

Bucconeer

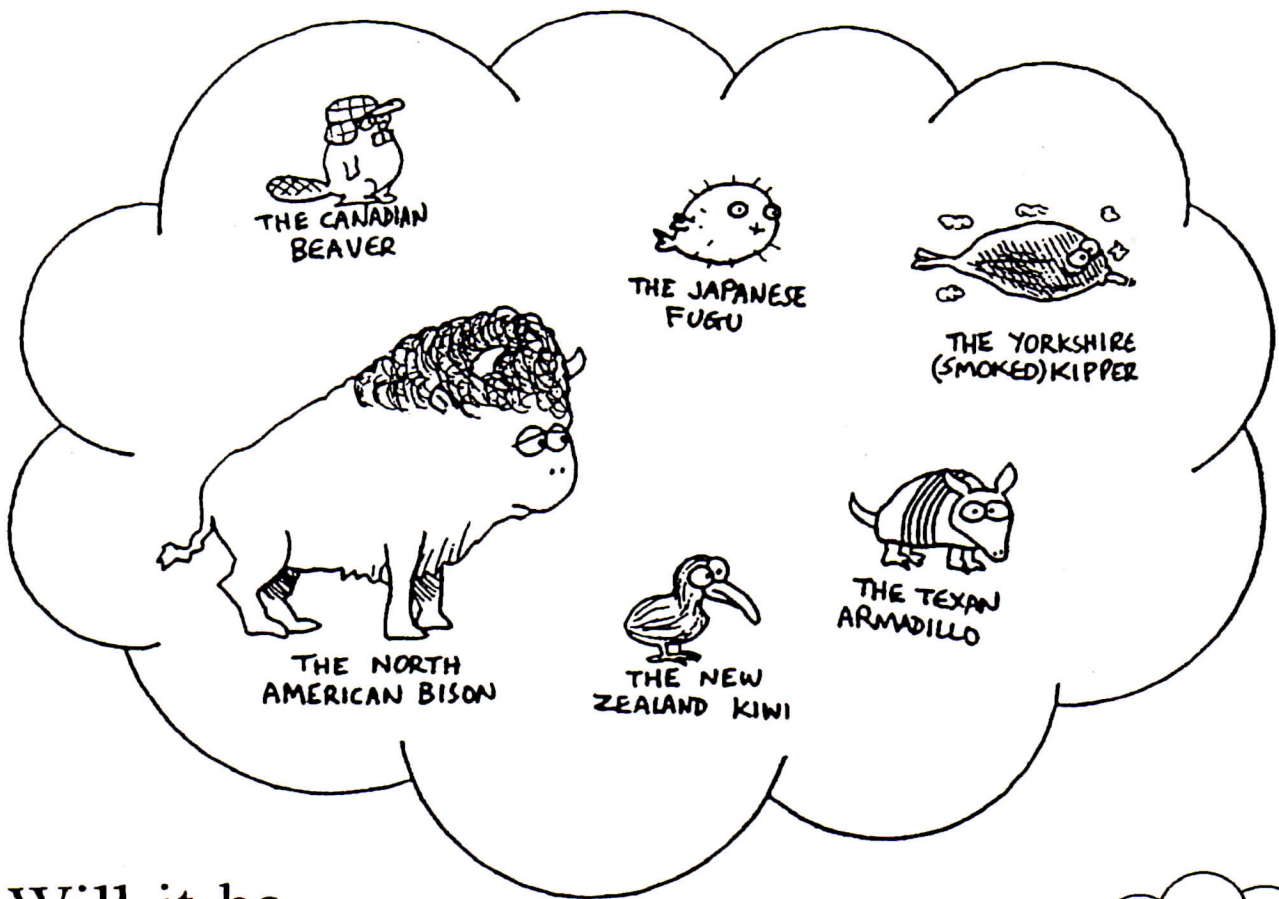
Progress Report Four

June 1998



There was a young lady named Bright
Whose speed was far faster than light
She set out one day,
In a relative way,
And returned home the previous night.

- Anon



Will it be
stranger than your imagination?



Guests of Honour: **Gregory Benford**
Bruce Gillespie
and in Honour of **George Turner**



Melbourne Convention Centre

<http://www.aussiecon3.wsfs.org>

PO Box 266, Prospect Heights, IL, 60070-0266, USA

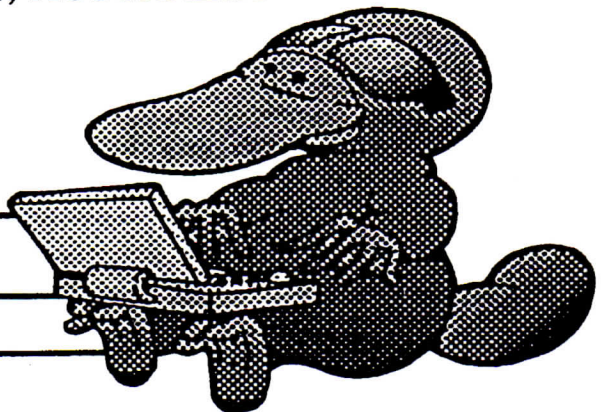
GPO Box 1212K, Melbourne, Victoria, 3001, AUSTRALIA

Aussiecon

T • H • R • E • E

57th World Science Fiction Convention

2nd - 6th September 1999



BUCCONEER

The 56th World Science Fiction Convention

Baltimore, Maryland USA

WANTED

Life-Challenged or Frozen in Carbonite



The Queen of Fenzance (a.k.a. Shirley Avery) and the Pirate Captain (a.k.a. Peggy Rae Pavlat) are wanted for shanghaiing fans for Worldcon duty.

Guests of Honor

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

J. Michael Straczynski, Special Guest
Charles Sheffield, Toastmaster

August 5 - 9, 1998

Post Office Box 314
Annapolis Junction, MD 20701

bucconeer@bucconeer.worldcon.org
<http://www.bucconeer.worldcon.org>
+1-410-534-8136
Fax: +1-301-474-8237

Membership Rates

	10/1/97 - 6/15/98	At The Door
Supporting:	\$30 (£22)	\$30
Attending:	\$130 (£94)	\$165
Children's:	\$65 (£47)	\$85

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

Payable as check, money order, traveler's check, American Express, MasterCard, Discover, or Visa. Please don't send cash.

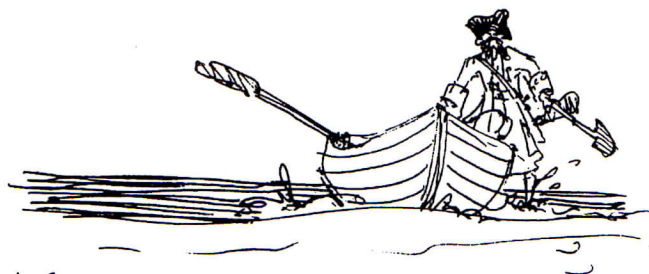
Bucconeer Progress Report Four

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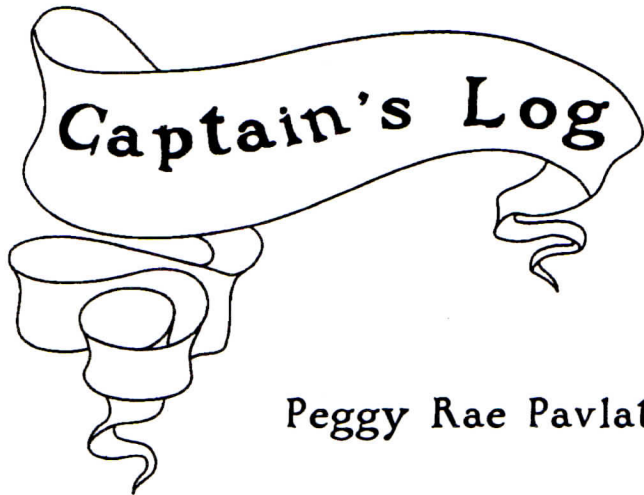
Artwork Credits

Joe Mayhew	front and back covers
Michael Whelan	1, 25, 35
Don Maitz	2, 35, 64
Kitty Kitik	4
Derrick Dasenbrock	17
William Rotsler	23, 31
Cortney Skinner	24
Lynn Perkins	27, 59
Jael	34
Bob Eggleton	37
C.J. Cherryh	38
Lissanne Lake	43
Mark Cantrell	47
Randy B. Cleary	48



Acknowledgments

We thank all the people who contributed material for our final *Bucconeer* 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.



Peggy Rae Pavlat

Three years ago, *Bucconeer's* section of the Baltimore Convention Center was so new that it literally was a hole in the ground. A very large hole. Three years ago the National Guard Bureau was planning to use the Convention Center during the 1998 Labor Day Weekend and we adopted a policy of saying "Wednesday, August 5th – Sunday, August 9th" rather than "August 5th – August 9th". Then, the possibilities and the unknown ramifications of *Bucconeer's* non-traditional dates seemed like a huge challenge. Now, I'm grateful to the National Guard for securing the Baltimore Convention Center for Labor Day Weekend 1998. I'm also amused. The National Guard won't be using the Baltimore Convention Center for Labor Day Weekend in 1998 after all.

Time is very strange. I remember waiting for the bus to take us back to our hotel after the 1998 Worldcon site selection voting results were determined at *Intersection* in Glasgow. Standing still was more than I could manage, so to the surprise of nearly everyone (certainly I was surprised), I started running across the parking lot. I remember the shout going up "Don't let her get away!!!" Then the committee was chasing me. Was that nearly three years ago? Could it have been such a long time ago? Wasn't that just a few months ago?

Since then, both the shape of the Convention Center and of *Bucconeer* have emerged. The elegant Convention Center will serve as the backdrop for much of the Worldcon. The individuals who have created the framework for the 56th World Science Fiction Convention could not be truly called elegant—but they certainly are beautiful and wonderful.

The Worldcon is the science fiction community's annual Family Reunion, rather than "a show" or "an expo". Despite the increasing numbers of fans working uncounted hours to create *Bucconeer* (all of it compensated for by no more than a smile, a hug, a thank you, or a new friendship), the 56th World Science Fiction Convention won't be as good without your active participation.

Look around: Is there someone looking like they would like to be included in a group? Are there abandoned cups on a table? You can make the Worldcon a better experience. If you are having a conversation and someone begins listening, consider stepping back a few inches and including them in the discussion. If you see trash on the floor or on furniture, look to see if there is a trash container on the route to your next activity, and deposit the trash on the way.

Start paying attention to the needs of others and you'll find that you've become part of a wonderful group. But watch out, you may wind up enjoying yourself!

Our Hotel Situation

Many of us have had problems making our hotel reservations for *Bucconeer*. By the time you get this publication, we hope to have corrected most of these problems. We are working with our hotels, the Baltimore Area Convention and Visitor's Association, and the housing bureau contractor to identify the disconnects between these entities. Working together, we've identified several systemic problems. With the cooperation of each of the organizations, procedures have been modified to improve the housing registration and confirmation process. There is substantial information about this process available on the *Bucconeer* website's Housing page. If you do not have Internet web access and would like to receive a copy of this material, please send your request to our Facilities Division care of the *Bucconeer* postal address or facilities@bucconeer.worldcon.org.

We request your patience and assistance. Take some time to confirm your reservation directly with your hotel, even if the confirmation notice you received from the housing bureau appears correct. It doesn't hurt to double-check in a situation like this. If your reservation is incorrect or if you are not satisfied in some manner, please send information on your reservation request to our Facilities Division. Include your credit card type and expiration date, but not the number. Try to include details on when and how you made your reservation.

If you didn't get all the nights you had requested, we recommend calling your hotel directly and requesting that they extend your stay the necessary nights. If you are completely dissatisfied with the housing bureau and are a member of an organization such as AAA that offers hotel discounts, you may wish to use them to reserve your hotel room. But please let our Facilities Division know so they can make sure your name is removed from the housing bureau database to avoid double-booking and to ensure that *Bucconeer* gets credit for your room nights.

We are extremely sorry for the inconvenience of this situation and we are doing our best to resolve this matter to everyone's satisfaction.



Bucconeer Weapons Policy

No weapons or imitation weapons are allowed. Anyone found to be in violation of this policy may be removed by security personnel or any member of the *Bucconeer* committee.

Weapons may be displayed as part of a Masquerade participant's costume with prior written approval of the Masquerade Director. A weapon may be transported from the participant's lodging to the Masquerade and taken back when the Masquerade is concluded.

Properly secured weapons may be displayed in the Dealers' Room with explicit written permission from the Dealers' Room managers. A dealer must package a weapon purchased in the Dealers' Room in such a way as to render the item ineffective as a weapon. Packaged weapons must be promptly transported to the buyer's lodging.

Don't Forget to Vote!

John Lorentz and Ruth Sachter

Do you know where your Hugo ballot is? Is it still captive in your *Broadside Five* newsletter or have you sent it to us? We have received ballots from the United Kingdom and Australia, as well as here in the United States.

We truly regret the errors that persisted in the final ballot despite the efforts of several proofreaders. In particular, we wish to note that *Speculations* is edited by Kent Brewster and Denise Lee; Adam Troy-Castro's novella was published in *F&SF* (*The Magazine of Fantasy & Science Fiction*); Geoffrey A. Landis' novella is correctly titled "Ecopoiesis"; there is no difference between David Hartwell and David G. Hartwell; or between David Langford and Dave Langford.

Remember, because of *Bucconeer's* earlier dates, the Hugo ballots are due—in Oregon—no later than July 10, 1998. (Any ballots sent to the main *Bucconeer* post office will be delayed and may not be counted.) The ballot is available on the *Bucconeer* Hugo web site (<http://www.spirit-one.com/~jlorentz/hugos>), where you will also find links to many of the stories and to other nominees.

Important Pre-Con Deadlines

- | | |
|---------------|---|
| June 30, 1998 | Hotel Reservations
Art Show Space Reservations
Filk Songbook Entries |
| July 10, 1998 | Hugo Award Ballots
Site Selection Mail-In Ballots
Babysitting/Childcare Reservations
Masquerade Registration
Handicap Access Requests |

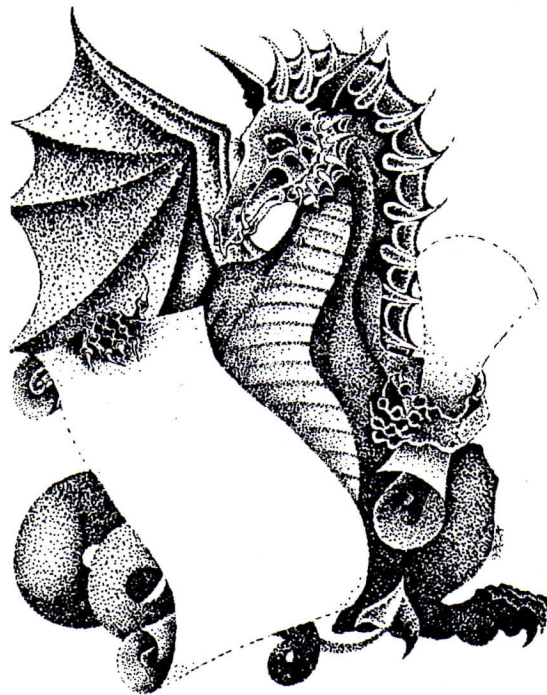
The Pirates Want You!

There is a secret world that only one in ten fans ever see at an SF convention, a wonderful world where you can witness the magic of ordinary rooms being transformed into the fannish version of a marketplace, dance hall, or masquerade extravaganza. This is the world of the volunteer, a special world you can explore.

Becoming a volunteer enables you to become part of the convention in ways other fans miss. While other fans wait on line for autographs, the volunteer is chatting with the authors while assisting them. Volunteers are the best informed people at the con and have access to special services, including quiet and conversation staff lounges.

Other special bonuses include a free t-shirt for working ten hours and the potential to have your membership and babysitting costs (you must register with *Bucconeer* Childcare/Babysitting before July 10th) reimbursed for working at least 30 hours, depending on the availability of funds after the con.

To volunteer, please contact the Press Gang through *Bucconeer's* postal address or voIs@bucconeer.worldcon.org and request a Dreaded Volunteer Form.



Bucconeer is Seeking Pirate Apprentices

All Science Fiction Fans born on February 29th have been apprenticed until their twenty-first birthday to the Pirates of Fenzance. All such apprentices are to notify us of their current addresses immediately via the *Bucconeer* postal address or public@bucconeer.worldcon.org.

Our five apprentices: Jane Sarah Dahl, Patricia A. McKillip, Michael Nevin, Tim Powers, and Philip Schmitt.

IN 1961, ROBERT A. HEINLEIN AND 300 SF FANS
DESCENDED ON THE EMERALD CITY TO CELEBRATE THE
GOLDEN AGE OF SCIENCE FICTION . . .



VOTE FOR THE EMERALD CITY IN OZ*!

WITH YOUR SUPPORT, SEATTLE CAN AGAIN BE HOST TO A
CELEBRATION OF THE WONDERS OF SPECULATIVE
FICTION AND THE STRONG BONDS OF THE FANNISH
COMMUNITY.

VISIT US AT WWW.WEBWITCH.COM/SEATTLE02

PRESUPPORTING: \$10.01; PREOPPOSING: \$20.02; FRIEND: \$100.00
MAKE CHECKS PAYABLE TO "GROUP OF FRIENDS"

SITE: WASHINGTON STATE TRADE AND CONVENTION CENTER

TO CONTACT THE BID, VIA THE INTERNET, SEND EMAIL TO SEATTLE2002@ISOMEDIA.COM
OR WRITE TO US AT POST OFFICE BOX 1066, SEATTLE, WASHINGTON 98111-1066.

WORLD SCIENCE FICTION CONVENTION IS A SERVICE MARK OF THE WORLD SCIENCE
FICTION SOCIETY.

THIS IS NOT YOUR FATHER'S WORLDCON!

* AUSSICON3 IN MELBOURNE, AUSTRALIA. YOU MUST BE AT LEAST A SUPPORTING MEMBER TO VOTE. FOR
MORE INFORMATION VISIT [HTTP://WWW.AUSSIECON3.WORLDCON.ORG/](http://WWW.AUSSIECON3.WORLDCON.ORG/)

Bucconeer Progress Report Four

Bucconeer Crew Roster

Chairman	Peggy Rae Pavlat
Chairman's Staff	Judith Kindell
Bridge Crew	Karen Angulo, Covert Beach, Robert MacIntosh, Michael Nelson, Sam Pierce, Larry Ruh, John T. Sapienza, Jr.
Captain's Crew	Gwen Carson, Karen Cooper, Chris Cowan, Maia Cowan, Chris Holte, Andy Hooper, Pat Kelly, Nicki Lynch, Joe Mayhew, Lyn Oliver, Tony Parker, Nigel Rowe, George R. Shaner, Victoria Smith, Mike Stein
Special Projects Team	Dale Arnold, Judy Bemis, Elspeth Burgess, David Clark, Ed Krieg, Dan Hoey
Treasury	
Chief Financial Officer	Robert MacIntosh
Procurement Chief	Sam Pierce
Treasurer	Bob Oliver
Counting House Master	Dale Farmer
Morning Cashier	Peter Grace
Liaison to Registration	David Cantor
Treasury Crew	Lenore Jean Jones
Pre-Con Publications	
Managing Editor	Michael Nelson
Copy Editors	Chris Callahan, Peggy Rae Pavlat, TR Smith, Colleen Stumbaugh
Speaker to Printers	Dale Arnold
Outbound Mail Guru	Mike Mannes
Mail Room	
Coordinator	Candy Myers
Mail Room Crew	Katje Renner, Kathy Richardson, Richard Roepke
Souvenir Book	
Managing Editor	Richard Lynch
Copy Editors	Chris Callahan, Winton E. Matthews, Jr.
Keeper of the Committee List	Steven desJardins
Official Document Repository	Judith Kindell
Manager's Workshop Facilitator	Joe Hall
The Explainer	Bill Mayhew
General Meeting Secretary	Julanne Owings
Managers' Meeting Secretary	Sam Pierce
E-Mail Liaison	Perianne Lurie
Bucconeer Website	
Webmasters	Dana Carson, Rikk Mulligan
Web Assistants	Allison Kaese, Kory Kaese
Web Surfers/Link Finders	Hunter A. Fowler, Linda Raffensperger
Web Artwork	Dominic Crawford, Derrick Dasenbrock, Eric "Slash" Dunn, Hannah M.G. Shapero, Nora Wright
Web Programming	Justice Chase, Lou Srygley, Greg Wright
Committee Newsletter Editor	Steven desJardins
Official Airline Liaison	Rikk Mulligan

Bucconeer Committee Shirts	Jane Dennis, Scott Dennis
Hugo Award Bases	Martin Deutsch, Mike Mannes
Insurance	Karen Angulo, Gary Feldbaum, Mike Mannes
Office Equipment	Thomas Horman, Lance Oszko
Corporate Sponsorship	Ken Smookler

Member Services Division

Division Manager	Michele Smith-Moore
Agents	
Agent Liaison	John T. Sapienza, Jr.
Australian Agent	Justin Ackroyd
British Agent	John Dallman
Canadian Agent	Andre Lieven
Japanese Agent	Shigeru Hayashida
Crew's Quarters (Staff and Volunteer Den)	
Conversation Lounge	Marci Malinowycz
Quiet Lounge	Tom Whitmore
Handicap Access	
Coordinator	Marcia Kelly Illingworth
Deputy Coordinator	Sarah Goodman
Press Gang	
Volunteer Database Guru	Bernard Bell
Volunteer Crew	Melissa James, Seth Rosenberg

Facilities Division

Division Manager	Marty Gear
Deputy Managers	Mike Mannes, John T. Sapienza, Jr.
Convention Center	
Office Manager	Sue "Who" Schroeder
Speaker to Decorator	Steven Whitmore
Safety Officer	Kurt Siegel
Function Space CAD	Marty Gear, Rikk Mulligan
Hotels	
Marriott	
Facilities Manager	Bridget Boyle
Hotel Liaison	Ira Donewitz, Matt Ringel
Holiday Inn	
Facilities Manager	Crickett Fox
Hilton	
Hotel Liaisons	Buzz Harris, Danny Lieberman, Noel Rosenberg
Hotel Power Czar	Allon Stern
Gotcha Catcher	Carol Roberts
Suite Reservations Committee	Kitty Jensen, Quinn Jones, Ursula Kondo, Rikk Mulligan, Peggy Rae Pavlat, Larry Ruh
Facilities Crew	Covert Beach
Child Care/Babysitting	
Manager	Mary Morman
Child Care Crew	Melinda Carson

Bucconeer Progress Report Four

Programming Division

Division Manager	John Pomeranz
Deputy Manager	Perrienne Lurie
Program Operations	
Managers	Ron Ontell, Val Ontell
Shift Managers	
Sandy Cohen, Linda Deneroff, Rick Katze	
Operations Crew	
Laura Domitz, Mary Kay Kare, Katy Thorp, Steve Thorp	
Program Webster	Laurie Mann
Program Databaser	Linda Deneroff
Deputy Program Databasers	Beth Zipser, Mike Zipser
Autographs/Signings	Todd Dashoff
Pirated Programming	Jim Mann
Mastermind Tournament	Peter Weston
Trivia Contest	Brick Barientos
Pocket Program	
Managing Editor	Covert Beach
Program Crew	
Harold Feld, Deb Fuller, Paula Jordan, Ursula Kondo, Yoji Kondo, Paula Lewis, Stephanie Olmstead-Dean, Aly Parsons, Paul Parsons, John Peacock, Hank Smith	
Film Program	
Managers	Michael Donahue, Chuck Shimada
Theater Manager	Joe Grillot
Film Crew	David Weinberg
Anime Program	
Managers	Richard "Pocky" Kim, Keith Mayfield
Children's Programming	
Managers	Joyce Carroll Grace, Lynn Cohen Koehler
Teachers' Programming	
Manager	Priscilla Olson
Green Room	
Managers	Beth Zipser, Mike Zipser
Green Room Crew	
Lisa C. Freitag, Den Fox, Sharon Fox, Paula Jordan, Jim Mann, Aly Parsons, Paul Parsons, Sharon Sbarsky	

Events Division

Division Manager	Kent Bloom
Deputy Manager	Larry Schroeder
Events Crew	Gerry Letteney, Don Timm
Hugo Award Administrators	John Lorentz, Ruth Sachter
Hugo Awards Subcommittee	Kent Bloom, John Lorentz, Ruth Sachter
Opening & Closing Ceremonies, Tea, Queen's Reception, and Late Night Dances (Bucky Balls)	
Managers	Kitty Jensen, Quinn Jones, Rikk Mulligan
Night Crew	
Stephanie Campbell, Ty Campbell III, Kris Drapella, Chase Haddock, Mike Harrington, Steve Ledebur, Pat Marstahl	

Masquerade

Manager	Bobby Gear
Deputy Managers	Ann Lesnik, Steve Lesnik
Master of Ceremonies	Marty Gear
Chief Catcher	Nea Dodson
Chief Ninja	Dan Coggins, Pat Sponaugle
Masquerade Green Room	Byron Connell, Tina Connell
Backstage Security	Tad Pierson, Jim Roache
Pre-Con Registration	
Bobby Gear, Ann Lesnik, Steve Lesnik	
At-Con Registration	Steve Lesnik
Masquerade Judge, General	Susan Schwartz
Chief Clerk	Royal White, Jr.
Hall Costume Awards	Susan de Guardiola

J. Michael Straczynski Presentation

Manager	Jill Eastlake
Presentation Crew	
Donald E. Eastlake III, 'Zanne Labonville, Sheila Oranch, Rich Stoddart	

Hugo Award Ceremony

Manager	Bobbi Armbruster
Front-of-House	
Manager	Linda Ross-Mansfield

WSFS Business Meeting

Chair	Tim Illingworth
Deputy Presiding Officer	Donald Eastlake III
Secretary	Pat McMurray
Timekeeper	Kathy Westhead

Quarterdeck Division

Division Manager	Tom Veal
Operations	
Lieutenant	Dave Gallaher
Operations Crew	
Andrew A. Adams, Marie Louise Beesley, Nigel Furlong, Sabine Furlong, Claudia Kern, Chris O'Shea	
Crew Awaiting Orders	
Robbie Bourget, John Harold, David Power	

At-Con Office

Lieutenant	Becky Thomson
Signals Mate	Dave Ratti
Office Crew	Brendan Lonehawk, Richard Wright

Technical Support

Lieutenant	Carl Zwanzig
Master's Mate	Denise McMahon
Chief Electrician	Fran Felix
Tech Logistics	Boots Coleman
Video Production Crew Chief	Kathi Overton
Tech Crew	Techno Fandom
Guest of Honor Liaison	Ursula Kondo

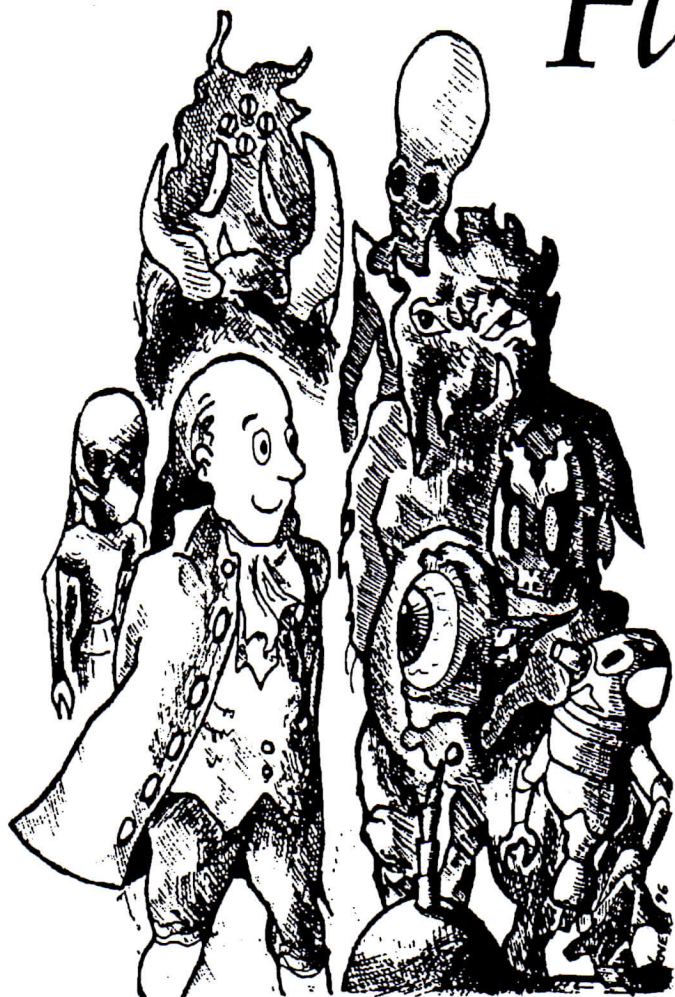
Logistics

Move In/Tear Down Coordinator	Karen Angulo
Master's Mates	David Grimm, Steve Lebowitz, David Thayer

Signage

Lieutenant	Terry Fowler Patch
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Philadelphia is Fan Friendly



Fans are fans the universe 'round. Our ambassador, Ben Franklin, invites one and all to a Philadelphia worldcon! No matter what city, state, nation, planet or plane of existence they come from, fans will find Philadelphia a fun, relaxed and welcoming place to be. If you're ready for a worldcon that's fan friendly from beginning to end, we invite you to join Ben and his friends, and come to Philadelphia in 2001.

Philadelphia in 2001: The Millennium Philcon®

Memberships

- | | | | | | |
|------------------|---------|----------------------|--------|-----------------------|----------|
| • Pre-Supporting | \$10.00 | • Philkinder (child) | \$5.00 | • Millennium Phil-Kin | \$40.00 |
| • Pre-Opposing | +17.76 | | | • Delegate | \$76.00 |
| • Presupposer | \$27.76 | | | • Phil-Anthropist | \$150.00 |



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

Artwork by Bryan Molinelli

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Philadelphia offers fans...

Huge Facilities

The Pennsylvania Convention Center in Philadelphia is large enough to hold two Worldcons simultaneously.

- Brand new, clean, friendly and fresh.
- Larger than Orlando and Baltimore combined.
- 1,200 guest room Marriott Hotel directly connected to the convention center.
- 5,625 hotel rooms within walking distance of the convention center.
- The exhibit halls are served by 35 loading docks.

Comparison to Competition

(sizes in square feet)

Exhibit Halls

<u>Philadelphia Pa.C.C.</u>	<u>Swan & Dolphin</u>
A-B-C 315,000	Dolphin A-B ... 51,275
D 125,120	Hemispheres... 55,933
Marriott 38,500	Swan B.R. 22,582

Public Space

Grand Hall 55,000	7 Foyers 38,195
-------------------------	-----------------------

Meeting Rooms

104 rooms <u>199,732</u>	49 rooms <u>49,872</u>
--------------------------------	------------------------------

(includes Marriott)

Total Space 733,352 217,857
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Easy Transportation

- Rail connection from the airport directly to the convention center and hotel
- Fixed price cab fare from the airport to Center City
- Blue Line Subway Stop under the Convention
- Greyhound bus terminal 2 blocks away
- Located at the junction of I-95 and I-76, drive only 4 blocks on local city streets
- From 30th Street Station, use your Amtrak ticket to ride the local trains directly to the convention
- The Phlash visitor loop bus goes to hotels, restaurants, museums and historic sites for just \$3.00 a day

Delicious Food

- Directly under the Pennsylvania Convention Center is the Reading Terminal Market. This 100-year-old farmers market has a wealth of Amish vendors with goods ranging from farm produce to free-range geese. The market also includes ethnic eateries and groceries from Middle-Eastern to Cajun and is a great place to buy regular groceries, party food and snacks.
- Right out the door of the Convention Center is Chinatown. Sixteen square blocks of restaurants serving authentic Chinese food from dim sum to Peking duck.
- Nearby is every kind of ethnic and American restaurant, up to five-star quality, all within easy walking distance. And don't forget Philly brewpubs, cheesesteaks, hoagies and soft pretzels!

Philadelphia Attractions

- Franklin Institute Science Museum, Futures Center and Omniverse Imax Theatre
- Academy of Natural Sciences
- Philadelphia Zoo, America's first zoo
- New Jersey State Aquarium
- Philadelphia Museum of Art
- Independence Hall and the Liberty Bell
- Betsy Ross House, Elfreth's Alley and more...

Regional Attractions

- Pennsylvania Dutch Country
- New Jersey Shore, Atlantic City to Cape May
- Longwood Gardens and Winterthur Museum and Gardens
- Amusement Parks: Great Adventure, Hershey Park, Sesame Place and the Piers at Wildwood
- Tubing on the Delaware River

Fan Friendly



Bucconeer Progress Report Four

Contents of Tables Division

Division Manager Kathryn Daugherty
Deputy Manager Nancy Cobb

Information Desk

Manager Melanie Herz

Information Crew

Harold Bob, Phyllis Brown, Chris Callahan, Dick Eney,
 Paul Fischer, Julia Holloway, Martha Holloway, Miriam
 Winder Kelly

Con Suite

Manager Colleen Stumbaugh

Con Suite Crew

Debra Fran Baker, Joseph Campbell, Peter Knapp,
 Cynthia Moreno

Member Registration

Pre-Con Registration

Manager Bill Jensen

Pre-Con Reg Crew Tracy Henry

At-Con Registration

Manager TR Smith

Deputy Manager Vincent Docherty

Computers Craig Forbes, Mark Schleifer

At-Con Reg Crew

Gary Agin, Wim van de Bospoort, Dave Cantor, Peter
 de Weert, Paul Dormer, Mike Drawdy, Donald E.
 Eastlake III, Tracy Henry, Bill Jensen, Rich Kolker,
 Alexis Layton, Gary Louie, Dupa T. Parrot, Carlos
 Perez, Larry van der Putte, Kurt Siegel, Tim Szczesuil

Sales to Members

Managers Jane Dennis, Scott Dennis

Sales Crew Alex Boster, Richard Dennis, Gail Walker

Fan, Bid, and Club Tables Manager Mary Kay Kare

Guest of Honor Book

Managing Editor Steve Brown

2001 Worldcon Site Selection

Czar Chris Cooper

Site Selection Crew

Don Cook, Bill Farina, Julianne Owings, Mark Owings

Dockside Displays Division

Dockmistress Barbara Lynn Higgins

Lackeys Joni Dashoff, Hal Haag

Construction Chief Gene Olmsted

Truck Loadmaster 'Zanne Labonville

Exhibit Space CAD Design Marc Gordon

Exhibits

Commercial Exhibits Janice Gelb

Computer Art Display Charles Divine

Costume Exhibit Betsy Delaney, Beth Paczolt Weiner

Photo History of Fandom Jay Kay Klein

Sotheby's Sam Moskowitz Auction Exhibit

Glynn Crain, Dana Hawkes, Jerry Weist

Fantasy Photo Exhibit Charles Divine

Hall Displays Hal Haag

Hoax Bids Display Hal Haag

NASA/Goddard Liaison Charles Divine

AMANDA Exhibit Carol Roberts, John Roberts

Hubble Space Telescope Exhibit Inge Heyer

Near Future Technologies John Roberts

Library of Congress Fantasy Maps Colleen Stumbaugh

The Portrait Galley M. Christine Valada

Bio Update Gary Feldbaum

FanHistoricon Exhibit Laurie Mann

Fandom 101 - An Introduction Laurie Mann

Fandom 101 Crew Dick Eney

History of Worldcons Exhibit

Manager Bruce Pelz

History Crew Gary Louie

Interactive Fan History Joe Siclari

Interplanetary (The Game) Oz Fontecchio

History of Bidding

Manager Joe Siclari

Assistant Judy Bemis

Hugo Award Display Joni Dashoff, Barbara Higgins

C.J. Cherryh & Michael Whelan Bookcovers Jim Wills

Milton Rothman Exhibit Sara Paul

C.J. Cherryh Costumes Beth Paczolt Weiner

Media Exhibit Becky Kaplowitz

Photo Board Peter Radatti, Don Weiner, Chuck Whitney

Message Board Erwin Strauss

Passing Fancies

Coordinator Crystal Paul

Shore Patrol/Paramedics

Walking Wallpaper (Jay Meisner, "Big Jim" Roach)

Art Show

Keepers of the Treasure Trove

B. Shirley Avery, Martin Deutsch

Print Shop Bonnie Atwood, Ted Atwood

Sales Gay Ellen Dennett

Computers Craig Forbes, Mark Schleifer

Auctioneers Eric Fleischer, Rikk Jacobs

Art Show Crew

Brian Alexander, Deb Allen, Kevin Allen, Jim Belfiore,
 Joanne Belton, Mary Bentley, David Bicking, Margaret
 Chase, Ivan Clark, Susan Clark, Lee Ann Dinkin,
 Allison Feldhusen, Michael Feldhusen, Gretchen Forbes,
 Elisa Hertel, Mark Hertel, Diane Hughes, Erma
 Johnson, Walter Khan, David Kleiner, Johnna Klukas,
 Neil S. Lerner, Rachelle Lerner, 'Zanne Labonville,
 Winton E. Matthews, Jr., Sally Mayer, Jeff Olhoeft,
 Lynn Perkins, Karen Purcell, Jim Reynolds, Donna
 Ryan, Colette Schleifer, Andrea Senchy, Jim Symolon,
 Tracy Symolon, Clark Van Hekken, Diane Van Hekken,
 Jennifer Weyland, Sue Wheeler, Barry Zeiger

Dealers' Room

Managers Sally Kobee, Larry Smith

Curmudgeon Primus Dick Spelman

Curmudgeon Alpha

Mitch Botwin, Steve Francis, Art Henderson, Becky

Henderson, Larry Sands

Public Relations Division

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Publicity Assistant	Hank Smith
Press Relations	
Press Relations Crew	Jim Hudson, Kathei Logue
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Manager	Mary Bentley
Contest Committee	
	Bobby Gear, Judith Kindell, Samuel Lubell, Ann S. Zembala
At-Con Newsletter	James Stanley Daugherty
WSFS Liaison	Covert Beach
SFWA Liaison	Brenda Clough
ASFA Liaison	Margaret Organ-Kean
SFWA Suite Coordinator	Rick Foss

Strange Fannish Stuff Division

Division Manager	Susan de Guardiola
Deputy Manager	Marc Gordon
Auctions	Mary Kay Kare
Filking/Folksinging	Harold Feld
Gaming	Steve Jackson
Live Action Role Playing	Stephanie Olmstead-Dean
Special Interest Groups	Gary Feldbaum
Writers' Workshop	
Coordinator	Adrienne Foster
Workshop Crew	
	Gerri Balter, Kent Brewster, Richard Chwedyk, Devon Monk, Ken Rand, Lucy Sussex

Fan Lounge

Manager	Cathy Doyle
Deputy Manager	Elaine Stiles
Lounge Crew	
	Lucy Huntzinger, Janice Murray, Alan Rosenthal, Jeff Schalles, Kip Williams

FanHistoricon

Coordinator	Laurie Mann
Deputy Coordinator	Joyce Scrivner
FanHistoriCon Crew	
	Niti Bhan, Ann Catelli, Pat McMurray, Randy Smith, Mary Tabasko

Regency Dance

Dancemaster	John Hertz
Crab Feast	Ann S. Zembala

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Vice-President	Marty Gear
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Correspondence Secretary	Mark Owings
Recording Secretary	Julanne Owings

Come see us at Bucconeer!

We've got lots planned. Stop by our table in the Exhibit Area! Come to our parties, featuring "The Best of New Jersey" (salt-water taffy, The Boss, The Chairman of the Board, Grover's Mill and lots more)!

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Children's Programming

Children's Programming is geared toward young pirates ages six through 13. Little pirates under six are welcome when accompanied by an adult pirate (parent/guardian). Any child age six through 12 who wishes to participate in Children's Programming must have at least a Children's membership.

Parents must sign in children from age six through 12 and provide contact information in the Baltimore area in case of emergency. Children age six through ten must be escorted to and from Children's Programming by a parent or guardian. Parents must pick up their children promptly for the lunch break and at the end of each day of Children's Programming.

The hours for Children's Programming will be:

Wednesday:	Noon - 6 p.m.	
Thursday:	10 a.m. - Noon	1 p.m. - 6 p.m.
Friday:	10 a.m. - Noon	1 p.m. - 6 p.m.
Saturday:	10 a.m. - Noon	1 p.m. - 6 p.m.
Sunday:	10 a.m. - Noon	1 p.m. - 3 p.m.

It would be a good idea to make sure your child has eaten lunch before coming to Children's Programming on Wednesday. There will be a one-hour break from Noon to 1 p.m., Thursday through Sunday, for you to provide lunch for your child.


If you have any suggestions for activities, please contact: Lynn Cohen Koehler, P.O. Box 175, Center Valley, PA 18034 or kidsprog@bucconeer.worldcon.org.

Joyce Carroll Grace &
Lynn Cohen Koehler, Managers

For our Treasure Chest (arts and crafts room), please bring donations of the following items:

- small boxes
- shoe boxes
- Styrofoam
- plastic jugs (bleach, etc.),
- plastic bottle caps, lids, and tops
- recyclable packing materials
- egg cartons (plastic or cardboard)
- old magazines (no women's magazines)
- old postcards and greeting cards
- odd socks (clean, no holes)
- yarn and ribbon
- fabric remnants and scraps
- ideas for making crafts

The programming may include reading and storytelling (maybe even a Pirate Legend or two), arts & crafts (make your own treasured items), costume making (how about a pirate or a gypsy, and then there are always the butcher, the baker, and the candlestick maker), amateur theatrics, filking, creative writing workshop, science programming, and other fun activities.


Parents and older kids are welcome as volunteers. To volunteer, contact Joyce Carroll Grace. If you have any other questions about Children's Programming, please contact: Joyce Carroll Grace, P.O. Box 4523, Boston, MA, 02101-4523 or kidsprog@bucconeer.worldcon.org. 

The Future of Fandom

Judith Kindell

The Student Contest began as a dream—a dream about finding a way to interest young people in science fiction and fantasy. When we decided that sponsoring a contest for students (inviting them to write their own stories, create their own artwork and write science essays) was the way in which we would attempt to encourage their interest in science fiction and fantasy, we were not sure about what we were getting ourselves into. The process of turning this dream into a reality has certainly been “a learning experience,” but one we were happy to share in. One lesson we learned was to start the process of contacting schools earlier. As our original deadline approached and we were still getting calls from teachers who had just found out about the contest, we made the decision to extend the due date so that all students who wished would have an opportunity to participate.

We received over 100 entries for the Student Contest—mostly stories and artwork, with some science essays. *Bucconeer* thanks all of the students who worked so hard on their entries. Attendees of *Balticon* were treated to a preview of the artwork entries in the Art Show. We would like to thank the members of the Incredible Floating East Coast Art Show Crew who helped us with the preliminary judging of the artwork. We are currently judging the entries to select the semi-finalists. Keep an eye on our website for a list of semi-finalists and finalists.

The finalist judges will include David Brin, C.J. Cherryh, Charles Sheffield, and Michael Whelan. The winners will be announced at the ceremony to be held in the afternoon of Friday, August 7th. We hope that many of you will attend this ceremony and welcome these new fans to our community. 

Bucconeer Childcare/Babysitting

Mary Morman, Manager

Bucconeer Childcare/Babysitting will welcome children six and under during the day and children twelve and under during the evening.

You must purchase Childcare/Babysitting hours in advance. Childcare/Babysitting hours are not included with a child's membership. Children who will not be participating in any convention activities do not need a Children's membership to use Childcare/Babysitting. Children's memberships are \$80 and must be purchased separately at the door.

Babysitting will be located in the Omni Hotel.

Tuesday: 9 a.m. to 5:30 p.m. (Move-In Crew only)
Wednesday: 9 a.m. to 5:30 p.m. 7:30 p.m. to Midnight
Thursday: 9 a.m. to 5:30 p.m. 7:30 p.m. to Midnight
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 for \$4 per hour of childcare/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. Make your check out to *Bucconeer*.

Each child is limited to no more than eight hours in childcare/babysitting on any one day. If additional hours of childcare/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.

Send a 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; and an e-mail address and/or telephone number.

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

Reimbursement of Staff, Volunteer, and Program Participant Childcare/Babysitting Expenses

Childcare/babysitting hours purchased before July 10th and utilized while working during *Bucconeer* (staff, volunteer, or program participant) may be reimbursed if sufficient funds remain after reimbursements have been made for staff and program participant memberships.

Bucconeer will provide free childcare/babysitting on Tuesday, August 4th for the children of staff and volunteers while they are working on Move-In activities if they reserve space before July 10th.



Regency Dance

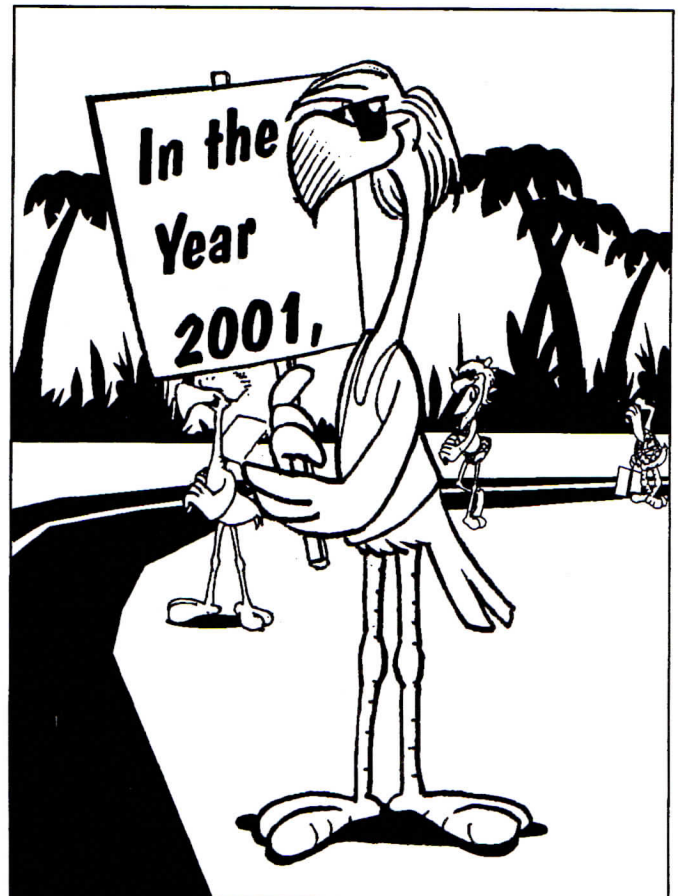
John Hertz, Dancemaster

On Friday afternoon, *Bucconeer* will have English Regency ballroom dancing in the Hilton and Towers hotel. Come in period clothing if you like (around the year 1800). Wear a hall costume (the science fiction and fantasy clothes fans wear to wander the halls of a convention). Until you've done the Figure of Eight with a five-foot-tall furry orange cat, you haven't lived. Or come as you are. I'll be there to teach everyone.

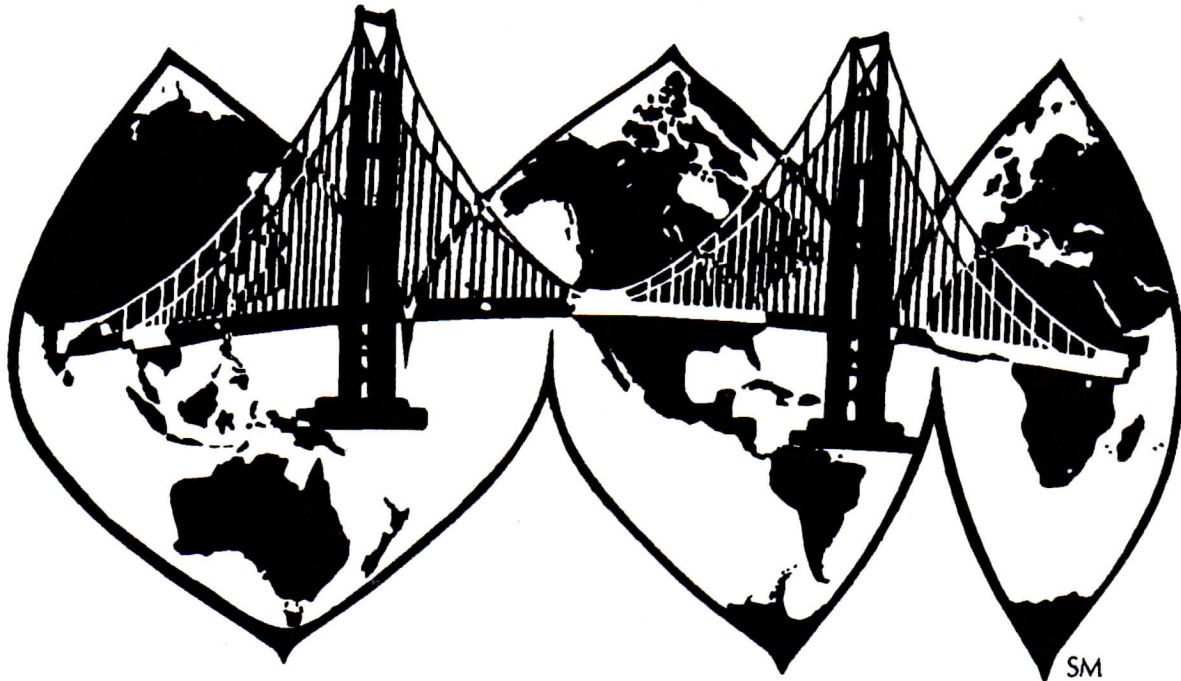
Probably it's Georgette Heyer's fault. This 20th century Englishwoman wrote three dozen Regency romances—witty, satirical, historically accurate—that resonate with the fannish sense of whimsy. Try *Arabella* (1949), *A Civil Contract* (1961), or *Cotillion* (1953).

By the 1960's, fans were holding Heyer Teas. In the 1970's, I was addicted to Heyer by Fuzzy Pink Niven and Mary Jane Jewell, and I either volunteered or was volunteered—I had drunk a lot of eggnog—to reconstruct and teach the dances, which have become a fixture at major SF conventions.

Do please join us, especially if you're at least reasonably frivolous.



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AGENTS OUTSIDE USA (make cheques payable to agent)

Australia (p/s membership A\$25)

Terry Frost
5 Temple St
West Brunswick VIC 3055
hlector@netspace.net.au
Pre-opposing memberships: 2.5 x p/s price

UK/Europe (p/s membership GB£12)

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

Canada (p/s membership C\$25)

John Mansfield
333 Lipton St
Winnipeg MB R2G 2H2
pgh@mail.pangea.ca
Friend of the Bid: 5 x p/s price

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

Dockside Scuttlebutt

Hal Haag, Lackey

Ahoy and welcome to "Aye '98"—the fannish walkway through imagination!


The first exit off Aye '98 will be the main Exhibits Area—here be dragons, and Hugos, and computers (oh my!). Each *Bucconeer* Guest of Honor will have an exhibit showing why each of them IS a *Bucconeer* Guest of Honor. For your information and pleasure, there will be fannish history exhibits, showing where we have been and where we think we are going.

Just beyond the displays of past Hugo Awards and award-winning costume displays you will step into the real future. Companies will be showcasing their new whiz-bang marvels in Near Future Technology. Those pirates from NASA and Hubble and their cohorts will be here as well, showing us what new "oceans" await exploration. The Commercial Exhibits area is where you can find people such as the Wizards Of The Coast, the Franklin Mint, Sci-Fi Channel, and other culprits to be named later.

Been plowing through those stacks of books you have at home, have you? Want to get them autographed, but don't know what the author looks like? We can help! There will be a portrait gallery of authors, artists, and even some prominent SMOF's as well.

The second exit off Aye '98 will be the Merchanter's Luck (a.k.a., the Dealers' Room - Hall F). The Merchanter's Luck honchos (Larry Smith and Sally Kobee) want everybody to know that all Merchanter's Luck space has been sold. If you want to find something strange or unique, you will probably find it here.

Along Aye '98 will be the COMM Center (commonly known as the message or Voodoo Board) and a Fan Lounge, where you can indulge in your need to communicate about all things fannish. In this same area is the Galley, where you can satisfy other less ethereal urges by consuming food and beverages while listening to the entertainment provided by Passing Fancies.

The Treasure Trove (Art Show for the piratically-challenged) will be behind Merchanter's Luck in Hall G. Discover works by world-renowned artists and view some special art exhibits, such as the Hugo and Chesley nominees, Pirate Art, and Lisa Snellings' Dark Caravan. Come enjoy the interactive art demo area, where you might be able to swap sea stories with your favorite artist. The ASFA-sponsored Chesley Awards for excellence in art will be presented at five p.m. on Thursday, August 6th. You are invited to participate in the awarding of these prestigious honors and the reception that follows. 

Autographing

Todd Dashoff, Programming Division

Autographing will be held in the Dealers' Room. The hours of operation each day should run from 10 a.m. until early evening with a one-hour slot for each participant. A schedule will be printed in the pocket program.

Any program participant wishing to autograph should respond on their programming questionnaire or contact the Programming Division through *Bucconeer's* postal address or autographs@bucconeer.worldcon.org.

Bucconeer Video Production

Kathi Overton, Crew Chief

We are seeking volunteers to help videotape events during *Bucconeer*. Prior television production experience is helpful, but not required. If you would like to join our video crew for one or more days, please contact us via e-mail at: video@bucconeer.worldcon.org or 6601 N. 33rd St., Falls Church, VA 22046.



Strange Fannish Stuff Division

Marc Gordon, Deputy Manager

The *Bucconeer* Strange Fannish Stuff Division is the kitchen sink division for all those items that don't fit neatly into any other division. In other words, all the fun stuff is in our division. We truly have something for everyone. Elsewhere in this progress report, Harold Feld has written about filking and Adrienne Foster has written about the writer's workshop, but we also have:

Gaming

Steve Jackson, of Steve Jackson Games, has agreed to run the gaming department. We plan to have a floor of gaming—demonstrations and tournaments sponsored by various companies, and open gaming—going on in the Hilton Hotel.

We are organizing several LARPs. These will all be one-day or less, to make sure that everyone also has time to see the convention.

And there will be a number of public gaming demos in the Convention Center, including Steve's giant Pirate Game played with Lego™ ships... step right up, play any time, extra starting points if you're in pirate costume! We're also planning a variety of demos of quick games with a "fannish" flavor, aimed at the non-gamer or casual gamer who has 15 minutes to kill.

Fan Lounge

There will be both a day and an evening fan lounge. During the day, the lounge will be in the Convention Center. In the evenings, the lounge will be on the mezzanine of the Hilton.

Special Interest Groups

Finally, we know that there are a number of Special Interest Groups who want to have meetings at *Bucconeer*. Gary Feldbaum has stepped forward to coordinate the rooms for all of these groups, and to schedule the times. If your group needs space, call Gary at 215-563-2511 and he'll work with you.

Concerts and Plays


Our day concert space is in the Convention Center, adjacent to the programming area. We will also be using the Calvert Ballroom in the Hilton for our evening concerts and some day events. Our concerts include the *Analog* M.A.F.I.A. Ragtime Band with Stanley Schmidt, Kathy Oltion, Michael F. Flynn, Julia Ecklar, Stephen L. Gillett and Jerry Oltion. And a theramin! Stan Schmidt wrote about their plans in *Broadside Four*.

Our second band of writers is the Don't Quit Your Day Job Players. Band member David Honigsberg says:

*"Although together as a band for only a few years, the roots of the Don't Quit Your Day Job Players go as far back as 1991. Sometimes called "the world's best skiffy bar band," the DQYDJ Players are a rock/blues/folk/country band that now includes David M. Honigsberg (vocals and rhythm guitar), Rik Cleary (bass guitar), and Keith R.A. DeCandido (percussion). They have played concerts at conventions all over the country (they're a staple at conventions in the Northeast) and their first CD, entitled TKB, was released in November of 1996. Bucconeer is the kick-off point for the group's "Prose & Cons" tour, which will also include stops at Dragon*Con and NotJustAnotherCon in September; Albacon and HubCon in October; and SciCon in November."*

Our other concerts include the Boogie Knights and a group many of us would travel as far as necessary to see—Clam Chowder. Our plays will include a revival of the *Pirates of Fenzance*, fresh from their record-breaking *LoneStarCon 2* performance, among others.

Other Activities

We will have a Treasure Hunt. We are also working on a tour of the Edgar Allan Poe house. For those who love crabs and feasting, see Michael Nelson's article on our Crab Feast to be held on Thursday night. 

General Filk Programming

What is filk? Filk is the music of the science fiction community. It has influences from every genre of mainstream music that has ever influenced a science fiction fan.

It draws on our wealth of experience, our sense of wonder, and our atrocious humor. Some filk songs touch the heart, others send you rolling on the floor laughing, a few may make the more delicate blush at their—"abem"—straightforward nature, but they all have one thing in common—people at conventions gather together to sing, perform, and listen to them.

Harold Feld

So what sort of filk programming will we have at *Bucconeer*? We will have concerts—concerts that spotlight international and local talents. We will have open singing every night. We will have workshops, panels, and places where people can sit, talk, and sing.

If you are interested in volunteering—either to help or as a participant—please get in touch with me at:

11001 Oakwood Dr., Silver Spring, MD 20901
filk@bucconeer.worldcon.org



Wooden Mallets and Hungry Fen

Michael Nelson

On Thursday evening of *Bucconeer*, 499 of my closest friends (especially that rowdy gang from New Jersey wearing those "Yucky the Crab" t-shirts) and I are going to gather at Baltimore's Museum of Industry for an honest-to-ghod Maryland Crab Feast. Armed only with wooden mallets and our fannish appetites, we shall lay waste to mounds of steamed blue crabs, fried chicken, micro-brewed beer, and other Maryland-style goodies.

I asked myself, "So, what is a Maryland crab feast?" I started at the Maryland Office of Tourism Development's website at www.md-isfun.org and made my way to the "Crabbing - All About Blue Crabs" website at www.clark.net/pub/crabbing.


There, I read about *Callinectes sapidus*, the "beautiful swimmer". You see, the blue crab's flattened hind legs work like paddles to allow them to peacefully glide above the ocean's bottom. Then I learned how to steam to death, dismember, and devour the little buggers.

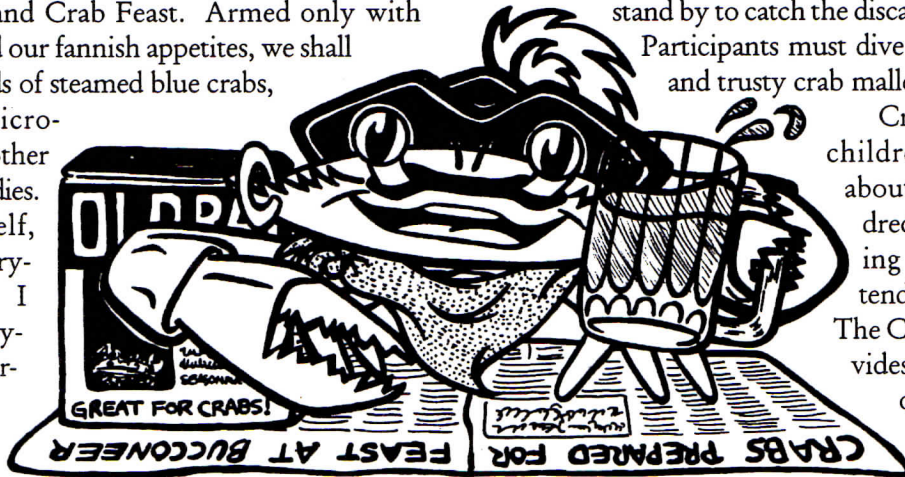
A true Maryland crab feast is not a spectator's sport. Steamed blue crabs, heavily spiced with seafood seasonings, are piled on newspaper-covered tables. Rolls of paper towels serve as napkins and open trash cans stand by to catch the discarded shells and offal.

Participants must dive in with both hands and trusty crab mallet.

Crab mothers tell their children horror stories about the sound of hundreds of humans cracking open and gobbling tender young crab flesh. The Crabbing website provides full graphic details on the blunt art of blue crab eating and Ann Steele,

our Crabinator, has promised instructions at the feast.

The Crab Feast is limited to 500 people. See Ann's article in Progress Report Three for details. A reservation form was included with *Broadside Five*. Tickets are \$30 each and should be purchased soon. Contact Ann Steele at *Bucconeer*'s postal address, crab.feast@bucconeer-worldcon.org, or +1-410-727-4808, extension 102. 



Call for Filk Songs

Filkers are invited to submit songs for a *Bucconeer* songbook. Filk songs of all kinds are eligible. Songs with original music are particularly welcome. (Please send either written music or a tape and written chords.)

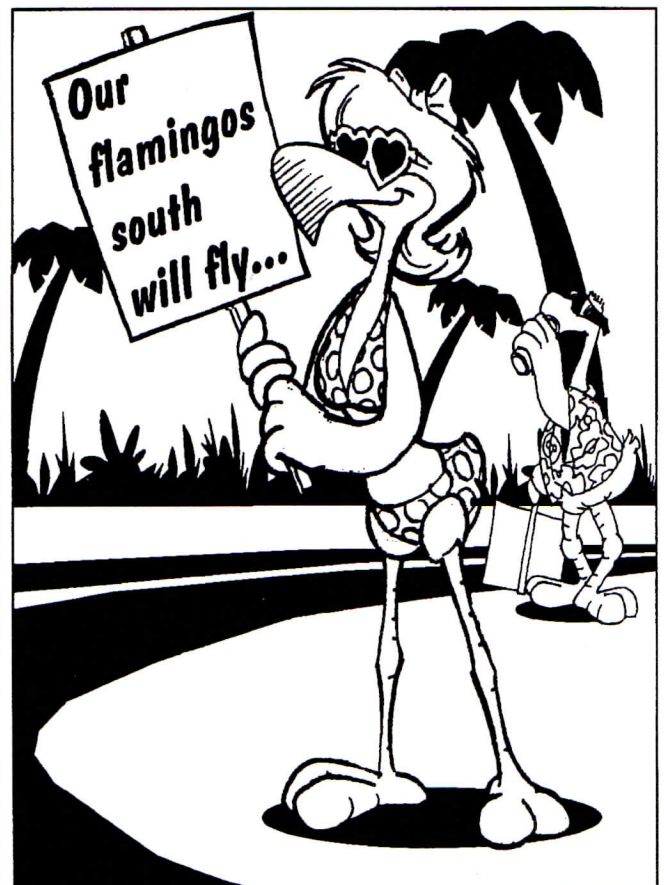
Artwork and ideas for a book title will also be welcome. A free copy will be given to anyone whose submissions are used in the book.

The submission deadline is **June 30, 1998**. Send submissions and artwork to Gary McGath, P.O. Box 16082, Hooksett, NH 03106 or by e-mail to gmcgath@ultranet.com. Submissions will be returned if you provide a SASE.

Song Contest

The *Bucconeer* filk contest theme is "Filk Our Guests"—write a song relating to the works of one of our Guests of Honor, Special Guest, or Toastmaster

Songs may be set to original music or may have new words set to an existing tune. Please provide a tape unless you are using an existing well-known tune. (Performance quality on the tape is not a factor in judging, as long as the judges get the sense of the music.) Songs published more than one year prior to *Bucconeer* are not eligible. Prizes will be awarded at *Bucconeer*.



Bucconeer Progress Report Four

Financial Report

Robert MacIntosh, CFO

REVENUE SOURCES

Memberships	\$327,078.00
Dealers Deposits	23,500.00
Investment Income	5,809.13
Pass Along From <i>L.A. Con III</i>	22,000.00
Advertisement Revenue	3,215.00
Other Revenue	2,463.52

TOTAL REVENUE \$384,065.65

EXPENSES INCURRED

Banking Expenses	\$4,517.01
Corporate Expenses	2,634.03
Misc. Convention Expenses	2,762.62
Publications	27,548.41
Managers Meetings	1,405.16
Flyers/Advertisements/Agents	6,714.44
Parties at Worldcons	7,960.30
Computer Software and Equipment	4,017.68
Facilities	31,000.00
Student Contest	3,487.00
Inventory Remaining	946.52
Bidding Expenses	5,500.00
Hugo Awards	1,953.29
Transportation of Material	600.00
Programming	1,225.64
Registration	1,311.82
Exhibits	365.39
Guests of Honor	395.73
Art Show	2,283.47

TOTAL EXPENSES \$106,628.51

Net Surplus as of April 25, 1998 \$277,437.14

Handicap Access News

Marcia Kelly Illingworth, Coordinator

Many of the services and equipment we would like to be able to offer our members require pre-arrangement and cost money. In order to best provide for our members, we need to know by July 10th what sort of things you will need. Please inform us of your needs as soon as possible.

Address prior to July 15, 1998:

63 Drake Road, Chessington, KT9 1LQ, GB

After July 15th, mail to:

1902 Duncan Ave., Chattanooga, TN 37404 USA

E-mail: access@bucconeer.worldcon.org

We also welcome suggestions, comments, and VOLUNTEERS! (Need not be handicapped to apply.)

One fun suggestion has been a costume contest for wheeled conveyances. Wheeled pirate ships, anyone?

We will be located near Registration in the Convention Center. If you cannot stand long enough to register, come to us first. We will find you a seat, and someone to help with the tedious parts of the process. We will also be signing out equipment from that point. We will be operating during the same hours as Registration. There will be simple rental agreements and a sign-up sheet for needs-based special seating. Do not assume that we will know which events you plan to attend; or what services or equipment you might need. You have to help us!

On behalf of my First Mate, Sarah Goodman and myself, we look forward to meeting everyone at the Worldcon and having a great time in Baltimore!



Anime Program

Greetings! Keith Mayfield and I will be running the anime programming at *Bucconeer* this year. We have run the anime program at other SF conventions (*Balticon*, etc.) and run other conventions devoted entirely to anime (*Katsucon* and *Otakon*). In addition, I have staffed a Japanese convention known as *Comic Market*, which has an average attendance of 400,000 people or so. (In fact, I did it twice—I must be crazy!)

We are arranging a program to showcase the whole spectrum of anime... love comedies, war stories, gripping horror, cute girls in robot suits, you name it. In addition, we will be using both subtitled AND dubbed anime to try and keep everyone happy. If we are VERY lucky, we may even get to premiere an anime movie before it comes out in the United States. Keep your fingers crossed! We'll also be bringing our expertise to help create anime-related panels for *Bucky*. Here is a small taste of the kind of panels we may offer at this year's Worldcon:

Richard Kim, Co-Manager

Anime 101: Giant Robots, Alien Monsters and Super-Powered School Girls: What Is Anime, Anyway?

A primer on anime for beginners.

The Days and Nights of Comic Market

And you thought Worldcons were big! *Comic Market*, a fanzine convention in Japan, has over 1,200 staff members, and over 400,000 participants.

Sushi With a Fork? Cultural Differences Between East and West

A panel to help you understand what you may be missing in anime. Why do the Japanese find certain things funny while we don't? Why do they remove their shoes when they enter a home? And who came up with the idea of eating raw fish?

Please contact us at anime@bucconeer.worldcon.org or the *Bucconeer* postal address.



Bucconeer Internet E-Mail Contact List

Dana Carson, Co-Webmaster

Here is a list of the e-mail addresses for *Bucconeer* as of May 16, 1998. If you don't see an address for the area you want to contact, use our general address.

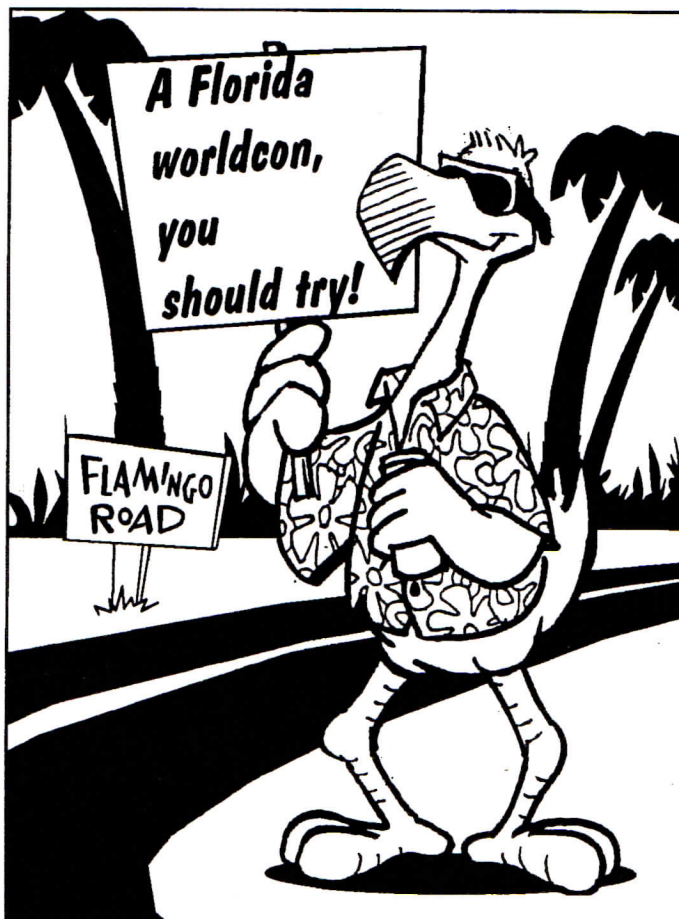
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Chesley Awards

The Association of Science Fiction and Fantasy Artists (ASFA) is pleased to announce the following nominees for the thirteenth annual Chesley Awards:

Best Cover Illustration: Hardback Book

- Alan M. Clark for *Things Left Behind*
(by Gary Braunbeck, CD Publications)
Bob Eggleton for *The Howling Stones*
(by Alan Dean Foster, Ballantine Del Rey)
Don Maitz for *Corum: The Coming of Chaos*
(by Michael Moorcock, White Wolf)
John Jude Palencar for *Lady of Avalon*
(by Marion Zimmer Bradley, Viking)
Michael Whelan for *The Mageborn Traitor*
(by Melanie Rawn, DAW)

Best Cover Illustration: Paperback Book

- Tom Canty for *Competitions* (by Sharon Green, AvoNova)
Michael Dashow for *The Rhinoceros Who Quoted Nietzsche and Other Odd Acquaintances* (by Peter S. Beagle, Tachyon)
Jody Lee for *The Stone Prince* (by Fiona Patton, DAW)
Todd Lockwood for *The Wayward Knights* (by Roland Green, TSR)
Don Maitz for *Merlin's Harp* (by Anne Eliot Crompton, ROC)
John Jude Palencar for *Jovah's Angel* (by Sharon Shinn, Ace)
Stephen Youll for *A Game of Thrones* (by George R.R. Martin, Bantam)

Best Cover Illustration: Magazine

- Olivia De Berardinis for *Heavy Metal*, May 1997
Bob Eggleton for *Analog*, October 1997
Todd Lockwood for *Dragon*, August 1997
Don Maitz for *Realms of Fantasy*, April 1997
Barclay Shaw for *Fantasy & Science Fiction*, April 1997

Best Interior Illustration

- Rick Berry for "Repent Harlequin, Said the Ticktockman"
(by Harlan Ellison, Underwood Books)
Tom Canty for "The Queen of Hearts"
(“Fractures in Rhyme,” Art Against AIDS Project)
John Howe for *A Diversity of Dragons*
(by Anne McCaffrey and Richard Woods, HarperPrism)
Nicholas Jainschigg for "Grey"
(by Mercedes Lackey, *MZB Magazine*, #37, Autumn 1997)
Alan Lee for *The Hobbit*
(by J.R.R. Tolkien, Houghton Mifflin)
Todd Lockwood for "On the Inside"
(by Robert Silverberg, *SF Age*, November 1997)

Best Color Work, Unpublished

- Greg & Tim Hildebrandt for "Michael the Archangel"
(displayed at *DragonCon 1997*)
Stephen Hickman for "The Astronomer Prince"
(private commission)
Don Maitz for "Chasing the Wind"
(displayed at *LoneStarCon 2*)
Jennifer Emmett Weyland for "Perrin, Queen of Autumn"
(displayed at *LoneStarCon 2*)

Best Monochrome Work, Unpublished

- Charles Keegan for "Teenage Angst"
(displayed at *DragonCon 1997*)
Richard Kirk for "Mr. Buttons"
(displayed at *DragonCon 1997*)
Joy Marie Ledat for "Silently Moving People"
Erin McKee for "Harlequin" (displayed at *LoneStarCon 2*)
Stanley W. Morrison for "The Hatchling"
(displayed at *Oasis 11*)
Jeff Pitarelli for "Callisto" (displayed at *DragonCon 1997*)

Best Three-Dimensional Art

- Danial Horne for "Gandalf the Gray" (mixed media)
Clayburn Moore for "Witchblade" (coldcast porcelain)
J.A. Pippett for "Reach" (bronze)
Laura Reynolds for "Princess Holly" (mixed media)
The Schiflett Brothers for "Dragonheart" (coldcast porcelain)

Best Art Director

- Warren Lapine (for DNA Publications)
Don Puckey (for Warner Books)
David Stevenson (for Random House/Ballantine Books)
Matt Wilson (for Wizards of the Coast)
Jamie Warren Youll (for Bantam Books)

Award for Artistic Achievement

- Olivia De Berardinis
Rick Berry
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Alan Lee
Syd Mead
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Bernie Wrightson

Award for Contribution to ASFA

- Jane Frank
Todd Lockwood
Morgana
Teresa Patterson
Janny Wurts

The Chesleys, named in honor of the great astronomical artist Chesley Bonestell, began in 1985 as a means for the Science Fiction and Fantasy art community to recognize works and achievements during the previous year. This year's awards are for the period from January 1 to December 31, 1997.

The awards will be presented at *Bucconeer* on Thursday, August 6th, at 5 p.m. There will be a reception to honor the artists, which will be open to convention attendees and the press, immediately following the ceremonies.

ASFA is a non-profit educational organization dedicated to serving the visual arts of Science Fiction, Fantasy and related topics. Membership is open to anyone with an interest in the art of the genre, and includes an international group of artists, collectors, management, publishers and the general public.

Further information about ASFA or the Chesleys can be found on the ASFA web site at <http://www.westol.com/~trystane/> ASFA or by contacting Thea Glas, ASFA Director-at-Large, at thea@grex.cyberspace.org or 734-741-1677.

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Writers Workshop Update

Adrienne Foster, Coordinator

Many authors, industry professionals, and experienced moderators who really enjoy helping new writers will be on hand to help the *Bucconeer* Writers Workshop participants.

Roger MacBride Allen	Karen Haber	John Maclay	Severna Park
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Randy Dannenfeler	Jacqueline Lichtenberg	G. David Nordley	Sheila Williams
Scott Edelman	Barry Longyear	Jody Lynn Nye	Jack Williamson
Leslie Gadallah	Jean Lorrh, Ph.D.	Kevin O'Donnell, Jr.	

And more are signing up each day. *Bucconeer* extends its gratitude to the professionals who contribute their time and services for this effort. The *Bucconeer* Writers Workshop submission requirements were published in *Broadside Five* and are available on the *Bucconeer* website. The registration deadline was June 5, 1998.

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Progress Report Three Corrections

The article "A Slave to Duty: A True History of the Pirate Worldcon Bid, Part Deux," incorrectly associated Robert Sacks with *MidAtlanticon*, a 1998 New York City Worldcon bid organized by Louis Epstein.

In "Attention Senior Birdmen", the distance of the Westminster Airport from Baltimore is incorrect. This airport is approximately 30 miles northwest of Baltimore.

Confirmed *Bucconeer* Program Participants as of May 1, 1998

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Milt Rothman
Stan Schmidt
Michael Whelan
J. Michael Straczynski
Charles Sheffield

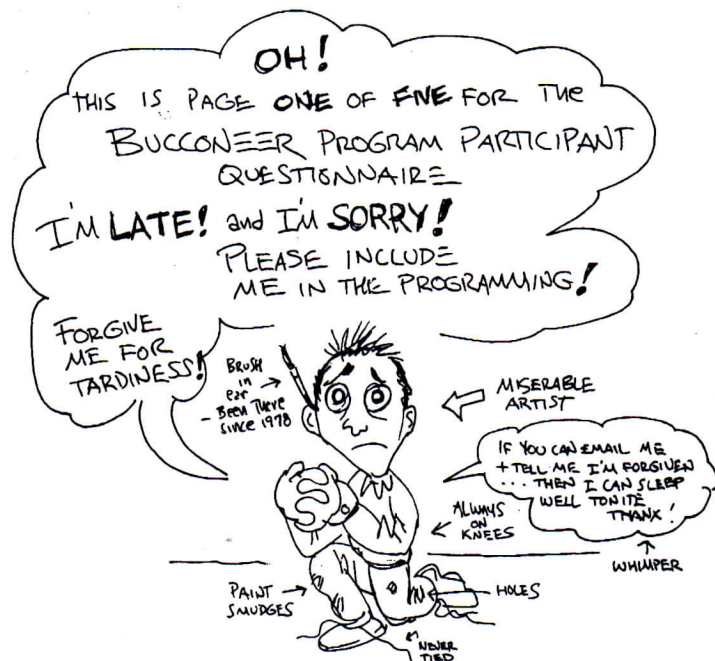
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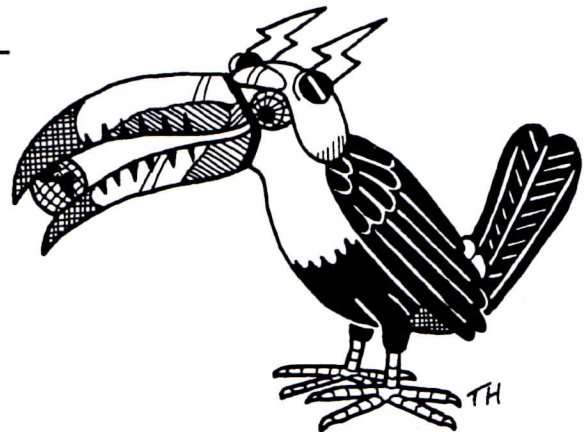
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So, Who is This CJC and Why is She GoH of *Bucconeer*?

Jane Fancher

When the *Bucconeer* staff graciously invited me to write one of these pieces on CJ, I suspect they meant something witty and anecdotal. Like the time we were sitting in a yuppie restaurant (you know, the kind that serves overpriced and undersized sandwiches—with sprouts) talking about gun-running and the price of an Uzi and discovered we had the only clear elbow-room in the building... Crazy Moments that happen to writers.

But, as I pondered the question of which Crazy Moments to immortalize, I found myself thinking: Why Carolyn? I mean, no GoH is ever chosen lightly, and a Worldcon GoH is an especially difficult choice, not to mention a tremendous honor for the choosee, so... why? What sets C. J. Cherryh's work apart from all the other fine authors'?

I've had an opportunity to study CJ and her work in many different capacities over the years. In 1976, I was one of many readers for whom her *Gate of Ivrel* set a whole new standard for the term "Good Read." In college, I referenced her work for two research papers (one in cultural anthropology, another in linguistics). In the mid-eighties, I collaborated with her on the *Gate of Ivrel* graphic novel adaptation, a situation which led me to writing my own work with her as my undisputed mentor. In 1998, I find myself not only her friend, but her alpha reader and editor. It is a path which still holds an aura of unreality about it for me, but which does give me my own unique perspective on her work.

Why Guest of Honor?

Well, she's been published for over twenty years and is currently working on her 50th novel (this doesn't count her numerous short stories and collaborations) and is universally recognized as one of the great "stylists" in the genre. On the other hand, she's not even half-way through her productive years, so who knows what marvels the next gazillion books might hold?

Secondly, she's gotten lots of awards—several Hugos, the Campbell, a bunch of other stuff you can find listed around, so she must be pretty good at what she does.

More importantly for a convention GoH, she loves conventions and SF fans. She's extremely accessible, enjoys sitting around talking with whoever can find a square foot of open carpet in her general vicinity. Her interests are so varied and her knowledge so vast, one thing will lead to another and you can find yourself in the middle of next week before you realize you've been sitting five minutes. This is, after all, the woman who taught Latin and Ancient History for ten years and twenty years after the fact still has students throughout the country crossing restaurants to remember themselves to her.

(Keywords to trigger great stories: "Caesar + Queen + Bythinia", "Student Pyramids", "Hallways + Chariots", "Togas", "Camels + Dogpacks", "Finals + Machiavelli", "Roommates + Cadavers.")

And then, there's the fact she looks great in the costume. Which costume? Well, depends on the time of day and ambient conditions. You see, she's got these great cheekbones and wicked, sparkling eyes, and a very firm mouth thanks to years of getting a high A out of a flute. But it's the hair that does the trick—and, yes, the curl is natural.

Short and ruthlessly smoothed, she's "Ms. Cherry, Latin teacher." (But don't let the gentle, big-eyed look in those early pix fool you: keep in mind, her graduate specialty was Roman law, not Litra-chur. Also, that slender, big-eyed teacher coached the fencing team. Keywords: "Fencing + would-be-thug + lesson", "gym + karate club + practice.")

CONTINUED ON NEXT PAGE



JMS: "CJ, let's just return the hotel's towels!"

CJ: "Not until they get our reservations right, Joe!"

Coifed, left to curl naturally, and in full makeup, she's Carolyn Cherry, Romance Writer extraordinaire (yes, she has been legitimately praised in *Romance Times*—for great Space Opera that doubled as great romance.)

But keep her up late, get the speculative science juices flowing, let the humidity rise, and she's SF's answer to Albert Einstein. (And here, consider her Hugo award-winning *Cyteen* that examines the ramifications of leading edge science with such deft murfling, it had even experts asking "how much (fill in blank) science does she really know?"—never mind she can't add 2 + 2. Keywords: "Tau Cetian Math", "Galactic Screwdriver", "Grant.")

OK, so she writes a good book, she's an award-winning party animal, and she's cool-looking. What has she done that's so unique that the SF community should honor her in this way?

With respect to space limitations and the sure sense that I'd overlook someone's favorite book, allow me to hazard a suggestion which I feel ultimately covers all the others: viewpoint.

What? (you ask) she writes a simple, third person past tense, right? Nothing fancy about that. Nothing fancy; nothing simple, either.

CJ began writing when she was ten, but she began consciously considering the question of viewpoint several years later as a freshman in college. Back in that dark age of manual typewriters, CJ realized that her fascination with the complex interplay of perception, physiology, and culture required an approach to storytelling different from anything she had encountered, and she began working out her own guidelines for a style of viewpointing she calls "intense third person."

Those guidelines are so comprehensive and yet so simple, the ramifications so far-reaching, that they are rather like geometry's postulates or the elements of graphic design. While I'd never say they were the universal answer to all storytelling, they nonetheless provide insights into the basic creator/consumer interface that are of value to any writer, of any genre, fiction, non-fiction, or technical.

On the other hand, strict adherence to these postulates creates a literary environment into which the author's own voice never intrudes, and where the book itself is an examination of the viewpoint character(s) cosmology, rather than a portrayal of a series of events.

CONTINUED ON PAGE 31

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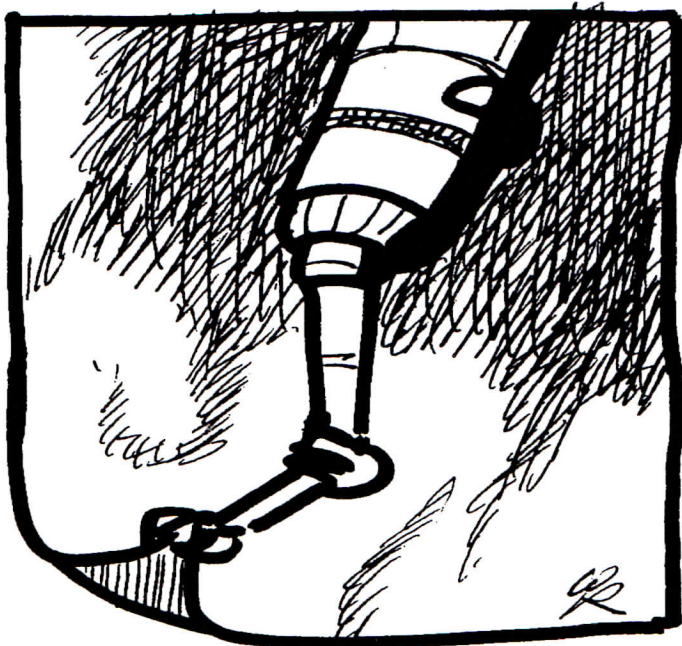
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This total immersion into character viewpoint is the underlying secret to her incredibly believable aliens as well as her lovable but nuttierthanafruitcake protagonists.

For those not into writing theory, don't panic; I'm not going into the details here of how she accomplishes this miracle. For that, you can go directly to CJ at her Internet webpage at <http://www.cherryh.com>, where she has generously posted an entire section on writing tips that is fun and fascinating reading, even for the non-writer.

The scope of CJ's body of work—as well as her everlasting gift to the SF world—is based on the inherent flexibility of this core approach. Cut free from the authorial voice, we explore the cosmos from the infinite diversity of individual minds. Combined with CJ's incredible control of language (fluency in several languages doesn't hurt), her vast imagination, her warped and subtle sense of humor, her sheer talent, and her incredible productivity (*Cuckoo's Egg*, nominated for a Hugo, took two weeks to write. *Cyteen*—infinitely more complex, four times as long, and which won a Hugo—took only six months), you had all the raw materials for a Phenomenon.

But it takes more than the potential to create a phenomenon. CJ came along at a time when the field was rich with possibilities. The gridwork had been set, but the field was far from excavated. New authors were taking the free-wheeling concepts of the Golden Age, the great adventure story-telling of the Sword and Sorcery/Space Opera era, and expanding them to include human drama—turning stories increasingly toward the ideas of perception and cosmology, psychology and motivation—intense, personal stories that examine the nature of being human through their relationship to and interaction with that technology. It was a wide-open field, free for the bold and innovative to chart the course for others to follow.



And CJ is nothing if not bold and innovative.

Finally, you can't overlook the importance of having a publisher ready to take a chance. Don Wollheim not only took that chance, he allowed her stylistic approach to blossom rather than force the rhythms into a standardized format, making no attempt to "dumb her books down" for "easy access". While he was publishing *Gate of Ivrel* and *The Faded Sun* series, he published her comparatively outré novels *Voyager in Night* and *Hunter of Worlds*, encouraging her to experiment freely with the effects of viewpoint and alien language/concepts.

The result of this interface of individual talent, social timing, and publishing support is a body of work the diversity of which will likely never be matched. A new benchmark in the art of storytelling, not just for the SF field, but all of literature, which will only continue to expand with each passing year as she adds additional facets to its infinitely expandable surface.

The downside is, it has also, over the years, given her the reputation for being a "hard read". No doubt about it: sometimes after reading one of her books, your brain hurts from the exercise it's received. On the other hand, you'll never see the world quite the same again once you've followed the convoluted intrigues and aggression-based attitudes of the *Invader* series' Atevi, or considered the effect of the price of coffee on a galactic economy.

Many readers have been scared off by that "hard read" reputation, and yet, while some of her books are indeed brain-benders, many of them, from her earliest *Gate of Ivrel* to her most recent *Finity's End*, are wonderfully accessible to readers of all ages and interests. For the historical crowd, the *Fortress* series, now into its fourth book, has all the pageantry and court intrigue one could hope for, as well as a subtly beautiful ecological message hidden within the World according to Tristen.

It is a sad commentary on modern marketing theory that CJ's greatest gift to the literary world is the very aspect of her writing that keeps her numbers from soaring. Because of that scope, she becomes impossible to describe in the modern sound-bite approach to advertising, and yet (the final wonder of the C.J. Cherryh phenomenon), she has survived despite this possible weakness. She rarely loses a reader and each year, a few more find their way to the treasure trove so quietly awaiting them on the bookstore shelves.

So, why C.J. Cherryh? Why now? Because as the millennium approaches and the tide of conservatism and commercialism threatens to consume the SF genre, CJ's body of work reminds us all, writers, readers, publishers and editors, that SF is not just a genre of entertainment, but a genre of experimentation, of individuality, and of challenge, to ourselves and to the world.

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Milt

Tom Purdom

I first got up the nerve to introduce myself to Arthur C. Clarke because he was talking to Milt Rothman. I looked across the room at a Nebula banquet, and realized that the guy who had convinced me faster than light travel is inevitable was standing next to the guy who had convinced me faster than light travel is impossible.

As my wife discovered many years ago, people tend to be surprised when they discover science fiction writers are skeptics. They seem to find it odd that we do not automatically believe that Earth is being visited by super-intelligent aliens and that graduates of Duke University can foretell the future. There are many reasons why SF types are less gullible than the public thinks, but one of them is the fact that our genre has provided a home for writers such as Isaac Asimov, L. Sprague de Camp, and Milt Rothman.

You may continue to write stories about FTL after you read Milt's discussion of the topic in his book *A Physicist's Guide to Skepticism*. You may even continue to believe that there may be some little loop-hole hidden in the laws of nature. But you will also know that there are very good reasons why you shouldn't take the idea too seriously.

Milt is one of the founding members of science fiction fandom—one of the people who got it all going over sixty years ago. His literary accomplishments include science fiction stories, articles in *Scientific American*, and books on science such as the *Physicist's Guide* and *The Laws of Physics* (which, according to rumor, he wrote because one famous editor didn't seem to understand them).

He was, for a number of years, a member of the hardy band of physicists and engineers who struggle to make fusion power a reality—or prove once and for all that it will remain forever out of reach. Through all the years he has been associated with science fiction, he has been a persistent counterbalance to the loonier tendencies that sometimes infect our field. When some illustrious editor or writer has gone off the deep end, Milt has been one of the people who spoke up for scientific rigor, careful examination of the evidence, and the other rational values we all tend to forget from time to time.

In print and in person, Milt has influenced many of the writers who gave the science fiction genre its basic character. And we are all the better for it.

Milt and I live only about eight blocks from each other. So naturally, like all sensible modern people, we communicate by e-mail. Recently I got a message from him that raised my self-esteem at least fifty percent. We had both gone to the Academy of Music to hear James Levine conduct Mahler's *Third Symphony* and Milt had discovered he had never heard that particular bit of sonic poetry. I, on the other hand, had been hearing Mahler's *Third* for at least the second time.

I've been reviewing classical music for a Philadelphia weekly for eight years now. I've written over 200 review columns. I go to three to five concerts a week in the season. Many people think I'm kidding when I tell them I'm impersonating a music critic. Milt is the kind of person I'm thinking of when I say that.

He plays the piano and the organ at a semi-professional level. He adds CD's to his collection the way dictators' wives add shoes to their closets. He takes it for granted that cultivated, music-loving urbanites will have heard all the famous soloists who have lived since the piano was invented.

When Milt tells me he "went to heaven" when he heard Mahler's *Third*, I assume he's telling me something that is almost factually true—and I know, beyond any doubt, that he probably got a few rows closer than I did.

I also know what he means when he tells me a certain piece of Baroque music is

"trivial". I still go on tapping my foot to the Baroque piece. But I know he's hearing music in a way I never will. I'm basically a reader who likes music. Milt is part of the great tradition of physicists who can comprehend the world created by music in the same they can comprehend the world created by their equations.

Then there's Milt the Phellow Philadelphian. I could tell you about his wife Miriam, who is a person of great interest in her own right.



I could tell you about the neat pad—a former carriage house—that he and Miriam inhabit in one of the classier streets in our center city residential neighborhood. And the way they put a circular office for Milt in the garage. And the parties they hold. I could mention the time Milt explained sine waves to me on a Horn and Hardart napkin, forty years ago, in the fabled days when Peggy Rae Pavlat was a captivating girl-child and I was one of the callower members of the Philadelphia Science Fiction Society. I could try to describe the quick explanation of certain aspects of quantum mechanics that he bestowed on me while we were standing in front of the new-releases rack at our local video store a few months ago.

But there's an easy way to sum all that up. When people ask me why I live in a big city, I always mention the kind of people you run into when strolling through the parks, using the outdoor ATM machines, or sampling the attractions in concert halls and art museums. And Milt is one of the first people I think of.



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Lensmen News

In a project that began seemingly "200 million years or so ago" I am very pleased to announce that the final four Lensmen novels will be sent to the printer with delivery scheduled in time for the Worldcon this year.

The books will feature a concluding essay by John Clute.

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I continue to offer a *Special Advance Purchase Deal*: for \$100 you will receive all six books plus a slipcase to store them in - US domestic shipping is included in the price. This offer will be available until the publication of the set is complete.

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there are 100 copy, boxed, limited editions still available and a very limited number of matched numbers remain available. Each limited is signed by Steele and the artist.

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Patricia Anthony's first and only collection: *Eating Memories*.

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Next?

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Stan Schmidt, Fiend

Marc Stiegler

Prolog

Stan Schmidt has been Editor of *Analog* for as long as many people can remember. If I were 18 years old today, as I was when I first met Stan, I'm sure it would seem to me that Stan sprung from the ground in that position. For better or for worse, however, some of us have long memories. There was once a time when Stan was not with *Analog*. But there was never a time when he was not an Editor.

"Is it true?" I hear some people cry. Was there really once a Stan without an *Analog*? Yes, my friends, let me tell you of it. It was in the BeforeTime, in the deep mists of History, before the Dawn of Civilization.

Stan Before *Analog*

I was a callow youth, a sophomore in college, with a burning passion to become a physicist, to develop the unlimited power of nuclear fusion, to liberate mankind and send everyone to the stars. Stan was a physics professor. I had heard of him, and I had seen him around; I knew that I would someday take a class from him—after all, we were at a small college, with a grand total of five physics professors, and about the same number of physics majors. But I would not have met him in the normal course of events for another year.

No, I met him because he was also the teacher for the special science fiction class. The class was not taught by the English department—sf was not real literature, after all. Stan taught it. Stan actually created the sf course, and persuaded the Powers That Be to let him teach it. He was qualified because he, unlike the people in the English department, was a professional author.

Stan's course suffered from a serious problem, however: excessive popularity. The whole school, it seemed, wanted to enroll. So before registration began, a friend and I introduced ourselves to Stan, hoping to use our influence as physics majors to sneak onto the rolls before enrollment began.

Stan wasn't interested in my physics background. His first question was, "Do you do any writing?"

The correct answer was, "Sort of." My actual answer was, "Yeah, sure." Big mistake.

He immediately asked to see some of my stuff. I immediately agreed. Big mistake.

I had gotten myself into the class but at the price of having a homework assignment even before registration began. Seeing that this was a guy who would call my bluffs, I did not disappoint him—I brought my favorite story I had written to date, so he could critique it.

Big mistake.

He read my best, and gave me the following fateful advice: "Marc, you have the talent to become a published author. Now there are just three things you have to do if you want to get published. First you

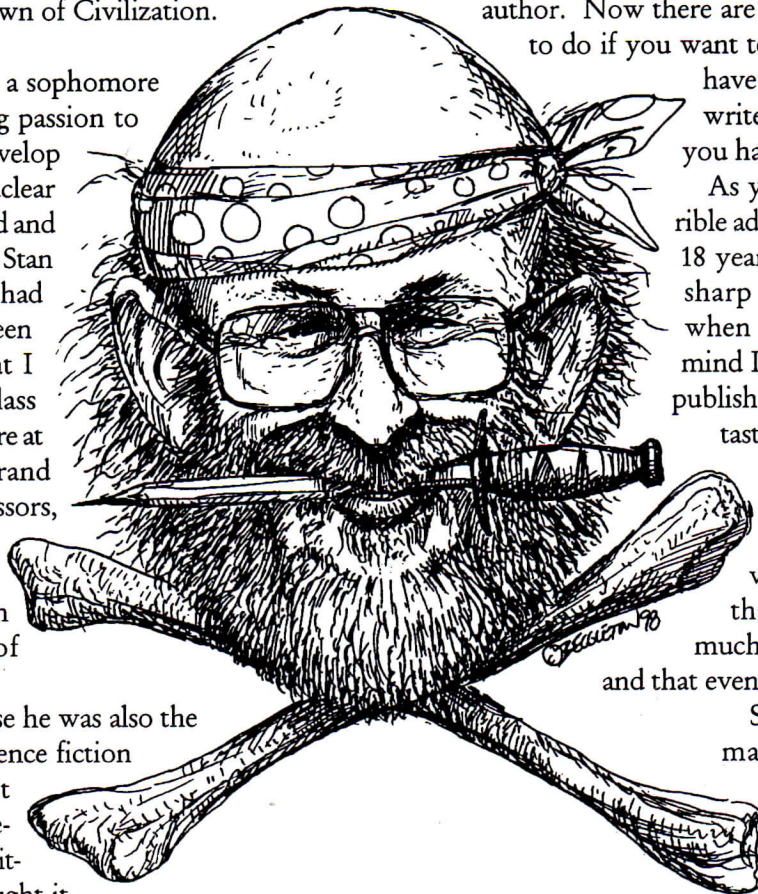
have to write. Then you have to write some more. And finally you have to write some more."

As you may realize, this is terrible advice to give to a starry-eyed 18 year old. I still have a photo-sharp memory of the moment when he said that, when in my mind I made the commitment to publish a story. The memory still tastes of excitement, triumph, and terror—the terror came from knowing that I would pursue this goal to victory and the suspicion that I had no idea just how much suffering lay between me and that eventual victory.

Starting on this road was made particularly easy by Stan's plan for the sf class. He ran it as an editorial boot camp: each person in the class only had to

write one story, but they had to rewrite the story over and over again, till it shown like a polished jewel. He treated us as if he were an editor who had taken interest in our work, and now he was nurturing us across the threshold to success. The course was Pass/Fail, but Stan observed that in real life, writing is Pass/Fail of a different nature: whereas in college, if you get a D you pass, in the world of publishing, if you get a B, or even an A-, you fail. Only the A's get published. I still wonder whether even Stan understands just how much of life this little observation holds true for.

CONTINUED ON NEXT PAGE



So I wrote and I wrote and I wrote some more. For the first two years Stan acted as my editor as he had in the class, critiquing everything I did; when I graduated I started sending my poor efforts directly to the magazines, to collect my standard rejection slips. In a six year period I wrote 50 stories, collecting two or three times that number of rejections.

And then Stan became editor of *Analog*. I hadn't expected it—I hadn't heard from Stan for a year or so—but it didn't surprise me when I heard. It made perfect sense to me, though I'm sure a lot of other people were surprised. Stan had always been the Editor, after all. It just took a while for *Analog* to figure it out.

Epilog

For a brief moment I thought Stan's rise might make my writing career a little easier. Silly mistake. Stan rejected my stories as enthusiastically as his predecessor.

Then, just as another editor began to show interest in my work, he relented, and published a story of mine.

So do I feel I need to thank him? Did he make my trip to authorhood easier? Not at all. You see, he didn't let me publish a merely good story. No, for me, the person he had tricked into self-torture for six years, a merely good story was not good enough. He waited till I had done a story that would poll as one of the top three stories of the year in *Anlab* before he would let me get into *Analog*. A stranger would have been kinder. What can I say? The man's a fiend.

And that is a story of Stan before *Analog*. A story of Stan the Editor—who made me an author even without a magazine. There are other stories of Stan before *Analog*, stories of slide trombones in pizza parlors, of spectacular Appalachian mountains seen only through a haze of pain, but if I told all my best stories about Stan, what would I use for blackmail? For now, I'd better keep the rest.

And by the way, Stan—Thank you.



Viewpoints — Michael Whelan

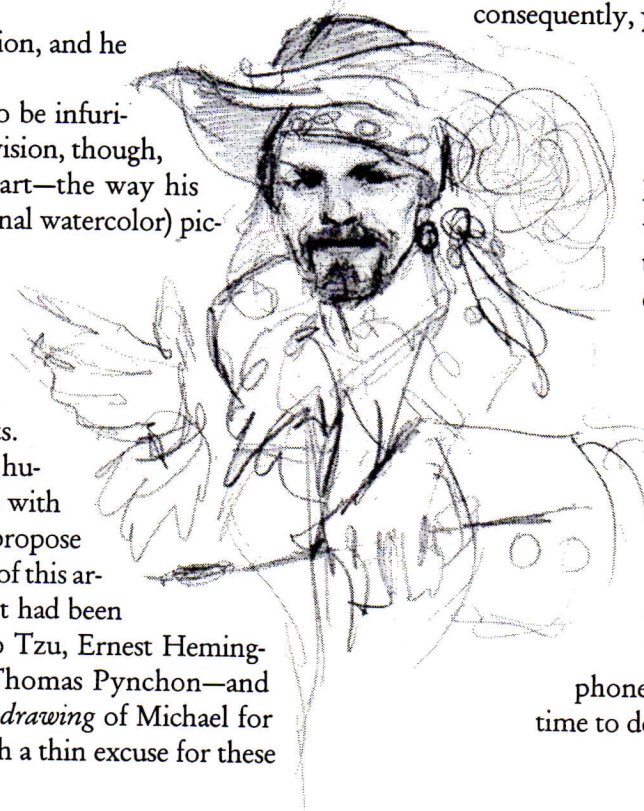
This business of writing about Michael Whelan isn't all that easy—particularly since Don Maitz and David Cherry and others have all done such a great job of it. But I've been thinking, and I believe I've figured out his secret—I know how Michael paints the pictures that he does. But the answer is too simple to help anyone paint like he does or to provide enough words here to be useful.

Ready for the revelation?

Okay — he has artistic vision, and he works hard. Trite but true.

Isn't *that* simple enough to be infuriating? You can tell about the vision, though, the most crucial part of any art—the way his acrylic and oil (and the occasional watercolor) pictures are not always easy to distinguish from each other except they're distinctly his. And more importantly, from the pictures that he comes up with on his own for his line of prints.

But this leaves out a lot of human interest, you might say, so with the aid of a stylistic gimmick, I propose to supply this by doing the rest of this article (it is a *foolish* article) as if it had been written by Chuck Yeager, Lao Tzu, Ernest Hemingway, Herman Melville, and Thomas Pynchon—and since C. J. Cherryh is doing a *drawing* of Michael for the article, this supplies me with a thin excuse for these stylistic parodies.



Stephen Hickman

"See, a lotta guys can do *assignments*—you know, you tell 'em what to paint, we'll do such-and-such a scene a certain way, and they're all right. But you sit down and tell 'em, hey, paint anything you want, do what *you* want to, and right there a guy without his own personal sense of direction, *artistically*, finds himself *outside* the envelope. Some guys won't know what to do on their *own*, and so consequently, you're looking very very sorry."

— Gen. Charles E. Yeager

•••

"He strove, and he worked hard hours at the easel. There was real effort there, reaching for those ideas. Picture after picture, each a new living thing.

Sometimes the ideas appeared from nowhere. Most he sweated for, to some extent. Sometimes, though, the idea was elusive, appearing perversely after a painting based on almost the right idea has been finished. He would swear.

Then he would pick up the phone and call the publisher for the time to do it over."

— Ernest Hemingway

“Reaching for a star, he has caught the moon. Reaching for the universe, he has caught a star.”

— Lao Tzu

• • •

“And if these flown images, these avian notions have taken wing on winds wilder than ever blew through the infernal imaginings of a Dante, or of the sere zephyrs whistling through the bleak dolmens of Virgil the Gaul, outstripping the breath-catching rush of the high Southern latitudes before the antipodean tempest, or the heated simoom of locust-fed prophets; East, I say, to the uttermost of beyond, to that windless Nirvana where dwell the Enlightened of the East—why, there we might find that luminous abode of his inspiration, where his spirit strolls in sleep as these sublimities flock about his brow like a coronal of sea-birds; wild avian notions, I say, tamed to the brow of the artist, that some may follow with him back to the more restless airs of waking life, there to perch beside their workaday, more mundane fellows: sublime though they be in their own fashion as is all of Nature’s handiwork, as though sublimity were Her watermark—yet without the lucent memories of their more traveled kindred.”

— Herman Melville

• • •

“Anyway, that’s how he happens to find himself lurking in the bushes outside this suburban studio, researching a bit in his new book, the SF artist (not sci-fi, jeers from trimmed beards) character in it, trying to remember what he’s been told or gleaned from more mind-numbing hours on the Net...

He peers carefully over the white sill into the studio, there he is, sure enough, standing near some bookshelves like maybe he’s thinking up another of those weird pictures but looking disappointingly normal. From the shelves, what seems to be fourteen rocket-shaped chrome hood ornaments on bases reflect distorted, elongated images of him as though of Whelan travelling close to light-speed in twelve alternate 1950s ideas of Life in the Future.

Nothing here, duck down (Eider?) nervously around the corner, already twitchy at being away from Manhattan for several hours—where’s the trash bin, the journalists friend, the Grand Turk mother-lode of hoped-for quirks and personality flaws. So far, this guy’s almost unusable as a literary character. Aha! there’s the promising Rubbermaid, discrete sounds as the rubber lid is removed, Rubbermaid the toast of the National Press Club—rummage, rummage,—not drugs, this guy doesn’t even smoke (faintly disappointed in spite of the promptings of that instinct that he’s learned to trust over his years of scrivening, which is warning him that this

Whelan gets his ideas the hard way)... too true, the dumpster is Delphic, but he keeps rummaging nevertheless, hoping for some empty dropper-bottles of herbal tinctures to give at least a marginal tangibility to the as-yet unrealized artist/character. He pauses briefly over a coffee-stained pamphlet for a Rev. Dodge, and is about to throw it aside when... wait... oh, my stars and little comets! Something about that face clicks in, looking Sargeant-like past the outward appearance of the Rev. Dodge to the soul within, and by all that’s wonderful, it’s Whelan himself! Here are hidden fires indeed—what pictures can Whelan get up to Jekyll-like on misty evenings in his Rev. Dodge alter-ego? This is more like it. Continues rummaging as a scenario of the editorial offices of *Vanity Fair* unrolls automatically before his mind’s eye (Put a call through to Rhinebeck and try to get Annie Liebowitz on the line, ‘Hi, Annie, Lisa ... yes ... yes ... no, ha, ha! ... Well, you remember the space artist project we were talking over, well, get over to Connecticut when you have the an opening, he’s turned out to have some endearing eccentricities that we might be able to hang a story on after all ... right, the yellow suit is out unless the Talking Heads have a hit single in the next six weeks ... come on, it should be a snap, not like that paranoid Pynchon we tried to do in ’92 ...’) PARANOID! My god, at the very appearance of himself and the word paranoid in this reverie, virtual lattices of paranoia are emitted from him to the farthest reaches of the multiverse. He knows then that if he is ever fated to appear in wraith form before an unrepentant Ebenezer Scrooge, it won’t be as a pontificating Dickensian moral-reinforcing spectre, but something out of an Einstein nightmare (sandwiched in between disapproving images of darned socks and misplaced correspondence comes the thunderous voice of Jahweh crashing over land and sea, ‘Niner-Abelener the hard way, little Isness needs more dark matter!’), no; this spirit radiates it’s fetters and shackles in all directions until it looks like a cosmic Christmas ornament made by the infant Creator in some Akashic activities class, all styrofoam soul and glitter-covered toothpicks of paranoia.

Replacing the lid thoughtfully, he walks away whistling tunelessly between his teeth. He’s almost sure there’s nothing here he can use, except maybe as a ‘control-normal’ foil to contrast his more idiosyncratic creations against, when before his eyes right there on the sidewalk a vision of all the possible alternate-universe Whelans appears to either side of the actual Michael Whelan, as if standing already in a Worldcon hotel bathroom, reflected in the infinity of opposing mirrors—well, sure, if there’s not a volunteer in this crowd, he’ll start writing copy for Beanie Babies...”

— Thomas Pynchon

We're Back As Your (Write-In) 2001 Worldcon Candidate!

KC IN BOSTON IN 2K+1

🌀 Cowntown Comes To Beantown 🌀

Kansas City fandom, now more than a quarter century old, and with 38 regional conventions and one Worldcon under our belts, is now willing and able to step in and honor MCFI's long-standing commitment to science fiction fandom for a proper *Boston World Science Fiction Convention*. We plan on using their originally announced sites, the Sheraton Boston Hotel & Towers and the John B. Hynes Veterans Memorial Convention Center, despite MCFI's objections to these magnificent facilities. We've determined that all those troublesome "cost and room rate problems" can be easily solved by using any number of creative business approaches the Boston committee (apparently) has failed to consider. We were rather surprised by their lack of imagination. Where's the problem-solving wizardry, the canny business acumen that has always characterized MCFI's previous "we-are-the-best" Worldcon efforts?

NorEasAmeriCon: We're the Fans Who Say NEAC

Actually, Boston's "We're goin' to Disney World!" maneuver has inspired us to reclaim their fallen banner by leaving our own region. More radically, we've also left the Worldcon's Central Rotation Zone—a technicality, really, but all perfectly legal under the WSFS Constitution—and revived our previously dashed Worldcon dreams for 2000. (A recap: Complex problems with city politics delayed KC's new hotel facilities, forcing us to withdraw from the race. Irony of ironies: hotel problems!) Well, Kansas City fandom has never balked at trying new, innovative ideas when it comes to its conventions. This was especially true, as some of you may remember, with the many Worldcon innovations that Kansas City introduced at MidAmeriCon—most of which have become S.O.P. at every Worldcon since. So who says it has to be "one region, one city, one bid" anymore? Certainly not us! We hope that you'll support the resuscitated KC Worldcon bid—now for Boston—which will be named NorEasAmeriCon (Noreascon + MidAmeriCon, or NEAC for short.) Yes, we're Monty Python fans: We're the fans who say neek.

🌀 It's Dejà Vu All Over Again On The Web 🌀

For all those boring, long-winded but necessary facilities details (You know, convention center square footages, hotel room quantities, number of ice machines, public restroom locations, etc.) that you've read a thousand times before with previous Worldcon bids, please visit the friendly and easily accessible KC In Boston in 2K (+1) home page at:

<http://www.geocities.com/Area51/Rampart/6141/>

Hey, these are the same great facilities MCFI has been promoting for Boston the last several years, until just recently. They're *terrific*. They're also the same facilities used for Boston's last Worldcon—Noreascon 3. That's endorsement enough, don't you think? We can't wait to get our hands on them!

🌀 MOSFI and MCFI 🌀

Our corporate Worldcon bidding entity is Masters Of Secret Fandom, Inc. (MOSFI). We adopted our name from the fictitious fannish organization created by Kansas Citian Bill Fesselmeyer in his now classic piece of fan writing, "How the GRINCh Stole Worldcon." By the sheerest coincidence, the KC

Worldcon first published this tale, way back in MidAmeriCon's 2nd Progress Report. We hope, then, that no one will confuse MOSFI with MCFI. Masters of Secret Fandom, Inc. (MOSFI) is Kansas City. Massachusetts Convention Fandom, Inc. (MCFI) is Boston. We're bidding Boston now, and Boston fandom is bidding Orlando. Got that? (Yes, we know it's confusing.)

🌀 "I've Got Those 2001 Worldcon Blues" 🌀

What every Worldcon bid needs, in addition to all those traditional bid T-shirts, buttons, and great bidding parties is something, well, new and different. So how about a snappy, toe-tapping tune that promotes the bid? Not exactly a traditional filk-song, but something just a little different, something that *really* says "KC in Boston in 2K (+1)." Well, we approached an established SF writer friend of ours—an acknowledged Blues master (can you guess who he really is?) in his other career as "Blind Lemon"—with just that proposal. (After all, Kansas City is a long-established Blues and Jazz capital.) By the time you're reading this, we should have a downloadable sound file available at our information-packed web site of "Blind Lemon's" latest blues ballad, "I've got those 2001 Worldcon Blues."

🌀 Barbecue, Boston Baked Beans, and the Blues 🌀

Most of you probably remember our "Barbecue, Beer, and Blues" bid parties at past regionals and Worldcons, back when we were bidding for 2000. We've been continuing that time-tested format, but we've also added some proper Boston baked beans—a perfect fit!—to our gastronomic mix. So drop by our bid parties and sample the best that Kansas City has to offer, Boston style! You might also show your support by plunking down a Supporting or Pre-opposing membership or buying a NorEasAmeriCon (NEAC) or "KC In Boston in 2K (+1)" or "Cowntown Comes to Beantown" T-shirt. We'll have a selection of KC's best Jazz and Blues playing in the background, if you can actually hear it over the party background noise.

🌀 Orlando Furioso? Just Say No To The Mouse! 🌀

A question for you to ponder: Do you really think the Disney World hotels, with their year 'round, traditional family clientele (read: really mundane) will be a good mix with science fiction fandom? SF fandom is just not the kind of clients, as a group, Disney is used to dealing with. We are a Science Fiction family, and proud of it, but we're hardly traditional in many, many respects. Of course, fandom has always proved to be pretty good house guests, but we still attract a certain *attitude*, on occasion, with some untried managements. And this is the very heart of Mouse Central, in one of the most conservative, and some have charged, legally-repressive states in the USA.

🌀 It's All Done with Smoke and Mirrors—Really! 🌀

Look, we know that all this moving around of Worldcon bids—Boston to Florida, Kansas City to Boston, Philadelphia to Pennsylvania (whoops, never mind!)—is not only confusing but a little anxiety-inducing, too. Can any of fandom's "on the road" bids manage such long-distance commutes efficiently, on top of the already heavy organizational loads required by the Worldcon? In an unfamiliar city, with unfamiliar facilities? (We can't believe we're actually saying this.) Even in this age of home computers, e-mail, faxes, bargain airfares, and "floating"

Bucconeer Progress Report Four

Worldcon committees, fandom is still, *fandom*, warts and all. We're what the hotel industry refers to as "hobbyists." A mundane but honest, if simplistic, assessment. Will this new approach really work out? The answer is no one really knows for sure. (Well, it didn't work all that well the first time fandom tried it—but that was years ago.) Don't believe anyone who claims that such an endeavor will be just business as usual. It will be more difficult and more expensive to run at long distance. Count on it. There, we said it. (We must be out of our minds being this candid.)

"And Now For Something Completely Different..."

If you're still not convinced that KC in Boston in 2K (+1) can pull this off, then, in all honesty, you must vote for the "one city, one bid" safe choice: Philadelphia (<http://www.netaxs.com/~phil2001/>). OK, if we weren't running our own bid for 2001, we'd vote for Philly. (Yes, we really mean it.) There hasn't been a Worldcon there in decades and their committee would do a fine job, in our opinion. And there's all kinds of fandom around them on the eastern seaboard to pitch in and help out. Going to Worldcon in the first year of the 21st century, in the city where (some) claim that the SF convention was invented, has a nice "returning to our origins" feel about it. OK, we're stopping right there. This "up-front and honest" thing is beginning to undermine our credibility.

☛ "Of Course It's A Good Idea!" ☛

We've presented all the information we can cram into these two pages about our bid. Remember, all the rest is available at our web site. If you wish to join us in this mad, grand adventure (or exercise in "gumdrops against the Empire," some would call it), we'd love to have you along for the ride. If nothing else, we guarantee you'll have a lot more fun.

"We Don't Morally Censure, We Just Want the Money"

Presupporting:	\$ 5
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Send to:

☛ KC in Boston in 2K (+1) ☛
P.O. Box 2000
Lee's Summit, MO 64063

The KC In Boston in 2K (+1) Committee:

Ken Keller, Suzanne Carnival (*Chairs*), Bob Tucker (*Bid Chairman Emeritus*), Margene Bahm (*Purchasing Agent*), Robin Bailey (*SFFWA Liaison*), Diana Bailey (*Sergeant at Arms*), Allison Stein Best (*Parliamentarian*), Pat Cadigan (*UK Agent*), Bradley Denton (*Texas Agent*), Carol Doms (*Registration*), Dennis Doms (*Forensic Computer Specialist*), Jan Van't Ent (*Netherlands/European Agent*), Esther Friesner (*Spiritual Advisor*), Tim Keltner (*Player to be Named Later*), Brian Lind (*A/V Agent*), Mike McCain (*Court Jester*), James J. Murray (*Desktop Publishing*), Paula Helm Murray (*PR Counsel*), Bea Owens (*Registration*), Susan Satterfield (*Secretary*), Keith Stokes (*Webmaster*), Barbara Walley (*Facilities Liaison*)

"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. (We didn't use all these terms in this ad, but we really like all this formal boilerplate.) You can contact the WSFS Mark Protection Committee on the Web at: mpe@wsfs.org.

Moojbull and Steerajul in the Land of Lost SMOFs

by KC in Boston in 2K (+1)

Panel 1:
Moojbull: NOW LET ME SEE IF I'VE GOT THIS: BOSTON HAS MOVED ITS WORLDCON FRANCHISE TO ORLANDO AND...
Steerajul: ...KC HAS MOVED INTO THE VACATED SPACE THEY LEFT BEHIND, BUT JUST FOR 2001. THEN KC'S LEASE WILL BE UP.

Panel 2:
Moojbull: IS THIS MOVE TO ORLANDO GOING TO BE PERMANENT FOR ALL FUTURE BOSTON-BASED BIDS, OR WILL THEY CONTINUE TO MOVE IT AROUND?
Steerajul: WELL, I'VE HEARD A NERVOUS RUMOR THAT ALL THE OTHER FANNISH CITIES THAT WANT TO HOST WORLDCON CERTAINLY HOPE THEY'LL STAY PUT.

Panel 3:
Moojbull: SO, HAVE YOU HEARD WHAT BOSTON/ORLANDO WILL CALL ITSELF IF THEY WIN? MAYBE "SOUEASCON" OR "MAGICON 2"?
Steerajul: THE HOT RUMOR FLOATING AROUND IS THAT THEY'RE GOING TO CALL THEMSELVES (YOU'LL LOVE THIS) SUNCON... SUNCON 21

Panel 4:
Moojbull: GAK!!! SHADES OF "7 FOR 77" I HAVE THESE FANS NEVER HEARD OF "TITANIC" OR "HINDENBURG?" CAN BOSTON FANDOM'S MEMORY BE THAT SHORT?
Steerajul: FURTHER, DEPONENT SAYETH NOT...

Panel 5:
Moojbull: THERE'S NEVER A GOOD SATIRICAL CARTOON AROUND TO MAKE JUST THE RIGHT COGENT POINT.
Steerajul: OH? HOW ABOUT THAT ONE OVER THERE?

Panel 6:
Steerajul: WHERE DID FANDOM GO WRONG?
Moojbull: Saw...
Signature: Merball

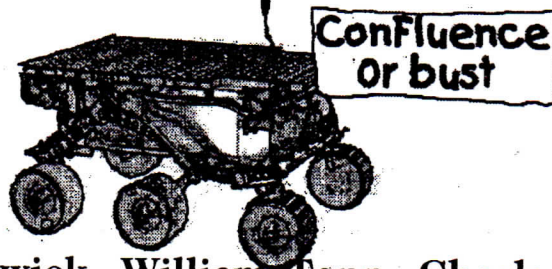
Spend Labor Day weekend at the unofficial
BucConeer dead dog party!

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The Eleventh Annual Pittsburgh SF Conference
September 4-6, Sheraton Inn, Mars, PA

Guest of Honor

Nancy Kress



Other Guests Include

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ConFluence is:

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The Sheraton Inn is just off of I-76 (PA Turnpike) at Exit 3 and off of I-79 at Exit 25. Special ConFluence room rate is \$87 (single through quad), and that rate is available until 8/12/98.

For reservations, please call the hotel direct at 412-776-6900, and mention ConFluence.

ConFluence '98 + P.O. Box 3681, Pittsburgh, PA 15230-3681

web: <http://www.andrew.cmu.edu/~roboman/confluence.html> email: parsec-home@netcom.com

The Alchemist

David Bischoff

It was Charles Sheffield who first took me to Cambridge, England. The year was 1987. I had attended the World Science Fiction Convention in Brighton that year, and Charles had mentioned in passing there that he was going to go up to his Alma Mater for one reason or another, I can't remember why, but, as I had been to Oxford University, but never to Cambridge University, I thought it would be a good idea to see the place. So I asked if I could go along with him. It seemed to me a mysterious, wonderful town and I thought that, with a proper guide, I might get a better sense of the place.

Cambridge, of course, was the home of great scientists living and dead. The dead ones included Charles Darwin—whose grandfather, the amazing Erasmus Darwin—I had learned about through Charles' excellent *Erasmus Magister* stories. In these, the learned eighteenth century man traveled about solving seemingly supernatural occurrences with his rational ability, like a combination of William Hope Hodgson's Karnaki, Ghost Finder, and Arthur Conan Doyle's Sherlock Holmes.

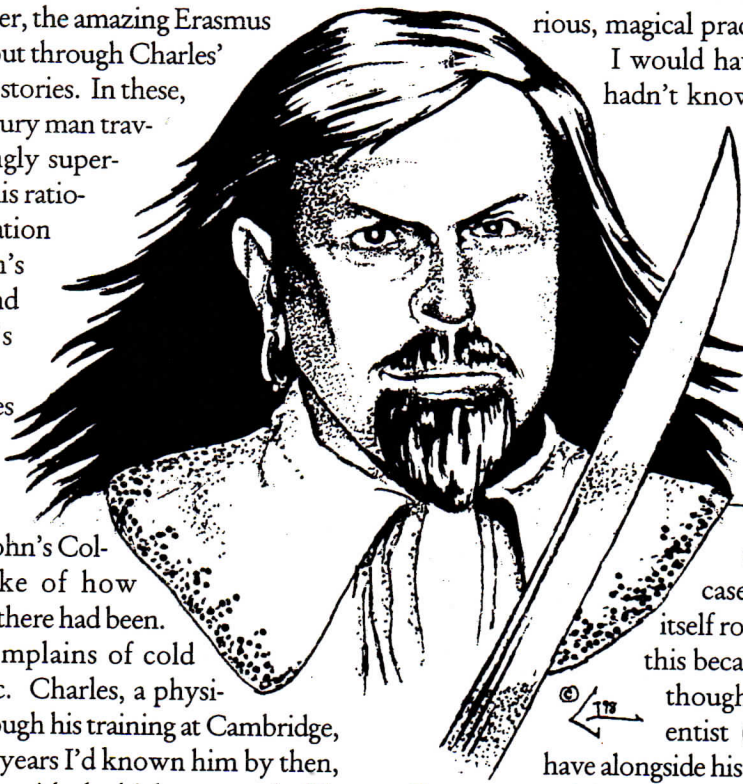
At Cambridge, Charles showed me this and that. The most vivid memory I have was walking in the medieval courtyard of St. John's College while Charles spoke of how damned cold his old rooms there had been. When an Englishman complains of cold rooms, we're talking arctic. Charles, a physicist and mathematician through his training at Cambridge, had always, in the, gee, ten years I'd known him by then, spoken of Sir Isaac Newton with the highest regard. Oh yes, all the other physicists from Einstein to Schrodinger were well within his vocabulary—as well as the slew of other scientists whose work Charles knew intimately. But for some reason, Newton seemed to be a favorite.

And why not? After all, Isaac Newton was the father of modern physics and, as a Cambridgian floating under the Mathematical Bridge on the lazy river Cam, young punter Sheffield must oft have thought of that apple guy as he sipped hard cider and conjured equations on golden afternoons in the Backs. However, it wasn't until I actually spent time (to the tune of five months) in Cambridge and learned the truth about Sir Isaac and Cambridge itself that I understood your toastmaster here at this assembly fully.

You see, Sir Isaac Newton was an alchemist. And so is the man who will be so ably turning your leaden Hugo Ceremony time into gold.

Perhaps it's some secret course scientists take at Cambridge. I'm not sure. In fact, I must admit that I was pretty surprised to discover Newton's obsession with alchemy, seeing as I'd always thought of him as a Stalwart of the Enlightenment, a Bulwark of Reason. Alchemy generally has the reputation of being more or less...well, magical. The review of a recent I. Newton bio stated that in fact, Newton's contributions to physics have very much to do with his enmeshment in alchemy. Thus, it would seem that modern science owes much to that mysterious, magical practice.

I would have been more surprised, if I hadn't known your Master of Ceremonies was an alchemist as well. I know this not only because I have visited the lab in his basement, where he keeps his arcane volumes, his steaming beakers smoking with humours and elixirs, along with pickled homunculi and mummified sprites. I know this not just because he writes wildly imaginative science fiction firmly encased in gravity boots to keep itself rooted in the Possible. I know this because I know the man, and although he claims he's merely a scientist (and no genius), he seems to have alongside his wooden leg (inside of which



I've seen much beer and wine poured, to no deleterious effect) some kind of wooden brain, a transdimensional portal from which he summons remarkable aspects of knowledge, wit, and character in far too voluminous a quantity to be held within the realm of a mere mortal man's grey matter. Because for years and years he has been a good friend, confidant and collaborator and has put up with my foibles—a fancy magic act indeed!

When I read this alchemy business about Newton, while in Cambridge, it did seem to fit. After all, when I first met Charles he had just sold a story or two and although he mentioned he worked for EarthSat in Bethesda, Maryland, it took me years to fully appreciate and learn the breadth of his abilities and accomplishments.

CONTINUED ON NEXT PAGE

In addition to his development of special computer programs to intercept pictures from satellites (and heaven knows what other uses of his amazing mathematical abilities he's never mentioned to me), he has been an accomplished businessman for EarthSat, flying all about the world for special assignments long before he even started to write fiction. He has raised four children, remarkable and wonderful all. He has served as an officer of many professional science organizations—and has been president of the only professional science fiction organization. He has been married three times—managing on the third go-round (and this just recently) to further excel in his alchemical abilities by turning the fabled ball and chain into the delightful and beautiful Nancy Kress. Best of all, through lo! these many years he has not only remained nothing less than gracious, amusing and knowledgeable company — but hasn't changed a jot in appearance since I met him! (And curiously enough, years ago when I met the man who'd helped recruit him from England during the Brain Drain in the sixties, the fellow assured me that Charles looked exactly the same in his twenties!)

But, oh yes—the alchemy theme. Well, when I read that article in Cambridge and added pi and the square root of the hypotenuse to the numerological values of the letters in Charles' name.... Well, I figured I was onto something here. So, being in Cambridge itself, I thought I should check into this a bit. Now, I knew that Charles' advisor at Cambridge was none other than another English SF author and mathematician—Sir Fred Hoyle. However, Charles had told me that Sir Fred was always away somewhere... Charles seldom saw him. Which made me think that there might be other important formative influences in young Charles' life. I checked the course listings and found no Alchemy Departments, per se. However, when the fall term students came in, I found myself perusing a number of booths at Student Societies Day. And what do you think I should find, but the Quicksilver Quintessence Colloquium. Behind the desk there sat a young man with dark hair, Errol Flynnish eyes that clearly knew their way about quadratic equations and the oeuvre of Arthur C. Clarke, and a neatly trimmed black goateeish beard. As Charles' only son, Kit, looks more like Dr. Who than his sire, I wondered for a moment if Charles himself was visiting—but no, the guy was simply even younger looking than Dr. Sheffield.

As it turned out, this was indeed the Alchemy Society. They met every fortnight on Mondays at the John Dee Pub. I took down the information and left, haunted by how much the young student had looked like Charles. He was even wearing a coat and tie and was thumbing through a recent copy of *The New Scientist*, behind which was a copy of a recent *Analog*.

Curiosity consumed me. The next Monday was a meeting night. At dusk, I hopped on my bike, pedaled across Parker's Piece, forded the Cam, hurried along the Backs and found the pub in an ancient area of Cambridge.

At the tap area, I purchased a pint of Mad Judge Ale ("Try Him...Or He'll Try You!") and headed toward the back room where, the innkeep assured me, the Alchemy Society was convening. I took a stiff gulp of brew, then a deep breath and then pushed through the doors.

There were perhaps twenty-five people in the back-room conversing in small, casual groups. All wore black jackets and black ties, and had black goatees—even the ten women. I drank down the rest of my pint hurriedly, and was happy to see another bar in the back of this room. I was about to step toward this when I was stopped.

"Pardon me sir," said a dwarf. He too had on a tie and goatee. "This is a private meeting."

"I...Uhm..." I said. Perhaps I would have turned and dashed away, but the recent beer emboldened me. "I would like to attend this meeting of the Colloquium?"

"Are you a student with near genius mathematical and science fictional abilities?" he asked.

"Actually, no, but I know one..."

The frown told me that I was on my way out.

"And, in fact wrote a book about evolutionary offshoots of mankind with huge penises who impregnate Scots lassies and New York editors!"

The dwarf smiled. "Yes. *The Selkie!* You must be David Bischoff! I must say, though, that I preferred *The Judas Cross*. The finest oubliette scene in English literature, upon my word!"

"Thank you!"

"Of course, you're welcome here, Mr. Bischoff. But you're not properly attired."

The dwarf handed me a black jacket, a tie, and a black goatee. He then gave me something he called "Paracelsus Elixir" to glue it on.

"I take it Charles has sent you here to learn about alchemy then, eh?" said the dwarf, a merry gleam in his eye. He elbowed me in the knee. "Nothing like it for a getting a bit of Philosopher's Stone, then. Nudge nudge. Wink wink. Know what I mean?"

"Uhm... Well, I was reading that Isaac Newton was an alchemist and so I was naturally curious about the Cambridge Alchemy Society... And I guess I wanted to get to know a little more about Charles." I put on the coat and tie. The moment I put on the goatee though was a revelation—I had two tremendous urges. One was to sit down at a word processor and write hard science fiction. As there were no computers around, I thanked the dwarf and went to fulfill the other urge at the bar.

CONTINUED ON PAGE 47

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America's Premiere Convention for Fans of
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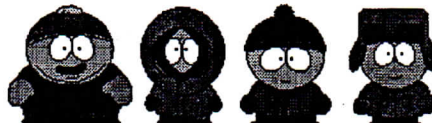
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Louisville's Annual Science Fiction & Fantasy Convention

RIVERCON

July 31 - August 2, 1998

Executive West Hotel ☆ Louisville, Kentucky

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Harry Turtledove

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Fan Guests of Honor

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RiverCon XXIII will end just 72 hours before the opening ceremonies of Bucconeer, the 56th World Science Fiction Convention. Make an enjoyable extended week of sf conventioning by first coming to RiverCon and then travelling on to Bucconeer in Baltimore. For those planning to fly, the Louisville International Airport is located just across the expressway from our hotel, and you can even leave your car in the hotel lot free of charge (check with us in advance for authorization and any restrictions).

with Dr. Bill Breuer ☆ Steven Burgauer ☆ Ron Collins ☆ Glen Cook
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Lisa Silverthorne ☆ Diann Thornley ☆ Michael Williams

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Perched on the bar was the famous portrait of Isaac Newton—only now wearing a black goatee. After a few sips of Grumpy Monk Bitter, I felt a pull at my sleeve. Beside me was a fellow in the prerequisite goatee—but with extremely large ears. “I say—did you say you know Charles Sheffield?”

“That’s right,” I replied.

“Well, from one Chuck to another, man—tell him there’s nothing like the Finiculum Pendulum Ex Libris Transformation for dealing with difficult ex-wives. Worked rather well for me!”

“Certainly,” I agreed.

“Sheffield! Did I hear the name Sheffield used?”

The voice was strange, a collection of monotone syllables strung together without the slightest trace of a British accent. I turned and found myself faced with a gangly man in a motorized chair, head tilted oddly and eyes not quite in focus, but fingers busy at the keyboard of a mechanical device, typing out words which in turn were translated into sounds. He wore the regulation black coat, black tie, and black goatee.

“Yes. I’m just looking around his Cambridge haunts.”

“Well, you tell Charles that I thought *Tomorrow and Tomorrow* was excellent. Hugo material! I could tell that he used a nice batch of eye of newt and toe of dog on that one. He uses the same formulas for his non-fiction as I do, you know.”

Despite his attire I recognized him for the world-famous scientist that he was. I finally got around my astonishment sufficiently to ask the burning question in my brain. “So...let me get this straight. You’re a scientist... but also an alchemist? Like Charles?”

“Absolutely! Look at my tie-clip. Gold! From the batch that Charlie and I brewed up when I was just an initiate here. Charlie was telling me that he wanted to write a book called *A Brief History of Time* but I beat him in an Esoteric Think-Off and got dibs on that. But wait. If you want to know about the relationship of science...specifically physics... You’ll really want to talk to our Master, yonder. Isaac! Oh, Isaac!”

“Isaac Newton? But he’s —” I spluttered.

“Oh no! Isaac Asimov. Ike... someone’s here who knows Charles Sheffield!”

A grinning man with thick glasses and bushy sideburns above his black goatee sauntered up.

I was stunned. “But you... You’re... I mean.... You’re supposed to be in the same condition as Isaac Newton...!”

“Merely on a different wavelength now, m’boy,” said the jolly man, stroking the familiar anecdote riding his shoulder. “Thanks to my alchemical brotherhood, I’m past all that mortality business. The other Isaac is off addressing fellow scientists Down Under.”

“Australia?”

“No, of course not. Hell! Hell!”

“But...but... science isn’t alchemy!” I said. “Science is pure inquiry into the unknown, using specific tools of rational thought.”

Immediately, Isaac A. broke into a paroxysm of laughter. The famous scientist in the motorized wheelchair rocked back and forth while his computer giggled. The whole room started laughing.

The dwarf pointed a stubby finger at me. “Sucker!”

The word echoed in my head. The room closed around me. I fell back in a faint—and woke up in bed.

“A dream! It was all a dream!” I said.

“Well, of course it was a dream, you ninny,” said the caterpillar atop the huge mushroom smoking a hookah. “Oxfordians such as Lewis Carroll and myself know Cambridge produces inferior mathematicians and scientists. Great science fiction writers, though. Pardon me. I must practice my Master of Ceremonies speech.”

The caterpillar stuffed the mouthpiece of his hookah above his black goatee and started puffing away.

I heaved a sigh of relief. Reality, finally!

Well, there you have it. Proof positive that Charles Sheffield, like his Cambridgian forefather, Isaac Newton, is an alchemist.

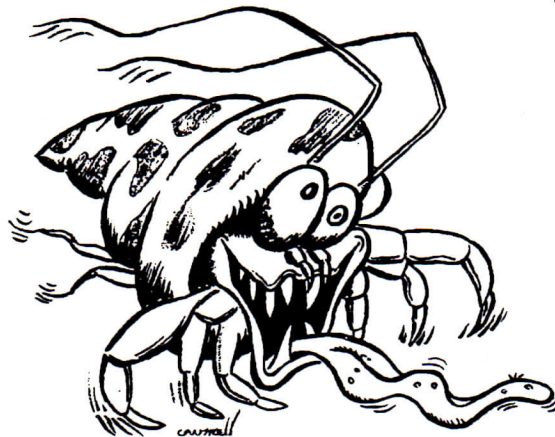
But after all, I need not prove anything. The evidence will be before you when he practices his charm as he officiates at *Bucconeer*. Or, if you want direct proof, immediately, just read one of his fine books. Alchemy, indeed.

But pardon me. I have to go now. I’ve a date with the March Hare and the Mad Hatter to watch our favorite show.

One more witness to Charles Sheffield’s alchemical prowess, you request?

Go ask Alice. She’s been quite absorbed in Sheffield’s Jupiter novels from Tor Books.

I must join the Queen of Spades’ party. *Babylon Five* is on, and we’ve all lost our heads over it.



Connie the Crab — the cousin that Bucky and Yucky don’t talk about.

J. Michael Straczynski & *Captain Power* Judith Kindell

Special Guest, J. Michael Straczynski, will be making two presentations at *Bucconeer*. The Saturday afternoon event will be a presentation of *Babylon 5* videos including bloopers and some possible surprises.

J. Michael Straczynski

On Thursday evening, he'll be doing an interactive session with the audience where you will be able to ask him questions. And while many of us want to learn more about *Babylon 5*, *The Babylon Project: Crusade*, and where JMS is going from there, you might want to take the time to learn more about how he got there. Joe spent many years in television, as a writer and story editor, before deciding to write and produce his own show. For me, a prime example of his talent as a writer will always be a live action children's show from the late 1980's.

The same year that the next generation of *Star Trek* appeared on television, another science fiction show made its debut. It was sponsored by a toy company and was intended to be interactive with toys sold by that company. The main characters ran around wearing goofy outfits that appeared when they proclaimed "Power On!" They shot up robotic bad guys in a lot of battle scenes (to interact with the toys) and the show had a really stupid name: *Captain Power and the Soldiers of the Future*. What I did not know then, was that it also had a story editor named J. Michael Straczynski.



I never intended to watch *Captain Power*. When I first heard about it, I thought it would be nothing more than a half-hour commercial for toys. I was already fed up with all the toys based upon kid's TV shows, I did **not** need to see a show based upon toys. However, it just so happened that where I lived, *Captain Power* aired immediately after *Star Trek: The Next Generation*. Due to the whims of syndicated television show scheduling, I watched some episodes of *Captain Power*—and I was hooked.

Despite the distractions of the required battle scenes with robots that had flashing chest panels (to interact with the toys), there was a story line and characters that intrigued me. The story was set in a future after "the Metal Wars, where man fought machine, and machine won." Jonathan Power and his team were fighting (quite literally) for humanity against the part man/part machine, Lord Dread, who was building for a "New Order" where human

minds would be placed in "perfect" machine bodies. It was a live action show, combining actors with computer generated characters (the BioDreads).

Over half of the 22 stories were written all or in part by Joe. In those episodes were the elements of television storytelling that JMS would execute so wonderfully in *Babylon 5*. There was some effort at maintaining the continuity of the show. Some plot elements introduced in an episode were developed in later episodes. There was an ongoing storyline as the team foiled various aspects of Lord Dread's plans for his "New Order" throughout the season. But most importantly, JMS and the other writers gave us characters to know and care about.

Captain Power may not go down in the annals of history as a great classic television show. But, thanks to people like JMS, it was much better than it should have been (and far better than the toy company sponsor deserved). JMS and the other writers took a show intended to sell toys and created a good science fiction television show that generally managed to rise above its many flaws.

For more information about *Captain Power and the Soldiers of the Future*, check out these web sites: <http://www.geocities.com/Hollywood/6213/index.html> or <http://206.148.251.5/DOMAIN/frame.html>.



Pirates Invade Maryland Amusement Park

LARGO, MARYLAND—A new 10-acre buccaneer theme village called Skull Island is part of a \$14 million expansion at Adventure World, the 115-acre water and amusement park in Largo, Maryland between Washington, D.C. and Baltimore. Skull Island is designed to transport visitors back to the days of swashbuckling pirates and features the Typhoon Sea Coaster, a seven-story high water roller coaster.

Another addition is a 25-acre water play area at Crocodile Cal's (as in the Baltimore Orioles baseball team's Cal Ripken Jr.) Outback Beach House. The addition has a 24,000-square-foot tiered play structure with bubbling geysers, shower bursts, water cannons, and 150 water-powered play features, such as a 45-foot-long pirate ship.

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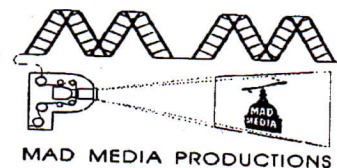
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You've heard the tales of pirates
Who sailed the seven seas,
Those ebon-hearted buccaneers
Who brought Spain to her knees.

You've heard the songs of Blackbeard
And even Captain Kidd
But they could never match the deeds
That Captain Bruno did.

For Bruno was a hamster.
A pirate brave and bold.
The merest whisper of his name
Made Spanish blood run cold.

He hunted all the seas and bays
From Maine to Chesapeake.
The bravest men were terrified
To hear his mighty squeak.

He plundered and he pilfered
All the booty he could steal
And forced his hapless prisoners
To run upon his wheel.

Though Bruno is no longer
His spirit carries on.
We'll raise a glass to toast his deeds
This fall at Albacon.



2-17-98

Joe Mayhew
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Bucconeer Progress Report Four

Changes ratified at the WSFS Business Meeting at *LoneStarCon 2* (1997 Worldcon in San Antonio, Texas) are shown as underline type for additions and ~~strike through type~~ for deletions.

Business Passed On to *Bucconeer*

1. Committee Reports

1.1. Mark Protection Committee (and Nominations/Elections for MPC)

See the World Science Fiction Society Constitution, Sections 4.4 and 4.5.

Member officers: Randall Shepherd (Chairman), Scott Dennis (Treasurer), Gary Keith Feldbaum (Secretary).
Non-member officers: George Flynn and Mark Olson (Postal Officers), Ken Smookler (Officer for Canadian Registration).

Membership: elected until BucCONeer: Tim Illingworth, Kevin Standlee, Ben Yalow; elected until Aussiecon Three: Stephen Boucher, Gary Keith Feldbaum, Sue Francis; elected until Chicon 2000: Scott Dennis, Donald Eastlake, Ruth Sachter; Worldcon appointees: Robert Sacks (L.A.con III), Randall Shepherd (LoneStarCon 2), Covert Beach (BucCONeer), Dick Smith (Aussiecon Three), Zanne Labonville (Chicon 2000); NASFiC appointee: Robert Sacks (Conucopia).

Postal address: P.O. Box 1270, Kendall Square Station, Cambridge, MA 02142, USA.

E-mail: mpc@wsfs.org

If you would like to report an apparent infringement on WSFS marks, please write to the committee.

1.2. Nitpicking & Flyspecking Committee

The 1986 WSFS Business Meeting voted to create a special committee to research and codify all resolutions of the WSFS Business Meeting that are still in force. This committee has submitted reports to Business Meetings since 1987, and has each year been continued to report to the next Business Meeting.

Membership: Donald E. Eastlake, III (Chairman), Tim Illingworth, Kevin Standlee.

Postal address: 318 Acton St., Carlisle, MA 01741, USA.

E-mail: nitpick@wsfs.org

1.3. Worldcon Runners' Guide Editorial Committee

This committee was established by the 1989 WSFS Business Meeting, and has been continued ever since. A new edition of the Worldcon Runners' Guide was submitted at the 1996 Business Meeting.

1.4. Extending Dramatic Presentation Eligibility to Entire Seasons

The 1995 WSFS Business Meeting considered the following motion:

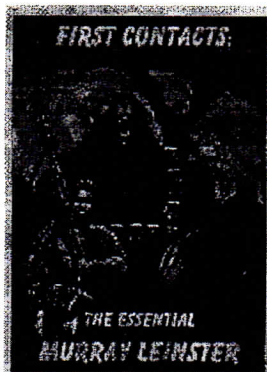
MOVED, to amend Sec. 2.2.6 of the WSFS Constitution as follows:

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).~~ In the case of individual programs presented as a series, any of the following may be eligible: (a) a single program; (b) a sequence of installments constituting a single dramatic unit; (c) an entire season considered as a whole. In cases (b) and (c), eligibility shall be in the year of the final installment or program. Once a sequence of programs (including an entire season) has appeared on a final Hugo ballot as a collective nominee, no collective nominee including that sequence or any part thereof shall be eligible in any subsequent year. If two or more overlapping sequences are nominated in the same year, only the one with the most votes shall appear on the final ballot.

Questions having arisen as to the interpretation of such terms as "program", "season", and "production", it was voted to refer the motion for clarification to a committee directed to report at the 1996 Business Meeting; the committee failed to report, and was continued to the 1997 Business Meeting, where it was continued to the 1998 Business Meeting. (The committee may also consider other motions on the same subject.) The committee may be contacted through Sharon Sbarsky, P.O. Box 453, Needham, MA 02194, USA; e-mail sbarsky@world.std.com.

New Books Available from the NESFA Press

First Contacts: The Essential Murray Leinster



First Contacts: The Essential Murray Leinster contains 24 stories covering the full spectrum of Leinster's career. Included are such classic early works as "Proxima Centauri," "First Contact," one of the earliest alternate timeline stories, "Sidewise in Time," and a story written in 1945 that anticipated the Internet, "A Logic Named Joe." The Hugo Award-winning "Exploration Team" was the inspiration for the full-color cover art by Hannibal King. Also here for the first time are "The Great Catastrophe," his lost pulp epic, and the inspiring "To All Fat Policemen." There is a four-page introduction by renowned author Hal Clement. *First Contacts* is 464 pages on acid-free paper, hardbound. Available August, 1998. Price \$25.

His Share of Glory

The Complete Short Science Fiction of C.M. Kornbluth

His Share of Glory contains all the short science fiction written solely by Cyril M. Kornbluth. Many of the stories are SF "classics," such as "The Little Black Bag," "Two Dooms," "Gomez," "Thirteen O'Clock," "Shark Ship," and, of course, "That Share of Glory." There are fifty-six works of short SF, with original bibliographic details including pseudonymous by-lines. The introduction is by Frederik Pohl, noted SF writer and life-long friend and collaborator of C.M. Kornbluth. Hardbound, 670+xxiv acid-free pages, with full-color cover art by Richard Powers, price \$27.



"For brilliant conceptions and literate use of words, for exciting imagination and characters to make it real, the science fiction field is fortunate in many talented writers—but none better than he [C.M. Kornbluth]."—*Frederik Pohl*

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by Walter Jon Williams

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2. Worldcon Reports

2.1. Past Worldcons

- 2.1.1. Magicon (1992)
- 2.1.2. ConAdian (1994)
- 2.1.3. Intersection (1995)
- 2.1.4. L.A.con III (1996)
- 2.1.5. LoneStarCon 2 (1997)

2.2. Reports of Seated Worldcons and NASFiCs

- 2.2.1. Bucconeer (1998)
- 2.2.2. Conucopia (1999 NASFiC)
- 2.2.3. Aussiecon Three (1999 Worldcon)
- 2.2.4. Chicon 2000 (2000)

3. Business Passed On From LoneStarCon 2

Items under this heading have been given first passage, and will become part of the Constitution if ratified at BucCONeer. Because most of the motions are large, the text of the motions follows the rest of the agenda.

- 3.1. Master in Our Own House
- 3.2. Polishing the Hugos (*including Report of the Hugo Polishing Committee*)
- 3.3. Not Just Books
- 3.4. Committee Responsibility
- 3.5. Mark Protection Committee Clarifications
- 3.6. Eligibility
- 3.7. Yet More Business

4. New Business

New business must be submitted before the stated deadline to be guaranteed a place on the agenda. Business submitted after the deadline may be considered at the discretion of the Chairman.

5. Site-Selection Business

- 5.1. Report of the 2001 Site Selection and Presentation by Winner
- 5.2. Presentation by Bidders for 2002 Worldcon (time permitting)

Text of Constitutional Amendments Passed On

3.1. Master in Our Own House

MOVED, to amend the WSFS Constitution as follows:

Section 4.1: ...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); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and *Robert's Rules of Order, Newly Revised*...

Sponsors' argument: It has been asserted that Robert's Rules of Order, Newly Revised takes precedence over the customs of the Society. The Standing Rules Working Group has debated whether the Society usages on friendly amendment, objection to consideration, the taking and correcting of minutes, and the independence of Worldcon Committees are correct under the parliamentary authority. It is time to decide who is to be the Master and who the Servant.

3.2. Polishing the Hugos

[Formatting note: Because this is a complete rewrite of the entire article, the Secretary of the 1997 Business Meeting decided to leave off the "new text" underling in order to make it a little easier to read.]

MOVED, to amend the WSFS Constitution by striking out Article II and inserting the following:

Article II — Hugo Awards

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

Bucconeer Progress Report Four

Section 2.2: General.

2.2.1: Unless otherwise specified, Hugo Awards are given in the various categories for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.

2.2.2: 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 work, once it has appeared in English, may thus be eligible only once.

2.2.3: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

2.2.4: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.

2.2.5: An author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

2.2.6: 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.

2.2.7: The Worldcon Committee is responsible for all matters concerning the Awards.

Section 2.3: Categories.

2.3.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more.

2.3.3: Best Novella. A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

2.3.4: Best Novelette. A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

2.3.5: Best Short Story. A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.

2.3.6: 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.

2.3.7: 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.

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

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

2.3.10: 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,
- 5:** announced itself to be a semiprozine.

2.3.11: 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.

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

2.3.12: 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.

2.3.13: 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 2.4: 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 2.5: 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 2.6: "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.

Section 2.7: Nominations.

2.7.1: The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. 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 up to five (5) equally weighted nominations in every category.

2.7.2: The Committee shall include with each nomination ballot a copy of Article II of the WSFS Constitution.

2.7.3: Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

Section 2.8: Tallying of Nominations.

2.8.1: Except as provided below, the final Award ballots shall list in each category the five eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.

2.8.2: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of nominees nominated in more than one category.

2.8.3: Any nominations for "No Award" shall be disregarded.

2.8.4: If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.

2.8.5: No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.

Section 2.9: 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. If the nominee declines nomination, that nominee shall not appear on the final ballot.

Section 2.10: Voting.

2.10.1: 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.

2.10.2: Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.

2.10.3: "No Award" shall be listed in each category of Hugo Award on the final ballot.

2.10.4: 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)).

2.10.5: Voters shall indicate the order of their preference for the nominees in each category.

Section 2.11: Tallying of Votes.

2.11.1: 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.

2.11.2: 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.

- 2.11.3:** 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 preferring "No Award" to the tentative winner is greater than the number of ballots preferring the tentative winner to "No Award", then "No Award" shall be declared the winner of the election.
- 2.11.4:** 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 2.12: 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 2.13: 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.

Sponsors' argument: This amendment tidies up the wording of the Hugo Awards somewhat. It takes the general list of principles now in the Best Novel definition and creates a new section from them, with the statement of general responsibility added and a new definition of the eligibility of series constructed from the old versions. As far as we can tell, the only effect is to extend the double eligibility of non-English works to all Hugos instead of just the written fiction categories. The author has tidied up Sections 2.6 to 2.11: it is the sponsors' belief that they now reflect what is intended by the current wording.

Hugo Polishing Committee

A committee consisting of Tim Illingworth and such other persons as he may choose to include was appointed to review potential ambiguities in the wording of the above constitutional amendment. This committee is expected to report its findings before the discussion of ratification of this amendment.

Postal address: 63 Drake Rd, Chessington, Surrey, KT9 1LQ, Great Britain. E-mail: hugocomm@smof.demon.co.uk

3.3. Not Just Books

MOVED, To amend Section 2.2.5 of the WSFS Constitution as follows:

2.2.5: Best Related Book Work. 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 content~~.

Note that if item 3.2 passes, this amendment will actually refer to section 2.3.6.

3.4. Committee Responsibility

MOVED, to amend the WSFS Constitution by striking out Sections 1.4 (second sentence), 1.7, 1.8, 3.9, 3.10, 4.2 and 5.7, and inserting the following new Article between Articles 1 and 2: *[Text in brackets, including this text, is explanatory and not substantive.]*

Article A — Powers and Duties of Worldcon Committees

Section A.1: Duties. Each Worldcon Committee shall, in accordance with this Constitution, provide for

- 1: administering the Hugo Awards,
- 2: administering any future Worldcon or NASFiC site selection required, and
- 3: holding a WSFS Business Meeting. *[New text]*

Section A.2: Marks. Every Worldcon and NASFiC 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. *[Old Section 1.7, with a reference to NASFiCs added]*

Section A.3: Official Representative. Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon. *[Old Section 4.2, unchanged]*

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Section A.4: Distribution of Rules. The current Worldcon Committee shall print copies of the WSFS Constitution, together with an explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration. [Old Section 5.7, reworded]

Section A.5: Bid Presentations. Each Worldcon Committee shall provide a reasonable opportunity for bona fide bidding committees for the Worldcon to be selected the following year to make presentations. [Old Section 3.9, slightly reworded]

Section A.6: Incapacity of Committees. 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 closer 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. [Old Section 3.10, with "closest" corrected to "closer"]

Section A.7: Membership Pass-along. 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. [Old Section 1.4 (second sentence), unchanged]

Section A.8: Financial Openness. Any member of WSFS 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. [Old Section 1.8.2, unchanged]

Section A.9: Financial Reports.

A.9.1: Each future selected 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.

A.9.2: Each Worldcon Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its Worldcon.

A.9.3: 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.

A.9.4: In the event of a surplus, the Worldcon Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed. [Old Section 1.8.1, reworded]

Sponsors' argument: In the Constitution, a lot of text has grown up defining what Committees may, may not, and should do. This gathers all that text into one place, and breaks up some of the more unwieldy paragraphs for greater readability. The only new text is Section A.1, which defines what a lot of us believe anyway, plus the words 'future selected' in A.9.1. Section 5.7 has been reworded from passive to active voice.

3.5. Mark Protection Committee Clarifications

MOVED: to amend the WSFS Constitution by striking out Sections 4.4 and 4.5, and inserting the following in Article I:

Section 1.9: The Mark Protection Committee.

1.9.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

1.9.2: 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.

1.9.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

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

Section 1.10: Membership of the Mark Protection Committee.

1.10.1: The Mark Protection Committee shall consist of:

1: 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.

2: 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

3: nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

Bucconeer Progress Report Four

1.10.2: No more than three elected members may represent any single North American region, as defined in Section 3.6. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

1.10.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

1.10.4: 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.

Sponsors' argument: This motion makes no substantive changes. It moves the definitions from the Business Meeting Article to the WSFS Article and improves the readability. Section 1.10.2 is substantially rewritten.

3.6. Eligibility

MOVED, to amend the WSFS Constitution by striking out Section 3.6 and inserting the following:

Section 3.6: Bid Eligibility.

3.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting: (1) an announcement of intent to bid; (2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement; (3) 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.

3.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.

3.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

3.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

3.6.5: If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

Sponsors' argument: This motion makes no changes to practice. It improves the readability of the Section. It requires the announcement of intent to bid to be written.

3.7. Yet More Business

MOVED, to amend the WSFS Constitution by striking out Sections 4.1, 4.3 and 5.6, and inserting the following:

Article IV — Powers of the Business Meeting

Section 4.1: WSFS Business Meetings.

4.1.1: Business Meetings of WSFS shall be held at advertised times at each Worldcon.

4.1.2: The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

4.1.3: The Business Meeting may adopt Standing Rules for its own governance.

4.1.4: 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 the current edition of *Robert's Rules of Order, Newly Revised*.

4.1.5: The quorum for the Business Meeting shall be twelve members of the Society physically present.

Section 4.2: Continuation of Committees. 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 4.3: Constitutional Pass-along. 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.

Sponsors' argument: This, again, makes no change to current practice. It gathers the remaining references to the Business Meeting into one Article and breaks up the text of Section 4.1 for readability.

The above copy of the Business Passed On to Bucconeer is hereby
Certified to be True, Correct, and Complete:



Donald E. Eastlake III
Chairman



Kevin Standlee
Secretary

1997 WSFS Business Meeting

Other Neat Places to Visit

Julie Evans

Having ventured a great distance to get to Baltimore for *Bucconeer*, you may want to take a few extra days and see some other sights in the area. So what else is there to visit? (Check out **Baltimore What2Do?** at www.hyperstuff.com/md/balt/)

Quite a lot! We moved to the Washington area (about 44 miles from Baltimore) about a dozen years ago with a toddler and a newborn. We've made a lot of day and weekend trips over the years.

Both the aquarium and the science museum in the Inner Harbor area are quite good. The science museum has a lot of hands-on exhibits, a planetarium, and an Imax theater. The aquarium is world-class. If you head west on Pratt Street to Poppleton Street, there's the **Baltimore and Ohio Museum** (www.arc.umn.edu/~wes/bomuseum). Although it's technically within walking distance, I'd recommend taking a cab or driving. The B&O has a huge round house with an amazing collection of locomotives and offers short train rides.

Of course, **Washington, D.C.** (www.thedistrict.com) is only 40 miles away. Commuter trains run out of Camden Yards. (Amtrak train information at www.amtrak.com or 1-800-872-7245.) The current schedule shows trains leaving at 7:27 and 8:05 in the morning, with return trains at 4:00, 5:00, 5:35 and 6:25 in the afternoon/early evening hours. Trains run all day from Penn Station around 1500 N. Charles Street (the light rail line will get you there). The MARC trains (www.inform.umd.edu/MD-DOT/mta/services/marc.html or 1-800-325-RAIL) run weekdays to Union Station, about three blocks from the Capitol, or a 20 minute walk to the Air and Space Museum. Buy your train tickets from the agent at the booth to avoid paying a \$3.00 surcharge on the \$10.25 (round-trip) fare on the train. If you prefer to drive, I would recommend parking in the garage at Union Station; the rates are reasonable, plus you get two hours free if you get validation (there's a food court). A fairly convenient and economical way to get to Baltimore from Washington, D.C. is to take the DC Metro to Union Station and ride one of the MARC trains to Camden Yards Station next to the Convention Center or Penn Station in downtown Baltimore.

Washington, D.C. is worth spending more than one day. The **Smithsonian Museums** (www.si.edu/aniza/musovrww/start.htm) have many attractions. Along with all the monuments and government buildings, there are also the Holocaust Museum and the National Zoo. There are close-in hotels near Metro stops in Crystal City and Rosslyn in Virginia. Nice seafood restaurants are by the Waterfront Metro stop if you want to take in a leisurely meal with a view.

A nice treat (for adults) is a High Tea, served from 3:00 – 5:00 p.m. at the Hay-Adams Hotel, just a few blocks from the White House.

If you have a car available, there are many other interesting destinations in the general area.


Hersheypark in Hershey, Pennsylvania is about a half-hour east of Harrisburg. A wonderful amusement park, it has an old-fashioned family feel to it, with added shows and attractions to keep it up-to-date, and the Chocolate World tour to boot. (www.800hershey.com/park/)

There are many Civil War battlefields (www.nps.gov/parklists/) in the area. **Gettysburg** (about a half-hour south of Harrisburg, Pennsylvania) tells the story of this turning-point battle very well and has not been overrun with development. There are many others as well. For example, if you take Route 70 west to Frederick, Maryland and then US 340 across the Potomac River to **Harpers Ferry**, West Virginia, there is a National Historic Park. This town is the site of John Brown's raid, and during the war changed sides several times—several of the buildings host interpreters. Nearby on the Maryland side (up Route 65) is **Antietam**. Richmond is only about 90 miles south of Washington and there are many sites in Virginia as well. My kids get very bored with Civil War battlefields (so I can only personally recommend Gettysburg and Harper's Ferry)

Further south, on the **Chesapeake Bay**, sharks teeth and other fossils abound, since the bay was a birthing area for baby whales during the Miocene period—17 million years ago. We've found a nice private park, called **Breezy Point**, a few miles south of Chesapeake Beach. The best fossil hunting is supposed to be at Calvert Cliffs State Park, even further south along the bay. (www.somd.lib.md.ud/MUSEUMS/Calvert_Cliffs_Park.htm)

Going further afield:

The **Atlantic Ocean** is about a three hour drive, by way of the Bay Bridge near Annapolis. **Rehobeth Beach**, Delaware is largely beach house rentals. **Ocean City**, Maryland is more built up with an amusement pier down at the point.

Lastly they do call Bos/Wash the Northeast corridor. Philadelphia is about a two and one-half hour drive, or you can get the Amtrak trains out of Penn Station. New York City is about three hours away by train. 



Bucconeer Progress Report Four

From Time to Time, our Bid Spokesperson pops in to the *Philadelphia in 2001* Bid Headquarters to check up on the Bid's progress and regale us with tales of:

Benjamin Franklin's Adventures Through Time and Space

"This time," Ben began, "I found myself in a Universe much like those 1940s 'space operas' you've told me about. Humankind had spread out into many Solar Systems, imposing a *Pax Galactica* with its Planetary Patrol.

"But Evil had followed into space. A man calling himself "Skybird Du-Kane" was using a fast ship and a crew of armed robots to introduce Piracy into space. He killed no one; his weaponry merely placed his victims into a deep trance. Unhappily, they awoke with no memories of their last six hours. Because of this, there was no clue to who Du-Kane was or, even, what his ship looked like."

"Then, by the sheerest of luck, they had a clue. One crewman had been writing in his diary when Du-Kane attacked. His entry mentioned a ship with a 'rich sounding name' suddenly appearing from subspace and hailing his own vessel."

"The Planetary Patrol checked flight records and found three possible ships: *Bouillonaire's Delight*, *Fool's Gold*, and *The Gilded Shark*. All appeared to be completely innocent.

"*Bouillonaire's Delight* belonged to John W. Campbell XVII, the head of a famous soup company, a man too wealthy to need to steal. The owners of the *Fool's Gold* were a pair of geologists from a well-know university. Their ship's hold was full of small asteroids that they were collecting for a proposed museum. Finally, *The Gilded Shark* was the property of

a well-known law firm. The attorney/pilot had three separate flight recorders showing that she was following an ambulance ship back to Sector General Hospital at the time of the act of piracy.

"The Patrol was about to release the three ships. At the last moment, an officer heard that I was onboard their space station. Having read of my own small gifts of logical reasoning, he asked for my assistance, which I gladly, if humbly, gave. I was told the facts of the case and, after a few moments thought, identified the owners of the *Fool's Gold* as the villains.

"A more thorough search of their ship revealed that the asteroids in their hold were actually hollow. These contained their de-activated robot crew, their weaponry, and a good deal of booty.

"But how did you know it was them," one of us asked Ben as he finished.

"Once I knew that the two men really were geologists, it was obvious," replied Ben. "Any competent geologist knows that *Fool's Gold* is the best place to find iron pirates."

Philadelphia in 2001

Suite 2001, Huntingdon Pike,
Rockledge, PA 19046

e-mail: phil2001@netaxs.com

"Support the Millennium Philcon!"

Membership Information

At The Door

Attending	\$165
Supporting	\$30
Children	\$80

All rates are in U.S. dollars. At the door, memberships will be payable with cash, credit cards (MasterCard, Discover, Visa, or American Express), personal checks, money orders, or traveler's checks. Arrangements are being made to accept ATM debit cards at the door as well. [Hopefully, the list of acceptable ATM networks will be published in *Broadside Six*. - Ed.]

Broadside Six, the final publication prior to *Bucconeer*, will have a Registration check-in form as an outer cover. Bring that form and a photo ID to Registration at *Bucconeer* to speed up your registration process.

Please send changes of address, member corrections, and requests for additional information to *Bucconeer* Registration care of our postal address or e-mail at reg@bucconeer.worldcon.org.

“What Is A Supporting Member?”

All *Intersection* (1995 Worldcon in Glasgow, Scotland) members who were 1998 Worldcon site selection voters are automatically *Bucconeer* supporting members. 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. In addition to these privileges, attending members also have the right to attend *Bucconeer* and the 1998 World Science Fiction Society Business Meeting. Supporting memberships may be converted to attending memberships for \$135.

TR Smith, At-Con Registration Manager

“When Do I Get My Ticket?”

We are not selling tickets to attend this event. You purchase a membership to become a member of *Bucconeer*. Everyone who bought a membership should have received a receipt.

The deadline to purchase all advance discounted memberships was June 15, 1998. At this time, memberships are only available at the door starting on Wednesday, August 5th. One-day memberships are \$50 each for Wednesday or Thursday, \$65 each for Friday or Saturday, and \$20 each for Sunday.

“I Can't Attend — What Should I Do?”

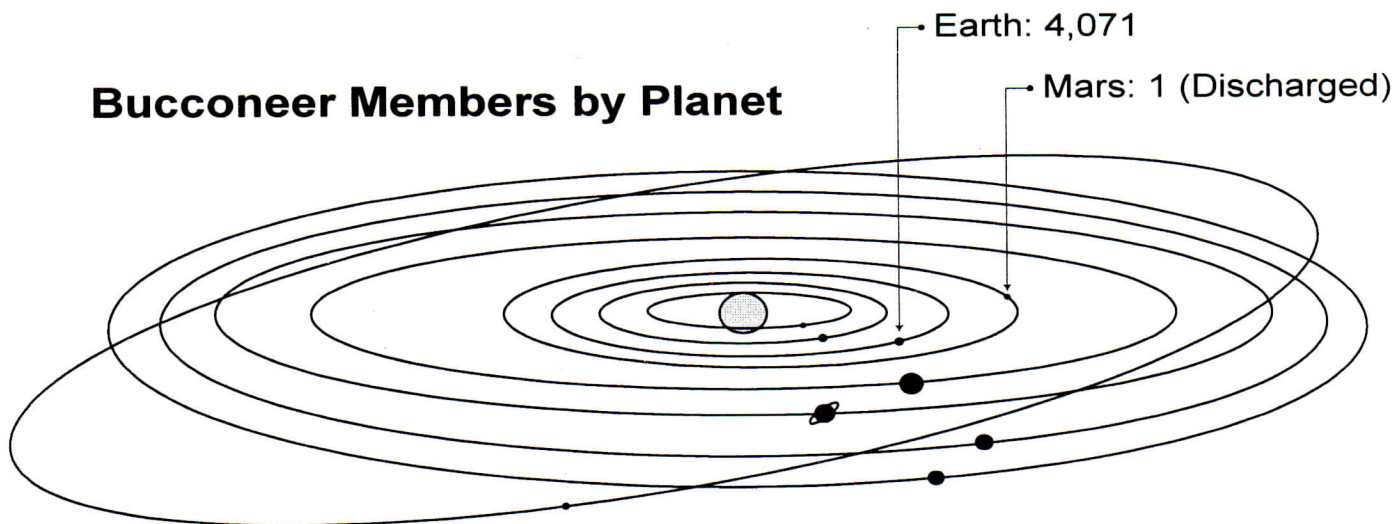
All *Bucconeer* memberships are not refundable but may be transferred. To transfer a membership, please mail (or fax to +1-301-474-8237) a letter to *Bucconeer* Registration care of the *Bucconeer* postal address. Include your name, date, telephone number, postal and e-mail addresses, membership number (located on the mailing label for our pre-con publications), your signature, and the name, postal and e-mail addresses, and telephone number of the person receiving your membership.

Children's Memberships

Children who will be less than four years old on August 5, 1998 will be given free Infant memberships. Memberships for children four to twelve years old on August 5th—who will be participating in **any** *Bucconeer* activity except Childcare/Babysitting—are \$80 at the door. Children do not receive publications or voting privileges.

All children must be in Childcare/Babysitting, Children's Programming (ages six and above), or be accompanied by a parent or other responsible adult at all times while attending *Bucconeer*.

Bucconeer Members by Planet



Bucconeer Progress Report Four

Membership Additions and Changes

(736 from January 1, 1998 to April 30, 1998)

The letter before each name signifies your membership status:

A	Attending	3,404
S	Supporting	549
C	Children	107
I	Infant	7
—	Misc.	4

Grand Total as of April 30, 1998: 4,071

Davy Jones's Locker (Lost Souls)

Sherolyn K. Everhart	Chino, CA	USA
Libben Pries	Roanoke, VA	USA

Send name or address corrections to **Registration** care of *Bucconeer's* postal address or reg@bucconeer.worldcon.org with "COA" in the subject line.

A complete membership list is located on our website. Your membership number can be found on your pre-con publication mailing labels.

- | | | | | |
|---------------------------|---------------------------|---------------------------|-------------------------|------------------------------|
| A Daniel Abraham | A Rod Bennecke | A BSFS member #11 | A Melissa Colby | A Kathy Evans |
| A Glen Acord | A Andrew Bergstrom | A BSFS member #12 | A Patricia Colby | A Jeff Ewart |
| A Catherine Adamic | A Joel Best | A BSFS member #13 | A Art Coleman | A Jane Farrington |
| A Margaret Adamic | C Bailey Bierhuizen | A BSFS member #14 | A Francine Colon | A David Feintuch |
| A Garry Adrian | C Taryn Bierhuizen | A BSFS member #15 | A Cary A. Conder | A Marcia M. Feld |
| A Steven R. Aines | A Jonathan P. Bigony | A Aaron Buchanan | A Helen Cook | A Michael Feldman |
| S George D. Akin | S Ken Bland | A Mark Buda | A Paula Cook | A Suzanne Feldman |
| A Wanda June Alexander | S Martha Bland | A George Budge | A Phil Cook | A Jenna Felice |
| A Gordon B. Alley | A Caitlin Blasdell | A Sue Budlong | A Eva Cool | A Jeff Fenton |
| A Lee Allred | A Todd Bliss | A Mark Budz | A Tom Cool | A Cheryl C. Ferrier |
| A Andrea Amitrano | A M. Blizzard | A Joseph J. Buff | A Dennis Cooper | A Tori Fike |
| A Johan Andersen | A N. Blizzard | C Jessie Burnside Clapp | A Nicole Cooper | A David Findlay |
| A Kristen Andersen | A Jason I. Block | A Mitchell Burnside Clapp | A John F. Cope | A Carl Fink |
| A Maja Andersen | A Harriet L. Blocker | A T.J. Burnside Clapp | A Terry Cox | A Catherine A. Fiorello |
| A Kevin J. Anderson | A Marianne Bloom | C Tory Burnside Clapp | A Althea Cripps | A Leslie Fish |
| A Andrew Andrews | A Mark Bloom | A Andrew Burt | A Dennis Cripps | A Marina Fitch |
| A MeriBeth Anthony | A John Boardman | A Laura Burt | C Gregory Cripps | A Felicity Fletcher |
| A Emma Kolstad Antunes | A Perdita Boardman | C Jonathan Burton | A Josh Crisp | A Daniel Boyd Fox |
| A Sandy Antunes | A John J. Boehm | A Keith Burton | A Jason Crispin | A Linda Reames Fox |
| A Andy Armstrong | A S. G. Luperti Boehm | A Mike Bussard | A Beth Cuddy | A Fern Francavillo |
| A Helen Armstrong | A Al Bogdan | A Katrine Cady | A James F. Cuddy | A John Francavillo |
| A Priscilla W. Armstrong | A Boston Star Trek Assoc. | A Edith G. Calhoun | A Jennifer Czerneda | A Berney Fulcher |
| A Bobbi Arthur | A Scott M. Bowen | A Michael Capobianco | A Roger Czerneda | A Debbie Fulcher |
| A Catherine Asaro | A Betty Bowers | A Cathy Lynn Carlson | A Scott Czerneda | A Nigel Furlong |
| A Ellen Asher | A Simon Bradshaw | A Ray Carlson | A Jane Sarah Dahl | A Sabine Furlong |
| A Priscilla G. Asting | A Beverly Brandt | A Susan Carpenter | A Chris Daniel | A Pamela Furnace |
| A Sue Aycock | A Daniel Brashler | A Steve Carper | A Patrick Darby | A Edward Galliard |
| A Amanda Babcock | A Joseph Braviak | A Linda Carson | A Ellen Datlow | A Elena Galliard |
| A Camille Bacon-Smith | A Susan Braviak | A Jeanne Cavelos | A Anna Davidson | A Irene Gallo |
| C Aubrey Bailey | A Patricia Bray | A Sabrina Chase | A Leta Davis | A Marion Gammill |
| A Bryn Bailey | A Alisa Brewster | A David A. Cherry | S Lorena Haldeman Davis | A Margaret Gardiner |
| C Curran Bailey | A Kent Brewster | A David A. Cherry | S Spencer Davis | A Guest of Margaret Gardiner |
| C Devin Bailey | S Michael D. Brind | A Lori Cherwin | S Jaime M. de Castellvi | A Glenn R. Gardner |
| C Erin Bailey | A Marian Brock-Andersen | A Bryan Cholfin | A Gulia DeCesare | A James Alan Gardner |
| A Robin Wayne Bailey | A Marie Louise Brodnax | A Richard Chwedyk | S Barbara Delaplace | A Richard Garfinkle |
| A Jack A. Barker | A Jeff Brown | A George J. Clark | A Lori Dell | A Eleanor Gemmill |
| A Jeff Barnes | A Robert G. W. Brown | A Rik Cleary | S Diane Denesowicz | A Wayne Gemmill |
| A Helen J. Bartenslager | A Steve Brown | A David A. Clegg | A Pauline DeVance | A Megan Gentry |
| A William Barton | A Michelle Brummer | A Denise Clemons | A Darcy Champion Devney | A Martin Gerster |
| A Kenn Bates | A BSFS member #6 | A Jack Clemons | A Karen Dick | A Grace Gesswein |
| A Lee Battles | A BSFS member #7 | A Paul Clemons | A Ricky Dick | A Lowell Gilbert |
| A Stephanie Bedwell-Grime | A BSFS member #8 | A John Clute | A Diane K. Dieter | A Roy Gillett |
| A Hilari Bell | A BSFS member #9 | A David B. Coe | A Enricka Dillman | A ElizaBeth Gilligan |
| A Sheri L. Bell | A BSFS member #10 | A Genevieve Cogman | Lee Anne Dinkin | A Laura Anne Gilman |
| | | C Edwin Colby | A Lucienne Diver | A Thea Glas |
| | | | A Robert Dobson | A Carl Gnam |
| | | | A Cory Doctorow | A Michelle Goldstein |
| | | | A Richard Dominelli | A Jack Gonzalez |
| | | | A John Donigan | A Wendy Goodman |
| | | | A Irene Dorocicz | A Kathleen Ann Goonan |
| | | | A James S. Dorr | A Michael Gorthy |
| | | | A Peter Dougherty | S Edwin Luke Grace |
| | | | A Bobbi Dresser | A Richard Grainger |
| | | | C Matthew Duarte | A Robert Graub |
| | | | A Donna M. Dube | A Brion Graziano |
| | | | A Gilles Dumay | A Dinah Green |
| | | | A J.R. Dunn | A Ellen Green |
| | | | S Jennifer Dunne | A Estelita Green |
| | | | A Louis J. Duray | A Priscilla Green |
| | | | A Dave Dyke | A Scott E. Green |
| | | | A Sue Dyke | A Martin H. Greenberg |
| | | | A Claire Eddy | A Greg |
| | | | A Scott Edelman | A Steve Grover |
| | | | A John Edwards | A David G. Grubbs |
| | | | A Raymund Eich | A April Gutierrez |
| | | | S Marjii Eilers | A Johnathan Gutman |
| | | | A Iris Engelson | A Mory Gutman |
| | | | A Joan L. Engler | A Anthony Evan Haag |
| | | | A Jen Erickson | A Craig I. Hagan |
| | | | A Judy Erickson | S Jack C. Haldeman II |
| | | | A Mary Essell | |

Bucconeer Progress Report Four

A Donald Hammill	A Mark R. Kelly	A Louise Marley	A Sammi Owens	A Shinya Saito
A Amy Axt Hanson	A Jennifer Kemp	A Jerry Masters	A Susan M. Palmatier	A Kathy Sanders
A Cynthia E. Hardesty	A Brian J. Kerr	A Jeannie McArthur	A Aliza R. Panitz	A Matthew Sands
A Joan Hardy	A Joseph Kesselman	A Jeffrey S. McArthur	A Lyn Paragamian	A Mark A. Santillo
A Charles L. Harness	A Angela Kessler	A William McBrine	A Carl Parlagreco	A Alan Saul
A Sue Harrison	S Michael Kingsley	A Shawna McCarthy	A Shirl Passman	A Preston Saul
A James A. Hartley	A James F. Klein	A Wil McCarthy	A Scott Patterson	A James Savage
A Motohide Hashimoto	A Judith Klein-Dial	C Amanda McCaulla	A Crystal Paul	A Kim Schreuders
A Janet Hauptmann	A Steven W. Knox	A Megan S. McCormick	A John Peacock	A Paul Schreuders
A Rick Hauptmann	A Tanya Koenig	A Donald T. McCullough	S Jennifer Pell	I Xander Schroeder
A Dana Hawkes	A Vance Kolatka	A Harriet McDougal	A Karen Pence	A Christina Schulman
A Andrew Hawkins	A Victor Kolatka	A Greg McElhatton	A Paul Pence	A James Schulte
S Kit Hawkins	A Tomasz Kolodziejczak	A Robert S. McGann	A Michael Penick	A Paula Schulte
A Timothy Hays	A Dori Koogler	S Richard E. McGary	A Robert M. Percy	A T.L. Schulz
A Dennis J. Healey	A Karry Koon	S Jack E. McGillis	A Gerald Perkins	A Marah Searle
A Jennifer Heddle	A Connie A. Kosmann	A Maureen McHugh	S Timothy J. Petersen	A Larry Segriff
A John Helfers	A Mari Kotani	S Vonda N. McIntyre	A David S. Peterson	A David Seiler
A James Hemrick	A Ralph Kristiansen	A Michael McKinnon	A Judith S. Peterson	A Diane E. Seiler
A Jeffrey R. Herald	A Stanley Kronenberg	A Beth Meachum	A Sandra Picchi	A Larry Seiler
A Janet Hertz	A Kate Landis	A Paul Melko	A Guest of Sam Pierce	C Thomas Seiler
A Joe Hertz	A Bridget Landry	S Edward R. Menje	A S.L. Platts	A Kathleen D. Seymour
S Alan Heuer	A Warren Lapine	S Susan Menje	A Sue Platts	A Catherine Shaffer
A Rusty Hevelin	A Ron Larson	A Elka Tovah Menkes	A Wallace Platts	A Chiara Shah
A Andrew Hicks	A Alice Lawson	A Cary Meriwether	A Frederik Pohl	A Sunish Shah
A Barry Hill	A Steve Lawson	A Elisabeth Meriwether	S Sandy Pomerantz	A C. Sue Shambaugh
A Bonnie Hillman	A Marilee J. Layman	A Phillip C. Merkel	S Marianne C. Porter	A Davette Shands
A John Hillman	A Paddy Leahy	A Tom Meserole	A Mary Porter	A Dale Sharrick
A Gregory Hines	A Andrew LeCount	A Gordie Meyer	A Thomas Potter	A Amy Sheldon
A Mark Hintz	A Linda Lee	A Yves Meynard	A George W. Price	A Mark Shepherd
A Miko Hiramoto	A Sharon Lee	A David W. Miller	A Anne Prima	A Magi Shepley
A Robin F. Holly	A Matt Leger	A Steve Miller	A Thom Purdy	C Ariel Sheridan
A Tyrone E. Holt	A Teemu Leisti	A Christie Minami	A Linda Quinton	A Rich Sheridan
A Dr. Thomas R. Holtz	A Paul Levinson	A Wayde Minami	A Peter V. Radatti	A Wendy Sheridan
A Norman L. Hood	A Larc Levy	A James Minz	A Maureen Raftery-Percy	A Delia Sherman
A Nalo Hopkinson	A Paula Lewis	A Betsy Mitchell	A Aragorn Rahm	A H. Arnold Sherman
A William E. Horn, Jr.	A D. Joan Lieb	A Kim A. Mitchell	A Ken Rand	A Dr. H. Paul Shuch
S Rich Horton	A Erica Lilly	A Rebecca Moesta	A Deborah Randle	A Terri Shupenko
A Alan Hoyland	A North Lilly	A Patricia Kennealy	A Kevin D. Randle	A Richard C. Siebigteroth
A Dorothy Hoyland	A Ching-Ping Lin	Morrison	A Robert E. Ray	A Beryl Silverman
C Leah Hoyland	A Tom Lionel	A Renée Morrison	A Donald J. A. Redick	A Vicki Sipe
A Mark Hubbard	A Catherine Palmer Lister	A James Morrow	S James Reichert	A Elizabeth Slaughter
S Kenneth Hunt	A Denise Little	A Kathryn Morrow	A Amy B. Reineri	A Jacquelyn Sleeman
A Lucy Huntzinger	A Peter R. Liverakos	A Eyal Mozes	A David B. Reineri	A Joan Slonczewski
A Muriel Hykes	S Mark Loney	A Maureen B. Mulholland	A Lynne Renz	S Walter Smart
A Robert Hykes	A Christine Long	A Elaine Muraskin	A Judy K. Reynolds	A Dave Smeds
A Sarah Ickland	A Barry B. Longyear	A Robert E. Murphy	A Cary Riall	A Brian Smith
A S. J. Jablinske	A Jean Longyear	A James J. Murray	A Darrell C. Richardson	S Gerald Smith
A Patricia Jackson	A Doris Lord	A Paula H. Murray	A Judy Richardson	S Joy V. Smith
A Steve Jackson	A Mike Louden	A Linda Nagata	A Brantley Riley	A Herman Soediono
A Jael	A Andrew Love	A Phil Nanson	A Frank Rion	A Ormin Soediono
A Robert Jarvis	A Pamela Love	A Felicia Neff	A Edward F. Rishel	A Don Solosan
S Rebekah Jensen	A Dorothy Luftig	A Karen Wester Newton	A Matt Roberds	A Marcia Sommers
A Karen Johnson	A Mark Luftig	A Jan Willem Niezink	A Jennifer Roberson	A Bud Sparhawk
A Klj Johnson	A Vivian L. Lyle	A Jack Nimersheim	A Hyman Rosen	A Michael J. Sprague
A Steven Vincent Johnson	A Barry P. Lyn-Waitsman	A Larry Niven	A Marion Rosenberg	A Nancy Springer
C Summer Johnson	A Marcy Lyn-Waitsman	A Marilyn Niven	A Seth Rosenberg	A Georgann R. Srock
A Kate Jones	A Paul Lyn-Waitsman	A Louise Nolan	A Kurt Roth	A David Stephenson
A Robert Jordan	C Shaina Lyn-Waitsman	A Vivian Norwood	A Kevin Roth-Whitworth	A Allon Stern
A Patrick H. Judge	A Don Maass	S Richard A. Novak	A Mark Roth-Whitworth	A Mark Stewart
A Allison E. Kaese	A Rich Macchi	A Patricia Cameron Nyhen	A Robin Rothbard	A Sean Stewart
A Kory M. Kaese	A F. Gwynplaine MacIntyre	A Moira O'Keefe	A Stephen Rothman	A Anthony D. Stike
A Michael Kandel	A Helen Madden	S Ronald Oakes	S Rachel A. Rotstein	A Elaine Stiles
A Kari	A Michael Madden	A Lin K. Olsen	A Diana Rowland	A Steve Stiles
A Yukio Kasuya	S David Magle	A K. Hutson Oper	A Danielle Rucks	A Lawrence Stoll II
A Katsuyuki Kato	A Margaret Magle	A Phil Oppenheim	A Gayle Rudolph	A Jon Stopa
C Caitlin Katz	A Shirley S. Maiewski	A Israel Oppenheimer	A Matt Ruff	A Joe Strange
A Ronni Katz	A Don Maitz	A Sylvan J. Oppenheimer	A Y. Rufiange	S Ian Randal Strock
A Charles A. Keefe	A Kazuhiko Makita	A Frank Jason Oreto	S Jeff Rupley II	A Christopher Stuber
A Charles Keegan	A Fred W. Mallon, Jr.	A Margaret Organ-Kean	A Matthew Ryan	A Colleen R.C. Stumbaugh
A Alessandra Kelley	A Barry N. Malzberg	A Mary K. Osmanski	A Linda C. Saalman	A Ray Stumbaugh
A Brian S. A. Kelly	A Rebecca Marcus	A Steve Osmanski	C Maki Saito	A Annie Stutzman

Bucconeer Progress Report Four

A Mike Stutzman
 A Theresa Stutzman
 A Walter Stutzman
 A Charley Sumner
 A Marsy Sumner
 A Geoffrey Surette
 A Abi Sutherland
 A Martin Sutherland
 A Steve Swann
 A Michael Swanwick
 A Sean Swanwick

A Paul Sweatman
 A Tara Swiniarski
 A Lillie Tanksley
 A Jason Tanner
 A Takayuki Tatsumi
 A Yamamoto Tatsuya
 A Brian Taves
 A Karen E. Taylor

S Ron Taylor
 A Alan Terry
 A Lydia Terry
 A Byron Tetrick
 A Daniel Thatch
 A Andy F.M. Thomas
 A Ann Muir Thomas
 A Gudrun Thomassen
 A Christine E. Thompson
 A Dan Thompson
 A Donald E. Thompson
 A Julia Thompson
 A Sue Thorn
 A Mark W. Tiedemann
 A John Tilden
 A Susan Torpey
 A Anna Toynn
 A Dorothy H. Trachtenberg
 A Edward D. Trachtenberg
 A Janet Trautvetter
 A Bobby Treat
 S Derrick Tribble
 A Kelly L. Trost
 S Daniel Trout
 S Pat Trout
 S Steve Troy
 A David Truesdale
 S Rebecca Turtledove

A Mary A. Turzillo
 A James Uba
 A Rochelle Uhlenkott
 A John William Upton
 A James Van Pelt
 A Timothy K. Van Wey
 A Katherine Villyard
 A Alex von Thorn
 S Tina Vozick
 S Molly Vozick-Levinson
 S Simon Vozick-Levinson
 A Katie Waitman
 A Ron Walotsky
 A Angela Waner
 A Keith Ward
 A Stella C. Ward
 A Douglas Warden
 A Mike Warner
 A Dean Warren
 A Michele Weinstein
 S Eric Weiss
 A Jerry Weist
 A Jeffrey Wendler
 A Andrew Wheeler
 A John White
 A Teri White
 A Stephen Whitmore
 A Charles Whitney

A Sharon Whitney
 A Art Widner
 A Sheila Williams
 A Jack Williamson
 A Ed Wilson
 A Jeanne Wilson
 A Karen Wilson
 A Lacy Wilson
 A Patricia Wilson
 C Alex Winkler
 A Cheri Winkler
 A Karl Winkler
 A Cliff Winnig
 A Gene Wolfe
 A Rosemary Wolfe
 A Eleanor Wood
 A Linda R. Wright
 A Pamela Wright
 C Joshua Wulff
 A Janny Wurts
 A Ed Wysocki
 A Batya Yasgur
 A Bob Yeager
 A Robert P. Yeo
 S Deborah Yerkes
 A Don York
 A Pat York
 A Anne-Marie Young
 A Ann Tonsor Zeddies
 A Nancy Zeschmann
 A Terry Zeschmann
 A Sarah Zettel
 A Alan Ziebarth
 A Greg Zdisin



Bucconeer Members by Country

Australia	11
Ashmore/Cartier Is.	1
New South Wales	2
Tasmania	1
Victoria	6
Western Australia	1
Belgium	1
Canada	143
Alberta	4
British Columbia	14
Manitoba	7
New Brunswick	1
Nova Scotia	2
Ontario	104
Quebec	10
Saskatchewan	1
Croatia	1
Denmark	2
Finland	3
France	3
Germany	34
Ireland	4
Japan	29
Netherlands	19
New Zealand	1
Norway	8
Qatar	2
Russia	5
South Africa	11

Spain	3
Sweden	9
Turkey	2
Ukraine	2
United Kingdom	158
England	134
Northern Ireland	1
Scotland	16
Wales	7
United States	3,619
APO	4
Alabama	23
Alaska	3
Arizona	42
Arkansas	1
California	431
Colorado	50
Connecticut	47
Delaware	20
District of Columbia	24
Florida	90
Georgia	76
Hawaii	2
Idaho	4
Illinois	140
Indiana	34
Iowa	9
Kansas	14
Kentucky	28
Louisiana	25
Maine	10
Maryland	543

Massachusetts	265
Michigan	82
Minnesota	54
Mississippi	9
Missouri	47
Montana	2
Nebraska	8
Nevada	4
New Hampshire	41
New Jersey	161
New Mexico	21
New York	343
North Carolina	28
Ohio	89
Oklahoma	15
Oregon	27
Pennsylvania	225
Rhode Island	14
South Carolina	13
South Dakota	3
Tennessee	41
Texas	106
Utah	11
Vermont	3
Virginia	250
Washington	89
West Virginia	2
Wisconsin	43
Wyoming	2

GRAND TOTAL: 4,071
 As of April 30, 1998

CHICON 2000 *the 58th Worldcon*

August 31- September 4, 2000
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Artist Guest of Honor: **Bob Eggleton**

Editor Guest of Honor: **Jim Baen**

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BALTIMORE

An elaborate doodle by
4-28-98

Joe Hew
May 201

Is there a flying saucer on top
of your hotel?

Bawimer has an
ODD
landmark
or two...
like
the
**BROMO
SELTZER
Tower.**
It used
to have
a huge
rotating
lighted
blue bottle
on its top.

And, what looks
like a Federalist
mosque, is actually
the old Cathedral,
where they hung up
Cardinal Gibbons'
hat to rot.



or a huge electric
guitar?

But Charm City's regular oddities
pale before the travelling show
scheduled for this August!

