

L.A.CON IIII

Progress Report One

93

L.A. CON III

The 54th World Science Fiction Convention

August 29 - September 2, 1996

**Anaheim Convention Center
Anaheim Hilton & Towers
Anaheim Marriott**

**Writer Guest of Honor
JAMES WHITE**



**Media Guest of Honor
ROGER CORMAN**



**Fan Guests of Honor
TAKUMI & SACHIKO SHIBANO**



**Special Guest
ELSIE WOLLHEIM**



**Toastmaster
CONNIE WILLIS**

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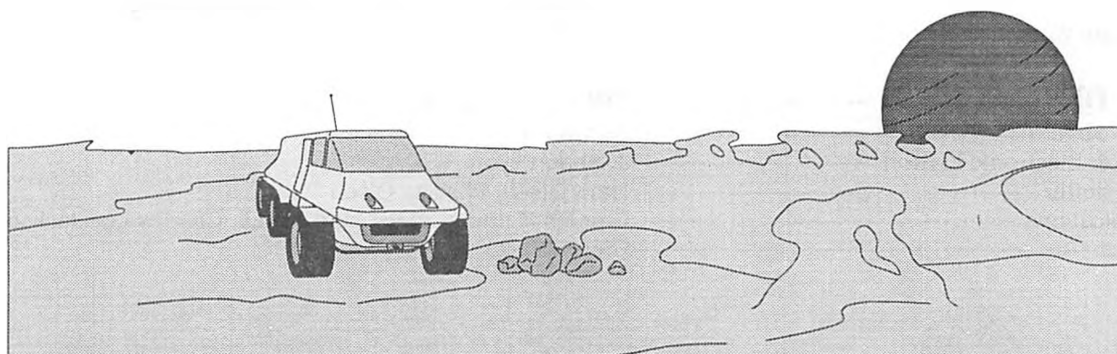
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L.A.con III, c/o SCIFI, P.O. Box 8442, Van Nuys, CA 91409.

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COMMITTEE LIST

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Vice Chair -----**Robbie Cantor**
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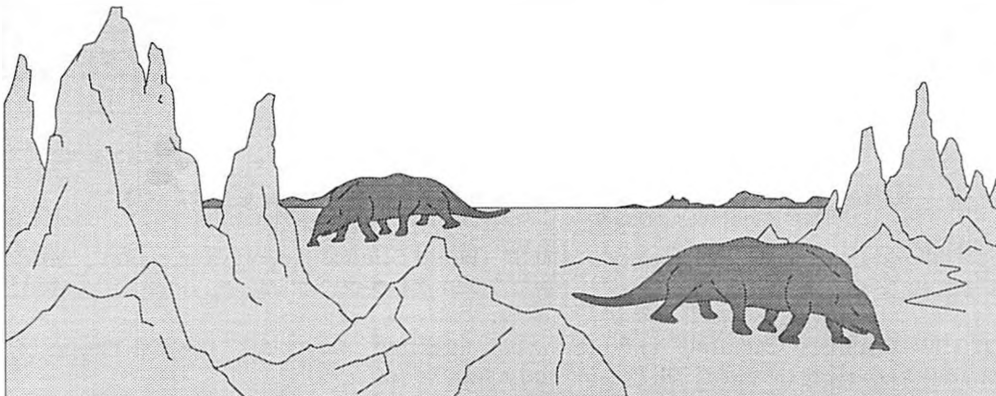
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Logistics ----- Bob Null
Postmaster ----- Sandy Cohen

Facilities Division Heads -----**Bobbi Armbruster, Ben Yalow**
Art Show ----- Gay Ellen Dennett
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Huxters ----- Richard Spelman
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EDITORS' NOTES

Progress Report 0 was the creative product of Mary Jane Jewell and Charles Matheny. With PR1, Charles Lee Jackson II joins the team, developing features and contributing his editorial skills.

In this PR we've started a cycle of Quest of Honor highlights, with each issue emphasizing articles and artwork about another of L.A.con III's guests. Do you have any ideas for paying tribute to our guests? The field is wide open. Past Worldcon publications, for example, *Magicon's* progress reports, received some excellent articles from knowledgeable fans who were devoted to the art or writing of the convention's guests.

We are also asking artists to contribute spot illustrations for use in L.A.con III progress reports. (Rats... We need *lots* of rats!)

Please submit artwork and text to Charles Lee Jackson II at the convention P.O. box.

Notes on the Orthography of L.A.con III

Like the old comedy routine, you can call us LAcon III, or you can call us LAcon 3, or you can call us LA3, or you can call us the '96 worldcon — though we'll keep calling ourselves L.A.con III, because it's a small thing we can do to make worldcon historian Fred Patten happy. Fred would hate to see us stray from the tradition created by L.A.con I in 1972!

CHAIRMAN'S MESSAGE

by Mike Glyer

Shaken, But Not Stirred?

Right! Since the January quake Los Angeles has hardly been the place to be mixing James Bond-recipe martinis. Some of our committee members were hard hit — quake damage forced Mary Jane Jewell and Charles Matheny out of their home, levelled the Pelz's back fences and necessitated house repairs plus a crew to pick up a fannish life's worth of collections, a job that must feel as if it's only begun. There have been thousands of smaller followup quakes, aftershocks. As Scott Welch says, "There were times when someone moved in your vicinity and you weren't sure if it was their heavy foot or.... another one of 'those'."

The convention facilities in Anaheim, 35 miles away from the quake epicenter, had no problems. People are recovering — so well that Progress Report One has actually resumed its place as a priority!

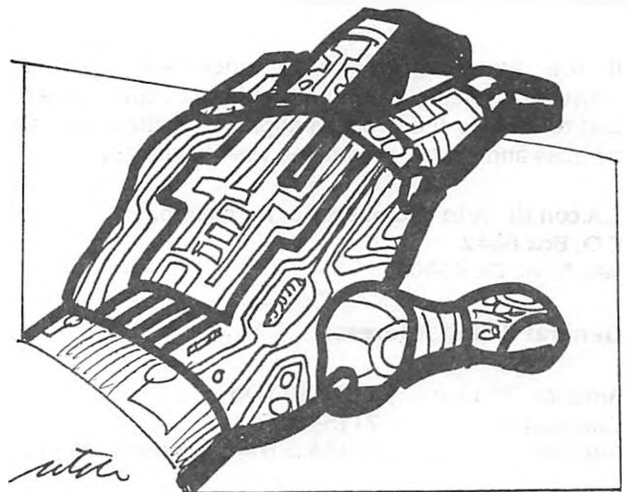
The Voice of Imagination

We're listening to it more carefully than ever, you know, in this era when good ideas are at an even greater premium than the technical means of realizing them. For example, Worldcons now use professional facilities which our improvisational experience at local conventions barely prepares us to exploit.

In the days when Forry Ackerman called his fanzine *Voice of Imagination*, radio literally supplied many voices of imagination, echoing for an electronic age a tradition even older than *Henry V's* invitation to suppose the cockpit of the Globe Theatre contained the "vasty fields of France."

I've read that advances in entertainment technology have threatened to improve out of existence any need for people to engage in lively interaction with the stories played for their amusement, but I don't believe that anymore. A generation of scholars suspected television would supply so much more sensory information than radio that viewers would simply sit in anesthetized passivity. They'd have to give up that idea if they heard fans dissecting *Star Trek: The Next Generation* episodes, and learned how many others expand that universe by adding stories of their own. I believe each leap forward in entertainment technology has been paced by fans' passion for stories that fully utilize the medium.

Worldcons presented in convention centers are not one medium, but a bundle of technologies and media that free us from the former limits of hotel ballrooms and classroom-style meeting rooms. We have only to decide what new things we want to do. What do you want to do? Please add your voice of imagination to the dialog — what should be tried at opening and closing ceremonies, as a program, at child care, in the registration line, around the concourse...?



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GUESTS OF HONOR



Financial Policy

Isn't it a bit premature to be talking about L.A.con III profits? Probably, although years after Robert Taylor helped run the 1985 NASFiC in Austin he offered his tongue-in-cheek advice that one of the first things a new chairman should do is sit his committee down to watch *The Treasure of the Sierra Madre*, and when the lights came on have them set the con's policy for disposing of any profits. He agreed with the film's lesson that people make wiser choices before they get the gold in hand.

I'm only raising this subject because I know some of the people thinking about volunteering will want to know our policy. It is this: Like Noreascon 3, ConFiction, MagiCon and ConFrancisco, our worldcon will distribute one-half its profit to the worldcon committees for 1997-1999 that adopt a comparable policy.

But we have two other commitments that are even more important. In the area of finance, L.A.con III's first commitment is to draft a proper budget and operate within it. Its second commitment is to wisely spend as much of its income on the convention as possible.

MAILING ADDRESS

If you have comments or questions about the convention, please write to us. We will copy your letter and route it to the proper people. Use the committee address and specify whom you wish to contact.

L.A.con III, (Attn. Membership, for example)
P.O. Box 8442
Van Nuys, CA 91409.

General E-Mail Address

America On-Line: JSHAUNLYON
CompuServe: 71154,307
Internet: 71154.307@compuserve.com

Fan Guests of Honor: Takumi and Sachiko Shibano

Takumi Shibano said that in 1939, when he read H. G. Wells' *War of the Worlds*, "The idea that humanity might not be the lords of creation shocked this junior high school boy." The Shibanos' long-lived fanzine, *Uchujin*, is credited with the birth of Japanese fandom. They are now fixtures at the Worldcon, seen presenting Seiun Awards (the Japanese Hugos) to overseas winners. Recently, Takumi concluded, "Nationality doesn't matter now. I just think of myself as a fan."

Toastmaster: Connie Willis

Not only have fans acclaimed and awarded Connie Willis's science fiction stories, but they have often heard her quick wit and gift for public speaking on display at conventions. In a recent interview, she said, "The time is ripe for comedy. It's the best of times and the worst of times. There's all this great material, but no one has a sense of humor about anything. We really are Victorians now — it's so distressing."

Special Guest: Elsie Wollheim

Elsie Wollheim's life and career in science fiction and her life in science fiction encompass more than half a century. From the Futurians of the 1930s and 1940s to the DAW Books of the 1970s and beyond, she has been a Presence in the vortex of our field that is New York.

James White — Sector General

an introduction by Lynn Maners

James White has had quite a number of productive years as a professional author. Beginning his career in 1952, his first sale, the 8000-word "Assisted Passage", appeared in the British SF magazine *New Worlds*. His 81st and most recent work, *The Backward Magician*, becomes part of a body of work which includes 14 novels and eight short-story collections. His novella, *Second Ending* (1962), was nominated for a Nebula award.

A considerable number of White's works focus, either wholly or in part, on aspects of medical practice among alien species and their interactions. Others, like *All Judgment Fled*, are novels of first contact. In this way, his stories reflect the science-fiction reader's continuing appetite for puzzle stories. Whether they involve a question of physics, psychology, political science, or improbable biology, White's puzzles often deal with aliens and how one treats apparent illness.





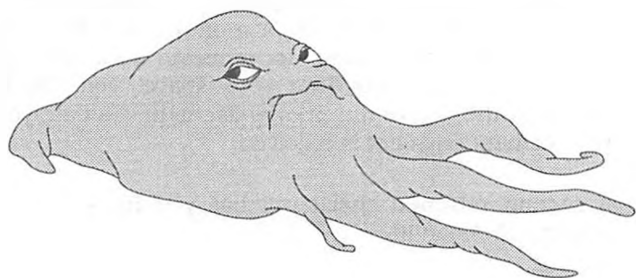
Indeed, some of the best stories revolve around questions of whether an unconscious/uncommunicative alien is actually ill at all. In these cases, the appropriate treatment may be no treatment.

White's main protagonist, Dr. Conway, is assigned to an orbital station, the eponymous Sector General, from which most story situations arise (unlike the peripatetic Dr. Calhoun of Murray Leinster's medical SF stories). Throughout the Sector General series, beginning with "Medic" in the collection *Hospital Station*, we follow the career of Dr. Conway and his interactions with fellow staff members, both human and non-human. Conway's non-professional and romantic side is illustrated through his continuing relationship with Nurse Murchison.

Although the Murchison/Conway relationship may seem a bit quaint and old-fashioned from our coign of vantage in the 1990s, White's characters always seem like real people who could exist outside the world of our imaginations. Conway's alien co-workers in Sector General are likewise well painted for us. Who can forget the fragile empath, Prilicia, hovering over a violently trashing patient, or the absent-minded bumbling of a Tralthan diagnostician as other staffers hug the walls to avoid being unceremoniously squished?

White's Sector General stories also pioneered the use of diagnostically oriented personality tapes, as well as the use of an alphabetic code in order to classify aliens by their basic physiological requirements. In the case of diagnostic tapes, a doctor confronted with a species with which he is not familiar need only see the hospital's chief psychologist in order to have the personality and associated knowledge and experience of a leading specialist of the target species superimposed over his own personality. Inter-species diagnosticians are allowed to retain these tapes for long periods, a device which is used to account for their eccentricities, such as the times at meals when the only thing that all the personalities can agree on is a salad. Until the publication of Sector General stories, the idea of a superimposed personality or shared consciousness was generally used in a negative way, as in stories of alien possession.

To conclude the Sector General series, White has promised that a new novel, working title *Final Diagnosis*, will have appeared before L.A.con III.



The Sector General Series

Hospital Station (c)
Star Surgeon (*)
Major Operation (c)
Ambulance Ship (c)
Sector General (c)
Star Healer (n)
Code Blue — Emergency (n)
The Genocidal Healer (n)
The Galactic Gourmet (n)

(c) = short-story collection; (n) = novel; (*) = novelization of stories in *The Aliens Among Us*

Roger Corman — Last of the "B" Kings

Introduced by Charles Lee Jackson, II

Our Media Guest of Honor is a man who is, not unreasonably, proud of his work in the Picture Business. In the last days of the era of the "B" picture, he knocked out a large number of cheapie-quickies that have out-lived the films they supported on those double bills.

On a Corman picture, a tiny budget and a three-day shooting schedule were not limitations but challenges. *Attack of the Crab Monsters*, though almost painfully inexpensive, is a clever feature, and is fun to watch. *A Bucket of Blood* and *The Little Shop of Horrors* are regarded today as classic spoofs of the horror genre, though each was produced in the expectation of a six-month life-span, followed by oblivion.

Though he graduated with an Engineering degree, and studied English Literature at Oxford, it was his stint in the Twentieth Century-Fox mail room that foretold his life's work. He started his creative career as a writer, but soon moved on to production and direction with a pair of 1955 B-westerns. Presently, he moved out to conquer other genres, soon directing his first SF feature, *The Day the World Ended*.

No one in those days took him seriously — except his investors and distributors, who made tidy sums from his films — until the B-picture died out in the early sixties, and Corman made the transition into larger budget, color films, beginning with *The House of Usher* in 1960, and including A-I-P's "Edgar Allen Poe" series, which kept the wonderful Vincent Price working in star vehicles for a decade.

Corman's ventures grew with the times, but his films became so elaborate that they were no longer so much fun to make, so he gave up directing, and became a major producer and American distributor of foreign films. Roger Corman's name became associated with the likes of Kurosawa, Bergman, and Fellini.

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During his career, he was also the discoverer or developer of numerous up-and-coming talents, such as young Francis Ford Coppola (whose first film, backed by Corman, was an eerie thriller entitled *Dementia 13*), Peter Bogdanovich, and Martin Scorsese.

As director, producer, studio boss, and Hollywood mogul, Roger Corman has entertained us with horror, SF, comedy, action, exploitation and weird cross-over pictures for more than a generation. It is fitting and proper that he be a Worldcon Guest of Honor.

FACILITIES

Bobbi Armbruster and Ben Yalow have completed negotiations with the Anaheim Hilton and Towers to be L.A.con III's headquarters hotel, and also for the Anaheim Marriott's rooms and function space to be at our disposal.

Our other facility is the Anaheim Convention Center where we held the largest Worldcon ever, in 1984. We plan to use one or more of the exhibit halls plus program rooms and the arena. Our version of the Concourse will begin just beyond the Convention Center's North Lobby (the one nearest the Hilton) with access to the Dealers Room, Art Show and Exhibits.

It's just a two-minute walk to the Anaheim Hilton from the Convention Center. L.A.con II attendees will remember that the Hilton's fifth floor suites open onto a common outdoor area, creating a communal, midsummer night party atmosphere. The Anaheim Marriott flanks the Hilton and was successfully used as the site of the 1989 Westercon. Both the Hilton and the Marriott have full ballroom and meeting facilities, offering a lot of flexibility for programming, special interest meetings, dances, and late-night events.

Dealers' Room

The L.A.con III Dealers' Room will consist of a mix of three hundred 8'x30" tables and 10'x10' booths in one of the large halls of the Anaheim Convention Center. Tentatively, there will be 20 to 30 open-cornered islands in the hall. Due to the size of the hall, wall tables will be available only if the room is divided by curtain and stanchion barriers. The price to each dealer for his first two tables will be \$125 each. The third and fourth tables will be \$175 each with any additional tables costing \$225 each. Prices for booths have not yet been set.

Merchandise

L.A.con III is the World Science Fiction Convention and, as such, all merchandise should be related to science fiction, fantasy or horror. We reserve the right to deny

table space to any dealer whose merchandise, in our sole opinion, is inappropriate, objectionable or in violation of copyright laws. For the convenience of the members of L.A.con III and other dealers, video displays and all audio products must be demonstrated using headphones.

Initial Request Period

All space requests received by October 1, 1994 will be considered as received on that date. You may request up to four (4) tables and/or booths and enclose a deposit of \$50.00 per table or booth with your request. If you would like more than four (4) tables and/or booths, please enclose a note justifying your need for up to two (2) additional tables and/or booths plus a separate deposit for each. If space is still available after satisfying all persons requesting up to four (4) tables and/or booths during the initial period, additional space will be allocated, at the sole discretion of the Dealers' Room Manager, to persons requesting more than four (4) tables and/or booths.

A priority number for selecting your location will be assigned by lottery. Assuming there is sufficient time after all approvals have been received for the layout of the Dealers' Room, you will be sent a map of unassigned space to select your own location by priority number. If you have reserved three or more tables and/or booths you will be asked to select a corner location. The Dealers' Room Manager reserves the right to assign locations to ensure balance to the room.

Subsequent Requests

If it is received after October 1, 1994, your request will be assigned a priority number as of the date received. The maximum number of tables and/or booths will be three and your deposit must accompany your request. You should receive confirmation of the availability of space or notice of your position on a waiting list within two to three weeks of receipt of your request. Depending on timing, you may have an opportunity to select your own location.

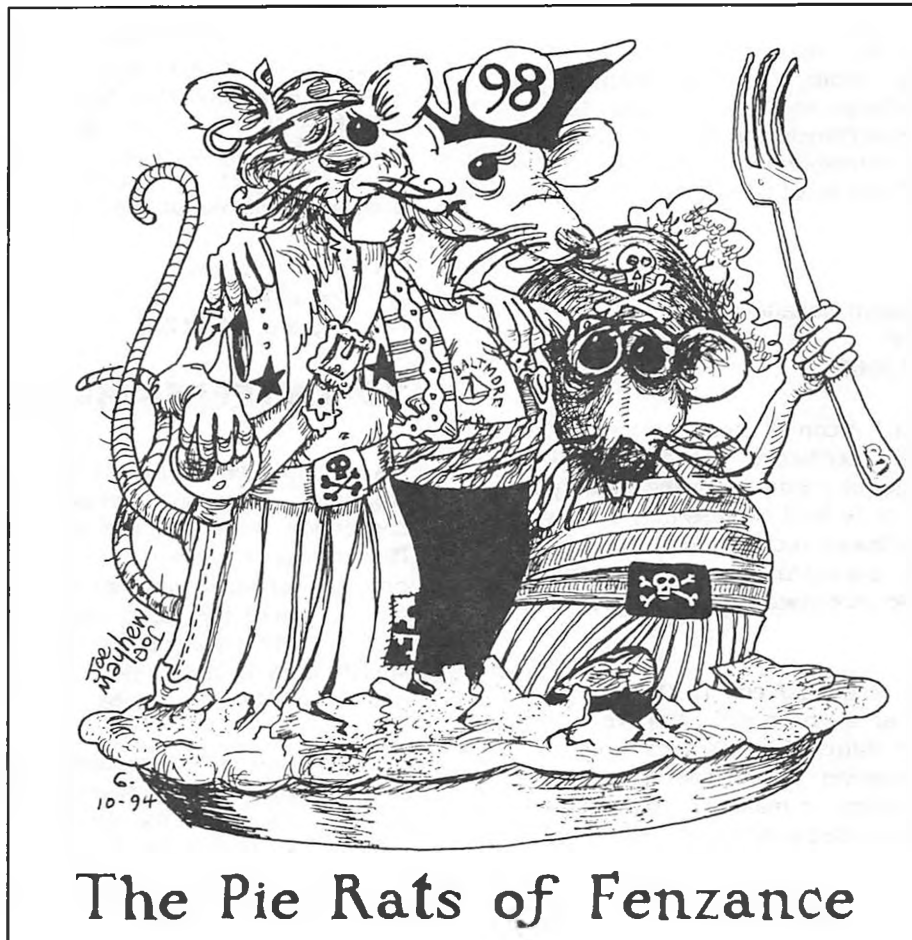
Returned Check Policy

Should your deposit or final payment check be returned by your bank unpaid, you must send a replacement cashiers' check or money order, including a \$15.00 service charge, to reinstate your request. Although you will not lose your space, you will be placed at the end of the priority list as of the date your replacement payment is received.

A second returned check will bar you from being a dealer at L.A.con III.



A Worldcon For Our Reasons (Pirates Too)



The Pie Rats of Fenzance

Baltimore in 1998

**Congratulations to the
Los Angeles Worldcon Committee
for winning the 1996 Worldcon bid.**

Baltimore Worldcon 1998, Inc.
P.O. Box 1376, Baltimore, Maryland 21203

baltimore98@access.digex.net

Any resemblance between this ad and ads produced by a certain past Worldcon bid committee is strictly intentional. We are pirates, it's our job. Besides, we'll all orphans.

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Administration

The L.A.con III Dealers' Room will be run by the experienced dealers' room staff who brought you Magicon, Chicon, Nolacon and Confederation, headed by Dick Spelman, Steve Francis and Jeff Lockridge. For faster processing, correspondence concerning the L.A.con III Dealers' Room must be sent to the following address:

Dick Spelman
L.A.con III Dealers' Room Manager
8111 Timbertree Way
West Chester, Ohio 45069

Mail forwarded from L.A.con III Headquarters will be processed only when received at the above address and may result in inferior positions on the waiting list. Use of certified mail or Federal Express may delay your request since I often travel to conventions and am not home to sign for documents. Letters requiring signatures will not be processed until actually received by me.

You may see some of the L.A.con III Dealers' Room management team at a convention and we will be happy to discuss the status of the Dealers' Room with you. We will not, however, accept space requests or payments at these times or make any commitments since they may be misplaced during our travels and not properly recorded.

Memberships

Each dealer and helper must be an attending member of L.A.con III. Please indicate your membership number on your space request or enclose separate payment for at least one attending membership. The fee through August 15, 1994 is \$75.00. Since membership fees increase periodically as the date of the convention approaches, I recommend you purchase memberships for your helpers early.

Final Payment

Final payments must be postmarked January 1, 1996 or the date specified in your notice that space is available, whichever is later. Failure to make such payment on time may result in the cancellation of your location and/or reservation.

Dick Spelman,
Dealers' Room Manager

Art Show

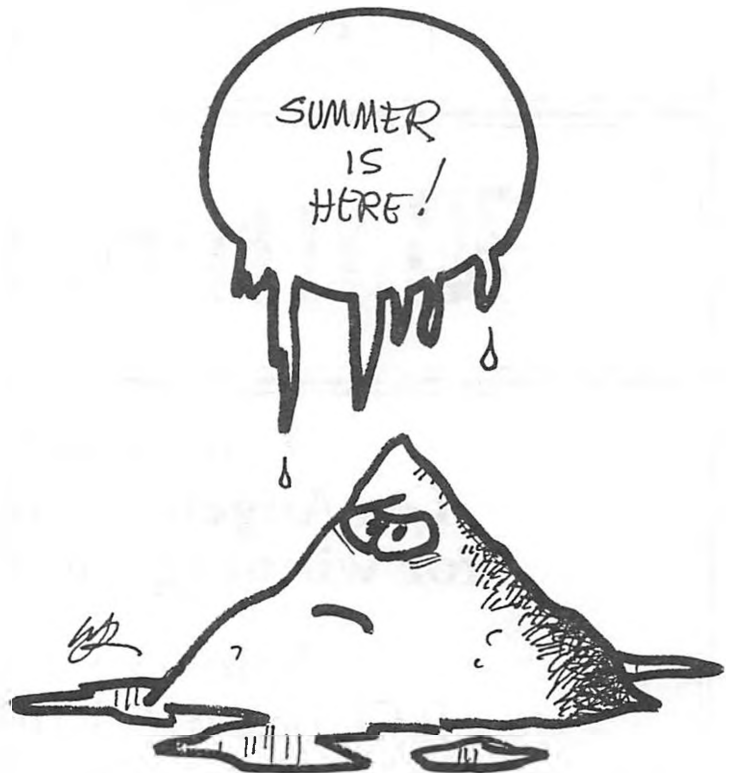
The Art Show at L.A.con III is in the capable and experienced hands of Gay Ellen Dennett & Crew, of Boskone and Noreascon fame. At this early date, the Art Show is not yet assigning space, and the fee structure has yet to be set. If you wish to be placed on the mailing list for Art Show information when it becomes available, please write to:

L.A.con III Art Show
P.O. Box 1010
Framingham, MA 01701

VOLUNTEERS WANTED!

L.A.con III needs *your* help to run a successful Worldcon! It doesn't matter if this will be your first convention, or if you are an experienced old hand. Please volunteer for a few hours. Worldcons are not only run for fans, they are run **entirely** by volunteer fans. If you're interested, write to us at the committee mailbox. Tell us if you are interested in working for a specific area, or have a particular expertise. We try and match our jobs to your interests.

We thank those who have already offered their services. If we have not already replied to you about a specific job, we will soon, as our committee identifies the needs in each department.



**MEMBERSHIP RATES AND
CONVERSION POLICIES**

Changes of Address

Please let us know when you move so that L.A.con III publications will be there when you arrive! Send your change of address to L.A.con III c/o SCIFI, P.O. Box 8442, Van Nuys, CA 91409.

Transfers

Did you finally decide who's using your "Guest of Joe Blow" memberships? Or, can't make it to L.A.con III but know somebody who can use your membership? Easily handled: Send us a letter with your name and membership number — the number is on your mailing label — telling us you are transferring your membership to someone else. Give the recipient's name and address so we can send him or her the convention publications. We will transfer memberships only with your written and signed authorization.

**LOS ANGELES:
HOME OF WORLDCONS**

Part one of five
An Introduction by Charles Lee Jackson, II

With a frequency alarming to fans around the globe, the World Science Fiction Convention returns to the LA area every twelve years or so. From the early days just after the Second World War to today, an LA Worldcon has always been a major event, even among major events. And whenever the Worldcon is in the Los Angeles area, you can be sure the LASFS has been involved. The LA Science Fantasy Society, this world's oldest SF club, has long maintained a high profile in the fan community.

The Pacificon, in July 1946, marked not only the premiere of LA Worldcons, but a return to fannish normalcy after the hectic days of the War. Held at Parkview Manor, a two-story meeting hall a short walk from the LASFS clubhouse, the con honored Guests A.E. van Vogt and E. Mayne Hull. All of the divergent factions within the club joined behind chairman Walt Daugherty to make Pacificon a hit.

During the nineteen fifties, "South Gate in 'Fifty-eight", which began as a joke, became a rallying cry for the next LA Worldcon, the Solacon. Though the con site, the Alexandria Hotel, is located in downtown Los Angeles, a joint proclamation by the mayors of LA and South Gate declared the building part of South Gate for the duration of the event. The con marked a return for LASFS to the mainstream of fandom after years on the fringes. Chair Anna Moffatt led the membership in honoring Guest Richard Matheson.

Attending	Until 15 August 1994: From 16 Aug. 94 to 30 June 95 After 1 July 95	\$75.00 \$90.00 More
Supporting		\$30.00
Kid	(age 3-12 as of 29 August 1996)	\$35.00*
Infant	(age less than 3 years as of 29 Aug. 96)	Free

* Kid Memberships will entitle the holders to some number of hours of free Child Care service at the convention. Additional hours will be available at our cost. The exact number of free hours cannot yet be determined.

Conversion to Attending Membership

A Supporting membership may be converted to an Attending membership by paying the difference between the Supporting price (\$30) and the Attending membership rate at the time of conversion. If you plan on attending L.A.con III and currently have only a Supporting membership, you should consider converting it at this time since the rates will continue to increase.

**LA in '96 Presupporter Membership
Conversions**

If you were (1) an LA in '96 presupporter, (2) a 1996 Site Selection Voter and (3) have 20 bid stickers in your booklet, then you get a full attending membership without paying any conversion fee. (Note: Any policy applying to presupporters also applies to "preopposers".) (If you have less than 20 stickers, see about partial credit at the end of this article.)

L.A.con III has been redeeming sticker books on site at a number of 1994 conventions to save many people from mailing them back and forth. **We'll also redeem by mail through August 15, 1994 via the SCIFI post office box.**

Partial credit for incomplete sticker books: For presupporters who vote in Site Selection, there will be the following discounts. Those with five or fewer stickers in their books, will get \$5 off the conversion fee. Presupporters with 6-19 stickers will be credited \$1 per sticker.

No matter what the date, Pre-Supporters (and Pre-Opposers) get a \$5.00 discount on their Memberships.

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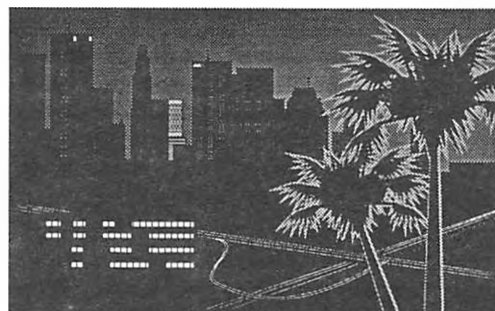


In 1972, just a little behind the usual twelve-year cycle, the thirtieth Worldcon, L.A.con, was the first World SF Con to boast over 2000 members. Chaired by Bruce Pelz and Chuck Crayne, it was held at the International Hotel near the LA International Airport. Frederik Pohl was Guest of Honor, and fan guests were the Coulsons, Buck and Juanita.

L.A.con II, in 1984, was a monster of a convention, filling the Anaheim Convention Center and adjacent Anaheim Hilton and Towers, and was sponsored by the Southern California Institute for Fan Interests, SCIFI, with a committee chaired by Craig Miller and Milton F. Stevens. Guest of Honor was author Gordon R. Dickson and super-fan Dick Eney was Fan GoH, though it wasn't his fault.

And now we're looking at L.A.con III, next in the series of LA Worldcons.

But these are the bare bones, the mere statistics and broad observations of our history. In future Progress Reports, some of LA's biggest BNFs will dish the dirt and deliver the details on Los Angeles Worldcons.



WELCOME TO CALIFORNIA!

by Mike Glyer

Los Angeles not only pulses to the rhythms of work and play, like any urban center. Its very business is fabricating fresh realities. Anyone who grows up in this place intuitively prepares himself to be either a science fiction fan, or a movie fan, or both.

Route 66, a weekly tv series in the 1960s, routinely shot location footage near the San Fernando Mission, just a couple of miles away from my elementary school. The series focused on two adventuresome, hip guys roaming the Southwest in their ragtop sports car. None of the locations ever seemed to be on Route 66, said the adults I knew, and that kind of secret knowledge appealed to me. I wondered, how many other scenes from my everyday life were being passed off in movies as Texas, New York City and Morocco?

Fans of science fiction movies and tv shows will find the streets of Los Angeles an ongoing trivia quiz if they know where to look, and helping L.A.con III members to find some of the most interesting places is the purpose of this article. When such notes of interest involve places worth seeing in their own right, the experience of visiting them is made that much more enjoyable by knowing the story.

I mean, it's nice to know that the *Leave It To Beaver* house is at 1727 Buckingham Road, that the set for D.W. Griffith's *Intolerance*, the largest film set ever built, was at 4500 Sunset Boulevard, or that the furniture factory at 16217 Lindbergh Street is where Bogart and Bergman filmed the famous closing scene of *Casablanca*, but I don't envision someone getting into a car and going to see these places. So I've concentrated mainly on places that a visitor would be interested in seeing even if it had no association with science fiction or the movies. Most of these places can be visited without charge, too, a prospect warming to a fan's heart!

(Hundreds of examples of where to find famous movie locations are listed in *The Ultimate Hollywood Tour Book* by William A. Gordon. Gordon's paperback is the source for about one-third of the following list.)

MARGARITA JELL-O

THIS IS AN ALCOHOLIC DESSERT. Use one large box or 2 small boxes of Lime Jell-O gelatin dessert. Add 2 c. boiling water to gelatin. Stir until dissolved, about 2 minutes. Add 1 1/4 c. cold water, 1/2 c. Tequila, and 1/4 c. Triple Sec. Chill until set. Makes 8 servings, 1/2 c. each, or 16 little Dixie Cups. ☞^{101*} Variation: use Strawberry Jell-O or Strawberry-Banana Jell-O, substitute fresh Lime Juice or Lime Lizzard Schnapps for 1/4 cup of the water.

MAY CAUSE DROWSINESS. (1) According to the Surgeon General, women should not eat alcoholic Jell-O during pregnancy because of the risk of birth defects.

(2) Consumption of alcoholic Jell-O impairs your ability to drive a car or operate machinery, and may cause health problems.

Send a SASE for a bunch of wallet-sized copies of this recipe. ☞^{101*} Collect the whole series. Send me your flavor ideas. Email: hazel-chaz@netcom.com. ☞^{101*} See you in '96!
C.M.J. Baden, P.O. Box 1792, Redondo Beach CA 90278.



Top 20 science fictional places you can see in LA today

1. The Ackermansion (2495 Glendower Ave., Hollywood): The home and collection of Forrest J Ackerman is unquestionably the most science fictional landmark in the city. Forry still hosts tours. Call (213) 666-6326. Quite appropriately, up the street from Forry is the mansion seen in Vincent Price's *The House On Haunted Hill*.
 2. The Los Angeles River: No need to worry about the giant mutant ants in the underground flood control channels since they put giant steel lids over the mouths of the conduits that empty into the river. Yes, this is also where a derelict (in *Chinatown*) set up housekeeping in the dry riverbed, chest of drawers and all, only to be accidentally drowned by water illegally released from the city reservoir.
 3. Paramount Studios (5555 Melrose Ave., Hollywood): One day in the 1930s, says Ray Bradbury, "I strapped on my roller skates and went off...the biggest lunk of a boy you'd ever want to see." He skated up to the iron-grille gate of Paramount Studios in time to see three of his idols, including W.C. Fields. "I whipped out my autograph book, to let the musician, then the producer sign it. Then I handed it to Mr. Fields who signed it with a flourish. And as he handed it back," finished Bradbury, in his finest imitation of Fields, "he said, 'Here you go, you little son of a bitch!'" Paramount is also somewhat known for its connection to *Star Trek*....
 4. Los Angeles County Arboretum (301 N. Baldwin Ave., Arcadia): Never mind the films that have used this place as a backdrop. The lush plantlife on display gives its own lessons in set decoration. The Arboretum grows and displays almost half the varieties of eucalyptus in existence. But eucalyptus is native to Australia, meaning there was no eucalyptus growing in Southern California before the 19th century. The padres who built the San Fernando Mission in the 1790s never saw a eucalyptus tree, yet, today eucalyptus dominates the view from the Mission in every direction. The palm may be Southern California's icon, but the fast-growing, water-stingy eucalyptus does the real work of creating the illusion that Los Angeles is not an island in the desert.
- So far as actual film history is concerned, a Queen Anne cottage on the Arboretum grounds is where Tattoo kept vigil for "De plane, de plane!" in *Fantasy Island*. The Arboretum also appeared in eight Tarzan movies. Fan historians will be far more interested to learn that Don Fitch worked here for many years.
5. The Disney Studios (500 S. Buena Vista St., Burbank): Part of the studio's Michael Eisner-managed prosperity has gone to transform its assorted dull beige buildings into an eye-popping collection of offices in disparate architectural styles ranging from Romanesque Revival to Toontown Bauhaus. Peek through the front gate — yes, the columns supporting the facade of the new office building are the Seven Dwarfs. That's quite funny enough, but, like me, you may have received your original education about caryatids, temple columns sculpted like priestesses, from *Stranger In A Strange Land*. Remembering Jubal Harshaw's lecture about Rodin's sculpture, "Caryatid Who Has Fallen Under Her Stone", makes the idea of the dwarfs playing that role richly satirical as well as comic.
 6. Dangerous Visions Bookstore (13563 Ventura Blvd., Sherman Oaks): It's headquarters for many science fiction readers and writers in the San Fernando Valley. Lydia Marano's store carries all the genre books and magazines and holds autograph parties. It's a must-visit for sf writers on book promotion tours.
 7. Chaos Manor: Jerry Pournelle's home, as envisioned by *Byte* magazine readers, is overwhelmed by review copy computer merchandise and populated by a demimonde of opinionated computer users (if that isn't redundant).
 8. The Los Angeles Science Fantasy Society Clubhouse (11513 Burbank Blvd., North Hollywood): LASFS outgrew the original Ventura Blvd. clubhouse and moved here in 1977. The club meets every Thursday night at 8 p.m. Guests are invited to attend three free meetings before deciding whether to apply for membership.
 9. The Griffith Park Observatory (2800 E. Observatory Road, Los Angeles): Griffith Park is the largest city park in America, and set like a jewel on the hillside above Los Feliz Blvd. is the Observatory. Here's where Arnold Schwarzenegger materialized in the opening scenes of *The Terminator*. *The Rocketeer* blasted off from here. *The Man From U.N.C.L.E.* spied here. City lights long ago put an end to its service as a major research observatory, but it has continued a teaching mission through its planetarium shows, exhibits, and astronomy publications. It is one of the most popular tourist meccas in the city.
 10. The Hollywood Bowl (Highland Avenue near Rte. 101): Where Bugs Bunny directed the Los Angeles Philharmonic.

Progress Report One

11. California Institute of Technology (1201 E. California Blvd., Pasadena): CalTech is one of the most famous research universities in the world. It's the first place news reporters converge after a major earthquake, a legacy of the late Dr. Charles Richter, who devised the quake intensity scale bearing his name. While best known for its Nobel prizewinners, CalTech's contributions to science fiction fandom include a leading filksinger, Barry Gold, an awesome punster, Ed Buchman, the hard-science writer's best friend, the late Dan Alderson, and Flieg Hollander, perhaps the first physicist to discover the Ringworld is unstable.
12. Los Angeles City Hall (200 N. Spring Street): It was the *Daily Planet* of the George Reeves *Superman* era, and was destroyed by Martians despite Gene Barry's best efforts in *War of the Worlds* — the same movie where Barry tells someone, "Welcome to California!"
13. University of Southern California, School of Cinema and Television (850 W. 34th Street, Los Angeles): Here's where George Lucas produced a brilliant student film he later remade as the theatrical feature *THX 1138*. Lots of other talented filmmakers studied here. As a USC freshman in 1970, I met a St. Louis comics fan named Bob Gale who got me interested in attending my first LASFS event, a banquet where Harlan Ellison read from his new story, "Beast That Shouted Love at the Heart of the World". Bob studied at the School of Cinema and went on to have a great career, with writing credits for *I Wanna Hold Your Hand* and *Back To The Future*, while I went on to drop his name a lot....
16. Robert Heinlein's "Crooked House" in Laurel Canyon: At least, Heinlein lived in Laurel Canyon sometime in the 1940s, and fans speculate that he used his own home as the premise for the story "And He Built A Crooked House".
17. Bronson Caverns (at the end of Canyon Drive, Hollywood): Here was the Klingon prison camp in *Star Trek VI*, the Bat Cave in both the tv series and the movies, and the jungle island in the Fay Wray *King Kong*. The Caverns are part of Griffith Park, and have become a traditional place for LASFS club picnics. One of LASFS' fan film projects, *Triple Doubles*, shot footage here.
18. The Town Square of Sierra Madre: In the foothills beyond Pasadena is the cozy community of Sierra Madre, where Kevin McCarthy and Dana Wynter hid from the pod people in *Invasion of the Body Snatchers*. Marty Cantor lived here before he became active in LASFS, but we assume there is no connection.
19. Vasquez Rocks County Park (10700 Escondido Canyon Rd., Agua Dulce): These angular rocks jutting from the desert floor have supplied a stage for everything from *Star Trek* and *Star Wars* to *The Flintstones*.
20. Elliott's House from *E.T.* (7121 Lonzo St., Tujunga): Don't look for the redwood forest in the backyard, otherwise, this was *E.T.*'s home while he visited Earth. (The neighborhoods filmed in other outdoor scenes, like the Halloween sequence, are scattered around the northwest San Fernando Valley.)

The USC campus has been seen in many feature films. Those most notable for sf fans include *Cocoon* and *The Hunchback of Notre Dame* (not a football satire.)

14. The Gamble House (4 Westmoreland Place, Pasadena): Speaking of *Back to the Future*, this was the home of "Doc", Christopher Lloyd's character. The Gamble House is actually much more famous in its own right. Gamble, of Proctor and Gamble, had the place built when he retired to Pasadena around the turn-of-the-century. It's a renowned example of the Arts and Crafts architectural movement, and has been designated a California Historic Landmark.
15. Santa Monica Freeway at Overland Drive, Westbound On-Ramp: It's where Larry Niven starts "The Deadlier Weapon", his short story about the duel of wills between a driver and a murderous hitchhiker. The on-ramp is close to Palms Playground, LASFS' meeting place when I joined in 1970.

Top 10 science fictional places in LA that don't exist anymore

1. Dan Alderson's home in Tujunga: The late Alderson's home was so overflowing packed with his collection that he even stored comic books in his oven — which, strangely enough, was not the reason the place burned.
2. The Hill: Fan residence that played host to LASFS for part of the 1960s, and thereby became immortalized as the setting of Harlan Ellison's short story, "Shattered Like a Glass Goblin." He described it as, "Gothic, hideous, with grass half-cut and the rusted lawnmower sitting in the middle of an unfinished swath — as if the half-cut grass were a placating gesture to the outraged tenants of the two lanai apartment houses that loomed over the squat structure on either side."

INTERSECTION

AUGUST 24-28TH 1995 GLASGOW, SCOTLAND

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FAN GUEST OF HONOUR

VINÇ CLARKE

TOAST MR & MRS

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Progress Report One

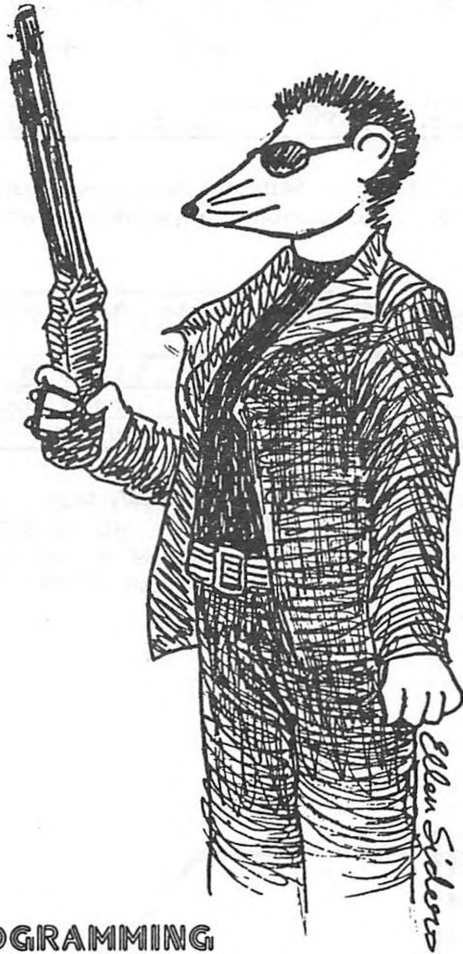
3. Bradbury's Newspaper Pitch at 10th and Normandie: *THE DAMN THING*, a 1930's fanzine, reported, "Rayoul Douglass Bradbury [is] a most unique individual.... Rayoul attends all the latest affairs of Hollywood. Rayoul is also acquainted with a number of Hollywoodians. His favorite hangout is the Brown Derby on Vine Street, though he gets all his meals at Hugo's Hot Dog Stand across the street. Here, in front of the Brown Derby, he points out (but never speaks to) all the celebrities to anyone who might be with him. And yet, Rayoul makes his living as a news hawker on 10th and Normandie! What we can't figure is how he makes his \$10 stretch like it does."
4. The Fan Square Mile: Once upon a time in the 1960s, so many LASFSians lived in this mid-Wilshire neighborhood they made its nickname famous. The Hill was part of this community. Charlie Jackson II says that the 1970s disaster movie *Earthquake* showed many public buildings from the vicinity of the Fan Square Mile collapsing into rubble.
5. Clifton's Cafeteria: LASFSians of the 1930s congregated at this famous downtown eatery. T. Bruce Yerke, in *Memoirs of a Superfluous Fan*, remembered, "The Los Angeles Chapter, #4, of the Science Fiction League, led a most sedate sort of social life in 1937. The primary contact between members were the first and third Thursday meetings at Clifton's.... On those occasions, when there was no scheduled speaker, the topic of current and past stories was a valid and always interesting basis of discussion.... When the meeting adjourned, cliques of us would drift down the cafe part of Clifton's, again ordering giant malts, or sponging off Mr. Clifton's sherbet mine. A lot of members at the time were just out of high school, or else simply and flatly unemployed. Perhaps that is why we took such flagrant advantage of Mr. Clifton and his generous cafe. There was no rent and all manner of free nourishment in his endless limeade waterfall and automatic sherbet mine, both nationally advertised."
6. Pico and Sepulveda: As in the song beloved by Dr. Demento fans. Like most of the other passion pits named in the song performed by Felix Figueroa and the Figs, this was a drive-in movie.
7. Marineland: This aquatic park on the Palos Verdes Peninsula pioneered the kind of dolphin stunt shows now seen at Sea World. It also turned a few dollars as a shooting location for *Creature From the Black Lagoon*.
8. Jay Ward Productions: The 15-foot-tall "Rocky and Bullwinkle" statue still marks Jay Ward's offices on Sunset Blvd. The advertising company that now owns the building apparently has also left undisturbed a small courtyard where June Foray, the voice of Rocky and Natasha, signed her name in the concrete.
9. The Spruce Goose Hangar: Howard Hughes' giant seaplane was sawed apart and shipped for display in Oregon just a few years ago. Its Hangar was nearby the Queen Mary in Long Beach. The Spruce Goose figured prominently in the Larry Niven and Steve Barnes novel *Dream Park*. The Queen Mary remains Long Beach's main landmark, but has little of science fictional note in its background, apart from serving as a shooting location for the disaster film *The Poseidon Adventure*, and being a place where we once caged a free lunch for considering it as a Westercon site.
10. The First LASFS Clubhouse: A single family dwelling that had been rezoned for commercial use, LASFS purchased 11619 Ventura Blvd. in 1973 and promptly outgrew it, moving to its current location in 1977. The next tenant, a tobacconist, completely remodeled the front in brick. If you bought LASFS Land from Elst Weinstein (in the convenient cubic-inch plastic container), it came from here.

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RATMINATOR



PROGRAMMING

With two years to go before L.A.con III, it's a little early for us to have decided on any specific program items but not too early for us to begin planning who and what and how many.

To start with, we believe less is more. Recent Worldcons have had as many as 17 program items going on at the same time. We think that's too many. Topics get divided into parcels too small for really meaningful discussion and you end up with too many programs of similar appeal being scheduled opposite each other. It isn't useful to anyone to have "Getting Started as a Writer" at the same time as "What are Editors Looking For?" or "The Future of the Space Program" opposite a presentation on the upcoming flights of the DC-X. We still intend to have a lot going on but, perhaps, not quite as many items at once.

Our philosophy is that the World Science Fiction Convention is for science fiction fans from around the

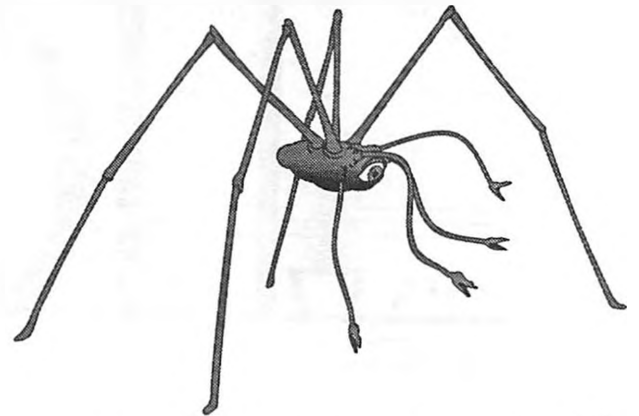
world and all the worlds of science fiction. We intend to have program items in as many areas as possible, including the literary aspects of science fiction, fantasy, and horror; how to break in and survive as a writer; science and space; movies and television; comics; and, of course, fandom.

We're always on the look out for good ideas. We have a team of people who will be working together to come up with a schedule of programs we think is interesting and different from the programs you see at every convention. Our program will include panels, speakers, and readings, of course, but we also want to try other types and "shapes" of program items. George R.R. Martin recently suggested that we try semi-formal debates; two people who have strong but opposing opinions on a specific subject discussing and debating their feelings. We think that's a good idea and intend to give it a try. But we need more suggestions. If you have any ideas for types of programs or for specific program items, please write to us at the convention address.

Don't be afraid to make suggestions. If there's something you haven't seen at a Worldcon and don't know why it hasn't been on the program before, it may be because we haven't thought of it or don't know how to make it work. Give us the benefit of your knowledge and ideas. We don't promise to use them all but we'd like to hear them.

Writers' Workshops

L.A.con III will be running a series of Writers Workshops for fledgling and hopeful writers. Details and instructions will be included in future Progress Reports with submissions accepted after September 1995. The Workshops will be coordinated by Adrienne Foster who has run similar programs for both the 1993 Worldcon in San Francisco and the 1994 Worldcon in Winnipeg. Established, professional writers in the field will conduct the workshops. While the previous Writers Workshops have been limited to prose writing, we will be investigating the possibility of adding sessions for other areas including scripts and comics.



Progress Report One



FINANCIAL REPORT

As of July 8, 1994

INCOME:

Ads	\$50.00
Interest	\$533.97
Memberships	\$80,319.50
TOTAL:	\$80,903.47

OUTGO:

Administration	
Bank fees	\$14.50
Postmaster	\$29.00
Kitchen Sink	
WSFS - Mark Reg Committee	\$1,302.00
Services to Members	
Publications	\$1,199.01
Publicity	\$69.73
Vice-Chair	
On-line set-up	\$243.20
TOTAL:	\$2,857.44

BALANCE: \$78,046.03

Elayne F. Pelz

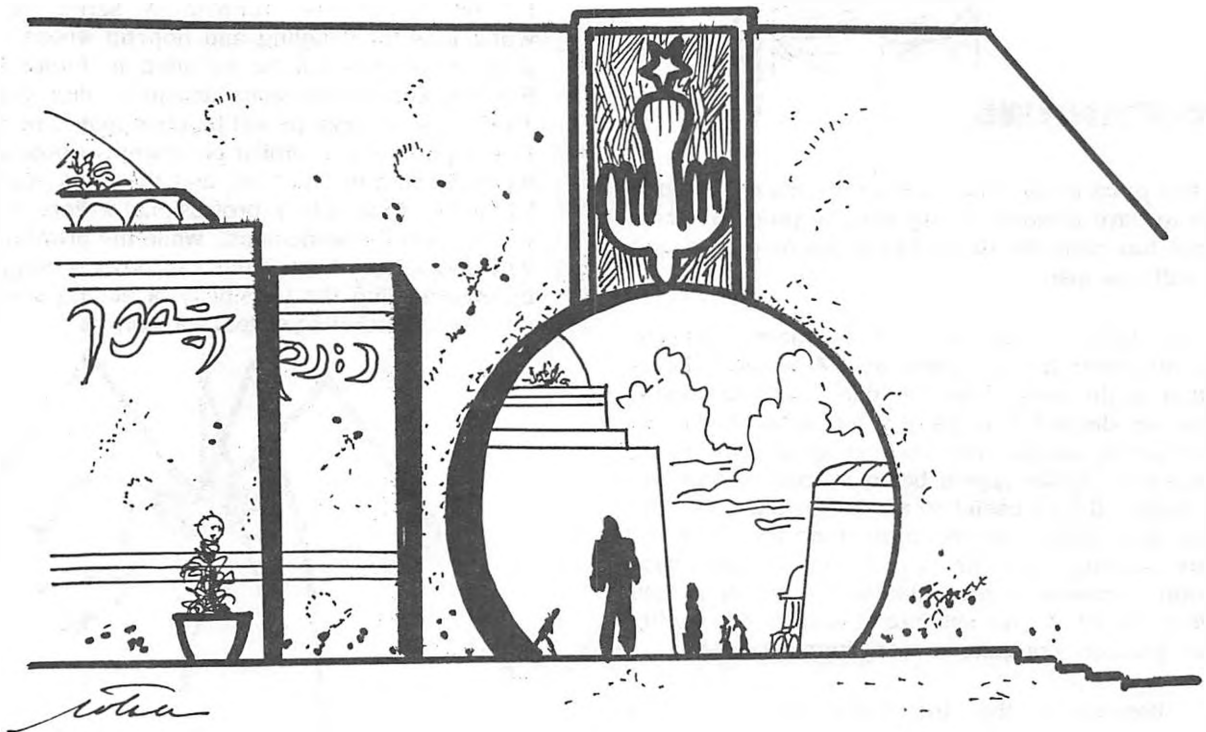
AD RATES / PUBLISHING DATES

Ad Rates	Full Page	Half Page	¼ Page
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Fan	\$70	\$40	\$25
Semi-Pro/EduOrg*	\$150	\$90	\$50
Professional	\$200	\$125	\$80

* Semi-Pro/EduOrg: Semi-pro magazines (based on Hugo criteria), educational organizations, university publishers, etc.

Progress Report	Publication Date	Ad Copy Due
#2	1 February 1995	1 January 1995
#3	1 August 1995	1 July 1995
Future	To be announced	

All rates shown are for camera-ready copy. Special positioning and other services are available at additional charge. Please request in writing, well ahead of the deadline, from the L.A.con III P.O. Box address.



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ConAdian

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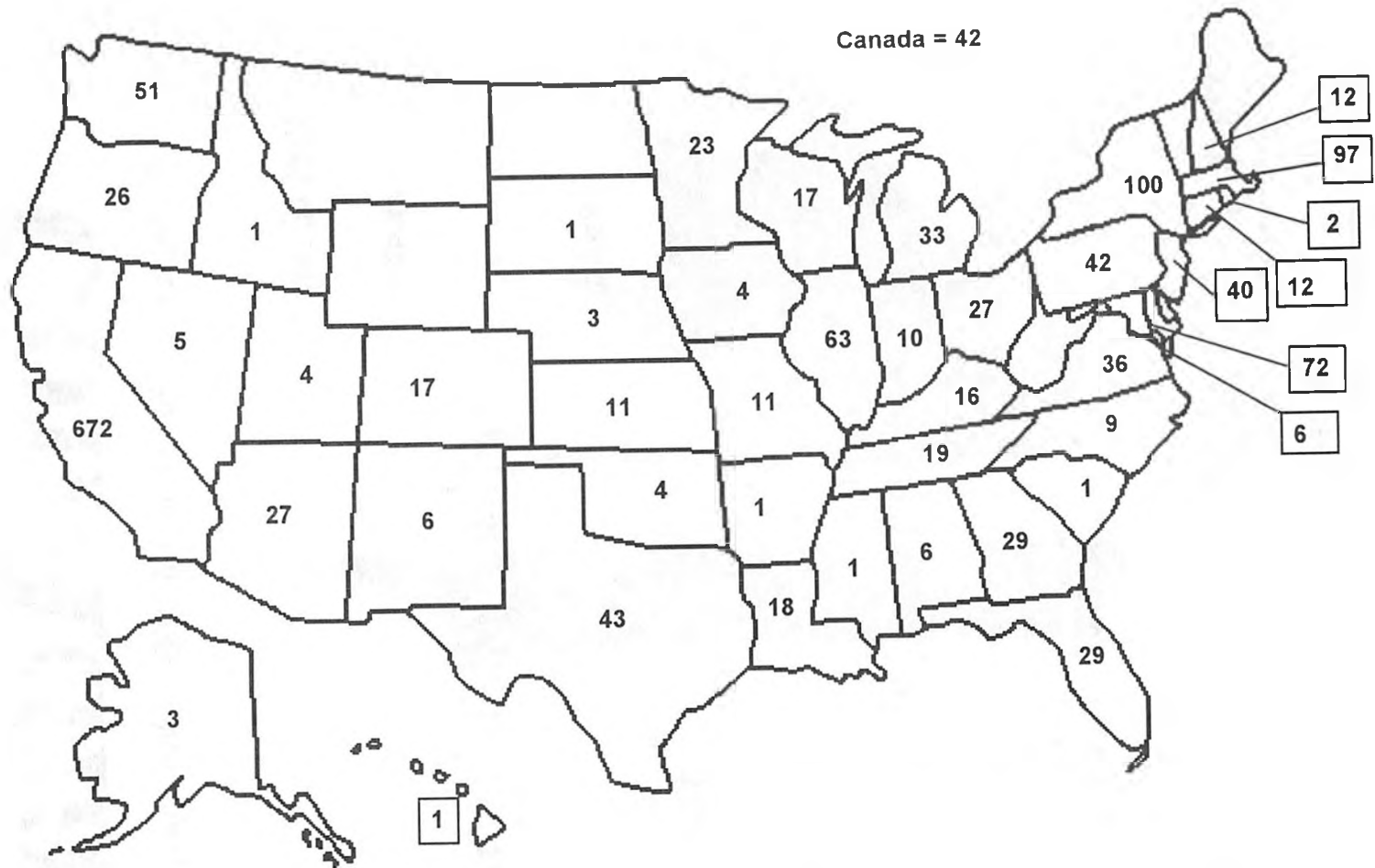
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\$150/\$200



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as of 7 July 1994

Andorra = 1
 Australia = 11
 England = 14
 France = 1
 Germany = 4
 Ireland = 3

Japan = 23
 Mexico = 1
 Netherlands = 5
 Northern Ireland = 2
 Norway = 1
 Oman = 1

Saudi Arabia = 2
 Scotland = 2
 Spain = 1
 Sweden = 3

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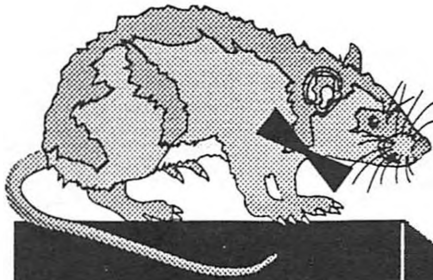
Members as of 10 July 1994

11 A	Abartis, Cezarija	82 A	Barnett, Lisa A	156 K	Brin, Sarah	228 S	Clowney, Vincent
12 S	Abbe, John C	83 A	Barnhard, Gary	157 A	Broomhead, Ann A	22 A	Cobb, Nancy
13 S	Abramowitz, Alyson L	84 A	Barnhard, Judy	158 S	Bross, Rebecca	230 A	Cobb, Stewart
14 A	Ackerman, Eve	85 K	Barnhard, Katherine	159 S	Brown, Bill	231 A	Cohen, Earl T.
15 A	Ackroyd, Justin	86 A	Barrett, Bryan	160 A	Brown, Charles N.	232 S	Cohen, Eli
16 A	Adachi, Shin'ichi	87 A	Barrett, Sean Douglas	161 A	Brown, Denis Paul	233 A	Cohen, Sandy
1489 A	Adams, Bruce C.	88 S	Barron, John	162 A	Brown, Diana	234 A	Cohen, Sharon
17 S	Adams, Frank	89 A	Bartlett, Richard	163 A	Brown, Guest of Charles N.	1724 A	Cohen, Sheri
18 A	Adams III, Roe R	90 A	Bartlett-Sloan, Kirby A	164 S	Brown, Jordan	235 S	Cohen Koehler, Lynn E
19 A	Adkins, Sue Ellen	91 A	Bartlett-Sloan, Marie L	165 S	Brown, Phyllis S	236 A	Cole, Anita L
20 A	Adler, Adina	92 A	Barton, Adrain	166 A	Browne, Mike	1658 A	Cole, Corey S.
21 A	Agin, Gary P	93 A	Bariz, David	167 A	Brunet, James	237 S	Cole, Jennifer
22 S	Allen, Kevin B	94 S	Bateman, Gary	1684 A	Bryant, Anthony J	238 S	Cole, Larry M
23 S	Allen, Robert	95 S	Bateman, Gary, Guest of	168 A	Buhl, Christian	1659 A	Cole, Lori Ann
24 S	Allis, Todd	96 S	Baty, Kurt	169 A	Burdick, Bruce S	1660 K	Cole, Michael
25 A	Allsman, Ancilla	97 A	Baum, Allen	170 S	Burstein, Michael A	239 S	Cole, Susan
27 S	Alschuler, Matthew B	98 A	Beach, Covert	171 A	Bushyager, Linda	240 S	Coleman, Adam
26 S	Alschuler, Matthew B., Guest of	99 A	Bear, Beaman Theodore	172 A	Bushyager, Ron	241 A	Coleman, Art
1687 A	Alvarez, Janet M.	100 S	Beare, Stephen G	173 S	Bussey, Michele	1250 A	Coleman, Michele
28 A	Alves, Carol Ann	101 S	Beasley, Sally	174 A	Butler, Charles	242 S	Collins, C Douglas
29 A	Alves, Jim	102 A	Beatman, Howard G	175 S	Butler, Linda	243 S	Collins, Robin A
30 A	Alvord, Clinton	103 A	Becker, Tom	176 S	Butler, Ron	244 A	Collinson, Jack
1593 A	Amos, Kenneth	104 A	Beeman, William R	177 A	Butterfield, David	245 S	Collis, G Rene
31 A	Anda, Andrew Allen	105 A	Beers, Jinx	1679 K	Butterfield, Duncan	246 A	Connell, Byron
32 A	Anderson, Claire	106 S	Bell, M Shayne	178 A	Butterfield, Patt	247 A	Connell, Tina
33 A	Anderson, Dave	107 A	Bemis, Judith C	179 A	Bynum, Frank	248 S	Cook, Don
34 A	Anderson, Gary	108 A	Bender, Jan	1731 A	Byrd, Brent A.	1652 A	Cook, Glen
35 A	Anderson, Helen	109 A	Benoun, Sherri	180 A	Cady, Chet	1653 A	Cook, Guest #1 of Glen
36 S	Anderson, Howard	110 A	Benoun, Tony	181 A	Cady, Chuck	1654 A	Cook, Guest #2 of Glen
37 A	Anderson, Janet Wilson	111 S	Bently, Alice	182 A	Cady, Katrine A.	249 A	Cook, Norman L
38 S	Andrews, Caroline	112 A	Bernson, Mike	183 A	Cady, Sam	250 S	Cookson, Robin E
39 A	Andrews, John C	113 A	Bernson, Myra	184 A	Cady, Tasha	1699 A	Cool, William C
1562 A	Andruschak, Harry Cameron	1690 A	Berry, David	185 A	Caidin, Eric	251 S	Cooper, Cathleen A
40 S	Appleman, Daniel	1691 A	Berry, Terry	186 A	Caiderwood, John	252 A	Cooper, Chris
41 S	Aramian, Ara	1668 A	Berta, Bea	187 S	Camp, Richard E	253 A	Cordsmeyer, Paul
42 A	Aramian, Tammy	114 A	Berven, Leroy F	188 A	Canfield, Jeff	7 AG	Corman, Roger
43 A	Armbruster, Bobbi	115 A	Berven, Susan J	189 A	Cantor, Robbie	8 AG	Corman, Roger, Guest of
1585 A	Arnush, Craig	116 A	Best, Monika	190 A	Cantrell, Stephanie	256 A	Cornetto, John
44 A	Arthur, Roberta R	117 A	Beyke, Maurice A	191 S	Caplan, Jack	257 A	Corson, Don
45 A	Ashton, Lisa	118 A	Bickford, Greta C	192 S	Caradeuc, Diane	1604 A	Costikyan, Greg
46 A	Ashton, Robert	119 S	Bieniewicz-Valada, Michael	193 S	Carleton, Gordon	258 S	Cowan, Maia
47 S	Aspler, Joseph	120 S	Bigglestone, Clint	194 S	Carlson, Vivian	259 S	Crawford, Lindsay
48 A	Atherton, Nancy T	1646 A	Bilan, Greg	1004 A	Carroll, Cathy	261 A	Creasey, John J
49 A	Atkinson, Thomas G.	121 A	Billings, Lee S	1712 A	Carroll, Friend #1 of Cathy	262 A	Creasey, Mary
50 A	Attwood, Collin	122 A	Birkhead, Sheryl L	1713 A	Carroll, Friend #2 of Cathy	1709 A	Cronquist, Cathy
51 A	Atwood, Bonnie	123 A	Bisenieks, Dainis	195 A	Carroll, Sharon	1710 A	Cronquist, Linda
52 S	Atwood, Deb	124 S	Bishop, James Daniel	196 S	Carruthers, Johnny	263 S	Cryan, John G.
53 A	Atwood, Ted	125 S	Blackman, Mark L	197 S	Carson, Dana	1637 A	Clein,
54 S	Auerbach, Roy	126 A	Blattel, Mark	198 S	Carson, Melinda	264 S	Cummings, Julie
55 S	Aul, Billie	127 A	Bligh, Richard A	199 A	Case, Jerry	265 A	Curry, Kathy
56 A	Austin, Alicia	128 A	Bligh, Victoria L	200 A	Cassano, Renita	266 A	Curtis, S L
1594 A	Austin, Edwin	129 S	Blog, Gary S	201 A	Caswell, Dennis	267 A	D'Alessio, Angelo
57 A	Austin, Elizabeth	130 A	Blohm, John	254 S	Cavin, Bill	268 S	Dachowitz, Emily
58 A	Austin, Kevin G	131 S	Bloom, David M	255 S	Cavin, Cokie	269 A	Dakins, Mark
59 A	Avary, Beth	1633 A	Bloom, Elaine	202 S	Cavitt, Ann	270 S	Daly, Kay
1606 A	Avery, Shirley	132 A	Bloom, Kent	203 A	Cecil, Ann	271 S	Dancey, Ryan S.
1706 A	Avila, Ruben	1571 A	Bloom, Michael	204 A	Cedeno, Nancy	272 A	Daniel, James S
60 A	Axler, David M	133 A	Blute, Mary-Rita	205 S	Chalker, David	273 A	Daniel, Linda
61 A	Backman, Charles	134 A	Bobo, Scott	206 A	Chalker, Jack L	1592 A	Daniels, Dik
62 A	Backman, Charles, Guest 1 of	135 S	Bodden, Bill	207 A	Chambers, Glen	274 S	Dann, Michael B
63 A	Backman, Charles, Guest 2 of	1580 A	Boettcher, Duke	208 A	Chambers, Ron	275 A	Dashoff, Joni Brill
64 A	Baden, C S F	136 A	Boettcher, Glen	209 S	Chandler, Carol	276 A	Dashoff, Todd
65 A	Baernstein, Janet	137 A	Bolgeo, Timmy	210 S	Chapek-Carleton, Lori	277 A	Daugherty, James Stanley
1619 A	Bahlmann, Diane	138 S	Bollerud, R Merrill	211 S	Chapman, John P	278 A	Daugherty, Kathryn
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