

Bucconeer

Progress Report Three

March 1998

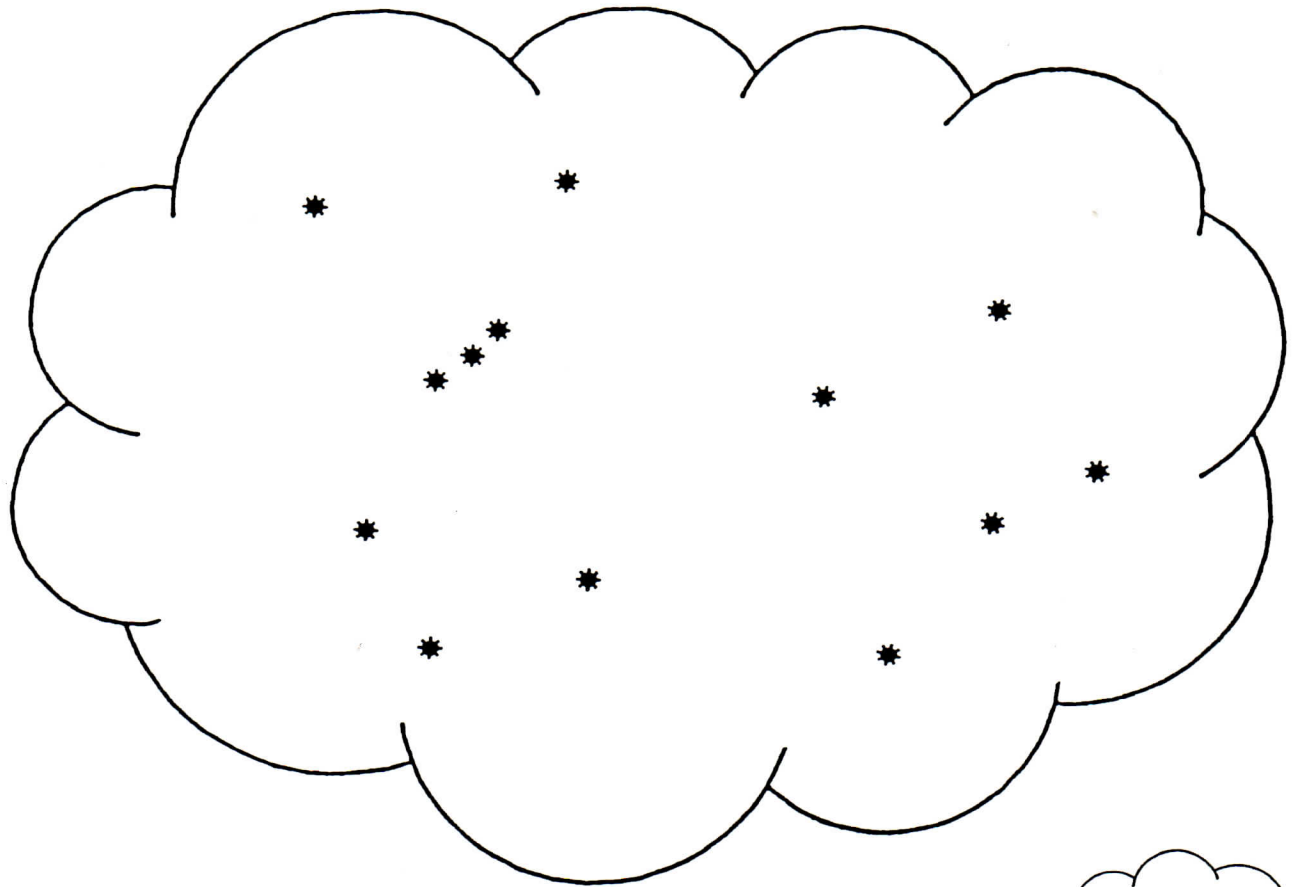
For I dipped into the future,
far as human eye could see,
Saw the Vision of the world,
and all the wonder that would be;

Saw the heavens fill with commerce,
argosies of magic sails,
Pilots of the purple twilight,
dropping down with costly bales;

Locksley Hall
Alfred, Lord Tennyson

Joe Mayhem
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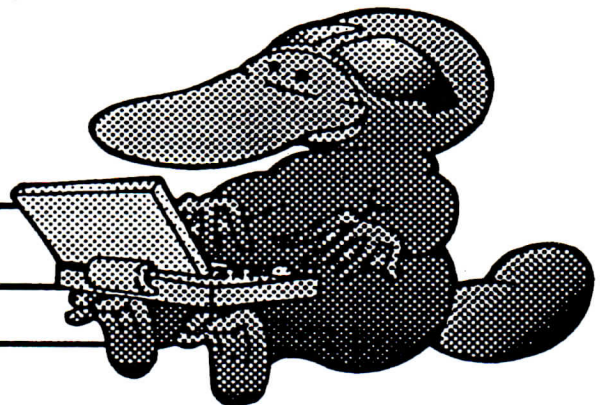
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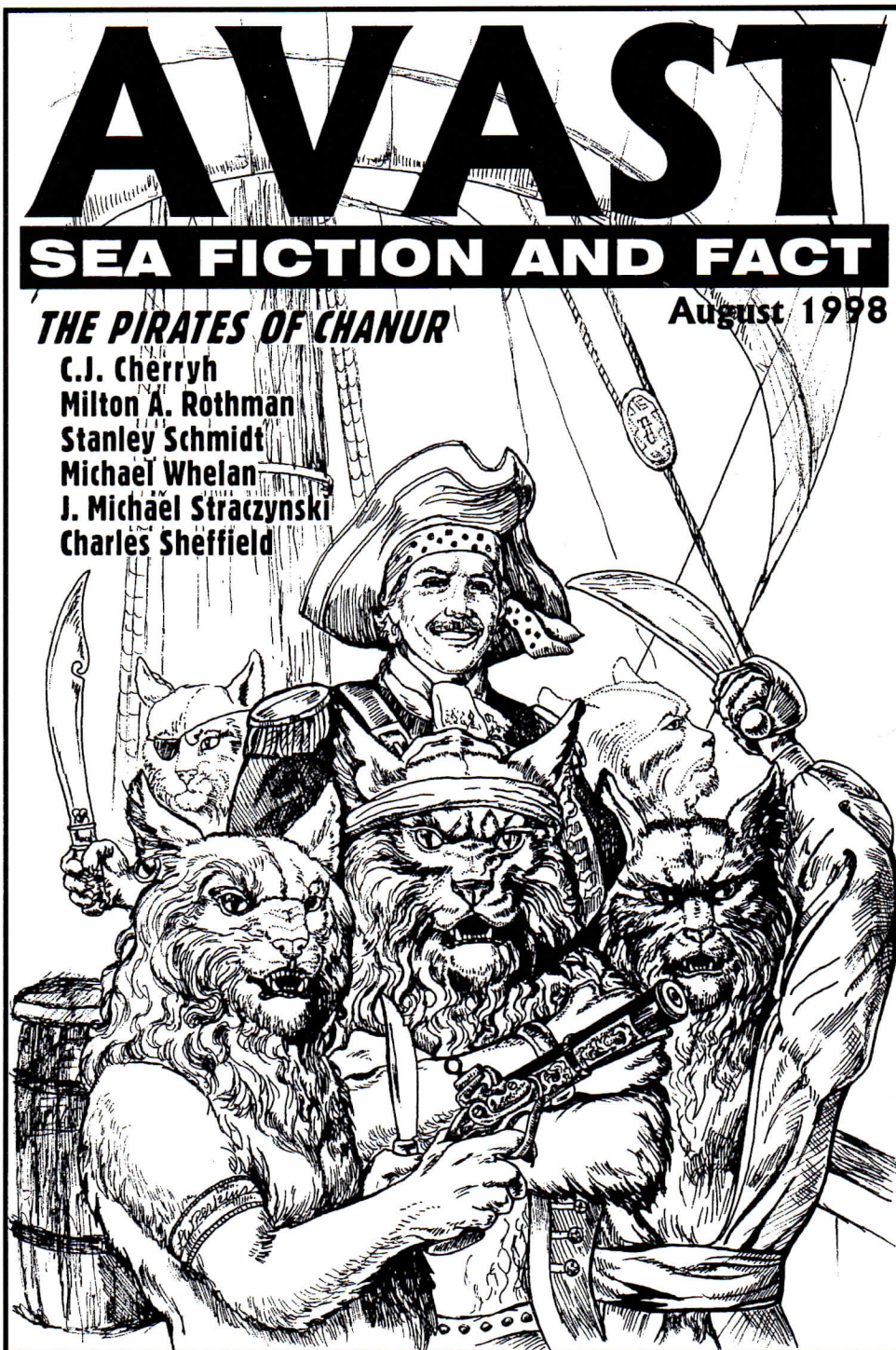
Guests of Honor

C.J. Cherryh
Milton A. Rothman
Stanley Schmidt
Michael Whelan
J. Michael Straczynski, Special Guest
Charles Sheffield, Toastmaster

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Bucconeer Progress Report Three

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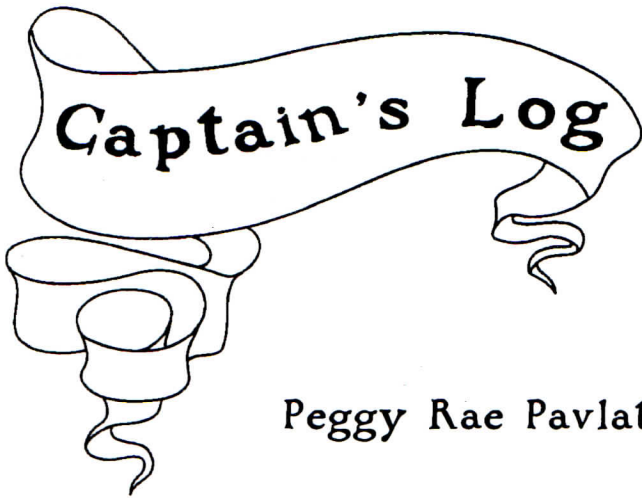
Acknowledgments

We thank all the people who contributed material for this progress report. All items are copyright © 1998 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.

Artwork Credits

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Peggy Rae Pavlat

Etwas, my first fanzine, was laboriously typed onto stencils, using a manual typewriter and lots of corflu (blue, smelly, correction fluid). Both Robert Bloch and Harry Warner, Jr. had responded to my (typewritten) letters asking for material and I carefully re-typed the material they had mailed to me.

With this experience, watching Michael Nelson create *Bucconeer's* pre-con publications fills me with a sense of wonder. Surprisingly, not wonder for what "the future" will discover, but for our current technology. [*It beats quill pens and foolscap.* - Ed.]

Most of the material for our publications is created using word processors, edited and spell checked, then e-mailed to pre.con.pubs@bucconeer.worldcon.org.

Re-typing, typesetting, and manually laying out columns of text are chores which are no longer a significant part of creating these publications. Proofreading, however, is still ignored only at one's pearl.

Some previously time-consuming and tiresome tasks are now relatively easy and routine. The first time I worked on mailing publications to Worldcon members, we each took a part of the membership printout (done on a mainframe's line printer) and hand-wrote the names and addresses on the envelopes. The "experienced staff" rejoiced that there was a clean printout to work from, rather than having to interpret hand-written information on 5 x 7 membership cards.

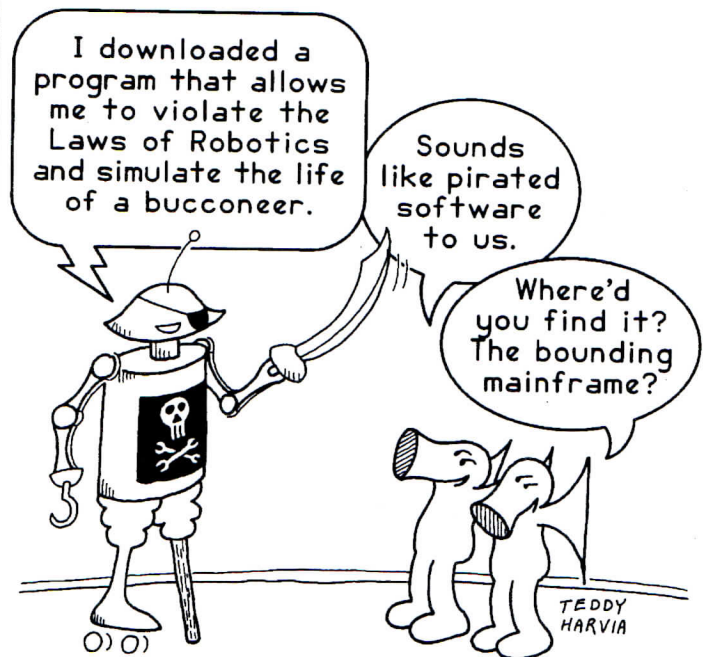
Years later, the Registrar typed membership information directly onto sheets of labels. These labels were duplicated for the membership cards and for each mailing. We thought we were pretty slick as we placed copied labels onto envelopes, rather than having to hand-write the addresses each time. However, then, as now, fans move from one location to another with astonishing frequency. Every time a member's address changed, that out-dated label had to be crossed off and a new one added to the sheets of labels.

In addition to creating mailing labels for our publications, this year Covert Beach used Visual FoxPro to create and print membership receipts with the data entered into the database system (these receipts had previously been laboriously hand-written).

Since many families prefer to receive only one copy of Worldcon publications (except those containing forms and ballots), we reasoned that the resources saved could make *Bucconeer* more enjoyable for everyone. Computers and databases, having solved the old problem some years ago, we'd asked Covert to provide a solution for the problem of large costs for printing, volunteer effort, and postage for multiple copies of *Bucconeer* publications to a household, all but one of which were often discarded. (Attending and supporting members may each have their own copies of all of our publications upon request.)

How strange that much of computer technology can work so well, and yet many of us save time and patience by "cutting and pasting" material from a word processor into an e-mail message rather than risking the random technology of "attachments," which work seamlessly on some occasions and not at all other times!

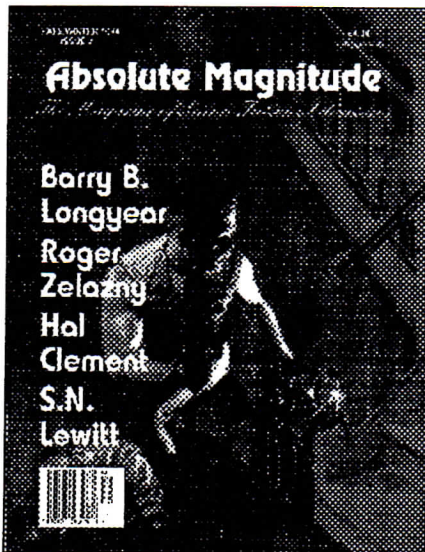
I'm curious about what technology will change the way we work (and play) in the next couple of years. Therefore, we've asked John Roberts to organize a Near Future Technology exhibit (with thanks and a tip of the hat to David Medinnus who thought of it first) for *Bucconeer*. We hope you'll find this exhibit (and many others) fascinating!





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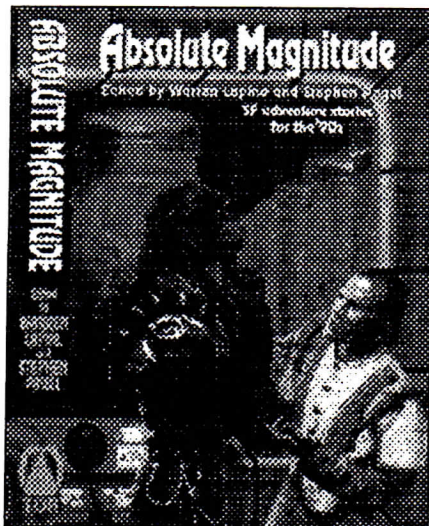


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Bucconeer Progress Report Three

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Quiet Lounge	Tom Whitmore
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Deputy Coordinator	Sarah Goodman
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Mastermind Tournament Peter Weston
Trivia Contest Brick Barrientos

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 Dean, Aly Parsons, Paul Parsons, John Peacock, Hank
 Smith

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Ruth Sachter

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 Ledebur, Mike Harrington

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Steve Lesnik

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Chief Clerk Royal White, Jr.

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J. Michael Straczynski Presentation

Manager Jill Eastlake

Hugo Awards Ceremony

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Front-of-House

Manager Linda Ross-Mansfield

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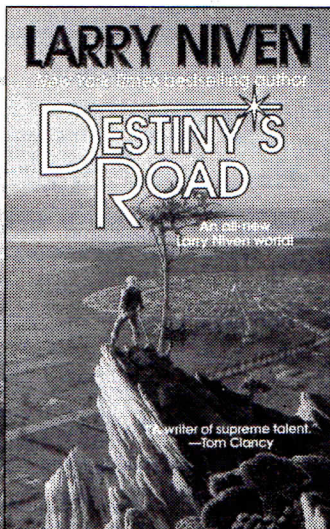
Gary Agin, Peter de Weert, Paul Dormer, Mike
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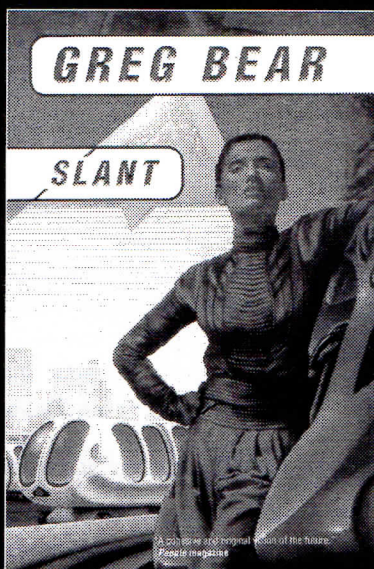
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Historical Look at SF Proazines Allen Baum

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Deputy Coordinators Joyce Scrivner, Mary Tabasko

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Dancemaster John Hertz

Crab Feast Ann Zembala

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Recording Secretary Julanne Owings

Handicap Access News

We here at *Bucconeer* are dedicated to the principle that all folks are entitled to equal enjoyment of the convention. We are also aware that this is frequently easier said than done. Handicap Access is here to try to provide some of the extra help some of us need, including, but not necessarily limited to: American Sign Language (ASL) Interpreters, wheelchairs, motorized scooters, publications in Braille, oversize print (OSP), cassette or diskette format, need-based seating, and line jumping privileges where necessary.

Most of these services require advanced planning, and some have costs attached. Our goal is to provide them for you with a minimum of fuss, so we really need to know as soon as possible who will need what. Some items may require payment, but the charge will not be greater than the actual cost to the convention.

Please take a few minutes to answer these questions, so we may best serve you. All information will be held in the strictest confidence. Include your name, membership number (from your mailing label), postal and e-mail addresses, and telephone number. Include the same information for your helper if applicable.

Marcia Kelly Illingworth, Coordinator

Will you need publications in Braille, OSP, audio cassette, or diskette format? Do you need mobility assistance such as a standard wheelchair, power wheelchair, or motorized scooter? Include your approximate weight and height since we need to know this information to acquire the proper size device. Motorized devices may have a fee. We will notify all respondents when the actual costs are known.

Will you need audio assistance such as an ASL interpreter (for major events) or closed captioning? Special seating or early entry/line jumping privileges? Please explain your seating needs.

Would you like to volunteer to work in an area, but need modifications so you may do so? Just let us know, and we'll try to work something out. Please send your comments, suggestions, or requests to:

Marcia Kelly Illingworth
1902 Duncan Avenue
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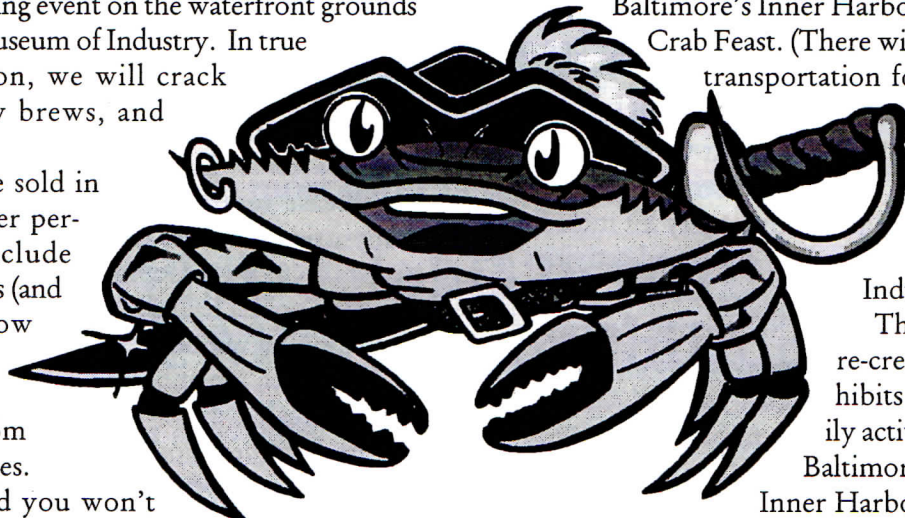
Come One, Come All!

Bucky the Crab invites you to join him and several hundred of his crustacean friends at the Bountiful *Bucconeer* Crab Feast!

On Thursday, August 6th, *Bucconeer* will sponsor this rollicking evening event on the waterfront grounds of the Baltimore Museum of Industry. In true Baltimore tradition, we will crack crabs, hoist a few brews, and make merry!

Tickets will be sold in advance for \$30 per person, and will include all-you-can-eat crabs (and instructions on how to crack them, from experts) and specialty beers from local microbreweries.

If you're afraid you won't like crabs, never fear. There will be plenty of other great Maryland foods such as fried chicken, Italian sausage, coddies, potato salad, corn-on-the-cob, cole slaw, crab soup, desserts (and another Baltimore favorite—peppermint sticks in lemons), soft drinks, and even lemonade.



Ann Zembala, Crabdinator

Strolling musicians will provide Baltimore-style musical entertainment while we feast.

Transportation from Harborplace via water taxi is included so that participants can enjoy a tour of Baltimore's Inner Harbor on the way to the Crab Feast. (There will also be non-water transportation for you landlubbers out there.)

This memorable evening will also feature tours of the Museum of Industry.

The Museum's unique re-created workplace exhibits and hands-on family activities make it one of Baltimore's most interesting Inner Harbor attractions.

The Crab Feast will be limited to 500 people, by pre-con reservation only. A reservation form will be included with *Broadside Five* in April. Make sure to send it in early so you don't miss an event sure to be talked about at Worldcons for years to come!



Bucconeer Babysitting

Bucconeer Babysitting will handle children six and under during the day and children twelve and under during the evening. *Bucconeer* Children's Activities will handle children six and over during the day.

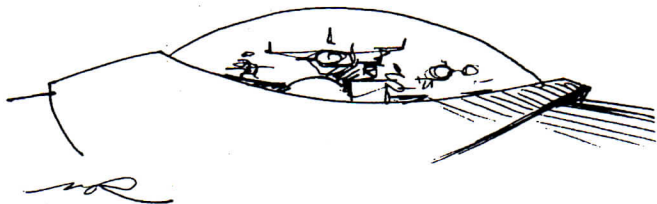
Children who want to participate in convention activities will need a Children's membership. Children who will not be participating in convention activities do not need a Children's membership to use Babysitting. If you have purchased a Children's membership, which will not be needed, the purchase price of the Children's membership can be credited towards a "Babysitting Package".

Babysitting will be in the Omni Hotel (located approximately three blocks north and one block east of the Pratt Street entrance to the Convention Center), and will be open from Tuesday, August 4th (for Set-Up Crew only) to Sunday, August 9th:

Tuesday:	9 a.m. to 5:30 p.m. (for Set-Up Crew only)	
Wednesday:	9 a.m. to 5:30 p.m.	7:30 p.m. to 12 a.m.
Thursday:	9 a.m. to 5:30 p.m.	7:30 p.m. to 12 a.m.
Friday:	9 a.m. to 5:30 p.m.	7:30 p.m. to 2 a.m.
Saturday:	9 a.m. to 5:30 p.m.	7:30 p.m. to 2 a.m.
Sunday:	9 a.m. to 5:30 p.m.	

Bucconeer is offering a "Babysitting Package" for purchase before July 10, 1998. The "Pre-Con" cost of the package is \$4 per hour of babysitting desired (up to a total of 40 hours) for each child. You must purchase a separate package for each child. Hours purchased are not transferable from one child to another and are not refundable. Each child is limited to no more than eight hours in babysitting on any one day. If additional hours of babysitting are needed over the number of pre-purchased hours, they will be available on a space available basis at the "At-Con" babysitting cost of \$6 per hour. Each child with a "Babysitting Package" will receive an at-con activity kit including a special con t-shirt and various crafts and activities related to *Bucconeer*.

To purchase a pre-con "Babysitting Package" for your child, first decide how many hours of babysitting you plan to use. Remember that you will need a separate babysitting package for each child. The maximum available is \$4 x 40 hours (eight hours on each of the con's five days) for \$160.



Mary Morman, Manager

Children for whom a pre-con "Babysitting Package" has not been purchased will be eligible for up to eight hours per day of care in Babysitting (on a space available basis) at \$6 per hour.

Think about how many days you and your child (or children) will be at the convention and how many hours of babysitting you will need each day for each child. (Note that the usual rate for sitters provided through your hotel is \$15 per hour.) Make out your check to "*Bucconeer*" for \$4 x the number of hours of babysitting you want to purchase for each child.

Write a short letter giving:

- Your name and address
- The age (as of August 5, 1998), name, and address of each child
- The number of hours you want to purchase for each child
- An e-mail address and/or telephone number if available

You can use one check to purchase babysitting packages for more than one child—just include separate information for each child. Mail your check and your letter to:

Mary Morman
1245 Allegheny Drive
Colorado Springs, CO 80919
childcare@bucconeer.worldcon.org
<http://oldcolo.com/~memorman/babypage.html>

I will mail you more detailed information about *Bucconeer* Babysitting as it becomes available. I will correspond with you about your questions and suggestions. Your child may also receive age-appropriate mail from *Bucconeer* Babysitting.

Please reserve early! All checks for pre-paid babysitting packages must ARRIVE in Colorado before July 10, 1998. Do not assume that your babysitting package request has been received until you receive confirmation by phone, e-mail, or postal mail.

Children's membership information and payments must be mailed directly to *Bucconeer* Registration, care of the *Bucconeer* post office box, not to Babysitting. Children's memberships are \$65 until June 15, 1998 and \$80 at the door. All children four to twelve years old on August 5, 1998 must be in Babysitting, Children's Activities (ages six and over), or be accompanied by a parent or other responsible adult at all times while attending *Bucconeer*. Our committee is developing some activities for children and adults to share.

Fly away to Philadelphia with Ben Franklin

Ben invites you to the worldcon with the best of everything:

- **The biggest and newest facilities;** 696,000 square feet and 84 meeting rooms. Bigger than the Boston and Baltimore convention centers combined.
- **The best food;** Chinatown (right out the door), Reading Terminal Farmers Market (under the convention center), Philly cheese-steaks, hoagies, soft pretzels and brew pubs!
- **The best hotel;** 1200 rooms *connected* to the convention center, 5530 hotel rooms within walking distance. Plus another new 600-room hotel, to open across the street from the convention center, in 1999.
- **The easiest transportation;** direct rail connection from the airport to the hotel and convention center, bus terminal two blocks away.



- The most Fan-Friendly committee!

Philadelphia in 2001: The Millennium Philcon®

	Memberships		
	U.S.	British	Australian
• Pre-Supporting	\$10.00	£6.00	\$13.00
• Philkinder (child)	\$5.00	£3.00	\$6.50

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

Artwork by Barbi Johnson
 Copyright © 1997 Mark Trebing, The Philadelphia in 2001 Worldcon Committee, all rights reserved.
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 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.

PHILADELPHIA IN 2001
 C/O MARTIN HOARE
 45 TILEHURST RD.
 READING BERKS UK RG17TT


Hotel Information Clarification

Marty Gear, Facilities Manager

We printed the wrong room rate for triple/quadruple occupancy at the Tremont Plaza Hotel. The correct rate is \$145, not the \$135 listed in the hotel information table included with *Broadside Four* in January.

The hotel information in *Broadside Four* states suite assignments will be made by the *Bucconeer* Facilities Division. This only applies to suites in the three "Hospitality Hotels"—the Marriott, the Holiday Inn, and the Baltimore Hilton and Towers. The Tremont Plaza is an all-suites hotel, and you should make your reservations for the Tremont Plaza through the Baltimore Area Convention and Visitors Association Housing Bureau just as you would any other room reservation.

The Days Inn does not have any suites. The Omni has some suites, but we do not have corkage at the Omni, nor have we negotiated any special convention rates with the Omni for suites. The other hotels may have some suites—but again—we do not have corkage or a convention rate for those suites. If you wish to book a suite at the Omni or some other non-hospitality hotel, please contact them directly.


Contact the Facilities Division through the *Bucconeer* postal address or facilities@bucconeer.worldcon.org. A party host "Frequently Asked Questions" list is available upon request. Check the *Bucconeer* web site for additional information and updates. 

Orioles Baseball Field Trip

Dalroy Ward

Science fiction fans have many interests. One of those interests that can be satisfied at *Bucconeer* is baseball! The Baltimore Orioles will be in town on Tuesday, August 4th (game at 7:35 p.m.) and Wednesday, August 5th (game at 3:05 p.m.) playing the Detroit Tigers. *Bucconeer* is purchasing a block of tickets for each game. Ordering instructions will be printed in an upcoming publication.

Come along and see the Oriole Baseball Park at Camden Yards—the nicest ballpark in baseball—in the company of fans! If you're interested in joining the group, contact *Bucconeer* at our postal address or baseball@bucconeer.worldcon.org and tell us how many tickets you'd like to purchase.

Oriole Park is next to the Baltimore Convention Center. You may also get tickets for these games through Ticketmaster (410-481-SEAT). Information on the Orioles, including ticket prices and a very nice seating chart, can be found on the Orioles website at www.theorioles.com/. 

Bucconeer's Headquarters Hotels

The **BALTIMORE MARRIOTT INNER HARBOR** is the first of our hospitality hotels and will be the main staff hotel—containing various convention offices such as the newsletter office and pre-con registration, as well as the Con Suite. This will be the site of the evening dances. The Marriott is located approximately one block north and two blocks west of the Convention Center main entrance.


The **HOLIDAY INN INNER HARBOR**, the second of our hospitality hotels, is located directly across Eutaw Street from the Marriott. It is anticipated that most of the future Worldcon bid parties will be held in function space in the Holiday Inn. The main entrance is approximately one and one-half blocks north and one block west of the Convention Center main entrance.

The **BALTIMORE HILTON AND TOWERS** (formerly the Lord Baltimore) is the last of our hospitality hotels. It will be the site of the Regency Dance, the Pirate Apprentice Tea, the ASFA and SFWA suites, and the "Hugo Losers" Party. The 19th floor conference center will be used for gaming and the second floor theater will be the home of the Anime program. The main entrance is approximately two blocks north and two blocks east of the Convention Center main entrance.

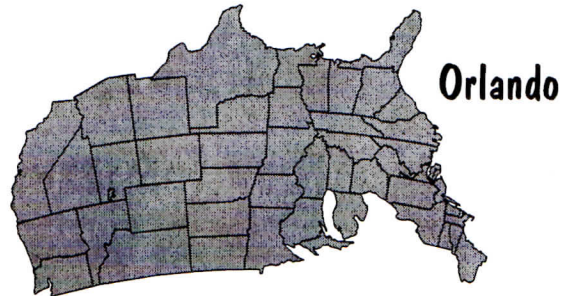
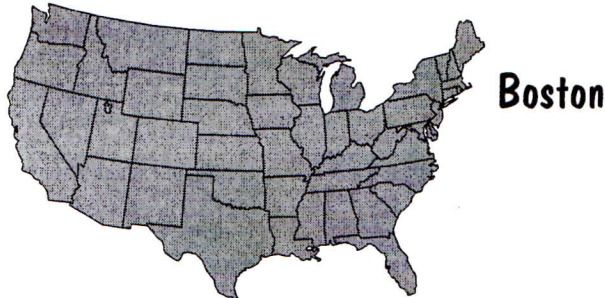
The **OMNI INNER HARBOR BALTIMORE** is not a hospitality hotel, but will be the site of convention babysitting and the *Bucconeer* film program(s) as well as filking, night programming, and author "Koffee Klatches". The main entrance is approximately three blocks north and one block east of the Convention Center main entrance. It is located directly across the street from the Hilton and is connected to it by an overhead walkway.

The **DAYS INN INNER HARBOR** is the closest hotel to the Convention Center. The hotel's main entrance located approximately one block north and one-half blocks east. A lounge for volunteers will be located in the Days Inn. It is not one of our hospitality hotels.

A hotel reservation form and detailed information were included with *Broadside Four*. A copy of the form and the information are on our web site.

If you are planning to hold an open party at *Bucconeer*, please contact the Hospitality/Suite Reservation Committee at the *Bucconeer* postal address or facilities@bucconeer.worldcon.org. 

**Sometimes, a Worldcon bid
is all a matter of perspective.**



Orlando in 2001

The bid formerly known as Noreascon 4.

**Incredible facilities.
Disney. Epcot. MGM.
Kennedy Space Center.
Affordable prices.
And all for you.**



**The (Boston) Committee
for Orlando in 2001
invites you to
the Worldcon
of the Millennium.**



Write us at:
Orlando in 2001/MCFI
P.O. Box 1010
Framingham, MA 01701
info@mcfi.org

Pre-support \$10
Pre-oppose \$20.01
Friends \$60

<http://www.mcfi.org>

**Look for the fantastic flamingos
of fandom...coming to a con near you!**

Bucconeer Progress Report Three

Souvenir Book and Progress Report Advertising Rates

Samuel Lubell, Public Relations Division Manager

Bucconeer's Souvenir Book will be a permanent memory of the convention in a convenient, portable, displayable package. By purchasing an ad in the Souvenir Book you will help make the Worldcon possible as well as linking your product with participants' fond memories of the Worldcon. (Help! *Bucconeer* hasn't even happened yet and I'm already talking about it in the past tense!) The deadline to reserve advertising space in the Souvenir Book is April 30, 1998 with all ads and payments due before May 31, 1998.

Souvenir Book Advertising Rates	Fan	Semi-Pro	Pro
Quarter Page (3.25" x 5"; 7.5" x 2.5")	\$100	\$160	\$200
Half Page (7.5" x 5"; 3.25" x 10")	\$130	\$225	\$315
Full Page (7.5" x 10")	\$165	\$365	\$500
Inside Covers (Full Page)	—	—	Reserved

Legitimate Worldcon bids are entitled to a quarter-page credit at the fan rate in our souvenir book (half-page credit in our final progress report). Standing Worldcons have a half-page souvenir book ad credit (full PR page). Please send payment with ad copy. A limited number of color ads are available: add \$150 to the one-page rate or \$75 to the half-page rate. Color ads not available for quarter pages. For more information or to reserve ads, please contact Sam Lubell through the *Bucconeer* postal address, publicity@bucconeer.worldcon.org, or 301-468-7744.

Ad space is still available in *Bucconeer's* last progress report. The deadline to reserve space in Progress Report Four is March 31, 1998. All ads and payments must be received by April 30, 1998.

Progress Report Four Advertising Rates	Fan	Semi-Pro	Pro
Quarter Page (3.25" x 5"; 7.5" x 2.5")	\$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
Inside Covers (Full Page)	\$200	\$275	\$350

readercon 10

a program filled with literary discussion
and a dealer's room filled with books

july 10-12, 1998

westborough marriott; westborough, mass.

memberships: \$40 until june 30, 1998

featuring

Guests of Honor:

Lisa Goldstein Bruce Sterling

Memorial Guest of Honor:

Leigh Brackett

and the presentation of the **James Tiptree, Jr. Award** for
gender-challenging sf or fantasy.

readercon, po box 381246, cambridge ma 02238-1246

<http://www.mit.edu/~zeno/readercon.html>

readercon@mit.edu

Dockside Displays Division Report

Barbara Lynn Higgins, Dockmistress

We are planning to host some continuing fannish exhibits such as the Portrait Galley and displays of costumes; and some revised exhibits such as fandom history—including an interactive display. We also expect to present science exhibits from companies and organizations ranging from the Baltimore-Washington region to the Silicon Dominion.

There is a future in technology and we will be showing it to our members. If you are part of a high tech business or organization willing to showcase cutting edge technology, we offer space in the Baltimore Convention Center as part of our "Near Future Technologies" exhibit. Join NASA, Hewlett Packard, and other technological pioneers. Contact us at the *Bucconeer* postal address or exhibits@bucconeer.worldcon.org for more information.

Writers Workshop

Adrienne Foster

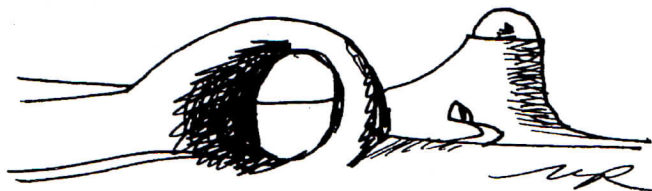
Yes, there will be a writers workshop at *Bucconeer*. The deadline for entering is June 5, 1998. For submission requirements, send a self-addressed stamped envelope to *Bucconeer* Writers Workshop, P.O. Box 6783, San Jose, CA 95150-6783 or see our web page. More details will be published in *Broadside Five*.

Your Press Gang Wants You!

Join the rude, the loud, the *Bucconeer* Crew! Volunteer now. Experience is not required, only a desire to have fun while working with a bunch of pirates. Request a copy of our Dreaded Volunteer Form from the *Bucconeer* postal address or vols@bucconeer.worldcon.org.

A Worldcon to Treasure

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, or wherever you think potential *Bucconeer* members might gather.



FanHistoriCon: An Introduction

Laurie Mann, Coordinator

Bucconeer is hosting the 8th *FanHistoriCon*, a convention within a convention, which celebrates fan history. *FanHistoriCon* typically focuses on discussions of fannish history and how to better preserve it. As part of a Worldcon, this year's *FanHistoriCon* will have thousands of participants instead of dozens.

FanHistoriCon will be sponsoring two exhibits at in the Convention Center:

Fandom 101: The basics of fandom

Fan Offices Across the Decades: Re-creations of a fannish office from 1939, 1959, 1979, and 1999

We're looking for distinctive items for the exhibits:

lava lamps

caftcans

movie posters

period furniture

floor radio

a 1950's-era typewriter

Screaming Yellow Zonkers box

If you can loan items or if you have suggestions for the exhibits, please send e-mail to lmann@city-net.com. We're also interested in having fans who were active in fandom in the late '30s and '50s come and help discuss fandom history with people visiting the exhibits.

In addition to our exhibits, we will sponsor a number of program items, and will collaborate with the Fan Lounge on creating a comfortable area for fans to hang out and talk.

Please visit our Web site at: <http://fanac.org/timebinders/fanhistoricons.html>.

Bucconeer Art Show

Shirley Avery & Martin Deutsch,
Keepers of the Treasure Trove

If you would like to receive Art Show rules, fees, and registration information, please write to the *Bucconeer* Art Show, 7188 Cradlerock Way, Ste 161, Columbia, MD 21045-5059 or the art show e-mail address: art.show@bucconeer.worldcon.org.

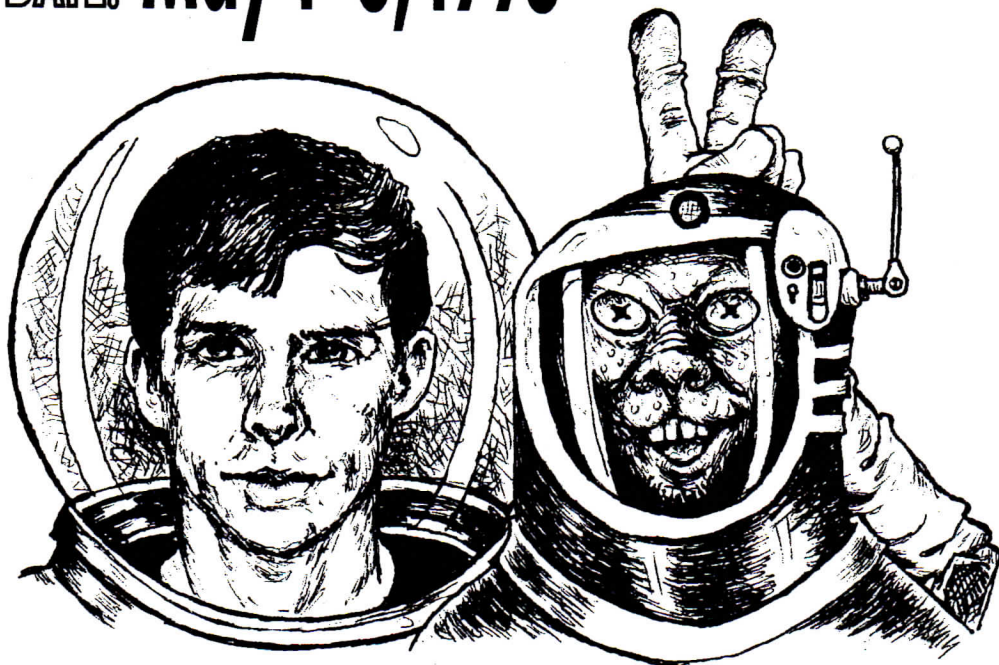
The basic *Bucconeer* art show staff will be the Incredible Floating East Coast Art Show Crew. Many of the usual crew are involved in the rival Boston and Philadelphia 2001 Worldcon bids. Therefore, we are looking for additional volunteers. We will gratefully accept any help we can beg, borrow, or shanghai.

We are planning a number of special art exhibits including a Pirates in Science Fiction and Fantasy exhibit featuring the works of Don Maitz (the creator of the Captain Morgan's Rum images).

The Washington Science Fiction Association presents:

DISCLAVE 1998

NEW DATE! May 1-3, 1998 May Day not Memorial Day



Guest of Honor

Terry Bisson

A superb storyteller in the best Southern tradition, whose wry, knifelike wit will bring a smile to your heart and some very unsettling ideas to your conscience.

Special Guest

Gene Wolfe

Science Fiction's most respected author.

Art Guest

Nicholas Jainschigg

A delightful artist whose illustrations can sneak up and bite.

MEMBERSHIPS \$25 Until March 30

Then \$30 at the door.

ROOMS \$75

Plus tax, Reservations by April 10, 1998

MEMBERSHIPS:

\$25 until March 30, then \$30 at the door. Children 5 years and under free, but must always be under the close supervision of an adult caregiver. Make checks payable to "Disclave 1998" and mail to this year's chairman:

Joe Mayhew

7-S Research Rd.

Greenbelt, MD 20770-1776

jtmayhew@worldnet.att.net

HOTEL:

The Holiday Inn, College Park

10000 Baltimore Blvd.

College Park, MD 20740

Phone: 301-345-6700 or

1-800-HOLIDAY.

FAX: 301-441-4923.

Rooms are \$75 flat + 10% room tax, up to 4 in a room. If you will need a cot (\$10), ask for one when you make your reservation so the hotel can try to have enough on hand. Reservations must be received by April 10, 1998. Because we have blocked the entire hotel, be sure to mention Disclave, group code "DIS", or you may be told the hotel is full.

The Hotel is located on US Route 1 North at exit 25 of the Washington Beltway (95). GPS or mapping software N39°1.2', W76°55.6'

ART SHOW:

No hanging fee, 10% commission \$100 cap, 3 bids to voice auction.

Judy Kindell

4001 N. 9th St. # 927

Arlington, VA 22203

jekindell@aol.com

PROGRAM:

Disclave is a celebration of SF literature and related interests. Friday night we'll have a "Bears Discover Fire" dance and on Saturday a presentation of Terry Bisson's *Incident At Oak Ridge*.

Sam Lubell

11801 Rockville Pike, Apt 1508

Rockville, MD 20852

lubell@bigfoot.com

PUBLICATIONS:

Evan Phillips

7A Research Rd.

Greenbelt, MD 20770-1776

disclave@worldnet.att.net

Updates on WSFA's website:

<http://www.wsfa.org>

Bucconeer Progress Report Three

Our Progress Report Cover Artwork

Michael Nelson, Editor

Readers of these progress reports may have noticed a common theme to the front cover artwork. While not nearly as ambitious as *LoneStarCon 2*'s wonderful six-panel mosaic created by Brad Foster (the six LSC2 PR covers form one large, incredibly detailed picture), there was *some* planning done for our PR covers.


Back in 1995, I asked Joe Mayhew if he would be willing to draw all four progress report covers. We decided to have them allegorically mirror the progress of our committee's preparations for *Bucconeer*.

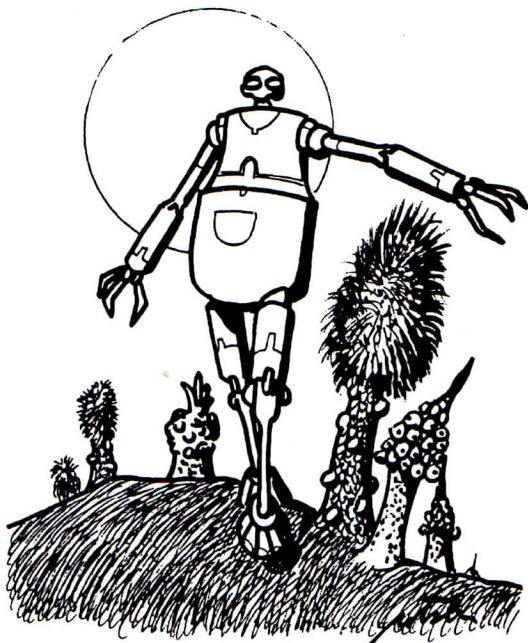
The front cover for Progress Report One was entitled "Laying the Keel" to represent our early planning meetings. The second progress report front cover was "Recruiting a Crew" to show the growth of our committee. For this PR, the front cover is entitled "Taking on Provisions" to mark how all the unique pieces of *Bucconeer* are being brought together now.

Progress Report Four will come out in June. What happens to a ship when the construction is completed?

On his own, Joe decided to slip members of our committee into his drawings. You may spot Sam Pierce, our Procurement Chief, and our Art Show Directors, Martin Deutsch and Shirley Avery, on the front cover of this PR. (I didn't use your cute pirate name, Sam. Can I have a notebook computer now?)

Joe also draws the back covers. Each one has been a surprise for me because I told Joe to "go where the wind blows" with the marvelous "elaborate doodles" that pour out of his pen.

My contribution to the preparation for *Bucconeer* draws to an end. I hope you've enjoyed our pre-con publications and have benefited from them. 



Bucconeer Dealers' Room

Sally Kobee & Larry Smith

Details regarding the Dealers' Room size and layout are being worked out. Dealer information letters were sent out in February. We currently have space for 230 tables and no booths. Final dealer acceptance decisions will not be announced until April. Table reservations are still being accepted. However, at this point, you will be placed on a waiting list. Contact:

Larry Smith

Bucconeer Dealers' Room


3824 Patricia Drive

Upper Arlington, OH 43220-4913

614-442-1010 [8 p.m. to 11 p.m. EST; no collect calls]

dealers@bucconeer.worldcon.org

Tell us *who* you are (real name and business name); *where* you live (all valid addresses); *how* to reach you (phone and e-mail); and *what* you sell (in detail).

We accept only self-contained, orderly displays with no noises, smells, or bright lights that may impinge on other people. The Fire Marshall must approve all display and material used. 

Six months to go!

And we're getting ready.

The Prydonians of Prynceton
(North America's largest fan-run
all-science fiction media fan club)
will be hosting panels and room
parties at *Bucconeer*. Come visit
our display in the fan lounge!

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>

Masquerade Information

General Masquerade information, rules, and an entry form were included with *Broadside Four*, mailed in January. Contact the Masquerade at 6445 Cardinal Lane, Columbia, MD 21044 or masquerade@bucconeer.worldcon.org to request information or additional entry forms.

The stage will be located on the east side of Exhibit Hall E, with the Green Room directly behind it [see figure one]. Ceiling height in the Masquerade Green Room is 12 feet, however the standard doors leading into the Green Room from the lower Pratt Street Lobby are only 6 feet, 8 inches. If you have a prop that cannot clear these doors, we can make special arrangements for you to bring it in through the loading dock. However, you will only be able to do this on the morning of the Masquerade (Saturday, August 8th) and you will need to contact us as soon as possible to make the arrangements.

Unless other arrangements are made, you should plan to enter *stage right*, and exit *stage left*—where you will go directly to the photo area. There will be no entrances or exits from the front of the stage. You will be able to return to the Green Room or go into Hall E after you have finished the photo line.

Bobby Gear, Masquerade Director

The ceiling height at the back of the stage will be 18 feet and 31 feet at the front. The stage itself will be 4 feet high, giving you a vertical clearance of 14 feet at the back and 27 feet at the front of the stage. Please keep these figures in mind when planning your presentation. We hope to have video reinforcement (large screen projection television) on each side of the stage and additional units located elsewhere in Hall E.

The stage [see figure two] will have an effective working area of 30 feet in depth and 32 feet in width. From the floor, there will be a set of steps 8 feet wide, with each step 8 inches high and 12 inches deep. Three steps will take you to an intermediate level 8 feet wide by 4 feet deep, 2 feet above the floor. Three additional steps will take you to a stage level (4 feet above the floor) platform 8 feet wide by 6 feet deep. The *wing area*, shielded from the audience by a curtain, will be 16 feet wide by 16 feet deep.

The Master of Ceremonies, Marty Gear, and his podium will on a platform *downstage left*, but off the working area of the stage. In this way, it should be possible to allow a complete blackout of the stage for entrances or exits, even when the Master of Ceremonies is making announcements.

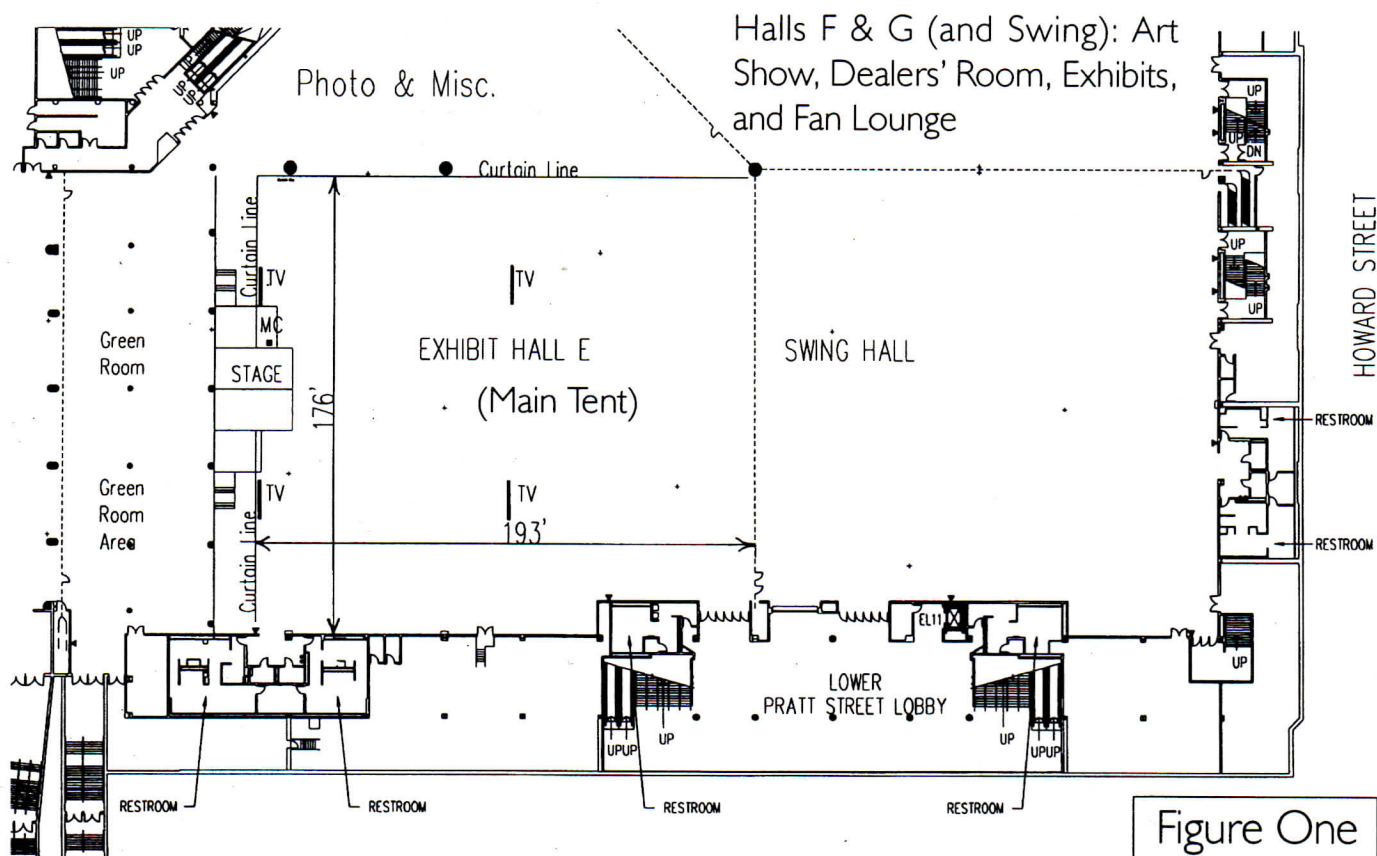
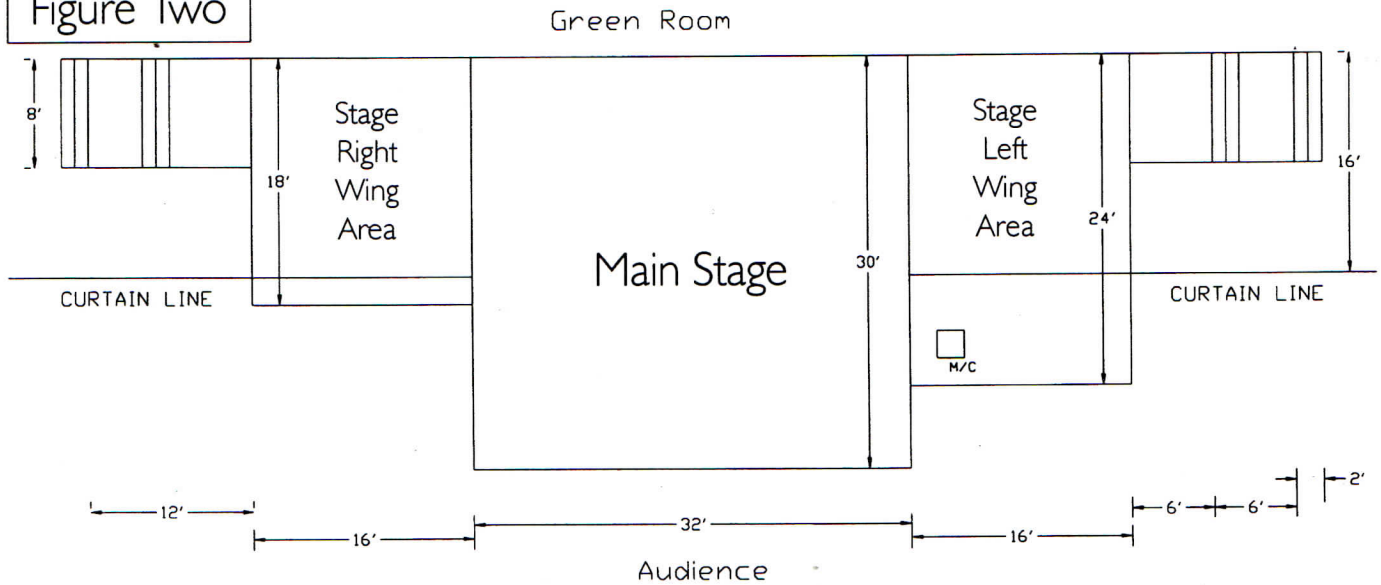


Figure One

Bucconeer Progress Report Three

Figure Two



Financial Report

Robert MacIntosh, CFO

REVENUE SOURCES

Memberships	\$266,289.00
Dealers Deposits	11,050.00
Investment Income	4,865.80
Pass Along From <i>L.A. Con III</i>	22,000.00
Advertisement Revenue	1,750.00
Other Revenue	2,412.90

TOTAL REVENUE \$308,367.70

EXPENSES INCURRED

Banking Expenses	\$4,069.89
Corporate Expenses	1,279.93
Misc. Convention Expenses	2,677.45
Publications	15,785.53
Managers Meetings	1,405.16
Flyers/Advertisements/Agents	4,524.85
Parties at Worldcons	7,960.30
Computer Software & Equipment	4,017.68
Facilities	31,000.00
Inventory Remaining	1,123.90
Bidding Expenses	5,500.00
Hugo Awards	1,953.29
Transportation of Material	600.00
Programming	38.21
Registration	995.82
Exhibits	240.00
Guests of Honor	266.73
Art Show	906.36

TOTAL EXPENSES \$84,345.10

SURPLUS AS OF DECEMBER 17, 1997 \$224,022.60

Official *Bucconeer* Airline

Rikk Mulligan

US Airways is the official airline of *Bucconeer*. United States members should call the US Airways Conventions Desk between 8 a.m. and 9 p.m. EST (GMT minus five hours) to determine your applicable fare and discount (up to 15%, depending on class of service and time of purchase). *Bucconeer's* Gold File number is 68160201. These discount fares are good for international and domestic travel from July 29th to August 16, 1998. Please remember to tell them that you are with a convention group and traveling under a Gold File.

Sales contact numbers:

International General:	+ 1-800-622-1015
International Sales:	+ 1-800-872-8402
United Kingdom:	+ 034-577-7333
France (outside Paris):	+ 3-663-2222
France (Paris only):	+ 49-10-2900
Germany:	+ 069-670-8041
Spain:	+ 900-99-3308
Italy:	+ 1-67-87-0945
Russia (Moscow only):	+ 258-3521
United States	+ 1-800-334-8644

These numbers should give you access to the US Airways sales agents in these countries. If they do not—or you encounter a particularly knowledgeable agent—please send us this information as soon as possible at the *Bucconeer* postal address or travel@bucconeer.worldcon.org (this e-mail address is to be used only for airline related subjects).

Quarterdeck Division

If all goes well at *Bucconeer*, hardly anyone will come into contact with—or even be fully aware of the existence of—the Quarterdeck Division. As the name (inspired by our nautical theme and the division manager's perhaps excessive delving into the novels of C.S. Forester and Patrick O'Brian) indicates, this is the division responsible for making sure our metaphorical ship sails safely between ports, without pooping in high winds or dropping any passengers into the sea.

For those who want the true experience of sailing, there is no better spot than the quarterdeck. And, by a happy coincidence, opportunities to volunteer still abound at all levels, from apprentice seamen up to master's mates and lieutenants. Sign up now, and see the world(con) from a different and exciting point of view. Contact us via the convention postal address or quarterdeck@bucconeer.worldcon.org.

Operations (Lt. Dave Gallaher) maintains the log of the convention and serves as a focal point for discovering problems and figuring out who can solve them. Ideally, there will be no problems, and the lieutenant and his mates will spend their time swilling grog and dancing hornpipes. But if past Worldcons are any precedent, they will be forced to put these recreations aside in favor of reshuffling space allocations, resolving conflicts in priorities, locating missing children, rousing the captain in the middle of the second night watch, etc. Unpredictability is fun, of course, and we anticipate that the Operations crew will have more fun than should be permitted to a human being.

Tom Veal, Division Manager

Shore Patrol tries, as unobtrusively as possible, to fend off anti-social behavior, such as gate crashing, theft of merchandise, and unfannish degrees of rowdiness.


Technical Support (Lt. Carl Zwanzig) deals with things that have wires and filaments, such as lights and sound systems for the convention's big events. If practical and financial obstacles can be overcome, it will also host an Internet Lounge for convention members, though it's too early to make firm promises.

The Guest of Honor Liaison (Lt. Ursula Kondo) will make life happy and comfortable for the convention's special guests.

The Office (Lt. Becky Thomson) is the place for folks to come when they want to find the officer in charge of any of the preceding functions. It will also maintain mailboxes for the convention staff and files of key documents, handle requests for storage space, signs and the like, and otherwise keep paperwork moving back and forth without getting it too thoroughly shuffled.

Sign making (Lt. Terry Patch) will decorate the convention premises with beautiful specimens of utilitarian art work.

Logistics, by contrast, strives to avoid the unexpected by seeing that there is a place for everything and that everything is in it at least a microsecond or two before it is needed.

Storage will provide a place for convention departments to leave equipment and supplies that might be too much of a temptation to the light-fingered. 

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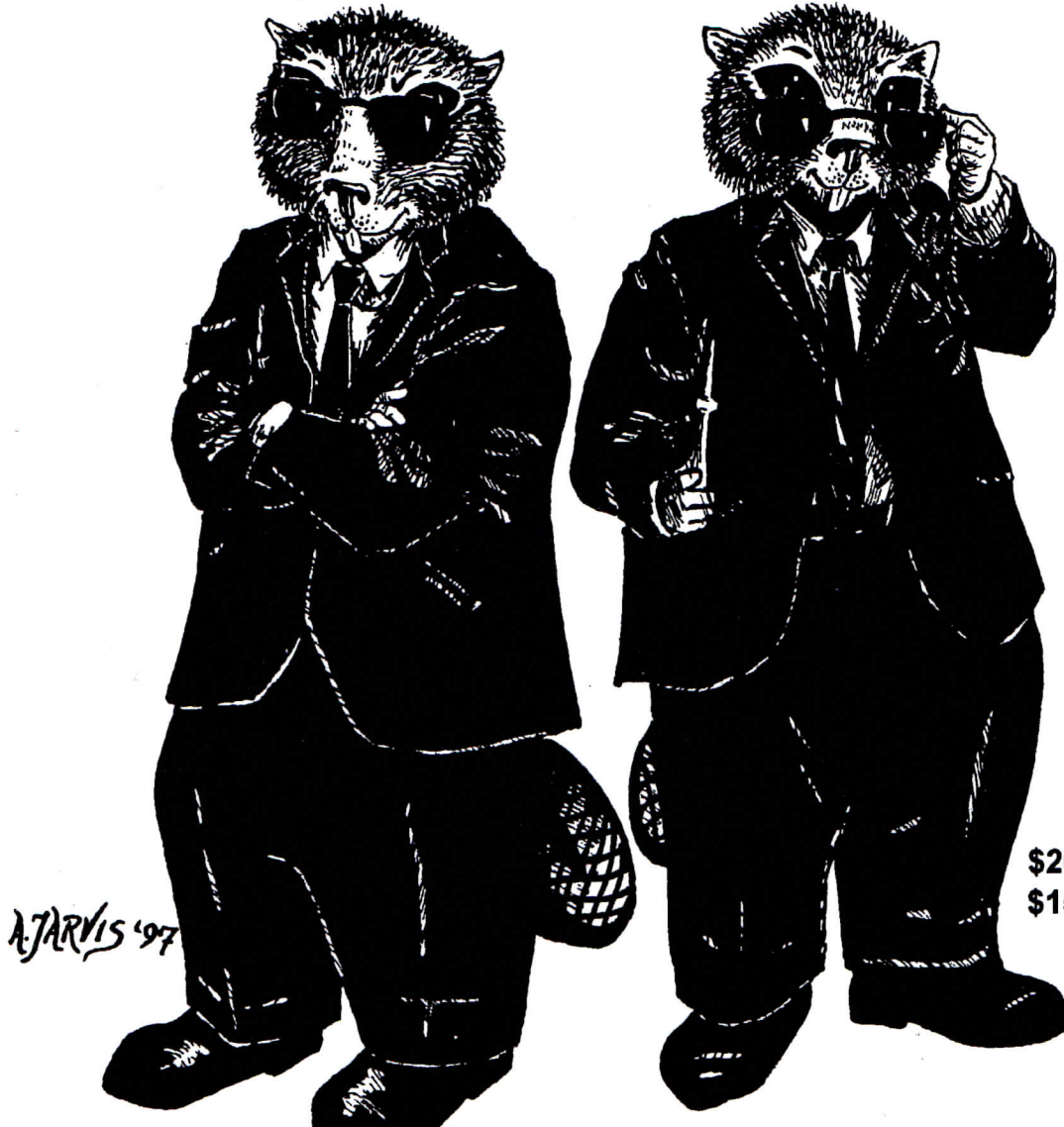
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TORONTO IN 2003

The Fen in Black would like to thank the hundreds of fans who pre-supported us at LoneStarCon2 and the many, many more who partied with us at our Bid Party Saturday night. We look forward to partying with old and new friends this year at Bucconeer!



Pre-supporting memberships:
\$20.03 (Canadian)
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RIVERCON

July 31 - Aug. 2, 1998 ♣ Louisville, Kentucky

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Artist Guest
Kevin Ward

Toastmaster
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Fan Guests of Honor
Julee Johnson-Tate & Chris Tate

Also scheduled to attend

Dr. Bill Brener, Steven Burgauer, Ron Collins, Glen Cook, Buck & Juanita Coulson, Laura Frankos, Stephen Leigh, Thomas K. Martin, R. Neube, Jack Nimersheim, Mike Resnick, Paula Robinson, Ron Sarti, Lisa Silverthorne, Diann Thornley, and Michael Williams

RiverCon XXIII membership is still \$25 until July 15, 1998, and \$35 afterwards and at the door. Hotel rates are 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!

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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. Why not plan to make an enjoyable extended week of sf conventioning 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 at the hotel while they are away. Other arrangements are pending.

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

Membership Information

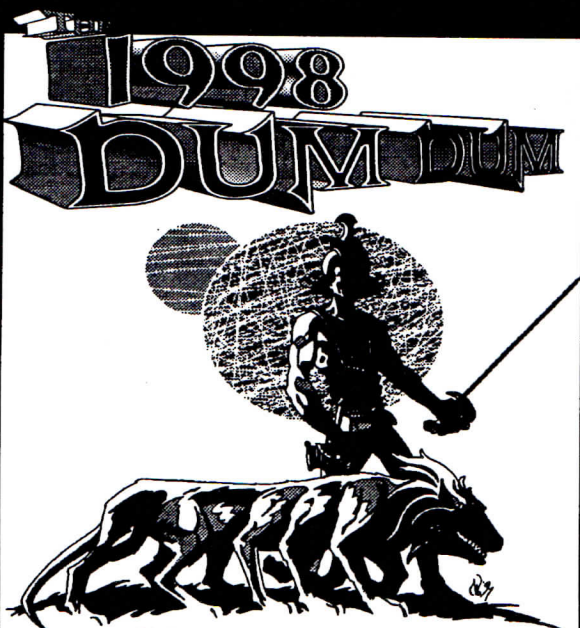
	Oct. 1, 1997 to June 15, 1998	At The Door
Attending	\$130 (£94)	\$165 (£120)
Supporting	\$30 (£22)	\$30 (£22)
Children	\$65 (£47)	\$80 (£58)

Membership Guidelines All *Intersection* (1995 Worldcon in Glasgow) members who were 1998 Worldcon site selection voters are automatically *Bucconeer* supporting members. Supporting memberships may be converted to attending memberships for \$100 (£72) until June 15, 1998 or \$135 (£98) at the door.

At-the-door one-day memberships are expected to be in the \$50 (£36) to \$65 (£47) range.

Send change of address (COA) 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.



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Bill Jensen, Pre-Con Registration

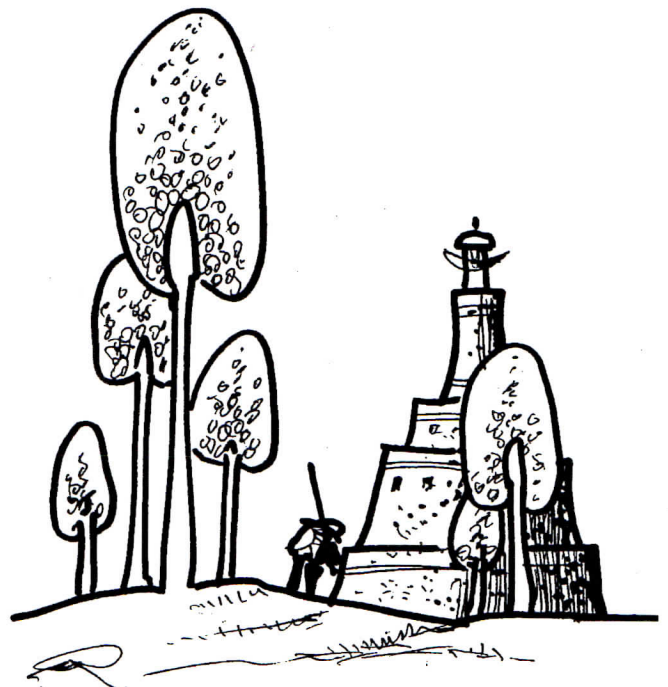
Supporting members receive all available publications, may nominate and vote for the 1998 Hugo Awards, vote for the site of the 2001 Worldcon (after buying a 2001 Worldcon supporting membership), and may make nominations for the 1999 Hugo Awards. Attending members have the additional right to attend *Bucconeer* and the 1998 World Science Fiction Society Business Meeting.

Make all checks or money orders payable to *Bucconeer*. All rates are in U.S. dollars and British pounds sterling. Memberships may be paid with a credit or debit card authorization (MasterCard, Visa, or American Express), bank draft, money order, or traveler's check. Do not send cash or cursed pirate treasure.

Children's Memberships Children who will be less than four years old on August 5, 1998 will be given free admission. Memberships for children four to twelve years old on August 5, 1998—who will be participating in any *Bucconeer* activity—are \$65 (£47) until June 15, 1997 and \$80 (£58) at the door. Children do not receive publications or voting privileges.

All children must be in child care [see *Mary Morman's article on page 10*. - Ed.], children's activities (ages six 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 School Group Rate to purchase a minimum of fifteen (15) full attending memberships for \$100 each. This rate expires on June 15, 1998.



An Appreciation of Guest of Honor C.J. Cherryh

David A. Cherry

I am honored to have been asked to say a few words in appreciation of your Guest of Honor, C.J. Cherryh. I know her pretty well, or think I do. She is my sister. That being the case, I suspect that those who have arranged for me to be writing this will be expecting me to take advantage of my unique perspective to provide a somewhat more intimate portrait than the usual bio. I will try to comply. Fortunately for Sis, I love her dearly and will not use this occasion to embarrass the life out of her—well, not intentionally anyway.

C.J. was born Carolyn Janice Cherry in St. Louis, Missouri. She spent her pre-school years growing up in Joplin, Missouri. World War II was in full swing. Times were tough in a way most Americans today never even dream about. Food, gasoline, heating fuels, money—everything was in short supply. Entertainment was talking to your friends, reading a book, or listening to the radio, if you were lucky enough to have one. Television, at that point, was years away, at least for the common man. And computers? No one would have the slightest idea what you were talking about. That was Buck Rogers stuff, a matter of purest science fiction.

C.J. was a beautiful little girl. She looked a lot like Shirley Temple: curly blonde ringlets, striking blue eyes, and a smile that lit up her face. She was precocious, always ahead of her age group. And she was independent. She had her own agenda from early on.

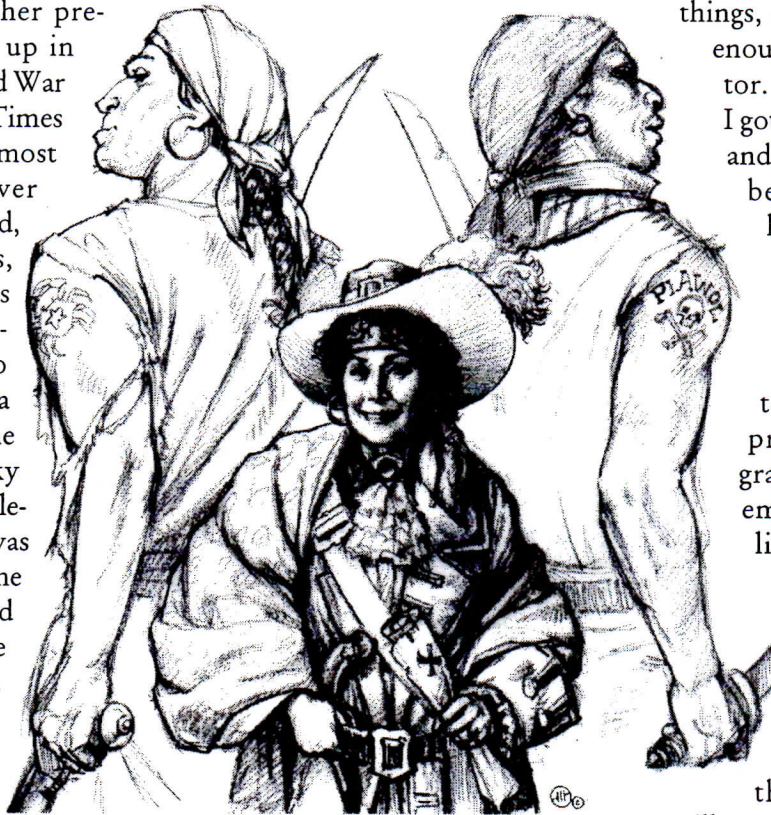
By the time she was seven, I had arrived on the scene, and the family had moved to Lawton, Oklahoma. A year or two later, Dad brought home our first black and white TV. The young C.J. would sit glued to the tube, straining her eyes against the snowy reception to catch a glimpse of her favorites: Flash Gordon, Tarzan, Tailspin Tommy, or Tom Corbett and the Space Cadets.

C.J. loved to read, especially adventure stories—the more lurid the better. By the age of seven she had read her way through the local library. By age ten, frustrated with the lack of good science fiction available to her, she began writing stories of her own. As of today, C.J. has had over fifty books published—but I get ahead of myself.

By age thirteen C.J. had three years of experience as a writer. I am not certain whether she was already submitting manuscripts for publication, but I believe she was. In school she was studying, among other things, art, and she was fortunate enough to have a good instructor. I know, not only because I got to see her art (which was, and is, exceptional), but also because she would come home and teach little brother (me) what she had learned. I was six at the time. It was one of my first memories of true interaction with her. I was probably the only first grader at B.C. Sweeney Elementary who understood light sources and shading and who knew that the human figure was six and a half heads tall. (I used to frustrate C.J. by drawing my figures from the feet up—so that the heads were last—and still get the proportions right.)

Our father had been a talented athlete and popular because of that. I was not gifted in that way, but I always had my art as something I could do that was special. I owe that to C.J.

Our closest and most fun years together began around the time that C.J. turned sixteen and got a car. This is not to say that we didn't get along well prior to this. We did. But to tell the truth, there wasn't all that much overlap in our social circles. She was, after all, sixteen, and I was just nine. The car, however, brought us together. All of a sudden, I was more than a half-way tolerable kid brother. I was useful. "Mom, I'm taking David to the movies. OK?" she would say.



Bucconeer Progress Report Three

Then once we were out of the driveway she would swear me to secrecy, drive around to pick up several of her girlfriends, and take us all to see "Hercules Unchained" or something else our folks would never have approved of. We had a lot of fun, and I felt very special to be trusted and included.

Her room was her special place. Her inner sanctum. She kept a lock on it, and I rarely got to go in. But on summer nights, when I could stay up late, we would raid the refrigerator for snacks and sit up long into the night watching the Steve Allen show and telling stories. Two or three times she showed me stories she had written and would read them to me. They were really good. I remember one set of stories especially because they were reminiscent of "Tom Corbett: Space Cadet", except that they were an all female crew based on Venus. (I hope she has kept those manuscripts.)

By the time I was in high school and had a car, C.J. had finished college at the University of Oklahoma (Phi Beta Kappa) with a B.A. in Latin and had completed her Masters of Arts in Classics at Johns Hopkins University pursuant to a Woodrow Wilson fellowship. She was the first Cherry in living memory to obtain any degree whatsoever, and we were all terrifically proud of how well she had done.

Her reward for her Herculean efforts, however, was a handshake, a piece of paper to put on the wall, and a trip home to a low paying job as a high school teacher. To save money at first, she rented her old room from our parents.

Having missed C.J. while she was away at college, I was thrilled to have her back home again. I admit I was a bit trepidatious when I found out she was going to be my teacher for Latin and Ancient History during my senior year, but that turned out to be wonderful. As I should have expected, she was not just a good teacher, she was an outstanding teacher. All the kids, including me, respected her greatly. She made the ancient cultures come alive.

You did not just learn that Caesar fought in Gaul; you learned *why* he was there, who his enemies were in the Senate, what the economic situation was in Rome, how politics in Africa and the Middle East affected his decisions. C.J. knew it all and used all of her gifts as a storyteller to present it to us as an entire fabric, a whole that was fascinating to see unfold. Little wonder her peers nominated her for teacher of the year.

Still, as much as I enjoyed having her back and as much as teaching kept her busy and challenged, it was hardly the ideal situation for her. She kept writing and submitting, writing and submitting, but to no avail. Years passed. Still no recognition. Still no publication.

But she would never give up. She kept honing her skills, getting better, trying again. More years passed. By now I was out of college, married, divorced, out of law school, and beginning practice as an attorney.

Then it happened. Donald Wollheim at DAW Books had purchased her manuscript for *Gate of Ivrel*. Those years of waiting, of trying and failing on her own, had served a purpose. She was refined in her art. She was lean, mean, and ready. Her very first novel won approbation and the John W. Campbell award in 1976 for Best New Writer of the Year. Three years later it was the Best Short Story Hugo for "Cassandra". After that, and numerous other awards, it was Hugo awards for Best Novel of the Year in 1982 and 1988 for *Down Below Station* and *Cyteen*, respectively.

During the start of all that, she found time to encourage me to get back into my art again and allowed me to illustrate one of her book projects (*Ealdwood*, published by Donald Grant in 1981), all of which turned out to be so much fun that I left law and struck out on my own as an artist. Without my sister's guidance and encouragement, I would never have known the satisfaction and fulfillment I have had as an artist. I would have had lots more money—but I would have been a mean, twisted, nasty, evil old attorney.

She lives with fellow writer and dear friend, Jane Fancher. They work horribly long hours and fight impossible deadline, but you couldn't get them to change if you tried. Each new novel is a stone into the pond. It makes new ripples. And those ripples bump into ripples from previous books or maybe even from books yet to be written (time and space being relative). She has to follow each ripple, see where it leads. As time goes on, the network expands, becomes more complex, more of a challenge, more absorbing, more fun.

In every way that matters, C.J. is still a kid, still developing, still learning, still daring to take risks, try something new. You would think that, with all her success, she would be kicking back, enjoying the fruits of her labors, writing now and then as the mood takes her, but no, it does not work that way.

I owe my sister a great debt of gratitude. My life is better because she was there to touch it. She has been a source of inspiration and encouragement to so many people in many different ways. For all she has accomplished so far, for all she has given to us, for the example of excellence she sets in her life and in her work, and for all the wonders she is preparing for us to enjoy in years to come, we seek to honor her, to say thank you, by having her as the Guest of Honor at the World Science Fiction Convention in 1998.

Thanks, Sis. And congratulations!

Baltimore, ah... Baltimore....

C.J. Cherryh

I heard a lot about this city. My parents were here during The War, their war... WWII, both working in Washington and living in Baltimore. Mum worked in the Bureau of Engraving and Printing, helped print the invitations to the reception for the King of England when he visited Washington... quite an occasion: she has the photos, and I was entranced by them. Entranced, too, by the photos of the monuments and the Tidal Basin, and all the things people come to Washington area to see. But the pictures I had of Baltimore my parents painted for me with words... such as mum's first meeting with a Baltimore blue crab.

It was walking down the concrete toward her from the fish market, and this young lady from Oklahoma just about gave it all the sidewalk it wanted. Mum and dad had a favorite beer garden that served crab and had electric lights strung all about tables in an open yard... we never figured where this was, but it was wartime. People enjoyed what they could of the good life when they could find it, what with rationing and the air raid warning sirens posted on the buildings and a real shortage of just about everything the troops might need.

The years passed. They moved to St. Louis, and I came along. The war ended. They drifted by degrees back to family ties in Oklahoma. I grew up, went through school.

A push from a prof to apply for a scholarship I didn't think I had a hope of winning put me in a strange position, not having dreamed of going to graduate school... and then miraculously having a scholarship to do that. I was a Classics major... there weren't that many choices. I sent off appeals for applications, needing to give the scholarship committee a very fast answer. And my roommate of four years also applied for a scholarship and got it. So we were both looking. It seemed cosmic luck that hers came through for Baltimore. Baltimore, Buffalo, and Stanford were the three places that responded to my letters. So Baltimore had the edge from the start. I wrote back to the Classics Department at Johns Hopkins, and packed.

We arrived with my roommate's car in tow, with no notion where we were going to live, and drove right into the midst of a rock concert that had all streets blocked. I think it was the Beatles.

The Worldcon bid that beats the others cold

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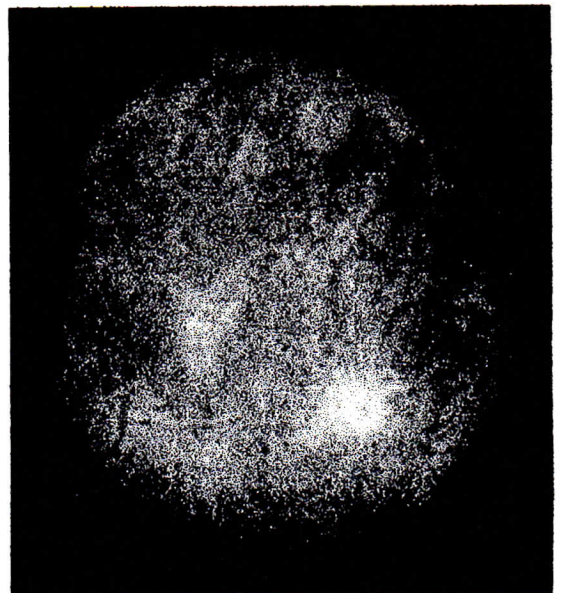
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Bucconeer Progress Report Three

I was too frazzled even to look at the marquee. My strongest memory is of a policeman on a horse trying to use a phone booth, and our two cars completely hemmed in....

But we got a room and began checking out possible apartments... chose one on St. Paul because it was close to Homewood Campus, and on the major bus lines. I'd never really seen a row house. The cornerstone of a nearby one said 1790-something. My state was founded in 1909, so I was impressed. We had a window seat that was painted shut, with a big bow window. We made jokes about "Arsenic and Old Lace" and never did get into them. The wallpaper was also circa 1790, and the gas light sconces were still evident.

The wiring was pre-standard, meaning it was cloth-covered, nailed along the baseboards and the socket we used for the pawn shop television was so large in relation to the plug that when the bus came by on the street outside the plug would fall out. This was particularly annoying, because the bus came at 25 after and five of the hour, meaning it always happened at the ending or the midway climax of any given program. We used to put ice cubes on the thermostat trying to get the heat to come on... silly us. It never worked. And two cables connected our back porch to the roof. We refused to walk out to the rail.

Doors would open and close themselves in sequence... not because the place was haunted, but because it was broken-backed. A pencil placed on the floor would roll one way if placed on one side of the line and the other way if placed on the other. A wind would gust through the windows, and the magic happened. It was our place, and we loved it, and were entranced with the character of the city... the vendors that would come down the alley, the little specialty shops. So that if you wanted bread, you went to the baker, and for meat you went to the butcher shop and you could buy a little inexpensive bouquet from the flower-seller with the cart in between.

We walked everywhere. The car was garaged two blocks away and we didn't want to move it. In those days we could scarf down a sack of bismarcks and lose weight... and by the time I ran out of scholarship, collected my degree and left, I was a sylph.


Why Baltimore Is Hosting a Worldcon

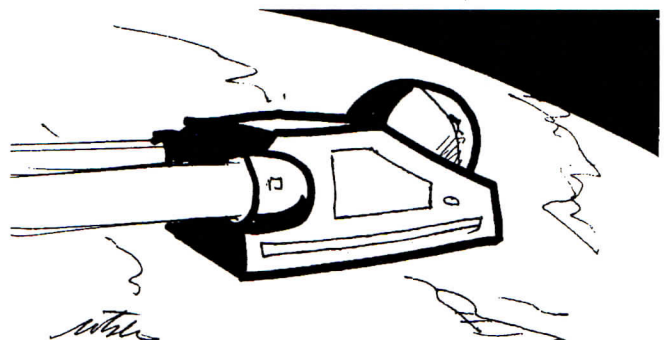
- 1796 First sugar refinery in the United States
- 1848 Ice cream maker invented by W.G. Young
- 1851 First ice cream factory in the United States
- 1869 First licorice candy factory in the United States
- 1879 Discovery of saccharine at John Hopkins
- 1891 First commercial antacid — Bromo-Seltzer

I really missed Baltimore when I moved back to the Great Plains. Not all aspects of it, but it remains an experience of a very special city, a very wonderful city to live in, despite the electric plug and the thermostat. The character of the place is still there. You could still spot the air raid advisements faded on the wall. The sign "George Washington Slept Here" is probably telling the truth... and there's always somewhere to go, something to do, and delicious food, and wonderful markets.

When I took to professional writing and began doing conventions I had no hesitation when Baltimore asked me to come and be a pro guest. Baltimore kept finding one way and another to ask me back and it was a mutual love affair. The city's changed, of course: the infamous Block has become a floating market. I never yet have visited when the tall ship could be visited. It was under restoration when I was in school here, and I have never gotten to see it yet.

But I love the aquarium and the waterfront and, yes, my old neighborhood, where the merchants all knew you and you just politely waited while the baker passed the time of day with the gray-haired lady in front of you. You'd get your turn, and she'd talk your arm off, too.... I remember having one of those long lay-overs on a flight to New York... six hours to wait in Baltimore. I called up the local sf folk and told them I was in town... and they turned it into a party. We went to a wonderful Mexican restaurant where they cooked a great molé (being a southwesterner, I know good Mexican food) and they got me back to my flight. No posh flight club ever offered anything on the scale of Baltimore and its people.

I've done cons in Baltimore for virtually forever. It resonates to me of home, in a very special way. I'd urge everyone planning to see the sights of Washington to save a day or two for this grande dame of Eastern cities. Its sights aren't marble, and cameras won't catch the best ones, the special dinner, the panorama of the harbor, the color, the noise, the curious character of the shops and the not-quite-rush that never quite ascends to breathless. I've loved it for years. 



Milton A. Rothman

Harry Warner, Jr.

Milton A. Rothman was almost right when he wrote more than a half-century ago about himself: "Milty will some day be a mad scientist." If he had obeyed the literary rule of thumb involving adjective amputations, he would have been a better prophet about his future than I would have been.

**I CAN'T HELP IT!
THERE'S GOING TO
BE A WARNER LOC
NO MATTER WHAT
I DO**



I thought Milt might become a world-class pianist. I ventured the opinion one day while he was visiting me that Chopin's music was sort of wishy-washy. He dashed to my piano and erupted into a tremendous performance of the *Revolutionary Etude* to prove I was wrong.

Or, I thought, Milt might become a nationally known writer. He sold fiction to *Astounding Stories*. For a half-dozen years during the 1940s, he published his fanzine, *Milty's Mag*, in which his prose was infinitely superior to the humble average characteristic of fan writing at that time.

I could also imagine him in a role of raconteur and commentator, something like Clifton Fadiman or Alexander Woollcott. He was fluent in conversation, had at least some knowledge of every imaginable topic, and awed me with his barrage of logic in extempore situations.

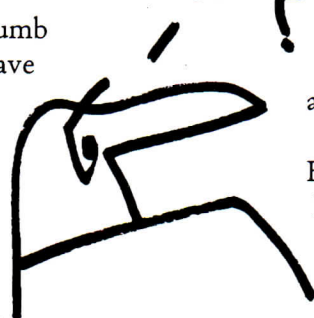
**Who?
oh, him!**



**FRAN FANDOM'S
PAST,
NO LESS**

But he was right about a career in science. In fact, when I happened to find a copy of one of his books on scientific matters at Goodwill Industries several years ago, I thought about how far he had gone in the career he chose after he left most of his fannish pursuits behind.

**WHO LET HIM
IN HERE?**



**WHAT A
CLEVER
USE OF
THE
QUEEN'S
ENGLISH**



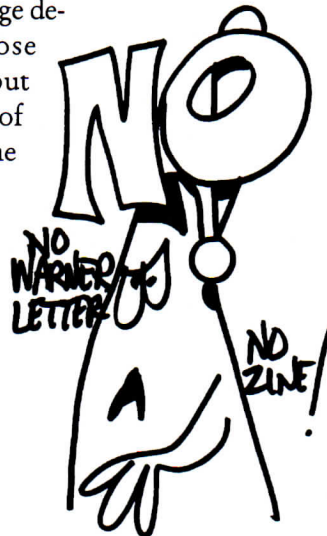
In one issue of *Milty's Mag*, he described himself this way: "A romantic, trying to act like a cold-blooded scientist." Once again, he should have jettisoned the adjective to attain precise prophecy.

In the early years of fandom, Milt Rothman pioneered in many respects.

He practically invented Philadelphia

fandom by heading the city's chapter of the Science Fiction League, soon metamorphosed into the Philadelphia Science Fantasy Society. He was a prime mover in the change of the Fantasy Amateur Press Association from a boring imitation of mundane amateur press groups into an exchange of thoughtful discussions of serious matters. He was also one of the first fans to pour out his soul onto mimeographed fanzine pages, revealing more about his hopes and thoughts than had been customary in fanzines published during the 1930s. Very few fans obtained a college degree in those early years, but Milt had three of the things by the end of the 1940s.

I admire the erudition he has possessed and shared during the past four decades. I can only wish he could have somehow found time to bestow some of it on fandom throughout the second half of this century.



Part One of "Looking Backwards: A Late Addendum to Milty's Mag" was published in Progress Report Two. It covered Milton's years as a major science fiction fan from 1935 to his "retirement" in 1953. - Ed.

Looking Backwards: A Late Addendum to *Milty's Mag*, Part Two Milton Rothman

But even then I could not escape the tentacles of science fiction. Applying for a job in the burgeoning field of atomic energy (as my scientific destiny demanded), I found my path blocked by my associations with various individuals within science fiction fandom whose political inclinations leaned far to the left of center (including one genuine red-diaper baby). To the security clearance apparatus of the Atomic Energy Commission and the FBI I was *persona non grata*, even though in my own mind my heart was pure and sweet.

This predicament caused some bad feeling for a time, but ultimately I triumphed by getting a job much better than the one at Oak Ridge I had originally applied for. In 1958, I found myself a research physicist at the Princeton Plasma Physics Laboratory. My boss was Lyman Spitzer, originator of the Hubble telescope concept (and, as I write this, recently deceased).

The lab was devoted to the accomplishment of thermonuclear fusion, and was, in real life, more fascinating to me than the fantasies of science fiction.

It was, literally, a science fictional laboratory—it could have been a setting for a science fiction movie, with giant magnet coils, capacitors, generators, insulators—everything except crackling sparks and cackling hunchbacks. The stellarator I worked with (precursor of the tokamak) could have been a drawing by Wesso in *Amazing Stories*.

Unfortunately, economics eventually took precedence over science. When contracts for projects start running into the hundreds of millions of dollars, with different groups vying for the same money, then scientific research becomes piranha city. It appears the Plasma Physics Lab is now doomed, and the goal of commercial thermonuclear fusion may turn into a fantasy. It is a story that will resonate in history: an idea that was believed in for decades by some of the best physicists in the world turned out to be physically possible but economically unfeasible.

In the decades after my tenure at the Plasma Physics Lab I did ten years of teaching and also got into the skepticism business.

This activity led me into writing a few books: *Discovering the Natural Laws* (Doubleday 1972, Dover 1989), *A Physicist's Guide to Skepticism* (Prometheus Books 1988), *The Science Gap: Dispelling the Myths and Understanding the Reality of Science* (Prometheus Books, 1992).

The first book describes the various experiments that verify the natural laws such as conservation of energy and momentum, the laws of relativity, etc. These laws enable us to say with an extremely high degree of confidence that perpetual motion machines are impossible, faster-than-light travel is impossible, and antigravity is impossible.

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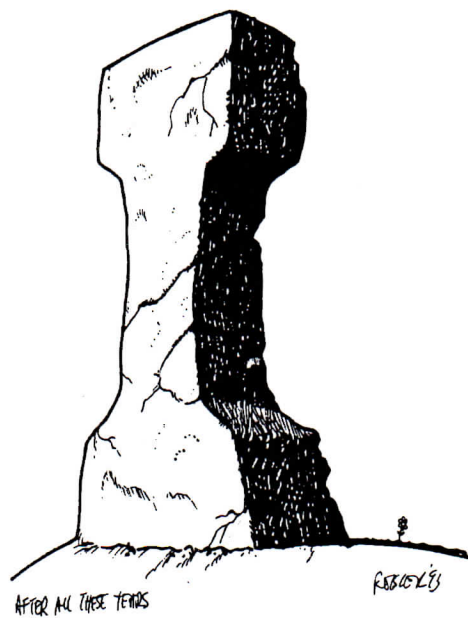
William Rotsler

Well—there I was—digging through the pile of artwork for a piece to scan into this PR. (Yes, artists. Your carefully drawn work gets its very own pile in my bedroom office. Completely separate from the pile of bills that Must Get Paid and piles of miscellanea.) And then I uncovered The Envelope. Other fannish editors know about The Envelope—a large envelope filled with dozens of gems from William Rotsler—most of them original drawings.

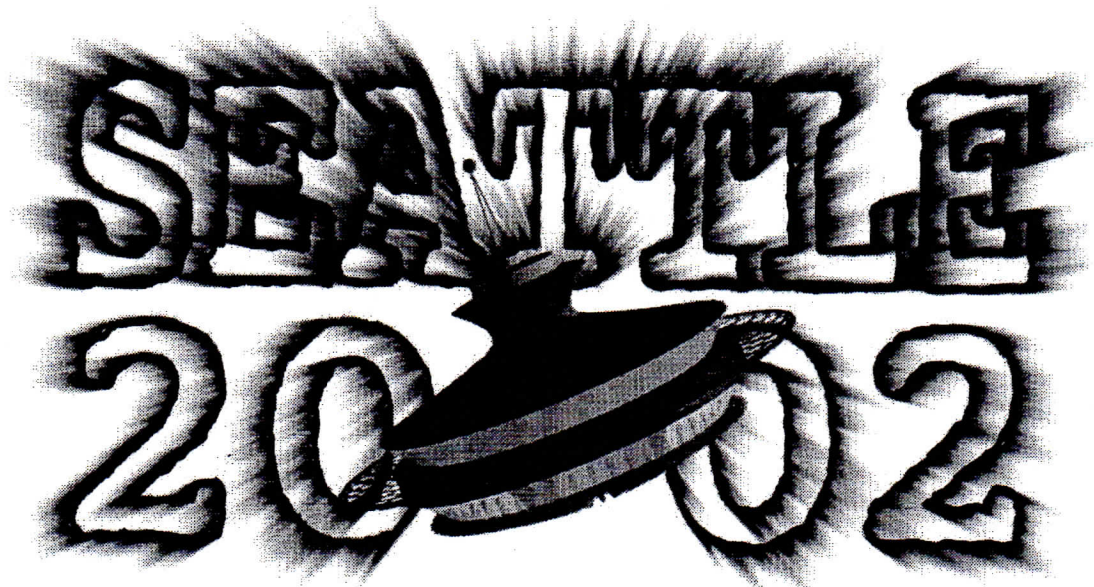
I got my envelope last year with a short note: "Please take what you want and pass the rest on." It was overwhelming. I had never met Bill Rotsler. Oh, I knew who he was—I've seen his drawing for years and read "Rotsler's Rules." I really did mean to write a thank you note and start using them. But then Bill died.

So I never met William Rotsler or thanked him. Enjoy the few examples of his work that I've managed to slip into this PR and remember to thank someone before it is too late.

- MRN



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These are terrific books and have a lot of good stuff in them. All are in print. Now, with the coming of the Internet I find that the world is inundated with amateur scientists inventing their own theories of the universe and proposing newer and more idiotic perpetual motion machines. My books are tiny bricks in the dike protecting us against the forces of irrationality.

During the past few years I have written a regular column for *Skeptical Briefs*, a newsletter published by CSICOP—the Committee for the Scientific Investigation of Claims of the Paranormal. Thus the skepticism business has bloomed into a full-scale post-retirement activity. It's a good thing I have a pension, because skepticism pays very little money. (Although the other week I received \$100 as a consultation fee for reading a new theory of the universe.)

With the approach of important 50th anniversaries, I have tended to think more and more of dates, places, and events of World War II.

Where was I when the Germans invaded Russia? Where was I when our army was invading Normandy? Where was I when the atomic bomb was dropped? How many times did I chide myself for not having kept a diary?

These thoughts inspired me to look over my old photographs and fanzines. Suddenly the truth became clear. I already had a diary in *Milty's Mag*. Look at where I was. In March, 1940 (the first issue of *Milty's Mag*) I was living at 2020 F St., N. W., in Washington, D.C. (The National Science Foundation now occupies those premises.) Those were the days when I walked to work (at 9th & F) right through the front yard of the White House.

In two months, the Germans would invade the Netherlands and Belgium. In another year, they would invade Russia and my mother would receive her last letter from her people in that country.

There appears to be a gap in my collection. The next issue of *Milty's Mag* in my possession is dated 16 Apr. 1944. In the intervening time I had enlisted, gone to Ordnance School at Aberdeen Proving Grounds, run around the race track at Santa Anita, then on to a year at Oregon State College, had a couple of weeks in the hospital, then sat in Fort Lewis, Washington, waiting for who knows what. Reading my blatherings about the effects of spinal meningitis and the mathematics of space travel make me realize how young I was.

By this time Italy was out of the war. The one event I wish I had known about was the incredible performance of Shostakovich's Seventh Symphony on 9

August 1942 in the middle of the Siege of Leningrad—a battle in which half the population of Leningrad lost their lives. This symphony had a special emotional and social significance and still stirs up the blood.

The next issue of *Milty's Mag* is quite mysterious. No date; the only address is Postmaster, New York. Now I can confess all, due to a clever code message hidden in the text, wherein I describe seeing Wagner's *Das Rheingold* at the Metropolitan Opera House, down near Times Square. I am the only one who knows that I saw *Das Rheingold* while I was stationed at Fort Hamilton, in Brooklyn, preparing to embark on an overseas voyage.

Nowadays you would pay a fortune for a comparable cruise.

Four days on the *Queen Mary*, and even with 12,000 troops it didn't seem overcrowded. I must be the only GI in the army who spent the time on board working on homework problems for a correspondence course in differential equations. Then there was a trip across the English Channel with the water smooth as glass and our convoy gliding silently across under the moonlight to France, with me sacked out on deck overnight, too nervous to sleep down in the hold.

The next issue of *Milty's Mag* was written in stages, starting with March 1945, the last day of the overseas journey. I still didn't know where I was headed. For all I knew, I could have been aiming straight into the Battle of the Bulge; I hadn't heard enough to know that battle was already finished.

CONTINUED ON PAGE 34



LOCUS

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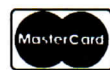
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Bucconeer Progress Report Three

Tonight as I write this I am going to have dinner with a friend who was right in the middle of that battle. You young things don't know what you missed. The next paragraph is dated April, 1945. The world is now filled with flowers and sunshine. The war is still going on a couple of hundred miles to the east, but somehow I have landed in Paris. You hear about Paris in the spring? Well, I had it, all of it.

I felt terribly guilty about not defeating the Germans myself, but I could only do what I was told to do. And what I did was make the most of Paris. Went to the Opera seven times, sitting not far from the box inhabited by the Phantom. To a youngster raised on the original Lon Chaney version of *Phantom of the Opera* the first sight of that incredible opera house was a vision beyond belief. In the same opera house I attended the first performance in France of Shostakovich's Seventh Symphony, the same symphony that was performed during the battle of Leningrad three years previously.

In Paris you are never far from music. Accordingly I ended up taking piano lessons from a real pianist named Gilles Gilbert whose studio was a block away from Pigalle and who turned out to be an American. Mind you, this was between doing my real job, which took place in a Signal Corps warehouse by the Seine.

But typing reports did not seem to be particularly productive. On the other hand, perhaps I look at it from the wrong perspective. If we agree that one twenty-page inventory report is equal to one German private, then I feel somewhat better.

Actually, the one really useful thing I did while in Paris was a result of my encounter with a group of refugees ("displaced persons" was the term used; we had not yet invented the word "survivor") just out of the concentration camps. I walked in the front door of this place I had heard about and the first person I met was a young man who stuck out his hand and said: "*Guten tag. Mein namen ist Maurice Rothman.*" The ground opened up beneath me. Four years in the army and this is the only fellow Rothman I have met. Naturally, we became good friends. I made believe he was my cousin, although I didn't know of any relatives in Germany. I started the ball rolling to find his brother in Brooklyn. Finally I walked with him into the American Embassy where he got his papers to come to America. He ended up as a successful house painter in Vallejo, California. A "color engineer," he called himself. Upon retiring from the business he bought himself a nice house with a three-car garage, drove a Cadillac, played golf at the country club. A total American success story.

When I got back to the States in the spring of 1946, I was already signed up for graduate school at Penn State. My fan writing had to become more serious. The sentimental meanderings of *Milty's Mag* had to give way to the hard-edged intellectual thought of *Plenum*. My writing in *Plenum* ranged from discourses on modern literature as seen in *Transition*, a magazine published in Paris, to lectures on modern mathematics—showing off what I was currently learning.

Most revealing is an January 1948 article, titled "The Crackpot and the Scientist," in which I analyze the characteristics of sundry cranks who invent perpetual motion machines, orgone boxes, devise idiosyncratic theories of the atom, etc. Among these characters was one who claimed to extract energy out of air itself—never mind the second law of thermodynamics.

What's funny is the fact that within the past few weeks (as I write this) somebody has mounted an entire seminar on this very same subject in the Pennsylvania Convention Center, with the aim of selling rights to his inventions to the gullible public. Nothing has changed in 50 years, except that everything has gotten slicker and more commercial.

What is clear is the fact that all of my recent books stem directly from this particular article in *Plenum*. *Plenum* was practice for all my skeptical writing. But now the style is better and the subject matter more comprehensive. In fact, while I was writing *The Science Gap* a few years ago, there was one paragraph that I thought was incredibly original. It was a philosophical idea that I could not remember seeing anywhere else. I was delighted to have achieved such an original thought. The old brain wasn't completely dead. However, when I recently started going through my copies of *Plenum*, the same paragraph jumped out of the page at me, almost word for word. The wise words I had written in 1948 remained stored in my unconscious mind for over 40 years, to be regurgitated in a creative frenzy while writing *The Science Gap*.

Producing a fanzine in the 1940s was the best on-the-job-training for future pursuits in both teaching and writing. My interest in jousting with cranks and crackpots originated in those years, and now is put to use as I write books and articles for the skeptical movement.

I'm proud of the fact that Philadelphia and its environs now boasts of an active skeptics group: The Philadelphia Association for Critical Thinking (Phact). And on its first anniversary (November 9, 1996) they awarded me a plaque celebrating my induction as their first Hall of Fame member. I've come full circle, and with my elevation to Guest of Honor at *Bucconeer*, the circle is made larger.

Stanley Schmidt, Renaissance Man

Jerry Oltion

I have to admit, when Stanley Schmidt told me that he was going to be Guest of Honor at *Bucconeer* I didn't know for which of his many professions he was being invited. Was he Editor Guest due to his long tenure at *Analog*? Was he Writer Guest for his many short stories, novels, and nonfiction books? Or was he Science Guest in recognition of his expertise in practically every field of knowledge?

It really doesn't matter. When you invite Stan to a party, you get the whole person. Unless he's making a point, he doesn't switch hats from editor to writer to scientist to musician to historian to whatever—he couldn't carry enough hats, nor could the people around him keep them all straight. He's just Stanley Schmidt, Renaissance Man.

I learned that about him early on, shortly after he bought my first story for *Analog*. It was a backpacking story set in Wyoming's Bighorn mountain range, and in his letter of acceptance Stan mentioned that he had once been through the Bighorns by car, but had never had the chance to get into the back country.

I didn't know him at all at the time, but he had just bought my first story so I figured he had to be all right, so I wrote back and invited him out for a pack trip with me sometime. I never expected him to take me up on it, but it seemed polite to make the offer.

Little did I know that Stan and his wife, Joyce, love to travel. They go all over the world, and they love to get off the beaten path. A camping trip was just the sort of thing they liked to do and the Bighorn range was one of the few places they hadn't already been. It took a while for us to hammer out all the details, but eventually I found myself leading the way toward Mirror Lake, one of my favorite places in all the world.

I tend to brag a bit about the Bighorns. It's paradise on Earth, the fishing is so good you get tired of reeling them in, there's wildlife everywhere—that sort of thing. So I was a bit worried that reality wouldn't live up to the hype I'd given it.

No problem. Stan and Joyce didn't care what I'd said about the place; they were interested in seeing it for what it was. So interested, in fact, that they were willing to take the trip even though they had both contracted a respiratory ailment commonly called "walking pneumonia". Never mind that Mirror Lake is at about 9,700 feet, or that we would be two days from help if they contracted the real thing. They were game for the hike.

Great, I thought. I'm going to go down in history as the guy who led Stan and Joyce Schmidt to their deaths in the Wyoming wilderness.

Oh me of little faith. They walked me, and my wife, Kathy, into the ground. We climbed switchbacks, forded streams, slogged through swamps, and after we'd arrived and set up base camp, Stan pulled his recorder (the wind instrument!) from his pack and began to pipe us a few tunes.

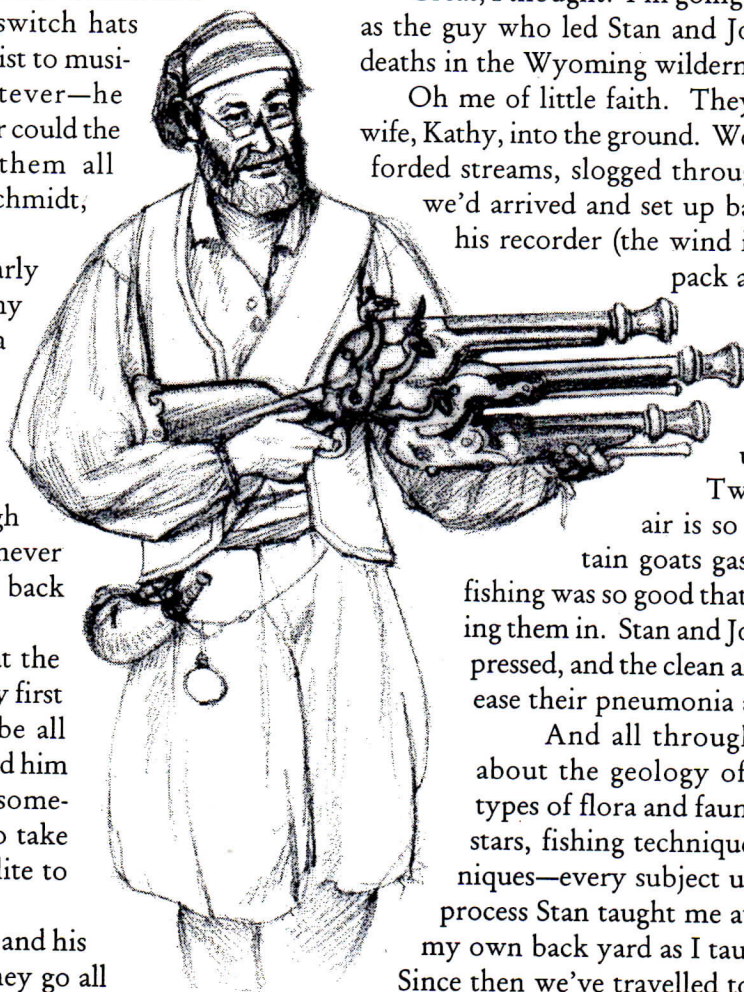
So the next day I led them another couple of miles up the trail to Lost Twin Lakes, where the air is so thin even the mountain goats gasp for breath and the fishing was so good that we grew tired of reeling them in. Stan and Joyce were suitably impressed, and the clean air even seemed to help ease their pneumonia a bit.

And all through the trip we talked about the geology of the mountains, the types of flora and fauna we saw, clouds, the stars, fishing techniques, map-reading techniques—every subject under the Sun. In the process Stan taught me at least as much about my own back yard as I taught him.

Since then we've travelled together whenever we get the chance, and I cannot imagine more perfect travelling companions than Stan and Joyce. They're eager to explore, and their intense interest in anything different makes each new discovery an adventure. They read up on places before they go, too, so they know where adventures are most likely to be waiting.

Yet they're not averse to passing time just admiring the scenery. We've spent many an hour over picnic lunches alongside picturesque lakes, and Stan even plays tunes for us on that same recorder he carried all the way to Mirror Lake, and which he carries practically everywhere he goes.

CONTINUED ON NEXT PAGE



Perhaps surprisingly, we don't talk much about writing during our travels. It's not due to author-editor tension, nor disagreement about style, but simply because the subject seldom comes up. We have too much else to talk about. Stan is so well read there's hardly a subject that he doesn't know at least in passing, and what he doesn't know he loves to ask intelligent questions about, so we find ourselves exploring practically anything that catches our attention.

After you have spent the last few hours on a guided tour through darkest Africa by way of the Fermilab or Betelgeuse, that this is normal around Stan. He's not just the editor of *Analog*, not just the author of half a dozen books (including the writer's guide, *Aliens and Alien Societies*), nor is he just a scientist who is good at English. He is, quite simply, one of the most fascinating people you are likely to meet no matter where your spheres of interest coincide.



Michael Whelan

Writers don't usually have a choice about who does the cover for their books, but it's a pretty safe bet that most of us would choose Michael Whelan. He has earned a houseful of Hugos over the years for his art, and they are well deserved. I remember seeing his paintings at a convention art show some years back, and thinking about his reputation as the top artist in the field. I knew then and there that he got his reputation the old-fashioned way... he'd earned it.

I've been blessed (and I don't use the word lightly) with the privilege of having four of his paintings as covers for my books. Three of them were portraits. The first one, for *Catspaw*, was of Cat, a telepath who's had a life of his own inside my mind for decades. Michael came as close to seeing him through my eyes as anyone could who wasn't a telepath himself.

The other two portraits were the "mirror image" covers for *The Snow Queen* and *The Summer Queen* (for which he won another Hugo, for Best Cover); the fourth cover is for *Dreamfall*, my most recent book.

I was once upon a time an art major, and the more I study Michael's portraits, the more layers of image I discover, drawn literally and figuratively from the heart of the novel. (An art background allows me to appreciate the work of someone like Michael in the same way that years of aerobic dance give me a sense of what professional dancers do on stage: i.e., you know what *you* could do, and it gives you some idea of how difficult it is to do what *they* are doing, even if they make it look easy.) Anyone who has seen one of Michael's slide presentations is aware that he knows his art history, as well.



Joan D. Vinge

And anyone who has ever met him and/or his wife Audrey knows that not only are they two of the most successful people in the field, they are two of the nicest. (And they once paid Jim and me one of my favorite compliments about our firstborn, Jessi—they said, "She's the prettiest baby we've seen since ours!" Considering that their daughter was about the prettiest baby I'd ever seen,

I was in new-parent heaven!)

At this point I can't even remember how long it's been that we've all known each other; I only know that since we moved to Wisconsin, Jim and I miss the rare chances we once had in our mutually hectic lives to spend time together.

I recently got a copy of Michael's magnificent new art book, *The Art of Michael Whelan*, which includes not only cover paintings, but also some of the work he has been doing strictly for himself. Among them was a painting of two green hills, and a secret door.

I sat for a long time looking at the picture, at the limpid arc of rainbow that lay so perfectly on the mystic landscape.

When I returned to the picture later, the rainbow was gone. After staring at it for a while, I realized

finally that the colors had been created by light shining through a crystal in my window. It was as if I'd witnessed the rainbow fingerprint of a Muse, that touch which randomly gifts a human being with something more, inspiration, creativity, a unique way of seeing and of sharing their vision with the rest of us.

The Muses are not always careful about who they choose—the good, the bad, and the insufferable have all been gifted by their touch, down through the millennia. But this time a Muse shared her gift both wisely and well. Meet Michael, and see what I mean.



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Babylon 5: An Appreciation

Michael A. Burstein

Was it just about five years ago that the pilot movie of *Babylon 5*, "The Gathering," aired on syndication throughout the country and the world? For a lot of people, the two-hour pilot didn't seem to have much to distinguish it from any of the other science fiction shows on television. Sure, it had interesting aliens and a plot that hinted towards conspiracies, but for the most part, the pilot came and went with but scant notice.

Today, *Babylon 5* is a show that has earned kudos from all sides. The special effects, done on a desktop computer, won an Emmy. The show was also awarded an Emmy for makeup.

Early in the show's career, the National Space Society gave it an award for best vision of the future. The American Cinema Foundation honored the show for expressing uncommon values in television.

Most importantly, two episodes of *Babylon 5*—*The Coming of Shadows* and *Severed Dreams*—have won the Hugo Award for Best Dramatic Presentation, beating out high budget movies and old SF favorites. And just when it looked like the show was going to be cancelled, the cable network TNT picked it up for its fifth and final season. It is truly the little show that could.

What makes *Babylon 5* so special?

For me, it started with something basic—physics. A friend of mine had acquired a NewTek Video Toaster, a software and hardware package designed to create professional quality special effects at home. The Toaster came with a videotape which included various clips, including that of a space station and ship from a show in pre-production for Warner Brothers, a show called *Babylon 5*. And what impressed me was not so much the special effects, but the fact that the station was designed to rotate.

This show was created by a man who knew about O'Neill colonies and the need to rotate a space station for artificial gravity. The physicist inside me couldn't resist. I searched the Internet, trying to discover as much about this show as possible. What I found was J. Michael Straczynski himself—just plain Joe to those of us on the Internet—out there explaining his show, pushing his concept, and above all, listening to the fans and participating in our dialogue, as one of us.

Straczynski is a television producer and writer who is literate, a well-read fan of science fiction, a man who knows that space stations need to rotate, and that not all aliens would breathe oxygen.

Think of it! Straczynski, a man who grew up in the genre, devouring Doc Smith's *Lensman* series and Asimov's *Foundation* stories, was beginning within the depths of Hollywood to create a television show that would show the world what science fiction could be, if done right. Joe put his love of science fiction into his creation, and what blossomed was a show that truly deserves the attention of the serious science fiction fan.

There are echoes of the galactic empires, ancient races, and other themes that were so prevalent during the golden age of science fiction. There are constant references to history, to science, to myth. There is an unparalleled depth of understanding of human nature, allowing for aliens who think as well as humans, but differently from humans.

There is a desire to push the envelope of television storytelling as far as it can go. But most of all, there is respect. Respect for science fiction in all its forms, respect for the fans of the genre, and respect for the human race, for both its fortes and its foibles.

All television shows begin awkwardly, but with its five year story arc in place, *Babylon 5* began less awkwardly than most. Since the beginning, it has steadily grown in scope, to develop a mythic structure that is one of the most thought-provoking things on television today.

If you have never seen this show, give a few of the episodes a try, and you too may soon discover what the fans see in it.



Charles, William, and Rudyard

Nancy Kress

The first thing you notice, of course, is the accent—especially if you're American. It's one of life's small unfairnesses that anything said in a British accent sounds more profound than the same thing said in, say, a Midwestern twang. Then, you notice the courtesy. He listens to people. And he responds graciously, even if the speaker has been haranguing him for seventeen minutes straight about a new method of absolutely efficient, absolutely free energy transfer. Third, you become aware of the poetry.

The *poetry*? Not the math, the physics? Not the hard *SF*?

The science and the science fiction are both there, of course. Charles Sheffield has been publishing stories since 1977, and scientific papers since 1962. He holds degrees in mathematics and theoretical physics from Cambridge University. He has served as president of the American Astronautical Society and president of the Science Fiction Writers of America.

His novels range over the entire galaxy, both spatially and temporally. He has given us a skyhook elevator (*The Web Between the Worlds*), shape-changing machinery (the *Proteus* books), intricate aliens (*The Nimrod Hunt*), a man determined to outrun time itself (*Tomorrow and Tomorrow*). Currently, he is writing, with Jerry Pournelle, a series of books for young adults: novels with teenage protagonists, the same quality of adventure that hooked an earlier generation on Heinlein's juveniles, and science more updated than Heinlein could have imagined.

But his first love is nonetheless poetry.

Not writing it—quoting it. He quotes it to illustrate very unpoetical scientific points. He quotes it to underline observations on human behavior. He quotes it as chapter heads in his novels. He quotes it competitively, in spontaneous "poem-off's."

Judith Moffett said that Charles Sheffield was the only person who has ever beaten her at this intimidating pastime. He remembers enormous volumes of pre-twentieth-century British poetry. He remembers it accurately. And on those occasions when a line escapes him, he goes into a sort of

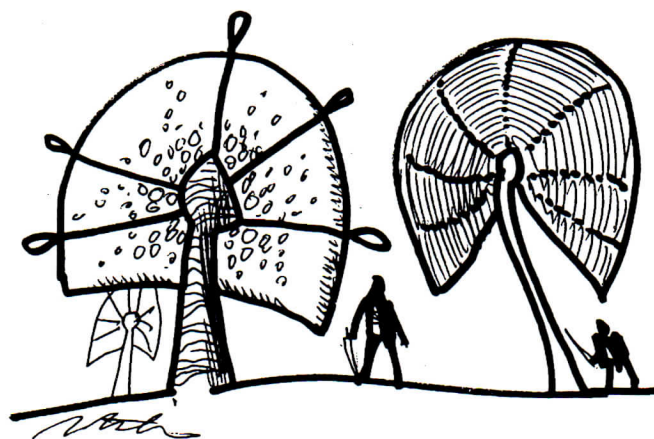
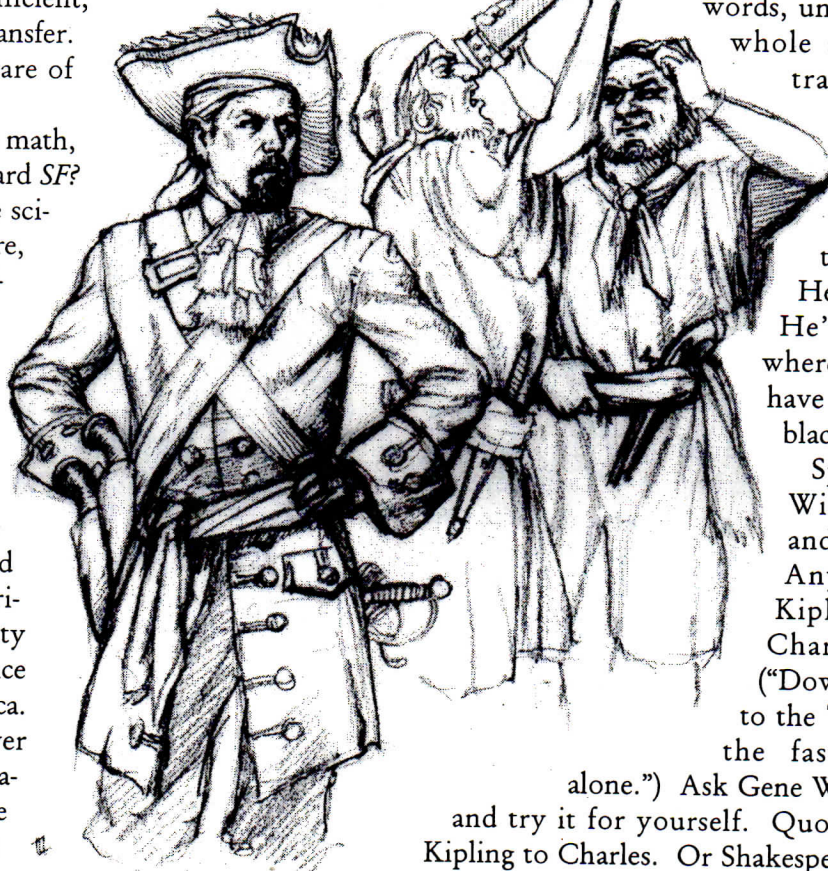
strange trance while he reassembles, one by one, the scattered words, until he has the quote whole again. While this trance goes on (anywhere from two to twenty minutes) it's no good trying to have a conversation with Charles.

He's not really there. He's off somewhere where iambs and dactyls have the weighty pull of black holes.

Special favorites are William Shakespeare and Rudyard Kipling. Anyone who enjoys Kipling is instantly in Charles's good graces. ("Down to Gehenna or up to the Throne,/He travels the fastest who travels

alone.") Ask Gene Wolfe. Or, go ahead and try it for yourself. Quote a favorite bit of Kipling to Charles. Or Shakespeare ("Let me not to the marriage of true minds..."). Or Dryden. Or Houseman. Or Donne.

Then, afterwards, you two can talk about science, or science fiction. He can do that, too.





Baltimore in '98

[Part One of this recounting of the 1998 Baltimore Worldcon bid was published in Progress Report Two. When last we saw our heroes, the threatened loss of the Baltimore Convention Center was hanging over them. - Ed.]

A Slave To Duty: A True History of The Pirate Worldcon Bid, Part Deux

Lance Oszko and Hal Haag

Balticon 1992 — Friends, amber and rum are popular. The new rumor: we are the Captain Morgan bid and not serious contenders. We combine forces with Kitty Jensen and crew. Joseph Fleischmann reopens negotiations with the Convention Center. He convinces them that we are not *Constellation*, the 1983 Worldcon, and obtains a letter of intent.

Magicon 1992 — Mary Rita Blute and Lance drive a van to Orlando filled with rum cakes and books. We have a bid table and presence throughout the convention, but the table is so far out that no one can find us. We say "screw this" and close the table. Friday night we host a suite party with Captain Morgan (Fort Lauderdale). Saturday night we take over Atlanta in 95's suite for cash and a case of rum. Dramatic reading from assorted pirate romance novels—hilarious and risqué—begin. Atlanta in 95, emotionally and financially drained, gathers to bemoan their loss of the 1995 Worldcon bid to Glasgow. Leonid Kouritz of Ukraine offers Soviet pins and to make bid buttons for a price. The Pirates of Fenzance contribute booty to *Magicon* (the 50th Worldcon) for a time capsule to be opened at the 100th Worldcon.

September 1992 — Lance recruits Marty Gear. Marty facilitates the production of a bid t-shirt incorporating a Kelly Freas cover for the February 1959 *Astounding* (with the artist's permission) with text for the Baltimore Worldcon bid.

Dark over 1992 — Hannah M.G. Shapero agrees to do art for bid buttons and an extravagant design for a Maryland Fannish State Seal with pirates rampant.

Loscon 1992 — Our West Coast agent, George Michael Lampe, hosts our first California party. His Hot Butter Rum Toddy goes over very well. Marty supplies Baltimore tourism videos, which Lance tailors to fit our purposes (including the British and Japanese versions).

Intercon 1993 — Lance takes over the con suite of the Interactive Literature Foundation con. A blizzard strikes, closing all roads, and the hotel restaurant runs low on food. The con suite serves barbeque and chili con carne, keeping the con fed.

Boskone 1993 — We learned that the *Noreascon 4* bid had been "Sheratoned" by the American Political Science Association for Labor Day Weekend 1998. *N4* withdraws from the 1998 Worldcon bid race.

March 1993 — Fans gathered to flesh out a legal corporate bid committee structure. Covert Beach was elected corporate President. Vice-presidents were Lance and Marty, Bob MacIntosh as Comptroller, and Thomas "the Red" Horman became Treasurer. Recording and Corresponding Secretary positions were also filled by Thomas "the Black" McMullan and Jul Owings.

Balticon 1993 — Boston in 1998 is revived under the castle banner. Our suite is so popular, we turn away over 50 fans and the Captain Morgan stand-up figure is kidnaped. Our British agent, Hugh Peter Mascetti, hosts our first party in England.

Intercon 8.5 — We took over the con suite again and experimented with cheese steak sandwiches and barbecue chicken.

Summer 1993 — Marty Gear, Joe Fleischmann, and Perrienne Lurie are appointed to the facility committee. Perrienne is the editor of the bid zine. Michael Nelson is appointed ad chaser.

Con Francisco 1993 — Captain Morgan (San Francisco) contributes four cases of rum and another four cases are obtained in Baltimore. The rum supply lasts until Sunday night. It would have lasted longer but certain bartenders reversed the mixed drink recipe to three parts rum and one part mixer. (Hey! We asked Lance twice to confirm that mix ratio. We thought it was some *Pirate Thing* we didn't understand. - Ed.)

Our West Coast agents, Mike and Christine Lampe are long-time pirate enthusiasts. They publish *No Quarter Given* (\$12/year to Christine Lampe, *No Quarter Given*, POB 7456, Riverside CA 92513). They bring costumes, decorations and more "Brethren of the Coast." Hugh Peter Mascetti withdraws as British agent, his replacement is John Dallman. We go online with our pirate web site.

Philcon 1993 — Robert Sacks tries a day time bid party for *MidAtlanticon*, a New York bid for the 1998 Worldcon. Later that day, Hal leads a pirate raid on Robert's remaining supplies for our party.

Nordcon — *Dateline Gdansk, Poland. December 1993.* Lance attends as Fan Guest of Honor. He returns with a suitcase full of amber, which pays for the trip.

Arisia 1994 — Andre Lieven and Robin Wulf help staff the party and volunteer for Canadian parties.

Costumecon 1994 — Santa Clara, California. Captain Morgan (San Francisco) contributes two cases. Lance and Marty take over the con suite on Sunday. Stephanie Steiner gives dramatic readings from *The Pirate and the Pagan*.

Disclave 1994 — Jennifer Wilson and Naomi Fisher volunteer to do Southern bid parties. We find boxes of leftover Baltimore in 1983 "Backrubs for Baltimore" bid t-shirts. We automate and go high tech with a power hand massage unit.

Westercon 1994 — Los Angeles. Lance, Mike and Christine Lampe, Jennifer Stephanie, and the "Corsican Sisters" display the Baltimore flag.

ConAdian 1994 — Atlanta shocks us by announcing a bid for 1998. Captain Morgan (Winnipeg) is unable to help. Thirty rum runners amazingly show up with 100% of the bottles. We sign up a Japanese agent and talk with the Grand Master SMOFs. Charles Sheffield—overcome by winning a Hugo and rum—promises to do *anything*. Mark Rogers offers to do a custom-made painting (a parody of a Don Maitz painting).

Post ConAdian 1994 — The National Guard Reserve Association pre-emptes the Convention Center for Labor Day 1998. Covert tentatively reschedules the con to August 6–10, 1998, later revised to August 5–9, 1998.

Philcon 1994 — Ric Frane volunteers to do a painting.

Autumn 1994 — Covert cleverly passes the potential future Worldcon chairmanship to Peggy Rae Pavlat.

Spring 1995 — The Southern con circuit: *Chattacon*, *Concave*, *Kubla Khan*, and *World Horror Con* in Atlanta are attended by Lance. At *World Horror Con*, Harlan Ellison attends the party. Harlan is interested in 19th century practice in Baltimore of corpse thefts. Because there was no refrigeration, bodies were preserved with sugar. Harlan wanted to know about "The Candied Corpses of Baltimore."

Easter 1995 — We take over the *Balticon* con suite. We invoke Charles Sheffield's promise to do anything and enter him in the *Balticon* masquerade dressed as a pirate with two lusty pirate wenches to the Village People's "In the Navy". At *Minicon*, we fight the good fight and are content only that all bid parties were ignored. At the *British National Con*, we share a party room with Boston in 1998.

April 1995 — "The First Trans-Atlantic Rum Run" is formulated. A target of sixty 1-liter bottles is set. Fans will be enlisted to carry rum to Glasgow.

Westercon 1995 — Portland Oregon. Lance, Peggy Rae, John Sapienza, and Marty Gear are joined by our Northwest agent, Lindsey Crawford. "The First Trans-Atlantic Rum Run" continues.

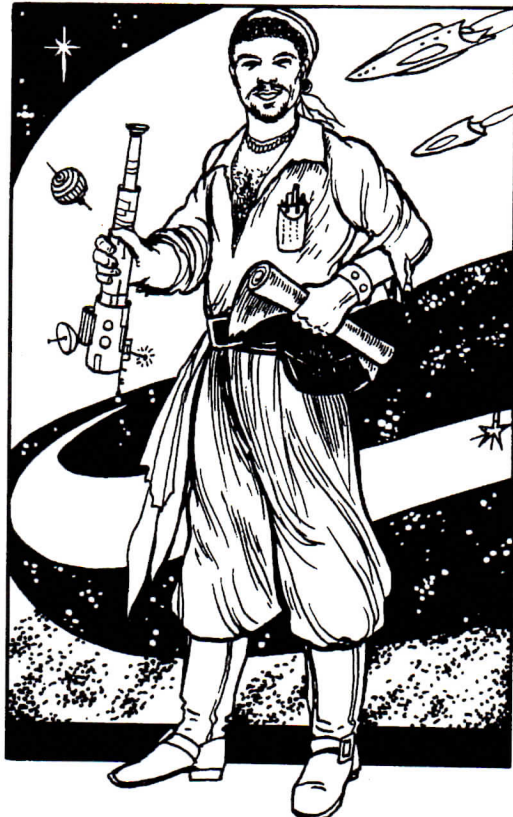
June 1995 — Lance attends the Free Spirit Alliance (a pagan festival) to transform amber into cash. The Baltimore bid receives the blessings of Freya, the Goddess of Viking pillagers.

DragonCon 1995 — The lack of coordination hurts Atlanta's bid. Kitty and Quinn spend the weekend battling the hotel and *DragonCon* over corkage.

August 1995 — A stripped-down party kit of 300 pounds is air freighted to Glasgow, including 15 gallons of crab chowder concentrate.

Intersection 1995 — John Dallman brings up the British supplies and establishes a Baltimore in 1998 British bank account. Our Trans-Atlantic Rum Runners make their deliveries. The raffles of the Mark Rogers and Ric Frane paintings were held. Saturday, site selection closes at 6 p.m. By 8:30 p.m. the vote count is complete. Lance is backstage at the Masquerade with Lisa Ashton, where we hear the declaration of Baltimore's victory. Poor Hal Haag, who started all this, was stuck in the U.S. because of his job situation and missed all the celebrating.

Thus endth the tale of the Pirate Worldcon Bid.



Attention Senior Birdmen Douglas E. Drummond & Karl Ginter

Some of us combine several hobbies when we structure our major vacations around Worldcon. Doing this, I have flown a light plane (Cessna 172 or Piper PA28-180) to several *Minicons* and *ConAdian* (1994 Worldcon in Winnipeg). With the help of Karl Ginter, I have gathered information for others who might be planning to fly a "General Aviation" to *Bucconeer*.

There are a couple airports you might consider. Most obvious is **Baltimore-Washington International Airport**. BWI has a contingent of small planes along with all the *real* jets. There is train and light rail service to Baltimore. It's about 8 miles south of the Baltimore city line and has the usual transportation into downtown Baltimore. Probably the easiest airport to deal with on the ground.

Second is **Martin State**, which is about eight miles north of town. Martin State has a tower and is fairly lightly traveled. It is shared with several Baltimore groups of the Air National Guard, which makes for some interesting traffic (cargo and A-10's) some of the time. Easy to fly into—Karl did a bunch of his flight instruction there—they're friendly to small planes.

Third is **Westminster**, which is about 8 miles west of town. Don't know much about it except that it has landing lights. Further away to the southeast, but better known to us, is **Freeway Airport**. It's a small strip that sits out on Route 50, just outside of Bowie, Maryland (which makes it kinda far from Baltimore).

It's the smallest of the airports but the people there are pretty nice. Karl did most of his flight instruction there and can say they were okay back then.

Don't bother with **College Park** or **Suburban Airport**. College Park is really far away (D.C. suburbs, on train to Baltimore and D.C. subway), has really big trees at one end, and an above-ground subway station at the other. Suburban has the big tree problem and is right on the edge of the BWI ARSA.

I recommend BWI and Martin State. I have found that large airports at smaller cities, such as Indianapolis or Milwaukee, are no problem to fly into for anyone who is comfortable with control towers or "reliever" airports such as Palwaukee or DuPage in the Chicago area.

The Class B and C airspace means you have to have a transponder with Mode C, with which most planes today are equipped. You need to call "Approach" before entering that airspace. I recommend calling at least 15 miles from the edge of the Class B/C airspace.

If you are *totally* averse to flying into a Class C airspace, I agree with Karl's choice of Freeway Airport.

Be *sure* to obtain the correct charts, especially the Sectional and TAC (Class B) for the Baltimore area, even if you are IFR. Because of the proximity to Washington, D.C., there is a lot of "Special Use" airspace such as various locations used by the President of the United States.



Running at *Bucconeer*

Running at a Worldcon? Who would do something as nutty as that?

Our toastmaster, Charles Sheffield, has told me there aren't any two groups as mutually exclusive as runners and science fiction fans. He's very nearly right. It's too bad in a way. I think many SF fans would enjoy the benefits of greater physical activity.

But, this isn't really an advocacy piece. I'm writing for those of us who will exercise at *Bucconeer*.

Bucconeer will be held in Baltimore, a southern US city in early August. People who run outdoors must be prepared for very bad weather. It will not be as hot and humid as Orlando was in 1992, but it could very well be miserable. The key to running in Baltimore in August is to run early in the day. I plan to head out for my daily run between 8 and 9 a.m. This will enable me to complete my six miles before breakfast—and more importantly, before the heat, humidity, and air pollution build up to unhealthy levels.

Chuck Divine

You may actually see joggers out in late afternoon traffic with temperatures in the 90s. For those of you unfamiliar with the southern United States, this is not a good idea. Between the air pollution, heat, and humidity, running later in the day is likely to do you more harm than good.

There is a lovely park—Druid Hill—only one stop away from the convention via the subway. I plan to use this park early in the morning. I will be posting notices inviting people to join me on my daily run. I'll be easy to spot. Just look for the thin guy with too little hair wearing a t-shirt from some race. Walk up to me and say "Hi—I'd like to go running with you."

What if you don't want to get up that early in the morning? I recommend picking a hotel that has a swimming pool and/or indoor exercise facility. Baltimore and *Bucconeer* are lucky to have more than one that fits the bill.

I look forward to seeing you at *Bucconeer*.



Brewpubs in Baltimore

Dick Reopke

Good news for beer drinkers! Brewpubs are becoming popular in Baltimore. Six brewpubs with the happy combination of craft brewing with accompanying places to eat some surprisingly good meals have found homes near *Bucconeer*.

Between the Convention Center and Camden Yards baseball stadium is where you can find the **Wharf Rat**—home of the Oliver Brewing Co. Proprietor Bill Oliver brews British-style beers, many dispensed by handpump. Their beer menu lists three cask-conditioned ales including a Best Bitter (described as an English amber ale), Oliver E.S.B. (somewhat higher in alcohol content), and Oliver Export Ale (an India Pale Ale (I.P.A.) style beer made using English hops). On Fridays at 4 p.m. they tap a small keg and serve the ale by spigot—and the ale varies from week to week. Also listed are two “slow pour ales”: Oliver Cream Ale and Oliver Blackfriar Stout. With ten more draught ales named, eight more “guest draughts” including Doc Smitty’s cider and Old Dominion root beer (non-alcoholic), and 30 bottled beers, you will certainly find an appropriate beer to enjoy with or without food.

This was the only pub I visited that offered a beer tasting sampler. For \$3.00 you are given four to five ounce tastings of three Olivers products. Samples are served daily until 7 p.m. EXCEPT baseball game days.

Oliver’s Wharf Rat is located at 204-208 Pratt Street (410-244-8900). The original Wharf Rat at Fells Point still remains happy to serve customers at 801 Ann Street, but they do not brew on site.

Capitol City Brewing Company opened at Harborplace as a restaurant only, trucking its beer in from other branch locations but it should be brewing on site now. Capitol City seats 380 including an outside patio. This should be a great place to people-watch with a view of the harbor for a backdrop.

I have only visited the Capitol City facility in Bethesda, where they had four to five beers on tap and lots of bottled brews from which to select. I am anticipating the chance to compare the Harborplace facility at 301 South Light Street (410-539-7468).

Sisson’s Brewpub is Maryland’s first brewpub. Hugh Sisson serves four regular brews. One is Marble Golden Ale using pale, crystal, and Munich malts with Saaz hops to produce their approach to a pilsner-style beer. My favorite is Stockade Amber Ale, their interpretation of an English bitter. They serve Redweiser, Blueberry Wheat, and Edgar Allen Porter.

But they always have a seasonal specialty beer as well, and 30 bottled selections. Sisson’s also makes its own root beer.

Opened as a Cajun-Creole restaurant in 1979, Sisson started brewing in 1989. The menu now includes a variety of foods from burgers to shrimp creole. And through glass windows you can view the brewery activities that produce three to four batches (two to three thousand gallons) weekly.

Private rooms may be reserved for up to 150 people. Parking is available on two nearby lots. Opposite a side entrance to the Cross Street Market, Sisson’s is located at 36 East Cross Street (410-539-2093).

Theo DeGroen opened the **Baltimore Brewing Company** in 1989. On the site of a former brewery, this brewpub offers four German style beers: Dunkles, Märzen, Pils, and Weizen. Six seasonal brews are cycled through the appropriate seasons, and you can expect Helles during July and August.

Food ranges from Plowman’s Lunch to Chipotle Salad and Sauerbraten to Blackened Catfish Caesar Salad. (I don’t make these up, I just report them.)

Tours are available by appointment. The brewpub is located at 104 Albemarle Street (410-837-5000).

The Brewer’s Art has been recommended to me by fellow brewers. This brewpub is described in *Barleycorn Magazine* as “...emphasizing fine dining European “peasant cooking” and Belgium-style brews (guest and in-house).” Several blocks north of the Convention Center, it is located at 1106 N. Charles Street (410-547-9310).

The Globe Brewpub is the newest of our group. Styles of beer offered are a light, a pale ale, an I.P.A., and a brown ale—with additional seasonal specialty beers. This facility is so large the people at the other function probably didn’t even know that customers were sitting at the bar. The building was originally part of Bethlehem Steel. They serve normal pub food. Globe is located across the south side of the Inner Harbor at 1321 Key Highway (410-347-7964).

All of the brewpubs we visited were handicapped accessible, but some were still limiting to free movement. For example, Sisson’s is a two level restaurant, but has no elevator. Smoke from the bar on the lower level drove me out.

And if you drink, go with a non-drinking designated driver, take a cab, or have a nice long walk to your next brewpub.

CONSTITUTION

of the World Science Fiction Society, September 1997

Changes ratified at the WSFS Business Meeting at LoneStarCon 2 (San Antonio, 1997) are shown as underline type for additions and ~~strike-through type~~ for deletions. [*The business passed on to Bucconeer will be published in Progress Report Four - Ed.*]

Article I — Name, Objectives, Membership, and Organization

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

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

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

Section 1.3: No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

Section 1.4: The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

Section 1.5:

~~1.5.1: Members of WSFS who cast a site selection ballot with the required fee shall be supporting members of the selected Worldcon. The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.~~

~~1.5.2: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its Committee. This fee must not exceed two (2) times the voting fee site selection fee and not exceed the difference between the voting fee site selection fee and the fee for new attending members.~~

~~1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.~~

~~1.5.4: Other memberships and fees shall be at the discretion of the Worldcon Committee, except that they shall make provision for persons to become supporting members for no more than one hundred and twenty five percent (125%) of the site selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.~~

1.5.1: Each Worldcon shall offer supporting and attending memberships.

1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.

1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

1.5.4: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.

1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection

fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

1.5.6: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

Section 1.6: Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

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

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

Section 1.8:

1.8.1: Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole. Each Worldcon Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee’s selection. Each Worldcon Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its Worldcon. In the event of a surplus, subsequent annual financial reports regarding the disbursement of said Worldcon surplus shall be filed at each year’s Business Meeting by the Worldcon Committee, or any alternative organizational entity established to oversee and disburse that surplus, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

4-5-5 1.8.2: Any member of the Society shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon Committee, all future selected Worldcon Committees, and the two immediately preceding Worldcon Committees.

Article II — Hugo Awards

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

Section 2.2: Categories.

2.2.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of a work from consideration if the author feels that the version is not representative of what said author wrote. The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.

2.2.2: Best Novella. The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

2.2.3: Best Novelette. The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

2.2.4: Best Short Story. The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.

2.2.5: ~~Best Non-Fiction Book.~~ ~~Any non-fictional work whose subject is the field of science fiction, fantasy, or fandom appearing for the first time in book form during the previous calendar year.~~
Best Related Book. Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.

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2.2.6: Best Dramatic Presentation. Any production in any medium of dramatized science fiction, fantasy, or related subjects which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).

2.2.7: Best Professional Editor. The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.

2.2.8: Best Professional Artist. An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

2.2.9: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria: (1) had an average press run of at least one thousand (1000) copies per issue, (2) paid its contributors and/or staff in other than copies of the publication, (3) provided at least half the income of any one person, (4) had at least fifteen percent (15%) of its total space occupied by advertising, or (5) announced itself to be a semiprozine.

2.2.10: Best Fanzine. Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

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

2.2.12: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

2.2.13: Additional Category. Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

Section 2.3: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three-fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 2.4: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 2.5: "No Award". At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo Award on the final ballot. In any event, no Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

Section 2.6: Nominations. Selection of nominees for the final Award voting shall be done by a poll conducted by the Worldcon Committee, in which each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make five (5) equally weighted nominations in every category. The Committee shall include with each nomination ballot a copy of Article 2 of the WSFS Constitu-

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tion. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.

Section 2.7: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination.

Section 2.8: Voting. Final Award voting shall be by mail, with ballots sent only to WSFS members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award". The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Voters shall indicate the order of their preference for the nominees in each category.

Section 2.9: Tallying.

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

2.9.2: In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained.

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

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

Section 2.10: Exclusions. No member of the current Worldcon Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

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

Article III — Future Worldcon Selection

Note: Section 3.2 is new; all subsequent sections and cross-references have been renumbered appropriately.

Section 3.1: WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Section 2.9. The current Worldcon Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon. ~~The minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Commit-~~

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~~tee and all bidding committees who have filed before the deadline.~~ The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 3.2: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected. The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 3.3: ~~Voting shall be limited to WSFS members who have paid at least twenty U.S. dollars (\$20.00) or equivalent towards membership in the Worldcon whose site is being selected.~~ "No Preference" ballots may be cast by corporations, associations, and other non-human or artificial entities. "Guest of" memberships must be transferred to individual natural persons before being cast for other than "No Preference", with such transfers accepted by the administering convention.

Section 3.4: Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. ~~The minimum fee in force supporting membership rate shall be listed on all site-selection ballots.~~

Section 3.5:

3.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter.

3.5.2: A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

3.5.3: "None of the Above" shall be treated as a bid for tallying and shall be the equivalent of "No Award" with respect to Section 2.9. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications, and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years.

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

Section 3.6: To be eligible for site selection, a bidding committee must present adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement; and must state the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of WSFS on request. For a bid to be allowed on the printed ballot, the aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Committee that will administer the voting no later than 180 days prior to the official opening of the administering convention; to be eligible as a write-in, a bid must file these documents by the close of the voting. If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

Section 3.7: A site outside North America is eligible for selection in any year. A site within North America is eligible for selection if it is within the appropriate region, as defined below. ~~Worldcon sites~~ The North American regions shall rotate in the order Western, Central, Eastern region. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs.

Section 3.8: To ensure equitable distribution of sites, ~~North America sites~~ within North America, it is divided into three (3) regions as follows:

- 3.8.1: Western.** Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
- 3.8.2: Central.** Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.
- 3.8.3: Eastern.** Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Section 3.9: ~~A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be a NASFiC in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. If the selected Worldcon site is not in North America, there shall be a NASFiC in the North American region eligible that year.~~ Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

3.9.1: Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

3.9.2: Bids are restricted to sites in the appropriate region. NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

3.9.3: ~~The proposed NASFiC voting fee supporting membership rate can be set by unanimous agreement of the prospective candidates that file with the administering Committee the administering Committee and all bidding committees who have filed before the ballot deadline.~~

3.9.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and ~~all voting fees any supporting membership payments~~ collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

Section 3.10: Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected one year hence to make presentations.

Section 3.11: With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closest to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

Article IV — Powers of the Business Meeting

Section 4.1: Business Meetings of WSFS shall be held at advertised times at each Worldcon. The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); and *Robert's Rules of Order, Newly Revised*. The quorum for the Business Meeting shall be twelve members of the Society physically present.

Section 4.2: Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 4.3: Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 4.4: There shall be a Mark Protection Committee of WSFS. The Mark Protection Committee shall consist of one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees, one (1) non-voting member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Of the nine elected members, no more than three may be residing, at the time of election they are elected, in any single North American region, as defined in Section 3.7. Newly elected members take their seats, and the term of office

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ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting. If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

Section 4.5:

4.5.1: The Mark Protection Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

4.5.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

4.5.3: There will be a meeting of the Mark Protection Committee at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

4.5.4: The Mark Protection Committee shall determine and elect its own officers.

Article V — Constitution

Note: Section 5.5 is new; all subsequent sections and cross-references, including references in the Business Passed On, have been re-numbered appropriately.

Section 5.1: The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

Section 5.2: In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 5.3: The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 5.4: Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

Section 5.5: Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

Section 5.6: Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee.

Section 5.7: The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed to all WSFS members at a point between nine and three months prior to the Worldcon, and distributed to all WSFS members in attendance at the Worldcon upon registration.

**The above copy of the World Science Fiction Society's Constitution is hereby
Certified to be True, Correct, and Complete:**

Donald E. Eastlake III
Chairman

1997 WSFS Business Meeting

Kevin Standlee
Secretary

Standing Rules for the Governance of the World Science Fiction Society Business Meeting

- Rule 1: Meeting and Session.** The Annual Meeting of the World Science Fiction Society shall consist of one or more **Preliminary Business Meetings** and one or more **Main Business Meetings**. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 4.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."
- Rule 2: Preliminary Business Meeting(s).** The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.
- Rule 3: Main Business Meeting(s).** The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.
- Rule 4: Scheduling of Meetings.** The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting.
- Rule 5: Deadline for Submission of New Business.** The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.
- Rule 6: Requirements for Submission of New Business.** Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 5 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.
- Rule 7: Interpretation of Motions.** The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.
- Rule 8: Short Title.** Any item of new business considered by the Business Meeting shall contain a short title.
- Rule 9: Smoking.** If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.
- Rule 10: Question Time.** During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

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- Rule 11: Mark Protection Committee; Nominations.** Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.
- Rule 12: Mark Protection Committee; Elections.** Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.
- Rule 13: Mark Protection Committee; Regional Residency Requirements.** ~~In interpreting the regional residence requirements for Mark Protection Committee nominations and elections, members of the committee shall represent their region of residence at the time of their election for their entire term.~~
- Rule 13: Debate Time Limits; Main Motions.** ~~Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes. The Presiding Officer shall designate the default debate time for agendaized main motions.~~ The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.
- Rule 14: Debate Time Limits; Allotment of Time.** If a question is divided, ~~these~~ the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.
- Rule 15: Debate Time Limits; Amendments.** Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.
- Rule 16: Debate Time Limits; Motions Allowed After Expiration.** Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.
- Rule 17: Debate Time Limits; Minimum Substantive Debate.** If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.
- Rule 18: Carrying Business Forward.** Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
- Rule 19: Dilatory Actions; Misuse of Inquiries.** The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.
- Rule 20: Committees.** All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.
- Rule 21: Official Papers; Indicating Revisions.** The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

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- Rule 22: Official Papers; Corrections.** Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.
- Rule 23: Numbers, Titles, References, and Technical Corrections.** Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.
- Rule 24: Continuing Resolutions.** Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.
- Rule 25: Nonstandard Parliamentary Authority.** If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.
- Rule 26: Postpone Indefinitely.** The motion to Postpone Indefinitely shall not be allowed.
- Rule 27: Amend; Secondary Amendments.** Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.
- Rule 28: Previous Question.** A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.
- Rule 29: Lay on the Table.** The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.
- Rule 30: Adjournment.** The incidental main motion to adjourn *sine die* shall not be in order until all Special and General Orders have been discharged.
- Rule 31: Counted Vote.** The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.
- Rule 32: Suspension of Rules.** Rules protecting the rights of absentees, including this rule, may not be suspended.
- Rule 33: Standing Rules.** ~~Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted.~~

**The above copy of the Standing Rules for the Governance of the WSFS Business Meeting
is hereby Certified to be True, Correct, and Complete:**

Donald E. Eastlake III
Chairman

1997 WSFS Business Meeting

Kevin Standlee
Secretary

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Membership Additions and Changes

(830 from July 1, 1997 to December 31, 1997)

The letter before each name signifies your membership status:

A	Attending	2,798
S	Supporting	550
C	Children	89
I	Infant	7

Grand Total as of December 31, 1997: 3,444

Davy Jones's Locker (Lost Souls)

Jack Davies	London	GB
Sherolyn K. Everhart	Chino, CA	USA
Libben Pries	Roanoke, VA	USA

C Mike Culhane A Betty Cullity A Joseph E. Cullity, Jr. A Brian Culver A Lu Ann Curlee A Nancy I. Curles A Jean Curley S Steven Curtis A Julie E. Czerneda A Robin M. Davis A Genevive A. Davison A Jaque B. Davison S Martyn Dawe A John Day A Chris de Longpre A John de Longpre A Carol L. Dean A Cleon Dean A Gulia DeCesare A Sharon Decker A Lori Dell A Carolyn DeMarco C Timmy DeMarco A Wendy DeMarco A Jane Dennis A Scott Dennis A Daniel P. Dern A CJ Deskins A Ron Deskins A John Desmond A Pauline DeVance A Bob Devney A Michael A. Devney A Ann Dietz A Loren Dietz A Carolyn S. Ding A Mark Ditoro A Cory Doctorow A Linnea Dodson A Barbara Doran A Timothy J. Dorman A John Dougan A Cheri Douglass A John Douglass A Donna M. Dube A Brenda Duncan A Derrick Duncan A Larry Duncan A Dave Dyke A Sue Dyke A Laurie Edlund A Rod Eggleston A Shari Eggleston A Adam Ek A Duane Elms A Kathryn Elms A Cindy Emmons A Edward R. Endres, Jr. S Patricia English A Christina Erikson C John-Stephen Bondi Ernoehazy A Timons Esaias A Curt Eskridge A Dawn Eskridge A Mary Essell A Lionel Fanthorpe A Patricia Fanthorpe A Michael Feldman A Suzanne Feldman A Sue Ferrario A John W. Filpus A Amy Finkbeiner	A Charles H. Fisher A Elaine Fisher C Felicity T. Fisher A Joan T. Fisher A Virginia Fleming A Felicity Fletcher A Dina Flockhart A Ian Flockhart A Adrienne Foster A Jacob Fowler C Kathleen Fowler A Sarah Fowler A Bobbi Fox A Jessica J. Frasca A Todd E. Frazier A Kathryn Frech A Nan Fredman A Rosemarie Freeman A Kurt A. Freiburger A John L. French A Alan Friedman A Melanie L. Fritz A Debra A. Fry S Toru Fumoto A John S. Fusek A Serena R. Fusek S Gail Futoran S Margaret Gardiner S Guest of Margaret Gardiner A Peter T. Garratt A Elizabeth Garrott A Mary L. Garvey A Roman Gelman A Peggy Gerber A Elli Gesler A David Gesswein A Donato Giancola S Lowell Gilbert A Kerry Gilley A Richard Gilliam A J.R. Gimblet A Benoit Girard A Sallie W. Gladney S Mark A. Glantsev S Tatiana N. Glantseva A Mike Glicksohn A Diana Glycer A Mike Glycer A L. L. Goble A Lynn Gold A Debra Golden A Jack Gonzalez A Sheila Groves Goodman A Bret Grandrath A Debbie Gray A Don Gray A Mark Gray A Michelle M. Gray A Dinah Green A Ellen Green A Estelita Green A Priscilla Green A Craig Greenbaum A Yale L. Greenspoon A Carol Griffin A Donna Griffin A Elizabeth Griffin A Hank Griffin A James Griffin C William Griffin A Joseph Groene
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A Cezarija Abartis
 A Paul Abell
 A Andrew A. Adams
 A Jerrie M. Adkins
 A Marty L. Adkins
 A Jennifer Ailstock
 S George D. Akin
 A Dru Albright
 A Karen Albright
 A James Allen
 A Donna Amos
 A Ken Amos
 A Bill Anders
 A Sue Anderson
 A Doug Andrew
 A Kat Angeli
 A Ron Angeli
 A David Angus
 A Patricia Anthony
 A Donna J. Aranda
 A Rosalinda Arias
 A Barb Armata
 A Bernie Armata
 A Bobbi Armbruster
 A Andy Armstrong
 A Helen Armstrong
 S Yoel Attiya
 A Don Ayres
 A Guest of Don Ayres
 A Barbara Baj
 A Linda Baker
 S Bill Baldwin
 A David Barber
 A Elizabeth Barber
 A George Barbera
 A Christine Barnhart
 A Martha A. Bartter
 A Kenn Bates
 A Stephen Baxter
 A Ginette Belanger
 A M. Shayne Bell
 A Sheri L. Bell
 A Catherine L. Bence
 A Angelo Benedetto
 A Elizabeth Elias
 Benedetto
 A Miriam Benson
 A Guest of Miriam
 Benson
 C Guest Child of Miriam
 Benson

C Ben Berry
 A Marie Berry
 A Pat Berry
 C Ruth Berry
 A Ajay Bhushan
 A R. J. Bicking
 A Rebecca Bisbee
 A Robert Bisbee
 A William J. Bishop
 A John R. Blaker
 S Ken Bland
 S Martha Bland
 A M. Blizzard
 A N. Blizzard
 A Suzanne A. Blom
 A Bruce Bloom
 A David M. Bloom
 A Elaine Bloom
 A Michael Bloom
 A Stella Bloom
 A Janice M. Bogstad
 A Jennifer Bogstad
 A William J. Bogstad
 A Gail Bondi
 A Mel Boros
 A Phyllis Boros
 A Beth Bowles
 A Simon Bradshaw
 A Beverly Brandt
 A Alan Breakstone
 A William G. Brehm, Jr.
 A Alta Brewer
 A Greg Bridges
 A James M. Briggs
 S Michael D. Brind
 A Katie Brown
 A Wm. Michael Brown
 A Brandon Brylawski
 A BSFS member #1
 A BSFS member #2
 A BSFS member #3
 A BSFS member #4
 A BSFS member #5
 A Sue Budlong
 A Eric Burch
 A Lynette Burrows
 S Robert W. Burrows
 A Cat Calhoun
 C Danielle Calhoun
 C Paul Calhoun
 A James Cambias

A Carl E. Campbell
 A K.I.M. Campbell
 A David A. Cantor
 A Douglas Piero Carey
 A Mary Piero Carey
 A Lorna Carlson
 A Mary Lee Cascio
 A Mary Catelli
 A Samuel Catoe
 A Cy Chauvin
 A Judith A. Chien
 A Rob Chilson
 A Frank Cho
 A Angela F. Chouinard
 S Albert Choy
 A Albert Christensen
 A Katherine Ann Chung
 A Mary Clark
 A Lawrence A. Clough
 A Thomas Coard
 S Stewart Cobb
 A Judson S. Cohan
 A Adrina Cohen
 A Seth Cohen
 C Edwin Colby
 A Melissa Colby
 A Patricia Colby
 A Walter Cole
 A Gaines A. Coleman
 A Howard Coleman
 A Chris Collier
 A Lars Colson
 A Judith R. Conly
 A Karen Connell
 A Laura Cooksey
 A Kate Cooper
 A Paul Cordsmeyer
 A Kay Cornwell
 C Nicolás Cortés-Penfield
 A Mike Cothran
 A Lenore Cowen
 A Karen M. Cramer
 A John J. Creasey
 A Mary Creasey
 A AC Crispin
 S Shirley Crossland
 A Chris Croughton
 A James R. Crutchfield
 A Andrew Culhane
 A Candy Culhane
 C John Culhane

Bucconeer Progress Report Three

A Laura Grossman	A Steven Vincent Johnson	A Fiona K. Leonard	A Rob Meyerson	A Eleanor Pearlman
A Beth Grout	A Virginia Lynn Johnson	A Trudy M. Leonard	A Arthur W. Miller	S James Peart
A Michael Grubb	A William C. Johnson	A Herb Leong	A Beth Miller	S Karen Pence
A Urban Gunnarsson	A Donna L. Jones	A Ray LePine	A Kathy Miller	S Paul Pence
A Trey Gwinn	A E. Weber Jones	A Fred Lerner	A Kevin Miller	A Susan Penfield
A Carrie S. Hafer	A Mark Jones	A Russell Letson	A Pam Mitchell	A Karen Penrose
A Paul D. Haggerty	A Terri Jones	A Joanna Lewis	A Margaret Montgomery	A Ben Pepper
A Beverly Hall	A William E. Jones	A Page E. Lewis	A Marian Moore	A Alan Peregut
A Gerald Hall	A Hubert Julian	A Jacqueline Lichtenberg	A Thomas R. Morin	A Mary Peregut
A Joanne Hall	S Reigo Kabutogi	A Penny Lipman	A Judy Morman	A Frank Perkins, Jr.
A John Hall	A Wendi L. Kaiser	A Catherine Palmer Lister	A Mike Morman	A Lawrence Person
A Stephanie A. Hall	A Sayuri Kawai	S Julie Lock	A Nancy Morrison	A Jo Peshek
A Marsha Hamel	A Yasuo Kawai	S Jeffrey K. Lockridge	A Stanley W. Morrison	A Becky D. Peters
A Donald Hammill	A Hitoshi Kawamura	A Julie Lockwood	S Stephanie Mortimer	S Timothy J. Petersen
A Shelley Handen	A Mika Aoi Kawamura	A Paul Loeschke	A John Moscoe	A Robert C. Peterson
A Joanne Handwerker	A William J. Keaton	A Myrna Sue Logan	A Fred C. Moulton	A Eileen M. Phillips
A Reggie Haney	A Charles A. Keefe	A Elizabeth Lombardi	A L. Moyer	A Guest of Eileen Phillips
A Cheri Harlan	A Susan Keeler	C Michael E. Lombardi	A Marcia Muggelberg	A Hayford Pierce
A Gregory A. Harman	A Mark M. Keller	S Mark Loney	A Rikk Mulligan	S Seth I. Pilevsky
A Harold Harrigan	A Diane Kelly	C Michaela Ludwig	A Brian Mumma	A Carol D. Pinchefskey
A Harold Harrigan III	A Eileen Kelly	A Robert Luoma	A Kevin Murphy	A Max Pinkerton
A Lisa Deutsch Harrigan	A James Patrick Kelly	A Vivian L. Lyle	A Janice Murray	A Michael Pins
A Bernadette Harris	A Bart Kemper	C Beth Lyman	A Christine Myers	A Anetta Pirinen
A Sue Harrison	A Rayma Kemper	A David G. Lyman	A Vera Nazarian	A Pekka P. Pirinen
A Howard Hartzog	S Bob Kennedy	A Deanna Lyman	A Erica Neely	A Veronica Plasewicz
A Jeanne Hartzog	A Brian J. Kerr	A Craig MacBride	A Joe Neff	S Sandy Pomerantz
A Matthew Hatcher	A John Kessel	A Eileen Madison	A Klon Newell	A Jesse Poore
A Shelley Hatfield	A Angela Kessler	A Linda Mahan	A Guest of Klon Newell	A Linda Poore
A Lisa Hayes	A Andrea Montague Kidd	A John Maizels	A James Nichols	A Carol Ann Porter
A Morgan P. Hazel	A Tom Kidd	A Joseph T. Major	A Kevin Nickerson	A Patrick Porter
A John Hazelton	A Arthur E. Kienle	A Lisa T. Major	A Katharine K. Nikkel	A Linda Powers
A Ruth Heller	A Susan A. Kienle	A Christine Mak	A Shelagh Nikkel	L Libben Pries
A Curtis Herink	S Chris J. Kiick	A Derwin Mak	C Gretchen Novak	A Karen Purcell
A Phil Herscher	A Lee Killough	S Edward Malcolm	A Kirsten Novak	A Patrick Putziger
A Dawn Hewitt	S Michael Kingsley	A Carl Mami	A Michael Novak	A Jennifer Anne Quin
A Bill Higgins	A Gary S. Kitchen	A Elaine Mami	A Dick O'Shea	A Peter V. Radatti
A Kelley Higgins	A Sharon Klavins	A Guest 1 of Mike Mannes	A Ronald Oakes	A Barnaby Rapoport
A Andy Hilgartner	A Paul Kmecak	A Guest 2 of Mike Mannes	A Gerda K. Oberg	A Marilyn Rau
A Gregory Hines	A Virginia Kmecak	A Rebecca Marcus	A Michael Oberg	A Randal Ray
S Janet Hise	A William G. Knight	A Nina Marie	A Pamela Oberg	A Omar Rayyan
A Thomas L. Hise	A Jack Koffman	A Suzanne L. Martin	A Pamela Ochs	A Sheila Rayyan
C Christopher Hisle	A Rich Kolker	A Joseph P. Martino	A Karen Oliver	A Fredric Rees III
C Timothy Hisle	A Ursula Kondo	A Samia Martz	A John Olsen	A Dan Reid
A Sue Hodgson	A Craig D. Koon	A Marnie Maskell	S Timothy D. Olsen	A L. Fitzgerald Reist, II
A Bambi L. Hoke	C Bryce Koslosky	A Paul J. Mastrangelo	A Jerry Oltion	C Rowan E. E. Reist
A Demaris Hollembeak	A Eric Kotani	A Sarah Mathews	A Kathy Oltion	A Katje Renner
A Sarah E. Holm	A Diane Kovalcin	A Sachiyo Matsushita	A Eric Oppen	A Martha Mott Reynolds
A Tyrone E. Holt	A Jennifer Kraus	A Michael McAfee	A Tom Ornelas	A Michael A. Reynolds
A Dr. Thomas R. Holtz	A Paul Kraus	A Marian McBrine	A Janet Paderewski	A Jeff Richardson
A William E. Horn, Jr.	A Cera Kruger	A Wayne L. McCalla, Jr.	A Stephen Pagel	A Denny Riordan
A Amy Horwatt	A Barbara Kuenzig	A Ed McClaran	A Guest of Stephen Pagel	A Pat Ritter
A Etsuku Hosoi	A Dan Kuenzig	A Ellen McClaran	A Bridget Paley	A Harvey Roberts
A Dennis D. Howard	A John Kuenzig	A Tim McCloud	A William Paley	A Bill Robertson
A Bob Hranek	A Arthur C. Kyle	A Michael E. McConnell	A Thomas Pancamo	A Richard Robinson
A Arion Hypes	A Ikuko Kyle	A Marie McCormack	A Paul-Andre Panon	A Susan Robinson
A Jay Hypes	A Kerry Kyle	A Frances McCrone	A Carol Paolucci	S Keith W. Rogers
A Tore Audun Høie	A Marcia Lambert	S Sharane McCurry	A Lyn Paragamian	A Gail Rohrbach
A Takeshi Ikeda	A Christine Markel Lampe	A Mark J. McGarry	A Greg Parmentier	A Chris Ronsicki
A Mark Irwin	A George Michael Lampe	A Shauna McKain-Storey	S James Parrish	A Jayne Ronsicki
A Toshiyuki Ishiyama	A Eric Landau	A Kathleen McLeod	A Denis Parslow	A Walter L. Ronsicki
A Jennifer James	A John Langford	A Kip McMurray	A Steve Pasechnick	A Alan Rosenthal
A Vicki James	A Laura S. Langford	A Mike McSwiggin	A Andrew Paszek	A Vicki Rosenzweig
A Ellen Jamieson	A Warren Lapine	A Zane Melder	A Nikki Patrick	A Karen Susan Ford Ross
A Nancy Janda	A Kathleen Laust-Gamarra	A Sue Melle	A Joe Patrouch	A Shirl Roth
A Athena Louise Jarvis	A Nancy LaValley	A William Melle	A Ruth Patrouch	A Nigel Rowe
A Peter Robert Jarvis	A Guest of Nancy LaValley	A Elaine Mello	A Guest 1 of Peggy Rae Pavlat	A Y. Rufiange
A Jeff Jennings	A Steven Lebowitz	A Stephanie Mercier	A Guest 2 of Peggy Rae Pavlat	A Teny Rule
A Kara Jensen	A Brian Ledbetter	A Tim Meredith	A Guest 3 of Peggy Rae Pavlat	S Donna Ruscioletti
A Kitty Jensen	A Carol Ann Lee	A Janice Mergenhausen	A Guest 4 of Peggy Rae Pavlat	A Patricia Rust
S Rebekah Jensen	A Mary Soon Lee	A Signe Merrifield		A Matthew Ryan
A Erma Johnson	A Sharon Lee	A Rhodella Metz		S Jo Nell Salling
C Jennifer Johnson	S Matt Leger	A Wesley Metz		A Ben Sanders
A Mme. J.R. Johnson	A Al Leonard	A Stephen K. Metzger		A Richard Sanford

Bucconeer Progress Report Three

A Grigori Sapoukov A Mary Sayer A Jeff Schalles A Wendy S. Schatz A Elizabeth Schechter A Michael Schechter A Jonathan Scheffter A Judy Scheiner A Kayla Scheiner A Sam Scheiner A Vernon L. Schenk A Erik Scheuermann I Xander Schroeder A Robert Allen Schwier A C. T. Scott C Jordan Rachel Sears-Zeve A Bill Seney A Jack Seymour A Maxine Seymour A Paul Seymour A Calvin T. Shafer A C. Sue Shambaugh A Harriet Shapiro A Don Shears A Lisa Shears A Beth C. Sheligo A Magi Shepley A Howard Shere C Ariel Sheridan A Rich Sheridan A Wendy Sheridan A Sachiko Shibano A Takumi Shibano A Elsie W. Shoemaker	A David Shuman A Heather Shuman A Jed Shumsky A Jeff Siegel A Michael Siladi A David H. Silber A Kenneth Carl Simon A Vicki Sipe A Amy Sisson A Mandy Slater S Walter Smart A Valeri Smirnov S Gerald Smith A Kristine C. Smith A Sydney Sowers A Drew Staffanson A Allen Steele A Linda Steele A John Steib A Rachelle Stein A Catherine Steinhoff A David Stephenson A Jon Stevens A Jean Stevenson I Tetsuo P. Stewart A Elaine Stiles A Steve Stiles A H. G. Stratmann C Henry Stratmann C Joseph Stratmann A Maryellen Stratmann A Joy Stretton A Maria Stroffolino A Colleen R.C. Stumbaugh A Ray Stumbaugh	A Mathew Sugden A Joseph M. Supple A Gail Surrette A Robert Swasey A Robert Swiger A Mary Tabasko A Lorraine Tacouni A Guest of James Tausch A James Tausch I Charlotte Amanda Taylor S Ron Taylor A Ron Taylor C Jamie Teller A Stephen J. Teller A Alan Terry A Lawrence Tetewsky A Alan Thiesen A Pete Thomas A Heather Thompson A Guest of John Thorn A John Thorn A Richard Threadgill A Mark W. Tiedemann A Stephen Tihor S Russell Tilley A Suzanne Tober A Shane Tourtellotte A Michael T. Townsend A W. Craig Trader A Faith Treadwell A Lee Treadwell C Madelaine Trembley A Sharon Trembley S Steve Troy A Jim Turner	A Diane Turnshek A John Tyner II A Rochelle Uhlenkott A Nora A. Urany A Bob Vaillencourt A Eric M. Van A Lara Van Winkle A Steven Veverka A Britt-Louise Viklund A Al Walker A Diana Walter A Janet Walz A Josh Walzak A Douglas Warden A Julie Washington A Carol A. Wassel A Christopher Watchorn A Jeffrey L. Watson A Kim Webb A David Wedell A Michele Weinstein A Guest of Gail B. Weiss A Sunshine Weissinger A Henry L. Welch A Letitia C. Wells A Betty J. Westlake-Reist A Sue Wheeler A Terry Wheelock A Audrey White A Stephen Whitmore A Scott Whitney A Winona Maie Whyte A J.K. Wilcoxon A J.K. Wilcoxon A Kevin Raven Williams	A Walter Jon Williams A Don Williamson A Tish Williamson A Connie Willis A Guest of Willow Jewelry A Ed Wilson A Joyce Wolf A Gail Wolfenden-Steib A Rosemarie Wolski A Crystal Wood A George W. Wood C Child of G. LeAnne Woolf A G. LeAnne Woolf A Joseph Wozniak A Lucinda A. N. Wozniak S Sara Wrench A Kathy Yelshin A Lee Yelshin A Nola Yergen A James M. Young A Jennifer Young A Diane M. Youngstrom A Jean I. Youngstrom A Virginia Youngstrom S Andrei Zakhartchenko A Elisabeth Zamora A Graham Zaretsky A Willow Zarrow A Gary Zelmanovics A Wayne Zimmerman A Shara R. Zoll A Tom Zych
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Bucconeer Members by Country

<table border="0" style="width: 100%;"> <tr><td>Australia</td><td style="text-align: right;">11</td></tr> <tr><td> Ashmore/Cartier Is.</td><td style="text-align: right;">1</td></tr> <tr><td> New South Wales</td><td style="text-align: right;">2</td></tr> <tr><td> Tasmania</td><td style="text-align: right;">1</td></tr> <tr><td> Victoria</td><td style="text-align: right;">6</td></tr> <tr><td> Western Australia</td><td style="text-align: right;">1</td></tr> <tr><td>Belgium</td><td style="text-align: right;">1</td></tr> <tr><td>Canada</td><td style="text-align: right;">120</td></tr> <tr><td> Alberta</td><td style="text-align: right;">3</td></tr> <tr><td> British Columbia</td><td style="text-align: right;">8</td></tr> <tr><td> Manitoba</td><td style="text-align: right;">7</td></tr> <tr><td> New Brunswick</td><td style="text-align: right;">1</td></tr> <tr><td> Nova Scotia</td><td style="text-align: right;">1</td></tr> <tr><td> Ontario</td><td style="text-align: right;">90</td></tr> <tr><td> Quebec</td><td style="text-align: right;">9</td></tr> <tr><td> Saskatchewan</td><td style="text-align: right;">1</td></tr> <tr><td>Croatia</td><td style="text-align: right;">1</td></tr> <tr><td>Denmark</td><td style="text-align: right;">2</td></tr> <tr><td>Finland</td><td style="text-align: right;">3</td></tr> <tr><td>France</td><td style="text-align: right;">2</td></tr> <tr><td>Germany</td><td style="text-align: right;">34</td></tr> <tr><td>Ireland</td><td style="text-align: right;">4</td></tr> <tr><td>Japan</td><td style="text-align: right;">19</td></tr> <tr><td>Netherlands</td><td style="text-align: right;">16</td></tr> <tr><td>New Zealand</td><td style="text-align: right;">1</td></tr> <tr><td>Norway</td><td style="text-align: right;">8</td></tr> <tr><td>Oman</td><td style="text-align: right;">1</td></tr> <tr><td>Qatar</td><td style="text-align: right;">1</td></tr> <tr><td>Russia</td><td style="text-align: right;">4</td></tr> </table>	Australia	11	Ashmore/Cartier Is.	1	New South Wales	2	Tasmania	1	Victoria	6	Western Australia	1	Belgium	1	Canada	120	Alberta	3	British Columbia	8	Manitoba	7	New Brunswick	1	Nova Scotia	1	Ontario	90	Quebec	9	Saskatchewan	1	Croatia	1	Denmark	2	Finland	3	France	2	Germany	34	Ireland	4	Japan	19	Netherlands	16	New Zealand	1	Norway	8	Oman	1	Qatar	1	Russia	4	<table border="0" style="width: 100%;"> <tr><td>South Africa</td><td style="text-align: right;">11</td></tr> <tr><td>Spain</td><td style="text-align: right;">3</td></tr> <tr><td>Sweden</td><td style="text-align: right;">9</td></tr> <tr><td>Turkey</td><td style="text-align: right;">2</td></tr> <tr><td>Ukraine</td><td style="text-align: right;">2</td></tr> <tr><td>United Kingdom</td><td style="text-align: right;">143</td></tr> <tr><td> England</td><td style="text-align: right;">123</td></tr> <tr><td> Northern Ireland</td><td style="text-align: right;">1</td></tr> <tr><td> Scotland</td><td style="text-align: right;">14</td></tr> <tr><td> Wales</td><td style="text-align: right;">5</td></tr> <tr><td>United States</td><td style="text-align: right;">3,044</td></tr> <tr><td> APO</td><td style="text-align: right;">5</td></tr> <tr><td> Alabama</td><td style="text-align: right;">21</td></tr> <tr><td> Alaska</td><td style="text-align: right;">3</td></tr> <tr><td> Arizona</td><td style="text-align: right;">40</td></tr> <tr><td> Arkansas</td><td style="text-align: right;">1</td></tr> <tr><td> California</td><td style="text-align: right;">389</td></tr> <tr><td> Colorado</td><td style="text-align: right;">37</td></tr> <tr><td> Connecticut</td><td style="text-align: right;">42</td></tr> <tr><td> Delaware</td><td style="text-align: right;">19</td></tr> <tr><td> District of Columbia</td><td style="text-align: right;">23</td></tr> <tr><td> Florida</td><td style="text-align: right;">74</td></tr> <tr><td> Georgia</td><td style="text-align: right;">75</td></tr> <tr><td> Hawaii</td><td style="text-align: right;">1</td></tr> <tr><td> Idaho</td><td style="text-align: right;">4</td></tr> <tr><td> Illinois</td><td style="text-align: right;">122</td></tr> <tr><td> Indiana</td><td style="text-align: right;">30</td></tr> <tr><td> Iowa</td><td style="text-align: right;">6</td></tr> <tr><td> Kansas</td><td style="text-align: right;">14</td></tr> <tr><td> Kentucky</td><td style="text-align: right;">27</td></tr> <tr><td> Louisiana</td><td style="text-align: right;">25</td></tr> <tr><td> Maine</td><td style="text-align: right;">9</td></tr> </table>	South Africa	11	Spain	3	Sweden	9	Turkey	2	Ukraine	2	United Kingdom	143	England	123	Northern Ireland	1	Scotland	14	Wales	5	United States	3,044	APO	5	Alabama	21	Alaska	3	Arizona	40	Arkansas	1	California	389	Colorado	37	Connecticut	42	Delaware	19	District of Columbia	23	Florida	74	Georgia	75	Hawaii	1	Idaho	4	Illinois	122	Indiana	30	Iowa	6	Kansas	14	Kentucky	27	Louisiana	25	Maine	9	<table border="0" style="width: 100%;"> <tr><td>Maryland</td><td style="text-align: right;">461</td></tr> <tr><td>Massachusetts</td><td style="text-align: right;">226</td></tr> <tr><td>Michigan</td><td style="text-align: right;">73</td></tr> <tr><td>Minnesota</td><td style="text-align: right;">46</td></tr> <tr><td>Mississippi</td><td style="text-align: right;">7</td></tr> <tr><td>Missouri</td><td style="text-align: right;">41</td></tr> <tr><td>Montana</td><td style="text-align: right;">1</td></tr> <tr><td>Nebraska</td><td style="text-align: right;">7</td></tr> <tr><td>Nevada</td><td style="text-align: right;">3</td></tr> <tr><td>New Hampshire</td><td style="text-align: right;">30</td></tr> <tr><td>New Jersey</td><td style="text-align: right;">115</td></tr> <tr><td>New Mexico</td><td style="text-align: right;">16</td></tr> <tr><td>New York</td><td style="text-align: right;">258</td></tr> <tr><td>North Carolina</td><td style="text-align: right;">28</td></tr> <tr><td>Ohio</td><td style="text-align: right;">80</td></tr> <tr><td>Oklahoma</td><td style="text-align: right;">9</td></tr> <tr><td>Oregon</td><td style="text-align: right;">29</td></tr> <tr><td>Pennsylvania</td><td style="text-align: right;">168</td></tr> <tr><td>Rhode Island</td><td style="text-align: right;">11</td></tr> <tr><td>South Carolina</td><td style="text-align: right;">9</td></tr> <tr><td>South Dakota</td><td style="text-align: right;">2</td></tr> <tr><td>Tennessee</td><td style="text-align: right;">39</td></tr> <tr><td>Texas</td><td style="text-align: right;">87</td></tr> <tr><td>Utah</td><td style="text-align: right;">8</td></tr> <tr><td>Vermont</td><td style="text-align: right;">2</td></tr> <tr><td>Virginia</td><td style="text-align: right;">206</td></tr> <tr><td>Washington</td><td style="text-align: right;">79</td></tr> <tr><td>West Virginia</td><td style="text-align: right;">2</td></tr> <tr><td>Wisconsin</td><td style="text-align: right;">32</td></tr> <tr><td>Wyoming</td><td style="text-align: right;">2</td></tr> <tr><td>GRAND TOTAL:</td><td style="text-align: right;">3,444</td></tr> <tr><td colspan="2" style="text-align: right;">As of December 31, 1997</td></tr> </table>	Maryland	461	Massachusetts	226	Michigan	73	Minnesota	46	Mississippi	7	Missouri	41	Montana	1	Nebraska	7	Nevada	3	New Hampshire	30	New Jersey	115	New Mexico	16	New York	258	North Carolina	28	Ohio	80	Oklahoma	9	Oregon	29	Pennsylvania	168	Rhode Island	11	South Carolina	9	South Dakota	2	Tennessee	39	Texas	87	Utah	8	Vermont	2	Virginia	206	Washington	79	West Virginia	2	Wisconsin	32	Wyoming	2	GRAND TOTAL:	3,444	As of December 31, 1997	
Australia	11																																																																																																																																																																																											
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Western Australia	1																																																																																																																																																																																											
Belgium	1																																																																																																																																																																																											
Canada	120																																																																																																																																																																																											
Alberta	3																																																																																																																																																																																											
British Columbia	8																																																																																																																																																																																											
Manitoba	7																																																																																																																																																																																											
New Brunswick	1																																																																																																																																																																																											
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CHICON 2000

The 58th World Science Fiction Convention

August 31 - September 4, 2000

Hyatt Regency Chicago, Chicago, Illinois

Contact Information:

For information about *Chicon 2000*,

contact us electronically at:

E-mail: chi2000@chicon.org

World Wide Web: <http://www.chicon.org/>

or via Snail Mail at:

Chicon 2000

PO Box 642057

Chicago IL 60664



Author Guest of Honor: Ben Bova

Artist Guest of Honor: Bob Eggleton

Editor Guest of Honor: Jim Baen

Fan Guests of Honor: Bob and Anne Passovoy

Toastmaster: Harry Turtledove

Artwork by Bob Eggleton

Membership information

If you voted in the site selection balloting, you have a supporting membership. You can convert this to an attending membership by paying \$40, or if you were a Chicago in 2000 pre-supporter and voted in the site selection balloting you can convert this to an attending membership by paying \$25.

If you voted, pre-supported, and collected 20 different Chicago in 2000 trading cards, we will convert this to an attending membership when you present your cards with no additional charge. Mail your 20 different Chicago in 2000 trading cards to the above address along with your name and address. We will mail your validated cards back to you along with your membership information. Or see us at major conventions around the U. S. to be announced on our web-site and in Progress Reports.

If you did not vote in the site selection balloting, you can purchase an attending membership for \$125, or if you pre-supported Chicago in 2000 for \$115. Supporting memberships in *Chicon 2000*, the 58th World Science Fiction Convention are \$40. These rates are good through at least March 1, 1998.

A child-in-tow (no membership) (birth date on or after September 1, 1987) must be with parents at all times. Childcare/baby-sitting rates have not been set at this time but services will be available. Children's (birth date on or after September 1, 1991) attending membership rates are \$50 until at least March 1, 1998 (do not receive publications or have voting rights).

European contact: Martin Hoare, 45 Tilehurst Road, Reading RG1 7TT, United Kingdom e-mail: martinhoare@cix.co.uk

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True BucConomics

an elaborate doodle by Joe Mayhew 2008

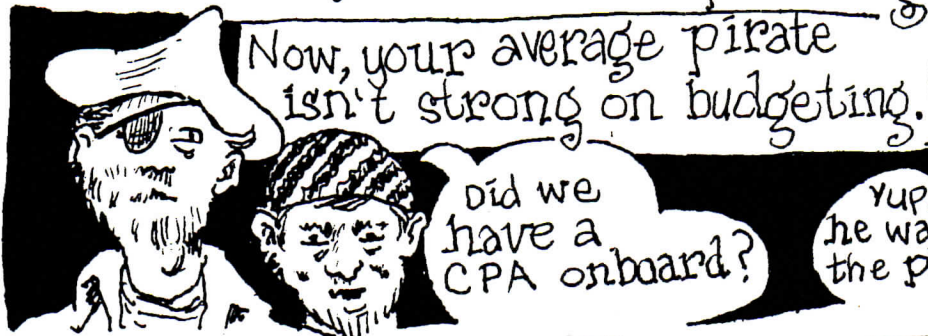


When given the awesome racket of putting on a WorldCon[®], our merrie Pirate band soon found buried Con Treasure was not enough. Whereas success..



attracts the best crew, and lots of neat ideas, Traditions

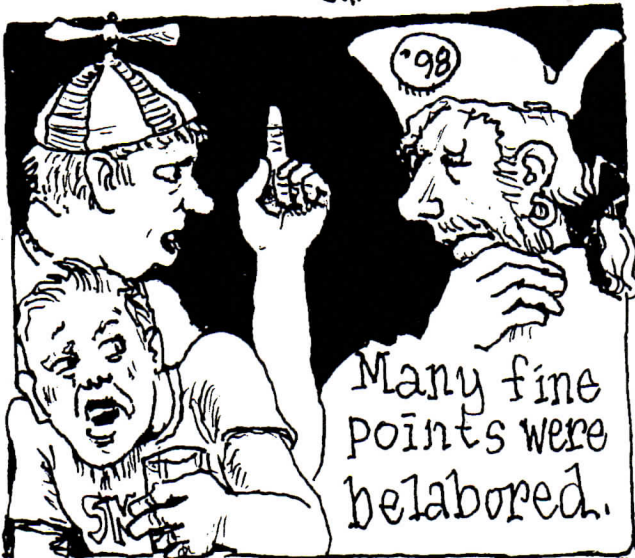
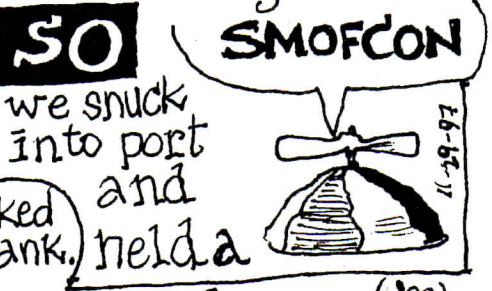
Like ours require a lot of planning and a budget.



Now, your average pirate isn't strong on budgeting.

did we have a CPA onboard?

yup, he walked the plank.



Many fine points were belabored.

When we were bidding, we were carefree outlaws. Now, we feel like the Royal Navy.



But the bottom line is: **FUN**
Running the Zoo family picnic of SF is Fun!