wiring the Worldcon: L.A.con III on the Net

by Chaz Baden

Or, what do these cryptic codes mean?

<http://lacon3.worldcon.org/>

info@lacon3.worldcon.org

L.A.con III is the first Worldcon to have an Internet Lounge. (If you're reading this while at the con, visit us in the Hilton, Pacific B.) But we're neither the first Worldcon with a web page, nor the first convention with an Internet room. Cons on both coasts and the Midwest have had Internet rooms in recent years, but ConAdian (held in Winnipeg, Canada) was first Worldcon with a home page. Brian Lucas of that 1994 convention's Information Department almost single-handedly put together a home page for that year, and did it so thoroughly that nearly any information that could be desired was easily available.

In the summer of 1994 I set up an e-mail server (nicknamed the Infobot) and a file-download site on a personal Internet account on Netcom. (Many thanks to Lynn Boston and Pat Lawrence for loaning us space and time on their accounts.) My aim was to have anything the convention announced available via e-mail, as well as more exotic Internet services.

The Infobot has two basic features: it can send back text files by e-mail, and it can look up memberships in the membership list. Since launching it, over a thousand people have tried out the Infobot — more than 20% of the pre-registered members.

In August 1994 we got our home page up and running using Brian Lucas' structure as a basis. He deserves a lot of credit for his role in getting us started. In December 1994, Bob "Blars" Larson donated storage space on his office machine, and as of 6 December 1994 L.A.con III had use of a real live web server. Shortly after that, I installed the same membership-lookup function on the web that the Infobot used, so members could check their membership status from our web page instead of only by e-mail.

It became obvious that not everyone enjoyed dealing with an automatic server (have you ever been trapped in Endless Voice Mail?) so I introduced the "Help Desk." This is an e-mail address that I guaranteed would be read by a human being — namely myself. I started out checking it for messages twice a week and now read the e-mail daily, then take whatever action seems necessary.

As 1994 drew to a close, more of the convention committee started receiving and sending e-mail. On New Year's Eve, I created a "Mailroom" service which would forward e-mail to anyone on the committee whose department name was in the Subject line of the message. The off-line departments' messages would collect on my service, and I would print them out and forward them by regular mail.

Meanwhile, I set up mailing lists. The most important one is the L.A.con III Infobot News, which comes out once a week with any announcements that we have to make. Since anything the convention announces is translated into a text file on the Infobot service, simply tracking file updates turned out to be a very handy approach. At last count, approximately one-sixth of L.A.con III's pre-registered members were subscribers to this e-mail service.

As more e-mail came through the Mailroom forwarding service, I realized it was completely inadequate for the task. That's when I knew that we had to get our own domain name. While we were considering the options, representatives of the WSFS Mark Protection Committee and their helpers (Kevin Standlee, Michael Wallis, Donald Eastlake and George Mitchell) filed the necessary paperwork to register "wsfs.org" and "worldcon.org" as Internet domains. And on 5 August 1995 — almost exactly a year after we announced our web page — we were able to announce "lacon3.worldcon.org" as our new domain.

I must wiggle my ears in the general direction of Mike Frank to thank him for his ideas and suggestions which resulted in our "stand-alone" web pages, whereby I can show people the site on my laptop without needing a live Internet connection. I've done just that — carried my laptop to many of the 1995 & 1996 conventions to show people the web pages.

At Loscon, I received a copy of the L.A.con III Hotel Reservation form, and immediately scanned it in and put it on-line. So as early as 29 November 1995, on-line members could make their hotel reservations by printing the form on their own printer and mailing it in. Our thanks to Bobbi Armbruster and Crickett Fox for making this available.

I also set up auto-reply addresses for the Hugo and Retro Hugo Ballots — the nomination ballots at first and the voting ballots later on. And several of the "high visibility" departments asked for their forwarding e-mail addresses to send back an automatic acknowledgment to any e-mail received. The most exciting development was when we got permission to put on-line some of the work that was nominated for Hugos.

If anyone else is considering a web page for a major convention, I have this piece of advice: Don't disenfranchise the members who aren't using graphical browsers, or don't have web access at all.

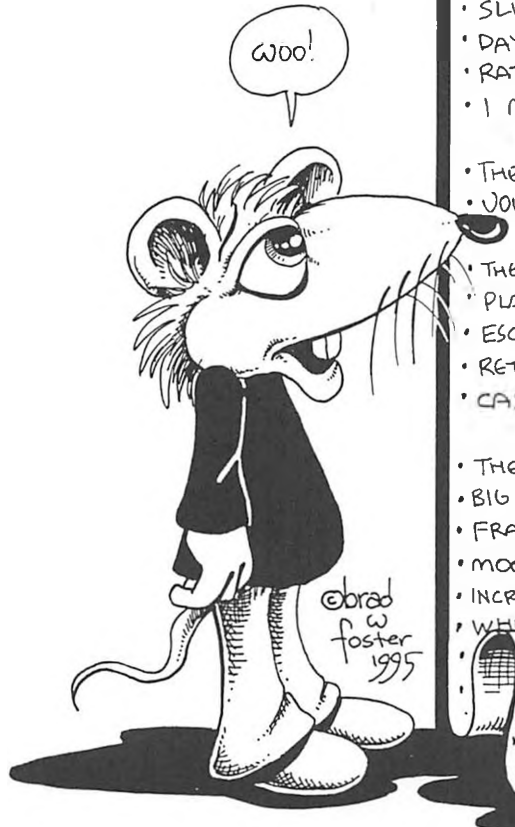
In closing, I'd like to thank Blars for his unflagging support and continued technical assistance. He's probably put in as much work behind the scenes of the web site as I have done in front.





FILM SCHEDULE

- THE ANGRY RED RAT
- ROBORAT
- MARS NEEDS RATS
- ATTACK OF THE GIANT ROBOTS
- RODENTA -VS- GODZILLA
- RODENTA -VS- MOTHRA
- RODENTA -VS- GAMMERS
- THE AMAZING COLOSSAL RAT
- WERERAT OF LONDON
- LOGAN'S RAT
- FIRST RODENT ON VENUS
- FIRERATS OF OUTER SPACE
- INVASION OF THE RAT CATCHERS
- RODENT!
- SON OF RODENT
- RADAR RATS FROM THE MOON
- AMAZING TRANSPARENT RAT
- REVENGE OF RODENTA
- SLIME RATS
- DAY THE RATS STOOD STILL
- RATS IN SPACE
- I MARRIED A RODENT FROM OUTER SPACE
- THE ILLUSTRATED RAT
- JOURNET TO THE CENTER OF THE CHEESE
- THE RAT WHO FELL TO EARTH
- PLANET OF THE RATS
- ESCAPE FROM THE PLANET OF RATS
- RETURN TO THE PLANET OF RATS
- CASHING IN ONCE AGAIN ON THE PLANET OF THE RATS
- THE INVISIBLE RAT
- BIG RATS IN LITTLE CHINA
- FRANKENSTEIN -VS- SPACE RATS
- MOON RODENT -TWO
- INCREDIBLE SHRIMPING ROT
- WHEN RATS COLLIDE
- FIRST RAT INTO SPACE
- ATTACK OF THE ATOMIC RATS
- VIKING WOMEN VS SEA RAT
- I WAS A TEENAGE RAT
- RATS THAT TIME FORGOT
- GALAXY OF THE RODENTS





LOS ANGELES: HOME OF WORLDCONS

by Charles Lee Jackson, II
with Leonard J. Moffatt, Rick Young, Fred Patten, and
Bruce E. Pelz.

The first three World SF Conventions were held at annual intervals in three of the major fan centers of the day: New York City (1939), Chicago (1940), and Denver (1941). A fourth fan center, Los Angeles, was slated to hold the WorldCon in 1942, but a little thing called the Second World War interrupted. And so Pacificon, as it had been dubbed, had to be postponed until "after the war", finally being held over the Independence Day weekend in 1946, at Park View Manor in the Westlake district.

Walt Daugherty was the chairman and most of the members of the L.A. Science Fantasy Society got caught up in the excitement. Forry Ackerman worked so hard that he collapsed the first day of the con and out-of-town fans had to go to his home to see him.

E. Everett Evans organized the publication of the Pacificonzine, a bound collation of various individual fanzines, including LASFS's genzine, *Shangri L'Affaires*, then edited by Charles Burbee.

A.E. van Vogt and E. Mayne Hull were the Guests of Honor. Van gave an interesting talk which began "Nobody understands me..." (a reference to his "Null A" stories). Bob Bloch entertained the crowd with recordings of his "Stay Tuned For Terror" radio show, and gave an hilarious talk at the banquet.

With only a little more than one hundred in attendance the masquerade ball was small, but it did have some great costumes. Myrtle Douglas (Morojo) was superb as Merritt's "Snake Mother" and, as the Gray Lensman, Dale Hart wore a costume that was so tight he dared not sit down or bend over. Len Moffatt appeared as "Vincent the Vampire", a character from a fan-fiction piece in Art Widner's *Fanfare*. During the costume ball, Daugherty, Walt Leibscher, and others supplied live entertainment with pantomimes, and pianist Leibscher played his "Pacificoncerto", written especially for the con.

One thing happened at the con that, at the time, didn't seem of any great significance. It was there that Len Moffatt met Rick Sneary and Stan Woolston. After the con they formed a life-long friendship and would become known as the Hub of the Outlander Society, a splinter group of LASFans centered around the South Gate area, which put on the 1958 WorldCon.

About 1948, Local Fan Rex Ward coined the phrase "South Gate in 'Fifty-eight", suggesting that the LA suburb should be a WorldCon site. It was mostly a joke, inasmuch as South Gate was a tiny city far too small to host even the baby WorldCons of those early days. But the Outlanders took up the slogan as a rallying cry, publicizing the bid even though none of them took it seriously, either.

But when it became evident that the rest of fandom expected them to enter a real bid, the Outlanders (including such fans as Anna and Len Moffatt, and Rick Sneary) got busy, putting on a big show for the fans. They soon found themselves with not only a WorldCon on their hands, but a WesterCon, as well. As has been done a few times, the two events were combined into a single convention, dubbed "SoLacon".

Unfortunately for the South Gate con, there was still that problem of no suitable site. But that was handled when a joint proclamation by the mayors of Los Angeles and South Gate, read at the Solacon's opening ceremony, declared the convention site an official part of South Gate for the week-end, despite the fact that the site was the Alexandria Hotel in Downtown LA.

The assembled 300 or so fans had a whale of a time, and by the end of the con the cry was raised, "South Gate Again in Twenty Ten!"

But twenty ten was too far away for the ambitious fans of the nineteen sixties. Fourteen years later, an almost wholly new generation of LASFSians unleashed upon the fan world L.A.Con, first in a series of cons that continues to this day (all the way to III, big deal!).

The WorldCon had grown a lot since 1958. This time there were over 2000 fans in attendance, filling the International, then one of the largest new hotels in the airport district. Chairmen Bruce Pelz and Chuck Crayne presided over a busy and exciting week-end. Guests of Honor were Fred Pohl and fans Buck and Juanita Coulson.

With three full tracks of programming, literary, scientific, and fan topics all received fare shares of the schedule. A full film programme, in 16 millimeter, was well received. A high-light was the Medieval wedding of Kathleen Sky and Stephen Goldin, as conducted by Randall Garrett. A low-light was the appearance in the masquerade of "the Turd", a fan (now a, er, filthy pro) slathered in peanut butter, a costume he probably wishes would be forgotten.

Fans came from all over for the con: A crew of about 50 came from Australia, no surprise since they were bidding for 1975; but over 30 came down from Canada, and more than 50 came from Japan (including this year's guest Takumi Shibano) and over 100 from Europe.





A rousing success, the con led most of its committee to continue on the high road, and, a mere twelve years later, to bring forth L.A.Con II, which was expected to be so big that no site in Los Angeles proper could hold it. In fact, the con proved to be even bigger than they had hoped, as hundreds of fans joined up at the door.

Taking over space in the Anaheim Convention Center, as well as the adjacent Hilton and Towers, L.A.Con II fairly burst with excitement. This time, Craig Miller and Milt Stevens chaired the event, while one of the previous chairmen, Bruce Pelz, oversaw the finances.

Guest of Honor was popular author Gordon R. Dickson, and well known fan Dick Eney (who, for once, couldn't be blamed) was Fan GoH. Authors Robert Bloch and Jerry Pournelle served as Toastmaster and Master of Ceremonies, respectively but irreverently.

There was more programming than you could shake a stick at, with full film and video tracks, special interest groups, and items referring to the LASFS, which that year was celebrating its fiftieth anniversary. One popular event was an Ice Cream Social and Literary Saloon, where fans could meet their favorite authors and their favorite Disney characters, who took time out from their usual duties across the street to join us. Walt's creations had been tied in to the convention all along, with spoofs of Disney characters in the progress reports, enhancing the "rat" theme of the convention (most of 1984, like 1996, fell within the year of the rat on the Chinese twelve-year calendar wheel).

A big hit was the "Star Wars" marathon screening, with all three of the LucasFilm features. It was the first time all three films had been shown together to the public.

Again attracting an international crowd, L.A.Con II was truly a World Science Fiction Convention. This time, though, only 25 came up from Down Under and 40 from Across the Pond. But about 200 made it down from Canada and 100 from Japan. (Plus a score or so of people whose origins were "unknown", leading to speculation that they were Not of This Earth.

And now, twelve years later, a committee made up of many of the survivors of that week are having at it again. Bigger and better is the order of the day, but we've got a tough act to follow — ourselves.

TOURIST TRAPPINGS

by Charles Lee Jackson, II

As a wise philosopher once remarked (I believe it was in the L.A.Con III Progress Reports), there's more to Southern California in 1996 than just our convention. In addition to the world-famous theme parks and beaches, there are museums, wineries, galleries, festivals, exhibitions, parks and forests, historic sites, missions, monuments, ethnic and national streets and plazas, and visitors centers. Additional information for the following, as well as many other Southland attractions, is available from our local municipal and state Tourist Bureaus.

Also check out the racks of tourist brochures located near the registration deck in your hotel or motel. Or, if you happen to have brought along your complete collection of Progress Reports (you did keep a complete collection, didn't you?), see them for more details.

Theme Parks:

Across the street you'll find **Disneyland**, the Magic Kingdom, with its assorted lands. Of particular interest to fans are Tomorrowland, with its peeks into the future; Fantasyland, with "Mister Toad's Wild Ride" and other dark rides; New Orleans Square, with the popular "Pirates of the Caribbean" and "Haunted Mansion" rides; Mickey's Toontown; and Adventureland, with the exciting new "Indiana Jones" attraction. You'll also want to check out Southern California's well known mountain range, Big Thunder, Splash, Space, and the Matterhorn.

Up the road a piece is the first amusement center ever to be considered a "theme park", **Knott's Berry Farm**, which developed from a restaurant and ghost town, and now features numerous thrill rides, as well as Professor Wells' time machine and the fascinating Mystery Lodge.

North of Los Angeles are the **Universal Studios Tour** in the San Fernando Valley, and **Magic Mountain**, in Valencia.





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Dear Colleague,

The past year has been one of tremendous change, growth and excitement at Avon Books, particularly in the area of science fiction and fantasy. As you are no doubt aware, Fall 1996 sees the advent of the Avon hardcover list, with offerings from Ben Bova, Dave Duncan and Joel Rosenberg. Our Fall original trade paperback list includes novels by Paul J. McAuley and Nancy Springer. These titles are a harbinger of more great science fiction and fantasy to come in all three Avon formats.

Lou Aronica, Jennifer Hershey and I have spent the past year aggressively pursuing -- and acquiring -- books by some of the brightest lights in science fiction and fantasy today. This list includes authors like Gregory Benford, Ray Bradbury, Neil Gaiman, Maureen F. McHugh, Melanie Rawn, Neal Stephenson, Sheri S. Tepper, among others. Our new Avon authors will join an impressive roster of old friends who already call Avon "home," including Raymond E. Feist, Alexander Jablokov, Stephen R. Lawhead, Andre Norton and Michael Swanwick.

I look forward to 1997 as a turning point year for Avon's science fiction and fantasy program. We will establish a true "leader list" in hardcover, develop up-and-coming authors in original trade paperback, and continue to be an active publisher of mass market paperbacks offering a mix of promising new voices in paperback original and reprints of our own hardcover and trade paperback list. As a publisher of sophisticated, ambitious science fiction and fantasy for the serious reader, Avon will publish the work of established authors as well as seek out intriguing new voices, finding an audience for the stars of tomorrow.

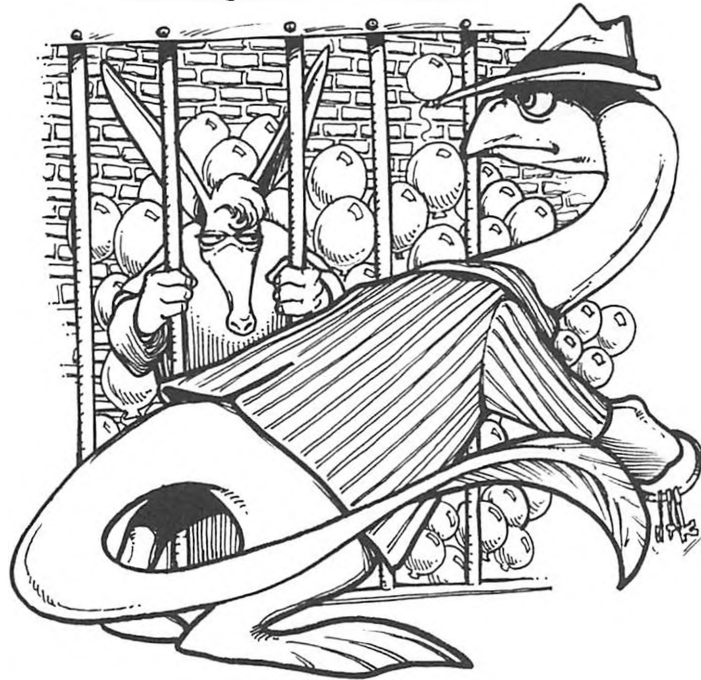
I'd like to take this opportunity to thank all of you in the science fiction and fantasy community who have shared with us your enthusiasm, support, and good wishes this past year. I look forward to working with you in the years to come.

Best,

Jennifer Brehl
Senior Editor

CHICAGO in 2000 presents *Scenes from the Roaring 2000s #4*

Case # 636



BOSS AARDVARK ARRESTED BY
ELLIOT NESSIE FOR SMUGGLING
CONTRABAND BALLOONS INTO DETROIT.
(SENTENCED TO 1982 YEARS IN THE HYATT FEDERAL PRISON)

Roar into the Next Millennium: with the last great Worldcon of this millennium. There's an entire century worth of fannish fun waiting for you in Chicago over Labor Day weekend in the year 2000 – and you can help us make it happen.

Fandom's Kind of Town: For many fans, Worldcon is their big vacation of the year. When you're not at the con, you'll find there's plenty to do in Chicago. From first-rate theater to big-league baseball, from beaches to blues, from museums to amusement parks, you'll find there's never a dull moment in the great city on the Great Lakes. And as the world's leading air-line hub, there's no city in the country that's easier or cheaper to get to!

The City That Works: Chicago's fannish community is large, diverse, and experienced, and so is our committee. We've worked on everything from Worldcons down to our five – all independently run – Chicagoland conventions. And we're looking forward to returning to the Hyatt Regency Chicago, site of Chicon IV and V, where 2000 sleeping rooms and 210,000 square feet of function space and exhibit halls provide one of the finest Worldcon facilities on the planet!

Vote early! Vote often! With your votes, the Chicago in 2000 Committee can bring the 58th World Science Fiction Convention to Chicago. (We're not allowed to get out the graveyard vote any more, so your vote is important!) Presupporting memberships are only \$10 and they'll let you get started collecting our SF and fantasy author and artist trading cards. If you collect 20 cards and vote in the site selection balloting, we'll give you an attending membership – if we win, that is, so remember to vote for us in San Antonio in 1997!

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Bid Committee officers: Tom Veal, chairman; Becky Thomson, vice chairman; Madrene Bradford, secretary; Dina Krause, treasurer; Jim Rittenhouse, APA editor

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Museums and Monuments:

Movieland Wax Museum in Buena Park, and **Hobby City Toy and Doll Museum** in Anaheim are nearby.

Exposition Park on the south side of Downtown LA includes the **California Museum of Science and Industry**, with its impressive IMAX theatre; the **Natural History Museum**; and the **Afro-American Museum**, as well as an extensive Rose garden. Rancho La Brea, on the west side of LA, includes the **George C. Page Museum** and adjacent world-famous Tar Pits; and the **LA County Museum of Art**. Across the street is the **Museum of Miniatures**, the "biggest little collection in the world".

Griffith Park, north of Downtown, is home to the **Gene Autry Western Heritage Museum**, and **Traveltown**, an outdoor exposition of rail travel featuring retired engines and rolling stock. In San Marino you'll find **The Huntington** with such items as Pinky and Blue Boy, and Shakespeare First Folios as well as a fine series of gardens.

A goodly ways out, on the Pacific Coast Highway, you'll find the **J. Paul Getty Museum**, an outstanding collection, the loot of history. (Reservations are required for this museum, telephone in advance for details.) **Hearst San Simeon State Historical Monument**, near Piedras Blancas, north of San Luis Obispo, the estate of William Randolph Hearst, so big it boasts four different tours. **Fort Tejon State Historic Park**, Lebec, north of Los Angeles, once home of the U.S. Army Camel Corps, now hosts Civil-War battle reenactments.

Wineries and Micro-Breweries

Southern California is home to several fine wining districts, including Temecula Valley in northern San Diego County; and Santa Ynez/Solvang, north of Santa Barbara. Also check out **San Antonio Winery** in Downtown Los Angeles.

According to our local consultant on such matters, Ulrika O'Brien, you can find some of our more interesting hand-crafted beers at **Alehouse Rock** in nearby Huntington Beach, with four house brews and an eclectic menu; **Belmont Brewing Company** in Long Beach, and the **Fullerton Hofbrau Brewery** in Fullerton, as well as a few other spots in the metropolitan area.

Missions

Left over from the days of Spanish California, the Franciscan missions along the King's Highway are now

preserved for the education and interest of travelers. **Basilica San Diego de Alcala**, first of the missions, is located in Mission Valley. **San Luis Rey de Francia** is near Camp Pendleton. **San Antonio de Pala** is just north of Temecula. **San Juan Capistrano** is in its namesake city. **San Gabriel Arcangel** is in San Gabriel near Downtown LA. **San Fernando Rey de Espana** is in Mission Hills, in the northern San Fernando Valley. Each has its own charm and character.

Community Centers

Several of these areas, dedicated to the history and culture of a particular group of immigrants, dot the Southland. In and around Downtown LA are **El Pueblo de Los Angeles Historic Monument**, which includes **Olvera Street** and the **Old Plaza**, site of the birthplace of Los Angeles. Nearby are **Little Tokyo**, center of Japanese culture, and **Chinatown**, a sort of idealized China for tourists. **Hollywood Boulevard**, with its theatres, Walk of Fame, and arcane shops, is guaranteed to be virtually free of pesky movie stars.

Ports O'Call Village in San Pedro and **Seaport Village** in San Diego offer shopping, dining, and sailing adventures. Farther out you can find **Solvang**, an entire town celebrating the Danish heritage.

The Movies

In addition to the well-known **Universal City Studios Tour**, **Warner Brothers** and **NBC** in Burbank and **Paramount Pictures** in Hollywood offer VIP-style tours of their facilities. Many of the TV studios in town offer free tickets to filming or taping sessions of your favorite shows.

On your own, there are many famous locations just waiting to be perused. To name just a few, how about **Bronson Cavern** (site of a hundred battles and stand-in for the Bat-cave) and the **Observatory**, in Griffith Park; **Vasquez Rocks**, the towering spires of which have been often used as alien worlds, in the Antelope Valley; and **Century City**, first choice of talking apes everywhere.

And One Other Thing

If you're going to be around for a while after the 'con, check out the **L.A. County Fair** (Fairplex grounds, Pomona, at the east edge of L.A. County), the biggest county fair in the world, bigger than some state fairs. It will be starting up for three weeks later in September. Rides, exhibits, food, wine tasting, and more keep locals coming back, year after year.



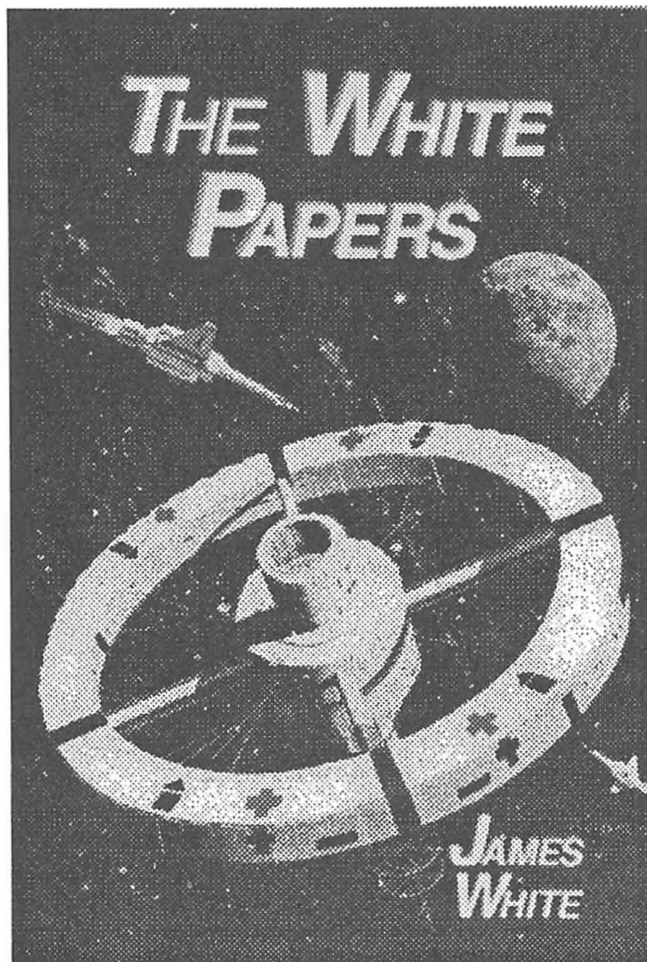
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OTHER L.A.CON SOUVENIRS AT THE STORE:
Prices include tax

Cloisssoné Pin (Monica Livingstone art):	\$3.00
Mini-flashlights (Rat Art):	\$5.00
Butt Packs: "Sector General Staph Conference":	\$5.50
Playing Cards (single deck, Macklin Rat Logo):	\$6.50
T-Shirts (Alicia Austin "Roborat" art):	\$10.00

ALSO AVAILABLE AT THE STORE:

Harry Warner: A WEALTH OF FABLE A History of SF Fandom in the 1950's; Hugo winner, 1993, Best Non-Fiction Book	\$25.00 (discounted to \$22 including tax)
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Gordon R. Dickson: DICKSON! 1984 (L.A.con II) Guest of Honor Book	\$14.00 (including tax)
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UNLIKELY VIRGIN

A history of the City of our Lady, Queen of the Angels
by Charles Lee Jackson, II

It was a land predestined to become the center of an industry based upon fantasy and tall tales. Discovered to the European world by Juan Cabrillo in 1542, the new land, believed to be an island, was named for a wondrous land from mythology, a land of wealth and fabulous treasures and inhabitants. Over the years English, Russian, and Spanish ships plied its waters, but only Spain's claim led to vigorous colonization. The Spanish Crown's string of missions, presidios, and pueblos, from San Diego to San Francisco, turned an isolated Pacific land into a thriving colony.

Of course, the Europeans weren't the first to discover this land. That honor went to the descendants of Asian peoples who had walked across Beringia a few thousand years earlier. Though these people, fragmented into various nations and tribes, had developed a sophisticated culture, they were no match for the technology and disease-bearing Spaniards. But at that, the Chumash, Gabrielenos, and other local tribes had it better than their brothers to the east: Spain tended to assimilate rather than exterminate foreign cultures.

First came the presidios, the military outposts, followed closely by the missions. Built at intervals of one day's walk, the missions brought the word of the Christian God to the natives. Monterey, the first pueblo, or town, was dedicated in 1777, and Los Angeles, the second, four years later. Officially, it was *el Pueblo de Nuestra Senora, la Reina de Los Angeles*, the village of Our Lady, Queen of the Angels (that is, the Virgin Mary). Soon other small towns sprang up around Los Angeles, and the little village became a city, with an even longer and fancier name.

After Mexico seceded from Spanish rule in 1822, Los Angeles was one of several sites used as capital of the province of Alta California. The lifestyle of the area was that of the *rancheros*, the prosperous land-owners, and Americans came to this far land from the east, hoping to find wealth in property.

The eighteen twenties, though not specifically identified as such in the novels, is the era of Zorro, the masked fox known as the Curse of Capistrano, secretly the son of a member of the gentry. He would be the first — but not the last — in a select line of crusaders who fought for Justice in Los Angeles.

When the skirmishes between Mexicans and Americans led to the establishment of the Bear Flag Republic, Los Angeles was the last Mexican city to surrender to American forces. That war gave California into the

Union, and in 1850 it became a state, with Sacramento as its capital. Los Angeles and San Francisco, fated to become greater cities, weren't even considered, each being isolated in its own way.

Los Angeles was isolated until the railroad arrived, and until San Pedro harbor could be dredged enough to allow ships to berth. From that point, the city began to grow, and soon encroached on neighboring towns.

Through the manipulation of water rights (a necessity in what was, despite the nearby ocean, essentially a desert), Los Angeles was able to subsume its neighbors, growing west to the ocean, south to the harbor, and eventually north into the San Fernando Valley. East was not a particularly inviting direction: that way lay the real desert.

In the early twentieth century, a flip of a coin changed the fate of Los Angeles forever, when Al Christie and David Horsley, partners in the Centaur Pictures company, couldn't choose between Los Angeles and Florida. Seeking to get away from the patent-holding strangulation of Thomas Edison and the Motion Picture Patents Company, the coin decided California was the place they ought to be. (However, since several members of the Patents group came out west, too, that advantage was moot.) In 1909, Patent member the Selig Company opened up shop in Edendale (where Alvarado and Glendale Boulevards meet).

Christie and Horsley, establishing the Nestor studio on Sunset Boulevard, re-routed the destiny of the highly religious, agricultural community of Hollywood. Named for a Chicago estate that caught the eye of the wife of founding father Harvey Wilcox, Hollywood had been a sleepy little backwater, incorporating in 1903 but voting to become part of Los Angeles in 1910. When the Nestor Studio opened up in 1911, it turned the hamlet into a place where dreams were caught on celluloid. Within a year over a dozen other studios had opened up in Los Angeles and environs, and Hollywood soon became synonymous with high living and sin — at least in the minds of the faraway public. No matter that Burbank, "North" Hollywood, Culver City, and Edendale housed the more famous and bigger studios; Hollywood became the place to which star-struck kids from all over the world would flock, in the hope of being discovered.

And star-struck kids weren't the only ones attracted by the movies: families suffering through east-coast winters, seeing the sun shining and the birds singing in California, packed up and moved west as soon as the water in their radiators thawed out. In more recent years, the annual television broadcast of the Tournament of Roses has spurred the same idea in modern minds.



When television hit the marketplace, it too began in New York, and it too, like the movies and radio, was lured to Los Angeles, where the stars were.

But LA developed other industries as the century rolled along, manufacturing taking over vast tracts of orchard and grove. Aeronautical and later Aerospace firms opened facilities here; Lockheed became famous just for being down the road from Warner Brothers' studio.

With the opening of Disneyland and the expansion of Knott's Berry Farm and Ghost Town in the 'fifties, Los Angeles began to seriously explore a market with which it had been toying through all its history: tourism. Now, besides the movies and the beaches, amusement centers brought in the bucks. Orange County followed the way of its northern neighbor, going from agricultural to urban in little more than a decade.

The bicentennial celebration of the founding of Los Angeles was as important to the city as the bicentennial of the whole nation a few years earlier had been, and though the city — and its metropolitan area, which reaches from the Ventura County line to the desert and down almost to San Diego County — has seen some tough times in these last fifteen years, Los Angeles continues to build and dream for an idyllic tomorrow.

That dream may be no more than a fantasy, but then again, the whole town was built on fantasy, from the day the Spanish got here.

RETIREMENT AGE AND STILL KICKING

A history of the Los Angeles Science Fantasy Society by CLJ II with the members of LASFS

It was all Hugo Gernsback's fault, but then, that can be said of science fiction and s-f fandom in general.

Gernsback established not just a formula but a system for science fiction. In the years that followed, readers got to know the authors, and fan and pro alike came to feel they were part of a family. A science-fiction correspondence club began, and in 1934, the magazine *Wonder Stories* announced a new, nationwide club of SF enthusiasts.

The club would be called the Science Fiction League, and local groups across the nation could become chapters simply by applying to *Wonder Stories* for a charter. Several opened up within a few months, mostly in major east-coast population centers.

But not long after flourishing, the SFL began to falter. New editors were less interested in coordinating chapters, and the individual units tended to break up as the members grew up and entered the work force.

But one group — chapter number four, in Los Angeles, California — had something the other chapters lacked: a dynamic go-getter, the hypertrophic Forrest J Ackerman. His interest kept the LASFL going when others failed. Too, several authors made the area their home, and it never hurt to have it known that pros visited the club.

And so by 1940, the club had broken away from the Science Fiction League, and, now meeting on a weekly basis every Thursday, had been re-dedicated as the Los Angeles Science Fantasy Society — LASFS.

At about this time the club was overwhelmed with an urge to publish, and much of the club's activity centered around its new fanzine, *Shangri L'Affaires*, which has continued to be published, in fits and starts, to this day.

The club survived the Second World War with few problems. Many of the members were below draft age, and SF fans from all over the country dropped by on their way to Pacific theatres of war.

In the nineteen-fifties, the club became something of a writers' group, and the few members who weren't already SF writers were encouraged to become pros.

Like all such sizable groups, the LASFS had its share of assorted factions. The counter-culture of the 'sixties brought a whole new look to the group, with fans of JRR Tolkien and other fantasy writers finding the club. The "Star Trek" phenomenon had its effect, too. David Gerrold, writer of "The Trouble with Tribbles", joined the club and even served as a Director. Long-time member Bjo Trimble was instrumental in the "save Star Trek" campaign. Many members doubled as trekkies.

Through this period the club had met at a variety of places, all in or near Downtown Los Angeles, mostly homes of members, or the activity rooms at public playgrounds.

One member, Paul Turner, made what was considered a silly suggestion: that the club establish a "building fund" with which to one day buy its own clubhouse. Silliness, however, never stopped the LASFS, and so the fund was set up. Over the next decade, the fund, watched over by treasurer Bruce Pelz, grew to surprising proportions.

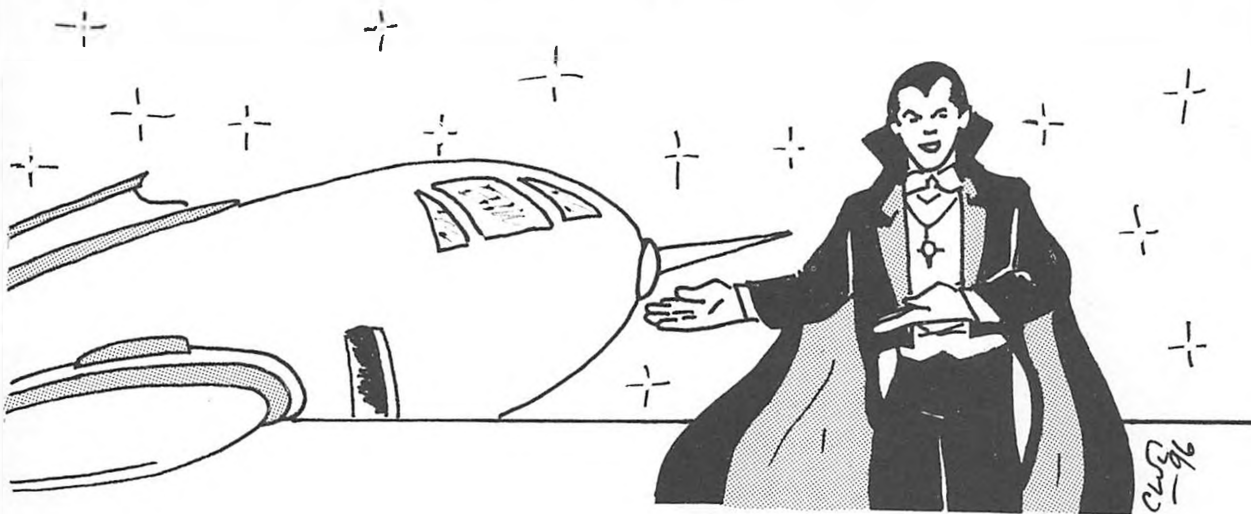
Meanwhile, the club had bowed to the great American spirit and had begun "westering". From Downtown to Wilshire Center to, eventually, Santa Monica, which is as far west as it could go and stay dry.

In 1968, the club made an important change when it filed papers and became LASFS, Incorporated, a non-profit literary corporation.

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And then, in the early nineteen-seventies, the club found itself with sufficient funds to make its clubhouse goal a reality. With help from a few members, LASFS purchased its own clubhouse, the first time any SF club had accomplished such a goal.

With nowhere west to go, the club, like the city of L.A., turned north, and had its first meeting in its own new building, on Ventura Boulevard in Studio City.

Now, with a permanent base, the club could expand on a scale previously unknown. And within four years, the club had grown (in regular attendance) to a point where a new clubhouse was vital.

And so in 1977, the Society relocated to its current location in North Hollywood. Now housed in two buildings, the club, though still bursting at the seams, has room for its library — one of the largest private special-interest libraries in the country — as well as rooms for the computers that now are an integral part of the club, and of course, a big room for its weekly business meeting.

A typical meeting night will find the club opening at about 7 PM for socializing as the members and guests arrive. During this interval, the library and video collection will open, for members to borrow from the club's extensive trove of genre material; and the Registrar will begin to circulate, looking for new faces. At about 7:30, in Freehafer Hall, there is usually a pre-meeting programme, an old movie-serial chapter, or cartoons, or a preview of a new movie.

Just after 8 PM, the President calls the Business Meeting to order and requests reports from club committees, announcements, reviews, and other important club business. The meeting per se lasts a little over an hour, and is frequently followed by a programme.

A LASFS Programme could be a speech or panel featuring well-known authors, a movie or video (foreign cartoons are popular), games, an auction of SF items, or a special event. (Twice each year the Society elects new officers, and each November votes on members of the corporation's Board of Directors.) Some members leave early, departing in groups for nearby restaurants, while many stay until the Tontine Committee (the last man out) shoos them away and locks up, around 11:30.

Meetings are always open to visitors, and guests are cordially welcomed. Prospective members are encouraged to attend up to three meetings before joining. Life-time membership is a bargain at \$5. US, and dues (paid by meeting attended, or monthly, yearly, or for life) are inexpensive, too.

The LASFS clubhouse is a busy place on other nights, too. Every Friday, the Vice-president opens up for an evening of gaming and socializing. The second Sunday each month brings a meeting of the Board of Directors, followed by an all-day version of Friday nights. The Library is usually open at these times. Final Sundays are usually Movie Days.

People of like interests can gather each week, and have common grounds for discussion (though said discussions rarely seem to be about SF). Parties are a regular social activity, and LASFS even has an appointed officer whose job is to host official club picnics and group activities.

Dedicated to the preservation and dissemination of science fiction and fantasy, LASFS also provides a place for fans of all special and related interests to get together and have fun. Special-interest groups, both within and outside the club, use LASFS as a venue, including computer hackers, "Doctor Who" fans, movie fans, and others.

LASFS members represent a variety of special interests, some not obviously connected to SF and Fantasy. Many are comic-magazine fans, many love mystery stories. A small group of LASFSians started what became the "worldcon" of mystery fandom, BoucherCon. Within the society is even a small contingent of fans of Western movies and literature — but keep that under yore Stetson, pardner.

Convention-loving LASFSians established Loscon, the L.A.-area SF convention. Begun in the mid nineteen-seventies, Loscon is now held annually, at a hotel in the L.A. metropolitan area, over the Thanksgiving week-end. Attendance ranges around one thousand members from various fannish persuasions, and all the usual activities, panels, and events fill up the three days. The evenings are the province of Regency Dancing, an Ice Cream Social, and the Masquerade.

LASFS has long provided a haven for those to whom "crazy Buck Rogers" ideas never seemed so crazy, the people who fostered the use of computers, mid-wived the Space Programme, and generally made technology seem friendly. In the years to come, the club will hopefully follow the rest of Mankind into the outer space that the club has so long championed.

The society motto is "*De Profundis Ad Astra*", which, loosely translated, means "from the earth to the stars". That's the message of the future; LASFS is ready for the twenty-first century.

Why, it's been ready since nineteen thirty-four!





We'd like to Give You the Business

by Bruce Pelz

At every Worldcon® there are a series of Program items called The Business Meeting. To anyone who happens to wander in, these items appear to serve little useful purpose — various people on the stage and in the audience spend an hour or two arguing with each other over matters which seem petty, inconsequential and even boring. But to one group of attendees, at least, the Business Meeting is one of the focal points of the convention.

It is here that the democratic process Defines, Refines and CONfines (sorry) and passes on to future Worldcons the guidelines for the few Official Duties they must perform: present the Hugos, conduct site selection for future Worldcons and hold the Business Meeting. Heavy Stuff.

All aspiring Secret Masters of Fandom (SMOFs)/ Convention Division are required to attend the Business Meeting. (Fanzine Division SMOFs are not required to attend unless someone has won the Best Fanzine Hugo for 7 of the last 8 years, making it necessary to change the Rules for that category *again*. The Filking Division SMOFs never attend, because the Business Meeting is held during daylight hours. And there are no Gaming Division SMOFs.)

The first session of the BM (yes, yes — the abbreviation is used in spite of the obvious comparison being made each time it *is* used) is called the Preliminary Session, and mostly just sets the rules for the rest of the

sessions. If someone wants to hear *all* of the ridiculous motions to be presented to the BM, one has to attend the Preliminary Session — because that session can, and does, kill some of the most outlandish ones and not allow them to come up for discussion.

Attendees of the Main Session(s) of the BM discuss — sometimes at tedious length — those motions that have survived the Preliminary Session's winnowing. Most of the motions are eventually voted upon by the assembled discussants (and discussuncles, I suppose). If the motion is one that changes The Rules, it has to be accepted by the BMs of two consecutive Worldcons before it goes into effect. Stacking the BM with local attendees to pass your pet motion doesn't do much good when next year's Worldcon will be not only in some other state, but possibly in some other *country!*

So: why should someone who goes to a Worldcon as a non-participant go to a Business Meeting? Well, there is some entertainment value — at many BMs, you can watch the podium staff get into verbal brawls with some of the audience, and at a few you can watch the podium staff get into verbal brawls with each other. (When the audience gets into verbal brawls with each other, it's usually too

hard to follow, and the podium staff will object to audience members taking over their jobs.)

See you there?

[Originally published in the ConFrancisco Souvenir Book]



Perhaps I should rephrase that...



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—Vox Day, *St. Paul Pioneer Press*

"*HEADCRASH* is a true rarity, a near-future tale that's laugh-out-loud funny. *HEADCRASH* marks Bethke as a formidable satirist and a distinctive new voice in the field."

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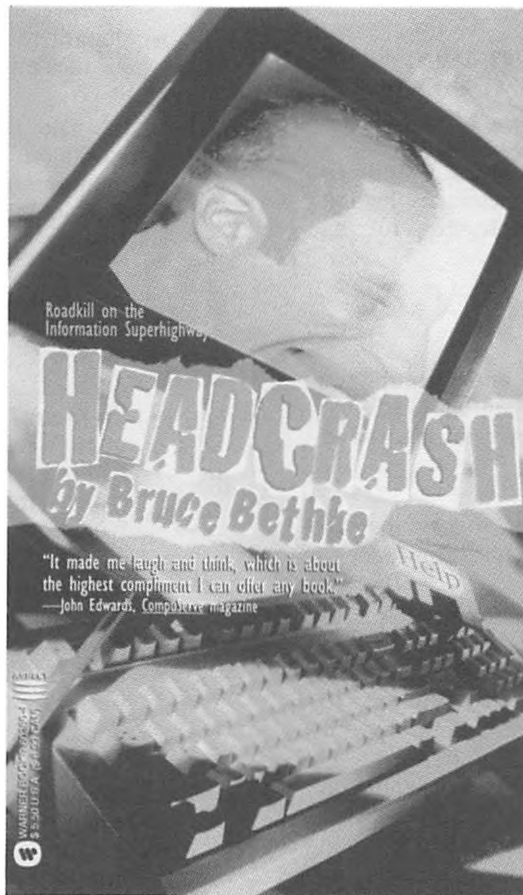
—Starburst Magazine (U.K.)

"Bruce Bethke has a rare gift. His computer-driven, on-line, near-future society, colored with outrageous and decidedly loopy dialogue, is both hilarious and too close for comfort. I wish I had written this."

—Lincoln Spector, *PC World*

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—Eric Heideman, *Minneapolis Star-Tribune*



HEADCRASH

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[HTTP://WWW.SPEDRO.COM/HEADCRASH](http://www.spedro.com/headcrash)



Section 1.5:

Constitution

of the World Science Fiction Society, September 1995

Article I — Name, Objectives, Membership, and Organization

Section 1.1: The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

Section 1.2: WSFS is an unincorporated literary society whose functions are:

- 1.2.1: To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- 1.2.2: To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- 1.2.3: To attend those Worldcons.
- 1.2.4: To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- 1.2.5: To perform such other activities as may be necessary or incidental to the above purposes.

Section 1.3: 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 Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

Section 1.4: 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.

1.5.1: 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.

1.5.2: 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 two (2) times the voting fee and not exceed the difference between the voting fee and the fee for new attending members.

1.5.3: 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.

1.5.4: 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 cutoff date no earlier than ninety (90) days before their Worldcon.

1.5.5: 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.

Section 1.6: 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 1.7: Every Worldcon Committee shall include the following notice in each of its publications:

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

Section 1.8: 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 — Hugo Awards

Section 2.1: Introduction. Selection of the Hugo Awards shall be made as provided in this Article.

Section 2.2: Categories.

2.2.1: 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 for 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 length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.

2.2.2: 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.

2.2.3: 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.

2.2.4: 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.

2.2.5: Best Non-Fiction Book. Any non-fictional work whose subject is the field of science fiction, fantasy, or fandom appearing for the first time in book form during the previous calendar year.

2.2.6: 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).

2.2.7: 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.

2.2.8: 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.

2.2.9: Best Original Artwork. Any original piece of science fiction or fantasy artwork first published during the previous calendar year.

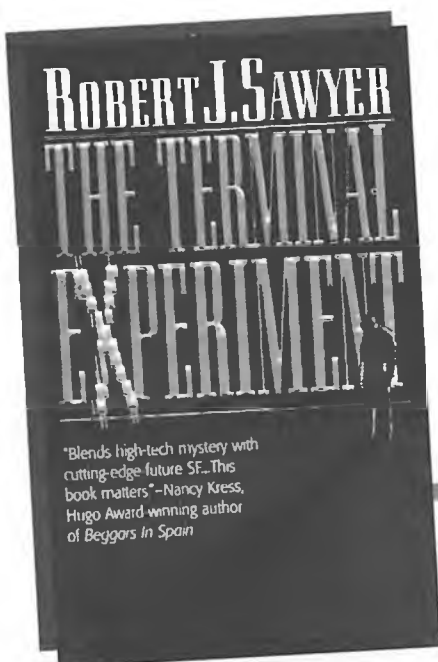
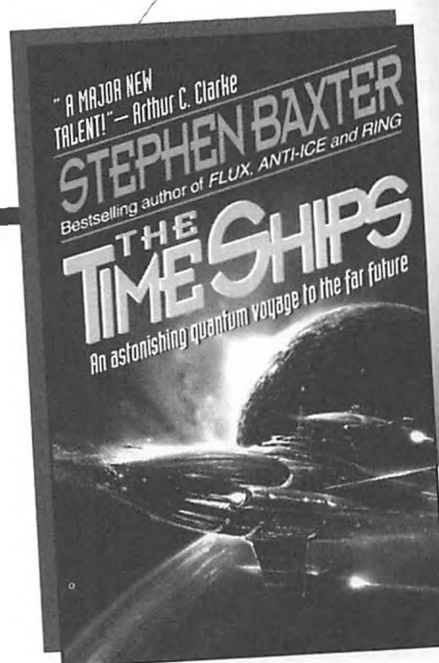
2.2.10: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following 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.



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2.2.11: 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.

2.2.12: Best Fan Writer. Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.

2.2.13: 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.

2.2.14: 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 paragraph shall be considered to be Hugo Awards.

Section 2.3: 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 2.4: 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 2.5: "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 (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

Section 2.6: 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 31 of the current calendar year shall be allowed to make five (5) equally weighted nominations in every category. The Committee shall include with each nomination ballot a copy of Article 2 of the WSFS Constitution. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell 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 2.7: 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 2.8: 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 2.9: Tallying.

2.9.1: Counting of all votes shall be the responsibility of the Worldcon Committee, which is responsible for all matters concerning the Awards.





2.9.2: 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.

2.9.3: After a tentative winner is determined, then unless "No Award" shall be the winner, the following additional test shall be made. If the number of ballots containing votes listing "No Award" higher than the tentative winner plus the number of ballots listing "No Award" but not the tentative winner is greater than the number of ballots listing the tentative winner higher than "No Award" plus the number of ballots listing the tentative winner but not "No Award", then "No Award" shall be declared the winner of the election.

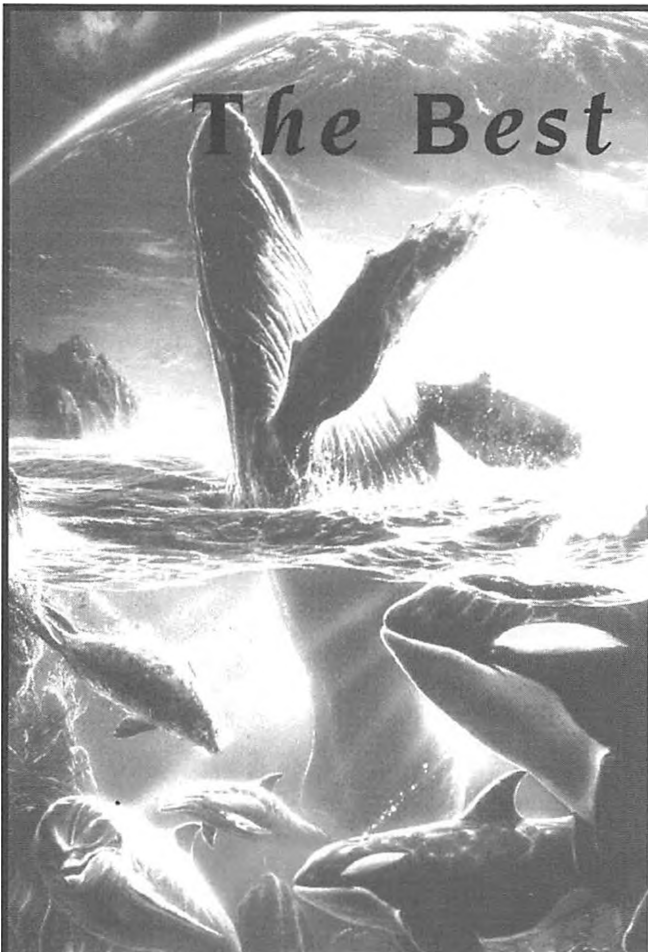
2.9.4: The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category.

Section 2.10: 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.

Section 2.11: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

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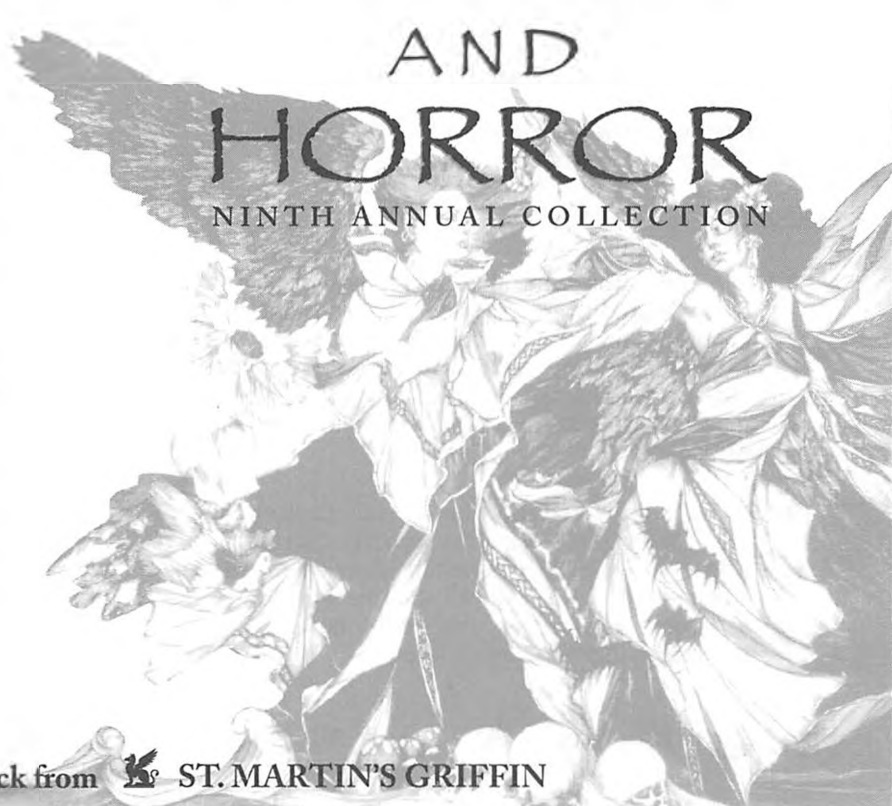
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Article III — Future Worldcon Selection

Section 3.1: 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 Section 2.9. 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 3.2: Voting 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. "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.

Section 3.3: 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 3.4:

3.4.1: 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.

3.4.2: 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.

3.4.3: "None of the Above" shall be treated as a bid for tallying and shall be the equivalent of "No Award" with respect to Section 2.9. 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.

3.4.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to normal preferential-ballot procedures.

Section 3.5: To be eligible for site selection, a bidding committee must present adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement; and 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. For a bid to be allowed on the printed ballot, 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 180 days prior to the official opening of the administering convention; to be eligible as a write-in, a bid must file these documents by the close of the voting. If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

Section 3.6: To ensure equitable distribution of sites, North America is divided into three (3) regions as follows:

3.6.1: Western. Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.

Souvenir Book



3.6.2: Central. Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

3.6.3: Eastern. Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Section 3.7: 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 3.8: 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:

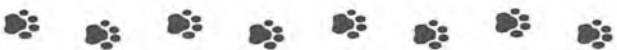
3.8.1: Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

3.8.2: Bids are restricted to sites in the appropriate region.

3.8.3: The proposed NASFiC voting fee can be set by unanimous agreement of the prospective candidates that file with the administering Committee.

3.8.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and all voting fees collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

Section 3.9: Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected one year hence to make presentations.

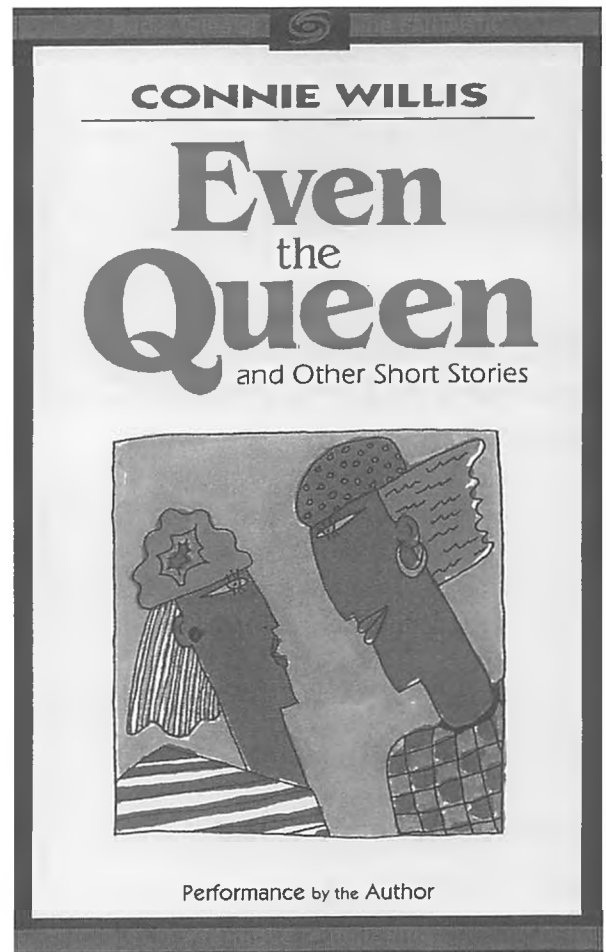


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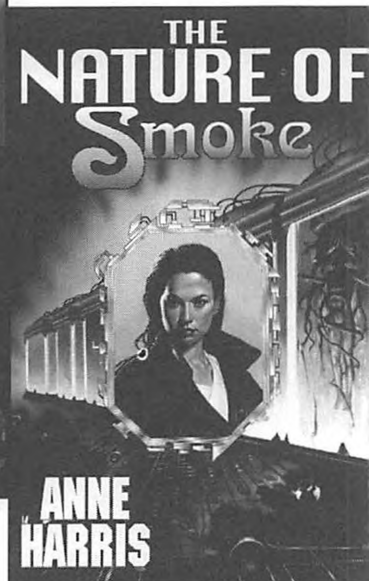
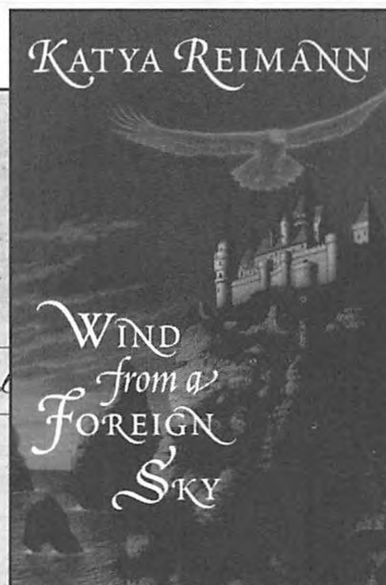
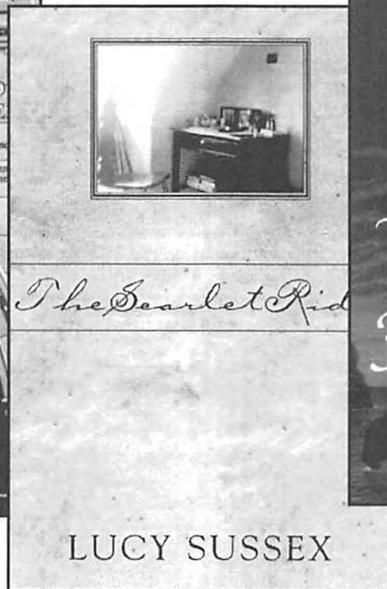
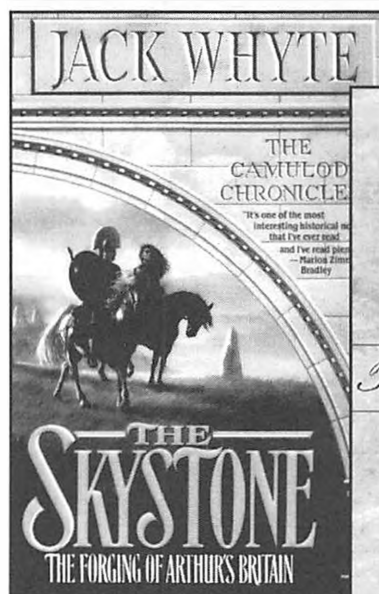


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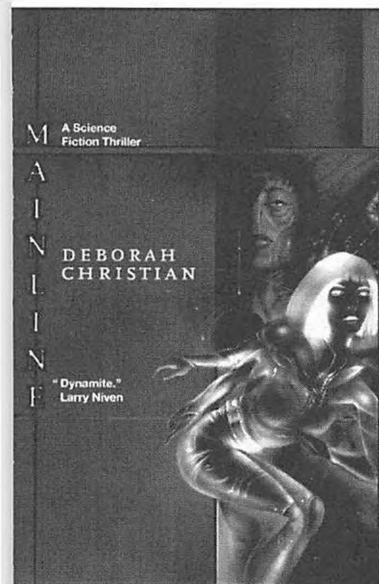
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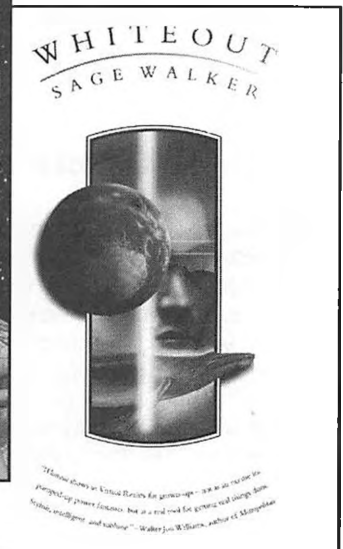
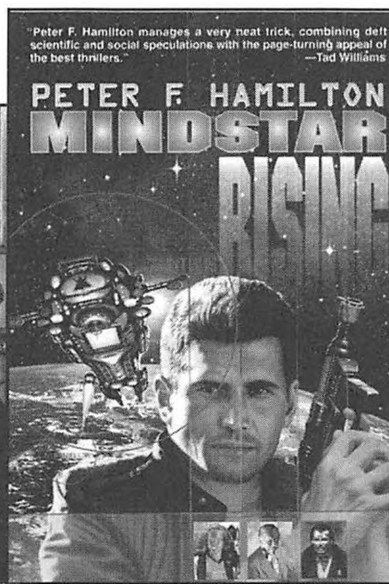


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Section 4.5:

Section 3.10: 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.

4.5.1: The Mark Protection Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

4.5.2: The Mark 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.

4.5.3: There will be a meeting of the Mark Protection Committee at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

4.5.4: The Mark Protection Committee shall determine and elect its own officers.

Article IV — Powers of the Business Meeting

Section 4.1: 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 4.2: Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 4.3: 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 4.4: There shall be a Mark Protection Committee of WSFS. The Mark 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 Section 3.6. 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.

Article V — Constitution

Section 5.1: 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 5.2: In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 5.3: 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.

Section 5.4: 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 5.5: Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee.





Section 5.6: 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 to all WSFS members at a point between nine and three months prior to the Worldcon, 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:

Kevin Standlee *Chairman*
George P. Flynn *Secretary*

1995 WSFS Business Meeting

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 "lay on the 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:

3.1: Nominations from the floor for election to the Mark Protection Committee shall be allowed at each Preliminary Business Meeting. To be

listed on the ballot, nominees must, before the end of the last Preliminary Business Meeting or such later deadline as the Secretary may specify, submit to the Presiding Officer, in writing, their consent and regions of residence.

3.2: Elections to the Mark 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 regions of residence before the ballots are collected shall be ignored. The ballot shall list, with the nominees, their regions of residence and shall omit all nominees who can not be elected due to the regional residence restrictions in the Constitution. In interpreting said regional residence restrictions, members of the Committee shall represent their region 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."

3.3: 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 region'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: Two hundred (200) 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 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.





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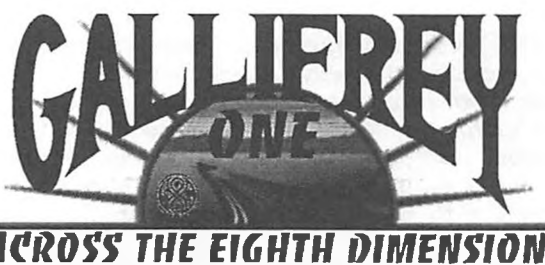
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Rule 7: Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to 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, to any positive whole number of minutes, 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 under Rule 7.

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 an opinion of the effect of a motion or for 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 other parts of the Constitution or Standing Rules, in amendments thereto, are for the sake of easy reference only. Changes in the enumeration of Articles, Sections, Rules, and parts thereof and correct insertions, deletions, renumbering, and changes to internal cross references, when required by adopted amendments, will be provided by the Secretary of the Business Meeting in the Constitution, Standing Rules, and Business Passed On certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations, because of an adopted amendment, shall not be in order. Unless otherwise ordered by the Business Meeting, the Secretary will adjust any other provision of the Constitution and Standing Rules equally affected by an amendment to the Constitution, and will adjust any other provision 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 or rescinded by a motion from the floor of any Business Meeting made by any WSFS member and adopted by majority vote of the Business Meeting. An amendment to the Standing Rules shall be effective immediately after the end of the Business Meeting at which it was passed.

Rule 21: Before voting on a motion to call the question, the Presiding Officer shall, without debate, ask for a show of hands of those persons wishing to speak on the matter under consideration.

Rule 22: All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include mail ballots, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions of the Society.

Rule 23: The setting, for any item of business, of a specific time limit after which debate will not be in order does not prohibit the consideration, without debate, of subsidiary motions after that time.

Rule 24: In the version of the Constitution and Standing Rules provided by the Business Meeting staff for publication prior to the following Worldcon, all changes and deletions shall be clearly indicated.

Rule 25: If a Worldcon Committee adopts a parliamentary authority for the Business Meeting other than that specified in the Constitution, it must in timely fashion publish information about how to obtain copies of the manual in question.

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

Kevin Standlee Chairman
George P. Flynn Secretary

1995 WSFS Business Meeting

Business Passed On to L.A.con III

Items 1 through 4 below have been given first passage, and will become part of the Constitution if ratified at L.A.con III.

Item 1: Short Title: Elimination of a Hugo

MOVED, to amend the WSFS Constitution by deleting Section 2.2.9, "Best Original Artwork".

This motion would eliminate the Best Original Artwork Hugo.

Item 2: Short Title: Clarification of Fanzine and Semiprozine Eligibility

MOVED, to amend Sections 2.2.10 and 2.2.11 of the WSFS Constitution by in both cases inserting "by the close of the previous calendar year" after the first "which", so as to make the clauses in question read which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year,

The current Fanzine and Semiprozine rules specify that at least one issue must appear in the previous year, but do not give a deadline for satisfying the four-issue-total requirement; this motion would correct the omission.

Item 3: Short Title: Now Just What Rules Take Precedence?

MOVED, to replace the third sentence of Section 4.1 of the WSFS Constitution with the following:

Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); and Robert's Rules of Order, Newly Revised.

This motion would clarify the order of precedence among the governing documents, and would make it possible for non-North American Worldcon Committees to adopt a parliamentary manual other than Robert's. (The new Standing Rule 25 was designed to regulate this authority.)





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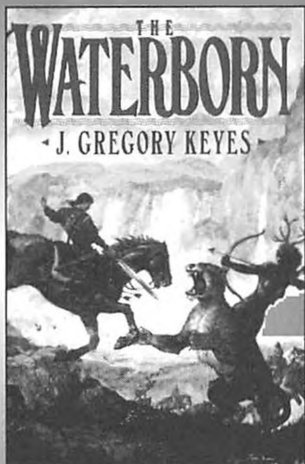
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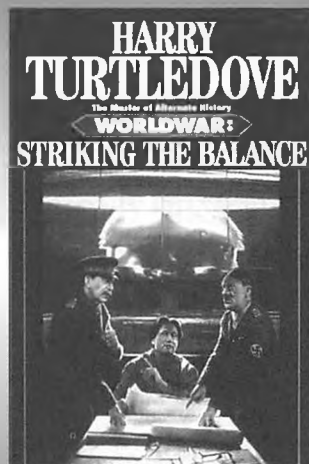


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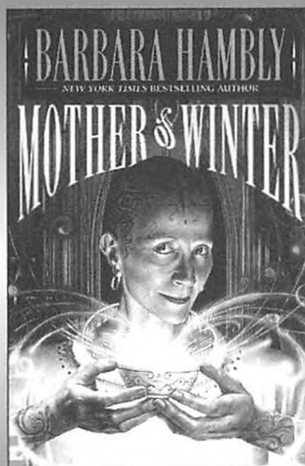
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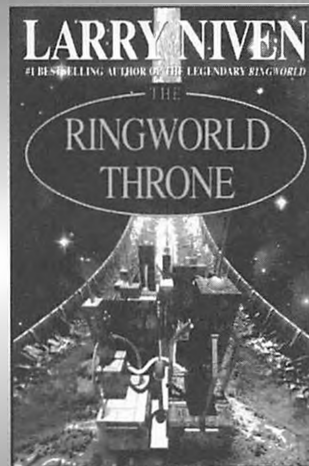
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Item 4: Short Title: Extending Dramatic Presentation Eligibility to Related Subjects

MOVED, to amend Section 2.2.6 of the WSFS Constitution by changing "science fiction or fantasy" to "science fiction, fantasy, or related subjects".

There is currently a dispute (triggered by the film Apollo 13) as to just which works are eligible for the Dramatic Presentation Hugo: must such works be themselves science fiction or fantasy, and if so, how does one define "science fiction or fantasy"? This motion would make the argument moot, by specifying the eligibility of works that are merely "related" to science fiction or fantasy.

Item 5: Report of the WSFS Mark Protection Committee

See the World Science Fiction Society Constitution, Sections 4.4 and 4.5.

Officers: Kent Bloom (Chairman), Scott Dennis (Treasurer), Gary Feldbaum (Secretary)

Membership: elected until L.A.con III: Stephen Boucher, Gary Feldbaum, Sue Francis; elected until LoneStarCon 2: Kent Bloom, Scott Dennis, Donald Eastlake; elected until Bucconeer: Tim Illingworth, Kevin Standlee, Ben Yalow. Worldcon appointees: Linda Ross-Mansfield (ConAdian), Paul Dormer (Intersection), Robert Sacks (L.A.con III), Randall Shepherd (LoneStarCon 2), Covert Beach (Bucconeer); NASFiC appointee: Wilho Suominen (DragonCon).

Postal address: P.O. Box 1270, Kendall Square Station, Cambridge, MA 02142, USA.

E-mail: mpc@wsfs.org

If you would like to report an apparent infringement on WSFS marks, please write to the committee.

Item 6: Report of the Nitpicking and Flyspecking Committee

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 Business Meetings since 1987, and has each year been continued to report to the next Business Meeting.

Chairman: Donald E. Eastlake, III.

Postal address: 318 Acton St., Carlisle, MA 01741, USA.

E-mail: dee@cybercash.com

Item 7: Report of the Worldcon Runners' Guide Editorial Committee

This committee was established by the 1989 WSFS Business Meeting, and has been continued ever since. A new edition of the Worldcon Runners' Guide was submitted at the 1995 Business Meeting; copies are available for \$10 in person, \$13 by mail from Ross Pavlac, P.O. Box 816, Evanston, IL 60204-0816, USA; e-mail at 76636.1343@compuserve.com

Item 8: Report of Standing Rules Working Group

The 1994 WSFS Business Meeting authorized Kevin Standlee to convene a working group to study the Standing Rules and report a consistent set; this authority was continued by the 1995 Business Meeting. (Several other motions made at the 1994 Business Meeting were also referred to this group.) The working group may be reached through Kevin Standlee, P.O. Box 95, Sutter, CA 95982-0095, USA; or by e-mail at standing-rules@wsfs.org

Item 9: Report of Special Committee on Extending Dramatic Presentation Eligibility to Entire Seasons

The 1995 WSFS Business Meeting considered the following motion:

MOVED, to amend Sec. 2.2.6 of the WSFS Constitution by replacing the second sentence with

In the case of individual programs presented as a series, any of the following may be eligible: (a) a single program; (b) a sequence of installments constituting a single dramatic unit; (c) an entire season considered as a whole. In cases (b) and (c), eligibility shall be in the year of the final installment or program. Once a sequence of programs (including an entire season) has appeared on a final Hugo ballot as a collective nominee, no collective nominee including that sequence or any part thereof shall be eligible in any subsequent year. If two or more overlapping sequences are nominated in the same year, only the one with the most votes shall appear on the final ballot.





Questions having arisen as to the interpretation of such terms as "program", "season", and "production", it was voted to refer the motion for clarification to a committee directed to report at the 1996 Business Meeting; the committee may also consider other motions on the same subject. The committee may be contacted through Sharon Sbarsky, PO Box 453, Needham, MA 02194, USA; or by e-mail at:

sbarsky.sharon@mail.ndhm.gtegsc.com

Item 10: Worldcon Reports

Items 10.A through 10.E can occur at any session of the Business Meeting.

Items 10.F through 10.I will be at the Site-Selection session.

- 10.A Financial report by ConAdian.
- 10.B Financial report by Intersection.
- 10.C Financial report by L.A.con III.
- 10.D Financial report by LoneStarCon 2 (may be combined with 10.G).
- 10.E Financial report by Bucconeer (may be combined with 10.H).
- 10.F Report of the 1999 site selection and presentation by the winner.
- 10.G Presentation by, and Question Time for, LoneStarCon 2.
- 10.H Presentation by, and Question Time for, Bucconeer.
- 10.I Presentation by 2000 candidates (time permitting).

The above copy of the Business Passed On to L.A.con III is hereby Certified to be True, Correct, and Complete:

Kevin Standlee *Chairman*
George P. Flynn *Secretary*

1995 WSFS Business Meeting

Site Selection

Covert C Beach, Site Selection Administrator

As of the deadline on March 2, 1996 two groups have successfully filed to bid for the 57th World Science Fiction Convention to be held in 1999.

The Bids are (in order of filing):

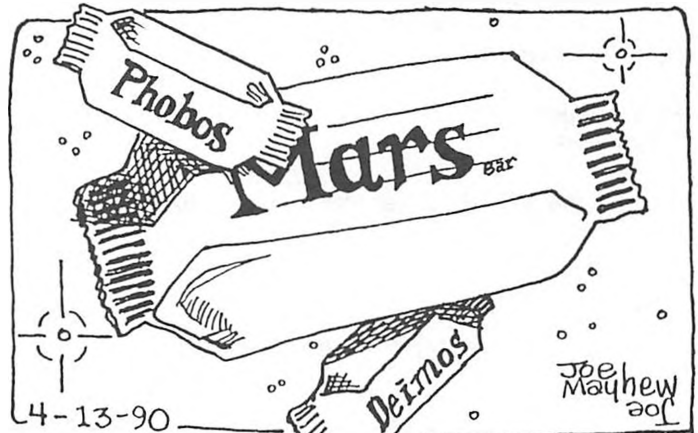
Worldcon in Zagreb 1999 (a.k.a. PROJEKT SF)

Date: - not announced in the filing. -
 Committee: Krsto A. Mazuranic, Maja Cetineo, Rea Steiner.
 Site: Zagreb, Croatia.
 Facilities: Zagreb Inter-Continental Hotel, Student's Convention Centre, the Cibona Dome, and the Technical Museum.
 Contact Address: Worldcon in Zagreb; c/o ATLAS; Suite 1999; Lastovska 23; 10000 Zagreb; Croatia

Australia in '99

Date: September 1 - 5, 1999 (Wed - Sun)
 Committee: Stephen Boucher, Donna Heenan, Eric Lindsay, Perry Middlemiss, Dick Smith, Leah Zeldes Smith and Alan Stewart.
 Site: Melbourne, Australia
 Facilities: World Congress Centre, Centra on the Yarra Hotel.
 Contact Address: Ain99; PO Box 99; Bayswater; Vic 3153; Australia

The bids have agreed upon a voting fee of US\$35. Voting fees will only be accepted in US\$. Conversion to attending on the ballot is not anticipated at this time.



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Introduction by Anthony Boucher

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special dispensations: it can and should be judged by the same high standards that apply to all literature. His incisive and knowledgeable criticism covers the field brilliantly, from "Classics" to "Chuckleheads." Judith Merrill described the original edition as "a vital addition to any reference shelf," and also "fascinating, if frequently infuriating, reading."

Why a new edition? Damon offered us a *lot* of new material—so much that we suggested it would make a nice little book by itself. No, he said, it should really be integrated into *In Search of Wonder*. We didn't struggle too hard, since we've long been dissatisfied with the amateurish typography of the Second Edition, and this gave us a chance to reset it and greatly improve the appearance. We think you will like it.

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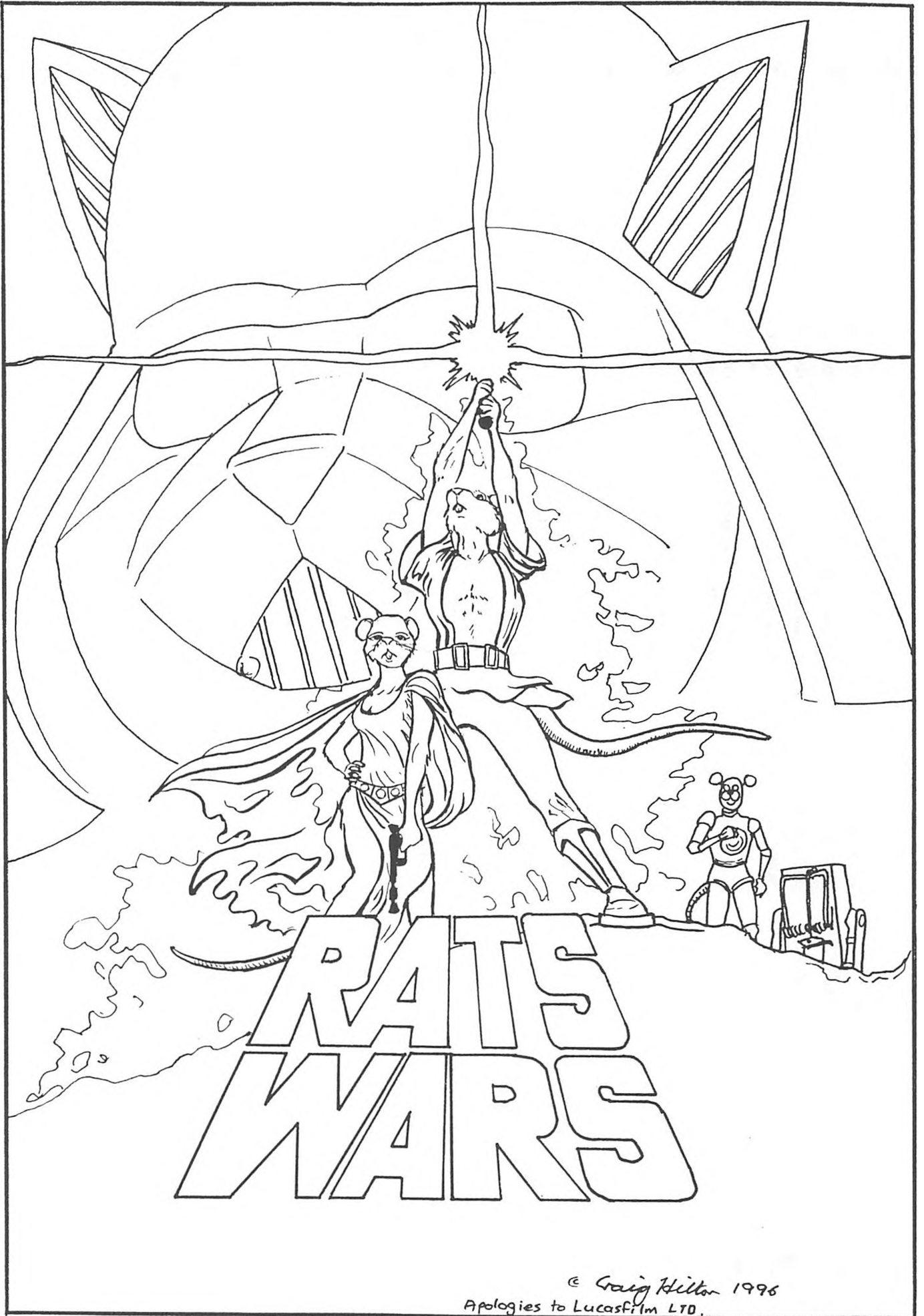
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HISTORY OF THE WORLDCON

Year	Name	City	Location	Guests	Chairman	Attendance
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	Olon F. Wiggins	90
1946	Pacificon I	Los Angeles	Park View Manor	A.E. van Vogt, E. Mayne Hull	Walter J. Daugherty	130
1947	Philcon I	Philadelphia	Penn-Sheraton Hotel	John W. Campbell	Milton Rothman	200
1948	Torcon I	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
1949	Cinvention	Cincinnati	Hotel Metropole	Lloyd A. Esbach (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	11 th Worldcon ³	Philadelphia	Bellevue-Strafford Hotel	Willy Ley	Milton Rothman ⁴	750
1954	SFCon ⁵	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700
1955	Cleveland	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH)	Nick Falasca Noreen Falasca	380
1956	NewYorCon	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. Moffatt	322
1959	Detention	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371
1960	Pittcon	Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568
1961	Seacon	Seattle	Hyatt Hous	Robert A. Hienlein	Wally Weber	300
1962	Chicon II	Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	550
1963	Discon I	Washington DC	Statter-Hilton Hotel	Murray Leinster	George Scithers	600
1964	Pacificon II	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmund Hamilton (pro) Forrest J. Ackerman (fan)	J. Ben Stark Al haLevy	523

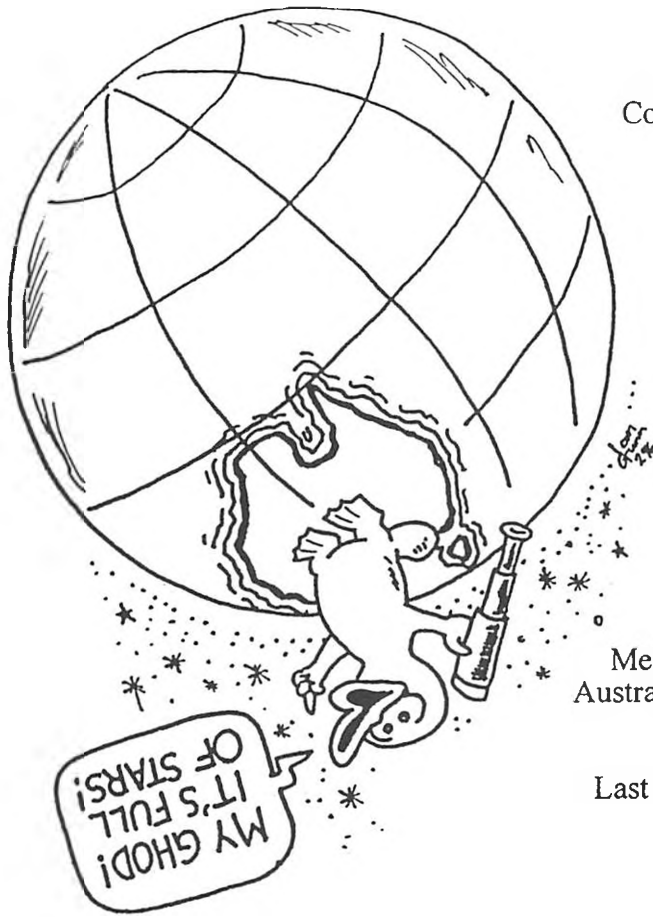
Year	Name	City	Location	Guests	Chairman	Attendance
1965	Loncon II	London	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350
1966	Tricon	Cleveland	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason ⁷	850
1967	Nycon III	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan)	Ted White Dave VanAmam	1500
1968	Baycon	Oakland	Hotel Claremont	Philip José Farmer (pro) Walter J. Daugherty (fan)	Bill Donaho Alva Rogers J. Ben Stark	1430
1969	St.Louiscon	St. Louis	Chase-Park Plaze	Jack Gaughan (pro) Eddy Jones (TAFF) ⁸	Ray Fisher Joyce Fisher	1534
1970	Heicon_70	Heidelberg	Heidelberg Stadthalle	E.C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany)	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	Frederick Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Pelz	2007
1973	Torcon II	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2900
1974	Discon II	Washington DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3587
1975	AussieCon One	Melbourne	Southern Cross Hotel	Ursula K. LeGuin (pro) Susan Wood (fan) Michael Glickson (fan) Donald Tuck (Australian)	Robin Johnson	606
1976	MidAmeriCon	Kansas City (MO)	Radisson Mfhlebach Hotel & Philips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	2800
1977	SunCon	Miami Beach	Hotel Fontainbleau	Jack Williamson (pro) Robert A. Madle (fan)	Don Lundry	2050
1978	IgunaCon II ⁹	Phoenix	Hyatt Regancy, Adams Phoenix Convention Centre & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger	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



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Fans who vote in the Worldcon site selection election are able to purchase the most economical memberships to the winning convention. Don't miss your chance to choose the site for 1999! The election continues at LACon 3 through Saturday afternoon....

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Year	Name	City	Location	Guests	Chairman	Attendance
1981	Denvention II	Denver	Denver Hilton Hotel	Clifford D. Simak (pro) C.L. Moore (pro) Rusty Hevelin fan)	Suzanne Carnival Don C. Thompson	3792
1982	Chicon IV	Chicago	Hyatt Regency Chicago	A.Bertram Chandler (pro) Freank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavlac Lary Propp	4275
1983	ConStellation	Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6400
1984	L.A.con II	Anaheim ¹⁰	Anaheim Hilton & Towers & Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8365
1985	Aussiecon Two	Melbourne	Southern Cross, Victoria & Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grigg ¹¹	1599
1986	ConFederation	Atlanta	Marriott Marquis & Atlanta Hilton & Towers	Ray Bradbury (pro) Terry Carr (fan)	Penny Frierson Ron Zukowski	5811
1987	Conspiracy_87	Brighton	Metropole Hotel & Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkadi Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) (Langford (special fan)	Malcom Edwards	4071
1988	Nolacon II	New Orleans	Marriott, Sheraton & International Hotels	Donald A.Wollheim (pro) Roger Sims (fan)	John H. Guidry	5300
1989	Noreascon III	Boston	Sheraton-Boston Hotel & Hynes Convention Center	André Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark Olson	6956
1990	ConFiction	The Hague	Netherlands Congress Centre	Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew Porter (fan) Chelsea Quinn Yarbro (toastmistress)	Kees van Toorn	3580
1991	Chicon V	Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan)	Kathleen Meyer	5661
1992	MagiCon	Orlando	Orange County Convention Center & The Peabody Hotel	Jack Vance (pro) Vincent DiFate (artist) Walter A. Willis (fan)	Joe Siclari ¹²	5452

Year	Name	City	Location	Guests	Chairman	Attendance
1993	ConFrancisco	San Francisco	Mosccone Convention Center, ANA Hotel, the Park Fifty Five, Nikko Hotel	Larry Niven Alicia Austin Tom Digby Wombat (jan howard finder) Guy Gavriel Kay Mark Twain (dead GoH)	David W. Clark ¹⁵	7120
1994	ConAdian ¹⁴	Winnipeg	Winnipeg Convention Centre	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan) Barry B. Longyear (toastmaster)	John Mansfield	3570
1995	Intersection ¹⁵	Glasgow	Scottish Exhibition & Conference Centre & Moat House, Crest and Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (art) Vincent Clarke (fan) Diane Duane & Peter Morwood (toast mrs & mr)	Vincent Docherty ¹⁶ Martin Easterbrook	4264
1996	L.A.con III	Anaheim	Anaheim Convention Center, Anaheim Hilton, Anaheim Marriott	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan) Connie Willis (toastmaster)	Mike Glyer	???
1997	LoneStarCon 2 ¹⁷	San Antonio	Henry B. Gonzalez Convention Center, Marriott Rivercenter, Marriott Riverwalk	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (art) Roy Tackett (fan) Neal Barrett, Jr. (toastmaster)	Karen Meschke	???
1998	BucCONeer	Baltimore		C.J. Cherryh Milton A. Rothman Stanley Schmidt Michael Whelan Charles Sheffield (toastmaster)	Peggy Rae Pavlat	???

¹ Officially only Secretary-Treasurer; Charles Turner 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 Janes A. Williams as Chairman upon Williams' death.

⁵ Combined with West Coast Science Fantasy Conference (Westercon), sharing names, Guest of Honor and Chairs.

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 it was called IguanaCon II because of a previous hoax.

¹⁰ Like South Gate, part of the greater Los Angeles area.

¹¹ Replaced John Foyster, who resigned for family reasons.

¹² Becky Thomson was co-chair for the first two years after the site was selected, then vice-chair thereafter and at the convention.

¹³ Replaced Terry Biffel as Chairman upon Biffel's death.

¹⁴ Combined with Canadian National Science Fiction Convention (Convention).

¹⁵ Combined with the 1995 Eurocon.

¹⁶ Tim Illingworth was co-chair for 15 months.

¹⁷ LoneStarCon 1 was the 1985 NASFiC, held in Austin, TX.

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by Elayne F. Pelz

As of July 1, 1996:

Income:

Ads	\$3,165.00
Art Show	\$12,628.47
Dealers	\$45,950.00
Interest	\$16,045.95
Memberships	\$334,450.88
Merchandise Sales	\$29.00
Pass On Funds/Donations	\$17,549.96
Ribbons	\$75.00
Writers Workshop	\$130.00
TOTAL:	\$430,024.26

Outgo:

Admin. misc.	\$421.66
Chair misc.	\$636.09
Events misc.	\$1,170.54
Facilities misc.	\$1,615.62
Program misc.	\$737.93
Services misc.	\$190.00
Vice Chair misc.	\$243.20
Art Show	\$1,450.00
Book Raffle	\$239.73
Bank Charges	\$26.30
Committee Apa	\$1,153.81
Committee Meetings	\$1,852.04
Communication	\$505.56
Con Suite	\$500.00
Convention Center	\$12,000.00
Dealers Expenses	\$23.75
Decorator	\$47.65
Fan Lounge	\$750.00
GOH Expenses	\$1,100.00
Hugo Presentation	\$232.77
Hugo Party	\$1,722.36
License Fees	\$330.00
Masquerade	\$20.87
Membership expenses	\$2,097.63
Merchandise	\$2,230.00
Nanny Care	\$1,772.00
Computer on line	\$788.60
Postmaster	\$168.33
Publications/Postage	\$29,761.86
Publicity	\$5,729.94
Registration	\$497.63
Volunteers	\$113.06
White book	\$2,000.00
WSFS:	
Mark Registration Committee	\$1,302.00
Hugo Awards	\$3,260.30
Site Selection	\$1,691.72
TOTAL:	\$78,382.95

Balance: \$351,641.31



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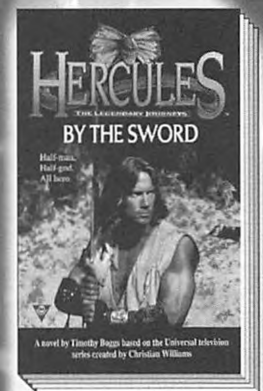
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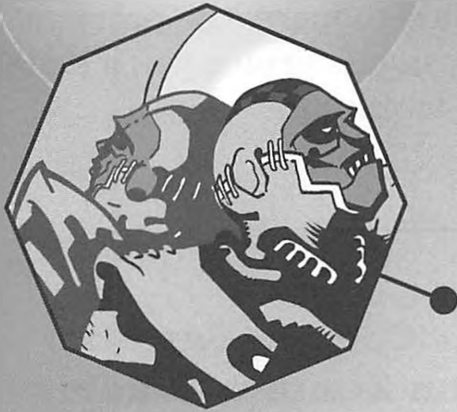
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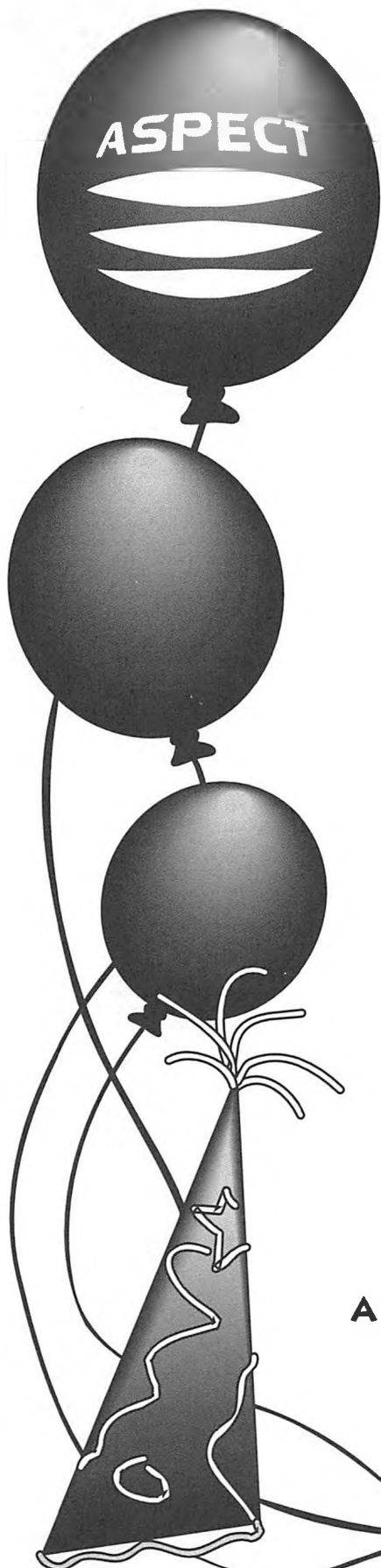
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16 AP	Adachi, Shin'ichi	3594 A	Aoi, Kunio	68 S	Balazs, Frank	4084 S	Beemer, Michael P.
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1543 A	Adamovich, Steve	1947 A	Apke, Alex	69 A	Baldwin, John	2601 A	Behling, Patricia
1489 A	Adams, Bruce C.	1948 A	Apke, Audra	4594 A	Baldwin, Lee	2600 A	Behling, Ruth
18 A	Adams III, Roe R	1949 A	Apke, Birute	70 A	Baldwin, Sharon	4436 FG	Beiro, Mitchell R.
17 A	Adams-Watters, Frank	1950 A	Apke, Edward	71 A	Balen, Henry	4301 A	Bell, Bernard J.
1462 A	Adams-Watters, Suzanne	40 A	Appleman, Daniel	72 AP	Balter, Gerri	3680 A	Bell, Doug
2633 A	Adkins, Carol J.	3825 A	Appleton, Joan	2373 A	Banbury, Michael	106 A	Bell, M Shayne
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1011 AG	Adsit, Sheryl	43 AC	Armbruster, Bobbi	76 A	Bantz, Bruce W.	1890 AG	Benford, Joan
2854 A	Aevilar, Juan Carlos	4597 A	Armstrong, Andrew	77 A	Bantz, Jonni	3751 A	Benmussa, Paul
1792 A	Agee, Joseph	4598 A	Armstrong, Helen	3235 A	Banzhof, Donna D.	3046 A	Bennett, Gene D.
21 A	Agin, Gary P	2436 A	Armstrong, Maren	78 A	Barber, Elizabeth	3241 A	Bennett, Guest of Gene
3482 A	Aguirre, Postoria A.	1585 A	Arnush, Craig	2746 A	Barbera, George C.	109 AC	Bencoun, Sherri
4017 A	Ainsworth, Steven	1998 A	Aronovitz, David	3127 A	Barbour, Diana	110 AC	Bencoun, Tony
2076 A	Akers, Brian	1999 A	Aronovitz, Nancy	1703 A	Bard, Barry	111 A	Bentley, Alice
2077 A	Akers, Loretta	3368 K	Aronson, Alex	79 S	Bard, Stephen T	3989 K	Bentley, Mark
2889 A	Albasi, Gloria L.	3366 A	Aronson, Casceil	2723 A	Barer, Daniel	3889 A	Bentley, Michael B.
4267 A	Albert, Maria	3367 K	Aronson, Jenny	81 A	Barlow, John H	2407 A	Bentley, Mike J.
4266 A	Albert, Norman	3365 A	Aronson, Peter	3012 A	Barnes, Lynn	3742 A	Benton, H.D.
3605 A	Alderson, Stephen	3328 A	Aronson, Richard Ford	82 A	Barnett, Lisa A	2914 AC	Benveniste, Michael
4343 FP	Aldrin, Buzz	44 A	Arthur, Roberta R	2519 A	Barney, Eric	1826 A	Berger, Theresa
3439 A	Alexander, Brian	4238 A	Asao, Norihiko	83 A	Barnhard, Gary	4526 A	Bergeron, Joe
3849 A	Alexander, David	3355 A	Aschmann, Carl E.	84 A	Barnhard, Judy	2822 A	Berghea, Tiberiu C.
2102 A	Allen, Gary	3968 A	Ashcraft, Andrew	85 K	Barnhard, Katherine	3467 A	Bernardi, Woody
22 AC	Allen, Kevin B	3577 K	Ashton, Celia	3421 A	Baron, Kathryn	112 A	Bernson, Michael
3271 A	Allen, Larry	45 A	Ashton, Lisa	1051 A	Barr, Greg	1690 A	Berry, David
23 A	Allen, Robert	46 A	Ashton, Robert	86 A	Barrett, Bryan	4173 S	Berry, Douglas
4324 A	Allen, Roger M.	3576 K	Ashton, Tommy	2243 A	Barrett, Gregory J.	4172 S	Berry, Kirsten
24 A	Allis, Todd	2925 A	Aspengren, Michael	3526 A	Barrett, Mervyn	1691 A	Berry, Terry
3840 A	Allison, Susan A.	47 S	Aspler, Joseph	87 A	Barrett, Sean Douglas	1668 A	Berta, Bea
3771 A	Allred, Lee	3607 A	Asplund, Russell W.	4552 AC	Barrett, Susan	2910 S	Bertelsen, Richard
25 A	Allsman, Ancilla	48 A	Atherton, Nancy T	88 A	Barron, John	1793 A	Berke, Andrew
2277 AP	Allston, Aaron	4344 FP	Atkins, Peter	2148 A	Barter, Sarah	114 A	Berven, Leroy F
1981 A	Allwood, Paul J	49 A	Atkinson, Thomas G.	2631 A	Bartlett, Mark R.	115 A	Berven, Susan J
2269 A	Almer, David	50 AP	Attwood, John	89 A	Bartlett, Richard	3434 A	Beslanwitch, Fran
2268 A	Almer, Torun	51 AC	Atwood, Bonnie	3221 A	Bartlett, Steven	3433 A	Beslanwitch, John
4206 A	Alpert, Jeff	52 AC	Atwood, Deb	90 A	Bartlett-Sloan, Kirby A	2906 A	Best, Ben
4207 A	Alpert, Marjorie	53 AC	Atwood, Ted	91 A	Bartlett-Sloan, Marie L	116 A	Best, Monika
27 A	Alschuler, Matthew B	3686 A	Aubin, Debra	2550 A	Bartley, Guest #1 of John	2937 A	Bethke, Michele
26 A	Alschuler, Matthew B., Guest	2783 A	Auditore, Pamela	2549 A	Bartley, John	2324 A	Beveridge, Peter
1687 A	Alvarez, Janet M.	54 S	Auerbach, Roy	2551 A	Bartley, John, Guest #2 of	3025 A	Beychok, Tina
28 AP	Alves, Carol Ann	55 S	Aul, Billie	92 A	Barton, Adrain	3040 A	Beyer, Blaine W.
29 A	Alves, Jim	56 A	Austin, Alicia	2857 S	Barton, Andrew	3039 A	Beyer, Londakay
30 A	Alvord, Clinton	1594 A	Austin, Edwin	1750 A	Barton, Jeannette R	117 A	Beyshke, Maurice A
1499 A	Amaya, David	57 A	Austin, Elizabeth	93 A	Bartz, David	1954 A	Bhushan, Ajay
2715 A	Amend, Pete	58 A	Austin, Kevin G	2131 A	Bartz, Maria	2920 A	Biancamano, Nancy J.
1593 A	Amos, Kenneth	59 A	Avary, Beth	94 S	Bateman, Gary	4310 A	Bibbins, Charles
31 A	Anda, Andrew Allen	1606 AC	Avery, Shirley	95 S	Bateman, Guest of Gary	118 A	Bickford, Greta C
3123 A	Andersen, Kathryn	1706 A	Avila, Ruben	1850 A	Bates, Kenn	119 AG	Bieniewicz-Valada, Michael
2098 A	Anderson, Barbara	2298 A	Awad, Debbie	2676 A	Batson, Allen	3286 A	Bierman, Keith
32 S	Anderson, Claire	60 AC	Axler, David M	2677 A	Batson, Barbara	4498 A	Biggart, Elaine
33 S	Anderson, Dave	3460 A	Aylott, Chris	3730 A	Battes, Lee	4499 A	Biggart, Guest of E.
3350 A	Anderson, Diane	1933 A	Aziza,	96 AC	Baty, Kurt	120 S	Bigglestone, Clint
2884 AC	Anderson, Fiona	1934 A	Aziza, Guest of	3173 A	Baudoin, Deborah	1646 AC	Bilan, Greg
34 A	Anderson, Gary	2338 A	Azzi, Daphne	2986 AC	Bauer, Kris	2040 A	Bilan, Steve
1932 A	Anderson, Guest of M.	2337 A	Azzi, Mike	2987 AC	Bauer-Landes, Valentina	121 A	Billings, Lee S
35 A	Anderson, Helen	2972 S	Babich, Karen	97 A	Baum, Allen	2099 A	Billington, Linda Ann
36 S	Anderson, Howard	61 A	Backman, Charles	2862 AP	Baxter, Stephen	3492 A	Bilmes, Joshua
37 AC	Anderson, Janet Wilson	62 A	Backman, Charles, Guest 1 of	3410 A	Baylor, Robin	2818 A	Bindea, Alina Ioana
4138 FP	Anderson, Kevin J.	63 A	Backman, Charles, Guest 2 of	98 AC	Beach, Covert	2465 A	Birkedahl, Guest #1 of Pat
2266 A	Anderson, Kristina L.	64 AC	Baden, C S F	3879 A	Beach, Elana	2466 A	Birkedahl, Guest #2 of Pat
1748 A	Anderson, Mark	2651 A	Baemstein, Barbara	3662 S	Beamish, Merv	2467 A	Birkedahl, Guest #3 of Pat
3778 A	Anderson, Ramona	65 AC	Baemstein, Janet	1870 A	Bear, Astrid Anderson	2468 A	Birkedahl, Guest #4 of Pat
4152 FP	Anderson, Rebecca M.	1809 A	Bahm, Margene S	99 A	Bear, Beaman Theodore	2464 A	Birkedahl, Pat
2954 A	Anderson, S. David	4606 A	Bailey, Bill	1871 A	Bear, Greg	122 A	Birkhead, Sheryl L
4119 AC	Anderson, Triston	4372 FG	Bailey, Diana	100 S	Beare, Stephen G	123 A	Bisenieks, Dainis



- | | | | | | | | |
|---------|---------------------------------|---------|------------------------|---------|---------------------------|---------|-----------------------------|
| 124 A | Bishop, James Daniel | 3640 AP | Bradley, Marion Zimmer | 3010 S | Burbank, Sergei | 4151 FP | Carr, John F. |
| 125 S | Blackman, Mark L | 3609 A | Bradway, Douglas | 169 A | Burdick, Bruce S | 4381 FG | Carr, Victoria |
| 2169 A | Blair, D. H. | 3414 A | Bragdon, Frederick | 1891 A | Burdick, Timothy Andrew | 2320 A | Carrier, Chris |
| 3904 A | Blakeney, Ruth | 144 A | Brandshaft, Richard | 3734 A | Burkett, Jillian | 3259 A | Carroll, Brian |
| 2026 AP | Blaker, John R | 2530 A | Brandt, Richard | 2753 A | Burley, Brian | 1004 A | Carroll, Cathy |
| 3902 A | Blakeslee, Sharon | 145 AC | Bratman, David | 3171 A | Burnham, Elizabeth | 1712 A | Carroll, Friend #1 of Cathy |
| 4326 A | Blankenship, Glen | 3920 FP | Breen, Jon L. | 2079 A | Burns, Stan | 1713 A | Carroll, Friend #2 of Cathy |
| 126 A | Blattel, Mark | 4377 FG | Breen, Rita A. | 2950 S | Burnstein, Jonathan | 3922 FP | Carroll, J. Larry |
| 3789 A | Blaye, Fran | 2936 A | Brees, Bette | 3497 A | Burroughs, Stephen | 195 A | Carrolli-Ventura, Sharon |
| 3918 FP | Blaylock, James P. | 146 AC | Breidbart, Seth | 2238 S | Burrows, Allan D. | 196 A | Carruthers, Johnny |
| 4375 FG | Blaylock, Viki | 1939 A | Brennan, Chris | 2926 S | Burstein, Eleanor | 197 A | Carson, Dana |
| 1753 S | Bleaney, Ted | 333 A | Brennan, Elaine | 2927 S | Burstein, Joshua | 1845 A | Carson, Gwen |
| 2113 AC | Bleau, Rebecca | 1940 A | Brennan, Guest of M. | 170 A | Burstein, Michael A | 198 A | Carson, Melinda |
| 127 A | Bligh, Richard A | 1938 A | Brennan, Michael J. | 2929 A | Burstein, Nomi | 2516 A | Cartwright, Glenn |
| 128 A | Bligh, Vickie | 1941 A | Brennan, Nancy | 2905 A | Burton-West, Roger | 1930 A | Carty, Sharon |
| 2309 A | Bliss, David | 4073 A | Brennen, Walter | 171 A | Bushyager, Linda | 3363 A | Casement, Suzi |
| 129 S | Blug, Gary S | 147 A | Breslau, Esther | 172 A | Bushyager, Ron | 3282 A | Cash, Adam |
| 130 A | Blohm, John | 148 A | Breslau, Michael | 4380 FG | Busiek, Ann Huntington | 3855 A | Cash, James B. |
| 131 A | Bloom, David M | 149 A | Bretney, Richard D | 3921 FP | Busiek, Kurt D. | 3090 A | Casil, Amy Sterling |
| 1633 A | Bloom, Elaine | 2692 A | Bretschneider, Debbie | 173 A | Bussey, Michele | 3702 A | Cason, Thomas |
| 1094 A | Bloom, Jeremy S. | 2693 K | Bretschneider, Justin | 174 A | Butler, Charles | 4149 FP | Casper, Susan T. |
| 132 AC | Bloom, Kent | 2691 AC | Bretschneider, Ric | 1783 K | Butler, Colin Aubrey | 200 A | Cassano, Renita |
| 1571 A | Bloom, Michael | 2652 A | Brewer, Alta | 175 A | Butler, Linda | 2336 A | Cassidy, Debby |
| 1378 A | Bloom, Stella | 4518 A | Brewer, Nancy S. | 1782 K | Butler, Neil Logan | 2335 A | Cassidy, Mike |
| 4208 A | Blum, Robert S. | 2541 A | Brewster, Alisa | 176 A | Butler, Ron | 4382 FG | Cassutt, Cindy |
| 134 AC | Bobo, Scott | 2540 A | Brewster, Kent | 4083 S | Butler, Shelley | 3924 FP | Cassutt, Michael |
| 135 S | Bodden, Bill | 4467 A | Briant, Bruce | 177 A | Butterfield, David | 2754 F | Castellaw, Exec VP, Marvin |
| 4569 AC | Boden, Bert | 150 S | Brick, Barrett L | 1679 K | Butterfield, Duncan | 1764 A | Castro, Angelica |
| 4441 FG | Boellstorff, Leslie | 151 A | Brickner, George S | 178 A | Butterfield, Patt | 1762 A | Castro, Elonda |
| 1580 A | Boettcher, Duke | 3716 A | Bridge, Stephen W. | 3784 A | Buzzard, Thomas G. "Buzz" | 1761 A | Castro, Gregg |
| 136 A | Boettcher, Glen | 3219 A | Briggs, J.M. | 2401 A | Byers, Randy | 2445 A | Castro, Margaret |
| 2558 A | Boettcher, Kathryn | 152 AG | Brigham, Cheryl | 2339 A | Bynum, Diana L | 1763 A | Castro, Matt |
| 3845 A | Bohmerud, Linda | 2068 A | Bright, Lyndie | 179 A | Bynum, Frank | 201 A | Caswell, Dennis |
| 137 A | Bolgeo, Timmy | 3546 KG | Brin, Benjamin | 1731 A | Byrd, Brent A. | 2539 AP | Catalano, Frank |
| 1827 A | Bollerud, Kristine | 155 AG | Brin, Dan | 3116 A | Byrne, DJ | 4383 FG | Catalano, John |
| 138 A | Bollerud, R Merrill | 153 AP | Brin, David | 3490 A | Cadell, Tim | 3708 S | Caugley, Carolyn |
| 4034 A | Bollinger, Dave | 156 KG | Brin, Sarah | 180 A | Cady, Chet | 254 A | Cavin, Bill |
| 3353 A | Bollinger, Ken | 154 AG | Brin, Stan | 181 A | Cady, Chuck | 255 A | Cavin, Cokie |
| 2679 A | Bollinger, Kevin J. | 4089 A | Brind, Liz | 182 A | Cady, Katrine A. | 202 A | Cavitt, Ann |
| 3511 AG | Bondi, Gail "Sharpie" | 3822 A | Brind, Michael D. | 183 A | Cady, Sam | 203 A | Cecil, Ann |
| 3512 KG | Bondi-Ernoehazy, "Thunder Stef" | 1818 A | Bringardner, Diana | 184 A | Cady, Tasha | 204 A | Cedeno, Nancy |
| 1663 A | Bonham, Michael | 3758 A | Brockway, Christine | 2136 A | Cagwin, Claudine | 2203 A | Cervantes, Max |
| 4376 FG | Bonino, Jilliane P. | 3375 A | Broemer, W. Fullon | 2135 A | Cagwin, Thomas | 4026 A | Cetineo, Maya |
| 4153 FP | Bonino, Joseph P. | 3495 A | Bronson, Pat | 185 A | Caidin, Eric | 2625 A | Chadwick, C. |
| 2251 A | Booth, Susan | 2776 A | Bronson, Scott | 2037 A | Cairnes, John W. | 4162 A | Chafee, Dri |
| 2255 A | Boothe, Rich | 3398 A | Brooks, Sam | 4108 AP | Cakan, Myra | 3562 A | Chakrabarti, Ajoy |
| 4086 A | Borde, Lance A. | 157 A | Broomhead, Ann A | 186 A | Calderwood, John | 205 AG | Chalker, David |
| 4087 A | Borde, Ronda | 2760 A | Brosio, John F. | 3479 A | Caldwell, Mike | 206 AP | Chalker, Jack L |
| 2165 A | Bosma, Robert | 158 S | Bross, Rebecca | 3480 A | Caldwell, Nancy | 3169 A | Challis, Diana |
| 139 S | Boster, Alex | 4494 A | Brosz, Judith | 2988 AC | Calhoun, Tess | 2171 A | Chamberlin, Ann |
| 2033 AC | Boston, Lynn | 4496 K | Brosz, Katiana | 3068 A | Calligaro, Michael P. | 2172 K | Chamberlin, Kid Guest #1 |
| 2681 A | Bothner, Per | 4493 A | Brosz, Tom | 187 A | Camp, Richard E | 2173 K | Chamberlin, Kid Guest #2 |
| 140 A | Botwin, Mitch | 4495 K | Brosz, Zachariah | 4248 A | Campbell, Evan E. | 207 A | Chambers, Glen |
| 3612 A | Bouchard, Alexander J. | 3067 A | Brown, Betsy | 4422 FG | Campbell, Tim | 208 A | Chambers, Ron |
| 3489 A | Boucher, Dennis | 159 A | Brown, Bill | 2636 A | Campbell III, A.T. | 3269 A | Chambers, Susan |
| 2460 A | Boucher, Ken | 3736 A | Brown, Bob | 3573 A | Campney, Sandi | 209 S | Chandler, Carol |
| 4605 A | Boucher, Lisa | 160 AP | Brown, Charles N. | 3572 A | Campney, Walter | 2225 A | Chandler, Richard |
| 3488 A | Boucher, Lori | 161 A | Brown, Denis Paul | 3685 A | Campos, Maria | 3798 A | Chang, Wayne D. |
| 141 A | Boucher, Stephen | 162 A | Brown, Diana | 188 A | Canfield, Jeff | 210 S | Chapek-Carleton, Lori |
| 142 S | Boudville, Gigi | 4204 A | Brown, Eric W. | 4612 A | Canfield, MaryAnn | 211 A | Chapman, John P |
| 3344 A | Bougher, Lynn | 2793 A | Brown, Jim | 2071 A | Cannon, Donald | 212 A | Chapman, Judith Ann |
| 3237 A | Boutin, Louise | 164 AC | Brown, Jordan | 904 A | Cantor, Christine | 4154 FP | Chapman, Veronica |
| 3236 A | Boutin, Peter | 3742 S | Brown, Lawrie | 4293 AC | Cantor, David A. | 3417 A | Charrette, Robert |
| 3616 A | Bovenmyer, John A. | 165 A | Brown, Phylis S | 2989 A | Cantor, Marty | 2748 A | Chatelain, Julianne |
| 3473 A | Bowker, Michael | 2114 A | Brown, Rebecca M. | 189 AC | Cantor, Robbie | 214 A | Chen, Elsa |
| 2311 A | Bowman, Dean | 4620 A | Brown, Tim | 190 A | Cantrell, Stephanie | 3117 A | Chernoff, Kristin |
| 2313 K | Bowman, Jessica | 3405 A | Brown, Vickie S. | 4610 A | Capes, Eileen | 3792 AP | Cherry, David A. |
| 2312 A | Bowman, Julie | 4578 A | Brown, Warren | 191 S | Caplan, Jack | 215 AC | Cherry, Dennis |
| 2314 K | Bowman, Michelle | 166 A | Browne, Mike | 4150 FP | Capobianco, Mike | 216 AC | Cherry, Kristine |
| 3878 A | Boyd, Steven F. | 1864 A | Brownstein, Amy P. | 3411 A | Capp, Fredrick B. | 217 A | Cherry, Stephen L. |
| 2643 A | Boyden, Aaron D. | 1865 A | Brownstein, Gregory J. | 192 A | Caradec, Diane | 3727 AP | Cherryh, C.J. |
| 3910 A | Boyer, Paul | 1863 A | Brownstein, Stewart | 3391 A | Caradec, Theresa L. | 1810 A | Chick, Dana |
| 3919 FP | Boyett, Steve | 4456 FG | Bruce, David | 2902 A | Card, Peter | 1617 A | Child, William L. |
| 3336 A | Boykin, Jacky | 167 AP | Brunel, James | 2093 A | Carder, Kathy | 2166 A | Chilson, Rob |
| 1665 A | Boylan, Charles | 1816 A | Bruton, Heather | 3052 S | Carey, C. Elizabeth | 4121 AC | Chin, Alex |
| 2552 A | Boyle, Dorothy | 1664 A | Bryant, Anthony J | 3719 A | Carey, Celia | 3881 A | Chiorean, Dana M. |
| 1885 A | Boyle, Kate | 3987 FP | Bryant, Edward | 3718 A | Carey, Dan | 218 A | Chisholm V, Walter S |
| 1884 A | Boyle, Mary | 2583 A | Bucar, Maria | 2761 S | Carey, Douglas Piero | 2729 A | Chittleborough, Chris |
| 1757 A | Bracanovich, Jenny | 3841 AP | Buchanan, Ginjer | 2762 S | Carey, Mary Piero | 1856 A | Choras, Leslie |
| 2164 A | Bracken, Quentin C. | 4570 A | Buchman, Ed | 3717 A | Carey, Robert M. | 4384 FG | Christensen, Carole |
| 1811 A | Brackett, Aileen | 2608 A | Buckley, John J. | 4560 A | Carle, Kevin | 2624 A | Christensen, Emily |
| 4345 FP | Bradbury, Ray | 1815 A | Buckley, M. B. | 193 S | Carleton, Gordon | 4148 FP | Christensen, James |
| 1830 A | Bradford, Carolyn | 3652 A | Budge, George | 1918 A | Carlisle, George | 4617 A | Christianson, Mark |
| 1831 A | Bradford, Wallace | 4542 A | Budz, Mark | 1919 A | Carlisle, Guest of George | 3611 A | Christy, Jo Ann |
| 143 A | Bradley, Charles K | 168 A | Buhl, Christian | 4463 A | Carlson, Debara | 2842 A | Chrystal, Ewan |
| 2078 S | Bradley, Lee | 4346 FP | Bull, Emma | 194 A | Carlson, Vivian | 4392 FG | Chu, Alina |
| | | 3174 A | Bumby, Margaret | 2218 A | Carpenier, Paul M. | 2348 A | Chudnow, Alan |





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World Dance Party!

Friday, August 30
10 p.m. - Who knows?
Marriott Hall, Center

Dance music from the world over!

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C.J. Cherryh

Cloud's Rider, Rider at the Gate

David Feintuch

The Seafort Saga

J.V. Jones

The Baker's Boy, A Man Betrayed

Jennifer Roberson

Highlander™: Scotland the Brave

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- 219 S Chun, Ivy
- 3154 A Churness, Emory
- 2260 A Chwedyk, Richard
- 2028 A Cipra, Carl L.
- 2222 A Citrak, Michael
- 3443 A Citrak, Peter
- 3556 A Clancy, Gerry
- 220 A Clark, Bev
- 3705 A Clark, C.E.
- 221 A Clark, David W
- 4483 A Clark, Jennifer
- 3707 A Clark, Mary M.
- 4347 FP Clarke, Arthur C.
- 4090 S Clarke, Trevor
- 222 A Claypool, Gavin
- 405 A Clayson, Lori
- 223 A Clayson, Matthew
- 224 A Cleaver, Fred
- 225 A Clement, Dave
- 2877 A Clements, Dr. D.L.
- 3369 A Clevenger, Bob
- 226 A Clifford, Robert J
- 227 A Clifford, Ruie Lue
- 1675 A Clink, Carolyn
- 1732 A Clink, David
- 2349 A Clogston, Christi
- 4115 AC Closson, John
- 228 A Clowney, Vincent
- 3999 FP Clute, John
- 22 AC Cobb, Nancy
- 230 A Cobb, Stewart
- 3689 AG Coburn, Jonathan
- 3626 A Cogan, Fiona
- 3115 A Cohan, Jud
- 231 A Cohen, Earl T.
- 232 S Cohen, Eli
- 3668 AP Cohen, Jack
- 3239 A Cohen, Michael
- 233 AC Cohen, Sandy
- 234 A Cohen, Sharon
- 1724 A Cohen, Sheri
- 235 S Cohen Koehler, Lynn E
- 236 A Cole, Anita L
- 1658 A Cole, Corey S.
- 237 A Cole, Jennifer
- 2088 A Cole, Kathleen
- 238 A Cole, Larry M
- 1659 A Cole, Lori Ann
- 1660 K Cole, Michael
- 3441 A Cole, Steve
- 239 A Cole, Susan
- 240 S Coleman, Adam
- 241 A Coleman, Art
- 3766 S Coleman, Franklin
- 4348 FP Coleman, Gerald
- 3144 A Coleman, H. Howard
- 4131 A Coleman, Kathy R.
- 1250 AC Coleman, Michele
- 4136 K Collins, Bridg
- 242 S Collins, C Douglas
- 2756 A Collins, Christina
- 2757 A Collins, Gerald
- 4134 A Collins, Lisa
- 243 S Collins, Robin A
- 4135 A Collins, Ron
- 244 A Collinson, Jack
- 245 S Coils, G Rene
- 2654 A Coltrain, Darlene P.
- 3832 A Combos, Sandra
- 4550 A Competente, Guest of O.
- 4549 A Competente, Oliva
- 2297 A Conder, Cary A.
- 4015 A Conflino, Jacqueline H.
- 3031 A Conly, Judith
- 246 A Connell, Byron
- 247 A Connell, Tina
- 3850 A Connors, Patrick
- 1760 A Conrad, Cheryl Whitmore
- 2888 S Conrad, Judith
- 1759 A Conrad, Phil
- 2959 A Contento, William
- 248 A Cook, Don
- 1652 AP Cook, Glen
- 1653 AG Cook, Guest #1 of Glen
- 1654 AG Cook, Guest #2 of Glen
- 249 A Cook, Norman L
- 4387 FG Cook, Pati
- 3624 A Cook, Patrice
- 3170 A Cook, Rebecca
- 4349 FP Cook, Rick
- 3856 A Cook-Sussan, Christopher
- 3857 A Cook-Sussan, Roxanna
- 250 A Cookson, Robin E
- 1699 A Cool, William C.
- 251 S Cooper, Cathleen A
- 252 A Cooper, Chris
- 3218 A Cooper, Kevin
- 2363 A Cooper, Norman V.
- 2802 A Cooper, Stephen
- 3540 S Copeland, Jeff
- 4237 A Copeland, Jeff
- 2820 A Copil, Stefan-Ovidiu
- 3543 A Copperberg, Kendal
- 3602 SC Corbett, Steve
- 2597 A Cordero, Mary
- 253 A Cordsmeyer, Paul
- 3201 AG Coray-Hescoc, Alice
- 2252 A Cormack, Barbara
- 7 FP Corman, Roger
- 8 FG Corman, Roger, Guest of
- 4522 A Cormier, Diana
- 4523 A Cormier, Guest of D.
- 2290 AC Comer, Dawn
- 4157 A Comes, Thida
- 2704 A Cornett, Bob
- 2705 A Cornett, Mary Ann
- 256 A Cornetto, John
- 2949 A Cornogg, Tracey M.
- 257 A Corson, Don
- 2880 S Costellone, E.M.
- 2881 S Costellone, Erica
- 1604 A Costikyan, Greg
- 2947 A Colton, Calvin
- 2948 A Colton, Guest of C.
- 3871 A Court, Frances A.
- 3870 A Court, Richard F.
- 2526 A Cowan, Crispin
- 3178 A Cowan, Douglas G.
- 4370 FG Cowan, Jonathan
- 1824 A Cowan, Lisa E.
- 3179 A Cowan, Robert
- 1825 A Cowan, Robert L.
- 4180 A Cox, Donald J.
- 3472 A Crain, Charles
- 2374 A Crall, Elizabeth
- 3538 S Cram, Laura
- 2769 AP Cramer, John
- 4414 FG Cramer, Kathryn
- 2770 AG Cramer, Pauline
- 4333 A Cranston, Carol Ann
- 4303 A Cratz, Tony
- 2112 AC Cravotta, Nicholas
- 259 S Crawford, Lindsay
- 3419 A Craycroft, Mary Jane
- 4308 A Creamer, Rebecca D.
- 261 A Creasey, John J
- 262 A Creasey, Mary
- 1790 A Creasy, Pat
- 3903 A Cremer, Stephanie
- 2245 A Cripps, Althea
- 2244 A Cripps, Dennis
- 1928 A Crisp, David
- 1927 A Crisp, Joy
- 4000 FP Crispin, A.C.
- 2413 A Crist, Paula
- 4464 A Cristli, Donna
- 1709 A Cronquist, Cathy
- 1710 A Cronquist, Linda
- 2036 AC Crosby, Colleen
- 2035 AC Crosby, Shawn
- 2058 A Cross, Susan
- 2978 A Crossland, Shirley
- 263 S Cryan, John G.
- 1637 AP Ctein,
- 2923 A Cullity Jr., Joseph
- 4130 A Cummings, Barbara
- 264 S Cummings, Julie
- 1786 A Cunningham, Lowell
- 3041 A Curlee, Lu Ann
- 265 A Curry, Kathy
- 3208 A Curtis, Robert
- 266 A Curtis, S L
- 3204 A Cutler, Willaim
- 4309 A Cuyler, Alison
- 3258 A Cyr, Ginette
- 3274 A Cyrus, Raymond
- 4285 A Czaczeko, Terri
- 267 A D'Alessio, Angelo
- 1776 A DUFF, Winner of
- 2103 A Da Silva, Stephanie
- 268 A Dachowitz, Emily
- 269 A Dakins, Mark
- 4187 S Dallman, John
- 3661 S Dalrymple, Garry P.
- 3684 A Dalton, Kerry L.
- 3354 AP Dalton-Woodbury, Kathleen
- 270 S Daly, Kay
- 3604 A Danaher, Michael
- 271 S Dancey, Ryan S.
- 4319 A Danforth, Elizabeth
- 272 A Daniel, James
- 273 A Daniel, Lin
- 1592 A Daniels, Dik
- 791 A Daniels, Keith Allen
- 2536 A Danler, Signe
- 274 A Dann, Michael B
- 4485 D Darby, Dale
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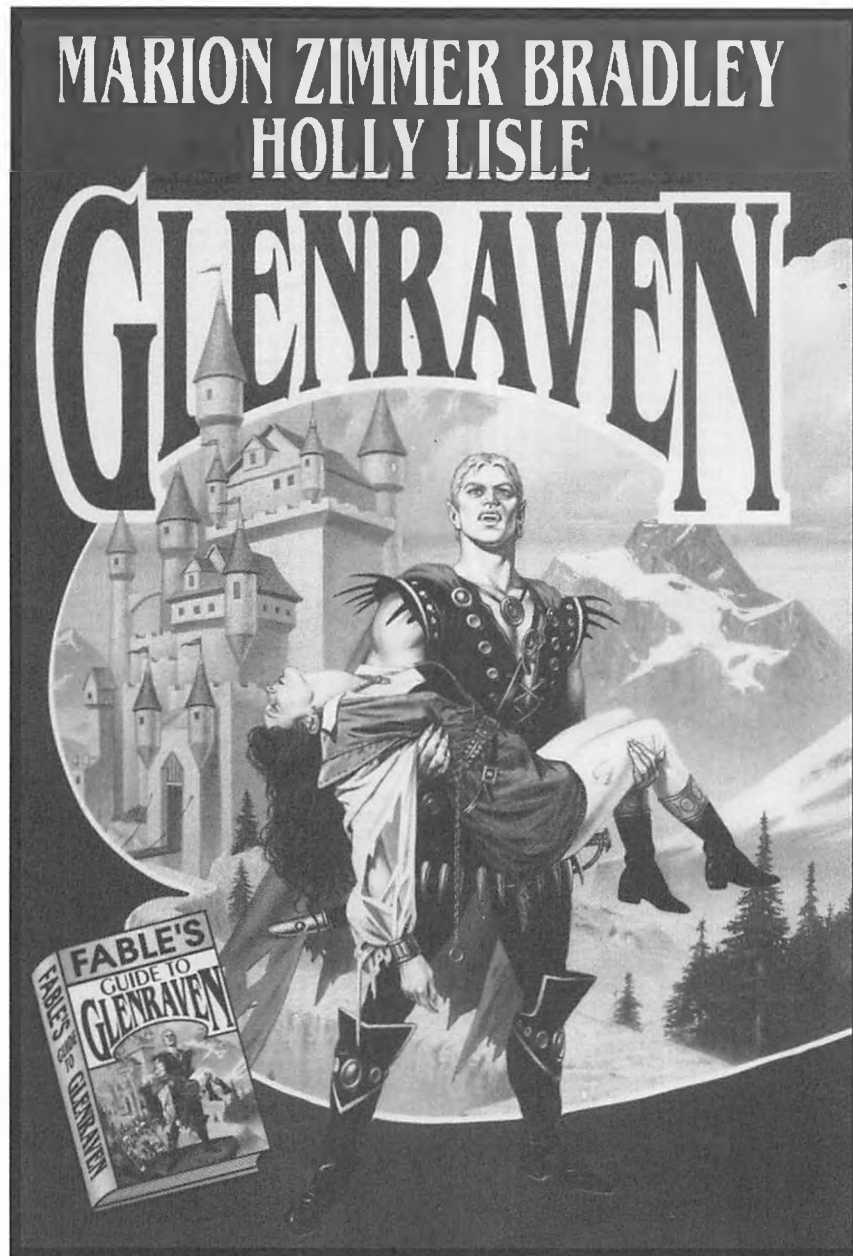
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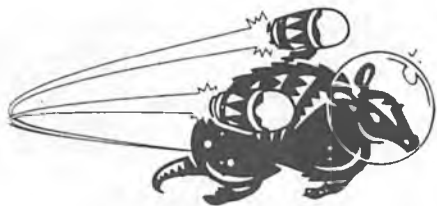
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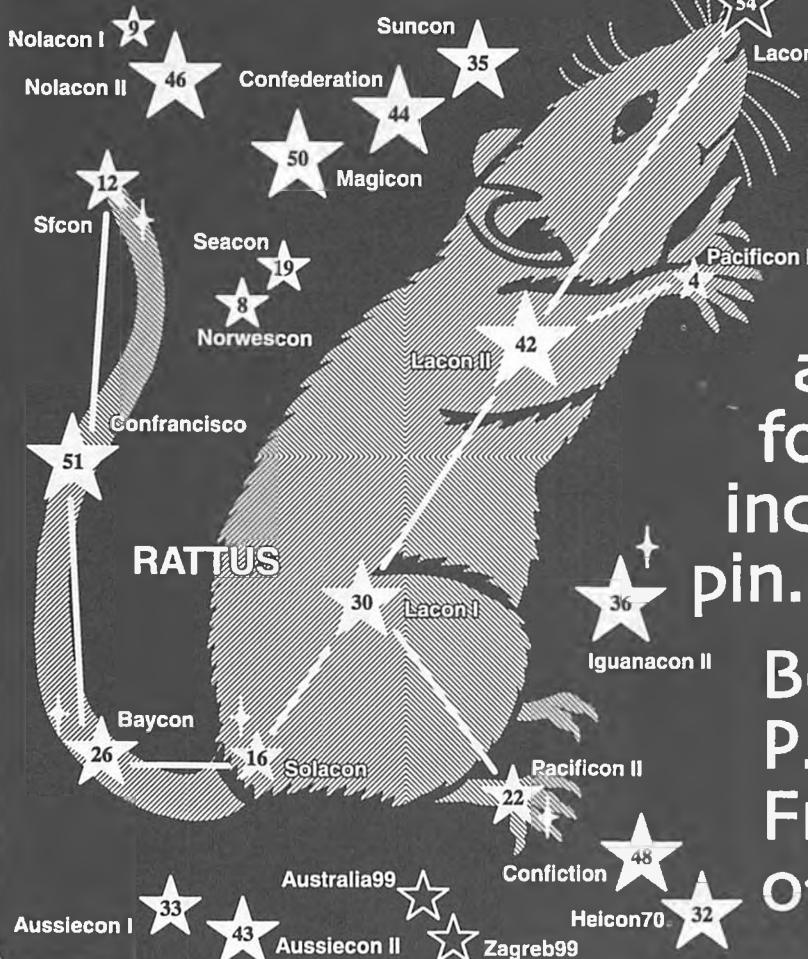
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3830 A	Peacock, Debbie	2409 A	Polson, Billie M.	4614 A	Rather, Richard	4020 A	Roach, Anthony A.
3831 A	Peacock, Mary	1066 A	Pomeranz, John	1093 A	Ratti, David	2945 A	Robbins, Roy K.
3829 A	Peacock, Robert	1067 A	Pontiac, Vena	4479 A	Rau, Randal	1122 AC	Robe, Corlis
3020 A	Pearce, Gerald	3155 A	Poor, Shelby	3114 A	Rawl, Kim	1123 AC	Robe, Gary R
1034 A	Pearce, J W	3177 A	Popper, Steven W.	1696 AP	Rawn, Melanie	3478 A	Roberg, Arthur
1701 A	Pearce, Joe	1068 S	Poretsky, Jeff	4599 A	Ray, Robert E.	3252 A	Roberg, Sharon
1035 A	Pearce, M A	1069 A	Porter, Andrew	3026 A	Raymond, Eric S.	3963 FP	Roberson, Jennifer
2115 A	Pearlman, Eileen D.	2011 A	Porter, Carol Anne	4399 FG	Rayner, Shannon	4491 A	Roberts, Bethany
2836 S	Pearlman, Eleanor	2140 A	Porter, Ken	2483 A	Rayyan, Omar	1124 A	Roberts, Carol
1036 S	Peel, Susan	2208 A	Porter, Patrick	2484 A	Rayyan, Sheila	3222 AC	Roberts, Jeffery
2658 A	Peer, David	1070 A	Portwood, Frank	2853 A	Read, Wolf	3571 A	Roberts, Jill
1037 A	Peirce, Douchka	4407 FG	Posnikoff, Janice	2703 A	Ream, Fred	1125 A	Roberts, Jim
1038 A	Peirce, Hayford	2010 A	Post, Drew	4233 FP	Reaves, Brynne C.	4490 A	Roberts, John Maddox
1039 A	Pekar, Bonnie V	3436 A	Post, Robert	4450 FG	Reaves, Dashiell	1126 A	Roberts, John P
2096 AC	Pell, Michael	3247 A	Postrel, Steven	4440 FG	Reaves, Mallory	2061 A	Robertson, James Bruce
4556 A	Pelling, Guest #1 of J.	3246 A	Postrel, Virginia	4234 FP	Reaves, Michael	1127 A	Robertson, Rock
4557 A	Pelling, Guest #2 of J.	1071 A	Pott, Kate	1095 A	Rebholz, Jeff	2310 A	Robertson, Susan
4558 A	Pelling, Guest #3 of J.	1072 A	Potter, D	1096 A	Rebholz, Maura	1128 A	Robin, Doris T
4555 A	Pelling, Judylynn	4576 A	Potter, Tom	1097 A	Redden, Ben	3503 A	Robin, Marcy
1040 AC	Pelz, Bruce E	4585 A	Poump, Florence A.	1599 A	Redden, John	1129 A	Robinett, Linda Louise
1041 AC	Pelz, Elayne F	4368 FG	Pounds II, Roy D.	2912 A	Redding, Marjorie	1130 AC	Robinson, Andrew
2825 S	Pender-Gunn, Karen	1073 A	Pournelle, Alex	2934 A	Reddy, Sharon	2568 A	Robinson, Jane
2000 AC	Penney, Lloyd	2489 A	Pournelle, Phillip	4521 A	Reed, Debra	4005 FP	Robinson, Jeanne
2001 AC	Penney, Yvonne	2505 A	Pournelle, Phillip, Guest of	1098 A	Reed, Dennis A	1131 S	Robinson, Paul T
4202 A	Penrose, Angela	2921 A	Povalski, Amy	1231 A	Reed, Jane	2111 A	Robinson, Richard
1042 A	Penrose, James K	2411 A	Powell, David Lee	3994 FP	Reed, Robert	2331 A	Robinson, Ruth
2983 A	Pereigut, Alan	1074 A	Powell, James E	2079 A	Reed, Virginia R.	4039 A	Robinson, Sandra Lee
2984 A	Pereigut, Mary E.	1075 A	Powell, Mary E	1396 A	Reed, Wanda	3964 FP	Robinson, Spider
4363 FP	Perenne, Luise	2525 A	Power, David	3432 A	Reed, Wendy	2110 A	Robinson, Susan
3148 A	Perez, Dan	3321 A	Powers, Calvin S.	1737 S	Reich, Ariel	3426 A	Robinson, Suzanne
1043 A	Perkins, Charles	4437 FG	Powers, Serena	1893 A	Reichard, Edie	2198 A	Robson, Kelly
1044 A	Perkins, Gerald R	3962 FP	Powers, Tim	1894 A	Reichard, Guest of Edie	2786 A	Rockett, Angela
1635 A	Perkins, Jr., Frank	1076 A	Pozzo, Peter	2674 A	Reid, Ellen	2785 A	Rockett, Wade
4118 AC	Perrin, Steve	3537 A	Pranger, Ingrid	1100 A	Reid, Malcolm	2359 A	Rodgers, Karen R.
2275 A	Perry, Alex	3819 A	Prasek, Dale	2675 A	Reid, Robin	1132 A	Rodriguez, Sonia M.
4409 FG	Perry, L.A.	2844 AP	Pratchett, Terry	2261 A	Reiko, Noda	2781 A	Rodriguez, Maria
3542 A	Person, Lawrence	2212 A	Prather, Joseph Y.	3313 A	Reilly, Dan	1714 A	Roe, Diane
1610 A	Persons, Kelly	1077 A	Pratt Jr, Robert B	3528 A	Reis, Rich	1134 A	Roecker, Vega
1045 S	Pesavento, Robert	2453 A	Preckel, Karen S.	3415 S	Reisler, Kurt	2976 S	Roehm, Bob
4389 FG	Peshek, Jo	2655 A	Prendeville, Pam	2907 A	Reitan, Midge	1135 S	Roelker, Stephanie J
3062 A	Peters, David W.	3257 A	Prevost, Michel	1101 A	Reitz, Susan	3267 A	Roessner, Michaela
4211 A	Peters, Lisa	3828 A	Price, George	3761 A	Renner, Guest of P.	1716 A	Rogers, Jeff
3424 A	Peterson, Amy	2508 AC	Price, Jan	3760 A	Renner, Patricia	1136 AC	Rogers, John G
3697 A	Peterson, Bob	2161 S	Price, Nick	1103 S	Renlon Jr, Neil H	2873 A	Rogers, Lisa
3554 A	Peterson, Carole	1078 A	Priester, William E	1078 A	Renz, Lynne	1137 A	Rogers, Michael
1046 S	Peterson, Linda	1079 A	Prince, Mary	3694 A	Rerick, Mike	1139 A	Rogow, Roberta
1047 A	Peterson, Polly Jo	4489 A	Probst, Cathy	1104 AG	Resnick, Carol	3800 A	Rokos, Ken
3260 A	Peterson, Robert	1080 A	Proctor, Brian	1105 AG	Resnick, Laura	2463 A	Roller, Jennie A.
4458 FG	Petram, Peita	1081 A	Proni, Amy	1106 AP	Resnick, Mike	2191 A	Romero, Robin
1048 A	Pettinger, Sandra G	1082 A	Proni, Tullio	1107 A	Rest, Neil	1849 A	Romine, Nina
1049 A	Pettinger Jr, Pierre E	1083 A	Prophet, Fred	1108 S	Reutersward, Anders	1140 A	Romine, Terry
1050 A	Pettis Jr, Roy C	1084 A	Provenzano, Lenny	3642 A	Reyes, Raul	3048 AC	Romm, David E
1872 A	Petty, Nicole	2546 A	Pruett, Jill L.	1109 A	Reynante, Regina	1141 A	Rondeau, Guest #1 of Jim
3131 A	Phanara, Selina	1085 A	Pruitt, Timothy A	2116 A	Reynolds, Jim	1142 A	Rondeau, Guest #2 of Jim
1052 A	Phillips, Berni	1698 A	Pschirrer, Annette M.	4031 A	Rhode, Jay	1143 A	Rondeau, Jim
1053 A	Phillips, Chuck	4018 A	Puckey, Don	3438 A	Rhodes, Caroline	1144 A	Rondeau, Melody
1054 A	Phillips, Daryl L	2200 A	Pulido, Cristina Walstad	3300 A	Rhodes-Bard, Letitia	3335 A	Root, Jeff
2695 A	Phillips, Eileen M.	3653 A	Pulla, Stefanie	2327 A	Ricci, Bert	1145 A	Roper, Bill
1055 A	Phillips, Karen	1086 A	Puller, Martin	1912 A	Rice, Finni	4415 FG	Rosberg, Betty
4590 S	Phillips, Mark	4534 S	Pyle, Larry	2236 A	Rice, Pamela Ann	1146 A	Rose, Bob
1056 A	Phillips, Sue	2593 A	Quart, Sara	1110 A	Rich, Dr. Teresa Jean	1720 A	Rose, Ruth
3238 A	Pick, Kenneth	2399 A	Quinton, Linda	1996 A	Richards, Andy	4507 A	Rose, Shawn
1057 A	Pierce, Diane L	1087 A	Quirk, Nathalia	4593 A	Richards, Bill	2893 A	Rose, Strata
4064 A	Pierce, Howard E.	1088 S	Quirt, Alan	1997 A	Richards, Guest of Andy	4506 A	Rose, Thomas J.
1058 AC	Pierce, Samuel C	2710 A	Quiterio, Carlos	3812 A	Richards, Jeffrey M.	3965 FP	Rosen, Richard A.
1059 A	Pierce, Sharon	2709 A	Quiterio, Deanna	2714 A	Richards, Judith Ann	1147 A	Rosenbaum, Arwen
4023 A	Piersol, Kurt W.	4586 A	Rabb, Ian	1111 A	Richards, Mark	1148 A	Rosenbaum, Stephanie
2284 A	Pilcher, James	1583 S	Rabenn, Andrew J.	1112 A	Richardson, Kathy A	1149 A	Rosenberg, Robert
2283 A	Pilcher, Linda	4232 FP	Rabkin, William	2323 A	Richardson, Margaret	1150 A	Rosenburg, Diane
2943 S	Pilevsky, Seth	2542 A	Rady, Doug	1113 S	Richardson, Yvonne	1151 S	Rosenfeld, Sue-Rae
1608 A	Pilvinis, James	1089 A	Rahm, Aragorn	1114 A	Richerson, Carrie	1152 A	Rosenstein, Jack
2117 A	Pinard, J. Girard	2384 A	Raiitt, John	1115 A	Rickart, Becky	2511 A	Rosenthal, Alan
2345 A	Pinkerton, Jr., Max A.	2490 A	Rall, Karen	4054 A	Ridder, Dawn	1153 A	Rosenthal, Andrew
3557 A	Pins, Michael	1060 A	Ramey, Laurie	2486 A	Riddle, Harcourt J.	3876 A	Roser, Michael D.
4508 A	Pirinen, Anetta	1090 A	Ramey, Timothy B.	2487 A	Riddle, Mary E.	3471 A	Ross, Carole-Lyne
4509 A	Pirinen, Pekka P.	2499 A	Ramsay, David	2488 K	Riddle, Peter H.	2286 A	Ross, Jerry
1061 S	Platt, John	2680 A	Ramula, John	1116 A	Riel, Roberta T	2156 A	Ross, Patricia
1062 A	Plumlee, Gary L	3061 A	Rand, Ken	1117 A	Riley, Connie L	2155 A	Ross, Wallace
3625 A	Poague, Monte	1903 A	Random Factors, Guest #1 of	2885 S	Riley, David	1154 AG	Ross-Mansfield, Linda
1063 A	Podell, Barbara	1904 A	Random Factors, Guest #2 of	2621 A	Ring, Barbara	1155 A	Roth, Jeannette
4561 A	Poepoe, David S.	1091 A	Rankin, Donna	2622 A	Ring, Brenna	1156 A	Roth, Jennifer
4245 A	Poepoe, Derek	3352 A	Rankin, Nora E.	2623 A	Ring, Katherine A.	1157 A	Roth, Leslie
1064 S	Pohl, David	3631 A	Ranne, Sterling	2274 A	Ripley, Paul S.	1158 A	Roth, Stefan
2341 AP	Pohl, Frederik	2620 A	Ranocchia, Greg	1118 A	Ritch, Bill	1159 S	Roth-Whitworth, Kathryn
1065 S	Pohl, Laurie	3684 A	Ransom, Laurie	1119 A	Ritter, Bruce	1160 S	Roth-Whitworth, Mark

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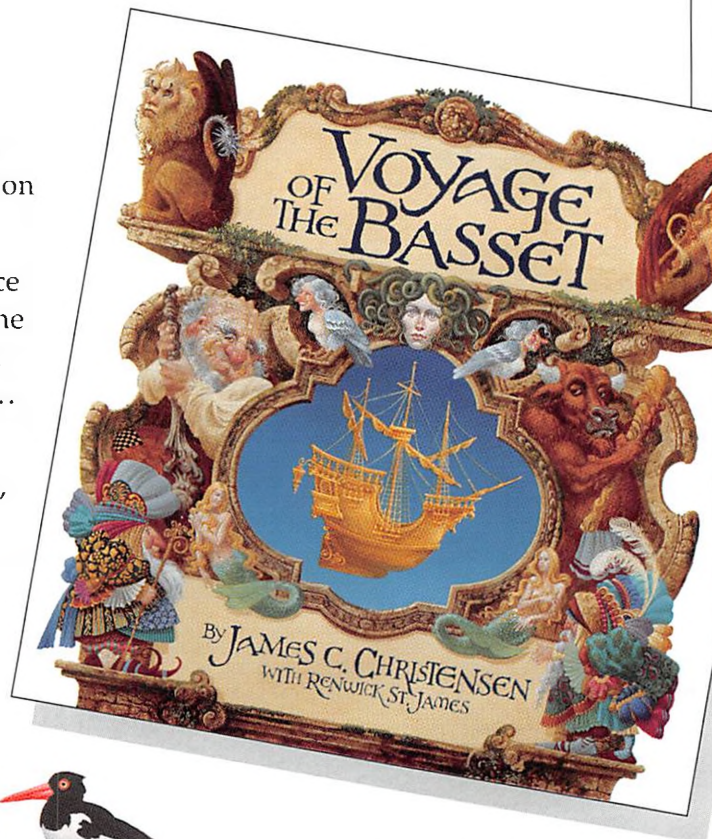
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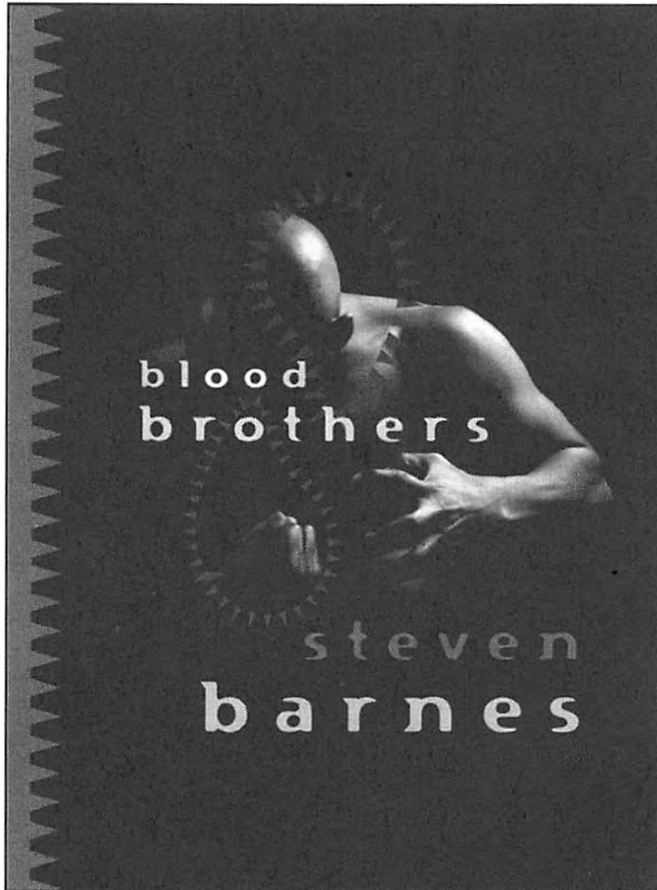
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Souvenir Book

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1161 AC	Rothstein, Allan	3749 A	Satou, Aki	1214 A	Sears, Teri	1240 A	Siders, Ellen
3966 FP	Roitler, William	1186 A	Satterfield, Dale	3896 A	Seeley, John	1241 A	Sieber, Renee
3112 A	Rouillard, Pete	1187 A	Satterfield, Jim	1215 A	Selcovic, Fabian	235 A	Siebert, Catherine
2641 A	Rouse, Sean P.	1188 A	Satterfield, Susan	4412 FG	Segriff, Larry	2834 K	Siegel, Aviva
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1162 A	Rousey, Jim	1705 A	Saunders, Stephen	3539 A	Seitz, John R.	1242 AC	Siegel, Kurt
4297 A	Rousseau, Yvonne	1190 A	Sauve, Michelle	2038 A	Selinger, Gail	1243 S	Siegling, Carol
2833 A	Rowe, Eric	2123 A	Savacool, Phyllis	2325 AC	Senchy, Andrea	1244 S	Siegling, Eric
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4072 A	Rowe, Patricia	2281 A	Savchenko, Natasha	3176 A	Sering, David L.	1246 A	Sieler, Stan
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2495 A	Rowley, Rae Ann	1191 A	Savitzky, Colleen	2605 A	Serr, Don	1247 A	Sigel, Andrew
1163 A	Roy, Eileen	1192 K	Savitzky, Emerald	2606 A	Serr, Dr. Cheryl	3183 A	Silber, David
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3852 A	Royston, Connie	1194 A	Savitzky, Stephen	1217 A	Sestak, Michael	2626 A	Sillesen, Joy
3853 A	Royston, Martin	1195 S	Savvides, Anna	2569 A	Sexton, Donald	3303 A	Sillifant, Jeff
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1796 A	Rudolph, Ken	2216 A	Scalzo, Melody	3794 KG	Shands-Cherry, Kira	1252 AP	Silverberg, Robert
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1169 A	Ruh, Larry	4455 FG	Schalfer, Karen	3996 FP	Shaprio, Shelly	1254 S	Silverstone, Murray
2512 A	Ruhle, Kristin	1198 S	Schaleen, Kenneth	4019 S	Sharpe, Liz	1255 S	Simich, Nick
2872 A	Rule, G.E.	3358 A	Schatz, Barbara M.	1220 A	Shattan, Ariel	3132 A	Simms, John
3823 A	Rundle, Iris	3815 A	Scheibel, Susan	1221 K	Shattan, Arthur C. J.	3974 FP	Simner, Janni Lee
2819 A	Rus, Ovidiu	2577 A	Schenck, Vernon L.	3453 AP	Shaw, Barclay	3629 A	Simon, Barbara
3967 FP	Rusch, Kristine Kathryn	3429 A	Schenkofsky, Judy	1584 A	Shaw, Jerry	3877 A	Simon, Barbara J.
1170 S	Rush, Ed	3428 A	Schenkofsky, Steve	1401 A	Shaw, Nancy Tucker	3733 A	Simon, Carl
3283 A	Rushing, Karl Brent	3323 A	Schepers, Debi	1222 A	Shawcross, William E.	4400 FG	Simonson, Eric
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2101 S	Russell, David L.	3121 A	Scheuermann, Erik	2702 A	Shea, Jannie, Guest of	2224 A	Simpson, Jesse
3874 A	Russell, Natalie	1781 A	Schild, Jon J.	4445 FG	Sheckley, Gail D.	3166 A	Simpson, Neil
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3325 A	Rutkowski, Marguerite	3408 A	Schleifer, Colette H.	2598 A	Sheffield, Michael	1257 AC	Sims, Roger
1172 A	Ryan, Charles C.	3407 A	Schleifer, Mark A.	2599 A	Sheffield, Rhonda	1880 A	Sinclair, Christa
1173 A	Ryan, Mary C.	3452 A	Schlickbernd, Bruce	1223 A	Sheffield, Vivian	4175 S	Sinclair, Jason
4486 A	Ryan, Matthew	1201 A	Schlofner, Mike	1906 A	Shellenbarger, Lauren	4176 S	Sinclair, Kristina
1879 AC	Rymer, Sandy	2966 S	Schlosser, David	1905 A	Shellenbarger, Shane	1881 A	Sinclair, Michael
3483 A	Sabarese-Smith, Danielle	1133 A	Schmeidler, Lucy Cohen	1224 S	Sheller, Patricia M	2547 A	Siros, Charles
1174 AC	Sachter, Ruth L	2501 A	Schmidt, Jenny E.	2426 A	Shelor, Robert	1258 A	Siros, Nina
1175 AC	Sacks, Robert E	2502 A	Schmidt, Jeremy	2427 A	Shelor, Wendy	1259 A	Siros, Willie
4259 A	Sadler, J. Wayne	4444 FG	Schmidt, Joyce	4470 A	Sheperd, Annis	1946 A	Siu, Paul
3783 S	Sadler, Thomas	3969 FP	Schmidt, Stanley	4471 A	Sheperd, David	2894 A	Sjogren, Sam
3995 FP	Saffel, Steve	1590 A	Schneider, Gene	4373 FG	Sheperd, Sandra	1260 A	Skan Jr, Dale L
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4161 K	Saito, Maki	1957 A	Schneider, Mariys	1225 A	Shepherd, Randall L	4052 A	Slate, Alan
4159 A	Saito, Minae	1952 A	Schnitzer, Jeffrey D.	1226 A	Shere, Howard	1261 A	Slate, Alexander
4160 A	Saito, Shin-ya	2229 A	Schoenhuth, Spring	3384 A	Sherman, H. A.	2303 A	Slater, Michael E.
3586 A	Sakamoto, Masaya	2294 A	Schofield, James Dean	1873 AP	Sherman, Josepha	4487 A	Slater, Robert
3587 A	Sakamoto, Reiko	1202 AG	Schouten, Herman	1227 A	Sherman, Keith	1263 A	Sloan, John
1176 A	Sakers, Don	1203 A	Schreiber, Benjamin	1228 A	Shetron, Guest of Richard	1264 A	Sloan, Kathleen A
2956 S	Sakowitz, David	2477 A	Schroeder, Larry	1229 A	Shetron, Richard	2462 A	Slutsky, Art
2192 A	Salger, Kevin	1204 S	Schroeder, Sue	4364 FP	Shetterly, Will	1641 AP	Smeds, Dave
1929 A	Salo, Paula	2476 A	Schroeder, Sue	2667 A	Shelowitz, Jeff	3579 A	Smirnov, Valeri
4443 FG	Salsitz, Maureen	3371 A	Schroepel, Cyprienne	4 FP	Shibano, Sachiko	3786 A	Smith, Athena
3968 FP	Salsitz, Rhondi V.	1205 A	Schubert, Ann	3 FP	Shibano, Takumi	2420 A	Smith, Brenda
1177 A	Salter, David Ian	3018 A	Schuck, Bill	1232 A	Shibley, James	2258 A	Smith, Bruce
4611 A	Samuels, Cliff	3019 A	Schuck, Susan	2153 A	Shields, Rickey	1265 A	Smith, Carol J.
3364 A	Sanda, David	4500 A	Schulte, James	2152 A	Shields, Ruth	1266 A	Smith, Cheryl L
1178 AC	Sanders, Drew	4501 A	Schulte, Paula	1616 A	Shiffman, Stu	2543 AC	Smith, Dale
1179 S	Sanders, Gail	3165 A	Schultz, Carl	1233 A	Shilling, Layne	3126 A	Smith, David A.
1180 AC	Sanders, Kathryn	2733 S	Schultz, Colleen	1234 AC	Shimada, Charles T	3975 FP	Smith, Dean Wesley
1181 S	Sanders, Vince	1206 A	Schultz, Gail	2859 A	Shimada, Kimiko	2259 A	Smith, Denise
1182 A	Sanderson, Sue E	2170 S	Schutzman, David L.	2858 A	Shimada, Yoichi	1273 A	Smith, Dennis Lee
2257 A	Sandler, Richard	3970 FP	Schwartz, Julius	2890 A	Shinjo, Sadaaki	3373 A	Smith, Dori
2794 A	Sandner, David	2012 A	Schweers, Morgan	1235 A	Shipman, Linda	3897 S	Smith, Gerald
3203 A	Sanet, Joel	3779 A	Schweitzer, Darrell	3973 FP	Shirley, John	1268 A	Smith, Henry Allen
554 S	Sanford, Scott	1207 A	Schweppe, Jane	4446 FG	Shirley, Micky	1269 A	Smith, Joe
2867 A	Sanmiguel, Juan J.	2506 A	Scidmore, G. Scott	3715 A	Shock, Brian R.	4434 FG	Smith, Kathryn
3997 FP	Sansweet, Steve	4286 A	Scolaro, Anna Mae	2493 A	Shocklee, Mark	1270 A	Smith, Kenny L
3141 A	Santa, Sue	1208 AC	Score, David	3476 A	Shockley, Gary W.	2316 A	Smith, Kristine C.
1183 A	Sapientza Jr, John T	1209 A	Scott, Eric P.	1236 A	Shoji, Joey	1271 A	Smith, Laurence C
3231 A	Sapounkov, Grigori	2666 A	Scott, Gavin	1237 A	Short, K Michiko	2544 AC	Smith, LeAnn
3311 A	Sapp, Kathy	2091 AC	Scott, Jerome	3317 A	Shozi, Dennis	1272 A	Smith, Leah Zeldes
3310 A	Sapp, Roger	3104 S	Scott, Malcolm	4365 FP	Shuch, H. Paul	3125 A	Smith, Lee
3440 A	Sardo, Greg	1210 A	Scott, Melissa	1877 A	Shuck, Lisa	1274 A	Smith, Leslie H
1184 A	Sargent, Gene	1211 A	Scott, Peter	2178 A	Shuman, David	2649 A	Smith, Mary Q.
2596 A	Sarkisian, Michael	2650 A	Scott, Ruby R.	2179 K	Shuman, Heather	2697 A	Smith, Michael
2296 A	Sarti, Ron	1212 ACP	Scriver, Joyce K	3427 A	Shumway, Gordon R.	1275 A	Smith, Michael T
2823 A	Sasu, Eugen	1213 S	Scroggins, Phillip L	4312 A	Shwartz, Susan M.	2698 K	Smith, Miles
4334 AC	Satin, Arlene	4099 S	Seabrook, Laura	3759 A	Sibley, Jane	2421 A	Smith, Monty
1185 A	Sato, Izumi	4307 A	Searle, Marah	1238 A	Siclari, Dan	2696 A	Smith, Nancy

1276 AC	Smith, Nick	1317 S	Steele, Mariann S	2358 S	Sund, Bjorn Tore	1377 A	Thompson, John
1277 A	Smith, Ralph F	1318 A	Stein, David M	1886 A	Surls, Susa	1695 A	Thompson, Keith
1278 AP	Smith, Randy	1319 A	Stein, Diana Harlan	2900 A	Surette, Gayle	1376 A	Thompson, Rik
1279 A	Smith, Rodford	1320 A	Stein, Jeff	3765 K	Sutherland, Alexander	1379 AP	Thomson, Amy
1280 A	Smith, Sally	1321 A	Stein, Michael P	3763 A	Sutherland, Amy	1380 A	Thomson, Becky
1281 A	Smith, Sean M	2206 A	Steinke, Kendra	3764 A	Sutherland, Andrew	2509 A	Thomson, Sean
2930 A	Smith, Sherwood	2177 A	Stelnicki, J. A.	1346 A	Sutherland, James L	1381 A	Thorn, Anna Z
3287 A	Smith, Susan	2299 A	Stephan, Alan R.	2830 A	Svendsen, Ole	1382 A	Thorn, Bob
1282 A	Smith, Susan M.	1322 S	Stephens, Monica	3754 S	Svoboda, Dave	1943 A	Thornike, Persis L
4100 S	Smith, Tara	2158 A	Stephenson, Jacquelyn	3206 A	Swabb, Beverly	2866 S	Thornhill, Denice
2778 A	Smith, Terrie	2157 A	Stephenson, Robert	1347 S	Swain, Alan	2590 A	Thorp, Katy
2648 A	Smith, Terry L.	1323 A	Stern, Alison	1348 A	Swanson, Anders	2589 A	Thorp, Steve
1102 A	Smith, Theresa Renner	1324 AC	Stern, Edie	2537 A	Swanson, Teresa	1383 A	Thorsen, John
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1286 A	Smith, Wes	1329 A	Steward, Suzette	4543 A	Sylvester, Terri	1386 A	Timo, Sia
1267 A	Smith II, Richard H.E.	4041 S	Stevens, Jeffrey L.	1972 A	Syms, John	2372 A	Timcko, Denise H.
2828 A	Smithers, Jane	1330 A	Stevens, Jon	1973 A	Syms, Laura	2371 A	Timcko III, Charles M.
2870 A	Smookler, Kenneth M.	1700 A	Stevens, Milt	2751 A	Systo, Steph	1387 A	Timson, Katrina
3122 A	Smoot, Steve	4042 S	Stevens, Pamela	1350 A	Szczepaniak III, Joseph B	1388 A	Tipton, Kimiye
2951 S	Smrz, Aimee	4235 FP	Stevenson, David	1351 AC	Szczesuil, Timothy	1917 K	Tiptonford, Benjamin
2616 A	Smuder, Gordon	1331 S	Stevenson, Jean L	1726 A	Tachibana, Manami	1744 A	Tobias, Jan
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3648 AP	Snodgrass, Melinda M.	4538 A	Stewart, Risa	1352 A	Tacouni, Lorraine	4398 FG	Tolen, Patrick
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1289 A	Snyder, John F	3329 A	Stiegler, Marc	3525 A	Takahashi, Akira	1389 A	Tomaino, Samuel J
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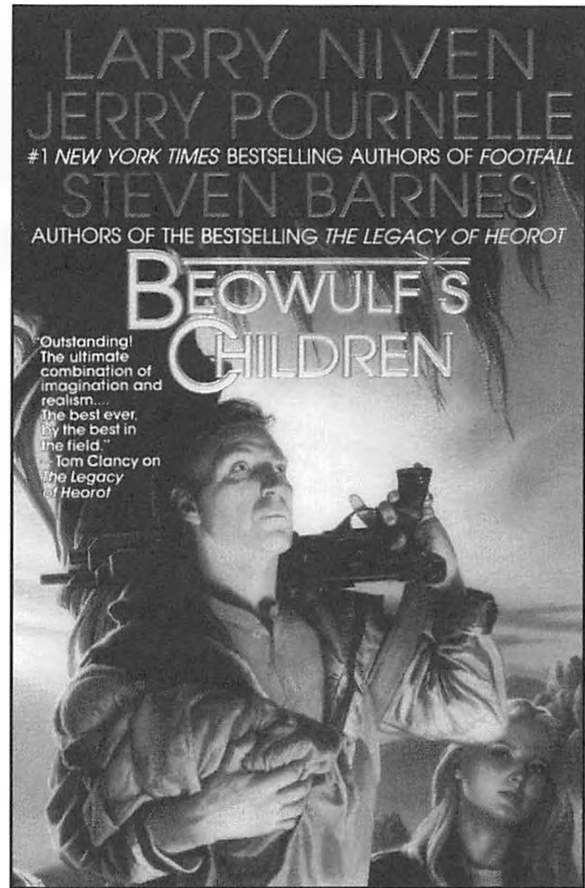


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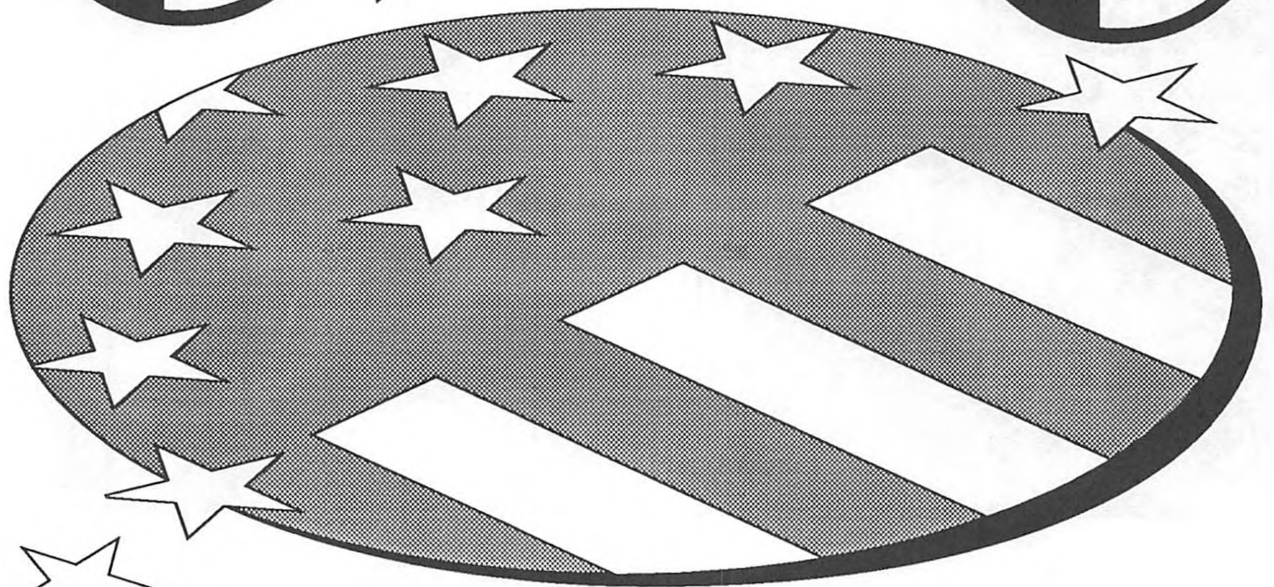
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 1519 A Wolfenden-Steib, Gail
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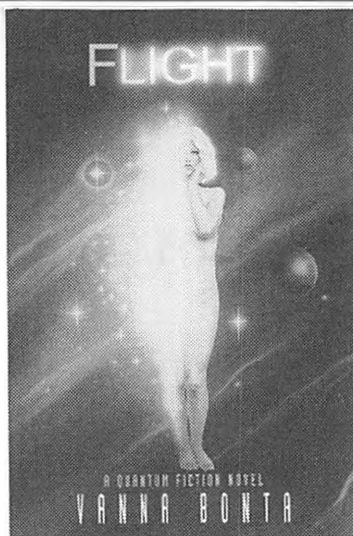
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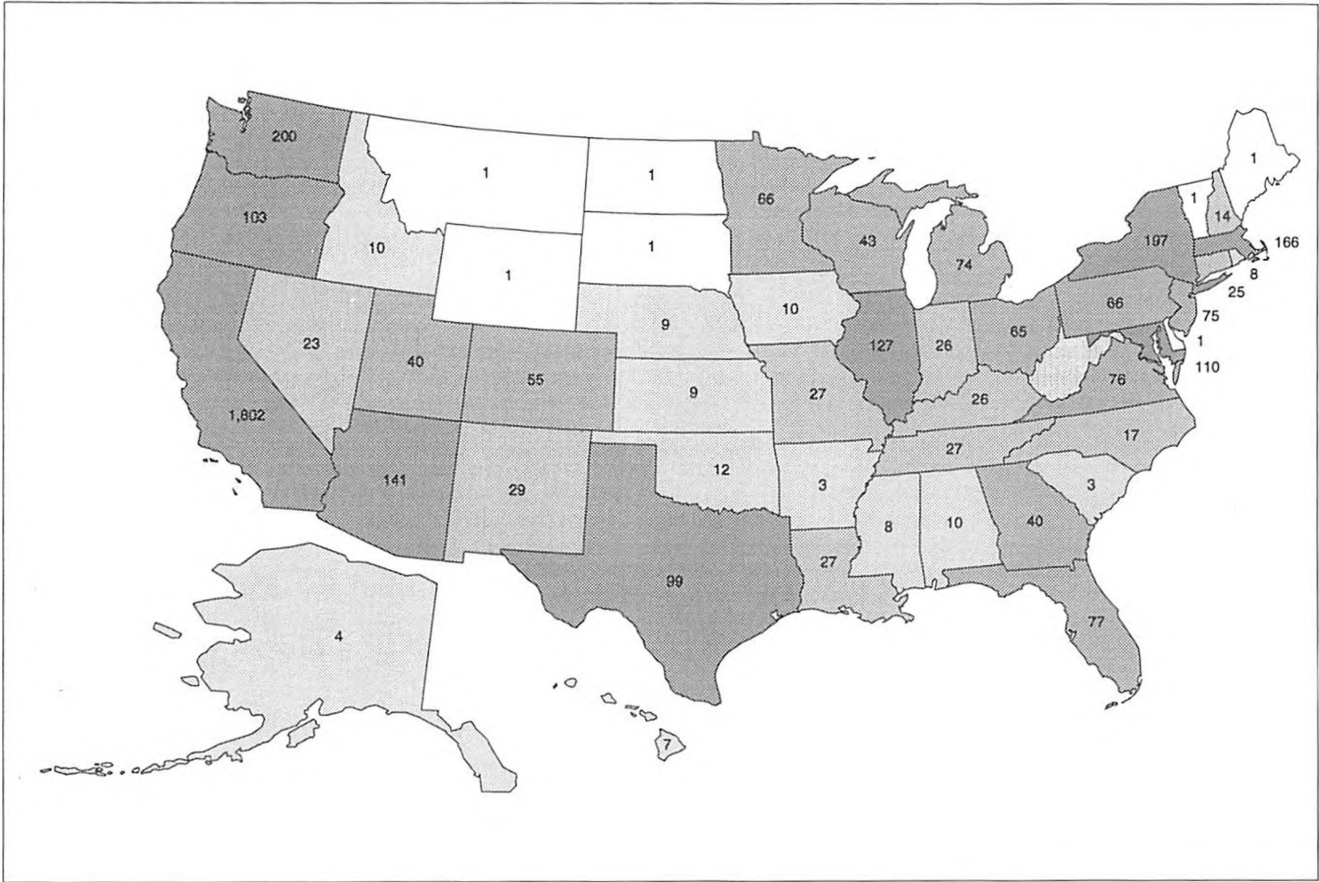
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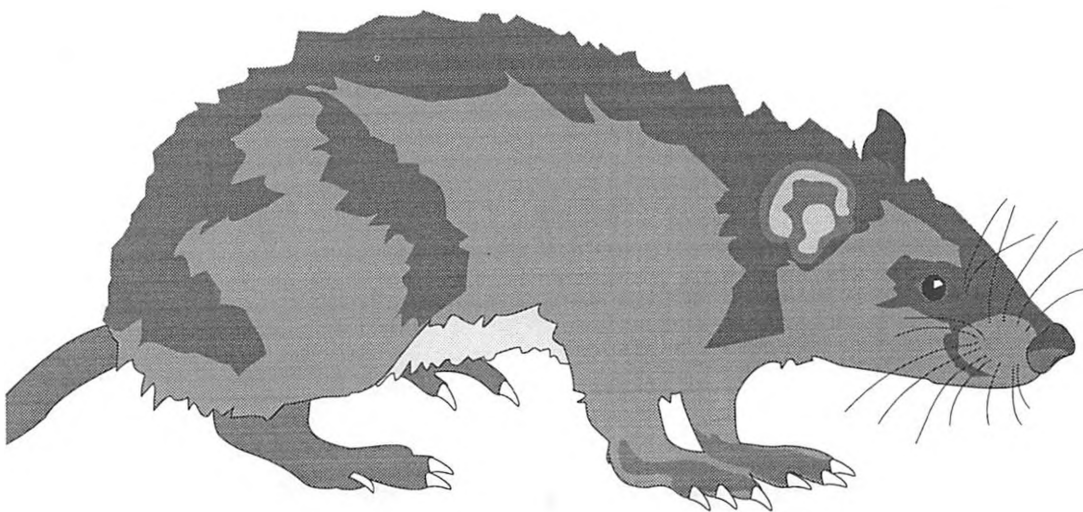


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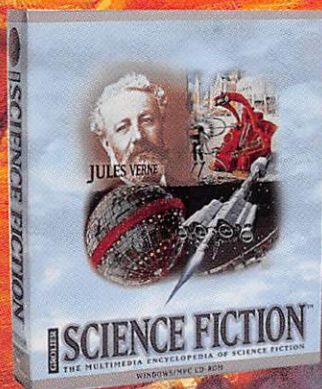
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