

Bucconeer

Progress Report Two

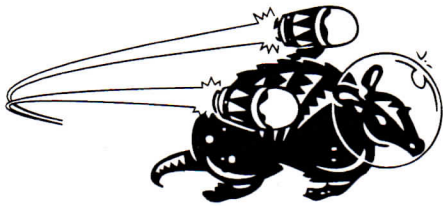
September 1997

The boys are dreaming
wicked or of the bucking
ranches of the night
and the jollyrogered sea.

Under Milk Wood

Dylan Thomas (1914 - 1953)



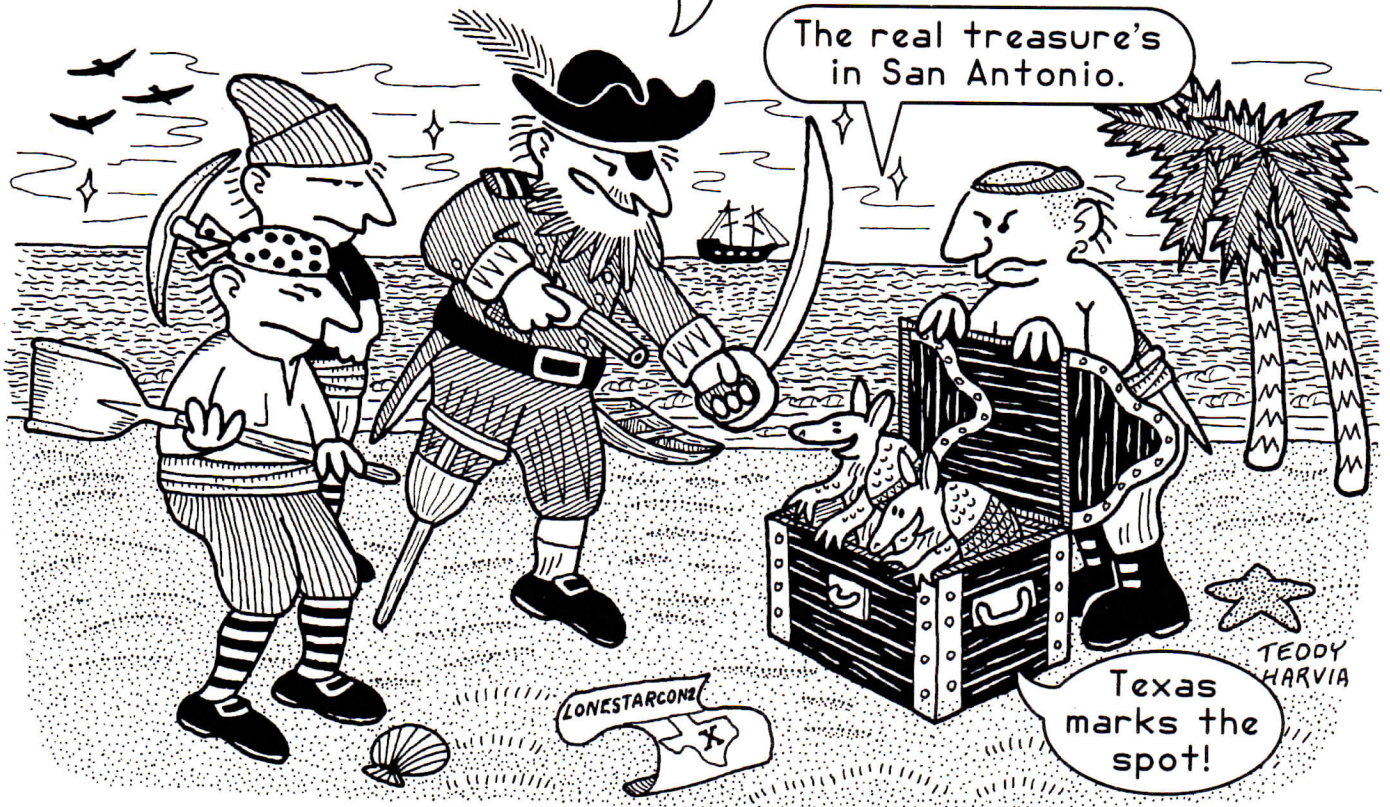


LoneStarCon2

August 28 - September 1, 1997 • San Antonio, Republic of Texas

There be landlubbin' varmints in me treasure.

The real treasure's
in San Antonio.



Texas
marks the
spot!

The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-Off

Variously Known as the 55th World Science Fiction Convention & the 1997 WorldCon

Crossing All Borders in Science Fiction

Honored Guests:

Algis Budrys & Michael Moorcock

Honored Artist Guest:

Don Maitz



Honored Fan Guest: Roy Tackett • Master of Toasts: Neal Barrett, Jr.

LoneStarCon2 • P.O. Box 27277 • Austin, Texas 78755-2277 • (512) 472-9944

Attending: \$135 through July 31, 1997 • Supporting: \$25 Always

"World Science Fiction Convention" is a registered service mark of the World Science Fiction Society, an unincorporated literary society.

BUCONEER

The 56th Annual World Science Fiction Convention
Baltimore Convention Center Baltimore, Maryland USA

AVAST

SEA FICTION AND FACT

August 1998

THE PIRATES OF CHANUR

C.J. Cherryh
Milton A. Rothman
Stanley Schmidt
Michael Whelan
J. Michael Straczynski
Charles Sheffield



August 5 - 9, 1998

Post Office Box 314
Annapolis Junction, MD 20701

bucconeer@bucconeer.worldcon.org
<http://www.bucconeer.worldcon.org/>
Fax: +1-301-474-8237

Guests of Honor

C.J. Cherryh
Milton A. Rothman
Stanley Schmidt
Michael Whelan

J. Michael Straczynski, Special Guest
Charles Sheffield, Toastmaster

Membership Rates

	Until 09/30/97	10/1/97 - 6/15/98
Supporting:	\$30	\$30
Attending:	\$110	\$130
Children's:	\$55	\$65

(4 to 12 years old on August 5, 1998)

Rates will be higher at the door and are payable in U.S. dollars as checks, money orders, traveler's checks, Access, American Express, MasterCard, or Visa.

"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. "Bucconeer" is a service mark of Baltimore Worldcon 1998, Inc. Artwork used with full permission from L.W. Perkins.

Bucconeer Progress Report Two

Table of Contents

<i>Bucconeer</i> Flag	1	
Acknowledgments and List of Advertisers	2	
Captain's Log	3	<i>Peggy Rae Pavlat</i>
<i>Bucconeer's</i> Weapons Policy	3	<i>Queen of Fenzance</i>
Crew Roster	4	
Pirate Life and Progress Report Three Ad Rates	7	<i>Sam Lubell</i>
Membership Information	8	<i>Bill Jensen</i>
<i>Bucconeer</i> E-mail Contact List and Request for Contributions	8	
<i>Bucconeer</i> Art Show	11	<i>Shirley Avery and Martin Deutsch</i>
Hugo Awards	11	<i>John Lorentz and Ruth Sachter</i>
<i>Bucconeer</i> Masquerade	11	<i>Bobby Gear</i>
Financial Report	11	<i>Robert MacIntosh</i>
Programming at <i>Bucconeer</i>	12	<i>John Pomeranz</i>
Events at <i>Bucconeer</i>	12	<i>Kent Bloom</i>
Site Selection (or How We Choose A Worldcon)	15	<i>Chris Cooper</i>
A Slave to Duty: A True History of the Pirate Worldcon Bid, Part I	18	<i>Lance Oszko and Hal Haag</i>
George Turner Obituary	19	
I Remember Connie....	21	<i>Michael Walsh</i>
C.J. Cherryh	22	<i>Lynn Abbey</i>
The Early Milt Rothman	23	<i>John V. Baltadonis</i>
Looking Backwards: A Late Addendum to <i>Milty's Mag</i>	24	<i>Milton Rothman</i>
Stanley Schmidt	27	<i>George "Lan" Laskowski</i>
<i>Analog</i> and Me	27	<i>Stanley Schmidt</i>
An Appreciation of Michael Whelan	30	<i>David A. Cherry</i>
Four Pirate Sketches	31	<i>Michael Whelan</i>
J. Michael Straczynski	32	<i>John Copeland</i>
A Sober and Reasoned Consideration of Dr. Charles Sheffield or Ill Met by Goonlight	33	<i>Roger MacBride Allen</i>
Fullerenes: Surprise, Surprise	35	<i>Charles Sheffield</i>
Maryland Tourist Information	38	<i>Dave Barry</i>
A Baltimore Abecedary	38	
Things for Kids to Do in Downtown Baltimore	41	<i>Jul Owings</i>
Baltimore Eats	43	<i>Thomas the Red</i>
Motorcycling in the <i>Bucconeer</i> Area	44	<i>Juliana L. Holm</i>
Safari Guide to Baltimore Used Books	44	<i>Mark Owings</i>
Costume Resources in the Baltimore Area	45	<i>Lisa Ashton</i>
<i>Bucconeer</i> Membership Additions and Changes	46	
<i>Bucconeer</i> Members by Country	48	

Advertisers

<i>LoneStarCon2</i>	Inside Front Cover
<i>Chicon 2000</i>	5
Boston in 2001	9
Philadelphia in 2001	10
Tor Books	13
Science Fiction Chronicle	14
Locus Publications	16, 17
The Prydonians of Prynceton	19
<i>Balticon 32</i>	20
Aria Press	21
Toronto in 2003	25
<i>RiverCon XXIII</i>	28
San Francisco in 2002	37
<i>Philcon '97</i>	42
<i>Aussiecon Three</i>	Inside Back Cover

Acknowledgments

We thank all the people who contributed material for this progress report. All items are copyright © 1997 by their creators and printed here by permission. All rights reserved.

Our blue crab "dingbat" (a typographical symbol used to signify the end of an article) was created by Joe Mayhew.

We also thank Adobe Systems, Inc. for their gift of PageMaker 5.0, which was used to create this publication.

Artwork Credits

Joe Mayhew	front and back covers, 36, 48
Lynn Perkins	1, 24, 27, 32, 35
Hannah M.G. Shapero	22, 47
David Cherry	30
Michael Whelan	31



Peggy Rae Pavlat

It seems as though just yesterday we were saying, "That decision should be made later!" There are just eleven months until the 56th World Science Fiction Convention, and the foundation and first floor of our convention planning are reasonably secure. The remaining stories (pun intended) and the decorations are being crafted based on the designs which were built during the two years since Baltimore won the right to host the Worldcon.

We thank our many members who completed and returned the *Bucconeer* Survey/Questionnaire included in Progress Report One. The information gleaned from your responses is helping us to make better decisions about where the finite resources of the Worldcon should be allocated.


We received 146 completed questionnaires. The highest valued activities were: the Dealers' Room, Programming, the Pocket Program, the Con Suite, Site Selection, the Art Show, the Masquerade, the daily newsletter, the Hugo Awards Ceremonies, progress reports (within which we include our *Broadside* newsletters), the Trouble Desk, and bulletin boards.

Some other responses encouraged us to rethink our priorities. While others led us to ask for more information for our publications. We appreciate, for example, the ability to include information on the Golden Duck Award in *Broadside Two*. This information, from our members, provides assistance in our planning. We have already contacted some of the people who offered special assistance and will be contacting others during the coming months. Copies of the questionnaire results may be obtained by sending a stamped (55 cents), self-addressed No. 10 envelope to the *Bucconeer* Post Office box.

Will the 56th World Science Fiction Convention, *Bucconeer*, be the first Worldcon you have attended? Or the 8th, the 20th or the 56th?

No matter which Worldcon was your first, you should visit with the Society for the Preservation of the History of Science Fiction Fandom (The Timebinders). They will be holding their eighth *Fan Historicon* gathering in conjunction with *Bucconeer*.

The Timebinders will act as a catalyst for fanzine preservation by (1) encouraging attendees to bring significant fanzines with them to *Bucconeer* and (2) providing the means to reproduce (and therein preserve) these fanzines by optical scanning or other technology. In addition, an exhibit of significant fanzines may be displayed. This seems particularly appropriate since Milt Rothman is one of *Bucconeer's* Guests of Honor.

Further, The Timebinders work to ensure the physical preservation of endangered fannish (science fiction fandom) materials and maximize access to endangered fannish materials. Laurie Mann has agreed to coordinate activities at *Bucconeer* for The Timebinders. She can be reached via the *Bucconeer* Post Office box or at lmann@city-net.com. 

Proclamation of the Queen of Fenzance

(*Bucconeer's* Weapons Policy)

Be it known to all present that the celebration known as *Bucconeer*, being held in the Fenzance-controlled port named for Lord Baltimore in the Land of Mary, is a peaceable celebration and there will be no need to carry arms of any nature. To this end, any celebrant found to be in violation of this proclamation may be removed from the celebration forthwith by the Queen's guard, the constabulary, or any appropriately commissioned member of the *Bucconeer* Crew.

During the revelry commonly referred to as the Masquerade, arms may be displayed as an integral part of a participant's fancy dress with the prior explicit written approval of the Lady of the Masque. This weaponry may be transported from the owner's lodging to the Masque and subsequently returned forthwith.

To foster the economy of the port city, however, weaponry may be displayed using appropriate safeguards in the Den of Thieves commonly called the "Dealers' Room" with the prior explicit written approval of the Chamberlains of the Dealers' Room. Any sales made shall include packaging for transportation that renders the item ineffective as a weapon. Items packaged in this manner may be transported in the environs of *Bucconeer* only for the express purpose of placing them in the owner's lodging.

Crew Roster

Chairman	Peggy Rae Pavlat
Captain's Number One	Judith Kindell
Bridge Crew	
Karen Angulo, Covert Beach, Elaine Brennan, Gina DeSimone, Robert MacIntosh, Michael Nelson, Sam Pierce, Larry Ruh, John T. Sapienza, Jr.	
Chief Financial Officer	Robert MacIntosh
Procurement Chief	Sam Pierce
Treasurer	Bob Oliver
Head Cashier	Dale Farmer
Treasury Staff	Lenore Jean Jones
Captain's Crew	
David Cantor, Gwen Carson, Boots Coleman, Karen Cooper, Chris Cowan, Maia Cowan, Don Eastlake, Jill Eastlake, Paul Fisher, Crickett Fox, Sarah Goodman, David Grimm, Chris Holte, Martha Holloway, Andy Hooper, Jim Hudson, Pat Kelly, Miriam Kelly, Matt Leger, Gary Louie, Nicki Lynch, Joe Mayhew, Cynthia Moreno, Liz Mortensen, Janice Murray, Lyn Oliver, Kathi Overton, Sara Paul, Alan Rosenthal, Nigel Rowe, Colette Schleifer, George R. Shaner, Victoria Smith, Michelle Smith-Moore, Mike Stein, Joanne Thacker, Anne Wehler, Richard Wright, Ann Zembala	
Special Projects Team	
Judy Bemis, Elspeth Burgess, David Clark, Mark Gordon, Dan Hoey, Ken Smookler	
LoneStarCon 2 Activities	
Coordinator	Karen Angulo
Pirates of Fenzance Producer	John Pomeranz
Hugo Losers' Party	Kitty Jensen Quinn Jones
Fan Table Coordinator	Covert Beach
Treasure Hunt Organizer	Judith Kindell
Volunteer Tea	Karen Angulo Steph Syslo
Chili Cookoff	Lance Oszko
Closing Ceremony Liaisons	Kitty Jensen Quinn Jones
Pre-Con Publications	
Editor	Michael Nelson
Speaker to Printers	Dale Arnold
Copy Editors	Chris Callahan, Erica Ginter, Peggy Rae Pavlat, Colleen Stumbaugh
General Meeting Secretary	Julanne Owings
Managers' Meeting Secretary	Sam Pierce
Souvenir Book Editor	Richard Lynch
Mail Room	Candy Myers
Mail Room Staff	Katje Renner Kathy Richardson Richard Roepke
Outbound Mail Guru	Mike Mannes
E-mail Liaison	Perrienne Lurie
Webmaster	Dana Carson
Committee Newsletter Editor	Steven desJardins

Exploration

Airlines	Rikk Mulligan
Badges	Ira Donewitz, Carol Lynn, Katleen Meyers, Lance Oszko
Bucconeer Shirts	Jane and Scott Dennis
Hugo Award Bases	Martin Deutsch Mike Mannes
Insurance	Karen Angulo, Gary Feldbaum, Mike Mannes
Office Equipment	Lance Oszko
Telephone Service	Colette Schleifer
Keeper of the Committee List	Steven desJardins
Official Document Repository	Judith Kindell
Manager's Workshop Facilitator	Joe Hall
Ribbons Czar	Sharon Sbarsky
The Explainer	Bill Mayhew

Baltimore Worldcon 1998, Incorporated

President	Covert Beach
Vice-President	Marty Gear
Treasurer	Thomas Horman
Correspondence Secretary	Mark Owings
Recording Secretary	Julanne Owings

Member Services Division

Division Manager	Gina DeSimone
Agent Liaison	John Sapienza
Australian Agent	Justin Ackroyd
British Agent	John Dallman
Canadian Agents	Andre Lieven, John Mansfield, Lloyd Penney, Yvonne Penney, Linda Ross-Mansfield, John Zmrotchek
Japanese Agent	Shigeru Hayashida
Crew's Quarters	
Conversation Lounge	Marci Malinowycz
Quiet Lounge	Tom Whitmore
Handicap Access Coordinator	Marcia Kelly Illingworth
Questionnaire Guru	Lew Wolkoff
Member Questionnaire	Samuel Lubell
Volunteer Coordinator	Gina DeSimone
Volunteer Database Guru	Bernard Bell
Volunteer Staff	Melissa James Seth Rosenberg

Facilities Division

Division Manager	Marty Gear
Deputy Director	Mike Mannes
Convention Center Liaison	Mike Mannes
CAD - Function Spaces	Rikk Mulligan
Decorator Coordinator	Lee Orlando
Child Care/Babysitting Manager	Mary Morman
Staff	Melinda Carson
Facilities Staff	

Covert Beach, Quinn Jones, Mike Mannes, Lee Orlando,
John T. Sapienza, Jr., Sue "Who" Schroeder, Ben Yalow



Let's Do the Time Warp Again: You see, it's July here as we're preparing this ad, and the site selection balloting hasn't yet happened. On the other hand, we need to get an ad together for the next Bucconeer progress report, which won't go out until after the vote. So we're just going to assume (for the purposes of this ad only) that we're actually going to win, since we're running unopposed and tell you a few things about Chicon 2000. (Not the Guests of Honor, though -- we don't think it would be right to announce them in advance of the vote.)

The Ultimate Worldcon – for the Millennium, anyway: We're looking forward to the chance to bring you the last – and, we hope the best – Worldcon of the millennium. It's the last big party of the century and the first big party of the Roaring 2000s. You won't want to miss it!

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 airline 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!

Time to Get Your Membership: If you've been to the Worldcon before, you know that the best time to get your membership is at the earliest possible opportunity. Right now, an attending membership is \$125 (\$115 for those folks who pre-supported our bid). If you voted in the site selection balloting, you already have a supporting membership in Chicon 2000. If you want to convert to an attending membership, you can do so by sending us another \$40, or \$25 for our presupporters. These rates are good through 12/31/97, so don't delay!

Time to Throw the Pies: We promised our \$49.95 and \$99.95 pre-opposing members a chance to pie a member of the bid committee. Well, it's time to pay the piper. We'll be contacting the lucky owners of the pies and determining a suitably public place and time for the execution. Stay tuned for more details!

**Chicon 2000
P.O. Box 642057
Chicago, Illinois 60664**

Genie: CHICAGO.2000; **Compuserve:** 71270, 1020; **Internet:** roper@mcs.net; **WWW:** <http://www.chicon.org>

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

"World Science Fiction Convention" and "Worldcon" are registered service marks of the World Science Fiction Society, an unincorporated literary association.

Programming Division

Division Manager John Pomeranz
 Deputy Manager Perrienne Lurie
 Green Room Managers Beth and Mike Zipser
 Autographs/Signings Todd Dashoff
 Program Operations Managers Ron and Val Ontell

Events Division

Division Manager Kent Bloom
 Assistant Manager Gerry Letteney
 House Manager Linda Ross-Mansfield
 Opening/Closing Ceremonies Kitty Jensen
 Quinn Jones

Masquerade

Manager Bobby Gear
 Deputy Managers Ann Lesnik
 Steve Lesnik
 Stage Manager Larry Schroeder
 Master of Ceremonies Marty Gear
 House Manager Steve Whitmore
 Chief Catcher Nea Dodson
 Chief Ninja Dan Coggins

Masquerade Green Room Byron Connell
 Tina Connell

Backstage Security Tad Pierson
 Jim Roache

Pre-Con Registration Bobby Gear
 Ann Lesnik
 Steve Lesnik
 At-Con Registration Steve Lesnik
 Masquerade Judge, General Susan Shwartz
 Chief Clerk Royal White, Jr.
 Hall Costume Awards Susan de Guardiola

Hugo Award Administration Subcommittee

Members Kent Bloom
 John Lorentz
 Ruth Sachter
 Hugo Award Administrators John Lorentz
 Ruth Sachter

Pirate Apprentice Program

Grinner Cleveland, Kitty Jensen, Quinn Jones,
 Rikk Mulligan
 Apprentice Tea Kitty Jensen
 Quinn Jones

Regency Dancemaster

John Hertz

Quarterdeck Division

Division Manager Tom Veal
 At-Con Office Manager Becky Thomson
 Guest of Honor Liaison Ursula Kondo
 Signage Terry Fowler Patch

Tech Services

Manager Carl Zwanzig
 Deputy Manager Denise McMahon
 Master Electrician Fran Felix
 Tech Crew Techno Fandom

Contents of Tables Division

Division Manager Kathryn Daugherty
 Information Desk Manager Melanie Herz
 Pre-Con Registration Manager Bill Jensen
 Pre-Con Registration Staff Tracy Henry
 Sales to Members Colleen Stumbaugh
 Fan Lounge Manager Cathy Doyle
 Staff Kip Williams
 Guest of Honor Book Editor Steve Brown
 Site Selection Czar Chris Cooper
 Staff Jul and Mark Owings

Fixed Functions Division

Division Manager Barbara Lynn Higgins
 Deputy Managers Joni Dashoff
 Hal Haag
 Commercial Exhibits John Mansfield
 Computer Art Display Chuck Divine
 Costume Exhibit Beth Weiner
 Klein Photography Exhibit Jay Kay Klein
 Fantasy Photo Exhibit Chuck Divine
 Historical Look at SF Prozones Allen Baum
 Hoax Bids Display Hal Haag
 Hubble Space Telescope Exhibit Inge Heyer
 Library of Congress Display Ralph Ehrenberg
 The Portrait Galley M. Christine Valada
 Art Show
 Managers B. Shirley Avery
 Martin Deutsch

Art Show Staff

Brian Alexander, Deb Allen, Kevin Allen, Bonnie Atwood, Ted Atwood, Ivan Clark, Susan Clark, Joni Dashoff, Gay Ellen Dennett, Lee Ann Dinkin, Craig Forbes, Elisa Hertell, Mark Hertell, Jeff Olhoeft, Lynn Perkins, Colette Schleifer, Mark Schleifer, Andrea Senchy, Sue Wheeler, Barry Zeiger

Dealers' Room

Managers Sally Kobee
 Larry Smith
 Curmudgeon Primus Dick Spelman
 Curmudgeon Alpha
 Steve Francis, Mitch Botwin, Joe Fleischmann II,
 Art Henderson, Becky Henderson, Larry Sands

Public Relations Division

Division Manager Samuel Lubell
 Publicity Assistant Hank Smith
 Press Relations Kathei Logue
 At-Con Newsletter James Stanley Daugherty
 Business Cards David Carew
 WSFA Liaison Covert Beach
 SFWA Liaison Brenda Clough
 SFWA Suite Coordinator Rick Foss

Strange Fannish Stuff Division

Division Manager Susan de Guardiola
 Bucconeer Treasure Hunt Donya White
 Fan Historicon Coordinator Laurie Mann

Bucconeer Progress Report Two

Pirate Life

Sam Lubell

Bucconeer will be the first World Science Fiction Convention in the northeastern United States since 1989. We will be advertising *Bucconeer* throughout the coming year, but we can't be everywhere. Fortunately, you can help us contact everyone in the science fiction and fantasy community. If you want to help us, please contact me at public@bucconeer.worldcon.org.

Please make a few copies of the *Bucconeer* ad on page one of this progress report. When you visit your favorite bookstore, ask the manager for permission to post one near the science fiction section. You can do the same with libraries, comic book shops, video stores, hobby shops, and wherever you think potential *Bucconeer* members might gather. When the 1997 Hugo winners are announced, we'll put a downloadable poster on our website with the winners' names and a note about *Bucconeer*. Please download and copy that poster and distribute it to bookstores and libraries.

One simple thing you can do is to tell your friends, even those you don't think go to conventions, about how interesting science fiction conventions are and how much you are looking forward to *Bucconeer*.

Mention *Bucconeer* at your local science fiction club and offer to help interested fans contact us. Another way you can help *Bucconeer* is by contacting local colleges and high schools to see if they have a science fiction club. If they do, talk with the club's head (or faculty advisor) to let them know about this upcoming Worldcon. Send them some of the copies of the *Bucconeer* ad and ask them to pass the ads out at their next meeting. If you have a bit of time, drive to the college and post some of the ads on bulletin boards or kiosks. You also could send copies to high school English departments and school libraries with a note asking that they show it to students they think would be interested in attending.

Enterprising school groups can take advantage of our new Group School Rate to purchase a minimum of fifteen (15) full attending memberships for \$100 each. This rate will expire on June 15, 1998.

Pirates weren't known for sharing their treasure. But if their treasure was all the fun and excitement of *Bucconeer*, even the most secretive of pirates might want to spread the wealth around. Thank you for helping out.



Progress Report Three Ad Rates

Sam Lubell, Public Relations Manager

	Fan	Semi-Pro	Pro
Quarter Page (3.25" x 5", 7.5" x 2.5" image size)	\$30	\$60	\$90
Half Page (7.5" x 5", 3.25" x 10")	\$50	\$100	\$150
Full Page (7.5" x 10")	\$100	\$175	\$250
Full Page, Inside Cover	\$200	\$275	\$350

Rates are for camera-ready black-and-white copy. Payment must be included with your ad. Please contact Sam Lubell at the *Bucconeer* mailing address or at public@bucconeer.worldcon.org for more information and to discuss special requirements. Our Souvenir Book ad rates will hopefully be published in Progress Report Three.

Space Reservation Deadline For Progress Report Three:
All ad copy and payments due before:

November 30, 1997
December 31, 1997

The semi-pro rate applies to educational press publications, small press publications, educational organizations/institutions not covered by the fan ad rate, or limited circulation magazines (must meet at least two of the following conditions: (1) has a circulation of at least 1,000 copies per issue; (2) pays its contributors/staff in other than copies of the publication; (3) provides at least half the income of any one person; (4) has at least 15% of its total space occupied by advertising; or (5) calls itself a semi-pro publication.

Bucconeer offers a free half-page ad space credit (\$50 value) to all legitimate Worldcon site bidders. The value of this credit may be applied against the cost of a larger ad. All standing Worldcons are entitled to a full-page ad space credit (\$100 value) in our progress reports. Ad space is not automatically reserved.

Membership Information

Bill Jensen. Pre-Con Registration

Until Sept. 30, 1997 Oct. 1, 1997 to June 15, 1998

Attending	\$110 (£80)	\$130 (£94)
Supporting	\$30 (£22)	\$30 (£22)
Children	\$55 (£36)	\$65 (£47)

Membership rates will be higher at the door.

Membership Guidelines 1998 Worldcon site selection voters are automatically *Bucconeer* supporting members. Supporting memberships may be converted to attending memberships for \$80 (£58) until September 30, 1997 or \$100 (£72) from October 1, 1997 until June 15, 1998. At-the-door membership rates have not been set yet but will be greater than \$130 (£94). Please send requests for additional information to *Bucconeer* Registration care of our postal address or e-mail at reg@bucconeer.worldcon.org.

Please include your address, telephone number, and e-mail address when applying for memberships. All memberships are nonrefundable but may be transferred. When purchasing supporting or attending memberships for other members of your household, please indicate whether they should receive separate copies of our publications.

Please make all checks or money orders payable to *Bucconeer*. All rates are in U.S. dollars and British pounds sterling. Applications for membership should be sent as a credit or debit card charge (MasterCard, Access, Visa, or American Express), bank draft, money order, or traveler's check. Please do not send cash or cursed pirate treasure.

Supporting members receive all available publications, may nominate and vote for the 1998 Hugo Awards, and may vote for the site of the 2001 Worldcon (after paying the voting fee). Attending members have the additional right to attend *Bucconeer* and the 1998 World Science Fiction Society Business Meeting.

Children's Memberships Children who will be less than four years old on August 5, 1998 will be given free admission. Memberships for children who will be four to twelve years old on August 5, 1998 are \$55 (£40) until September 30, 1997. Children do not receive publications or voting privileges.

All children must be in child care, children's programming (ages four and above), or be accompanied by a parent or other responsible adult at all times while attending *Bucconeer*.

School Groups School groups can take advantage of our Group School Rate to purchase a minimum of fifteen (15) full attending memberships for \$100 each. This rate expires on June 15, 1998.



Bucconeer E-Mail Contact List

General: bucconeer@bucconeer.worldcon.org
Web Site: www.bucconeer.worldcon.org/

(Note: Use @bucconeer.worldcon.org to end all the *Bucconeer* e-mail addresses listed below. Send e-mail to mail@bucconeer.worldcon.org to receive a copy of our most recent e-mail address list.)

Art Show	art.show
Autographing	autographs
British Agent	britain
Canadian Agents	canada
Child Care and Babysitting	childcare
Dealers Room	dealers
Events Division	events
Facilities Division	facilities
Fan Lounge	fan.lounge
Fixed Functions Division	exhibits
Handicap Access Information	access
Hugo Award Administrator	hugo.admin
Japanese Agent	japan
Membership Registration	reg
Pre-Con Publications Editor	pre.con.pubs
Press Relations	press
Programming Division	prog
Public Relations	public
Souvenir Book Editor	souvenir.book
Technical Services	tech
Treasure Hunt	treasure
Volunteer Coordinator	vols
Worldcon Site Selection	site.vote
Web Site Manager	webmaster
WSFS Liaison	wsfs

Request for Contributions and Submission Deadlines

Contributions of articles or artwork for upcoming *Bucconeer* publications would be deeply appreciated.

Artists! We are seeking more drawings that portray our guests as pirates to illustrate articles (see this PR for examples). Request a set of photocopied photographs for inspiration.

The submission deadline for our *Broadside Four* newsletter is October 31, 1997. The deadline for Progress Report Three is December 31, 1997. Material may be mailed to Pre-Con Publications care of the *Bucconeer* postal address or e-mailed to pre.con.pubs@bucconeer.worldcon.org.

A 25-year history of innovation

Noreascon

Noreascon 1 — 1971

Chairman Tony Lewis

is on the Noreascon 4 bid committee



*First Worldcon multi-track program *Registration process changed to shorten wait time *Hotel contract printed in program book for all to see *Printed Hugo nominations in French & English *Produced free "proceedings" book and distributed it to all convention members.



Noreascon 2 — 1980

Chairman Leslie Turek

is on the Noreascon 4 bid committee

*First programming for younger fans *Created the Hugo non-fiction category *Started major babysitting & child care facilities *Created the month of Claudius for accounting purposes *Produced and distributed free Memory Book.

Noreascon 3 — 1989

Chairman Mark L. Olson

is on the Noreascon 4 bid committee



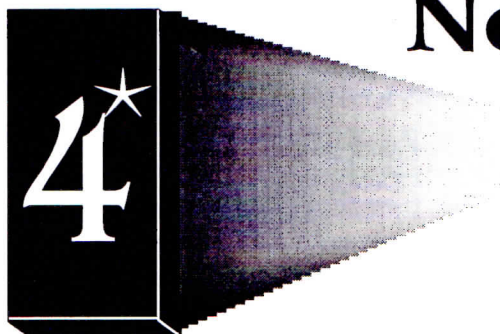
*Created ConCourse with exhibits, parks, performers & displays for fan recreation *Created professional-quality videos of Masquerade & Brunch *First formal Young Adult programs *Real-time closing ceremony slide show of the entire convention.

Noreascon 4 — 2001

P.O. Box 1010

Framingham, MA 01701

info@mcfi.org



What's next? Help us find out!

You won't have to go *Between* to get here.

Ben's been taking a few wild twists and turns on his journey through time and space to Philadelphia, but you won't have to. Philadelphia's excellent location and transportation system means your trip couldn't be simpler. We're located at the intersection of multiple interstate highways. Rail lines from north,

south and west converge in the city. And our Philadelphia International Airport allows fans to fly here directly from Europe and around the country. You can even come by cruise ship! It's just a hop and a skip with no jump *Between* to get here. We're not just fan friendly, we're also *feet* friendly.

- Rail connection from the airport directly to the convention center and hotel
- Fixed price cab fare from the airport to Center City
- Blue Line Subway Stop under the Convention
- Greyhound bus terminal 2 blocks away



- Located at the junction of I-95 and I-76, drive only 4 blocks on local city streets
- From 30th Street Station, use your Amtrak ticket to ride the local trains directly to the convention
- The Phlash visitor loop bus goes to hotels, restaurants, museums and historic sites for just \$3.00 a day

Philadelphia in 2001: The Millennium Philcon®

Memberships

- | | | | | | |
|------------------------|---------------|----------------------|--------|-----------------------|----------|
| • Pre-Supporting | \$10.00 | • Philkinder (child) | \$5.00 | • Millennium Phil-Kin | \$40.00 |
| • <u>Pre-Op</u> posing | <u>+17.76</u> | | | • Delegate | \$76.00 |
| • Presupposer | \$27.76 | | | • Phil-Anthropist | \$150.00 |



2001
SUITE 2001, 402 HUNTINGDON PIKE,
ROCKLEDGE, PA 19046
E-MAIL: PHIL2001@NETAXS.COM

Artwork by Barbi Johnson

Copyright © 1996 Mark Trebing, The Philadelphia in 2001 Worldcon Committee, all rights reserved.

Philadelphia in 2001 is a separate organization from the Philadelphia S.F. Society

Philcon® is a registered service mark of the Philadelphia S.F. Society, used by permission.

Worldcon® is a registered service mark of the World Science Fiction Society, an unincorporated literary society.


Bucconeer Progress Report Two

Bucconeer Art Show

Shirley Avery & Martin Deutsch,
Art Show Co-Directors

The core of the *Bucconeer* Art Show staff shall be the Incredible Floating East Coast Art Show Crew. However, many of the usual crew are involved in the competing Boston and Philadelphia 2001 Worldcon bids. Therefore we are looking for additional volunteers. We will gratefully accept any help we can beg, borrow, or shanghai.

We expect to have rules, fees, and registration forms out by the fall of 1997. We will start accepting fees after January 1998. A separate bank account for Art Show funds will be set up.

We have the *L.A.con III*, *Philcon*, *Balticon*, *Disclave*, NESFA, and ASFA art show mailing lists. Any artist whose name is not on one of these lists or whose address has changed in the past year should send their address to *Bucconeer's* postal or art show e-mail address: art.show@bucconeer.worldcon.org. 


Hugo Awards

John Lorentz & Ruth Sachter,
Hugo Award Administrators

We hope you've been spending this summer reading the books and stories, watching the films and television programs, and enjoying your favorite magazines so you'll be ready when the 1998 Hugo Awards nominating ballots are mailed out next January.

It's important to remember that *Bucconeer* will be held in early August next year, instead of the traditional Labor Day Weekend. This means that the Hugo deadlines will also be earlier than the traditional dates:

- Nominating ballots mailed with *Broadside Four*: January 1998
- Deadline for receiving nominations: March 10, 1998
- Final ballots mailed with *Broadside Five*: April 1998
- Deadline for receiving final ballots: July 10, 1998


We realize that the schedule above is very tight, but the nominating and final ballots will also be available on the *Bucconeer* web site as soon as they're ready, as well as any decisions on questionable nominees. (*No, none of the Star Wars trilogy "Special Edition" films are eligible in 1998.*) Once the nominees are known, we're hoping to have many of them—if not all—available on the Web so people can make informed decisions. You can contact us at the *Bucconeer* postal address or at hugo.admin@bucconeer.worldcon.org if you have any questions. 

Bucconeer Masquerade

Bobby Gear, Masquerade Manager

The *Bucconeer* Masquerade will be held in Hall E ("Main Tent") of the Baltimore Convention Center. While many of the details are still being decided (e.g., stage size, entrances and exits), there will be full stage lighting and sound, video reinforcement, judging by contestant experience/skill levels (Novice, Journeyman, Master), separate workmanship judging, and a back stage green room. The Masquerade Master of Ceremonies will be local vampire Marty Gear.

The 1983 Baltimore Worldcon originated many of the amenities that Worldcon masquerade contestants have come to expect. We plan to provide them and perhaps add a few new ones to make the Masquerade an enjoyable experience for both the contestants and the audience. We will be pre-registering contestants, although a limited number of at-con registrations will also be accepted. A set of rules and stage dimensions will be in the next progress report. An entry form will be included with an upcoming *Broadside* newsletter.

I can be reached at 6445 Cardinal Lane, Columbia, MD 21044 or e-mail at BobbyGear@aol.com. 

Financial Report

Robert MacIntosh, CFO

REVENUE SOURCES

Memberships	\$ 186,543.00
Dealers Deposits	9,050.00
Investment Income	3,477.91
Pass Along From <i>L.A.con III</i>	22,000.00
Advertisement Revenue	580.00
Other Revenue	907.83
TOTAL REVENUE	\$ 222,558.74

EXPENSES INCURRED

Banking Expenses	\$ 3,317.34
Corporate Expenses	525.54
Misc. Convention Expenses	2,604.35
Publications	8,572.12
Managers Meetings	872.94
Flyers/Advertisements	2,805.73
Parties at Worldcons	4,188.64
Computer Software & Equip.	3,770.18
Facilities	29,000.00
Bid Inventory Remaining	886.58
Bidding Expenses	5,500.00
Hugo Awards	1,953.29
Registration	775.39
Guests of Honor	266.73
Art Show	16.00
TOTAL EXPENSES	\$ 65,054.83
NET SURPLUS AS OF 31 MAY 1997	\$ 157,503.91

Programming at *Bucconeer*

John Pomeranz,
Programming Manager

Bucconeer is now just under a year away, and the most important (and most fun) part of programming a Worldcon is about to begin—planning the specific events and inviting the participants! In the last year, we've been putting systems in place to make programming run smoothly: setting our goals (see Progress Report One), establishing basic policy, drafting timelines and budgets, selecting key staff, and creating a database for events and participants. Now it's time to fuel this rocket and we want your help!


Program Ideas As you read in the first progress report, we're trying to create a program that will attract both newcomers to fandom and those who have been to dozens of conventions. We're particularly looking for items that let the audience participate and that cross traditional lines that define programming tracks. We also plan to run a series of program items drawn from conventions around the world.

We've already got some great tentative ideas: panels on science and public policy with experts drawn from research and government; fan history presentations (with help from the Timebinders and *Fan Historicon*); SF trivia contests; a live-action role-playing game based on the work of Guest of Honor C.J. Cherryh; *Babylon 5* events featuring Special Guest J. Michael Straczynski; workshops for writers, artists, and costumers; and, of course, the *Analog Mafia Ragtime Band*. But we still need more ideas.

If you have an idea for a program item, please let us hear from you. Describe the event, explaining what it's about, who you'd like to see participating, what it should be called, and so forth. You can contact us at the *Bucconeer* mailing address, by e-mail at prog@bucconeer.worldcon.org, or through our web site at www.bucconeer.worldcon.org/.

Program Participants None of these program ideas will work without an interesting and diverse group of program participants. We're grateful that we've already been contacted by a number of people who would like to be on programming. If you think you have something to contribute, please let us know. Tell us a little about what you do that would interest other members of the SF (broadly defined) community and the types of events in which you'd like to participate.

Make sure you send us a return address, phone number, and (preferably) e-mail address so that we can contact you. In early 1998, we will send invitations to people who we hope will participate on programming.

Program Staff Join our merry band of pirates! There's a lot of work that goes into a Worldcon program, but it's a lot of fun. We especially need staff at the convention itself. Working on program staff lets you see program items, meet program participants, and get to know your fellow fen. We want to get enough people on the staff to ensure that no one (least of all your fun-loving programming manager) has to work too hard. We will arrange shifts to meet your personal needs. If you're interested, let us know. 

Events at *Bucconeer*

Kent Bloom, Events Manager

The *Bucconeer* Events team is currently working on plans for some really great events at the con. We intend to stage the traditional Worldcon events in our own unique way. We also intend to include some things which are a little different from the usual. We think you'll be happy that you came.


At this time, we plan to hold Opening Ceremonies on Wednesday afternoon, August 5th—remember that *Bucconeer* is being held on different dates this year, so plan to be a day early or you'll be late.

On Thursday, August 6th, we're planning to have a preliminary Business Meeting (yes, we've declared the Business Meeting to be an Event—you have to be there to appreciate it). On Thursday evening, we're planning an event (to be named) to introduce *Bucconeer's* Guests of Honor, guests, and VIPs to the membership in a more relaxed atmosphere.

On Friday, August 7th, the first regular Business Meeting session will be held. In the afternoon, a Regency Dance will be held. In the evening, we plan to hand out some rockets at the Hugo Awards Ceremony. We're thinking about themes for a dance to follow.

On Saturday, August 8th, the second regular Business Meeting (site selection session) will be held. In the evening, we're planning a traditional Masquerade. We're also thinking about finishing off the Masquerade with separate dancing and revelry while we wait for the judges.

Finally, on Sunday, August 9th, the third regular Business Meeting will be held if it's needed. In the early afternoon, we'll bring *Bucconeer* to a finish at the Closing Ceremonies.

Of course, this early in the process all plans are subject to change. So if you think we should do anything differently, or would like to see something we haven't mentioned, let us know. And if you'd like to volunteer to help out, you can contact us through the *Bucconeer* address, email: events@bucconeer.worldcon.org, or web page. 

Great names in
science fiction and fantasy
from Tor Books.



Greg Bear
SLANT

From the Nebula Award-winning author of *Moving Mars*.

"No one spins out ideas like Greg Bear. He explores the very frontiers of possibility, weaving tapestries of wonder."

—David Brin

0-312-85517-6 • \$24.95

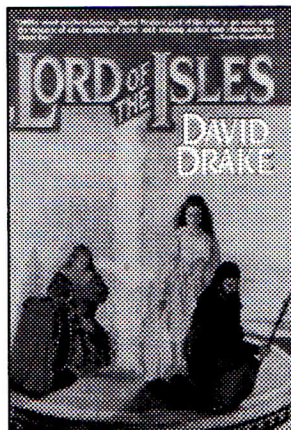
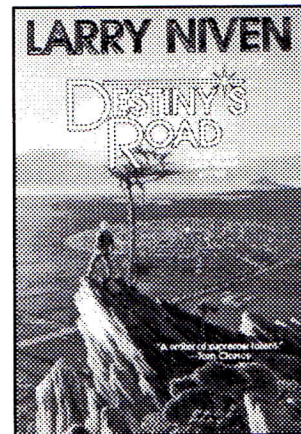
Larry Niven
DESTINY'S ROAD

An ambitious work of science fiction set in an **all new world**.

"Niven's masterly use of SF strategies hits every note, springing surprises and plot turns with dizzying pace. Niven . . . lifts the reader far from the conventional world—and does it with dash."

—*Los Angeles Times*

0-312-85122-7 • \$24.95



David Drake
LORD OF THE ISLES

A towering new fantasy from Tor.

"David Drake's work here is original, engrossing, and instantly credible. After all the hackneyed repetitive fantasy I've read recently, *Lord of the Isles* seems quite wonderful."

—Stephen R. Donaldson

0-312-85396-3 • \$25.95



www.tor.com

EDITOR & PUBLISHER

Andrew I. Porter

BOOK REVIEWER

Don D'Amassa

CONTRIBUTING EDITORS

Vincent Di Fate, Jo Fletcher,
Stephen Jones, Harris Lentz III,
Frederik Pohl, Jeff Rovin,
Robert Silverberg

EDITORIAL ASSISTANT

Thomas Endrey

Science Fiction Chronicle including *Starship/Algol* is published monthly at P.O. Box 022730, Brooklyn NY 11202-0056, USA. Phone (718) 643-9011; Fax (718) 522-3308; E-Mail: "SF_Chronicle@Compuserve.com". On Microform from UMI. GST #R 137261566.

Printed in USA.

Entire contents copyright © 1997 by *Science Fiction Chronicle*. All rights, including translation into other languages and reprinting of news, columns, and photos, are reserved. Nothing may be reprinted in whole or in part without written permission from the publisher. All rights in letters sent to *Science Fiction Chronicle* or its editor will be treated as unconditionally assigned for publication and copyright purposes and as subject to SFC's unrestricted right to edit and comment upon editorially.

Return postage must accompany all materials submitted if they are to be returned. No responsibility can be assumed for unsolicited submissions.

SUBSCRIPTIONS

USA: 1 year \$35 Bulk Rate, \$42 First Class; 2 years \$65 Bulk, \$79 First Class. Lifetime Subscription \$350 Bulk, \$420 First Class. To upgrade from Bulk to First Class, add 60¢ per issue and send money to SFC.

CANADA: 1 year \$42+GST, 2 years \$79+GST, only by First Class. OTHER: 1 year \$49, 2 years \$95, Lifetime \$490, by Airmail. All payments must be in US \$.

Overseas checks must be payable on a US bank with computer coding at the bottom of the check. All payments to *Science Fiction Chronicle*, P.O. Box 022730, Brooklyn NY 11202-0056.

FOREIGN

AUSTRALIA: cheques payable to 744, Ryde NSW

CANADA: Canadian \$ Box 022730,

GERMANY: checks payable to Engadiner Str. Munich 3039

UNITED KINGDOM: cheques payable to Plashet Grove,

REVIEW COPIES

Send copies of *SFC* to Don D'Amassa (3 copies) and to SFC (address: Don D'Amassa, no addresses will be returned).

ADVERTISING

For display advertising rates and classified headings, please accompany all classified ads with a check for \$50.

SFC is distributed in the USA by Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

In Canada, Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

In the UK, Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

In France, Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

In Germany, Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

In Italy, Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

In Japan, Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

In Mexico, Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

In New Zealand, Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

In South Africa, Ingram Publishing, 325 Chestnut Street, Philadelphia, PA 19106.

SCIENCE FICTION CHRONICLE

THE SCIENCE FICTION AND FANTASY NEWSMAGAZINE

Issue #192 / June 1997 / Volume 18, Number 3 / ISSN 0195-5365

Headlines..... 5
 5: World SF Convention's Hugo Award Nominations; 1996 Nebula Awards; Wizards of the Coast to Buy TSR. 6: *Odyssey* is New British SF Magazine; John Jarrold to Head Spectrum, New Simon & Schuster UK SF Imprint; Terry Pratchett Moves to Transworld; Tiptree Awards to Le Guin, Russell; Sturgeon Memorial Award Nominations. 7: Stoker Awards to be in NYC in June; World SF Convention Update; *SFC's* Turn to be Ripped Off on the Internet. 8: Bestselling 1996 Books; Market Reports; Readings & Signings

SFC Interview: Jonathan Carroll by Darrell Schweitzer..... 7

Newsnotes..... 8
 8: Publishing. 12: Magazines; Bookselling-USA; Bookselling-UK; Contests & Awards. 14: Workshops; Exhibits; Organizations; Auctions; Media. 16: May, June Birthdays; Fandom; Trends. 18: Us Versus Them; Other Stuff

Authors & Editors..... 18
 18: Personnel Changes; Activities; Short Fiction Sales; Media Sales; Book & Novel Sales. 20: Foreign Rights. 21: The Last Roundup

Obituaries..... 21
 21: Sam Moskowitz. 22: Martin Caidin; Robert Spencer Carr; Lou Stathis; Phil Bronson; Seth Goldberg. 24: Phil Rogers; Brian Burgess; Terry Nation; Tomoyuki Tanaka; Harry Essex; Otto Luening; Ingrid Zierhut; Others

Buyers' Guide: February-May 1997 Releases..... 25
 25: February. 26: March. 28: April. 29: May

Jeff Rovin's *S.F. Cinema*..... 30
 30: Hollywood News. 32: On TV; Laserdisc. 34: On CD; On Videocassette

Editorial: Fanning and Working with Sam Moskowitz..... 30

Stephen Jones & Jo Fletcher's *The British Report*..... 34
 34: Events & News. 35: Spring Hardcover/Paperback Releases

Don D'Amassa's *Critical Mass*: Book Reviews..... 41
 Lead Review: *Eternity Road* by Jack McDevitt. Other Reviews: *The Black Sun: Traditions of the Blood*; *Hunting the Corrigan's Blood*; *Fair Peril*; *Infectious*; *The Blood*; *For the Blood is the Price*

'91 Worldcon, '92 British Fantasy Special Awards

Science Fiction Chronicle has Market Reports — and much more Good Stuff!

Updated every four issues, we publish comprehensive market reports—listing paying markets only—for beginning or established writers. But *Science Fiction Chronicle*, published since 1979, has all the news about SF and fantasy: who's written what, what editors are buying, awards, interviews with leading writers, birthdays, a con calendar, more than 500 book reviews a year, many pre-publication. Also obituaries, Jeff Rovin's *S.F. Cinema* on Hollywood, Steve Jones & Jo Fletcher's *British Report*, with cover repros and photos, on books and events in England, a buyer's guide of forthcoming SF and fantasy titles with prices, and more. Issues are well designed, with few continued lines, and all have outstanding full color covers, by such artists as David Mattingly, Barclay Shaw, Kelly Freas, Ed Emshwiller, Tom Kidd, Don Maitz, and many others.

Issues are mailed by First Class or bulk in the US, by airmail to Canada and overseas, all sealed in polybags for protection from the post office. **Subscribe today!** A current issue is \$3.50; an older one is \$1 in cash/stamps

Checks payable & mail to: Science Fiction Chronicle, Box 022730, Brooklyn NY 11202-0056, USA

1 Year (12 issues): \$42 First Class US/Canada* \$35 Bulk Rate \$49 Airmail Elsewhere
 2 Years (24 issues): \$79 First Class/Canada* \$65 Bulk Rate \$95 Airmail Other Countries
*Canadians must add GST to these prices

Name _____ Country _____
 Address _____ State _____ 9-Digit Zip/Postcode _____
 City _____

Copyright © 1997 by Barclay Shaw

San Francisco, Diamond Books, uniqueness. See ad on page 12.

Site Selection (or How We Choose A Worldcon)

Chris Cooper, Site Selection Administrator

The Worldcon or, to give it its proper name, World Science Fiction Convention is a continuing tradition—*Bucconeer* will be the 56th annual Worldcon. However, each successive Worldcon is run by a different group of people with no real connection with their predecessors apart from a shared interest in science fiction, too much spare time on their hands, and a desire to work very hard for several years. Amazingly, there are frequently more than one such group who wish to bid to run the Worldcon in a particular year. Which of these groups gets to ~~suffer~~ fulfil their fantasy is decided by you, the prospective attendees of the Worldcon.

In an attempt to impose some order on the process, a set of rules has evolved to govern the selection of Worldcons. These rules have been incorporated into the constitution of WSFS (the World Science Fiction Society). Under these rules *Bucconeer* must administer the selection process for the 59th Worldcon (to be held in 2001, three years after *Bucconeer*). This article attempts to cover the submission of eligible bids by their organizing committees. A future article will describe the second stage, the actual voting process, which will not start for at least six months.

The rules specify conditions, both geographic and procedural, which a prospective bid must satisfy to be eligible. Bids from outside North America are allowed in any year but to ensure equitable distribution of sites, North America is divided into three regions: Western, Central, and Eastern. North American bids are allowed from only one of those regions in any given year. For the 2001 Worldcon, bids from the Eastern region: 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 are allowed (but not from within 60 miles of Baltimore). Bids from the Western region: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories are not allowed and neither are bids from the Central region: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

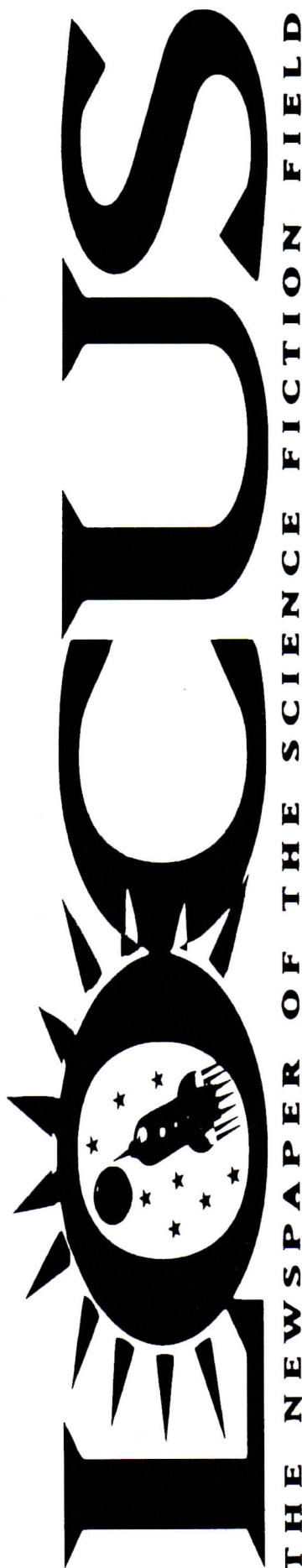
A bid that is allowed geographically must also satisfy some procedural conditions in order to be included on the printed selection ballot paper. According to Section 3.5 of the Constitution:

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.

In the case of *Bucconeer*, for all practical purposes, the deadline for filing bids for the 59th Worldcon is **Friday, February 6, 1998** (special pleading for extra hours dependent on the yet to be decided exact time of the official opening of *Bucconeer* will be listened to with all the sympathy this level of pedantry can expect). Experienced bidders (yes, some people do it more than once) should note that *Bucconeer*'s dates mean this filing deadline is some weeks earlier than "usual". While there is provision for bids submitted after the deadline to be eligible as write-ins (not named on the printed ballot but may be inserted in the space provided on the printed ballot), bids are strongly advised to file in plenty of time, to avoid any disadvantages this may incur.

Send bid filing documents and questions to: Chris Cooper, Site Selection Administrator, 20 Wheathampstead Road, Harpenden, Herts AL5 1ND, United Kingdom. (A U.S. mail address will be in place for the voting.) Even if you are not filing yet, please contact me at site.vote@bucconeer.worldcon.org as soon as possible (in confidence, if requested) to assist with planning and to ensure your involvement in any preliminary discussions. (Although no decisions can be taken, I intend to talk to interested bidders at *LoneStarCon2* in San Antonio). After February 6th, formal discussions with all filed bids will take place.

All prospective bidders are strongly recommended to read the full WSFS Constitution in detail. Check www.worldcon.org or request one from us. Note that some relevant portions of the Constitution will be changed (e.g., those covering the default voting fee) if the amendments passed at *L.A.con III* last year are ratified in San Antonio.



The past: L.A.con III

Read about last year's Worldcon in the October and November 1996 issues of Locus: Hugo Awards Winners and voting breakdown • Retro-Hugo Winners and voting breakdown • Report on the Hugo Awards Ceremony with dozens of photos • Masquerade Winners with photos in color! • Art Show Winners • Seven reports on the Convention • **Over 150 L.A.Con III photos!**

Featuring interviews with Frederik Pohl,
Jack Williamson, & Robert Silverberg!

\$12.00 postpaid for both
L.A.con III Worldcon issues!
Or, order a one-year subscription, and choose
one L.A.con III Worldcon issue for free!
(You can have the second one for \$5.)
Order a two-year subscription
and get both free!

(And of course you'll get LoneStarCon II convention coverage.)

The present: LoneStarCon II

Visit us at the Locus table in the
San Antonio Dealers' Room!

Every month, Locus provides comprehensive coverage of the science fiction field, with: publishing news • awards announcements • obituaries • monthly bestsellers • advance reviews of novels & short fiction • author interviews • complete lists of SF/Fantasy/Horror books published in the US & Britain • dozens of photos • a People & Publishing column, with personal and professional news about writers & editors. Plus, convention listings in every other issue • reports on major SF & Fantasy conventions throughout the year • SF reports from around the world • and our famous Forthcoming Books list - an advance schedule of English-language books for the next 9 months.

The future: Bucconeer

Locus will be there! Subscribe now and don't miss a word!

"I doubt that this field would have the coherence and sense of community it does without the steady, informed presence of *LOCUS*."

Gregory Benford

"No one who is serious about any aspect of science fiction publishing can afford to be without *LOCUS*."

Ben Bova

"*LOCUS* is where I look first for shop talk — it is the real trade paper of science fiction. There have been times when I first heard through *LOCUS* (not my agent) that a new book of mine is on the stands."

Marion Zimmer Bradley

"One of the great services of *LOCUS* is to boost the general 'street smarts' of new writers and other professionals."

David Brin

"Without a doubt, the single most valuable periodical within the SF community; a labor of devotion, a bulletin board, a monument."

Algis Budrys

"I've seen *LOCUS* go from a little newsletter with typewriter type to the handsome and indispensable publication it is today. In some ways, *LOCUS*'s progress mirrors that of the field it had been covering for the past two and a half decades."

Pat Cadigan

"*LOCUS* manages to be broad and deep at the same time. I appreciate the continuous contact with worldwide science fiction, the many viewpoints in the reviews, the lively and intelligent writing."

Orson Scott Card

"*LOCUS* is still the *only* magazine I read from cover to cover. It is also the *only* magazine which makes me drop everything when it arrives..."

Arthur C. Clarke

"*LOCUS* has always been the thing you needed if you wanted to know what was going on in science fiction."

Hal Clement

"Anyone who wants to know what has happened in modern SF over the last decades must turn to *LOCUS*, however critically, to find out."

Samuel R. Delany

"*LOCUS* has been the market-report source, back-fence gossip, obituary and accolade register of the science fiction world. It is the Delphic *yenta* of SF-dom, and an awesome testament to the high reportorial skills of Charlie Brown. It is a limitless source of what's-going-on for everyone in the genre."

Harlan Ellison

"For 25 years *LOCUS* has kept me up to date with the social side of SF, and since my first sale in 1969 it has been my primary writing resource — even more important than *Publishers Weekly*, the *LOCUS* of the rest of the publishing world."

Joe Haldeman

"I recommend it to anyone needing a broad, accurate, non-partisan view of the SF scene."

Michael Moorcock

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

The New York Times

"It has been my pleasure to have been able to watch the growth of *LOCUS* almost from the first issue. Its place not only at the present time but in the history of the SF and fantasy field itself is firmly assured. Now it rivals — for our genre — *Publishers Weekly* and certainly holds the same importance for many. To have between one set of covers such a rich collection of information on not only books but also personalities is a privilege for the reader."

Andre Norton

"Charlie Brown has been a close friend of mine for nearly 20 years, so anything I might say is suspect — but *LOCUS* is the most important publication in science fiction today."

Frederik Pohl

"It's essential reading in this house, and the closest thing we have to an international SF newszine."

Terry Pratchett

"As the *Wall Street Journal* is to big business, as *Variety* is to show business, so *LOCUS* is to the science fiction business."

Mike Resnick

"I've come to appreciate it not only as an invaluable source, but as an old reliable friend, the sort who drops by regularly to bring me welcome news of what my other friends are up to via your marvelous interviews and People & Publishing reports."

Lucius Shepard

"*LOCUS* is indispensable."

Robert Silverberg

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

Peter Straub

"*LOCUS* is now an intrinsic part of everything that science fiction is and does, a primary resource for innumerable enterprises, and a continuing source of information and entertainment."

Michael Swanwick

"...the science fiction trade magazine..."

The Wall Street Journal

"*LOCUS* is consistent. Always accurate, fair, and full, it offers all the news there is about science fiction, the people who write it and sell it and buy it and print it and read it, all around the world."

Jack Williamson

"I told my students...You have to subscribe to *LOCUS*!"

Connie Willis

Subscriptions



Enclosed is \$ _____ for a one-year, 12-issue, subscription; please send me one free L.A.con III issue.
 Enclosed is \$ _____ for a two-year, 24-issue, subscription; send both L.A.con III issues for free.
 Enclosed is \$12.00 for both L.A.con III Worldcon issues via First Class mail.

All subscriptions are payable in US funds. Canadians, please use bank or postal money orders, not personal checks. Make checks payable to: Locus Publications, PO Box 13305, Oakland CA 94661, USA. For credit card orders, call 510-339-9198, fax 510-339-8144, email Locus@Locusmag.com, or use the form below.

Name _____

Address _____

Country _____

Credit Card Type: _____ Exp. Date: _____

Credit Card Number: _____

Phone: _____

Cardholder's Signature _____

New Renewal

USA

\$25.00 for 6 issues (Bulk Mail)
 \$43.00 for 12 issues (Bulk Mail)
 \$80.00 for 24 issues (Bulk Mail)
 \$53.00 for 12 issues (1st class)
 \$95.00 for 24 issues (1st class)

CANADA

\$28.00 for 6 issues (Bulk Mail)
 \$48.00 for 12 issues (Bulk Mail)
 \$90.00 for 24 issues (Bulk Mail)
 \$53.00 for 12 issues (1st class)
 \$95.00 for 24 issues (1st class)

EUROPE & SOUTH AMERICA

\$28.00 for 6 issues (Sea Mail)
 \$48.00 for 12 issues (Sea Mail)
 \$90.00 for 24 issues (Sea Mail)
 \$70.00 for 12 issues (Air Mail)
 \$120.00 for 24 issues (Air Mail)

AUSTRALIA, ASIA & AFRICA

\$28.00 for 6 issues (Sea Mail)
 \$48.00 for 12 issues (Sea Mail)
 \$90.00 for 24 issues (Sea Mail)
 \$80.00 for 12 issues (Air Mail)
 \$135.00 for 24 issues (Air Mail)

A Slave To Duty: A True History of the Pirate Worldcon Bid, Part I

Lance Oszko and Hal Haag

In 1989, a craven Sheraton convention manager scuttled the hopes of the S.S. *DISCON III* (the 1992 Washington, D.C. Worldcon bid). As events transpired, it availed the B'nai B'rith and President Bush little good to meet in 1992.

A Baltimore fan named Hal Haag went to Boston to attend his first Worldcon, *Noreascon 3*, in 1989. He had fun. He said, "I want one of these in Baltimore." In unison, the burnt-out crew of the wreck of the *DISCON III* chanted, "NO! NO! HAL, NO! NO!"

Hal didn't listen. In February of 1990, he asked Lance Oszko to join this new bid. Lance declined at this time, pointing out the obvious: 1. 1995 was too soon so 1998 was the next likely opportunity. This meant going up against the fannish powerhouse Boston bidding to hold *Noreascon 4* in 1998. 2. Available local resources had been exhausted in *DISCON III*. All traces of a bid seemed to have been erased. 3. There was no consensus, let alone enthusiasm, in Baltimore for bidding. 4. Bidding is hard on your energy, money, and time with very little recognition at the end.

Hal persisted by putting a trial balloon ad in the 1990 *Balticon* program book. He got a few responses including a \$25 check from Irv Koch and a letter from Lance outlining a bid theme of "pirates" tied to Baltimore's motto of being the Queen's City. Since Hal was the 1991 *Balticon* chair, the burden of the first bid party fell heavily on Lance. The bid theme would be selected by popular vote. Ballot boxes were marked *ConStellation 2*, *DISCON 2.9*, The Pirates of Fenzance, and "none of the above." The fan voted by placing money in their chosen ballot box. The bid year (1995, 1998, or 2001) was also to be selected by this method. The Pirates of Fenzance and 1998 won.

Through the latter half of 1990, Lance collected pirate decorations and supplies. He had \$25, Hal Haag, Mike Mannes, and Irv Koch for resources. They reserved a suite at *Balticon* in 1991, prepared flyers, and Alex Cauthen drew the smiley face pirate with eyepatch. While searching for Captain Morgan posters, Lance was referred to the Captain Morgan Spiced Rum Sales Manager Steu Colevas. Steu graciously heard out this odd request for pirate decorations and said, "This sounds interesting. How would you guys like to do a tasting? Would two or three cases of rum be enough?" Knowing the four fannish food groups, Lance said, "Sure." Besides rum, CM would provide mixers, cups, key chains, recipe books, t-shirts, Captain Morgan standup displays, and a bartender!

Windycon 1990 Chicago SMOFs vigorously tried to discourage Hal from bidding. Baen Book had three of the four Compton Crook Award nominees. They wished to honor the winner, but could not attend *Balticon 1991*. Therefore, they agreed to have the bid act in their stead.

Hal—being unsure of our bid's popularity—decided not to incur any obligation to fandom by not taking pre-supports until after *Chicon V*, the 1991 Worldcon, so the bid could be stopped if necessary. We relied on ballot boxes and donation jars strategically placed at the party bar and information table for funding.

Balticon 1991 Captain Morgan and Baen Books came through. Compared with prior *DISCON III* bid parties costing \$50, this was a veritable bacchanal. The Friday party featured various rum concoctions. Many fans came by to partake and wish us well (even though we did not stand a chance). It is usually a struggle to attract fans into a bid party. At our kickoff party, the complaint was that our party was too crowded. We reached a self-sustaining critical mass immediately. The suite overflowed with 30 fans in the hall. Erica Ginter sent couriers to the bar for the rum and fruit juice by asking for, "Another one of those Pink Thingies!" Thus, one of the great bid weapons was named.

Fans toasted us and flocked to sign our guest book and throw money at us. The Saturday Baen party had champagne and left-over Art Show wine, meats, cheese, and veggies. We honored author Michael Flynn for his new novel *In the Country of the Blind*. We were wildly successful and set a new standard in bid parties. We did not break even, we actually turned a profit after all expenses including the suite upgrade and some incidental expenses. Clearly, we had touched the child-like spirit of Fans.

Disclave 1991 A noteworthy convention. Our popularity was becoming apparent—we had drew the notice of SMOFs. The rumor mill had it that we were a hoax bid with no intention of hosting a Worldcon. However, some un-named SMOFs made us a proposition. If we were to drop out of the 1998 race against Boston, arrangements would be made for us to receive the 1995 NASFIC. Remember, this was more than a year before the 1992 site selection for 1995. We thought this machination to be hubris and rejected the offer after a short discussion. We gathered more volunteers and donations and continued to turn excess funds into parties. More parties than listed here.

Chicon V The 1991 Chicago Worldcon was willing to give us a ballroom for a party. Captain Morgan (Chicago) was willing to supply 10 cases of rum and a thomson machine (a soda fountain for mixed drinks).

Bucconeer Progress Report Two

We imagined artist Don Maitz autographing the empty rum bottles. However, the hotel wanted a corkage fee of \$15 per bottle—\$6,000. That broke the deal. Captain Morgan (Chicago) did not want to be just another party in a hotel full of parties. We purchased a case of rum wholesale, reserved a suite for one night, and had a party. Don Maitz autographed his fine art prints, which happened to be wrapped around bottles. The following night we had a room party that spilled back into the suite thanks to our new neighbors. Unfortunately, while fans urged us to file for 1995, costs ate all the donations and most of the donated reserve. This was, as far as we know, the only bid party at a Worldcon funded strictly by begging.

Post-Chicon V We cursed our fortunes. It was time to fund raise aggressively. We received a \$500 grant from the Baltimore Science Fiction Society. At *Chicon V*, one of our room mates was an artist from Poland. Our friend wondered why amber was so prized in America. He said, "You can walk along a beach and pick it up." We said, "Oh, really?" Arrangements were made to get amber. Another friend introduced us to a Maryland jewelry wholesaler, Fantasy Beads, who gave us goods on consignment. CM supplied more Captain Morgan stuff. *Pirates on the Chesapeake* by Donald Shomette (Tidewater Press) was found to document the real history of the pirate ship *Baltimore* from 1700 to 1702—AMAZING but true.

Philcon 1991 We took first pre-support and collect contributions in exchange for premium gifts of amber, semi-precious necklaces, Soviet pins, raffle tickets, CM stuff, and any thing not nailed down. We are recovered from financial disaster.

Sci-Con 1991 Hal threw a well received party. The motorized helium-filled Pirate Blimp is a hit.

Armidillocon 1991 Joseph Fleischmann threw a pirate party.

November 1991 The convention center hears the phase "Baltimore World Science Fiction Convention" and freaks out. They did not want a repeat of *Con-Stellation*. Because of the convention center, the old fan boy network, the *Noreascon 4* bid, and the difficulties of bidding, Hal decides to quit.

Rumors of the convention center problem spread and poisoned the atmosphere for a Baltimore bid. Pre-supports dried up. Against everyone's better judgement (including Lance's), parties and fund raising continue. The Baltimore in 1998 bid is without facilities and almost without a committee. Would amber and parties be enough to hold the skeleton of a bid together?

To be continued in Progress Report Three...

George Turner 1916 - 1997

Australian writer and sf critic George Turner died on Sunday, June 8th. He had suffered a massive stroke on June 5th and did not regain consciousness. He was to have been a Guest of Honor at *Aussiecon Three*, the 1999 Worldcon to be held in Melbourne, Australia.

Turner first became known in the science fiction world for his stern criticism appearing in *Science Fiction*, *Australian Science Fiction Review*, *SF Commentary*, *Foundation*, and elsewhere.

He started writing science fiction late in his life with the trilogy *Beloved Son* (1978), *Vaneglorry* (1981), and *Yesterday's Men* (1983). In 1987, Turner produced what was probably his finest work at novel length, *The Sea and Summer*, which won the Arthur C. Clarke Award in 1988 and was nominated for the Nebula. The novels which followed, *Brainchild* (1991), *The Destiny Makers* (1993), and *Genetic Soldier* (1994) were some of the finest science fiction to come out of Australia.

At Last! A Worldcon in our backyard!

The Prydonians of Prynceton
(North America's largest fan-run all
science fiction media fan club)
can't wait for Bucconeer, the 56th
World Science Fiction Convention!

THE
PRYDONIANS
OF
PRYNCETON

Prydonians of Prynceton
P.O. Box 3194
Princeton, N.J. 08543-3194

Prydonians@aol.com
<http://members.aol.com/prydonians/home.html>

The Baltimore Science Fiction Society Presents

BALTICON 32

April 10-12, 1998

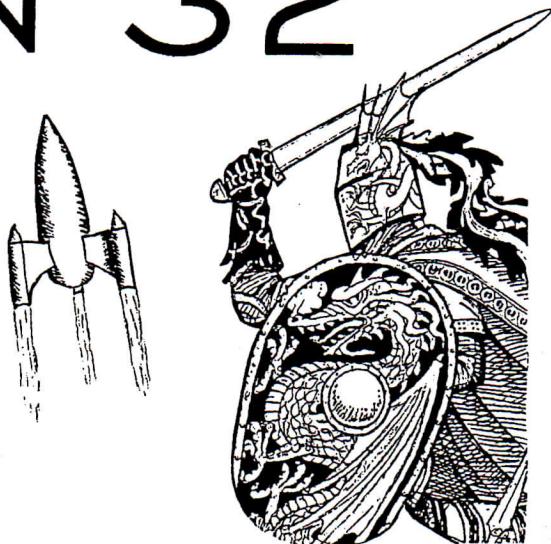
Guest of Honor

Harry Turtledove

Art GOH: Jody A. Lee

Science GOH: Dr. Yoji Kondo

Filk Artists: Mary Ellen Wessels &
Ed Stauff



Over 300 guests: authors, publishers, artists, scientists, musicians and over a thousand Fans like you.

The areas' largest & longest running convention of its kind!

Explore the worlds of Science Fiction & Fantasy in literature, art, films, animation, costumes, games, music & more! See our panel-debates, author readings, masquerade, art show, dealers room, science briefings, computer room concerts, a dance, charity auction, skills demonstration extravaganza and other special events.

At the Baltimore Omni Inner Harbor Hotel

Hotel rates:

\$104+tax

Single/double/triple/quad

Call the Omni 1-410-752-1100

Special hotel room rates apply for convention members only

Convention rates:

\$35 until Dec.31, 1997

\$40 until Mar. 14, 1998

\$45 at the door

For more information contact:

BALTICON 32

PO BOX 686 Baltimore, MD 21203

(410) JOE-BSFS (563-2737)

e-mail: bsfs@access.digex.net web: <http://www.balticon.org>

Bucconeer Progress Report Two

I Remember Connie....

Michael Walsh

Because I chaired the first Baltimore Worldcon, the esteemed editor of this journal of higher learning requested that I rummage around the brain cells and put together some thoughts about that event.

Regretfully, I didn't attend much programming, being busy with other things—but there were a few....


The Crab Feast and Hugo Awards Ceremony were particularly notable for many reasons. The sound of 1,000 crab mallets banging away in unison... well, never give that many fen toys they can make noise with.

A program item—well actually two—that stands out was the presentation for the film *The Right Stuff*. Oh, the studio flaks brought out a couple of the stars, etc. But what absolutely grabbed the audience was the participation of Gordon Cooper and Chuck Yeager. It was quite a sight at the end of the presentation to see the number of hardcore smoffish types babbling, "gosh, wow, can I have your autograph?" And the other program item that stands out was the *I, Asimov* one-man show by the Good Doctor.

Both of the events were packed to the rafters, so to speak, and many of the attendees were decidedly unhappy. Why? Well, due to the lack of sufficiently sized programming space, the two items were run against each other... *The Right Stuff* in the Convention Center and the Good Doctor over in the Hyatt.

But the one thing I remember the most is the generosity of fandom, from the maniacal bidding (ah, hand coloring our first flyer at *SeaCon*...) to the help in the financial aftermath.

I won't go into the hows and whys—it happened—we screwed up. There was much discussion in fandom about the effects of having a Worldcon declare bankruptcy (thank ghu this was before the Internet), but ultimately we decided that paying the bills was the only thing to do. And with the help of many people, from those who purchased boxes of Bic Biro pens to the Worldcons (*L.A.con II*, *Chicon IV*, *Noreascon 2*) who pitched in—well, those people, their help—I remember with fondness. For even with all of our efforts, nothing would have come of it if not for fandom.

And goshwowoboy, it will be great to *actually attend* a Baltimore Worldcon for the first time. 

The only thing standing between Earth and total destruction is a fifteen year old girl..

A Distant Soil

Aria Press, 12638-28 Jefferson Avenue,
Suite 173, Newport News, VA 23602

The Gathering

The first twelve chapters of the critically acclaimed science/fantasy series now available for the first time from Image Comics!

With an introduction by SANDMAN creator Neil Gaiman! This huge, 240 page graphic novel collection features beautiful new cover paintings by creator Colleen Doran as well as a brand new, never before published short story AND story pages never before published in any edition!

Two special editions—available only from Aria Press—will ship in September: a remastered edition of only 100 copies, signed and numbered, with a character head sketch (\$74.95) and a signed, limited edition (\$34.95).

graphic novel by
COLLEEN DORAN

introduction by
NEIL GAIMAN

240 pages • painted covers • black & white interiors • \$18.95

Important ordering information: All orders must be in U.S. funds. • **Shipping Charges:** add \$2 for orders under \$15 in the U.S. If overseas, and your order is under \$20, add \$5; if over \$20, add \$10.



A gallery of original work inspired by *A Distant Soil*, this 32-page book from Image showcases some of the biggest names in the field: Charles Vess, Frank Kelly Freas, Dave Sim and Gerhard, Jim Valentino, David Mack, Dave Lapham, Nick Cardy, Curt Swan, and others. \$2.95.

The Deluxe edition (limited to 500 sets, of which more than half have sold out) includes: a limited edition print, on acid-free stock, signed and numbered by Colleen Doran; a certificate of authenticity, on acid-free stock; and a limitation sheet signed by eight of the contributors. (Save the book and frame the limitation sheet!) A very nice set. \$34.95.



A Distant Soil, currently in its 20th issue, has won praise in and outside the comic book field. Jeff Smith (of *Bone* fame) called it "Outstanding!" *The Science Fiction Chronicle* noted: "The art is exceptionally good!"

\$1.75 for sample copy. SASE for catalogue.
ARIA PRESS
12638-28 Jefferson Avenue # 173
Newport News, Virginia 23602
Email: CDoranSoil@aol.com



C. J. Cherryh

Lynn Abbey

It was the best of times.

It was the worst of times.

It was Labor Day weekend and I was at my first Worldcon, the infamous Big Mac (*MidAmeriCon*). I already had some notion of what I wanted to be when I grew up and I'd come to Kansas City to scope out the competition and study the lay of the land.

It was my second SF convention and I was trying to figure out the notations in the pocket program when word came down that Robert A. Heinlein and the rest of the professional writers in attendance were upstairs for something called "Meet the Pros." That sounded promising, since what I wanted to become was a professional writer, so I joined the stream at the escalators and made my way into the hotel's ballroom. There was an impenetrable throng near the center of the room. I heard my awe-struck companions say that Mr. Heinlein was at the center of the throng. I wouldn't have known what to say to God if I'd met him, so I didn't add myself to his throng. There was another throng, slightly smaller, near a wall. *C.J. Cherryh*, the crowd whispered.

Now that was interesting. *C.J. Cherryh* wasn't God, she was a newcomer to the SF field. (Somehow, I don't remember how, I'd learned that *C.J. Cherryh* was a woman, thereby sparing me another embarrassing moment.) Her first book—*Gate of Ivrel*—had hit the shelves like thunder and lightning, the next best thing for science fiction, but she was a relative mystery. Still, she was new, she was a woman, and almost certainly around my age. I thought we might have something in common; I thought I could learn something about how to become a professional writer from her.

I added myself to the back of her throng. Now, I'm an ex-New Yorker; I know how to use my elbows in a throng. I worked my way quickly to the front of the throng and stopped dead.

C.J. Cherryh wasn't merely a woman... *C.J. Cherryh* was a lady. She was gracious (I was still armed at the elbows). She was dressed in business-like silk, wearing jewelry and make-up (I've remained true to the jeans and t-shirt style of my hippie years). Lights were shining in her face, flash cameras were popping all around her, and she hadn't even broken a sweat! *CJ* was every inch a lady and I was gape-jawed just looking at her.

So I can't say that I met *CJ* at Big Mac. I slunk away as awed as if I'd come face-to-face with God. If *C.J. Cherryh* was the standard model for SF writers, I was in big trouble. I could learn how to write, but I'd never be a lady.

Time passed, as time does, and I learned to write. I got published, and *C.J. Cherryh* remained one of the primary stars shining in front of me. Our paths began to cross on the convention circuit, but *CJ* had become legendary, if not quite divine. She was writing two or three books to every one of mine and winning Hugo awards. I wasn't closing the gap and I wasn't transforming myself into a lady, either. In fact, I'd gotten hooked up with Robert Asprin. We were putting together

Thieves' World anthologies, inviting our friends to come play in our sword-and-sorcery sandbox—not lady-like at all.

We hadn't invited *CJ* to join our motley crew. Neither of us handled rejection well and we didn't imagine that she'd say yes. *Bob*, who went to more conventions than I did, admitted this to *CJ* over dinner one night in Billings, Montana, just before the fire department showed up to douse the barbeque pit in the kitchen (the convention circuit is a far-flung and sometimes adventurous trek).

Bob couldn't be certain her gasps and tears had been caused by the thick smoke. He made swift amends and invited her to contribute a story on the spot.

From such small moments do legends and gods begin to crumble and transform themselves into human beings.

CJ took to our sandbox like a toddler to mud. She said she was isolated back home in the center of Oklahoma and *Thieves' World* gave her an excuse to talk about characters, plots, and writing itself. It was, I confess, largely a one-sided conversation when I was involved. Oh, we could talk about *Ischade*, her main *Thieves' World* character, and whatever mayhem was in store for the characters who crossed *Ischade's* ill-fated path, but when it came to writing...

Before she started writing professionally, *CJ* was a Latin teacher, which is to say that *CJ* knows things about English that English teachers rarely know. Things so far over my comma-splicing head that I wouldn't touch her prose when her stories arrived on my desk for editing.



Of course, I had the same problem with another of our *Thieves' World* writers, Janet Morris, who speaks Hittite, a language even older and more convoluted than Latin. When Janet took an interest in CJ's stories and Janet's characters demonstrated that interest by piling bodies like cordwood on the front porch of Ischade's cottage, I simply shirked my editorial duty. I figured they'd settle the body-count between them and we'd all go merrily on our way.

Of course, I was wrong. The local convention had invited CJ to be guest of honor. Bob and I arranged to take her out to a nice dinner while she was in town: fancy wine, good food, a live harpist playing background music. We'd show her that we knew how to entertain a lady. But CJ wanted to talk about *Thieves' World*, about Ischade, about Janet.

"That woman," she said, loudly enough for the next table to overhear. "That *woman* is piling bodies on my porch. My roses are getting crushed. I tell you, I won't stand for it. There's going to be retribution. We'll see how she likes having bodies pile up on her front porch!"

I should mention, perhaps, that the local convention was in southeast Michigan and the high-class restaurant we'd taken her to was a favorite with a guy named Jimmy Hoffa. Jimmy was widely rumored to have recently found lasting fame, if not fortune, in the cement business, somewhere near the home goalpost in the New Jersey Meadowlands stadium. The place was sensitive to talk about bodies and retribution. The waiters were noticeably nervous and conversation in the rest of the restaurant stopped completely. Bob and I eyed each other anxiously. We tried to slip in comments about writing, books, and fiction—but CJ was on a roll.

"I'll send them all to Hell. I can do that, you know. She can't stop me. No one can stop me."

So much for entertaining a lady. CJ wasn't talking story, she was living it and I was more intimidated than ever. She said it best herself: you write your first *Thieves' World* story for fun and the rest for revenge. We were lucky to get out of that restaurant before the police showed up.

Later, much later—after large portions of Sanctuary had burned to the ground and we'd finally purged the city of its incurably dead characters—our paths crossed again in the bar at a convention in southern Florida. (SF writers do not actually live in hotel bars. It only seems like we do, because that's where we usually find each other and where our fans can reliably find us.) I was older, doing conventions on my own, and a little less star-struck than I'd been more than a decade earlier at Big Mac. CJ, being semi-divine—at the very

least—hadn't changed. We began to get to know each other as people and struck up the friendship that eventually lured me, the ex-New Yorker, across the Mississippi to Oklahoma.

My only regret is that I wasted so many years in awe of her. CJ is a lady, one of the grand ladies of our field, but she's not every inch a lady. She's, maybe, every other inch a lady and what falls between is dry wit and mischief. *Bucconeer* has chosen its guest of honor wisely and everyone who attends can expect to be charmed.



The Early Milt Rothman

John V. Baltadonis

Wonder Stories' letter column, "The Readers Speak," provided me with my first acquaintanceship with Milton A. Rothman, Science Fiction Fan.

In the letters column, readers were provided a forum for their opinions of the published material. Artwork, fiction, and articles were critiqued for scientific accuracy and plausibility as well as for form and content. Most importantly, the writers' addresses were listed, allowing the readers to continue discussions through correspondence.

In the spring or summer of 1935, Bob Madle and I saw a letter in "The Readers Speak" by Milton A. Rothman that brought attention to the Philadelphia chapter of the Science Fiction League. Milton had formed the Philadelphia chapter of the SFL in January, 1935 while at Central High School with Raymond Peel Mariella and himself as the founding members.

While in junior high school, Jack Agnew, Harvey Greenblatt, Robert Madle, and I formed "The Boys' Science Fiction Club," which met at the school and our respective residences.

One Saturday, Bob and I walked to Milton's home to try to meet with him (telephones were uncommon at that time). Unfortunately, his father greeted us with the information that Milton was "in town at a concert." Connections through the U.S. mail were made and eventually we were able to get together in October, 1935 for the first meeting of what was to become the Philadelphia Science Fiction Society.

Our meetings ordinarily consisted of animated discussions of the science fiction we had read, were reading, or were going to read (in 1935, it was easy to read *all* the science fiction being published and catch up with that which had been published). In addition to the story lines, artists' interpretations, descriptions of alien creatures, planetary environments, social issues, etc., the science rationale was always foremost.

Physics, astronomy, mathematics, gravity, geology, chemistry, biology, meteorology, atomic power, radiation, evolution, time travel, relativity, paradoxes, the expanding universe, paraphysics, technocracy, telekinesis, etc. Milton was our science expert. He would patiently explain which scientific principles were used or violated in a particular story. If one were to question one of Milt's statements, out would come his trusty slide rule from its belt holster, to prove, e.g., that interstellar travel, even at speeds approaching the speed of light, would never involve a return ticket purchase.

On a clear night, Milt would identify the visible constellations, their component stars, the distances of those stars from our solar system, and the classes of the stars. All this while walking to or from a meeting.

In retrospect, I marvel at his patience and forbearance with us younger science fiction fans.

As an active fan Milt provided many articles, fiction, and illustrations for the several fan publications that originated in Philadelphia and for those published by his correspondents.

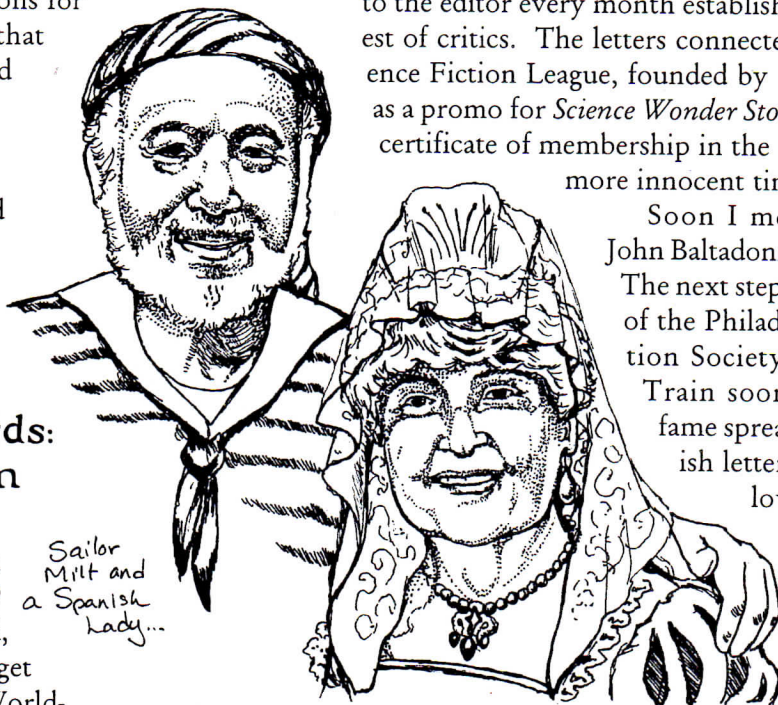
And, as our president (more than once) he provided the leadership and direction that helped to make the PSFS the organization that it is today.



Looking Backwards: A Late Addendum to *Milty's Mag*

Milton Rothman

What am I doing here? Why am I writing this? And, most importantly, how did I get to be a guest of honor at a Worldcon in 1998 when I have been vanished from science fiction fandom for at least forty years? The answer is partly nepotism—the chairwoman of this convention, Peggy Rae Pavlat, happens to be a daughter of Buddie (McKnight) Evans, who used to be a best friend of mine back in the 1950s, when I was active in the Philadelphia Science Fiction Society while a graduate student in the physics department of the University of Pennsylvania. Many were the glorious weekends I spent in the McKnight mansion in the country (actually a kind of Tobacco Road shack) helping them build a more permanent house. Peggy Rae was then about three years old. Now, a famous fan in her own right, she has resurrected me from oblivion.



Sailor
Milt and
a Spanish
lady...

The oblivion started as a classical case of fan burn-out—a reversal of fiendish activity into total lack of interest. It all started in 1930 when, at the age of 10, I discovered a *Science Wonder Stories* in the window of a local candy store. It was like an electric shock; I was instantly and totally hooked. But more than experiencing simple wonder at the thought of travel through space and time, I was already determined to do something about bringing the wonders of science fiction into reality. It was the difference between passive immersion in fantasy and actively turning the fantasy into science. The future depicted in science fiction was to be my future.

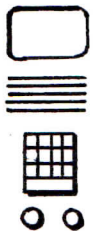
In 1935 I learned to use a typewriter and from then until 1955 I was a demon science fiction fan. With youthful energy that makes me tired just to think about it. I bounced from one activity to another. You could not tear my hands away from the keyboard. Letters to the editor every month established me as the severest of critics. The letters connected me with the Science Fiction League, founded by Charles D. Hornig as a promo for *Science Wonder Stories*. I still have my certificate of membership in the SFL, a reminder of more innocent times.

Soon I met Robert Madle, John Baltadonis, and Jack Agnew. The next step was the formation of the Philadelphia Science Fiction Society, in 1935. Ozzie Train soon joined us. Our fame spread due to our feverish letter writing. The following year a group

of fans in New York conceived the idea of coming down to Philadelphia for a visit, during the

summer of 1936. The leaders of this group were Frederick Pohl, Donald Wollheim, and Dave Kyle. Also from New York were John Michel and Will Sykora. The Philly fans consisted of Robert A. Madle, John Baltadonis, Ozzie Train, and myself. We met, all nine of us, in my living room. (My father's living room, to be exact. I was just 16 at the time.) The first order of business was to name me chairman of this convocation, a courtesy stemming from the kindness of Fred Pohl. The second order of business was to throw modesty to the wind and name this meeting a convention, thus making me chairman of the first science fiction convention in the world. The profundity of this event did not become fully clear for many years.

Toronto in 2003



A JARVIS 1972

A dam fine city for a dam fine Worldcon!

Pre-supporting memberships: \$20.03 (Canadian) \$15.00 (American) £9.00 (British)

Make cheques payable to: "Toronto in '03" or one of our agents & Send to:

(In Canada)
Toronto in '03
P.O. Box 3, Station A,
Toronto, Ontario
Canada M5W 1A2

(In Britain)
Dave Langford
94 London Rd.
Reading, Berkshire
England RG1 5AU

(In Australia)
Eric Lindsay & Jean Weber
P.O. Box 744
Ryde 2112
Australia

Website: [HTTP://WWW.WORLDDHOUSE.COM/WORLDCON-2003](http://www.worldhouse.com/worldcon-2003)

Email: HANCOCK@INFORAMP.NET

2003 Reasons to visit Toronto: #1917 The George R. Gardiner Museum of Ceramic Art #1979 Chinatown
 #114 The Niagara Escarpment (a UN designated World Biosphere like the Galapagos Islands & Serengeti National Park)
 #1381 GO Transit #145 Black Creek Pioneer Village #41 Roy Thompson Hall #1084 IMAX Theatre

Fan fever gripped me more strongly. Joining the Fantasy Amateur Press Association (FAPA), I started my own fan magazine: *Milty's Mag*, in which I revealed my innermost thoughts to the multitude.

But fanzines were not enough. After you read enough stuff you get the urge to write it, and after some ludicrous adolescent trials, in 1939 my efforts at fiction writing resulted in two published stories: both "Heavy Planet" and "Shawn's Sword" appeared in *Astounding Science Fiction* under the pseudonym of Lee Gregor (with the help of Fred Pohl, who acted as both agent and rewrite man). However, even though I had a few more stories published in later years, I never thought of myself as A SCIENCE FICTION WRITER. My eyes were set on a higher purpose: BECOMING A SCIENTIST.

But before that could happen World War II came along and I spent four years bopping from one Ordnance and Signal Corps school after another, got a B.S. in Electrical Engineering at Oregon State College (while in the army, yet!) and then ended up pounding a typewriter in the middle of Paris. It was the most useless military career on record.

During all that time I continued to publish *Milty's Mag*. Even though I kept moving around from one place to another and had no mimeograph machine in my backpack, I managed to make the quarterly FAPA mailings through the kind help of people like Francis T. Laney, Myrtle Douglas, and Walt Dunkelberger, who asked nothing in return. I don't know if I ever thanked them sufficiently. I don't know if it is possible to thank them sufficiently.

Milty's Mag was a journal of intimate thoughts. It was the place where a young, introspective person could tell the other members of FAPA what he was thinking about. It was my diary in the army. Not till much later did I realize how important that fact was to become.

In Paris, besides sitting at the typewriter doing correspondence and inventory lists, I did all the things people do in Paris, and then some. Then off to an equally tedious job in Naples. Shipped back to Paris, stopped off at the Rome airport, where the news came through the radio that the Americans had dropped an atomic bomb at Hiroshima. Home in Paris, I was the only person in my battalion who understood what that was all about. Science fiction (and a course in modern physics) had given me the background to understand both the nature of atomic energy and what it can do. Indeed, my story "Heavy Planet" published six years previously, had been entirely about the need for atomic energy. (On a planet with high gravity, space travel would be impossible without atomic energy.)

While some of you young squirts may debate about the necessity for Hiroshima, there was no such uncertainty in the minds of the GIs in August, 1945. Ever since VE Day in May, many of us were not looking forward to being transferred to the Pacific. Hiroshima put an end to all that. (Nagasaki can still be debated.)

What a year 1945 was: celebrated VE Day in Paris, danced in the streets on Bastille Day in July, celebrated Hiroshima Day and VJ Day in August, in company with a couple of drunken Russian soldiers (no drunker than me, I confess).

Then back to the States, and in 1946 started graduate school at the University of Pennsylvania. This time I really was going to become a PHYSICIST. At the same time, science fiction was still too much of an ingrained habit to let go. I didn't know it at the time, but in modern terminology we would say that I was addicted. Since atomic energy was now a fact, into the study of atomic energy I would go, to help this new energy lead us into H.G. Wells' utopia.

Simultaneously, I felt the need to change *Milty's Mag* into something more serious. Hence it became an erudite journal, *Plenum*. In this fanzine I thought I could educate the fans into the wonders of the physical world. One long article recapitulated what I was learning in a mathematics course called "Functions of a complex variable." I wonder what people thought of it. But, of course, I was not really writing for the audience. I was writing for myself, and honing the skills that I would later use during my teaching years.

The Philadelphia Science Fiction Society had been kept alive during the war by Ozzie Train, whose physical problems had kept him out of the army. Into its politics I jumped, gleefully. In 1946, before school started, I took the train to L.A. to make the bid for the 1947 *Philcon* and so found myself chairman of my first Worldcon. In 1952, just as I was preparing my Ph.D. dissertation, Jim Williams bid for another *Philcon* and won, but he went and died without asking permission of anybody. As a result I became chairman of that Worldcon. So far as I know, nobody else has been mad enough to be chairman of two Worldcons. The 1953 *Philcon* was the first of the really big conventions—several hundred participants! We had to learn how to do it as we went along, and not all went well. I wish I had let Bob Madle do it.

Burnt out by the exertions of the 1953 convention, and also concentrating on establishing myself in my first postdoctoral job (research physicist at the Bartol Research Foundation) I gradually distanced myself from science fiction.

Editor's note: Milton's article will conclude in Progress Report Three.

Stanley Schmidt

George "Lan" Laskowski

Stanley Schmidt was one of the first science fiction writers I met. That was back in 1976, and he was still writing science fiction and teaching at Heidelberg College in Tiffin, Ohio. In the years that followed, our paths crossed again and again at various conventions and SF gatherings. Our conversations were always pleasant, and I learned something new about him every time. In fact, that seemed to be the theme of our meetings, learning about Stan and his work.

He plays the trumpet. At one of the Michigan conventions Stan, Lloyd Biggle and some other local fans played some German polkas.

Stan taught physics and creative writing. When I asked about the two topics being somewhat exclusive, he replied that you need creativity and imagination to do either well. The venues may be different, but the thought processes that drive each are the same. Besides, why shouldn't a science fiction writer teach both science and writing?

He loves hiking and camping. The opening scene of his novel, *The Sins of the Fathers*, has the main character hiking in the Alaskan wilderness, showing one of the things he has to give up (something Stan would also regret) in order to save Earth and its population.

Stan and his wife went scuba-diving along the Great Barrier Reef off Australia. Whenever traveling takes him to different places, as it did to Australia for the Worldcon, he combines it with some sort of vacation. If I could do the same, I would!

He still tries to write, even though his main job is now editing *Analog* magazine. Occasionally he has a story which he tries to sell to different magazines, but one of his last ones, *The Man on the Cover*, was so suited to *Analog*, that he needed other editors (Gardner Dozois, Ed Ferman, and Kristine Kathryn Rusch) to tell him to put it in his own magazine.

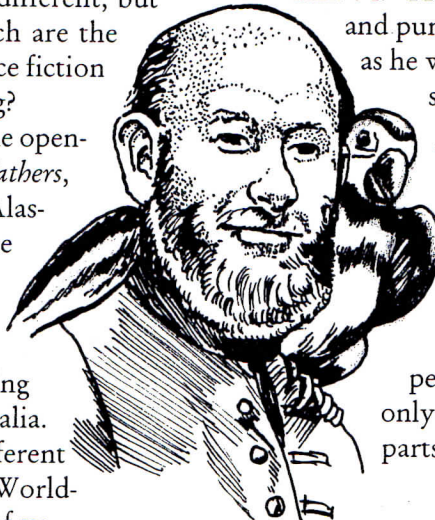
I thought that Stan made a big change in his life—and took a big chance—to leave teaching and take up the mantle of editing *Analog Science Fiction and Fact*, science fiction's prestigious digest magazine. I asked him if he thought he had made a mistake in leaving teaching, but his answer put things more in perspective. Stan replied that he had not really left the classroom. As an editor, he is still teaching people how to write, how to construct a story so that it sells. Stan also subscribes to the ideals that John W. Campbell had when he edited the magazine: good stories, a reasonable science setting, and believable characters.

During a conversation, I uncovered one of his pet peeves: when people try to do his job for him. It is obvious that *Analog* does not publish outright fantasy. But writers who think they know what Stan likes decide he won't like their borderline SF/fantasy stories and don't give him a chance to look at them.

Stan has two reading speeds. When he reads a manuscript, he starts by speed-reading it. If the story is good, he shifts automatically to his slower speed so he can savor the story. When that happens, he usually buys the manuscript—or at least gives encouragement to the writer to revise or submit more. He has found this method very reliable in wading through the manuscripts submitted to the magazine. Like Campbell, he reads every manuscript himself, and above all, encourages and nourishes the new writers.

I did mention that Stan is well-liked by people, didn't I? He must be, for them to endure his jokes and puns. At one convention, *Midwestcon*, just as he was publishing a four-part serial, "Courtship Rite" by Donald Kingsbury, he joked with the fans about its subject matter. "It deals with a rational justification for cannibalism. But the author handles it with good taste." The fact that he stayed dry in spite of a pool only a few feet away speaks much for the tolerance Stan receives. Stan did expect to get letters about the serial, but the only letters of complaint arrived *after* the four parts had been published.

Stan and I have had many conversations over meals, and I've met many authors through him. And because of him, some of my favorite authors (like Timothy Zahn) went to conventions where I ran into them. Stan is helpful on a personal and professional level. He listens, comments, and offers advice. I still think he puts out the best SF magazine. And I keep hoping (and voting) that he wins the Best Editor Hugo.



Stan Schmidt & friend

Analog and Me

Stanley Schmidt

Though 1998 marks my twentieth anniversary as editor, *Analog* and I go back a *long* way. Some of my earliest memories are of covers on my father's issues of *Astounding*. I couldn't read them, but I knew there must be something fascinating behind those pictures.

When I could read, I read little but nonfiction, having forgotten those covers and found my few attempts at fiction boring. When Dad suggested I try *science fiction*, I said, "You mean that crazy stuff with the rockets and robots?"



RIVERCON

July 31 - Aug. 2, 1998 @ Executive West Hotel
Louisville, Kentucky

Guest of Honor
Harry Turtledove

Toastmaster
Hal Clement

Fan Guests of Honor
Julee Johnson-Tate & Chris Tate

**Programming! Art Show!
Huckster Room! Masquerade!
Parties! Gaming! Videos!
Fun! And Much More!**

Membership is still \$25 until July 15, 1998, and \$35 afterwards and at the door. Hotel rates are pending, but we expect little, if any, change from previous years' nightly rate of only \$60 for single thru quad occupancy. Reservation cards will be sent to all advance members, or call the Executive West at 800-626-2708. Send your membership requests to the address below, along with any questions about specific departments. Plan now to attend one of the region's most enjoyable conventions!

RiverCon XXIII will end just 72 hours before the opening ceremonies of *Bucconeer*, the 56th World Science Fiction Convention. Baltimore is just a 650-mile, one-day drive from Louisville, or an inexpensive flight (currently only \$29 one-way on Southwest). Why not plan to make an enjoyable extended week of congoing by first coming to RiverCon and then traveling on to Baltimore for the 1998 Worldcon. For those wishing to fly, the Louisville International Airport is located just across the expressway from our hotel, and we are currently negotiating to allow RiverCon members who fly to Baltimore from Louisville to have free parking in the hotel lot while they are away.

RiverCon @ P.O. Box 58009 @ Louisville, KY 40268-0009
RiverConSF@aol.com @ <http://members.aol.com/raroehm/rivercon.html>

Bucconeer Progress Report Two

"It's not all crazy," he said, handing me three volumes of *Astounding* that his uncle had bound. "Read what's at the bookmarks."

Three stories later, I was hooked. I began reading all the SF I could get my hands on, including *Astounding*. Some years I bought it off newsstands; some years I subscribed; some issues I rescued from Grandpa's attic. Other magazines I sampled, but *Astounding* was the one that felt like "my" magazine. I could count on it for stories that I enjoyed reading, and the kinds of ideas my heretical young self liked to kick around.

Not just in the stories, but also in John W. Campbell's editorials, which I found fascinating even when I didn't agree. I began to envy Mr. Campbell his job. It never entered my mind that I might someday actually have *his* job, but I loved the idea of a job that included a guaranteed monthly soapbox and the chance to hobnob with authors.

In junior high I had a good friend with a bigger allowance and a better science fiction collection than mine, which he would bring to school but not lend overnight. I taught myself to speed read so I could read a borrowed novelette while pretending to pay attention to my social studies class.

And he and I wrote *stories*—SF stories—and traded comments on them. Soon I got the crazy idea that I'd like to get a story printed in a magazine—maybe even *Astounding* (which about then was metamorphosing into *Analog*).

It seemed a high and distant goal, and I wasn't sure I could do it. But I began submitting, and collecting printed rejection slips. As I got more and more of them, I began to suspect I wasn't cut out to be a commercial writer, and rationalized that I was more interested in writing what I wanted than in selling.

In my last undergraduate summer, I produced a long novelette that I knew was different from anything I'd done before, though I still wasn't sure it was commercial. If it got only printed rejection slips, I told myself, I would quit wasting postage.

I don't know whether I would have kept that resolve. That story came back with a typed, signed letter from John W. Campbell saying he liked my style and hoped I would try him again.

Needless to say, I did. After my first year of grad school in physics, I began a determined assault on the magazines, sending out a short story or novelette every month and determined to sell one within a year.

I sold three—to *Analog*. The third even got a Kelly Freas cover. I kept freelancing while professing physics at Heidelberg College (in Ohio), and finally met John W. Campbell during a New York meeting of the American Physical Society.

I worked closely with John for three years, mostly through correspondence. It was a terrible shock to come back from a vacation and see his obituary in the *SFWA Bulletin*. I felt a great sense of personal loss, for he was, in a very real sense, my literary father.


He was also the driving force behind one of the most important parts of my lifelong education, and the only market I'd had much luck with. What was to become of the magazine I'd grown up with, and my barely-budded literary career?

Fortunately, Ben Bova took over. Not only did he keep my favorite magazine alive and growing, he kept buying my stories. He even helped a slight and forgettable short story grow into the novels *The Sins of the Fathers* and *Lifeboat Earth*, both warmly received by *Analog's* readers and later published as paperbacks.

After seven years, Ben was ready to move on, and to my amazement (astoundment?), he wanted me to replace him as editor. He blames this decision on his observations of my SF class at Heidelberg, which I taught using methods shamelessly stolen from John Campbell. It sounded like too much fun to pass up, but would mean a major uprooting of my life. Not to worry, Ben assured me when he broached the subject; none of this would happen for at least two years. Two months later, he called me up to say he'd just resigned.

So, I had to make all those decisions quite suddenly, and I think I made them right. Editing *Analog* is a lot of fun, though of course it has both ups and downs. Many writers I grew up knowing only as names on stories became friends; but too often and too soon I find myself writing their obituaries. On the other hand, I get the rare but incomparable thrill of discovering new writers. I have largely cut myself out of my own best market for short fiction, since I'm reluctant to publish my own stories. (Though I can be talked into it if another editor I respect tells me, "I can't use it but think you should.") The monthly soapbox is a continual source of fun both for me and for the faithful readers who take keyboard in hand to attack whatever I say.

And the future? Well, the future is what *Analog* is all about: we want to build a good one, and we think it can be done. That kind of attitude has far more to do with the continuing character of *Analog* than the popular misconception that "It's all rivets." And "continuing character" does not mean that the magazine keeps doing the same thing, any more than I am the same four-year-old who looked at *Astounding* covers and wondered what they meant.

I hope to keep steering *Analog* through new territory for quite a while. When I leave I'll make every effort to leave it in hands I can trust to keep it a magazine that I—and, I hope, you—will want to read. 

An Appreciation of Michael Whelan

David A. Cherry

For the past two decades one man has reigned supreme as the nation's most popular and successful science fiction and fantasy artist, your Guest of Honor, Michael Whelan. I am honored to have been asked to say a few words about this remarkable man.

My association with Michael has taken many forms over the years. I first became aware of him in 1975, not all that long, really, after he had taken the audacious step of moving from California to New York on little more than a note from Don Wollheim saying that DAW Books would be interested in seeing more of his artwork. When Michael made that move, he had never actually done a book cover, but Mr. Wollheim, good man that he was, had this uncanny knack for recognizing world class talent when it crossed his path. Michael was, as yet, untempered by the fires of experience, but there was something special in his work.

Mr. Wollheim had also recently acquired an manuscript from a young woman in Oklahoma. She was equally untried in the marketplace, having never been published before, but he saw something special in her too. He decided to pair them up. As a result, one of Michael Whelan's earliest assignments for DAW Books was the cover for C.J. Cherryh's first novel, *Gate of Ivel* (for which C.J. won the 1976 John W. Campbell award for Best New Writer of the Year).

Because of all that, I (being C.J.'s brother) knew who Michael Whelan was way back in 1976. And because of all that, I ended up accompanying my sister to Big Mac (my first Worldcon), where I saw my first science fiction art show. It totally blew me away. Such an enormous quantity of talent on display in that room! Even so, it was Michael's work that stood out, drew me back again and again to stare in awe. I wasn't an artist myself at that point, not even much of an SF fan, but I know and acknowledge that it was the impact of Michael's work upon me that day that altered the course of my life, inspired me to dare a similar path.

That was the impact of his earliest works on one unsuspecting soul. As he went on, he got better, amazingly better; his talent and vision rocked the publishing industry, revolutionized the way SF/fantasy book covers were done, contributed greatly to the expansion of SF/fantasy as a popular genre (both as literature and as art), and charmed millions of fans around the world.

Michael has won the Hugo award for Best Professional Artist an amazing eleven times. Twice he has been awarded the Hugo for Best Original Artwork. His art book, *Michael Whelan's Works of Wonder*, won the Hugo for Best Non-fiction Book in 1988 (beating out mine, darn it!). He has won several Chesley awards and the Howard award for Best Fantasy Artist three years in a row. He has painted well over 400 book covers so far. He did the album cover for Michael Jackson's *Victory* album as well as the cover for Meat Loaf's *Bat Out of Hell II*. He has had three books published on his artwork and career: *Wonderworks*, *Michael Whelan's Works of Wonder*, and *The Art of Michael Whelan*. Mill Pond Press now publishes and distributes fine art prints of his works.

In short, Michael has been massively successful—the dominant cover artist of the past two decades. And why has that been so? What did he bring to the field that was so unique, so revolutionary?

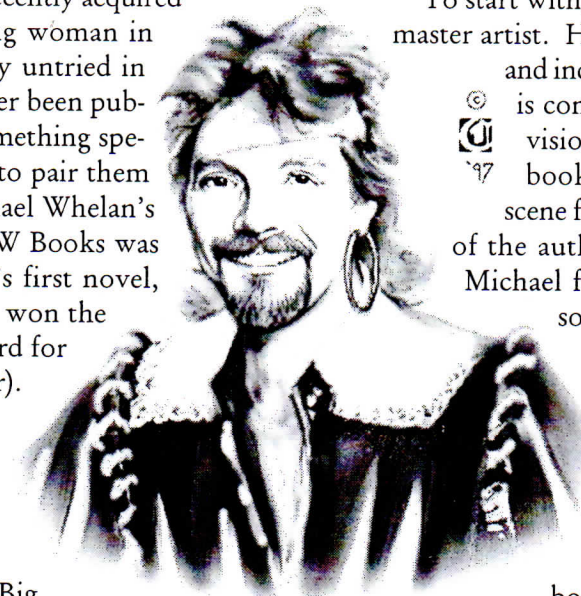
To start with, Michael has the technical skills of a master artist. He also has the enthusiasm, integrity, and incorruptible honesty of a child. All this is combined with a totally unique artistic vision. His covers don't just illustrate a book, they define it. Sometimes it is a scene from the book or something symbolic of the author's message, but whatever image Michael finally chooses, it always shows the soul, the essence of the book.

Who could improve upon his covers for Mayhar's *Golden Dream* or Heinlein's *Friday*? They are absolutely perfect—perfect in conception (as illustration), perfect in form (as art), and perfect in function (as a poster to sell the book). No one has ever been able to combine those three elements as effectively as Michael, at least not consistently in cover after cover.

Look at his covers for McCaffrey's *Crystal Singer* and *The White Dragon*, Niven's *The Integral Trees*, Asimov's *Robots of Dawn*, Clarke's *2010: Odyssey Two*, King's *Firestarter*, Cherryh's *Pride of Chanur*, Moorcock's *Sailor on the Seas of Fate*, and Volsky's *Illusion* (gee, I'm jealous of that composition).

Michael's place in the history of this century's art is secure. It is hard to imagine what could top such an impressive career. Nevertheless, consider this: Michael is still expanding, still learning. I estimate that it will be another couple of decades before Michael reaches his peak as an artist. Can you imagine the wonders we have yet to see from him?

The mind boggles.



Bucconeer Progress Report Two



Four Pirate Sketches
by Michael Whelan

J. Michael Straczynski

John Copeland

"Is there any stricture against kicking them in the nuts?"
 - E-mail from Joe Straczynski
 to John Copeland, 12/21/87

4:30 p.m. May 5, 1997—The last day of shooting on the fourth season of *Babylon 5*. I walk onto Stage B where we are going to gather the cast and crew for a photo; standing off to one side by himself is Joe. He's just completing directing this episode; his mood appears reflective. I join him, we stand there a moment watching the group shot start to be organized. I turn to him and ask, "Who would have thought we would have wound up here?" Joe takes in the milling chaos of cast and crew members starting to take their places for the shot and he shakes his head. For a moment my mind races back to the start of that road.

It's been a little over eleven years since I first met Joe Straczynski. Back then I had darker hair and Joe just had more hair. Doug Netter and I, along with our associates at Landmark Entertainment Group were just beginning preproduction on a children's science fiction television series entitled *Captain Power and the Soldier of the Future*. We were looking for a story editor for the series. In walked this tall, lanky fellow by the name of J. Michael Straczynski.

You see, by his own admission, Joe is a writer—that's what he does. That's what he is driven to do. He is nearly always writing something—a concept for a television series, a novel, a script—his capacity is absolutely amazing.

I think one of the first things that occurred to me about Joe was that he is a tireless worker. He is the fastest, most prolific writer I have ever worked with. Over the next several months I communicated with Joe via modem from Toronto. We exchanged nearly all of the scripts for the series via a BBS and corresponded back and forth with script comments and other production materials. This was the start of an interesting relationship. People tend to express themselves differently via the written word as opposed to conversation. We exchanged some pretty interesting missives over the months (I still have all of them). I feel like we got to know each other on a different level than if we'd spent this time talking over the phone or in meetings in some office somewhere.

Then there was the time that Joe saved my life. Actually he saved his own in the process, so I guess you would say that he saved *our* lives. He came up to Toronto so he could become familiar with the sets and locations we were using on *Captain Power*. We'd gone out to dinner and I'd had probably one more drink than I really needed. Now, you may or may not know this, but Joe doesn't drive. So here we are sailing down Bay Street in Toronto and I'm talking in a very animated fashion, when suddenly Joe grabs the wheel, jerks it to the side, and prevents us from hurtling headlong into an oncoming car. Had it not been for his quick reflexes we might have become just a couple of Canadian highway accident statistics. Just to show what a good guy he is, I was able to convince him that I was actually still okay to drive.

Which brings me to the story regarding the quote above. Many of you readers may not be familiar with *Captain Power*, but it was heralded as an interactive television show which allowed viewers at home, using the Mattel toy line, to shoot the bad guys and to also be shot by the bad guys. It was actually reactive television because the viewer couldn't change the direction or outcome of the story. However, this element of the show called for lots of battle sequences, and battles tend to be violent. We were crucified by those watchdogs of children's television for this very thing. So we had to come up with new and unique ways of dealing with the bad guys. I had written Joe, "We are trying to discover additional ways of neutralizing the bad guys without knocking their heads off." Joe's suggested response is quoted above.

Joe wrote eleven episodes for *Captain Power* and edited all of the freelancer's scripts, which was pretty impressive. His sense of story was great. What Joe brought out in the scripts was far beyond what most television programs for younger audiences deal with. They were something that the younger viewer could enjoy along with older viewers. However, Mattel, the financiers behind the series, were more interested in selling toys than making good television. This rankled Joe, not to mention many of the rest of us working on *Captain Power*, to the point he left the show near the end of the season. Joe is the kind of person who will staunchly defend the creative side of a show, whether it be in the script or production. This is a trait that is not always found within our industry.



J. Michael Straczynski
 wearing Sir Chaloner Ogle's
 regalia - commander of H.M.S.
 "Swallow"

When Joe throws down the gauntlet, look out. He is a force and an intellect to be reckoned with. And he won't back down on his principles. He has my utmost respect for that. His resolve doesn't necessarily manifest itself in confrontation; it is usually witty, subversive, and nearly always gets the other party's attention.

Even after Joe left *Captain Power* for *Twilight Zone*, we stayed in touch. It was great to see him continue to grow as a writer. It was during this time that he came to see Doug and me with this idea for a character driven science fiction television series called *Babylon 5*. The amount of work he had already done on the project was amazing. He had an impressive presentation of color artwork he had commissioned from Peter Ledger, a complete character breakdown and series outline, and a script, *The Gathering*, which several years later became the pilot movie for the television series.

There have been many interviews and magazine articles devoted to how long it took to bring *Babylon 5* to television, so I won't rehash all of that. What I think is more important and unique about our experience with *Babylon 5* is the ongoing dedication to the show by its viewers. Joe sought the comments and reactions of science fiction aficionados during the development of *Babylon 5* and this has continued up to the present. In newsgroups and discussion areas on the Internet, Joe has canvassed folks about what they liked about science fiction they have seen on screen and in books and what they haven't liked. He took these thoughts into consideration as he developed the *Babylon 5* saga.

Joe, Doug, John Iacovelli (our production designer), and I made a pact that we would make the pilot of *Babylon 5* as good as we possibly could. When we received the order for the first season of *Babylon 5*, we resolved to make it better than the pilot. I can now look back over the 88 episodes we have completed so far and look ahead to the two cable films we are producing for TNT and say that I think we have excelled at improving *Babylon 5* with each successive episode and season. Joe, and others on the show, regularly responds to e-mail from the fans and viewers of the show. (Joe has told me that he presently receives over 500 e-mail messages a day.) Joe has mentioned this more than once, but the reactions and comments of the fans hold our collective feet to the fire in striving to maintain a show with the quality they have come to expect.

Just as the show has improved, Joe has improved and grown as a writer, producer, and creative visionary. In my opinion, the series prequel, *Babylon 5 - In The Beginning*, which began shooting for TNT this summer, is the best thing Joe has written. I look forward to seeing how much further Joe is going to grow and excel in the next eleven years.

A Sober and Reasoned Consideration of Dr. Charles Sheffield or Ill Met by Goonlight

Roger MacBride Allen

(1) Let Me Tell You A Tale

I have been asked by the Baltimore Worldcon committee to provide an introduction to Charles Sheffield, our Toastmaster. First off, let me say that I am deeply and sincerely proud to name Charles Sheffield as a friend. It is a pleasure simply to be around him. There are few kinder, more thoughtful, or more entertaining people out there.

There are, however, certain drawbacks to knowing Charles. One of them is interesting phone calls. It is not wise to call Charles and ask him for Fred Nurk's address unless you have at least forty-five minutes to spare for the call. Now, there is nothing unusual about someone prone to long phone calls. What is remarkable about Charles is that you spend those forty-five minutes being entertained. You spend them, not desperately trying to say goodbye without offending, but instead wishing you didn't have to get off the line. Talk to Charles and you get juicy gossip, accurate quotations of poetry that are on-point to the conversation, generous offers of help, sensible advice, two or three citations you didn't know you needed, which he quotes accurately from memory, combined with thoughtful and witty analyses of three or four subjects of increasingly remote relevance to the reason you wanted to write Fred Nurk in the first place.

Charles is *always* interesting. If you ever get the chance to engage him in conversation, don't. Instead, just sit back and listen to him talk. About anything. About everything. Any time. Anywhere.

Charles and I shared a room at the Nebula Awards a few years back. As the evening drew to a close and we toddled back to our room for the night, Charles commenced a monologue on the night's happenings. Who was in, who was out, relative editor-sobriety levels, standards of magazine cover illustration, the degree of camaraderie and organization or absence therein thereof between SFWA members, whether there was any need for a second "F" in "SFWA," the blatant way a certain person crashed a certain young lady into the banquet and seated her next to the banquet organizer. On he swept as we took turns using the bathroom, wrassled the fold-out bed open and played Alphonse-and-Gaston over who should have to use the fold-out in lieu of the real bed. We got into our sleeping togs (Charles into sensible, neatly-ironed, powder-blue pajamas, myself into a rumpled tee-shirt and shorts).

Charles insisted on taking the fold-out, got into bed, lay down, and kept talking. The market share available to a new magazine. The relative pros and cons of various professionals living or dying. The relevance of the speaker's remarks to the banquet audience. Folk-stories and urban myths of the Nebulas. All of it fascinating, and it just kept going, up to and including the moment he *fell asleep in mid-sentence*. And a darned interesting sentence it was, too.

(2) Here's Where the Story Really Begins

Charles is also capable of completely subversive acts. When the DJ decides to play avant-garde non-rhythmic atonal dance music, Charles is there in the back of the room, shouting for some Rolling Stones to be played. When Norman Spinrad can't make it, Charles is there, wandering around the room holding a red fright wig, looking for someone willing to play the *part* of Norman Spinrad.

At a recent convention, Charles didn't feel like moderating a panel discussion he had been put on, so he asked me to cover for him. I agreed, and at the panel was forced to explain to the audience that Charles could not be on the panel because a prior commitment required him to be in the front row of the audience, listening to the panel.

The thing is that Charles *looks* so normal. So sensible. He is dapper, well-groomed, well-dressed, urbane, courteous. He is actually *comfortable* in a tie and jacket. And that British accent doesn't hurt, either. In short, he does not look or act like the typical shambling gonzo rumpiled fanboy-made-good science fiction writer. This, I am convinced, is the key. Charles *looks* like the eminently trustworthy president of an entirely respectable small college, or the sort of absolutely reasonable expert on the subject of This Week's Scandal who goes on *Nightline* and calmly destroys the lies, deceits, and evasions of the spokes-weasel for the National Federation of Toxic Waste Manufacturers as Ted Koppel looks on in dispassionate approval.

None of it is put-on. None of it is an act. But it is this appearance of utter rationality that lets Charles get away with murder. For example:

(3) Here's Where the Story Really Begins

At the Winnipeg Worldcon a few years back, a dinner party conglomerated itself. Included in the group were Charles, Betsy Mitchell (editor-in-chief and Grand Poobah of Warner Aspect) and myself, along with various innocent bystanders who may not wish themselves to be identified. (Come to think of it, Betsy was an innocent bystander too, and she probably wouldn't want to be identified either, but what the hell.)

Anyway, for reasons that defy explanation, it was decided that, since we were in Winnipeg, Canada, the thing to do was to go to a Mongolian restaurant that was about 642 miles away. Since no one knew exactly where the restaurant was, we sort of drove at random for a while, on the look-out for yurts.

It turned out to be a buffet-style Mongolian restaurant, where you got in line, chose some slabs of meat, and then had the chef (who was behind a sort of medium-security glass wall) set fire to it for you. This meant that people were constantly getting up from the table to get more meat incinerated, and for the most part not all of us were at the table at once.

The conversation bounced around with all the logic and order of a herd of kittens chasing a dozen ping-pong balls, and at one point Charles and I got onto the subject of *The Goon Show*, that seminal British radio comedy show. The Goons—Harry Seacombe, Spike Milligan, and Peter Sellers—were unquestionably the great-granddaddies of *Monty Python*, *The Firesign Theater*, and most of the other surreal comedy of the last thirty years. (The alternate title and sub-heads of this essay are lifted straight from *The Goon Show*.) At one point, while I was away from the table, Charles got it into his head that he would tell Betsy that he could cause me to say the phrase "Did sport madly with Mrs. Fitzsimmons." This obscure phrase is a recurring line from a *Goon Show* send-up of the Pepys diaries, of all things.

Betsy left the table and Charles suggested that I pitch a certain (not very good) idea of mine to her. The idea, which would only make sense in the British market was an anthology of "Alternate Pepys." The idea would be to come up with Pepysian diaries for an England where King Charles was never overthrown, or where the monarchy was never restored, or where Cromwell was kidnapped by aliens, or whatever. An idea of marginal value at best in Britain, but utterly obscure and useless in an American market. I put these points to Charles, but he brushed them all aside. He said the anthology might work, and suggested that, when Betsy came back to the table, I return to the subject of the Goons, cite the Pepys episode, and go from there to the Pepys anthology. He promised to weigh in and back me up. Full of doubts, I agreed.

I would regale Betsy with the plot of the Goons' Pepys episode—including the sound effects that interrupted the show at random intervals—rapid footsteps headed away, then a door opening and shutting, then a pause, another door open and shut, rapid footsteps returning, and then the scratching of a pen on paper under as the actor spoke the words of Pepys's entry in his diary—"Did sport madly with Mrs. Fitzsimmons."

Charles' evil scheme seems obvious, in hindsight. Needless to say, I had no idea of any of this at the time. Betsy returned and I floundered my way into the pitch. Unfortunately for Charles' scheme, I decided to steer clear of things Goonish, in the hopes of making this loony idea sound more reasonable. I got further and further into the pitch, while Betsy stared at me as if I were something that had crawled out from under a rock carrying an unpublishable manuscript.

Again and again, I turned to Charles, inviting him to come in on my side and say something about the whacked-out idea he had urged me to pitch—but, for once, Charles stood silent, hoping against hope that I would turn Goonward once more and say the magic words. But Mrs. Fitzsimmons sported not at all, and the others around the table started trying to find ways to hide under it, or remembered urgent appointments in Alberta, and I melted down into a small puddle of humiliation. Tendrils of bemused smoke began to eddy out of Betsy's ears as she was forced to listen to my endless monologue on the virtues of one of the worse anthology ideas in recent millennia.

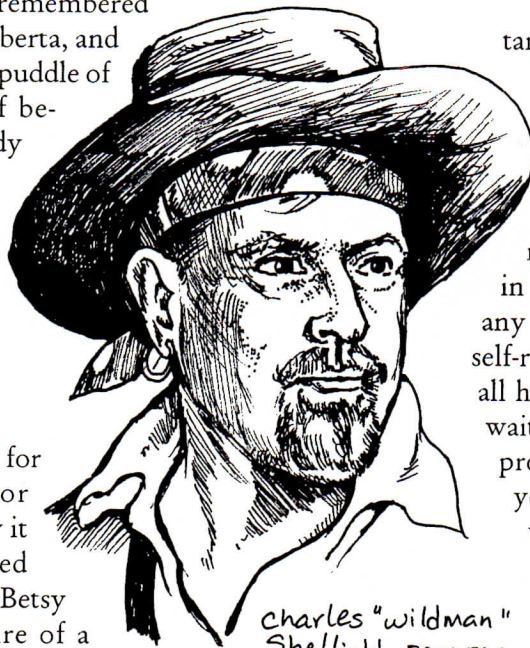
(4) Have A Gorilla

Perhaps it only went on for five minutes, or ten, or twenty, but in my memory it went for hours, as I flailed about, trying to convince Betsy that a science-fiction satire of a 17th-century British diarist would be a sure-fire all-American best-seller. By this time, the rest of the party was staring at me like a herd of jacklighted deer, unable to tear their eyes away from the fascinating, horrifying, road-accident of my hopeless sales pitch.

It was only after Betsy was on the verge of signing the commitment papers that Charles confessed. The entire brain-rattling incident had been for his private amusement. As I recall we threw buns at him, but I think I might simply have wished I had thrown buns.

No one but Charles could do that sort of thing and get away with that sort of thing. Of course, no one but Charles would *want* to do that sort of thing in the first place, but that's another story.

And, around Dr. Charles Sheffield—scholar, scientist, author, raconteur, and all-around good egg—there's always another story.



Charles "wildman" Sheffield, scourge of Panama

Fullerenes: Surprise, Surprise

Charles Sheffield

It's not what we don't know that causes the trouble, it's the things we know that ain't so.

Textbooks on inorganic chemistry for the past couple of centuries have stated, without a hint of doubt, that carbon occurs in two and only two elementary forms: diamond and graphite. In diamond, the carbon atoms form tetrahedra, triangular pyramids with one carbon atom at each vertex and one in the center. This is a strong and stable configuration, so diamond is famously hard. In graphite, the carbon atoms form hexagons with an atom at each vertex, and the hexagons line up as layers of flat sheets. Since the sheets are not strongly coupled with each other, graphite is famously slippery and a well-known lubricant.

The discovery in 1985 of a third elementary form of carbon was a shock in two different ways. First, the existence of the third form could have been predicted, or at least conjectured, since the middle of the eighteenth century. In fact, its existence was suggested in 1966, as a piece of near-whimsical speculation, by a columnist in the *New Scientist* magazine. No one took any notice. Second, and almost a disgrace to a self-respecting chemist, the third form is not at all hard to make. In fact, it had been around, waiting to be discovered, in every layer of soot produced by a hot carbon fire. Every time you light a candle, at least some of the soot will be this new and previously unknown form of carbon.

I said, *a* new form of carbon, but actually there is a family of them. The simplest form, C_{60} , is sixty carbon atoms arranged in a round hollow shape involving 12 pentagons and 20 hexagons. Technically, this form is called a truncated icosahedron, but the name is neither suggestive nor catchy. However, the structure looks exactly like a tiny soccer ball.

Leonhard Euler, the great Swiss mathematician, studied the possible geometry of closed spheroidal structures more than two hundred years ago, and proved that while they must have exactly 12 pentagons, the number of hexagons may vary. And vary they do. Continuing the sporting motif, the next simplest form, C_{70} , is an oblong spheroid of 12 pentagons and 25 hexagons that closely resembles a rugby ball. And after that there are carbon molecules with 76, 84, 90, and 94 atoms, and still bigger versions that form hollow closed tubes. All of these are known by the generic name of "fullerenes," or if they are round, "buckyballs."

The form with 60 atoms, C_{60} , is the simplest, most stable, and most abundant form, with C_{70} in second place. Not surprisingly, C_{60} was the first form to be discovered.

So how was it discovered? Not, as one might think, by direct observation. The C_{60} molecule is less than a millionth of a millimeter across (about 7×10^{-10} meters), but it is big enough to be seen using a scanning tunneling microscope. It wasn't, though. It was found by a very curious and apparently improbable route. A British chemist, Harold Kroto, was studying how carbon-rich stars might lead to the production of long chains of carbon molecules in open space. In the United States, at the Houston campus of Rice University, American chemists Robert Curl and Richard Smalley had suitable lab equipment to simulate the carbon-rich star environment and see what might be happening.

The team did indeed find evidence of a variety of carbon clusters, but as the carbon vapor was allowed to condense, everything else seemed to fade away except for a 60-atom cluster, and, much less abundant, a 70-atom cluster. It seemed that there must be a very stable form of carbon with just 60 atoms, and another, rather less stable structure, with 70 atoms.

At this point, the team faced a problem. Carbon is highly reactive. If the cluster had the form of a flat sheet, like graphite, it ought to have free edges which would latch on to other carbon atoms, and so grow rapidly in size. The only way around that would be if the structure could somehow close in on itself and tie up all the loose ends.

The research team was guided at that point not by the 18th century mathematical researches of Euler, but by the geodesic dome idea of Buckminster Fuller. That, too, is a closed structure of pentagons and hexagons. With faith that a closed sixty atom sphere like a geodesic dome was the only plausible structure for the cluster, the researchers went ahead and named it "buckminsterfullerene." They did have the grace to apologize for such a mouthful of a name, and it was quickly shortened to "fullerenes" when it was realized that there was not one but a multitude of molecules.

The first fullerenes were produced in minute quantities. Research on them was therefore difficult. Then in 1990, a German team discovered a shockingly simple production method. Burning a graphite rod electrically resulted in soot containing a substantial percentage of C_{60} . Combining this with the suitable use of a benzene solvent formed an almost-pure mixture of fullerenes. Now anyone who wants fullerenes for research can easily buy them. And they are doing so, in ever-increasing numbers. The buckyball was named "Molecule of the Year" by *Science* magazine in 1991, and today the most frequently cited chemistry papers *all* seem to be on the subject of fullerenes. The 1996 Nobel Prize in chemistry went to Robert Curl, Richard Smalley, and Harold (now Sir Harold) Kroto.

One natural question is, all right, so fullerenes exist, and they are of scientific interest. But what are they good for, apart from winning Nobel Prizes? Potentially, many things. Because they are hollow, buckyballs can

be used to trap other atoms inside them and to provide miniature "chemical test sites." They are phenomenally robust and stable, and could be the basis for materials stronger than anything we have today. They have been proposed as nanotechnology building blocks. They are already being used to improve the growth of diamond films. And they have interesting properties and potential as superconductors.

The best answer to the question, though, is that it is too soon to say. Like lasers in 1965, fullerenes seem to be a solution waiting for a problem. And like lasers, fullerenes will almost certainly be

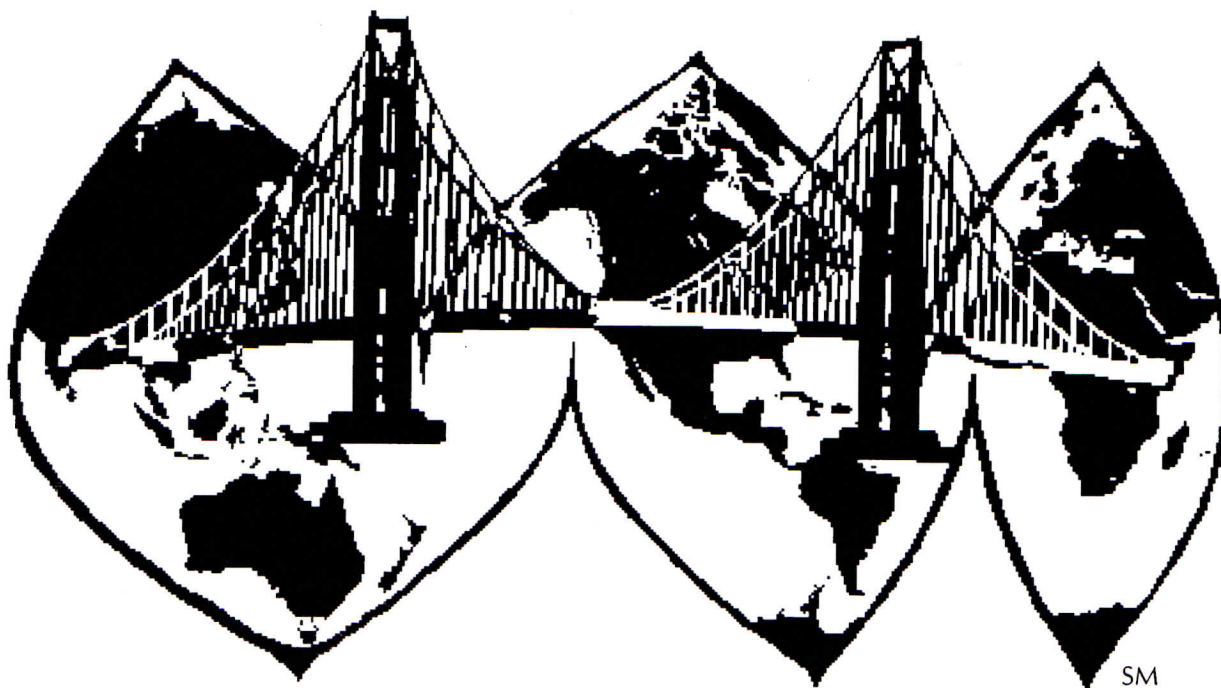
come enormously valuable technological tools in the next thirty years.

What does all this have to do with *Bucconeer*? Well, we could argue that since space may be sprinkled with fullerenes spewed out by carbon-rich stars, that is one connection to science fiction. And since there will almost certainly be numerous applications in the future, that is another SF connection.

The truth, though, is that because fullerenes are known as buckyballs, the tenuous link of a similarity in sound to "buccaneer" was quite enough for us.



You left your ♥ in San Francisco in 1993...
Isn't it time you paid it a visit?



San Francisco in 2002

A bid for the 60th World Science Fiction Convention®

Pre-supporting memberships \$20.02

Pre-opposing memberships \$49 • Friends of the Bid \$100

Pre-supporting, pre-opposing, and Friends of the Bid members receive (while supplies last) a gold-tone cable car pin and a copy of *Bridging the Galaxies* by Larry Niven and Alicia Austin. Friends of the bid also receive a custom-imprinted item from the Land's End® collection.

San Francisco in 2002 • PO Box 61363 • Sunnyvale CA 94088

e-mail: info@sf2002.sfsfc.org • <http://www.sfsfc.org/sf2002>

AGENTS OUTSIDE USA (make cheques payable to agent)

Australia (p/s membership A\$25)

Terry Frost
1/11 Halpin St
West Brunswick VIC 3055
hlector@netspace.net.au

UK (p/s membership GB£12)

Steve Davies & Giulia de Cesare
52 Westbourne Terrace
Reading, Berkshire, RG30 2RP
steve@vraidex.demon.co.uk

Canada (p/s membership C\$25)

John Mansfield
333 Lipton St
Winnipeg MB R2G 2H2
j.mansfield4@genie.com

Maryland Tourist Information

Dave Barry

To provide our international members an unbiased picture of Maryland, we turn to guest travel expert and Pulitzer Prize-winning humorist Dave Barry (who could have been the next Mark Twain if only Mark Twain had used the word "booger" more):

Maryland

Maryland is a fast-growing state boasting a dynamic economy based on giving speeding tickets to people attempting to drive through. One of Maryland's major attractions is the Chesapeake Bay, a crab-intensive body of water that got its name from the Indian word "Cesapiq," which means "Chesapeake." Maryland also contains Baltimore, site of the historic Fort McHenry, where in 1812 Francis Scott Key wrote "The Star-Spangled Banner" to express the joy he felt after watching the Orioles defeat the Yankees in a critical American League East game. Maryland also boasts the nation's first umbrella factory. Sometimes Maryland gets positively *obnoxious*, boasting about this. You'll go to a bar where states hang out, and there will be Maryland, after about six shots of Wild Turkey, shouting, "Oh YEAH? Well you, wanna know who had the FIRST UMBRELLA FACTORY? Huh? LISTEN TO ME WHEN I'M TALKING TO YOU!" The Official State Sport of Maryland—we swear we are not making this one up, and we urge you to look it up if you don't believe us—is jousting.

© 1991 by Dave Barry. Reprinted with permission by the author from *Dave Barry's Only Travel Guide You'll Ever Need*, a Fawcett Columbine Book published by Ballantine Books. ISBN: 0-449-90759-7

A Baltimore Abecedary

The following information is intended as a brief introduction to the many attractions of Baltimore. Please obtain a guidebook or information from professional travel organizations to assist in planning your trip to Baltimore. *Broadside Six* will contain more specific directions, maps, information on parking, and other visitor issues. Contact us to request travel information you wish to see published in future *Bucconeer* publications.

A is for Airport

The closest international airport to Baltimore is the **Baltimore-Washington International Airport** with 18 airlines and over 600 daily commercial flights. BWI is located approximately 18 miles (30 kilometers) southwest of Baltimore's Inner Harbor area. There are many choices for getting to Baltimore from BWI such as the SuperShuttle van

service; limousine and taxi services; car rentals; and the MARC Penn Line commuter and Amtrak trains. An extension of Baltimore's Central Light Rail Line to BWI is also under construction. Call 410-859-7111 for general information or their web site at www.baltwashintlairport.com/.

The **American Visionary Art Museum** opened in 1995 on the Inner Harbor. It is dedicated to the self-taught or "outsider" artist. The seven galleries exhibit the unique creations of farmers, homemakers, the homeless, and include paintings, sculptures, reliefs, and other media. The **Joy American Cafe**, located in the museum, has a view of Baltimore Harbor and an equally unusual menu.

B is for Books

We recommend *Fodor's Virginia & Maryland* travel guide (ISBN 0-679-03297-5, new edition published in 1997, www.fodors.com/ and Kathleen M. Shull's *Trips and Treats—Kid-Tested Fun in and Near Baltimore* (EPM Publications, Inc., ISBN 0-939009-63-3, 1992) to fill in the details on the items listed in this article. Also see Mark Owings' article on bookstores in the Baltimore area.

The **Babe Ruth Birthplace and Baseball Center** is located three blocks from **Oriole Baseball Park** at **Camden Yards** next to the **Baltimore Convention Center**. This museum is devoted to Ruth's life and the local American League East Division Orioles baseball club.

Baltimore has many museums that start with "B" such as the **Baltimore Maritime Museum** located at the Inner Harbor. Further away, there are the **Baltimore Museum of Art**, **B. Olive Cole Pharmacy Museum**, **B&O Railroad Museum**, **Baltimore Museum of Industry**, **Baltimore Public Works Museum**, and **Baltimore Streetcar Museum**.

Bertha's is the source of all the "Eat Bertha's Mussels" bumper stickers seen in this region. This restaurant on **Fells Point** reflects a Caledonian heritage with a rich array of Scottish foods and afternoon teas. The famous mussels are the outstanding menu item.

C is for Customs

Canadians should contact Revenue Canada (2265 St. Laurent Blvd. S, Ottawa, Ontario K1G 4K3, 613-993-0534) for information.

U.K. citizens should contact HM Customs and Excise (Dorset House, Stamford St., London SE1 9NG, 0171-202-4227) for information on UK customs regulations and import rules.

The **City Life Museum**, actually a complex of museums centered on a courtyard, offers a glimpse of Baltimore's urban and cultural history.

D is for Disabilities and Accessibility

Please contact Marcia Kelly Illingworth through *Bucconeer's* postal address or e-mail access@bucconeer-worldcon.org and let us know your requirements.

We will be including an accessibility requirements questionnaire in *Broadside Four*, to be sent out in January. Please take a few minutes to fill it out. Let us know how we can provide some of that extra help all of us need at some time. All information will be held in the strictest confidence.

E is for Edgar Allan Poe

Westminster Cemetery and Catacombs is Baltimore's oldest cemetery and the final resting place of Edgar Allan Poe. Poe's marble monument, built by contributions from Baltimore's schoolchildren in the 1930s, is located near the front gate. **Poe House**, where he wrote his first horror story, is located a short distance away. Renovated in 1996, Poe House contains changing exhibits and a video presentation on Poe's life.

The **Enoch Pratt Free Library** is one of the largest libraries in the United States. There you will find rooms devoted to the works of Edgar Allan Poe and H.L. Mencken, two prominent Baltimore writers.

The **Eubie Blake National Museum and Cultural Center**, near the Inner Harbor, is a tribute to jazz composer and Baltimorean Eubie Blake. It features exhibits and spaces for musicians, dancers, and actors to perform and study.

F is for Federal Hill Park

Located on the south side of the Inner Harbor, **Federal Hill Park** was the site of Civil War fortifications and is the best vantage point for viewing Baltimore. **Fort McHenry** is located further southeast and is on the **Baltimore Trolley Tours** route. During the War of 1812, Fort McHenry was immortalized in the United States national anthem, *Star-Spangled Banner*, by Francis Scott Key. The National Park Service has begun a \$3 million renovation of the fort.

The **Fells Point** neighborhood, located east of **Little Italy**, is accessible by water taxi from the Inner Harbor. This area has cobblestone streets and over 350 historic houses dating back to the 1700s, many of which now serve as shops, galleries, bars, and restaurants. The **Robert Long House** in Fells Point, built in 1765, is the oldest dwelling in the city.

G is for George Washington

The **Washington Monument**, featuring a 178-foot marble Doric column surmounted by a 16-foot white marble statue, is the oldest formal monument to George Washington. Located at **Mount Vernon Square**, visitors can climb 228 steps to the top of the monument for a view of the city.

H is for Harborplace

Harborplace, like Boston's Quincy Market and New York City's South Street Seaport, is managed by the Rouse Company. Located at Baltimore's **Inner Harbor**, two enclosed European-style shopping pavilions offer over 100 shops and restaurants. A skywalk across Pratt Street leads to **The Gallery**, a five-story shopping mall with 70 shops and a dozen restaurants.

I is for Inner Harbor

On the southern edge of Baltimore's downtown and east of the Convention Center, the **Inner Harbor** is one of the city's liveliest neighborhoods, with shops, restaurants, and other attractions. You can spend a whole day strolling along the brick promenade from the Maryland Science Center to the National Aquarium. New attractions will include the **Metropolis** entertainment complex in the old **Power Plant**, Disney's **Port Discovery Children's Museum**, and the **Christopher Columbus Center's Hall of Exploration**.

J is for Jousting

The **Amateur Jousting Club of Maryland** (P.O. Box 367, Glen Arm, MD 21057, 410-592-5952) can provide information on about 48 jousting tournaments that take place from April through November. The **Maryland Renaissance Fair**, held in Crownsville, Maryland features jousting every weekend from August through October.

K is for Kids

Jul Owings has written an article for this progress report on the National Aquarium and Maryland Science Center, two prime attractions for kids. The Inner Harbor will provide hours of entertainment for kids and adults.

The **Kawasaki** Japanese restaurant is located amid art galleries and shops on **Charles Street**. Some people say that the sushi and sashimi prepared at the open sushi bar are the best in Baltimore.

L is for Lodgings

Information and reservation forms for *Bucconeer's* official hotels will be included with our *Broadside Four* newsletter to be sent out early in 1998. Our four main hotels are the **Baltimore Marriott Inner Harbor**, **Holiday Inn Inner Harbor** party hotels; and the **Baltimore Hilton and Towers** (formerly the Radisson Plaza Lord Baltimore), and **Omni Inner Harbor** quiet hotels. All *Bucconeer* hotel reservations will be managed through the Baltimore Area Convention and Visitors Association.

M is for Maryland Science Center

Just a short walk from the Convention Center on the southern side of the Inner Harbor, the **Maryland Science Center** is a wonderful place to spend an afternoon with kids. In addition to hundreds of hands-on exhibits and a planetarium, the center has an IMAX movie theater.

N is for National Aquarium in Baltimore

The **National Aquarium and Marine Mammal Pavilion** at the Inner Harbor may be Baltimore's most popular attraction. Plan to spend most of a day there. Admission tickets are sold for specific blocks of time during the day.

O is for Old Otterbein United Methodist Church

Sitting in the shadow of the Baltimore Convention Center, the **Old Otterbein United Methodist Church** is the oldest ecclesiastical building in Baltimore.

For fifty years, the **O'Bryckis Crab House** at 1727 E. Pratt Street has been Baltimore's most popular crab house.

P is for Passports

U.K. citizens should call the London Passport Office (0990-210410) for passport information and the U.S. Embassy Visa Information Line (01891-200290, fee charged) for visa information.

The **Peale Museum**, built in 1814, is the oldest museum building in the United States. It houses a exhibition on Baltimore's cultural and architectural history, and changing exhibits from the museum's collection.

The **Pier Six Concert Pavilion** on Pier Six, just east of the National Aquarium on the Inner Harbor, hosts outdoor concerts from May to September.

Q is for Queen Anne's County

When you cross the Chesapeake Bay Bridge from Annapolis to Maryland's **Eastern Shore**, you enter another world where historic towns and fishing villages carry on a slow paced life dating back to America's Colonial era. The **Chesapeake Bay** is Maryland's major natural resource.

R is for Restaurants

Baltimore offers a variety of restaurants close to the Convention Center. A short drive will take you to **Little Italy**, with over twenty Italian restaurants in a four-square-block neighborhood. Please see Tom Horman's article for information on some of the fine restaurants in Baltimore.

The **B&O Railroad Museum** contains over 120 full-sized locomotives and a great collection of railroad memorabilia and adjoins the world's first railroad station. Train rides are available on weekends.

S is for Shopping

The **Pratt Street** and **Light Street** pavilions of Harborplace with **The Gallery** across Pratt Street contain almost 200 specialty shop and sixty restaurants. The **Lexington Market** is the oldest continuously running public food market in the United States; it features over 140 specialty vendors of fresh foods and eateries for on-premise dining.

Part of the City Life Museum complex, the 234 foot high **Shot Tower** was built in 1829 for the manufacture of lead shot ammunition. Molten lead formed into nearly perfect spheres when poured from the top of the tower.

T is for Transportation

Baltimore's **Mass Transit Administration** (MTA, 800-543-9809) has more than 70 bus routes serving the metropolitan area. The **Maryland Area Rail Commuter (MARC)** trains (800-325-RAIL) operate weekdays, serving Baltimore City, Washington, D.C., eight Maryland counties, and parts of Virginia and West Virginia. All trains travel to Washington's Union Station. The **Metro** (subway) runs from downtown Baltimore (Charles Center, near two of our hotels) to northern Baltimore County (Owings Mill). Most stations are open until midnight, Monday through Saturday. The city's **Central Light Rail Line** travels from Timonium, in Baltimore County, through downtown Baltimore (stops at Pratt Street, Camden Yards, and Lexington Market near the Convention Center) to the Cromwell Station/Glen Burnie stop in Anne Arundel County.

The **Baltimore Trolley Tours** run approximately every 30 minutes and offers unlimited same day boarding and reboarding to 20 locations centered on the Inner Harbor. Locations include the Baltimore Museum of Industry and Fort McHenry to the south, the B&O Railroad Museum to the west, and Little Italy and Fells Point to the east.

U is for USF Constellation

The **Baltimore Maritime Museum** consists of three vessels next to the National Aquarium: the USS *Torsk*, a World War II submarine; the lightship *Chesapeake*; and the *Taney*, a U.S. Coast Guard cutter. Baltimore's most famous ship, the **USF Constellation** has moved to a Fort McHenry drydock until 1999 to undergo a \$9 million restoration.

V is for Visitor Information

Maryland Office of Tourism Development, 217 E. Redwood St., 9th Floor, Baltimore, MD 21202, 410-767-3400 or 800-543-1036, www.mdifun.org/.

The Baltimore Area Convention and Visitors Association, 100 Light St., 12th Floor, Baltimore, MD 21202, 410-659-7300, 800-343-3468, www.baltconvstr.com/. Their web site features detailed floor plans of *Bucconeer's* future home, the **Baltimore Convention Center**. A Visitor's Center is located at the Inner Harbor.

W is for Wharf Rat

The **Wharf Rat** bar and restaurant is located directly across from the Pratt Street Lobby entrance of the Convention Center. The Pirates of Fenzance plan to take over the Rat for the duration of *Bucconeer*. We'll let you sample the fine microbrewed beers, too. We will have an article on the many fine Maryland microbrewed beers and local brew pubs in a future progress report.

The **Water Taxi** stops at 13 entertaining, historical, and scenic locations on Baltimore's waterfront for a very reasonable all-day fare.

From the Inner Harbor to John Hopkins University, **Charles Street** features over twenty restaurants in a twelve block area along with shops, historical sites, parks, museums, and art galleries such as the **Walters Art Gallery** with a world-class collection.

The 32 story tall **World Trade Center** at the Inner Harbor has an observation deck (Top of the World).

X is for X-rays

Which you can get at the **John Hopkins School of Medicine** or the **University of Maryland Medical Center**, home of the world's first school of dentistry. While you're there, go see the new **Dr. Samuel D. Harris National Museum of Dentistry**. Afterwards, visit the **Baltimore Museum of Art** with over 100,000 paintings and sculptures including works by Picasso, Cézanne, Gauguin, van Gogh, and Monet. Or go see the **Lacrosse Hall of Fame** (surprisingly, the only national museum dedicated to this sport) on the Homewood campus of John Hopkins University.

Y is for Yorktown

Why? Because I couldn't find anything interesting in Baltimore that started with the letter "Y." **Yorktown**, Virginia is 14 miles northwest of Williamsburg and 150 miles south of Baltimore. In 1781, the combined American and French forces surrounded British troops under Lord Cornwallis and brought an end to the American War of Independence. If you plan an extended visit to Baltimore, you will find many famous battlegrounds within a short driving distance. Old wars are a major tourist industry in this area. You can't park your car on the side of a road without knocking over some historical marker.

Z is for Baltimore Zoo

The **Baltimore Zoo**—the third oldest zoo in the country—at **Druid Hill Park** has over 1,200 animals on 150 acres, a new chimpanzee house and leopard lair, and one of the best children's petting zoos in the country.

Things for Kids to Do in Downtown Baltimore

Jul Owings

Since the Baltimore Convention Center and con hotels are located in the downtown area known as the Inner Harbor, there's a lot to do within walking distance. The Maryland Science Center and the National Aquarium are good for at least half a day apiece.

The Maryland Science Center is a paradise for children from walking age to 90 or over. It has three floors of high energy hands-on interactive exhibits (most permanent), some temporary shows, plus an IMAX Theater, the Davis Planetarium, and a Demonstration Stage with regular hours and programs that change often. There is no time limit once you get in. You can stay all day if you want.

Several permanent exhibits are worth seeking out. First, the *K.I.D.S. Room* on the third floor has experiments and activities especially designed for ages three to seven. Parental supervision is required, but it's so interesting you'll want to stay there with your kids. Then there's *Beyond Numbers*, an exhibit of 50 hands-on displays that will cure Math Avoidance Disorder for anyone who is willing to try to use topology, modern geometry, symmetry, and dynamical systems to relate math to everyday life. It provides the practical applications which our dull, stupid math classes lacked and avoids the drills and intimidating abstractions. Yet it stimulates those who really like the subject with exercises like unraveling mathematical knot theory.

You don't have to live in this area to find the Chesapeake Bay exhibit interesting; it's so important for the states that border and surround it, and provides an excellent introduction to the science of ecology.

There aren't very many people who won't have fun with the Van de Graaff electrostatic generator exhibit. The Hubble Space Telescope display is wonderful for people who wish they could be astronauts, love astronomy, or just want to know what modern science is learning about our larger environment, the universe. The Space Center lets you see how satellites and space probes gather and provide information about the weather, Earth's resources, and other planets.

In the Energy exhibit, you can explore the creation and transformation of energy in its various common forms as well as learn more about the history and properties of various fuels. See if YOU can keep the power from going off in a big city by prudently using all of its sources of energy—and still keep the cost to a minimum. It changes your perspective on your gas and electric bill. The Demo Stage has presentations all day each day, every hour on the half hour.

In the Davis Planetarium, you can explore the universe, find constellations, visit other worlds, or travel deep into space. Beneath the 50-foot dome, hundreds of images and special effects mix with over 8,500 stars to explore the cosmos. Presently it features a fly-by of Jupiter by the Galileo space probe.

The 5-story IMAX Theater is similar to the one at the Washington D.C.'s Smithsonian Air and Space Museum, but a free showing is included with each general admission. NightMAX is a good evening's entertainment with your kids.

The Science Center is handicap accessible inside and out. Most Davis Planetarium and IMAX shows are captioned for the hearing impaired; those that aren't can be captioned upon request. There's also a family restaurant and a science store.

The National Aquarium in Baltimore may well be the best aquarium in the United States. Its newest display, *Jellies: Phantoms of the Deep* will change most people's attitude about a type of creature that strikes fear in the heart of anyone who's gone swimming in ocean waters. Jellyfish and other animals biologically related to them are presented as creatures of wild and colorful beauty, easy grace, and a source of profound wonder. This sense of wonder so pervades the whole aquarium that it has attracted 1.5 million visitors every year since it opened in 1981.

The tour includes a dolphin show and guides all along the route to answer any questions. Features include much more than the usual lovely and interesting fish. There's a ray exhibit called *Wings in the Water*, a South American rain forest, *Maryland: Mountains to the Sea*, a displayed lesson in evolution called *Surviving Through Adaptation*, an Atlantic coral reef and a Children's Cove. There are sharks, seals and puffins as well as the aforementioned jellyfish.

The Marine Mammal Pavilion includes not only the dolphin shows, but a life sized model of a humpback whale, an Exploration station, underwater dolphin view and exhibits, and a Discovery Corner. You can get food at the Pavilion Cafe and buy goodies and gewgaws at the Aqua Shop.

Both the Aquarium and Marine Mammal Pavilion are handicapped accessible and child friendly. Elevators, for people in wheelchairs and those of limited mobility, go to all floors. Special services are available for visitors who are have limited vision or hearing impairments. You must check your stroller—but the service is free—and you can borrow a backpack (also free) for any child 25 pounds or under. No food, drink, or gum is allowed outside the Cafe, and smoking is prohibited in both buildings.





PHILCON[®]'97

The 61st Annual Philadelphia Science Fiction Conference

Principal Speaker:
Dan Simmons

Guest Artist:
Alan M. Clark

Special Guests:
Gardner Dozois
Lisa Mason
Clam Chowder

November 14th - 16th, 1997

Registration Rate:

\$32.00 **Till Sep. 10, 1997**

\$35.00 **Sep. 10 - Oct. 20**

\$40.00 **Thereafter**

The Adam's Mark Hotel
City Line Ave. & Monument Rd.
Philadelphia, PA
(215) 581-5000

Philcon 1997

P.O. Box 8303

Philadelphia, PA 19101

E-Mail: philcon@netaxs.com

<http://www.netaxs.com/~philcon>

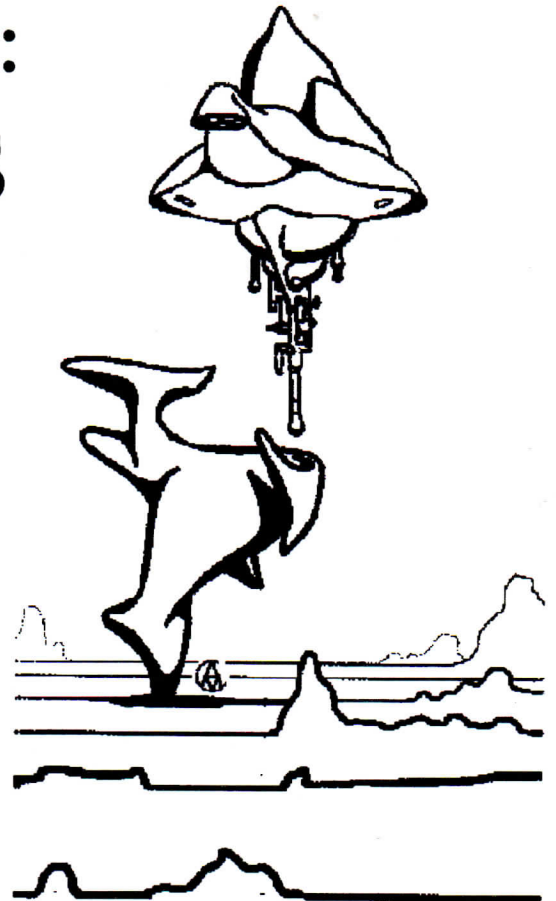
Chair: Tony Finan (215) 739-4918

PSFS Hotline: (215) 957-4004

Philcon[®] is a registered service mark of the Philadelphia Science Fiction Society

Artwork[®] copyright 1996 by Alan M. Clark

Flyer Copyright[®] 1997, J Fontecchio, Philadelphia Science Fiction Society. All Rights Reserved.



Baltimore Eats

Thomas the Red

So, you're coming to Baltimore for the Worldcon and you've got a craving for that certain something? You know, food. And not the kind served at the con suite or bid parties. Real food. Meat. Seafood. Vegetables. Bread. As opposed to cheese, potato chips and crackers. Well, you're in the right place. It is possible to find almost any kind of food in Baltimore, most of it just a short distance from the Convention Center.

Almost directly across from the Convention center is **Strapazza**, a good moderately priced Italian restaurant that serves all kinds of pasta and other Italian dishes. Just to the west, across from the main entrance to Oriole Park are several pubs and small restaurants: **Sliders**, **Pickles Pub**, etc.

About a five minute walk to the east, via the skywalk is the Baltimore **Inner Harbor** and **Harborplace**. There are two pavilions at Harborplace: the **Light Street Pavilion** and the **Pratt Street Pavilion**; both feature several restaurants. A food court is located in the Light Street Pavilion and includes a number of small counter restaurants serving everything from corn dogs to seafood to fresh made fudge. The Light Street Pavilion also features **Phillips**, a fine seafood restaurant. Phillips also have carry-out service. Also located in the Light Street Pavilion is **Hooters**, described by some as a feast for the eyes as well as the palate. Guys, just don't take your wife or girlfriend here.

You shouldn't miss a chance to visit **Lexington Market**. Lexington Market is over 200 years old and the present building dates to the late 1940's. The main floor sells everything from fresh meat and produce to baked goods, seafood and prepared foods. There is Greek, Chinese, soul food as well as several delis and lunch counters. **Faidley's Seafood** is justly renowned for its crabcakes. **Konstant's** is famous for its fresh coffee and fresh roasted peanuts. Pick up a bag as you leave. The peanut roaster is located outside by the Eutaw Street entrance. Also check the bakeries and pick up some of **Berger's Cookies**. These are a chocolaholic's delight. Thin vanilla cake-like wafers are covered with thick fudge and baked. The result is sinful and will destroy any thoughts of dieting. After you've made your selections at the market you can take them upstairs to the seating area to enjoy them. Located at Lexington and Eutaw Streets, the market is a 10 to 15 minute walk north from the our headquarter hotels. Or you can take the Light Rail two stops north to the Market Center stop and walk over one block to Eutaw Street. Lexington Market opens early but closes at 6:00 p.m. and on Sundays.

Close by but beyond walking distance is **Menken's Cultured Pearl**. Located by the Hollins Market at 1114 Hollins Street, Menken's features delicious Mexican cuisine at very reasonable prices. The setting is small and funky, but the portions are large. The chef's specials change daily depending on what he can get fresh at the market next door. The dishes can be made as spicy as you want. While you await your order, you can draw on the tablecloths with the crayons provided. On the weekends they sometimes feature live music. Drive or take a cab as this is a long walk and at night some of the streets may not be completely safe.

For the true Baltimore dining experience, nothing beats eating steamed crabs. A good place to go is **Gunning's**, on South Hanover Street. There you can sit at a newspaper covered table and happily whack away at a steamed red crustacean. Gunning's is a popular place and several celebrities have dined there. Danny DeVito became hooked several years ago when filming *Tin Men* in town and drops by whenever he's in the area. If you go don't forget to try the fried green pepper rings with powdered sugar. This one is definitely out of walking distance, so drive or take a cab.

For the beer drinkers, try **The Baltimore Brewing Company** on Albemarle Street. Brewmaster Theo de Groen brews wonderful old world beer and a fine selection of both Maryland and German foods served in a relaxed atmosphere. Also try **Sisson's** on Cross Street. Sisson's serves fine pub food and they brew a limited range of beers as well. Both the Baltimore Brewing Company and Sisson's are a short drive away.

A visit to Baltimore is not complete until you visit **Haussner's** on Eastern Avenue. Haussner's is a 70-year old Baltimore institution. The menu goes on for pages and includes just about everything under the sun. Their specialties are Maryland and German cuisine. You can't see the wallpaper because there are so many paintings, etchings, drawings, as well as sculptures. And what's on display is only a part of Mr. and Mrs. Haussner's comprehensive collection of art from the last half of the 19th century. There are several old masters and a Duerer or two. In the late 1940's and into the 1960's, Mr. and Mrs. Haussner collected realist and "studio" art as the art world embraced abstract art. It may seem strange walking around a restaurant looking at the art while people eat, but Haussner's really doesn't mind. They don't take reservations—everyone (and we do mean everyone) waits in line for a table. The governor of Maryland has been seen waiting for a table from time to time. The busiest nights are Friday and Saturday nights so go early on a week night. It's definitely a car or cab trip.

Slightly farther down Eastern Avenue you come to the area known as Greektown where one of Baltimore's best Greek restaurants is located. **Ikaros** serves some of the best Greek food around with generous portions and low prices. Ikaros is a Baltimore tradition and well worth the drive.

Uncle Lee's Szechuan Restaurant Inner Harbor on South Street is a sight to see. Located on the corner of Lombard Street and South Street in an old bank building, Uncle Lee's serves very good traditional Chinese food. One word of caution: the rest rooms are located in the basement and require navigating a rather twisting flight of stairs. Call ahead if you have a large group and they'll set aside the upstairs balcony.

And this just scratches the surface of the many restaurants in Baltimore. For the most up-to-date listings and quick thumbnail reviews of local restaurants, pick up a *City Paper*. This free weekly comes out on Wednesdays and has a nice "Cheap Eats" section. The *City Paper* can be found all around downtown in bright yellow newspaper boxes.



Motorcycling in the Bucconeer Area

Juliana L. Holm

Admit it. You're planning four to seven days in which you won't see the outside of the convention center. Your stay in Baltimore is going to be devoted entirely to indoor pursuits.

Well, if you ride a motorcycle, you may be making a mistake. Baltimore is darn close to some of the best motorcycling roads in the United States. A morning out of the rarefied environment of the convention might well do you good!

First of all, the watchword of most motorcyclists is NO HIGHWAYS. I'd particularly warn against the Beltways, not just the Baltimore one, but especially the one that circumnavigates D.C. U.S. 95 is another interstate to avoid; straight, boring with lots and lots and lots of cages (cars). So these suggestions will, as much as possible, ignore interstate highways.

For a gentle morning or afternoon ride, you can head in almost any direction west of Baltimore. My favorite rides this close to the city are on the roads west of Fort Meade and Savage, Maryland.

Most of these roads have no names, so grab an *DeLorme* atlas and let the bike lead you. If you find yourself thirsty or hungry, a great repast can be had at the Olney Ale house, which combines local brewery beer with hearty entrees. The Ale House is located on Route 108 1½ miles east of Route 97 in Olney, Maryland. Take Route 1 South to Route 32 West.

If you wish to venture a bit further afield, but still want to limit your ride to half a day, you can head north on Route 45 or 83 (if you really want a highway) to York in Pennsylvania, where Harley Davidson has its final assembly plant. Just east of here are the rolling fields of Pennsylvania Dutch country. The factory, just off Route 30 and east of Route 83, is open most weekdays. They have a museum and gift shop as well, and welcome riders of all makes.

A little more time up north can take you in to the Gettysburg area west of York. The battlefield itself is worth a visit, and the countryside is glorious. Another area for a day long ride is the Catoctin Mountain area west of Baltimore. Take Route 26 west from Baltimore until you reach Route 550 to get into the Catoctin area. The mountains are lovely; no wonder the presidential retreat, Camp David, is located here.

If your plans are slightly more ambitious, there is an obvious choice. Head south (you can take the dreaded highways or head out to Frederick on Route 40 then south on Route 15) into Virginia. Here you'll find yourself in Virginia hunt country, a land of rolling hills, wineries, antique stores, and mountain passes. Take Route 340 south from Frederick and you'll find yourself in Front Royal. This is the north end of six hundred miles of fantastic mountain road comprising the Skyline Drive and the Blue Ridge Parkway. These roads are legendary to motorcyclists worldwide. If you are coming to Baltimore from the south, you could do far worse than to travel up this route. But be careful, especially on Skyline Drive, for the speed police.

A great resource for riding in this area is *Motorcycle Journeys Through the Appalachians* (Whitehorse Press) by Dale Conyer.

On a final note, remember that all of the states mentioned have helmet laws in place as of this writing. Maryland additionally requires reflective material on your helmet. Be sure to look me up at the con, and keep the rubber side down!



Safari Guide to Baltimore Used Books

Mark Owings

At 106 W. 25th Street is the **KelmScott Book Shop**, which is described in a used book hunter's guide as nearly perfect. I won't argue. The peculiar architecture gives it two second and two third floors, reached by different staircases. The stock is divided into categories, but often on fast guesses—the archeology section often has lost-race novels, for instance. I have found things here that bibliographies of the field (and even of the authors) omit.

Down the street at 24 W. 25th is the **Tiber Bookshop**, more ordinary but still very good. They have general hardcovers of the last 20 years and collectible paperbacks.

In the antique row along Howard Street is **Drusilla's Books**, specializing in old children's and illustrated books. For someone interested in books from before the Second World War (which is to say, the stuff in the *Bleiler Checklist*) the best bargains may actually be found not in bookstores but in antique shops. However, the people who run these shops are quirky. A price request may be answered by "What do you think it's worth?", which can cause real problems with your conscience. If you hang around another couple weeks after the Worldcon, the Baltimore Convention Center has an Antique Show and Antiquarian Book Fair—but it will be expensive (at least the books).

The light rail system runs by the antique shops and has a stop at North Avenue. If you get off there, you can walk to 2104 Charles Street, the **Baltimore Book Company**. Good store, a little high-priced, but they know books.

BNN Books at 36 W. 25th has only donated books, and the donators seem to be all hard-left political types. But something recent and of interest books may be there, and when you are at the above stores you are already in the neighborhood.

The **Raven Bookstore** at 1113 W. 36th does not have a large stock, but I would have to say I have never left it empty-handed. It's a long walk from the light rail Woodberry stop. Call 410-889-7869 first; the hours have gotten undependable.

Book Rendezvous at 805 Light Street (Light Street is St. Paul north of Baltimore Street) has a good selection of 70's & up, some older, hardcover sf on the ground floor, so-so general fiction, and the basement is all paperbacks; 12 Murray Leinster titles on a recent visit. They are open 12 - 7 p.m., 7 days a week, and are fairly inexpensive.

The Book Miser at 906 Fell Street (just east of the foot of Broadway) is general books, on the expensive side. I would not think much of it, except that it has so many books—outside the field that I own.

T-11 Books 1705 Pratt is a few blocks north of the Book Miser. It is crowded, and over half paperback. The store occasionally has a \$1 sale, or even \$10 for a bag, on hardcovers in the outbuilding.

And finally, north of 32nd Street, at 3360 Greenmount Avenue, is **White Hart Books**—now under new management. You know them from conventions, but may not be aware that the second floor of the store is all used books—hardcover and paperback.

Costume Resources in the Baltimore Area

Lisa Ashton

A good source of information for costuming events happening in the Baltimore area would be the **Greater Columbia Fantasy Costumer's Guild**, P.O. Box 683, Columbia, Maryland, 21045.

No trip to this area would be complete without a trip to **G Street Fabrics**, a well-known fabric store located at 11854 Rockville Pike, Rockville, Maryland 20852 (301-231-8960). A HUGE store with a separate store downstairs for quilting and decorator/furnishing/ drapery supplies. They usually have an in-store quilt exhibit. They also have a large stock of books, and carry patterns difficult to find; also a large area for notions, trims and fringes. Although known locally as somewhat expensive, they will have things no one else does—and many tables of bargains and remnants. The salespeople are extremely knowledgeable.

In Baltimore, there is **Fabric Warehouse**, 2301 North Point Blvd. (410-285-3227). It has a reputation for a large, frequently changing stock and good prices.

Another small store I would like to plug is **Seminole Sampler**, 71 Mellor Avenue, Catonsville, Maryland 21228, 410-788-1720. A fellow quilter took me to this store, and, although not primarily a store for general sewing or costuming, they do have one of the widest collections of the most beautiful print fabrics and calicoes I've ever seen. They also carry a very full line of quilting/sewing supplies such as rotary cutters and boards, and usually have gorgeous quilt displays.

There are many stores around the area which carry beads, buttons, and miscellaneous craft supplies, such as **Ben Franklin**, **Craft Country**, **Beadazzled**, **Fantasy Beads**, which can be located in a local phone book once you are here. There may well be some button or gem/bead shows around at that time.

There are also the Smithsonian museums and Textile Museum in downtown Washington, D.C.

If ye be interested in Pirates, matey, there are some pirate clubs around the area, and they all recommend the *Pyrate Prymer*. This can be ordered for \$5.00 plus \$1.50 shipping & handling from: *No Quarter Given*, c/o Christine Markel Lampe, P.O. Box 7456, Riverside, CA 92513. I highly recommend this collection of articles to prepare your gear for a pirate fantasy! It includes chapters on clothing patterns, boots, hats, jewelry, weapons, recipes, maps, names, all aspects of the pirates' lives. Start your pirate costume now!

I look forward to seeing all of you at *Bucconeer*, suitably attired, of course.

Bucconeer Progress Report Two

Membership Additions and Changes

(Since June 30, 1996)

The letter before each name signifies your membership status:

A	Attending	2,029
S	Supporting	584
C	Children	58
L	Lost	10
X	X-Files	9
I	Infant	4

Total as of June 30, 1997: 2,694

Davy Jones's Locker (Lost Souls)

Steven R. Abram	Flint, MI
Aaron Block	Highland Park, NJ
Sherolyn K. Everhart	Chino, CA
Cheryl Jacob	Sarasota, FL
Keith G. Kato	Rancho Cucamonga, CA
Evan Middleton	Evanston, IL
Thomas J. Rose	Rotonda, FL
Richard Stoddart	Arlington, VA
Tara and Kay White	Chicago, IL

A Brian Akers A Loretta Akers A Arthur J. Aldridge A Robert Allen A Andy Anda S Jay Andersen A Janice L. Anderson A Sandra M. Anderson A Daniel Appleman A Blaine Atkins A Charles Backman A Guest of Charles Backman A Don J. Bailey A Mark W. Bailey A Alexander I. Baily-Mathews A Faith Baker A Irwin C. Baker A Paul Balze A Margaret Bamby A Michael Banbury A Gary P. Barnhard I Jennifer Barnhard A Judy Barnhard C Katherine Barnhard A Jeanette R. Barton A Cindy Barwin A Gisela Basarke A Ken Basarke A Neville Beard S Jeff Beeler A David Parham Bellamy A Joanne Belton A Mary Bentley A Rebecca Berkeley S Joseph T. Berliant A Ben Best A Monika Best A Aaron Block A Joe Bocklage A Patricia Bocklage A Ted Bohaczuk A Ruth Bolton A Alexander J.L. Bouchard	A Megan Stirlen Bouchard A Roland E. Bounds A Marilyn Card Braken A Margo Bratton A Elaine M. Brennan S Gordon W. Brignal A Tom Brincefield A Anne Brink I Christopher Brink A Paul Brink A Ned Brooks S John Brosio A Bill Brown A Eric W. Brown A Jean Brownbill A Kendall P. Bullem A Jennifer Burnham A William Burnham S Eleanor Burstein S Joshua Burstein A Charles Butler A Eric Caidin A John W. Cairnes A Christopher Callanan C Kevin Callanan A Sean Callanan A Jacqueline E. Callejas A Donna Camp A Evan E. Campbell A Gordon Carleton A Ann Catelli A Adrienne Chafee C Steven Chalker A Lori Chapek-Carleton A Randall Chapman A Christine M. Chase A Donovan M. Chase A Margaret M. Chase C Robert M. Chase A Robert R. Chase A Julianne Chatelain A Kathleen Cheeseman A Mitch Cheeseman A Elsa Chen A Susanna Cheng A Stephen L. Cherry	A Emily Christensen A Will Christian A Guest of Ivan Clark A Ivan Clark A Dave Clement A David Clink A Corey Cole A Lori Ann Cole C Mike Cole A Christina Collins A Gerald Collins A Donald D. Combs A Marg Comerford A Kevin D. Conod S Jeffrey L. Copeland A Patricia Creasy S Marty Crisp A Julia Daly A Hugh Daniel A Derrick Dasenbrock A Anne Davenport A Avery Davis A Bonnie D. Davis A Dorothy M. Day S Gina De Jong A Al De La Rosa A Guest of William L. De Vaughan A William L. De Vaughan A John Dennis A Jim Detry S Loren Dietz A Gene DiModica A Bill Dodds A Paul G. Dolenac A Laura Domitz A Carol A. Doms A Dennis J. Doms S Michael Donahue A Michael Doolittle A Joseph Dorffner A Rosy Dorffner A Meg Dotseth A Cathy Dougherty A Eileen M. Dougherty A Greg Dougherty	S Robert Dougherty A Cathy Doyle A Donna Drapeau A Lynn E. Duff C Sarah A. Duff A John Duff III A Andy Duncan A Thomas A. Dunn Jr. A Lunatic E'Sex A Theresa M. Ebenhoe S George Alec Effinger A Bob Eggleton A Gina Eldredge A Kerry Ellis A Steve E. Ellis A Scott Elson A Jean Ensling A Kurt Erichsen A Julian Evans A Julie F. Evans A Kyrith Evans A Bettie Evanson A Michael Everling A Maz Fallah C Andrew Farinelli A Don Fedder A Michaeline Fedder A Becky Feld A Harold Feld A Sharon Fetter A Barbara Fister-Liltz A Helen Fleischer A Eric J. Fleischer, MD A George Flentke A Patricia Flood A Kaja Foglio A Phil Foglio A Janis Fontecchio A Monica L. Forbes A Heather Fowler A Wayne Fowler A Ellen Foxxe S Eric France A Avi Freedman A Gail Freedman A Eleya Fields A Paul W. Friers A E. B. Frohvet A Jack Frost A Mary Fry A Cindy Fulton A Raymond R. Galacci C Stephanie Galacci A Amanda Gardiner A Jason Gardiner A John A. Garner A Ann Garvey A Jon Garvey A Rob Gates A Mark Geary A Denise A. Gendron A Mike Genovese A Sheryl Gere S Patricia J. Gill S Steven A. Gill S Sandy Gilman A Laura C. Girard A Inge Glass A Marc S. Glasser A Ethan A. Glasser-Camp A Vicki Glover A Daniel Goldstein A Jeremy Goldstein	A Judy Goldstein S Lisa Goldstein A Steven Goldstein A Henry Gonzalez A Tony Gratz A Ralph Green, Jr. A Stephen J. Grosko A Sharon Halper A Nora Hamilton A Paul Hammer A Michael Hanna A Brooke Harding A Debra Harris A George E. Harris A Johnathan N. Harris A Christine Hasty S Matthew Hatcher A Thraicie Hawkner A Julian Headlong A Shirley Heim A Marty Helgesen A John Hertz S Mike Higashi A Jessie Hinkle A P.C. Hodgell A Joan Hoffman A John Hopfner S Michael S. Hopkins A Priscilla Hopkins A JoLynn Horvath A Birgit Houston A Harry Howard A Michelle Suzanne Howard S Charles R. Hoynowski A Jon Huff A Patricia Huff C Shawn Huff A Charles Hulse A Thomas Humphrey A Carol Hunterton S Richard W. Hutter A Paul E. Jamison A Stacey Jenkins A James H. Johns A Barbara N. Johnson A Greg L. Johnson A Thomas A. Johnson A Marcella Jones S Pat Jones A Jennifer Jumper A Rebecca Jung A Paul Kasman A Ron Kasman A Jim Katic A Kenneth Katz A Cheri Kaylor A Leigh Kimmel A Brian Kindregan A Chiyo Kindregan A Richard Kipp A Sarah Kipp A William C. Kirby A Janice Kitik A David Kleiner C Robyn Kleiner A Brian Knapp A Cathye Knapp A James J. Knappenberger A Joan M. Knappenberger C Melissa C. Knappenberger A Arnold Knopf
--	---	--	--	--

Bucconeer Progress Report Two

A Maryann Knopf
 A Eric Kollenberg
 A Samuel Edward Konkin III
 A Ruben Krasnopolsky
 A Herman J. Krauland
 A Judy Krupp
 A Louisa Krupp
 A Rebecca Krupp
 A Roy Krupp
 A Charles Kuhlman
 A Waldemar Kummings
 A Daisuke Kusayanagi
 A Cindy Kuttner
 A John Lach
 A Ruth Anne Ladue
 A Sharon Landrum
 A Charles Lane
 A Joyce Lane
 S D. Thomas Lang
 A Allan P. Lappin
 S Kate Lauderdale
 S Kevin Lauderdale
 A Rosalind Lauderdale
 S Stuart Lauderdale
 A Ramona Layman
 S Henry L. Lazarus
 A Shirley Lebo
 A Ruth Leibig
 A Sarah Leibold
 A Wayne Lenahan
 A Ray LePine
 A Ann Lesnik
 A Stephen Lesnik
 A Gerry Letteney
 A Heather Letterman
 A Frank Liltz
 A William Linden
 A Mark Lister
 A Janet L. Loftis
 A Steven Lopata
 A Jim Lopez
 A Annette Lotz
 A Danny Low
 A Sharon Lowachee
 A Gaye A. Ludwig
 A Guest #1 of Perianne Lurie
 A Guest #2 of Perianne Lurie
 A Bradford Lyau
 A John Madonia
 A Marci Malinowycz
 A Judy Maricevic
 S Patricia V. Markunas
 A Bonnie Marston
 A Gail E. Matthews-Bailey
 A Susan R. Matthews
 A Keith Mayfield
 A Bill Mayhew
 A Kyle McAbee
 A Elizabeth J. McClelland
 A George S. McClelland
 A Frank L. McConnell
 A Timothy A. McDaniel
 A Terry McGarry
 A Alayne McGregor
 A Erin McKee
 A Nina McLaughlin
 A John McMahan
 A Johnna McMahan
 A Susan K. McMahan
 A Mark McMenamin

A Lucinda McNary
 A Mark McNary
 A Mary McNaughton
 A John Menustik
 A Suzanne M. Miller
 A Chuck Miro
 A Brian Mix
 A Kathy Mix
 A Daniel F. Moertl
 A Guest of Charles Mohapel
 A Margaret Molnar
 A Kathryn E. Moore
 A Brian Morman
 A Pat Morrissey
 A Mike Moscoe
 A Dennis Mullin
 A Rose Murphy
 A Julia Myers
 A John T. Nelson
 A Jacqueline Nieves
 A Leslie Nieves
 S Nancy A. Niles
 A Gerald David Nordley
 A Maggie Nowakowska
 A George Nyhen
 A Dave O'Neal
 S Michael Oberg
 S Pamela Oberg
 A Wendie C. Old
 A Loretta Olson
 A Dave Orion
 A Sharon M. Palmer
 A Mark Paulk
 A Eileen D. Pearlman
 S Eleanor Pearlman
 A L.W. Perkins
 A Amy L. Peterson
 S Dean Phares
 S Elizabeth Phares
 A Daryl Phillips
 C Carolyn Poddig
 A Alex Pournelle
 A Joseph Yule Prather
 A Adrian Price-Whelan
 A Alexa Price-Whelan
 A William Earl Priestler
 A Brian Proctor
 S Sheila Prosterman
 A Elizabeth Pugh
 A Martin Puller
 A Alan R. Quirt
 A Brian Quirt
 A Lyanne Quirt
 A Sandra Quirt
 A Carlos Quiterio
 A Deanna Quiterio
 S Andy Rabenn
 A Jeff Rebholz
 A Ivy Reisner
 S Peter Rendle
 S Renfield
 A Andrew Riley
 A Jacqueline Riley
 A Michael Riley
 A Beth Rimmels
 A Edwards R. Rimmels
 S Pat Ritter
 A Ed Rittmeyer
 A David Rivers
 S Alan Roberts
 A Jim Roberts
 A Douglas B. Robinson

A Eric D. Robinson
 A Marc J. Robinson
 C Tara A. Robinson
 A Jeff Rogers
 A Patricia Ross
 A Wallace Ross
 A Jennifer Roth
 X John Rowbottom
 A Jeff Ruffin
 A Robinson Runner
 A David Ian Salter
 A Richard Sands
 A Bibi Sandstrom
 A Juan Jose Sanmiguel
 A Dale Satterfield
 A Lorraine Savage



S Alan B. Sawyer
 A Mike Schlofner
 A Paula Schmitt
 A Paula Schmitt
 A James Schneider
 A Marlys Schneider
 A Bill Schuck
 A Susan Schuck
 A Gavin Scott
 A Mary Serafino
 A Member 1 SFSA
 A Member 2 SFSA
 A Member 3 SFSA
 A Member 4 SFSA
 A Member 5 SFSA
 A Member 6 SFSA
 A Member 7 SFSA
 A Member 8 SFSA
 A Member 9 SFSA
 A Member 10 SFSA
 A Daniel D. Shade
 A Adrienne Shanler
 A William E. Shawcross
 A Margaret Sheppard
 A Susan Schwartz
 A Ellen Siders
 C Aviva R. Z. Siegel
 A Nancy J. Sittton
 A Ann Smith
 A Bruce Smith
 A Denise Smith
 A Jeff Smith
 A Susan Smith
 C Edward R. Sobansky

A Edward S. Sobansky
 A Kathleen R. Sobansky
 A Michele Jaye Solomon
 A James Southcombe
 A Richard L. Sparenberg
 A Susan N. Sparenberg
 A Charles Spearman
 A Stephanie Spearman
 A Louis Srygley
 A Lorie Staffan
 S Emil Stecher
 S Rosemary Stecher
 A Harold M. Stein
 A John A. Stelnicki
 A Katie Stevens

A Milt Stevens
 A Ian E. Stockdale
 S Keith W. Stokes
 A Edwin L. Strickland, III
 A John K. Strickland, Jr.
 A James A. Strowe
 A Ruth Stuart
 A Cathy Sullivan
 A Charles K. Summers
 A Steph Syslo
 A Mark Taylor
 A Joanne Thacker
 S Herbert Thiery
 A W.A. Thomasson
 A John Thompson
 A Sherry Thompson
 C Christopher Timson
 A Guest of Katrina Timson
 A Katrina Timson
 A Martha Todd-Prather
 A Juri Toomi
 A Michael T. Townsend
 A Margaret Trebing
 A Mark Trebing
 A Dick Trezza
 A Adam Tuchman
 A Gerard Tyra
 A Rhiannon Tyra
 A Sandra Tyra
 S Nora A. Urany
 A Susan Uttke
 S Donald Vallere
 C Brian Van De Walker

A Karen L. Van De Walker
 C Kirk Van De Walker
 A Ray Van De Walker
 A Bill Vaughan
 A Donald Vaughan
 A Mary Porter Vaughan
 A Nanette Vaughan
 A Gary M. Venneri
 A Diana Vick
 A Debra Vincent
 S Dee Ann Viramontes
 A Alex von der Linden
 A Carol von der Linden
 C Emily von der Linden
 A Ki von der Linden
 A Steven V. Wadding
 A Alta Walker
 A Sharon J. Walsh
 A Lewis Wasserman
 A Linda Wasserman
 A Steven Weidner
 A David J. Weinberg
 A David Weingart
 A Ellen G. Weingart
 A Diane Weinstein
 A Lee Weinstein
 A Gail B. Weiss
 A James T. Wesley
 A Amy B. West
 A Robert J. Whitaker
 A Jeannie C. Whited
 A John Widmer
 A Clark B. Wierda
 A Gayle Wiesner
 A Janet Wilkins
 A Peter Wilkins
 S Janet Willett
 S Kathy Willett
 S Michelle Willett
 S Paul Willett
 S Steven Willett
 A Kip Williams
 A Dorothy A. Willis
 A Kevin Wilson
 A Guest 1 of Wizards of the Coast
 A Guest 2 of Wizards of the Coast
 A Guest 3 of Wizards of the Coast
 A Guest 4 of Wizards of the Coast
 A Lawrence E. Wolfe
 A Jessica Wolfman
 A Michele Wolfman
 A Andrew Wong
 A Kent Wong
 A Heather Wood
 A Mike Woodin
 A Lola Wells Woods
 A Gregory A. Wroten
 A Karl R. Wurst
 A Stephanie Yankowski
 A Brian Youmans
 A Blanche A. Young
 A Cecil L. Young
 A Marlo T. Young
 S Branimir Zauner
 A Joel T. Zecher
 A Ann S. Zembala
 A Joe Zimny
 A Kim Zrubek
 A Scott Zrubek

Bucconeer Progress Report Two



Bucconeer Members by Country

Australia	8
Tasmania	1
Victoria	6
Western Australia	1
Belgium	1
Canada	94
Alberta	2
British Columbia	5
Manitoba	6
New Brunswick	1
Nova Scotia	1
Ontario	73
Quebec	5
Saskatchewan	1
Croatia	1
Denmark	2
Finland	3
France	1
Germany	33
Ireland	2
Japan	7
Netherlands	16
New Zealand	1
Norway	7
Oman	1
Russia	3
South Africa	11

Spain	3
Sweden	8
Turkey	2
United Kingdom	124
England	108
Northern Ireland	1
Scotland	11
Wales	4
United States	2,366
APO	8
Alabama	12
Alaska	3
Arizona	26
Arkansas	1
California	323
Colorado	30
Connecticut	34
Delaware	13
District of Columbia	17
Florida	65
Georgia	53
Hawaii	1
Idaho	4
Illinois	107
Indiana	21
Iowa	1
Kansas	7
Kentucky	21
Louisiana	17
Maine	2

Maryland	356
Massachusetts	184
Michigan	62
Minnesota	34
Mississippi	7
Missouri	28
Montana	1
Nebraska	7
Nevada	2
New Hampshire	24
New Jersey	89
New Mexico	11
New York	203
North Carolina	19
Ohio	61
Oklahoma	8
Oregon	24
Pennsylvania	110
Rhode Island	7
South Carolina	7
South Dakota	1
Tennessee	34
Texas	55
Utah	5
Vermont	1
Virginia	160
Washington	69
West Virginia	1
Wisconsin	30
GRAND TOTAL:	2,694



Aussiecon Three

The 57th World Science Fiction Convention
 Thursday, 2 September, through Monday, 6 September, 1999
 World Congress Centre, Melbourne, Australia

Guests of Honour

George Turner

An award-winning mainstream novelist, George Turner became Australia's sternest SF critic in the 1970s. His SF novels, starting with the 1978 *Beloved Son*, explore the moral dimensions of human life in the near future. More recently, *Brain Child* included aspects of the thriller while continuing his careful extrapolation of SF ideas. This changed approach brought his critically acclaimed novels to the attention of the U.S. market. George is a panelist at many SF conventions in Australia.

Gregory Benford

Physicist, former co-editor of the fanzine *Void* and an SF writer since 1965, Gregory Benford is author of the Nebula-winning *Timescape* and the *Galactic Center* novels. His fiction explores the human side of hard science and extrapolates humanity moving into a realistic far future. He is a frequent attendee and eloquent speaker at SF conventions.

Bruce Gillespie

Publisher of the serious, critical, Ditmar-winning and Hugo-nominated *SF Commentary* since 1969, and of *The Metaphysical Review* since 1984, Bruce Gillespie has enhanced the discussion of literary SF via his fanzines for nearly three decades. He is a frequent SF convention attendee.

Membership Rates

	US\$	A\$
<i>Extended through April 1997!</i>		
L.A.con III voters		
<i>Conversion to attending</i>	\$ 65	\$ 80
<i>Australia in '99 presupporters</i>	\$ 55	\$ 70
<i>Friends of the Platypus</i>	Free	Free
Nonvoters		
<i>Attending</i>	\$140	\$175
<i>Australia in '99 presupporters</i>	\$135	\$170
<i>Friends of the Platypus</i>	\$ 90	\$115
<i>Supporting</i>	\$ 35	\$ 45
<i>Child in tow (born after August 1987)</i>	\$ 35	\$ 45

Convention Site

Located by the banks of the Yarra River, the three function floors of the World Congress Centre include two theatres, program rooms and a ballroom encompassing 6,900 square metres (64,000 square feet). The Centra on the Yarra hotel is attached and several other hotels are within one block. Diagrams are on our web site.

Progress Report 1 Deadline

Advertising space reservations for PR1 must be made by 1 February 1997. Material must be received by 1 March 1997. Ads should be camera-ready. Contact us for details and rates.

Executive Board

Stephen Boucher, Donna Heenan, Eric Lindsay, Perry Middlemiss, Dick Smith, Leah Zeldes Smith, Alan Stewart

"World Science Fiction Society" and "Worldcon" are service marks of the World Science Fiction Society, an unincorporated literary society. Aussiecon Three is supported by Tourism Victoria.

Aussiecon Three

G.P.O. Box 1212K, Melbourne, VIC 3001, Australia or P.O. Box 266, Prospect Heights, IL 60070-0266, USA
<http://www.maths.uts.edu.au/staff/eric/ain99>

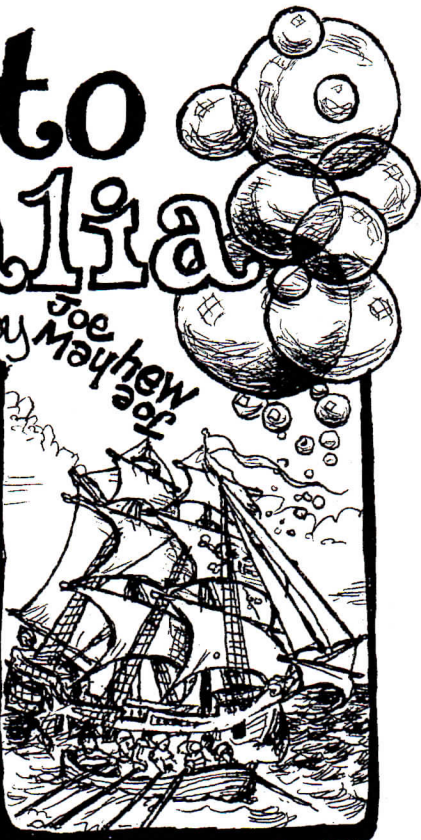
A Voyage to Bucconalia

an elaborate doodle by Joe Mayhew '98



Peggy Rae, We really have to do something about our image.

We think we ought to return to our true fannish roots and do a World Con® worthy of its trademark and really...



So, the raids began.



Mysterious Pirate Press-gangs appeared on the con-docks of Los Angeles, Boston, DC, Philadelphia, San Antonio, Chicago, etc...etc...



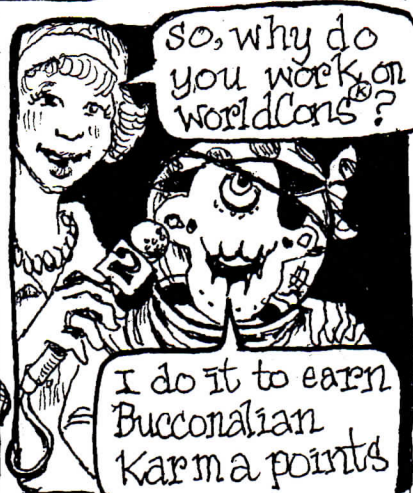
seducing the natives to the **Pirate** side of the force



...as well as some out-of-towners who are willing to help out.

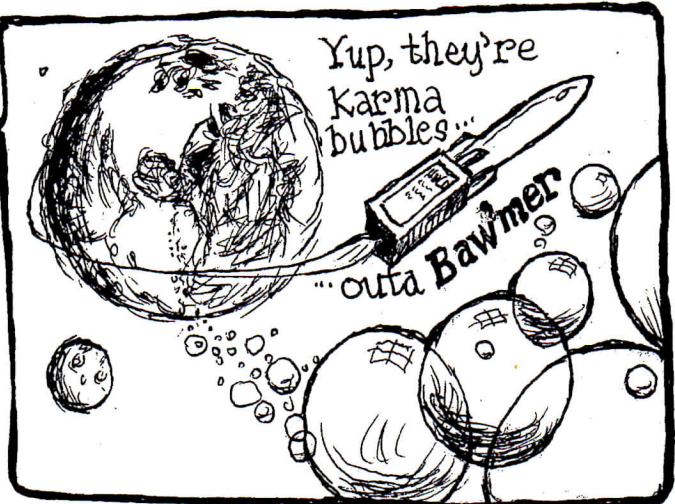


Next, we'll vacuum her lawn.



so, why do you work on worldcons?

I do it to earn Bucconian Karma points



Yup, they're Karma bubbles...

...outa Bawmer