

ConStellation

Progress Report 3

January 1983



T. M. WYMAN '82

**PROGRESS REPORT THREE
TABLE OF CONTENTS**

Information and Articles

| | | | |
|--|----|-------------------------------------|--------|
| Committee List | 1 | Masquerade | 13 |
| Registration | 2 | Art Show | 15 |
| Disabled Fans | 3 | Hotel Information | 19 |
| Huckster Room | 3 | Hugo Nominations Ballot | 26 |
| Plea for Volunteers | 4 | What to See Around Baltimore | |
| Weapons Policy | 4 | by Jack L. Chalker | 29 |
| Site Selection | 4 | City Tours | 33 |
| Babysitting | 4 | WSFS Constitution | 36 |
| Food Functions | 5 | New Members | 42 |
| Hugo Awards Ceremony | 5 | Membership Map | 44 |
| Filksinging | 7 | Financial Report | 45 |
| Film and Video Program | 7 | | |
| Anchors Aweigh! | 7 | | |
| Meet the Professionals Party | 8 | Advertisements | |
| Writers' Workshop | 8 | Locus | 6 |
| Special Interest Group Meetings | 8 | Room/Ride Sharing Classifieds | 7 |
| Special Author Readings and Functions | 8 | Science Fiction Chronicle | 10 |
| Special Note--John Brunner | 8 | Atlanta in '86 | 18 |
| Trivia Bowl | 8 | Australia in '85 | 25 |
| Night Owl Programming | 8 | Philadelphia in '86 | 30 |
| Games | 8 | New York in '86 | 35 |
| Dramatic Presentations | 8 | Amazing | 38 |
| The Future in the Present: How Tomorrow is Built from Today | | | |
| by Peggy Rae Pavlat | 9 | Contributing Artists | |
| Program Participants | 11 | V. M. Wyman | Covers |
| Fan Programming | 11 | Alexis Gilliland | 2, 7 |
| Academic Programming | 12 | Joe Mayhew | 4, 33 |
| Science Programming | 12 | Jane Sibley | 7 |
| Convention Skills | 12 | Alex Eisenstein | 9 |
| Kids' Activities | 12 | Giovanna Fregni | 12, 34 |

Progress Report Schedule

Progress Report 4

Ad Deadline

1 April 1983

Mailing Deadline

15 May 1983

Advertising Rates

Full Page

Half Page

Quarter Page

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7 1/2"x4 3/4" or 3 1/2"x10"

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Fan Rate

\$50

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\$25

Pro Rate

\$100

\$ 70

\$ 50

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ConStellation

The 41st World Science Fiction Convention

Box 1046 • Baltimore, Maryland • 21203 • USA

The Committee

Bringing you the 41st World Science Fiction Convention in Baltimore, Maryland, 1 through 5 September 1983 at the Baltimore Convention Center on the Inner Harbor

Guest of Honor — John Brunner
Fan Guest of Honor — David Kyle
Toastmaster — Jack L. Chalker

The Chair — Michael Walsh

Administration — Scott Dennis, Secretary
Assistant — Sue Wheeler
Registration — Chris Lubs
Assistants — Lee Anne Dinkin, Valerie Sussman
Headquarters — Dalroy Ward
Communications — Barry Newton
with Candy Collamer, Bruce Dane, Bob Doyle, Gary Feldbaum, Stu Hellinger, Gail Higgins, Laura Jones, Mike Jones, Patrick Jones, Steven Kistreff, Mike Lalor, Ann McCutcheon, Craig Miller, Skip Morris, Louise Sachter, John Sapienza, Tom Whitmore, Laura Williams, Suzanne Winfield, Ben Yalow, with a little help from their friends...
Personnel — Jack Heneghan
Assistant — Elaine Normandy
Logistics — Jul Owings
Assistant — Jeff Del Papa
Office — Larry Ruh
Newsletter — Mike Glycer
Technical Services — Charlie Ellis
The Den — Judy Newton
WSFS Business — Kent Bloom
Hugo Awards — Bill Evans
Medical — Harold Bob

Publications and Public Information — Jane Wagner
Publication Co-ordinator — Jane Wagner
with Marsha Barrett, Sharon Harris, Dori Isaacs, Rich Kolker, Dan Steffan
Program Book Advertising — Stu Hellinger
Art Editor — Walter Miles
Information — David Shea
with Chris Callahan, Harold Bob, Gerry Letteney, Ed Krieg, Valerie Bazaras, Katie Filipowicz, Leonard J. Wenshe

Press Relations — Regina Cohen
with Judy Fetter, Lisa Diercks, Chris Barkley, Jonathan Anders, Laurie Mann, Greg Smith, David Ettlin

Fluid Functions — Peggy Rae Pavlat
Operations — Fred Isaacs
Programming Operations — Johnny Lee
SF & F Programming — Alan Huff
Fan Programming — Avedon Carol
with Ed Bennett, Lise Eisenberg, Gary Farber, Moshe Feder, Patrick Nielson Hayden, Theresa Neilson Hayden, Jerry Kaufman, Kate Schaefer, Suzanne Tompkins, Anna Vargo, Tara Wayne McDonald
Science Programming — Pat Kelly
with Harold Bob and Steve Lubs
Space Programming — Robert Lovell
with Tim Kyger, Gary Oleson, and the Maryland Space Futures Association
Academic Programming — Donald Hassler
with the Science Fiction Research Association
Kid's Activities — Jim Hudson, Coordinator
Co-Conspirator — Eric Pavlat
with Larry Wood, Anita Lundry, Peter Hudson, Melanie Lundry, Lori Haldeman, Meg Valance, Alex Boster, Chris Casper, Sharleen Lombard
Program Co-ordinator — Peggy Rae Pavlat
Attaches — Kelley Harkins and Sharon Palmer
Masquerade — Marty Gear
Assistant — George Paczolt
Masquerade Registration — Pat Osborne
with Chris Callahan and Gil Fitzgerald
Masquerade Programming — Sally Fink
with Jan Howard Finder and Karen Schnaubelt
Masquerade Announcer — Pat Kennedy
Costume Exhibit — Anne Chancellor
Layman
Assistant — Kathryn Mayer

Masquerade Security — Tim Daniels
 Award Designer — V.M. Wyman
 Calligraphy — Joe Mayhew and Cheryl Broomfield
 Young Fans Judge — Barbi Johnson
 General Judges — Michael Whelan and Adrienne Martine-Barnes
 Pre-Masquerade Recording & Sound Engineer — Ron Robinson
 Function Space Co-ordinator — Bob Pavlat
 Assistant — Bobbi Armbruster
 City Functions — Miriam Winder Kelly
 Guest Liaison — Fran Buhman
 with Ginny McNitt, Lou Benzino, Linda Dawe, Marsha Glassner, Julia Moore, Larry Propp, Jeanne Stoll
 Green Room — Larry Carmody, Alina Chu, Theresa Minambres, Mary Anne Mueller
 Asst. Dir. of Fluid Functions — Jim Gilpatrick
 Hugo Ceremonies — Jack L. Chalker
 Films — Edie Williams
 — Kim Weston
 — Gary Svehla
 and the film crew from Chicon
 Amateur Films — Charlie Ellis
 Video Programming — Phil Cox
 Dramatic Presentation — Sue Winfield
 Special Programming Service
 — Marty Cantor
 — Les Mayer
 Filksings — Janet Wilson
 Author Readings — Mary Rita Blute
 Author/Fan Events — Candice Massey
 Special Events — Fred Ramsey
 Reality Track — Fred Ramsey
 Night Owl Programming — Jim Roth
 ASFA Space Co-ordination — D. Jeanette Holloman
 Dragonsong — Joanne Foreman
 Trivia Bowl — John C. Nine
 Special Interest Group Liaison — Les Mayer
 Special Interest Group Meetings — Tamzen Cannoy

Convention Skills Workshop — Kathy Shields
 Writers' Workshop — Stuart Stock
 Special Events Operation — Bob Castro
 with Bill Jensen, John Wysor, Abbie Wysor
 Special Events Correspondence — Tim Kane

Fixed Functions and Facilities —

Ted Manekin, Vice-Chair
 Convention Center Liaison — Lisa Hayes Manekin
 Housing and Hotel Liaison — Lee Smoire
 with Debra Malamut, Bill Perkins, Angela Howell
 House Manager — Steve Whitmore
 Head Ushers — Jackie Whitmore and Rick Katze
 Art Show — Bob Oliver
 Auctions — Joe Mayhew
 Art Programming — Wilma Fisher and the good folks of ASFA
 Huxters' Room — Natalie Paymer
 Exhibits & Displays — Roberta Koons
 Transportation Co-ordinator — we need a few good fen
 Game Room — Ray Galacci
 Computer Games — Pat Kelly
 Convention Suite — Theresa Renner
 Legal Services — Al Phillips

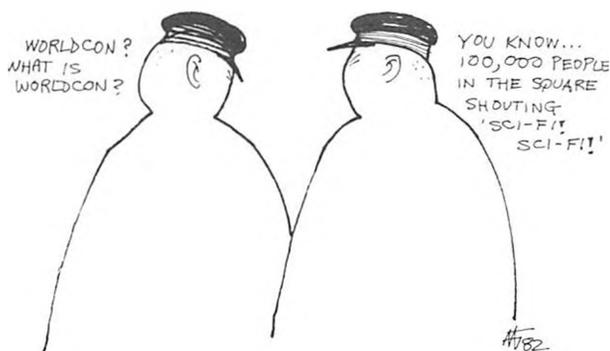
Treasury — B. Shirley Avery, Treasurer
 Budget — Mark Owings
 Accountant — Jim Thomas
 Food Functions — Eva Whitley
 Sales to Members — Fran Buhman
 Babysitting Co-ordinator — a friend needs your help

Overseas Agents

Australia — Carey Handfield, Box 91, Carlson, Victoria 3053
France — Pascal J. Thomas, 11 bis rue Vasco de Gama, 75015 Paris

Registration

Membership Rates: Supporting memberships are \$15 through 1 July 1983. Attending memberships are \$40 through 1 July 1983 when advance registration closes. (NOTE: Dates always refer to the postmark on your letter.) Children's memberships for children 6-12 as of 1 Sept 1983 are \$5; this does NOT include publications or voting rights and each child must be accompanied by an adult. Children 5 and under are admitted free and must be accompanied by an adult. PLEASE NOTE: there are no membership refunds, only transfers of membership. To transfer your membership to someone else, simply send us a letter requesting the transfer.



Fannish Names: ConStellation will make every effort to put fannish names on badges as per requests. However, we still ask that you include your legal name for our records, to keep the Post Office happy and so you won't have any trouble picking up your badge.

Communicating: I know I've said it before but it's worth repeating. When you write to ConStellation PLEASE TYPE OR PRINT your name and address and INCLUDE YOUR MEMBERSHIP NUMBER if at all possible. All this makes it easier for us to process your membership requests and get back to you as soon as possible. Also, please don't send cash through the mails.

Volunteering: Yes, we will need plenty of volunteers to help with registration at the con, and letting us know in advance would be greatly appreciated. Either write to me (Chris Lubs) at ConStellation's P.O. Box or contact Val Sussman (99-05 59th Ave., Rego Park, NY 11368) or Lee Dinkin (5833 Park Heights Ave., Baltimore, MD 21215).

Moving: Please please please tell us when you move and if you're on more than one mailing list (Hucksters, Artists, Costumers) tell us that too. It makes everything so much easier. If you don't you may end up in the *Department of Missing Fen*. A list of people whose mail the Post Office has refused to deliver is included with the membership list in this P.R. If you know where these people are, please tell us.

At the Door: I know it's a drag, but when you are dealing with large bunches of people some rules have to exist to prevent utter chaos. Please take a few minutes to read over this list—it'll be much easier for everybody.

- 1) Hours: Wed. 1200-1800
Thurs. 1000-2000
Fri. 1000-2200
Sat. 1000-2000
Sun. 1000-1600
Mon. 1000-1400
- 2) There will be a special pick-up area for Hucksters, Artists and Guests. HUCKSTERS PLEASE NOTE: You must provide Natalie Paymer with a list of your staff. Otherwise their badges will be with the general memberships.
- 3) Progress Report 5 will be mailed by August 1. You must bring the address label from P.R. 5 to the con to pick up your badge. Otherwise, you will need two separate pieces

of ID to pick up your badge. NO EXCEPTIONS.

- 4) The *only* person who can pick up any membership is the one in whose name the membership is registered; the only exceptions to this rule are children (who are accompanied by an adult) and transfers (who must have a valid letter and appropriate ID). It doesn't matter who paid for the membership or who sent in the original membership request.
- 5) We can't put a fannish name on a badge if we don't know what it is. Since the badges will be generated before the con you'll have to let us know early if you want this service.

—Chris Lubs

Disabled Fans

If you are disabled and are planning to attend ConStellation, please write us—we would like to know what special needs you have. We are planning to have as many program events as possible signed for the hearing-impaired. How many of you will want events interpreted? (Speaking of which, we need volunteers who know Ameslan).

The convention center is wheelchair-accessible. There will be special seating and entrances for all disabled fans at the Guest of Honor Speech, Masquerade, and Hugo Awards Ceremony.

A limited number of wheelchair-accessible hotel rooms are available—see the information on hotels elsewhere in this P.R. Specify wheelchair accessibility on your hotel reservation form, and send us a copy of it so we can be sure you get an accessible room. If you need to be near an elevator for some other reason (crutches, visually impaired), write this on your hotel request too.

We aren't experts in this area—write us and tell us what you need! Write to: **Special Member Services, ConStellation, Box 1046, Baltimore, MD 21203.**

Huckster Room Update

We have sold half of the 230 available 8'x2½' tables. The remaining tables still cost \$100 for one table, \$225 for two tables, \$400 for three tables, and \$650 for the maximum four tables. Tables may only be purchased by ConStellation members (send separate checks for memberships and tables). Attending memberships are \$40 until July 15, 1983. Full payment must accompany table reservation. Tables are available on a first-postmarked, first-served basis. For more information, write ConStellation Hucksters Room, Box 1046, Baltimore, MD 21203.

Plea for Volunteers

VOLUNTEER/val-en-ti(e)r/n. one who enters into or offers self for a service of his/her own free will; as (a) one who enters into military service voluntarily; (b) one who renders a service or takes part in a transaction while having no legal concern or interest. - adj. being, consisting of, or engaged in by volunteers. - v.t. to offer or bestow voluntarily one's services. - v.i. to offer oneself as a volunteer, forms of word: VOLUNTEER, VOLUNTEERING, VOLUNTEERED. **VOLUNTEER, CONSTELLATION**/val-en-ti(e)r, kan'-ste-la'-shen/ n. persons who are reimbursed for their service (while having no legal concern or interest) by (a) exclusive parties, (b) private lounges, (c) crash space if needed, (d) "meaningful learning experiences," (e) new friendships, and (f) much appreciation.



Help! A Worldcon takes a lot of fen to make it work. Fen to watch, guide, coordinate, protect, serve, etc. etc. etc. Everyone helps, and we need you Labor Day Weekend! We don't ask for much, just an hour or two a day, and we'll give you a lot in return.

Here are the goodies: A lounge just for our gophers, which will have sofas, drinks, munchies, pros, TV, video, games, and a place to relax. We'll also have crash space for those who need it, depending on space available and hours worked, and other assorted extras that we'll announce later (maybe even . . . refunds).

If you're new to a Worldcon, let me tell you, they're big. Assisting us as a gopher will allow you to meet fellow fen in a less crowded and hectic (I won't promise how much less) milieu than you would normally experience.

So help us out, or Henny Penny will cackle at you. It's your big chance—just return the **volunteer form** enclosed with this P.R., or write to **ConStellation Volunteers, Box 1046, Baltimore, MD 21203.**

—Jack Heneghan

Weapons Policy

NO WEAPONS OF ANY KIND may be worn, carried, or displayed in any public part of the convention center or any of the hotels, including residential room floors. A weapon is anything that looks like or can be used as a weapon in the opinion of the ConStellation committee

The only exception will be within the Masquerade staging area and during the Masquerade. Specific rules for weapons at the Masquerade may be found in the Masquerade article in this P.R.

1985 Worldcon Site Selection

Just a reminder that all bids from qualified bidders for the 1985 Worldcon are due March 1, 1983. Bids received after that date will be eligible as write-in candidates, but will not be printed on the site selection ballot. Details for submitting a bid appeared in P.R. 2; write Kent Bloom c/o ConStellation if you have questions. As we said in P.R. 2, it seems likely that a site for an interim Continental Convention (the NASFiC) for 1985 will be chosen at ConStellation. Anyone interested in bidding for NASFiC should write Kent Bloom c/o ConStellation with basic information about committee and site selection procedures as soon as possible. Should a NASFiC site selection be necessary, bidders should be from the Central Region.

Babysitting

Yes, we will have babysitting. Details will be in P.R. 4, but we need lots of volunteers who are willing to give a few hours to the babysitting room. Please write **ConStellation Babysitting, Box 1046, Baltimore, MD 21203.**

Food Functions

First of all, thanks for all the comments you've been sending about the food functions. Your response has been gratifying and you've given me a good idea of how you feel on this subject. Since the last P.R., though, things have

changed radically for the better. Remember the good old days of the elegant climax to the Worldcon, the Hugo Awards Banquet? Remember, too, the rubber chicken and cold peas that were one cause of its discontinuance? Well, we have discovered that it is possible to answer all the old objections, and so on Sunday evening of the worldcon we will have . . . **THE 1983 HUGO AWARDS BANQUET.**

This banquet *will* be a crab feast. Not the traditional style that we'd originally planned, but instead what's known in Maryland as the politician's crab feast, a cross between a traditional crab feast and an informal dinner. This will be held in the Convention Center itself, with a menu including:

- Maryland Crab Soup
- Pitted Barbecue Chicken
- Hamburgers on Grill
- Baked Beans
- Cole Slaw
- Lettuce Leaves
- Pickle Chips
- Rolls and Butter
- Bheer and Soda
- Steamed Hard Shell Crabs
- Hot Dogs on Grill
- Condiments
- Potato Salad
- Macaroni Salad
- Sliced Tomatoes
- Corn on the Cob
- Sheet Cake or Crumb Cake

The price of the banquet will include a souvenir crab mallet, the promised crab comics, and at least all of the above. It *is* an all-you-can-eat affair. Provision will be made for special seating for Hugo nominees who do not choose to attend the banquet, and since we will still have a huge double hall to deal with, there will be post-banquet seating for non-attendees available—about 3,500 extra seats, in fact, which is more chair seating than normal in past awards-only ceremonies. Of course, the best seats will be in the banquet section (heh heh heh). Price can not be determined until the 1983 crab price is determined, but tickets will go on sale in P.R. 4 with all the gory details.

As for our other food function, the Meet the Author's Midnight Brunch, reaction has been even more interesting. One person wanted it "Deep-Sixed" without saying why, and several said it was a good idea but it should be earlier (thus missing the point entirely). Another said she would go if we provided babysitting. Plans so far call for having it in a bar/restaurant either in Harborplace or somewhere else close to the Convention Center, so as to keep the cost as low as possible. As always, I am open to suggestions.

I am in desperate need of about 25-50 experienced crab eaters (Blue only) who can supplement our A-V demonstration and comic book with "hands-on" guidance. (Former Marylanders, here's your chance to do your bit for your native state while helping the less fortunate—those who have never tasted a luscious

steamed crab in Old Bay . . .) Those who volunteer will get their ticket at a discount plus a nifty little cap to wear, not to mention the undying gratitude of tens of people . . . Apply to **ConStellation Food Functions, Box 1046, Baltimore, MD 21203.**

—Eva C. Whitley

Hugo Awards Ceremony

The Hugo Awards Ceremony will be Sunday night in Halls C & D of the Convention Center (and will be telecast, closed circuit, to other areas of the Center). There are more than enough seats for anybody who cares to attend, so there will be no ticketing or long lines or other usual hassles. The ceremonies will be somewhat theatrical and, if all goes well, will also be something of a multi-media experience, with two objectives that most people think are impossible: that the awards ceremony be consistently entertaining and that it also be short. We *still* need to hear from people who have photos or slides of past Hugos and past Hugo Awards Ceremonies. Help! We are also looking for anyone with a photograph of a 1955 or 1956 Oldsmobile Rocket 98 for our Hugo history.

Anyone or any group that wishes to present an award or awards at ConStellation should write Toastmaster Jack L. Chalker care of the convention P.O. Box *now*, even if you've given the award at worldcons many times before. Although a small number of traditional awards might be accommodated at the main ceremonies, these will have to be coordinated in advance with the Toastmaster because of the nature of the awards "show."

An amazing proliferation of awards presentations and announcements by local, national, and international individuals and groups at recent awards ceremonies has forced us to take a look at the whole thing. It is, after all, the Hugo Awards Ceremony. If there are too many such awards, a separate and less elaborate International and Private Awards presentation might be scheduled apart from the Hugo ceremonies, but absolutely *no* awards other than the Hugos and the John W. Campbell Award will be scheduled unless we hear from you *now*. We will bend over backwards to assist if we know about you, but if we have heard nothing from you by March 1, we will no longer guarantee that we will be able to schedule you either in the main or other awards presentations, no matter who you are or how venerable your organization. 'Nuff said.

—Jack L. Chalker

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Isaac Asimov: "There is no way, for anyone fascinated by science fiction, to get out of reading *LOCUS*. It is the *Time* magazine and Walter Winchell of the field. It misses nothing, tells everything, keeps you abreast and in the swim, and I wouldn't be without it.—And I won't be for I have put down the money for a lifetime subscription."

Ben Bova: "*LOCUS* is the science fiction newsletter. No one who is interested in the field should be without it."

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

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

Arthur C. Clarke: "*LOCUS* is the only periodical I read from cover to cover—including adverts!"

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Michael Moorcock: "As one who is notorious for his dislike of the social aspects of the SF world, I can say fairly that *LOCUS* is the only journal I know which retains a clear-sighted and impartial perspective on it. It's the only

SF journal that I see regularly or would wish to see regularly."

The New York Times: "Anyone whose interest in SF extends beyond reading it to wanting to read *about* it should be aware of *LOCUS*."

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

Judy-Lynn del Rey: "*LOCUS* has become the *Publishers Weekly* of science fiction. It's must reading for anyone and everyone at all involved in the field."

Lester del Rey: "*LOCUS* is the one indispensable source of information for every reader and writer of science fiction. That's why I have a lifetime subscription."

Robert Silverberg: "*LOCUS* is indispensable."

Theodore Sturgeon: "Anyone who is remotely interested in the many aspects of SF must—I said *must*—be, or get familiar with *LOCUS*."

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

The Wall Street Journal: "... the science fiction trade magazine ..."

Roger Zelazny: "For professionals and devotees alike, *LOCUS* is the world's most important publication about science fiction."

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ConStellation PR3

Filksinging

We will have lots of filksinging and folksinging in the evenings. Janet Wilson will be looking after all those whose fanac tends toward the musical.



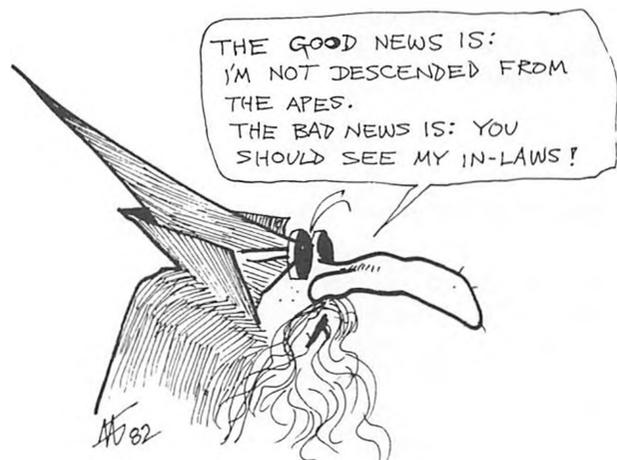
Film and Video Program

Yes, ConStellation will have a complete video and film program. Phil Cox and his loyal crew will be running the video room, and plan to have several tracks of video programming in the Hyatt Hotel, next to the convention center. We believe we will have the most variety, the most British TV, the most Japanese TV, the most old TV and the most old movies you have ever seen at a Worldcon. The Good Doctor will be making house calls, and we might even see Blake one last time and rediscover that Space Patrol really was that bad. If you want to see something again, or have never seen something, let us know and we'll try to get it to show. If you have something that nobody (but you) has ever seen, let us know and we'll try to show it. (Remember, it must have been shown on TV before—no current films, please.) Write to: **Phil Cox, ConStellation Video Program, Box 1046, Baltimore, MD 21203.**

Our film program will also be long and varied. We plan to show all of the Hugo-nominated films, as well as many other classics of the silver screen (SF and non-SF). We'll vary the pace with a good selection of cartoons and short subjects. Our 35mm program will be in Halls C and D of the convention center (scheduled around the other events such as the Masquerade and Hugos that will be in that room). The 16mm program will be in room 317 of the convention center full-time. If you have any requests or suggestions for films, write **Kim Weston and Gary Svehla, ConStellation Film Program, Box 1046, Baltimore, MD 21203.**

Anchors Aweigh!

Well, at least Oars Aweigh. If you've ever wondered how those Viking ships actually worked, here's your chance. The Longship Company stands ready to provide not only hands-on experience but also the fun of exploring Baltimore harbor in one of two unique vessels. The FYRDRACA is built after a small 9th century warship found on the Baltic coast of Germany. It is 32 feet long, carries twelve 14-foot oars, has 240 square feet of sail, and cruises with a complement of 18 people. GYR-FALCON is a replica of one of the 9th century Gotstad ship's faering boats. It is 20 feet long, carries four 9-foot oars, spreads 80 square feet of sail, and cruises with a complement of five. Both ships will be available around the clock (by appointment between midnight and 8:00 a.m.), and will be crewed by six people. One or two "author's voyages" may be arranged for authors to gain experience with Viking vessels. For more information, write **The Longship Co., c/o ConStellation, Box 1046, Baltimore, MD 21203.**



Room/Ride Sharing Ads

Wanted: nonsmoking female roommate to share hotel room. Note: I am primarily a day person. Contact Adrienne Shanler, 1376 Marina Drive, Edison, N.J. 08817. Phone 201-985-0809 or M-F daytime 201-456-4425.

Group of fen wanting to charter a bus to ConStellation from Tampa. If interested in riding along contact Ellen Lindow, Rt. 9 Box 2400, Plant City, FL 33566.

Meet the Professionals Party

The Meet-the-Pros Party will be held Thursday evening on the Terrace level of the Convention Center, which is both indoors and out and has two bars flanking the outdoor area. Although no funny hats will be used, we will have a method of identifying your favorite pro authors, editors, and artists, and Toastmaster Jack Chalker will be on hand and wired for sound to let you know who's there and attempt to point them out to you. Because of the open air approach, which we feel will give it more of a relaxed meeting-place type gathering than any formal setting, some of the suggestions we received on how to handle things are simply impractical. Next time we'll give you more particulars and procedures.

—Jack L. Chalker

Writers' Workshop

At present we are planning to hold a Clarion-style mini-workshop starting on the Wednesday before the convention begins. If you are interested in participating or would like more information, please write to **ConStellation Special Events Programming, Calder Square, P.O. Box 10067, State College, PA 16805.**

Special Interest Group Meetings

We would like to be able to accommodate as many special interest group meetings as we can, so please write to us as soon as possible if you plan to hold such a meeting. Include the name of the group, approximate size of the meeting, several choices of day and time, and the name, address, and phone number of a contact person. Send to **ConStellation Special Events Programming, Calder Square, P.O. Box 10067, State College, PA 16805.**

Special Author Readings and Functions

ConStellation will have lots of chances for you to meet and hear your favorite author. We plan to have a schedule of author readings and a program of "An Hour With" sessions that will allow you to spend that hour in a small group with the author of your choice—going to lunch at Harborplace, to dinner in town, or just walking around and talking. We have no details yet on which authors will be available, but when we know, you'll know.

Special Note

John Brunner is looking forward to meeting all his old friends and making new friends. Unfortunately, due to a wrist injury he will not be able to sign autographs. ConStellation asks that everyone please be understanding of this, and not ask him to sign autographs at the con. Thanks!

Trivia Bowl

Our Trivia Bowl will be a full-blown, *Jeopardy*-style, double-elimination extravaganza. You can register for it at the con. For more details, write to: **John C. Nine, P.O. Box 2802, Station A, Champaign, IL 61820.**

Night Owl Programming

We're considering doing some special program items appropriate to the small hours of 11:00 PM to 2:00 AM. We've got a few ideas so far, including ghost story readings and the playing of old radio (remember "X-1"?) dramas. If you have any other (horror)table ideas, or would like to work on something like this, let us know.

Games

Many game tournaments and demonstrations are planned for ConStellation. Trophies and other prizes will be awarded to tournament winners.

We are currently negotiating with 11 game companies to sponsor the tournaments and demos. So far we have commitments to run *Illuminati*, *Berserker*, and *Nuclear War* tournaments and demonstrations of *Tunnels & Trolls* and *Mercenaries, Spies & Private Eyes*. The 2nd Annual *Cosmic Encounters* World Championship will also be held at ConStellation. The Games Department staff is busily designing at least three different RPG variants for tournaments and/or demonstrations.

We are recruiting gamemasters; write us!

—Ray Galacci

Dramatic Presentations

Every so often Worldcons try to produce an SF play or two. Suzanne Winfield is coordinating the production of the *three* plays ConStellation plans to offer. All are one act, and are not extravagant, so they should lend themselves to fannish production. We think the mix is good, too. It's too early to announce the titles, but the subjects covered will range from faandom to SF movie parody to serious SF drama. We hope you'll enjoy them. Judy Garland and Mickey Rooney will not, alas, be here to help.



The Future in the Present: How Tomorrow Is Built From Today

The work of John Brunner, our Guest of Honor, was instrumental in shaping ConStellation's theme. This theme, the touchstone for programming at ConStellation, will emphasize the fact that the future (when and where we will all live) evolves from the conditions which exist today. And this future evolves from the decisions we each make now, in the near future, and in that near future's near future.

We'll explore the ways in which Baltimore does and does not reflect some of the motifs in Brunner's books (including a look at Baltimore's urban development); the involvement of local fans in building the popular pro-space movement; the implications of the proximity of Baltimore to Washington; and the resources available to all of the residents and visitors to the area (such as the Science Center and the National Aquarium).

Programming can help explore the ways SF has correctly (and incorrectly) predicted our present society and technology, the ways SF manages to shape the discussion of many ideas before these ideas get into the "mainstream," the ambiguity of SF as simultaneously an escape from/into "reality," the cultural biases SF reflects versus those it rejects, the evolution of near future stories and novels, the space colony motif, the emergence of biotechnology, the future of cities, and . . .

There'll be opportunities for (small?) group discussions after most program items.

*—Peggy Rae Pavlat
Program Coordination*

SPECIAL OFFER!!!

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For a limited time, get extra issues when you subscribe to *Science Fiction Chronicle* at the regular rates. Get 13 issues for the price of 12, 27 issues for the price of 24.

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Of course, *Science Fiction Chronicle* has all the major news stories plus articles by people like Vincent DiFate, A.E. van Vogt, Frederik Pohl and others, and guides to the cities and hotels where the Worldcon is held. Look for Jack Chalker's guide to Baltimore in next September's issue.

Science Fiction Chronicle is completely typeset, and features a minimal number of continued lines, so you don't have to skip all over the issue to read a news story.

Best of all, *Science Fiction Chronicle* is mailed First Class Mail in the US and Canada, airmail overseas, at rates lower than any other news publication in the SF or fantasy fields.

Find out for yourself why *Science Fiction Chronicle* has already received two Hugo and a Balrog nomination in its first 3 years of publication. Or listen to what satisfied subscribers say about it: "It's most helpful in coping with the SF business," says Barclay Shaw. Alan Ryan says, "On looks alone it's terrific. I thought the content, in both selection of subjects and clarity of writing, fine and distinguished reporting." Michael Whelan says, "It is one of the few SF-related periodicals that is well-written, classy looking, interesting and above all professional!"

Find out for yourself how good *Science Fiction Chronicle* really is. Use the form below here now. This offer is limited, and expires on May first, 1983. You *must* use this coupon.



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W3

Send 13 issues for the price of 12 for \$18 (Europe, \$25.20; Australasia, \$28.20)

Send 27 issues for the price of 24 for \$33.60 (Europe, \$43.20; Australasia, \$49.20)

Name _____ Address _____

City _____ State _____ Zip _____

RENEWING? This offer is good only on 2 year subscriptions.

Program Participants

We've received word from the following people (as of November 20, 1982) that they will participate in ConStellation's programming:

Forrest J Ackerman
Robert Adams
Isaac Asimov
Janet Jeppson Asimov
Jim Baen
Gary Bennett
Dave Bischoff
Marion Zimmer Bradley
John Brunner
Ed Bryant
Ginjer Buchanan
Linda Bushyager
Pat Cadigan
Terry Carr
Jack L. Chalker
C. J. Cherryh
Jo Clayton
Hal Clement
Don D'Amassa
Jack Dann
Ellen Datlow
Catherine de Camp

Sprague de Camp
Samuel R. Delany
Ted Dikty
Phyllis Eisenstein
Robert L. Forward
Alan Dean Foster
Jim Frenkel
Alexis Gilliland
Jeanne Gomoll
James Gunn
Gay Haldeman
Joe Haldeman
David G. Hartwell
Rusty Hevelin
Leigh Kennedy
Brad Linaweaver
Don Maitz
George R. R. Martin
Julian May
Shawna McCarthy
Craig Miller
Charles Platt

Fred Pohl
Jerry Pournelle
Mike Resnick
Mark Rogers
Alan Ryan
Stanley Schmidt
George Scithers
Charles Sheffield
Bob Silverberg
Nancy Springer
Somtow Sucharitkul
Tim Sullivan
Wilson Tucker
John Varley
Joan D. Vinge
Howard Waldrop
Sharon Webb
Michael Whelan
Jack Williamson
Gene Wolfe

Fan Programming

There's another side of fandom you won't experience directly just by sitting at the convention — fanzines. In the early days of fandom, SF fans were so spread out that they couldn't very often meet face to face. Many of them contacted each other through the mail, finding addresses in the letter columns of the professional magazines of the day. Those fans dealt with their isolation by forming a network of amateur publications through which they could communicate with other fans. A lot of those fanzines were just glorified letter substitutes. Others tried to seriously discuss Science Fiction, although many fans felt that there was no point in a fan publisher having pretensions to making a hobby into a classy periodical. Many fans—even those who have long since become pros who write for and edit real professional publications—still put out tacky little fanzines on purpose.

Yes, that's right, we said on purpose. That funny paper (twiltone) and that full-sized type are all part of the *look* of a traditional fanzine. Even those who have become too lazy for mimeo and can afford offset or have access to cheap xerox prefer to

stick with That Tacky Look. Or, as we prefer to think of it, That *Homey* Look. None of that professional-looking reduced offset for the Trufan.

People generally agree that fanzines should be available for "the usual" (contributions, letters of comment, trades, and love) — but if we really tried to define fanzines, we would probably end up plunging all of fandom into war. However, you can find out for yourself by dropping by our fanzine display room and fan lounge. We'll be trying to give you a look at what fan editors have been doing for the last few decades. You'll get a chance to talk to fan writers and artists and see their work. Of course, we will have the traditional mimeo room available for your use. And if you've already been making fanzines, you might want to bring copies to show or sell. Drop us a note and let us know your plans, or let us know if you'd like to volunteer to work with us.

—*Avedon Carol and Peggy Rae Pavlat*

Academic Programming

We are delighted to report that academic programming will continue at ConStellation after its success at Chicon IV. Coordination will be through the Science Fiction Research Association. If you'd like to help or to present a paper, write **ConStellation Academic Programming, Box 1046, Baltimore, MD 21203.**

Science Programming

We hope to have a lot of science programming (see the list of proposed topics below), but we need your help to do it. If you are willing to participate in the science program on one or more of these topics, please write **Pat Kelly, ConStellation Science Programming, Box 1046, Baltimore, MD 21203.**

—Pat Kelly

(a) The Paper Sword; The Paper Blaster; The Medical Problems of SF Fans; The Real Medical Treatment of E.T.; Aging—Can We Live Forever?; The Ethical Questions Concerning Medical Methods of Aggression Suppression: Is it moral to MAKE people good? Is “brainwashing” always bad?; Love and Hate: What are they?

(b) Power to Affect the Future: Life on the Cutting Edge of Technology: You too have power to make good things happen—You can have JPL work for you; Bringing them down from the Ivory Tower; Space Cadets: Who are they?—You will find Friends of Science in the strangest places.

(c) Problems of Science: Basic R&D: Killing the Goose; Freedom of Information: Should it really be free?; Genetic Engineering: Should we build the perfect human?; How should science respond to outside interference: (1) from the state? (2) from the people? (3) from some of the people?

(d) Whatever happened to: (1) Moving into the sea? (2) Biomass? (3) Artificial Intelligence? (4) Fusion? (5) H₂? (6) Ozone? (7) Underground cities?

(e) General Future Issues: (1) What would be the effect of contact with E.T.s? (2) The future of TYRANNY— can it save itself? (3) What will we do when we find that most human labor is no longer needed? (The Automated Society—is it all bad?) (4) Independence for a space colony: “Resolved: L5 Station New Freedom shall become the 57th State of the United States of America”, (5) Is a truly, purely defensive technology (like force shields/screens) possible? Is it politically feasible? What are the issues involved? Buying independence—issues; (6) The home computer: what is it doing to us? (7) Schools of the future: Will Johnny need to know how to read?

(f) The Things of Life Today: Input—How a water filtration plant works; Output—How a sewage treatment plant works.

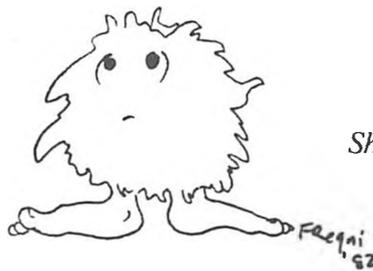
Convention Skills

As part of special events programming, we'd like to run a series of panels and workshops on the art and science of running a convention. Too many of us who run conventions seem to reinvent the wheel every time a problem arises. Let's take this opportunity to help spread the vast amount of knowledge that exists in convention fandom. If you would like to participate in a panel or workshop, or if you have an idea for a particular topic that you'd like to see covered, write to **ConStellation Special Events Programming, Calder Square, P.O. Box 10067, State College, PA 16805.**

Kids' Activities

Everybody is invited to Kids' Activities. We don't mind if you're 8, 18, 80, or 800; if you find the activity interesting, you should come. Our main audience (8-14 years old) will get seating preference and first chance at signing up for items, but any ConStellation member can join in. Kids' Activities are being put together by kids, and will be aimed at what we think is interesting. We'll be talking about games, science, careers, writing, and SF among other topics. We may have workshops on fantasy role-playing games, Claymation, costuming, or the design of solar systems, geosystems, and/or ecosystems. We're considering field trips to the frigate *Constellation*, the Aquarium, and the Science Center, and we hope to have a mascot. We'll provide more information as things develop. For now, just remember that items called “Kids' Activities” are being developed because they interest *us*, and we expect they'll interest other kids, or kids-at-heart. If you are a kid, and if you want to get involved in making this work, please write. You'll have to *work*, but it'll be the most fun you've ever had at a convention. Write to **Eric Pavlat, ConStellation Kids' Activities, Box 1046, Baltimore, MD 21203.**

—Eric Pavlat
Alex Boster
Chris Casper
Lori Haldeman
Peter Hudson
Sharleen Lombard
Anita Lundry
Melanie Lundry
Meg Valance
Larry Wood
Jim Hudson, Coordinator



Masquerade

There is much to be covered in this article so let's get with it. For the Masquerade Contestants themselves, the rules regarding the Masquerade appeared in P.R. 2 and will not be repeated here except to emphasize that there will be no live microphones available to the contestants. If you wish a special introduction read, have it typed, all caps, double-spaced on a standard sheet of white, 8½ x 11" piece of paper, and our M/C will read it exactly as written. If you wish to "deliver" your own introduction, have it taped on standard cassette and label the cassette with your name and con membership number. No introduction may be longer than 60 seconds for each four members of the group (i.e., 1 to 4 people, 1 minute; 5 to 8 people, 2 minutes, etc.). All introductions must be turned in at the time that you register for the Masquerade. If you do not have a copy of P.R. 2 you can obtain a copy of the rules by sending a self-addressed stamped business sized envelope to: **Constellation Masquerade, Box 1046, Baltimore, MD 21203.**

Accompanying this article is a floor plan of the Halls that we will be using for the Masquerade. The Stage itself will be 18' deep by 32' wide and will be 48" high. There will be steps on each side of the stage for the contestants to enter. These will be 8' wide, with 8" high risers and 12" treads. Half way up will be a 4' deep platform then three more steps to the stage (see drawing). The steps and platform will be curtained from the audience. Extending from the center of the stage will be a runway, 6' wide by 32' long. The "off steps" will be similar to the "on steps" except that the width will only be 6' (the width of the runway) and the platform will be 6' deep. All contestants will exit via the runway and will go directly to the photo area at the rear of the hall. Contestants who have completed the photo session may return to their reserved seating or the dressing area at their option. We request that all contestants remain in costume and in the hall until the judges decisions have been announced and the awards given out.

We will have closed circuit TV coverage of the Masquerade going live to the dressing area, photo area, and other rooms in the Convention Center itself. We will also be video taping the Masquerade and hope to be able to schedule a showing sometime the following day. Copies of the tape should be available for purchase at nominal cost.

We will also have an "Official Photographer," Rick Young, who will be taking photos of all the Masquerade contestants, using a "large format" camera. Rick will be selling prints, so all contestants and others can be assured of the opportunity to get

high quality pictures of the costumes. This will in no way restrict others from taking pictures.

Registered Masquerade contestants will have access to the stage at several periods prior to the Masquerade itself, and access to the stage and runway from 1:00 until 2:00 p.m. on the day of the Masquerade itself. We will have a mandatory meeting of all Masquerade contestants on Saturday, September 3rd, from noon until 1:00 p.m. The purpose of this meeting is to go over any last minute changes, answer any last minute questions, and to give out the order of on-stage appearance. In this way, contestants will be able to better plan what time they must arrive, and approximately when they will be going on stage. Please plan to have at least one member of each group at the meeting. We are requesting that all contestants be in the Hall, in costume not later than 7:00 p.m. The doors will open to the general audience at 7:30 and the Masquerade is scheduled to begin between 8:00 and 8:30 p.m.

Photo Area

The photo area will be divided into three sections, one for video taping, press, etc.; one for available light photographers using film balanced for 3200 degrees Kelvin; and one for flash photographers. The background will be a neutral blue seamless photo paper, while the floor will be plain concrete. There will be at least two levels of risers for the photographers in the photo area, and if there is sufficient demand, there will also be chairs, giving a total of four different levels to shoot from. Admittance to the photo area will be by special registration or press pass only, and we will stop handing out registrations when we run out of room. You must get your photo registration from the Masquerade Registration desk prior to noon on Saturday. These passes will be given out on a first come first served basis and will specify TV, Flash or Available Light area. Naturally, anyone may take non-flash pictures from the audience, provided that they do not obstruct the viewing of other members of the audience. Except for the "Official Photographer," tripods will not be permitted in the photo area or audience.

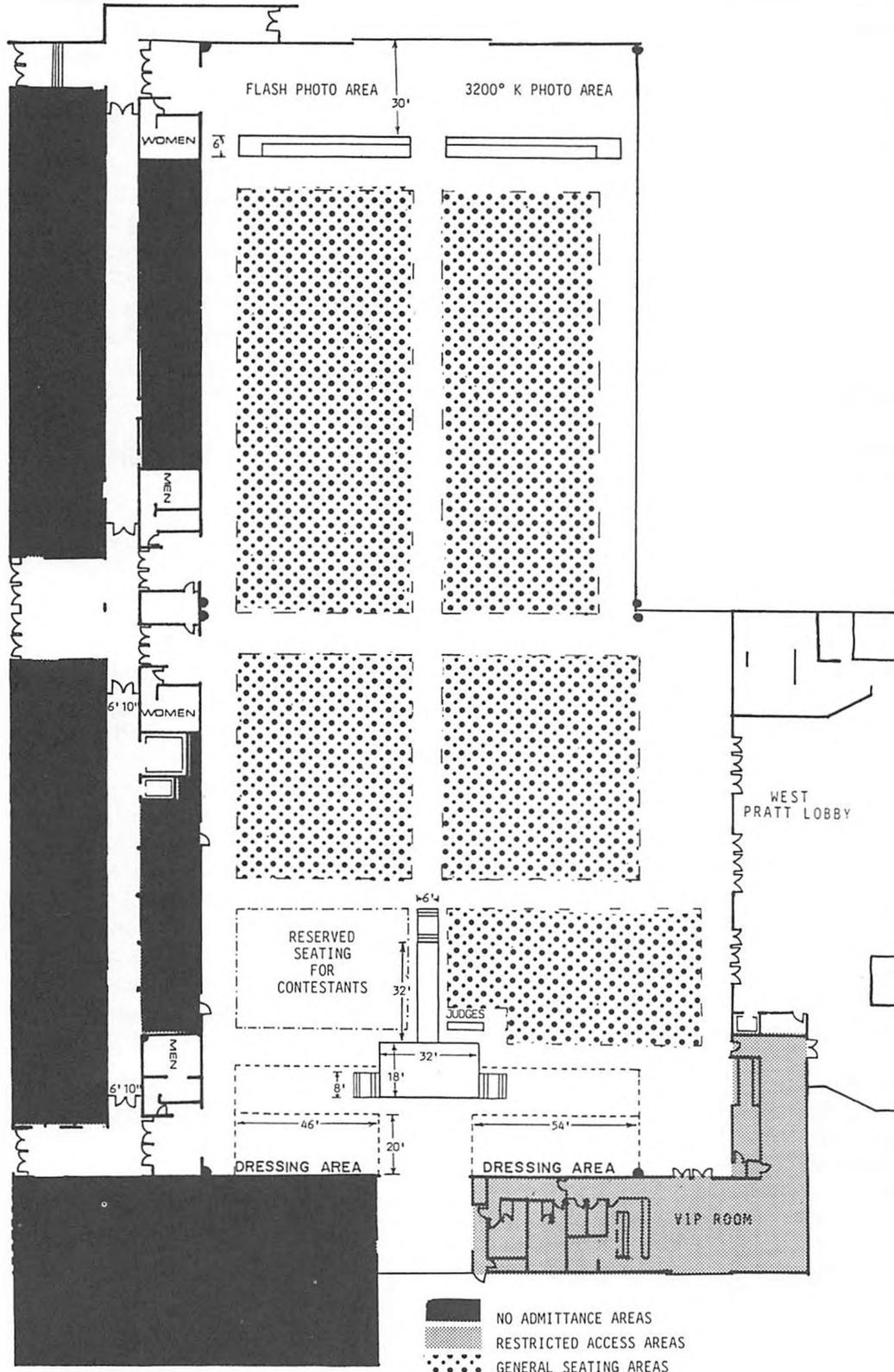
Registered photographers will have access to the Hall at 7:00 p.m., one hour prior to the start of the Masquerade, for an optional (on the part of the contestants) photo session. One pass will admit photographers to both sessions.

At the suggestion of Bjo Trimble, not only will the "Young Fan" contestants appear first (hopefully they will go on by 8:30 p.m.), but they will also receive their awards as soon as possible, so that they

Floorplan of Halls C&D for the ConStellation Masquerade

NOTES: All aisles will be ten (10') feet wide. The distance from the end of the runway to the photo area will be approximately 275'. The stage is 4' high and measures 32' wide by 18' deep. The steps leading up to the stage are 8' wide, with treads that are each 12" deep and 8" high. There will be a platform at the 2 foot level that is 4' deep by 8' wide. The "off stairs" at the end of the runway are 6' wide with a 6'x 6' platform at the 2' level.

Contestants may return to their seating or the Dressing Areas via the back corridor, but should note that they will have to pass through four sets of double doors that are 6'10" wide and 6'10" high. If the costume requires more clearance than that, return will have to be made via the side aisle in the audience.



will be awake to enjoy them. Many thanks to all of you who have written with comments and suggestions, and especially to Bjo, Mike Resnick, and Marjii Ellers. Special thanks to those of you who have volunteered to help, but we still need more. In particular, we need people to help with registration for the Masquerade, and we need “Costumer Assistance” types for the Masquerade itself. Another calligrapher (send samples of your work) would be a big help, but only if you don’t plan to compete in the Masquerade.

Masquerade Weapons Policy

1. All Masquerade contestants will be expected to follow ConStellation’s weapons rules (i.e., no weapons) in all areas outside of the actual Masquerade staging area and stage. Contestants transporting weapons between their lodgings and the Masquerade site will be expected to transport them covered and/or sheathed.

2. **MASQUERADE STAGING AREA:** Prior to going on stage, each contestant will have his/her weapons inspected for structural soundness, by a member of the Masquerade staff. Weapons failing to pass in the eyes of the inspector will not be allowed to be carried on stage, no matter what the contestant’s planned use, unless peace-bonded.

3. **NON-PROJECTILE WEAPONS:** Once passing inspection, the contestant is under no restriction as to the use of said weapon on stage in presentation. As part of the Masquerade registration, each contestant will be required to sign a release absolving ConStellation and the facility from any responsibility for injury or damage resulting from the contestant’s activities during the Masquerade.

4. **PROJECTILE WEAPONS:** With no exception may a projectile weapon go on stage loaded. Failure to comply will result in the contestant’s disqualification. We do not exclude the standard bow (longbow, shortbow) or the crossbow from the projectile weapon category.

5. **THROWN WEAPONS:** Weapons that must be thrown (boomerang, bola, etc.) to be shown are discouraged, since throwing weapons will be strictly disallowed—unless it is over a short distance, on stage between contestants, as a form of juggling. Said contestants will be expected to do their juggling toward the back of the stage.

6. All weapon demonstrations must be completed on the main stage prior to walking out on to the runway. Once on the runway, contestants will be expected to keep their weapons sheathed.

7. Please do not stab the gofers helping you on or off the stage! Failure to comply will result in disqualification, and open season on the offending contestant by any and all Masquerade gofers.

8. All weapons inspections will be performed by SCA members versed in antique weapons. Their decisions are final, including what constitutes a weapon.

9. All non-weapon props will be expected to pass the same type of inspection as weapons, except that the contestant’s planned usage will be taken into consideration in deciding on the degree of safety. (Oriental martial arts weapons, although not initially designed as weapons, shall be considered as weapons. Staffs will be considered as weapons.)

10. **ABSOLUTELY NO EXPLOSIVES, OPEN FLAME, OR FLASH DEVICES (other than electronic sealed flashes) WILL BE PERMITTED ON STAGE.**

We will have a large staff of people available to help contestants on and off stage, and to keep from falling off the runway. Contestants, PLEASE let them help you! Our Costumer Assistance types get very nervous if you appear to be having difficulty, so please let them help even if you don’t think you need them. If you expect to require special assistance, please let us know as much in advance as possible and we will attempt to provide all the help that we can.

Coming up in P.R. 4 “**ROTSLER’S RULES FOR MASQUERADES**”.

—Marty Gear

Art Show

We hope to have a large show of high quality, original art. Space is not expected to be a problem. We have tried to include most of the information we think you will need in the following paragraphs, but not all of our plans are final and there may be further changes. We will be happy to answer your other questions, if you send them along with a SASE.

Art Buyers

1. We will have voice auctions on Saturday and Sunday; additional voice auction on Monday only if required. The show will be divided into two sections—Saturday Sales and Sunday Sales. Only those pieces with eight or more bids will go to the voice auction. All other pieces will be sold for the highest written bid at the

CONSTELLATION ART SHOW RESERVATIONS

Space will be assigned according to **postmark**. Do **not** mail this form **BEFORE June 1, 1983** or **AFTER July 15, 1983**. We suggest you take your letter to the Post Office and request "Hand Cancellation" (if there might be a question of postmark) so that we will be able to read the date. A legal size, self-addressed stamped envelope **must** accompany your request; we will use this LSASE to send your confirmation, control sheet, bid sheet, and shipping instructions. Handling fees are only due from those who will ship their artwork to us, and are equal to (and in addition to) the space fees. All fees are in U.S. dollars.

| | <u>Panels</u> | <u>Table/Suspension</u> |
|----------|---------------|-------------------------|
| ¼ (2x4) | -- \$10 | 2 ft. -- \$6 |
| ½ (4x4) | -- \$15 | 4 ft. -- \$10 |
| 1 (4x8) | -- \$25 | 8 ft. -- \$15 |
| 2 (4x16) | -- \$50 | 16 ft. -- \$30 |
| 3 (4x24) | -- \$90 | 24 ft. -- \$55 |
| 4 (4x32) | -- \$130 | 32 ft. -- \$80 |
| 5 (4x40) | -- \$170 | 40 ft. -- \$105 |

If you plan to ship your work to us, send **double** the amount, to cover handling. For example:

| | |
|--------------|-------------|
| 1 panel @ | \$25 |
| handling @ | 25 |
| TOTAL | \$50 |

(plus shipping and insurance, later)

Before filling it out, make copies of this form and pass to other artists and art shows. PLEASE TYPE OR PRINT, AND REMEMBER TO INCLUDE A LSASE WITH THIS RESERVATION!!!

Artist's name (legal) _____
 (used on artwork) _____
 Complete address _____

 Phone (w/area code) _____
 Agent's name _____
 Agent's address _____

 Phone (w/area code) _____

| | | | |
|------------|--|-----------------------|-------------|
| I plan to | _____ handle my own work. | <u>Number</u> | <u>Cost</u> |
| | _____ have my agent do the work. | _____ PANELS | _____ |
| | _____ pay double for handling, and the shipping. | _____ TABLES | _____ |
| | | _____ SUSPENSION | _____ |
| | | _____ Subtotal | _____ |
| My work is | _____ flat work. | _____ Handling | _____ |
| | _____ 3-D. | | _____ |
| | _____ suspension. | | _____ |
| | _____ other _____. | ENCLOSED TOTAL | _____ |

_____ Amateur _____ Semi-pro _____ Pro Check # _____ Date _____

MAIL JUNE 1, 1983 OR AFTER, AND BEFORE JULY 15, 1983

ConStellation Art Show, P.O. Box 1046, Baltimore, MD 21203

Remember to enclose LSASE

deadline time on Saturday or Sunday (depending on which section the piece is in).

2. Bidding numbers are required for the auctions, and will be available only at the show.
3. Cash or traveler's check is the preferred and faster method of payment. We are trying to arrange to accept some major credit cards, but don't count on it. Checks with a con badge and two IDs are acceptable.
4. Theft or vandalism is forbidden, and survivors will be persecuted (also prosecuted).
5. Smoking, drinking, eating, photographing, handling or fingering the art, bulky costumes, masks, large open bags and any other related activity hazardous to the art, hangings, and/or other patrons is prohibited and may prove unhealthy for the offender.

Artists

1. All work must have a science, science fiction, fantasy, or fannish theme.
2. **ORIGINAL WORK ONLY.** Prints that are the final artistic endeavor are welcome. Prints that are reproductions (i.e., multilith, offset, thermographic, photographic, etc.) are not acceptable and will not be permitted. Collaborations are OK. Plagiarism, including the unlicensed use of copyright materials, will not be allowed. Slip-cast pottery and sculptures can be construed as plagiarism unless you created the original mold. Assembled model kits are not acceptable even if you have modified them.
3. Flatwork must be matted or framed. Suspended items must be wired. 3-D items must be stable and free-standing. All work must have the artist's name, address, piece title, minimum bid, etc. on the back (flatwork), bottom (3-D), or attached (suspended). In other words, all work must be ready for display. Small items (less than approximately 5 x 5 inches) should be locked in your own case, or secured in some other way to prevent pilferage.
4. Agents or carriers must have an original, signed, and dated letter from the artist giving them the authority to act as the agent or carrier at ConStellation, with payment instructions clearly spelled out. We will retain that letter for our files.
5. We will have voice auctions on Saturday and Sunday (and Monday, if needed). Pieces receiving eight or more written bids will go to the voice auction. All other pieces will be sold to the highest written bid—no sale without at least one written bid. No "Quick Sale." The show is divided into two sections—Saturday Sales and Sunday Sales. Each section will have separate bidding deadlines.
6. We will have a sketch table if we can find someone to run it properly.
7. Hanging fees are based on required space. No commission will be taken by ConStellation. All ship-ins must include return shipping and insurance fees *when shipped*. A handling fee equal to the hanging fee will be charged for items you or your agent ship to us. Save over 50% by doing your own handling!
8. Fee Schedule (in U.S. dollars):

| SPACE (everyone) | | HANDLING (shippers only) (in addition to space fee) | |
|---------------------|------------------|--|----------------------|
| Panels | Table/Suspension | Panels | Table/ Suspension |
| ¼ (2x4)—\$ 10 | 2 ft.—\$6 | \$10 | \$6 |
| ½ (4x4)—\$ 15 | 4 ft.—\$10 | \$15 | \$10 |
| 1 (4x8)—\$ 25 | 8 ft.—\$15 | \$25 | \$15 |
| 2 (4x16)—\$ 50 | 16 ft.—\$30 | \$50 | \$30 |
| 3 (4x24)—\$ 90 | 24 ft.—\$55 | \$90 | \$55 |
| 4 (4x32)—\$130 | 32 ft.—\$80 | \$130 | \$80 |
| 5 (4x40)—\$170 | 40 ft.—\$105 | \$170 | \$105 |
9. **Advance reservations only—No Entry at the Door!!!** A reservation request form accompanies this P.R.; reservation requests will not be accepted with postmarks earlier than June 1, 1983, nor later than July 15, 1983. Space will be assigned in order of postmark date. *Space and handling fees must accompany your reservation request.* A legal-size self-addressed stamped envelope must also be enclosed. Bid sheets, control sheet, and shipping instructions, as well as confirmation of space, will be sent to you by July 30, 1983. Mail to **ConStellation Art Show, P.O. Box 1046, Baltimore, MD 21203.**
10. Shipping dates—If you paid the handling fees and received confirmation of reserved space, you must ship (freight, UPS, mail) so that your work *ARRIVES* no earlier than August 15, 1983 nor later than August 26, 1983. Return shipping/insurance fees must be sent at the same time. The SHIP TO: address will be supplied in your confirmation packet.
11. Hanging times—Plan on hanging your work by Thursday evening. All work *must* be hung by 6:00 p.m. Friday. Remember, half the show will be sold on Saturday, so the earlier you hang your work, the more display time you'll have.

ATLANTA IN '86



"I SEE A WORLDCON IN YOUR FUTURE."

WORLDCON ATLANTA, INC./ATLANTA IN '86 P. O. BOX 10094, ATLANTA, GA. 30319

Art Programming

The Association of Science Fiction Artists Inc. (ASFA) has agreed to present programming for and by the artist and the art buyer, covering methods, procedures, techniques, and other related matters. We also plan to set aside some time to allow people to "Meet the Artist." Please send your ideas and/or volunteer your time to make a presentation to: **Wilma Fisher, 25 Old Lancaster Road, Apt. C-6, Bala Cynwyd, PA 19004.**

Art Show Staff

We will need people to help operate the show from before the con opens until after it closes down. Positions are still available for full-time and part-time

help; the pay is the same for both—love and kisses. Some of the areas needing help are: *Construction, Administration, Sales Staff, Auction Staff, Hanging Assistance, Receiving/Shipping.* If you are interested in any of these positions, please let us know and include a SASE marked "Art Show." Please specify previous experience, arrival dates, time available, and preferences.

—Bob Oliver

Hotel Information

OK, here we go. Yes, we know we have a hell of a lot of hotels — it's because we love you all and want you all to come to the con. Yes, we know the hotels are spread out, and that's why we'll be running frequent shuttle service. Unfortunately, one of our main downtown hotels (400-plus rooms) shut down with little notice, and the three hotels under construction have been delayed by financing problems (ah, sweet mystery of Reagonomics) and won't be ready. But we're doing the best we can.

Most of the convention's functions will be in one place: our lovely Convention Center. Some functions will be at the Hilton (gaming, computer games, etc.). The Hilton will house the largest concentration of fans, and will be a PARTY HOTEL. The Hyatt will have some exhibits, video, etc., but will NOT be a party hotel, since it charges exorbitant corkage fees.

Suites: If you want a suite for any reason, please indicate whether or not you plan to use it for parties, and fill in the rest of the information (i.e., one or two bedrooms, extra special VIP-type suites—at VIP-type prices—etc.). The Housing Bureau will contact you with suggestions on hotels and prices.

Disabled: If you are physically disabled, visually impaired, or have medical problems, please write this on your housing request form. The Housing Bureau will do its best to accommodate you in the hotel nearest the Convention Center.

Descriptions: Each hotel is described below. Accompanying this article is a map of the area with the hotels numbered, and a comparison chart. Please be sure to use the four-letter code for each hotel on your housing form, and to list several choices.

Reservations: YOU MUST USE THE HOUSING REQUEST FORM ENCLOSED WITH THIS PROGRESS REPORT. **Please do not call the Housing Bureau or the hotel to make a reservation; no phone reservations will be accepted.** If you already made a reservation, you won't be counted as part of the convention, and you **won't** get the convention rate. Please use this form — it makes life (yours and ours) so much easier.

The system works like this: you fill out and send in the housing request form. The Housing Bureau will try to make the reservations you request. You will receive a notice from the Housing Bureau that it has received your request and is processing it. You will then receive a confirmation from the hotel at which you have been placed. This confirmation will state the hotel's policy on deposits and guarantees. PLEASE PAY ATTENTION TO WHICH HOTEL YOU ARE BOOKED AT AND WHAT TYPE OF DEPOSIT IS REQUIRED, ESPECIALLY IF THERE IS A CHANCE THAT YOU WILL ARRIVE AFTER 6 PM. We would hate to see you lose your room to a walk-in because you didn't guarantee it for late arrival.

We anticipate a large volume of forms coming to the Housing Bureau within the next month, so there will be an unavoidable backup while these are being processed. PLEASE HAVE PATIENCE AND DON'T PANIC!!!

P.R. 4 will have more information on hotels, transportation, shuttles, parking, etc. If you have any questions or problems, please write to the Baltimore Housing and Hotel Bureau, P.O. Box 447, Baltimore, MD 21203.

—Lee Smoire

1. **The Belvedere (BHCC).** This is, according to the hotel's literature, a "classical property in a residential setting returning to the elegance of Old Vienna." Well, at any rate it's a nice, older, elegant hotel with interesting and good bars and restaurants. Good shops right in the basement. We are now negotiating for lower rates than are presently shown in the chart; we'll keep you posted. Please note that the hotel has a number of rooms with twin beds, so beware when you make your reservation. If the hotel is booked, and you've reserved a double room and get twin beds, we probably won't be able to help you. So if you think there is a chance you'll end up with more than two in your room, please reserve a triple or a quad. **THIS APPLIES TO ALL HOTELS.**
2. **Best Western (BWVB).** This is a standard Best Western—nice, low rates, nothing fancy. On one of the shuttle routes.
3. **Harbor City Inn (HCIB).** This too is a Best Western, and is standard quality. It does have a good Korean restaurant. You can walk to the Convention Center from here, but it's a long walk through an industrial area, and is not recommended. The hotel is on one of the shuttle routes, and is only a short drive from the convention center.
4. **Hilton (BHDT).** Our largest concentration of rooms is here. Nice, with generally large rooms. **MAIN PARTY HOTEL.** Nice selection of restaurants and bars. Near the Convention Center.
5. **Holiday Inn Airport (HIAB).** A nice Holiday Inn, slightly better than most. Not noisy. Reasonable coffee shop/restaurant. It's the only hotel that has kennels for pets! Plan to drive; not on a shuttle route.
6. **Holiday Inn Downtown (HIDT).** Very near the Convention Center. Standard Holiday Inn—new restaurants and bars.
7. **Holiday Inn West (HIWB).** Lower rates than the other two Holiday Inns. Standard quality; on one of the shuttle routes.
8. **Howard Johnson's (HJWB).** Typical HoJo's; not bad. It's hosted an SF con before, so it's somewhat used to fans. **THE ONLY HOTEL WITH A JACUZZI!** (And it's a beauty!) 24-hour HoJo Restaurant, which serves liquor.
9. **Howard House (HHDT).** According to the brochure, "Moderately priced accommodations with the charm of yesteryear, the convenience of today." Not a bad smaller hotel; newly redecorated. Rooms (except the cheapest ones) are spacious, with color TVs, individual air conditioners, etc. Some very spacious suites and junior suites (i.e., pull out couches, one in the junior suites and two in the regular suites, in addition to double beds) at reasonable prices. Fairly close to the Convention Center; some twin rooms.
10. **Hyatt (HRDT).** Site of 1982 and 1983 Balticons. Good restaurants and bars; nice-sized rooms (all double doubles or kings). Disabled fans will be placed here. **NOT A PARTY HOTEL!!!** If you stay here, you will have to walk/ride over to the Hilton for the parties at night.
11. **International Hotel (IHAA).** A really nice, plush hotel at the airport; not noisy. Comfortable, spacious rooms; restaurants reflect the ambience.
12. **Quality Inn (QIWB).** Cheapest rates of all hotels on the Housing Bureau. On one of the shuttle routes; standard Quality Inn rooms.
13. **Ramada Inn (RIBB).** Not in the Ramada chain; this is a franchise with some differences such as the pool hours, rates, credit arrangements, etc. Very nice hotel; highest quality of the group on Route 40 West. On one of the shuttle routes.
14. **Sheraton (SJHD).** Standard-type Sheraton; nice. Right across the street from Johns Hopkins Hospital/Medical Center. Not on a shuttle route. Has all-you-can-eat buffet breakfast.

Other Hotels (Fleabags to Silk Purses)

Or perhaps cheap to posh might be better. The following hotels are not handled through the Housing Bureau—you must contact them and make your own arrangements. Rates quoted are current rates, and are subject to change. Further details and confirmation of rooms and rates available from the hotels themselves. If you have a problem with one of them, we'll try to help, but we have no formal arrangements with any of them.

HOUSING APPLICATION FORM

Mail this form to:
 Baltimore Housing and Hotel Bureau
 ConStellation-41st World Science
 Fiction Convention
 P.O. Box 447
 Baltimore, MD 21203

READ CAREFULLY:

Please print or type (pica spaced) **all** information, abbreviating as necessary. Confirmation will be sent by the hotel to the individual named in Part I. If more than one room is required, this form may be photocopied.

PART I

REQUESTOR

| | |
|-----------|-------|
| LAST NAME | FIRST |
|-----------|-------|

NAME OF COMPANY OR FIRM

STREET ADDRESS OR P.O. BOX NUMBER

| | | |
|------|-------|------------|
| CITY | STATE | ZIP-U.S.A. |
|------|-------|------------|

| | | |
|---------|-----------|--------------|
| COUNTRY | AREA CODE | PHONE NUMBER |
|---------|-----------|--------------|

PART II

INSTRUCTIONS:

Select **SIX** Hotels/Motels of your choice from the list of participating facilities, then enter the appropriate code letters in the boxes below.

| | | | | | |
|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|
| First Choice | Second Choice | Third Choice | Fourth Choice | Fifth Choice | Sixth Choice |
| <input type="text"/> |
| Hotel Code |

NOTE: Rooms are assigned in "First Come First Serve" order and if none of your choices are available, another facility will be assigned based on a referral system arranged by your convention organizer. A cut-off date is in effect and your application may not be processed if received after 30 days prior to your arrival date.

PART III

INSTRUCTIONS:

1. Select type room desired with arrival and departure dates.
2. PRINT or TYPE names of ALL persons occupying room,
3. If more than two people share a room, check twin and the hotel will assign two double beds.

| CHECK ONE | | |
|---|--|---|
| <input type="checkbox"/> SINGLE (Room with one bed one person) <input type="checkbox"/> DOUBLE (Room with one bed two persons) <input type="checkbox"/> TWIN (Room with two beds two persons) <input type="checkbox"/> P + 1 (Parlor plus one-bedroom suite) <input type="checkbox"/> P + 2 (Parlor plus two-bedroom suite) | Arrival Date _____ <div style="text-align:center;">MO DAY</div> Departure Date _____ <div style="text-align:center;">MO DAY</div> Arrival Time _____ <div style="text-align:right;">AM PM</div> | Guest Names (Print Last Name First) 1. _____ 2. _____ 3. _____ 4. _____ |

IMPORTANT NOTE:

Hotel MAY require a deposit or some other form of guaranteed arrival. If so, instructions will be on your confirmation form.

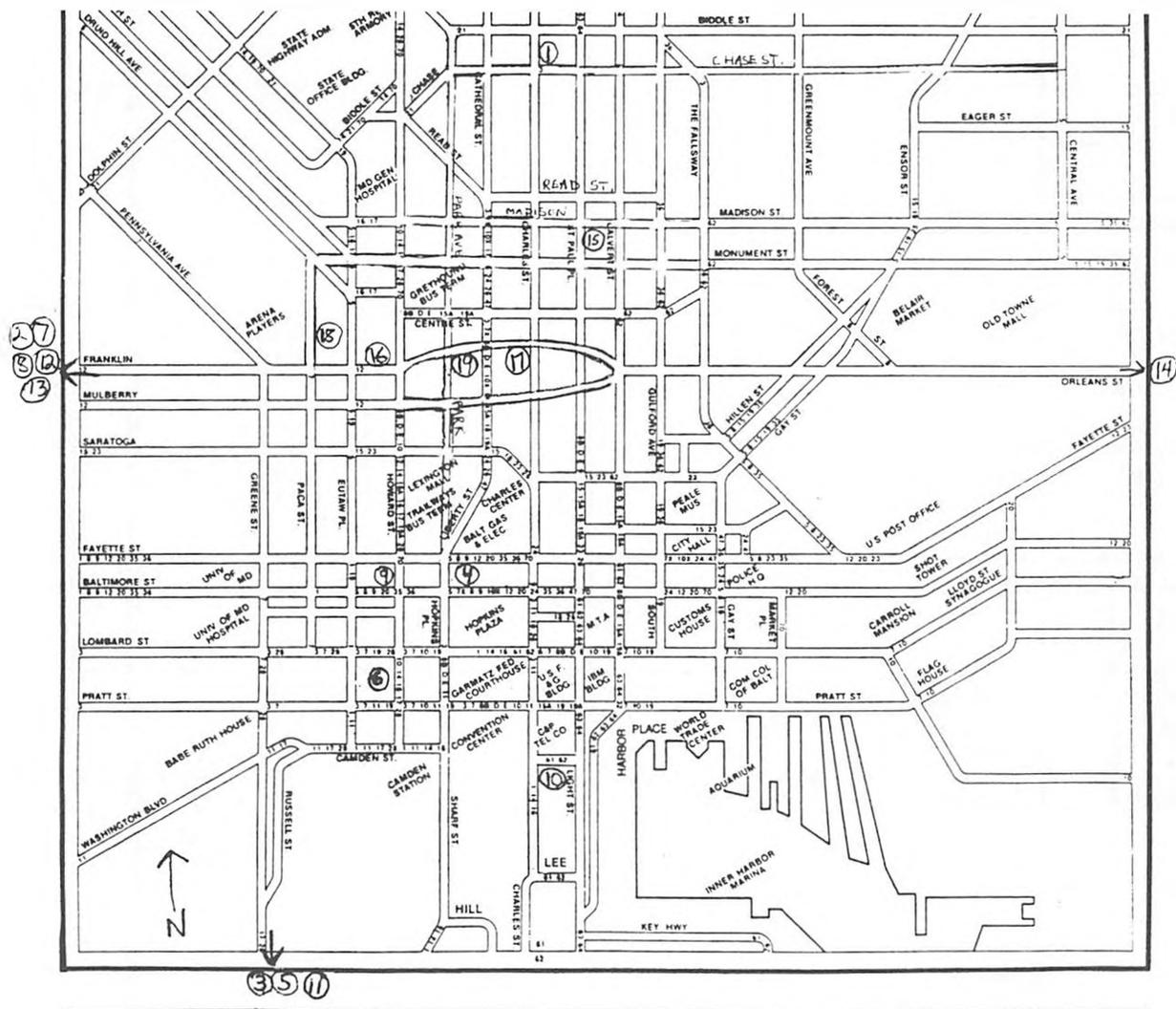
| Hotel | Distance From Convention Ctr. | # of Rooms Blocked for Con | Room Rates | Parking Arrangements | Recreational Facilities |
|--|--------------------------------------|----------------------------|---|---|--|
| Belvedere Charles & Chase BHCC | 12 blocks | 30 | S-60 D-80 T-100 Q-120 | attached i/d current \$4.50 per day | o/d pool racquetball Nautilus Cir. |
| Best Western Rt. 40 West BWWB | 7 miles (on con shuttle route) | 85 | S-31 D-35 T-40 Q-45 | free o/d lot | o/d pool |
| Harbor City Inn 1701 Russel St. HCIB | 1 mile (on con shuttle route) | 80 | S-32 D-42 T-47 Q-52 | free o/d lot | o/d pool |
| Hilton Baltimore & Liberty Sts. BHDT | 2 blocks | 600 | S-55 D-65 T-75 Q-85 | under hotel \$2.60 p. 24 hrs. for guests no in & out | o/d pool discount at racquet club |
| Holiday Inn Airport HIAB | 8 miles (on con shuttle route) | 75 | 59 flat | free o/d lot | o/d pool gameroom |
| Holiday Inn Lombard & Howard Sts. HIDT | 1½ blocks | 300 | 59 flat | free o/d lot | o/d pool gameroom |
| Holiday Inn Rt. 40 West HIWB | 7 miles (on con shuttle route) | 150 | S-40 D-47 T-52 Q-59 | free o/d lot | o/d pool |
| Howard Johnson Rt. 40 West HJWB | 7 miles (on con shuttle route) | 75 | S-32 T-45 Q-48 D (1 bed)-38 D (2 beds)-40 | free o/d lot | o/d pool gameroom i/d jacuzzi |
| Howard House Howard & Baltimore Sts. HHDT | 2½ blocks | 75 | S-35 D-45 T-55 Q-65 | various paying lots all around the hotel | — |
| Hyatt Light & Pratt Sts. HRDT | across the street | 400 | S-60 D-70 T-70 Q-70 | attached i/d current \$6 per day (in & out) | o/d pool tennis jogging track |
| International Hotel Airport IHAA | 8 miles (on Con shuttle route) | 100 | S-60 D-70 T-70 Q-70 | free o/d lot | o/d pool gameroom golf & tennis nearby |
| Quality Inn Rt. 40 West QIWB | 8 miles (on con shuttle route) | 160 | S-25 D-29 T-33 Q-36 | free o/d lot | o/d pool |
| Ramada Inn Rt. 40 West RIBB | 7 miles (on con shuttle route) | 75 | S-40 D-47 T-54 Q-61 | free o/d lot | i/d pool (restricted hours) |
| Sheraton Inn Orleans & Broadway SJHI | 2 miles | 125 | S-52 D-62 T-72 Q-72 | free o/d lot | o/d pool 2 electronic games |

| Rollaways & Cribs | Children in Parents Room | Credit Arrangements | Ice & Soda Machines | Transportation to the Airport | Pets Allowed |
|--|---|---|--|---|----------------------------|
| no rollaways no cribs | up to age 12 free in room w/parents | all major cards cash in adv. or 1 nite @ time | can get ice in lobby | taxi, public bus | no |
| rollaways \$5 cribs free | 19 & under free in room w/parents | all major cards cash in adv. or 1 nite @ time | all floors in main building | limo, taxi public bus | no |
| rollaways \$5 cribs free | under 12 free in room w/parents | all major cards cash in adv. or 1 nite @ time | every floor | limo on way in must arrange on way out—taxi | small pets \$10 per pet |
| rollaways \$10 (part of the extra person chg.) cribs free | children of all ages free in parents room | all major cards cash in adv. or 1 nite @ time | ice & soda machines on alternate floors | limo, taxi, and public bus | small pets free |
| rollaways \$10 cribs free | free up to age 18 in room w/parents | all major cards cash in adv. or 1 nite @ time | all floors | courtesy car to airport | yes, has kennels |
| rollaways \$10 cribs free | up to age 18 free in room w/parents | all major cards cash in adv. or 1 nite @ time | all floors main bldg; odd floors in annex | limo, taxi public bus | small pets free |
| rollaways \$10 cribs free | up to age 16 free in room w/parents | all major cards cash in adv. or 1 nite @ time | at least 1 on each floor | taxi, limo | yes |
| few rollaways @ \$6 per nite no cribs | up to age 18 free in room w/parents | all major cards cash in adv. or 1 nite @ time | every other floor | taxi, limo on call | yes |
| rollaways \$10 cribs free | under age 10 free in room w/parents | all major cards cash in adv. or 1 nite @ time | no soda machines; ice free from room service | limo, taxi, public bus | no |
| rollaways free cribs free | up to age 18 free in room w/parents | all major cards cash in adv. or 1 nite @ time | every floor | limo, taxi, public bus | no |
| rollaways \$8 cribs free | up to age 12 free in room w/parents | all major cards cash in adv. or 1 nite @ time | every floor | courtesy car to airport | small pets |
| rollaways \$3 cribs free | up to age 12 free in room w/parents | all major cards cash in adv. or 1 nite @ time | scattered throughout the 3 bldgs. | limo (?), taxi | ??? |
| rollaways \$7 cribs \$7 | up to age 18 free in room w/parents | all major cards cash in advance only | every floor | limo (?), taxi and complimentary car (?) | yes |
| some cots @ 5 cribs free | under age 18 free in room w/parents | all major cards chas in adv. or 1 nite @ time | all floors have ice; soda machine in lobby | limo, taxi | no |

15. The Abbey Hotel—Madison St. and St. Paul St., Baltimore, MD 21202 (301-332-0405). Ten blocks from the Convention Center. Approximate daily rates from \$20.63 (single, shared bath) to \$29.43 (double, private bath). Inquire about weekly rates.
16. The Congress—306 W. Franklin St., Baltimore, MD 21201 (301-539-0227). Free parking. Rundown atmosphere, but trying to improve. Rooms clean but not elegant, 7½ blocks from the Convention Center. Rates range from \$16 for a single with bath down the hall and no TV to \$29.50 (private bath with TV). Laundry facilities.
17. The Rochambeau—Charles St. and Franklin Sts., Baltimore, MD 21201 (301-685-4863). A few rooms, efficiencies, and apartments; 7 blocks from the Convention Center. Weekly rates only: single or double \$60; efficiency \$65; apartment \$72. Not elegant, but clean and cheap.

18. The Prince of Wales, Ltd.—609 N. Paca St., Baltimore, MD 21201 (301-358-3490). Ten blocks from the Convention Center. Elegant, lovingly restored small Manor House complex. Rooms, suites, and two townhouses. Bed and breakfast in rooms and suites. Rates \$60-85 for singles; \$70-95 for doubles; townhouses \$125-145 per night. Weekly rates available. Babysitting, limo service available. Nice!
19. YWCA—128 W. Franklin St., Baltimore, MD (301-685-1460). Women or female-male couples only (their restriction). Six blocks from the Convention Center. \$10 per night per bed (TWINS ONLY). Some shared bathroom rooms. Ask for Margo Thomas, x306. Be sure to mention you're with the con.

Transportation to and from these hotels is your own responsibility. All are on or near bus lines; most are pleasant walks. Directions will be in P.R. 4.





“Elementary, my dear Wombat! ...it’s MELBOURNE in ’85!”

Shudlock Homes and his antipodean assistant, Dr Wombat, are on the track of the Worldcon of a lifetime. Despite the machinations of the arch-villain, Professor Marsupial, they have at last discovered the truth. You, too, can find out all about the plot. Write for a free copy of the bid bulletin, ‘The Antipodean Announcer’, to: Melbourne in ’85, GPO Box 2253U, Melbourne 3001, Australia.

Hugo Nominations Ballot

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY BEFORE NOMINATING.

You must be a member of ConStellation to nominate, or to vote on the final ballot. (Your membership number isn't required on the ballot, but including it will save us a little work; your name and address are required.) If you aren't a member already, just fill out the required information and enclose the applicable membership fee with your ballot. All nominations should be sent to **Bill Evans, 14100 Canterbury Lane, Rockville, MD 20853** and must be postmarked no later than **March 8, 1983** to be counted. Send the ballot earlier if you have any doubts about the speed of the mails; and if you're overseas, **please** use air mail.

We're distributing these ballots fairly early, so most of you should get them about two months before the nomination deadline. While we'd prefer that you not wait until the very last minute, we do hope that you'll take your time before voting. Don't nominate the first thing that comes to mind, but try to read as widely as possible. If you have a serious question about the interpretation of the rules, write to us and we'll try to answer it. (But do **not** ask us to count the words in a story for you; you can get a pretty good estimate by counting a typical page and multiplying.)

You may make up to five nominations in each category, but if you wish to nominate a smaller number, or to make no nominations in a given category, feel free to do so. (In fact, we recommend that you not nominate in any category with which you aren't familiar.) Please do not nominate "No Award," which under the rules must automatically appear on the final ballot. We have included spaces for "source" under the fiction categories. Please indicate **when** and **where** published for shorter fiction; it's a good idea to look them up anyway to be sure you have the title right. PLEASE PRINT OR TYPE.

The following definitions of Hugo categories are based on the World Science Fiction Society Constitution.

Science Fiction Achievement Awards (Hugos)

BEST NOVEL: A science fiction or fantasy story of 40,000 words or more, appearing for the first time during the calendar year 1982. A work originally appearing in a language other than English is also eligible if it appeared in English translation in 1982. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial's date of appearance is taken to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories, and are not eligible taken together under the title of the series.

BEST NOVELLA: Same rules as for Best Novel, except that the length must be between 17,500 and 40,000 words.

BEST NOVELETTE: Same rules as for Best Novel, except that the length must be between 7,500 and 17,500 words.

BEST SHORT STORY: Same rules as for Best Novel, except that the length must be less than 7,500 words.

BEST NON-FICTION BOOK: Any non-fictional work relating to the field of science fiction or fantasy, first published in book form during the calendar year 1982.

BEST DRAMATIC PRESENTATION: Any production, in any medium, of dramatized science fiction or fantasy which was publicly presented for the first time in its present dramatic form during the calendar year 1982. Individual programs presented as a series are 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). (If you do nominate an individual program in a series, you'd better include the name of the series for identification.)

BEST PROFESSIONAL ARTIST: An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the calendar year 1982.

BEST PROFESSIONAL EDITOR: The editor of any professional publication devoted primarily to science fiction or fantasy during the calendar year 1982.

BEST FANZINE: Any generally available fannish publication devoted to science fiction, fantasy, or related subjects which has published four or more issues, at least one of which appeared during the calendar year 1982. (The definition of the words "fanzine" and "fannish" is up to you.)

BEST FAN WRITER: Any person whose writing has appeared in fanzines (as defined above) during the calendar year 1982.

BEST FAN ARTIST: An artist or cartoonist whose work has appeared in fanzines (as defined above) or through other public display during the calendar year 1982. Any person appearing on the final ballot in the Professional Artist category is ineligible for the Fan Artist award in the same year.

Non-Hugo Awards

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (sponsored by Davis Publications): Any writer whose first professionally published science fiction or fantasy story appeared during the calendar years 1981 or 1982. (Date of appearance is defined in the same way as for the Hugo fiction awards.)

HUGO NOMINATIONS BALLOT

PLEASE PRINT OR TYPE

BEST NOVEL

(author and title)

(source)

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST NOVELLA

(author and title)

(where published)

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST NOVELETTE

(author and title)

(where published)

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST SHORT STORY

(author and title)

(where published)

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST NON-FICTION BOOK

(author and title)

(source)

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST DRAMATIC PRESENTATION

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST PROFESSIONAL ARTIST

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST PROFESSIONAL EDITOR

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST FAN WRITER

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST FANZINE

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

BEST FAN ARTIST

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

NON-HUGO AWARDS

JOHN W. CAMPBELL AWARD

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

THE FOLLOWING INFORMATION MUST BE INCLUDED (PLEASE PRINT OR TYPE):

NAME _____
 ADDRESS _____

SIGNATURE _____

PLEASE CHECK ONE:

- I am a member of ConStellation (MEMBERSHIP NUMBER _____)
- I enclose \$_____ for a _____ Membership.

(Supporting Memberships are \$15 until July 15, 1983, entitling the member to all publications and the right to vote on the Hugos and 1985 site selection. Attending memberships are \$40 until July 15, 1983, and entitle the member to attend the convention, as well as all publications and the right to vote on the Hugos and 1985 site selection. Make checks payable to ConStellation.)

Send ballots to

Bill Evans, 14100 Canterbury Lane, Rockville, MD 20853

Ballots must be postmarked by March 8, 1983

Reproduction of this ballot is encouraged, provided it is reproduced verbatim (including the instructions) and includes the name of the person or publication reproducing it. We would appreciate receiving copies of all such reproductions, if possible before publication (se we can check for errors). Only members of ConStellation may submit ballots.

WHAT TO SEE AROUND BALTIMORE

by Jack L. Chalker

In past columns I've told you a little bit about Maryland and a little bit more about Baltimore. Of course, when you get to the con, we'll have a nice little insert/booklet as your guide, but I thought it was time to look at some specific items of real interest in the immediate area, now, in P.R. 3, so that if any tickle your fancy you might plan an extra couple of days to see what interests you most. Remember, this is just a sampler. We're planning tours to many of these places—see the City Tours article which follows.

In and Around the Harbor

1. Art Gallery of Fells Point. A renovated 18th century house holds the works of contemporary artists who have formed an anti-gallery gallery co-op. A good chance also to check out Fells Point, a restored port area dating back to 1730 with some of the best bars, antique stores, as well as the best crab house in Maryland (and that's going some!), Obrycki's Crab House.

2. B&O Railroad Museum. The largest railroad museum in the world is housed in Mount Clare Station, the country's first passenger depot (1830). Most of the legendary trains of the U.S. are here, and an exact replica of the *Tom Thumb*, America's first steam engine (the original cannot be restored to operation but it's here, too) still carries people on rides in the train area and often beyond. Open Wednesday-Sunday only, so see it before the con. The railroad train collection alone is so huge that you'll spend a day here.

3. Baltimore Museum of Industry. Demonstrations include a belt-driven machine shop and loft garment shop, a working 18th century print shop and a 19th century drug store. Permanent and new exhibits highlight the new technology.

3. Brown's Wharf Maritime Museum. The city's oldest warehouse, c. 1822. The displays and exhibits here highlight a working port of 1800. Odd and unusual for history buffs.

4. Carroll Mansion. Elegant three-story townhouse when that meant mansion, built in 1808. Home late in life to the legendary Charles Carroll of Carrollton, this National Historic Site is furnished in period and even includes a somewhat controversial audio-animatronics set-up with mechanical guides. Closed Mondays.

5. City Hall Area. City Hall itself was built just after the Civil War and is preserved that way despite the fact that it's used by the city as its center to this day. There is a cultural museum in the Rotunda. Across the street is War Memorial Plaza with noontime entertainment and lots of open space. The War Memorial itself is used mostly for public meetings and political gatherings, despite its name and original purpose.

6. Edgar Allan Poe House. Historic site where Poe lived 1832-35 and where he first started writing and selling horror stories. It was a Poe family home for a century and a half, and so is now restored to just the way he left it except for all the extra Poe memorabilia. Tours 12-4 Wednesday through Saturday.

7. Fort McHenry National Monument. It's because of this place that you have to hit that high note before the ball game can begin. One of the National Park Service's best total restorations, including "living history" exhibits and personnel, dungeon tour, sight and sound show, etc. The best way to get there is to take the half-hourly passenger ferry just out the front door of the Hyatt Hotel. Open until 8 p.m. every day. Midweek, an 1812 military tattoo ceremony is given by an historically correct precision Marine drill team.

8. Maryland Science Center. Right on the Inner Harbor, this museum has the problem of being only 40 miles from the Smithsonian, so it *has* to be good—and different. The world's largest IMAX theater will, alas, not be completed by con time, but you can spend a full day with the more than a thousand exhibits, mostly hands-on, and its super computerized David Planetarium is one of the best and certainly the most modern in the country.

9. The National Aquarium. Right on the Inner Harbor, this is the largest aquarium in the western hemisphere and takes about 3 to 4 hours to see properly. Over 5000 species are here in unusual and spectacular displays, and there is even a tropical rain forest (inhabited) at the very top. The descent through the shark tanks is a weird experience. A million people a year go through here, so plan to see it before the con starts or after the con is over. Unless you love standing in line for hours, don't try it on Labor Day weekend, when we'll share the Inner Harbor with about a million locals and tourists.

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10. The Shot Tower. This very weird-looking tower was used to make cannon shot during the War of 1812. Once common throughout the east, only three are left in the whole country now, and this one has a spectacular surround sound and light show on the War of 1812 in its base that's fun—and free. 10-5 daily.

11. Star Spangled Banner Flag House National Historic Site. The long name disguises the fact that this is the National Park Service's *other* museum to the War of 1812. The flag is in the Smithsonian, as it would have to be—it's as large as a six-story office building—but the one Key saw was made here. 10-4 except Mondays.

12. Maritime Museum. Includes the legendary sub *Torsk*, the Chesapeake lightship, a genuine oyster skip-jack, and many others. Just getting started—more ships are being restored and added all the time.

13. Westminster Church and Cemetary. Edgar Allen Poe is burried here, along with a legion of major historical personalities (not John Wilkes Booth, though—he's in Greenmount Cemetary along with Edwin). There are Egyptian-style tombs and catacombs beneath the church, built in 1852. Fritz Leiber and Bob Bloch once read the spookiest Poe here one midnight by candlelight.

14. World Trade Center. This I.M. Pei-designed building jutting into the harbor has the usual restaurant on top and an observation deck on top of that where, on a clear day, you can see Chesapeake Bay and the entire landscape for 50 miles.

15. The USF Constellation. Parked right in front of Harborplace and the Hyatt, this is the oldest ship in the U.S. Navy and older sister to the *Constitution*. Totally restored, with "living history" actors aboard including one who gives a cheerfully grisly account of being a doctor back in 1798, the museum also is the only one I know that is dedicated to the U.S.'s undeclared war with France 1798-1808, in which this ship made its big reputation.

16. McCormick & Co. Tea House. Next to the Hyatt, this giant yellow cube is the world headquarters for the world's largest spice company. After 50 years of saturation, it smells of every spice ever made or imported into this country, when the breeze is right. By special appointment only (you can't just walk in) they run an authentic period 18th century tea house, both high and low, on an upper floor, and tea there is an unforgettable experience. Heyer fans particularly take note.

17. Holocaust Memorial. Near the harbor on the campus of the Community College of Baltimore, this sobering memorial to those who died in the WWII camps is the only such in the U.S.

A Bit Further Out

18. Lexington Market. The oldest continuous city market in the U.S., it's been in business on the same spot since at least 1832. Open 7 days a week, it's a combination open-air market and food complex, with entertainment, both fixed and strolling, at the lunch hour. G-SASK, a bizarre obelisk in the center, is worth seeing, both for its very Disneyish audio-animatronics clock display and its computerized Visitors Center that tells you everything you ever wanted to know about anything in Baltimore, including how to get there.

19. Babe Ruth Shrine and Museum. Ruth was born here in 1895, and this house, which he bought again after retiring, was made by Mrs. Ruth and major league baseball into the home of all his memorabilia, original furnishings, and a 30-minute film. 10:30-4, Wednesday-Saturday.

20. Charles Street. Although Howard Street is the downtown shopping and office district, and Paca the small shop area, those are common to most major cities and nothing special (although they are undergoing extensive redevelopment). Charles, however, which splits Baltimore into East and West, is distinctive. The homes and shops here are original and restored, and quite unusual. If you want a choice of vegetarian restaurants, or you have to replace a sitar string, or you want to find a particular 78 RPM phonograph record, this is your street. It leads after a while to:

21. Mt. Vernon Square. This looks just like it's out of the mid-19th Century, which it is, complete with cobblestones and old architecture. The monument in the center is the first urban monument to George Washington and worth a visit and, perhaps, a climb if you're up to it. The buildings on the square, all 1830-1870, house the legendary Peabody Library, where Dos Passos researched and wrote *U.S.A.*, and the Peabody Conservatory of Music. Even the burger place there is in a period building and design, but the burgers are just like White Towers elsewhere (or White Castle, or Crystal, or whatever). Just keep going another couple of miles and you'll reach:

22. Baltimore Museum of Art. Besides the regular collection of more than 100,000 works, this is one of the top ten art museums in the nation. A wide-ranging collection runs from Antioch mosaics through the Old Masters to impressionism, cubism, and contemporary works, and includes a stunning sculpture garden.

- 23. Johns Hopkins University.** This world-famous university is just behind the Baltimore Museum of Art. A landmark because it graduated so many great Americans, including myself, it will be the home of the Space Telescope starting in 1985. Come back then and see a *real* ongoing show.
- 24. Baltimore Streetcar Museum.** One of the finest I've seen, with at least one working example of every car ever to run in Baltimore, from 1859 horsecars to the last one in 1963. Plenty of track and rides are available, and the museum itself is fascinating, but because it is 100% owned and operated by part-time street car buffs it's open only odd hours on Thursday nights, plus Saturday and Sunday afternoons. Although it's right downtown, don't try to see it without exact directions from a native, since the only access is so hidden it might as well be a secret entrance.
- 25. Druid Hill Park.** This main city park is over 140 acres. It includes the Baltimore Zoo, one of the nation's five largest and a mixture of old and new zoo styles. On the west side of the park is the Baltimore Conservatory, a Victorian-era giant greenhouse with a huge collection of tropical plants and flowers.
- 26. Hampton National Historical Site.** The third National Park Service attraction in the area, this Georgian mansion and its grounds is just as it was in 1790, built in the suburbs with a cupola tower high enough that the old sea captain who built it could see all the way to the harbor. You can't now, alas, but Washington really *did* sleep here, and so did Lafayette and all those other folks of the time. The formal English gardens and stable are maintained as they have been since they were first planted, and in the guest kitchen the old English tea house serves high tea at the proper times and snacks the rest.
- 27. Ladew Topiary Gardens.** The English country house of the late Harvey S. Ladew sits surrounded by 22 acres of incredible topiary he planted, designed, and maintained. Really a stunning living fantasyland, worth a visit if you go up to Hampton (above).
- 28. H. L. Mencken House.** The house is on the National Register and looks authentic. The neighborhood has changed little since Mencken's day, and has a nice feel to it. Unfortunately, the place is not open to the public, and all of Mencken's papers and memorabilia are in the Enoch Pratt Free Library downtown and open only on special occasions, except to scholars (as is the library's equally stunning Poe collection). I include this only because I've been asked about it.
- 29. Mount Clare.** This Georgian home built between 1754 and 1760 housed three generations of Carrolls, covering the early history of the U.S. There are tours of the totally restored house, with different parts furnished in the periods of different major occupants in history. Well worth a visit for the history and the restorations, as well as (along with Hampton) a good feel of how the other one-hundredth of one percent lived way back then.
- 30. Walters Art Gallery.** This art gallery ranks along with the Baltimore Museum of Art (see above) as one of the top ten museums in the country. Unlike the other, however, this houses primarily the collection of one individual zillionaire, William Walters. Different rooms not only have great art and artifacts from each period, from the Stone Age to the present, but the medieval collection also has a stunning collection of arms and armor, while the Egypt room has mummies, mosaics, and you name it. Needless to say, plenty of Old Masters and even ancient ones here. The collection takes hours to see, and, despite that and an addition that tripled the display space, less than half the collection can be shown at any one time.
- 31. Peale Museum.** The country's oldest art museum is not a major one but it is certainly fascinating. Rembrandt Peale, legendary artist of the early 1800s, founded it mostly to display his own works and there are many here. Its Americana art collection is worth a visit.

I just thought of a few dozen more, including some major attractions, but this is enough for now. All I wanted to do was give you a taste of what's here, choosing my selections based on many letters and conversations with people I've had since we won the bid. No, there's no amusement park—yet—but Ray Bradbury, among others, wants to put one (with an SF/fantasy theme, of course) in the harbor, and others are bidding. As of now there's just a 19th century carousel right in front of the Science Center—but there are also motor boat and paddle boat rentals right at the harbor, too, as well as harbor cruise boats that leave several times daily and trips both across the bay to old Eastern Shore towns and south to the state capital of Annapolis, which is *totally* unchanged (except for cars and telephone poles) from when it was the nation's capital in the Confederation period. A postcard requesting information on other things to see and do in Maryland will bring a whole tourist kit—write the **Maryland Department of Promotion and Tourism, Annapolis, MD 21404.**

Next time we'll get down to the practical nitty-gritty. In my last installment I'll take you on a subjective evaluation of all 50+ places to eat in Harborplace, just in front of the Hyatt (and open 7 days a week, 365 days a year, 10-10 or later!), and associated eateries in and around the harbor and hotel district, including where the all-night food is. **Next stop—the Eater's Guide to the Inner Harbor.** See you then.

City Tours

We're working on a number of potential tours, but we need to know which ones you'd like to go on. Don't procrastinate... after all, you want bonafide tourist tales and merry memories of Maryland to tell family/co-workers/enemies. **CIRCLE** on the reply form enclosed with this P.R. the **NUMBER** of each tour that interests you, and **RETURN THE REPLY FORM OR WRITE** to **ConStellation City Tours, Box 1046, Baltimore, MD 21203** by **APRIL 1**. Please tell us when you will arrive and when you want to go touring—we need this information to get group discounts. If there is no response, we'll assume there is no interest and forget about the trips. Please respond by April 1!

—Miriam Winder Kelly

COST: Is given after each description, and is estimated "group rate" cost per person, if any, in dollars (or fractions thereof). Estimated bus costs are included where applicable.

DISTANCE: Is given after cost. (a) is within 5 blocks of the convention center. (b) is 6-11 blocks away. (c) is further—bus recommended.

1. **PORT WELCOME.** "Meet the Authors and Artists" parties aboard a cruise ship. Sat. 10, noon, 2, 4, shipboard entertainment. \$1, (a).
2. **CONCERT OF SF, BAROQUE, AND RENAISSANCE MUSIC.** At the Inner Harbor. Thurs. or Fri. evening. Free, (a).
3. **INSOMNIAC'S TOUR.** Pro magic show, ride Streetcar Museum trolleys, see Poe's grave and museum, a Shot Tower film, Sunpaper tour, hear ghost tales, and watch sunrise at Fort McHenry. Includes wine and cheese. Thurs., Fri., or Sun. midnight to 5 a.m. \$25, (c).
4. **SPACE TELESCOPE FACILITY.** Johns Hopkins University, followed by optional lunch at Uncle Lee's Chinese Restaurant. Can be arranged any work day. \$2 bus, (c).
5. **EDGAR ALLAN POE HOME AND MUSEUM.** Tour followed by horror story reading at Westminster Church grave site. Sat. midnight.
 - 5A. Prefer to walk nine blocks each way (flat terrain). \$1, (b).
 - 5B. Prefer to ride bus. \$1 + \$2 bus, (b).
6. **MARYLAND SCIENCE CENTER.** Great for kids of all ages. "Meet the Scientist Party" proposed for Friday day. Daily, 10-8. \$1, (a).
7. **NATIONAL AQUARIUM.** Needs at least three hours for proper viewing; very impressive shark and tropical exhibits. Daily, approx. 10-6. \$4, (a).

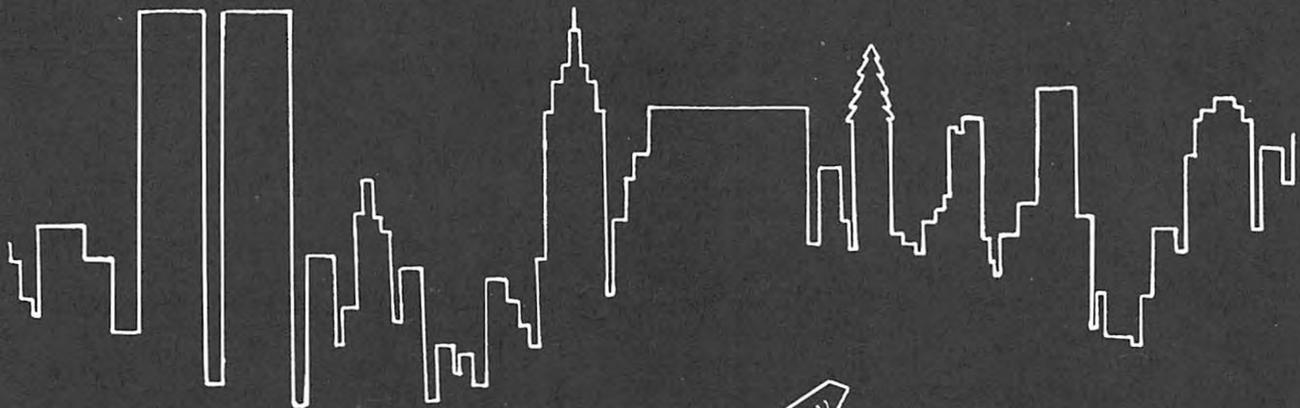


8. **BABE RUTH'S BIRTHPLACE & MUSEUM.** Baseball's "Sultan of Swat." Wed.-Sun. 10:30-4. \$1, (b).
9. **B&O RAILROAD MUSEUM.** Site of first U.S. depot; has 150 years of railroad memorabilia, including original *Tom Thumb*, 1800s engines & coaches & beaucoup. Wed.-Sun. 10-4. \$2, (b).
10. **CARROLL MANSION.** 1812 townhouse of Declaration of Independence signer Charles Carroll; small back yard may be available for Regency dance enthusiasts. Tues.-Sun. 10-4. \$2 bus, (b).
11. **CONSTELLATION (THE FRIGATE).** First U.S. Navy ship put to sea, in 1797. Daily 10-4. 50¢, (a).
12. **ENCHANTED FOREST.** Children's fairytale theme park 15 miles west of Baltimore on Rt. 40. Each ride costs 40¢ in addition to admission. Perhaps a "parent pool" could be worked out. Daily 10-5. \$2 + \$3 bus, (c).
13. **ENGINEER'S TOUR.** Back River or Patapsco Sewage Treatment Plant, Industrial or Public Works Museum, Bethlehem Steel Co. plant or Port of Baltimore; optional lunch at magnificently restored mansion of Engineering Society of Baltimore. Wed., Thurs., or Fri. \$4 bus, (c).
14. **FIRE MUSEUM.** Relics and mementos of the last century, including the Great Baltimore Fire of Feb. 7-8, 1904. Fri., Sat. 7-9 p.m., Sun. 1-4. \$2 bus, (c).

15. **FLAG HOUSE.** Where Mary Pickersgill sewed "Old Glory"; mementos of the War of 1812. Around the corner from Little Italy (many great Italian restaurants). Fri., Sat. 10-4, Sun. 1-4. 75¢, (b).
16. **FORT McHENRY.** Birthplace of the National Anthem. Daily 9-5. \$2 bus, (c).
17. **GREENMOUNT.** Popular 19th century 68-acre cemetery (people were just dying to get in) tenanted by John Wilkes Booth, Betsy Bonaparte, Sidney Lanier, A. Aubrey Bodine, & many notable artists, businessmen, and politicians. Room still available. Tour must be arranged in advanced. \$2 bus, (c).
18. **LLOYD STREET SYNAGOGUE.** Second oldest Jewish house of worship in U.S. Afterwards, try Jack's Corned Beef restaurant around the corner. Sun. 11 a.m. Free, (b).
19. **McCORMICK SPICE CO.** How spices are made, followed by free tea and cookies. Tues.-Fri. 10:30 a.m. or 1 p.m. Free, (a).
20. **MT. VERNON MUSEUM OF INCANDESCENT LIGHTING.** One of a kind items, including an Edison bulb. By appt. only, Sat. 10 a.m. or 1 p.m. \$2 bus, (c).
21. **PEALE MUSEUM.** Oldest specially-constructed museum in the U.S.; recently restored. Tues.-Sun. 10-4. Free, (b).
22. **MOTHER ELIZABETH ANN SETON'S HOME.** Home of first American-born saint. Sat., Sun. 1-4. Free, (b).
23. **WINO'S TOUR.** The "Block" features Baltimore's best strippers and peep-shows. Conducted by our own disowned sleazy Mr. X. Expensive drinks, (b).
24. **HISTORIC ANNAPOLIS.** Once the U.S. Capital, graced with restored Revolutionary War era buildings, including the Maryland Statehouse, William Paca's mansion with terraced gardens, U.S. Naval Academy and Maritime Museum, and excellent seafood restaurants. 5-hour tour, can be arranged Tues.-Fri. \$2 + \$8 bus, (c).
25. **BLOB'S POLKA PARK.** (No, that's not a typo.) Fun even for the uncoordinated. Fri., Sat. 7 p.m.-1 a.m. \$2 + \$3 bus, (c).
26. **GODDARD SPACE FLIGHT CENTER.** In Greenbelt, Maryland. Daily, approx. 8-4, could be combined with #27. \$6 bus, (c).
27. **SMITHSONIAN VINTAGE AIRCRAFT MUSEUM.** Over 100 aircraft, spacecraft, etc. (including *Enola Gay*), created after Gen. Hap Arnold, Army Air Corps Chief, said "Let's save one of every military plane used...during World War II." Silver Hill, Maryland, daily 10 or 1, arrange in advance, near #29. \$6 bus, (c).
28. **WASHINGTON, D.C.** Visit many well-known tourist ~~ttaps~~ spots, including U.S. Capitol, Jefferson & Lincoln Memorials, Smithsonian Air and Space Museum. Tours can be arranged daily, 8:30-4:30. \$9 bus, \$15 bus, (c).
29. **U.S. ARMY ORDNANCE MUSEUM.** Aberdeen Proving Ground, artillery equipment, small arms, military vehicles, aircraft bombs, fire control equipment, etc. from 1918 on. Tues.-Sun. 12-5, near #30. \$6 bus, (c).
30. **WINERY TOUR.** Oldest Maryland vineyard, optional lunch at Rivertown Restaurant/Amusement center designed by Disney World creators. Can be arranged Tues.-Fri., near #31. \$1 + \$6 bus, (c).
31. **VILLA PACE.** Italianate home and museum of Rosa Ponselle, Baltimore's most notable opera singer, who designed the house, furniture, her costumes, etc. Can be arranged. \$2 + \$6 bus, (c)



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CONSTITUTION

of the World Science Fiction Society, September 1982

ARTICLE I—Name, Objectives, Membership, and Organization

SECTION 1: The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.

SECTION 2: WSFS is an unincorporated literary society whose functions are:

- A. To choose the recipients of the annual Science Fiction Achievement Awards (the Hugo Awards),
- B. To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons),
- C. To attend those Worldcons, and
- D. To perform such other activities as may be necessary or incidental to the above purposes.

SECTION 3: The membership of WSFS shall consist of all people who have paid membership dues to the Worldcon Committee of the current Worldcon.

SECTION 4: Members of the Society paying the minimum fee towards membership with their site-selection ballots shall be members of the selected Worldcon with the right to receive all generally distributed publications. Such members may convert to members with the right of general attendance at the selected Worldcon and its Business Meeting by paying, within ninety (90) days of site selection, an additional fee, set by the selected Worldcon Committee, of not more than the minimum voting fee and not more than the difference between the voting fee and the attending fee for new members.

SECTION 5: Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to the Society, shall rest with the Worldcon Committee, which shall act in its own name and not in that of the Society.

SECTION 6: Every Worldcon Committee shall include the following notice in each of its publications: " 'World Science Fiction Society', 'WSFS', 'World Science Fiction Convention', 'Worldcon', 'Science Fiction Achievement Award', and 'Hugo Award' are service marks of the World Science Fiction Society, an unincorporated literary society."

SECTION 7: Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Convention for the benefit of the Society as a whole. Each Worldcon Committee shall retain an independent accountant for at least a year before their Worldcon and shall publish a financial statement prepared by said accountant within ninety (90) days after the Worldcon and a final statement within a year.

ARTICLE II—Science Fiction Achievement Awards (the Hugos)

SECTION 1: Selection of the Science Fiction Achievement Awards (known as the Hugo Awards), shall be made as follows in the subsequent sections of this Article.

SECTION 1: *Best Novel*: A science fiction or fantasy story of ^{forty thousand} 40,000 words or more, appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of his work from consideration if he feels that that version is not representative of what he wrote. The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.

SECTION 3: *Best Novella*: The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

SECTION 4: *Best Novelette*: The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

SECTION 5: *Best Short Story*: The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.

SECTION 6: *Best Non-Fiction Book*: Any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the previous calendar year.

SECTION 7: *Best Dramatic Presentation*: Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).

SECTION 8: *Best Professional Artist*: An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.

SECTION 9: *Best Professional Editor*: The editor of any publication devoted primarily to science fiction or fantasy during the previous calendar year.

SECTION 10: *Best Fanzine:* Any generally available fannish publication devoted to science fiction, fantasy, or related subjects which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year. The words "fanzine" and "fannish" shall be defined only by the will of the membership, and the Worldcon Committee shall impose no additional criteria.

SECTION 11: *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 10 above.

SECTION 12: *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 10 above or through other public display during the previous calendar year. Any person whose name appears on the final Awards ballot for a given year under the Professional Artist category shall not be eligible for the Fan Artist Award for that year.

SECTION 13: *Additional Category:* Not more than one special category may be created by the current Worldcon Committee with nominations 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 Section shall be considered to be Science Fiction Achievement Awards, or Hugo Awards.

SECTION 14: *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) and the design shall not be extended to any other award.

SECTION 15: *No Award:* At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.

SECTION 16: *Nominations:* Selection of nominees for the final Award voting shall be done by a poll, conducted by the Worldcon Committee, in which each Society member shall be allowed to make five (5) equally weighted nominations in every category. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.

SECTION 17: *Voting:* Final Award voting shall be by mail, with ballots sent only to Society members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award." The Committee shall, on or with the final ballot, designate, for each nominee in the printed categories, one or more books, anthologies, or magazine in which the nominee appeared (including the book publisher or magazine issue date(s)). Voters shall indicate the order of their preference for the nominees in each category.

SECTION 18: *Tallying:* Counting of all votes shall be the responsibility of the Worldcon Committee, which is responsible for all matters concerning the Awards. 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 ballot's second choices. This process shall be repeated until a majority-vote winner is obtained. The complete numerical vote totals shall be made public by the Worldcon Committee within ninety (90) days after the convention.

SECTION 19: *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 20: *Extended Eligibility:* In the event that a potential Hugo 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 (¾) vote of the intervening Business Meeting of the Society.

including all fiction - every title for first, second, ... place,
voter 12+13?

ARTICLE III—~~Future Convention Selection~~

SECTION 1: The Society shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Article II, Section 18, and shall be limited to Society members who have paid at least ten dollars (\$10.00) towards membership in the Worldcon whose site is being selected. The current Worldcon Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning committee before the end of the current Worldcon. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the mail ballots are set. The site-selection voting totals shall be announced at the

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Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

SECTION 2: Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the above" and "No preference" after the bidders and with equal prominence. The minimum fee in force shall be listed on all site-selection ballots.

SECTION 3: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make record of the name and address of each voter. A ballot voted first or only choice for "No preference" shall be ignored for site selection. A ballot voted with lower than first choice for tallying "None of the above" shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Convention, the Committee for the following ~~Convention~~ shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.

"No preference" shall be ignored if all bidders on the ballot have been eliminated as preferential

SECTION 4: The deadline for bids from prospective Committees to be included on the ballot as well as all information needed for filing such bids, shall be published by the current Committee and sent to all members of the Society at least four (4) months before the deadline for such bids. (Publication in a progress report prior to the date specified shall meet this requirement.)

SECTION 5: Bids from prospective Committees shall be allowed on the ballot by the current Worldcon Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of the Society on request.

SECTION 6: To ensure equitable distribution of sites, North America is divided into three (3) regions as follows: *Western:* Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward; *Central:* Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions; and *Eastern:* Florida, Georgia, South Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward. Convention sites shall rotate in the order Western, Central, Eastern region.

SECTION 7: A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters (¾) majority vote. Selection of the site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.

SECTION 8: Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected one year hence to make presentations.

SECTION 9: With sites being selected two (2) years in advance, there are therefore at least two Worldcon Committees in existence at any given time. If one should become unable to perform its duties, the surviving Worldcon Committee shall determine what it is to do by mail poll of the Society if there is time for one, or by decision of the Committee if there is not time.

ARTICLE IV—Constitution and Powers of the Business Meeting

SECTION 1: Any proposal to amend the Constitution of WSFS shall require for passage a majority of all ^{the} votes cast on the question at the Business Meeting of the Society at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of the Society held at the Worldcon immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.

SECTION 2: Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

SECTION 3: The conduct of the affairs of the Society shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

SECTION 4: Business Meeting of the Society shall be held at advertised times at each World Science Fiction Convention. The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, the Standing Rules, and other such rules as may be published by the Committee in advance.

Worldcon.

SECTION 5: The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed with the Hugo nomination ballot, and printed in the Worldcon book, if there is one.

Standing Rules for the Governance of the Worldcon Business Meeting

- RULE 1:** Business of the Annual Meeting of the World Science Fiction Society shall be translated in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.
- RULE 2:** The Preliminary Business Meeting may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "table", to "divide the question", to "postpone" to a later part of the Preliminary Business Meetings, and to "refer" to a committee to report later in the same Annual Business Meeting are in order when allowed by *Robert's Rules*. The Preliminary Business Meeting may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.
- RULE 3:** The deadline for submission of non-privileged new business shall be two hours after the official opening of the Convention or eighteen hours before the first Preliminary Business Meeting, whichever is later.
- RULE 4:** Six (6) identical legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in Rule 3 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred (100) additional identical legible copies for distribution to and intelligent discussion by the Meeting attendees unless they have actually been distributed to the attendees at the convention by the Convention Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.
- RULE 5:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.
- RULE 6:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.
- RULE 7:** Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.
- RULE 8:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.
- RULE 9:** In keeping with the intent of limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- RULE 10:** A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.
- RULE 11:** Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
- RULE 12:** These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.
- RULE 13:** The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatatory motions" as specified in *Robert's Rules of Order, Newly Revised*.
- RULE 14:** Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do not form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.
- RULE 15:** At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.
- RULE 16:** The World Science Fiction Society Business Meeting is a mass meeting of the Society's membership which the Convention is required to sponsor in accordance with the WSFS Constitution and these Standing Rules. Therefore, (1) the quorum is the number of people present and (2) the decisions of the Chair as to who is entitled to the floor are not subject to appeal. The motion to adjourn the Main Meeting will be in order after the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.
- RULE 17:** If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentation as they may wish.

RULE 18: In the event that a Worldcon site outside of North America is selected, selection of the site for the interim Continental Convention (hereinafter NASFiC) shall be a special order of business, and shall be taken up immediately after the announcement of the ~~Convention~~ site at the site-selection meeting. Bids for the NASFiC should contain the information required of bidders for the Worldcon by the WSFS Constitution. Bids may be entered in writing to the Presiding Officer in advance, conditional upon selection of a site outside North America. Selection of the site and committee shall be as follows:

→ before 17?

The Presiding Officer shall announce all qualified bids received in advance. Bids shall be received from the floor.

Each bid shall be allowed five (5) minutes for a presentation to the meeting.

Voting shall be by written preferential ballot, ^{with all}

~~All~~ members of the Worldcon present at the Business Meeting shall be permitted to vote.

The Presiding Officer shall appoint three (3) tellers to count the ballots; each bid may appoint one observer.

The tellers and observers shall retire with the ballots. The meeting shall resume until the tellers return.

The tellers shall report the results to the Presiding Officer, who shall declare which bid has been selected.

The winning bid will be allowed five (5) minutes for a presentation.

RULE 19: These standing rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the end of the Business Meeting at which it was passed.

Business Passed on to ConStellation

ITEM 1: MOVED, to amend the WSFS Constitution by inserting the following:

A) There shall be a Standing Committee of the Society. The Standing Committee shall consist of ⁽¹⁾ one member appointed to serve at the pleasure of each future selected Worldcon committee and each of the two immediately preceding Worldcon Committees and nine members elected three each year to staggered three-year terms by the Business Meeting. If vacancies occur in elected memberships in the committee, the remainder of the position's term may be filled by the Business Meeting and until then temporarily filled by the committee. There will be a meeting of the Standing Committee at each Worldcon at a time and place announced at the Business Meeting. *The Standing Committee shall determine and elect its own officers.*

B) The Standing Committee shall be responsible for registration and protection of the marks used by or under the authority of the Society.

Explanation: With the registration of WSFS marks, there will be a continuing duty to protect the marks and renew their registration.

ITEM 2: MOVED, to amend the WSFS Constitution by inserting the following:

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

Explanation: Codifies current practice.

ITEM 3: MOVED, to amend the WSFS Constitution by deleting Sections 8, 9, and 10 and inserting in their place the following:

Section 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 has an average press run of at least ten thousand (10,000) copies *per issue*.

Section 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.

Section 10 **Best Semiprozine:** Any generally available non-professional publication devoted to science fiction or fantasy which has published at least four (4) issues, at least one (1) of which has 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 (1,000) copies per issue, (2) paid its contributors and/or staff in other than copies of the publication, (3) provided at least half the income of any one person, (4) had at least fifteen percent (15%) of its total space occupied by advertising, or (5) announced itself to be a semiprozine.

Section 11 **Best Fanzine:** Any generally available non-professional publication devoted to science fiction or fantasy which has published at least four (4) issues, at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

Explanation: This would redefine the "professional" and "fan" categories to include a "semi-professional" category. Technical changes to bring the rest of the WSFS Constitution into conformance with the wording of this amendment would be made by the ~~Presiding Officer~~ *Secretary* if this amendment passes, according to the Standing Rules.

ITEM 4: MOVED, to change "he" or "his" to "she or he" or "her or his" wherever they occur in the WSFS constitution.

sent to last sent. of II, 2

ITEM 5: MOVED, to amend Article II, Section 2, by deleting the third sentence and amending the second sentence to read: *A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in that language, provided such publication precedes the English-language publication.*

let sent. in English

Explanation: This clarifies the status of works published in a language other than English, making them eligible twice only if their first appearance is not in English.

MISSING FEN

The Post Office has returned mail addressed to the following fen:

Roger D. Lawter (Houston TX)
Peggy L. R. Mitchell (Portland OR)
Per Osterman (Vallingby SWEDEN)
Ron Salomon (Natick MA)
Sandy Sietmann (Schaumburg IL)
Nancy J. Sittou (Arlington VA)
Geraldine Teichelmann (Perth AUSTRALIA)

If you would rather not be on this list, PLEASE tell us when you move. It will cost us over \$1 each for each P.R. 3 that is returned to us!!!

NEW MEMBERS

A

3399A Gail S. ABEND
3548A Mark ALLEN
3547A Wendy ALLEN
3273A Pete H. ALLYN
3272A Rob C. ALLYN
3218A Shirley AMSBURY
3398A Tina ANDERSON
3462A Frank ANDRASOVSKY
3397A Teresa Marie ANNETTE
3640A Ellen L. ASHER
3396A Nancy T. ATHERTON
3546A T. Kevin ATHERTON
3271A Alicia AUSTIN

B

3545A David BABCOCK
3544A Donald J. BAILEY
3543A Douglas BAKER
3395A Peter BARBIERI Jr.
3217P Jonathan R. BARRETT
3216P Karen W. BARRETT
3639A Matthias J. BARRETT
3542A Jonathan B. BAYER
3394A Val BAZARAS
3393A Ray E. BEAM
3638A Robert J. BECRAFT
3269A Jinx BEERS
3461A Rebecca BERKELEY
3541A Stephen A. BERRY
3392A Andy BISHOP
3637A Kelleen BISHOP
3460A Kathy BLANCHARD
3268A Florence L. BOMBA
3267A John T. BOMBA
3636A Melvin W. BOND
3266S Seth BONDER
3459A Duane BONDS
3458A David L. BONGARD
3635A Beth BOWLES
3265A Marion Zimmer BRADLEY
3215A Timothy BRENDEL
3391A Esther BRESLAU
3390A Michael BRESLAU
3389A Sharon L. BREVOORT
3634A Jeff BROOKS
0000S Nigel BROWN
3540A John F. BRYANT

C

3633A Chuck CADY
3632A Tasha CADY
3388A Kathleen A. CAMPBELL
3387A Walter K. CAMPNEY
3214A Douglas Scott CAREY
3386A Lynda CAREY

3385A Terry CARR
3631A Barbara CARRUTH
3630A Bob CARRUTH
3629A Laura CARRUTH
3384A Amanda R. CARTER
3264S Renita CASSANO
3213A Guest #1 of Flavio CEREDA
3628A Douglas CHAFFEE
3539A Robert N. CHARETTE
3382A Guest #2 of CINEFANTASTIQUE
3383A Guest #1 of CINEFANTASTIQUE
3381A Chip CLARK
3380A Guest of Chip CLARK
3379A Frederick S. CLARKE
3263A Jo CLAYTON
3262A Brielle COCKERILL
3378A Larry COLE
3627A Howard COLEMAN
3626A Janet M. COLEMAN
3625A Gisele COLLETTE
3457A Bob COOK
3377A Bruce COULSON
3376A Juanita COULSON
3375A Robert COULSON
3374A Crispin COWAN
3373A Barbara Jane CROSS
3372A Richard E. CROSS
3456A Bill CURRY

D

3624A David A. D'AMICO
3623A Liz DANFORTH
3261A Ellen DATLOW
0000A Kevin DAVIES
3538A Mathew Bard DAVISON
3260A Robert M. DAY
3455S Janeen S. DE BOARD
3371A Joe DE GEORGE
3370C Sandy DE JONG
3369A Stuart DE JONG
3622A Mary Ann DEAN
3259A Judy-Lynn DEL REY
3258A Lester DEL REY
3537S Pat DEMETRI
3536S Patrick DEMETRI
3535A Patt DEMETRI
3454A Doris D. DENHARD
3534S William J. DENHOLM III
3453A Ted DIKTY
3452A Linda DITZLER
3451P Don DOERRES
3368A Peggy Ann DOLAN
3621A Ivo DOMINGUEZ Jr.
3533A Barbara DORAN
3532A John C. DORSEY
3531A Margeret DOTSETH
3620A Carol DOUGHERTY
3619A Wayne DOUGLAS
3618A Rachelle S. DU BEY
3450S W.R. DUBOIS
3617A Annie DUNSMORE
3616A Kathy DUNSMORE
3530A Louis J. DURAY
3367A Patrice DUVIC
3257A Jo-Ann DWYER

E

3615A Julia ECKLAR
3253P Fred R. EICHELMAN II
3256P Carolyn H. EICHELMAN
3255P Carol Lyn EICHELMAN
3254P Fred E. EICHELMAN
3252P Guest of the EICHELMANS
3614A Robert H. ELWYN Jr.
3366A Jim ENGLE
3529A Elizabeth ENSLEY
3251A Jean ENSLING
3365P Bonnie L. ERICKSON
3364P Stephen P. ERICKSON
3528A Lloyd Arthur ESHBACH
3363A Jack B. EVERITT

F

3362A Cathy FITZSIMMONS
3250S Joseph FLEISHMANN II
3361A Bonnie FORD
3449A V. FORE

3360A Margaret G. FORSYTHE
3448A Dorinda A. FRANCIS
3359A Elizabeth K. FRIM
3613A Gregory FROST
3612A Mara FROST

G

3611A Iris GADDIS
3358A Michael W. GARDINER
3610A Linda GERSTEIN
3608A Guest of Keith GIGLIO
3609A Keith GIGLIO
3527A guest of William F. GILL
3357A Barry GOLD
3356A Lee GOLD
3355A Debra GOLDBERG
3526A Alan M. GOPIN
3525A Barbara P. GORDON
0000S Roelof GOUDRIAAN
3249A Dave GOWER
3524A Valerie GRAVES
3606A Robert GREENBERGER
3607A Deborah GREENBERGER
3523A Kurt E. GRIFFITH
3605A Peggy J. GRIGSBY
3447A Sheila Ann GROVES
3522A Christopher GUBELMAN
3604A Michael A. GUNDERLOY

H

3521A David A. HALTERMAN
3354A Mick HAMBLEN
3353A Joan HANKE-WOODS
3352A Gary C. HANNAFORD
3520A Terry M. HARRIS
3519A Henry C. HARRISON
3446A Holly HARVANCIK
3445S David T. HARVEY Jr.
3444S Nancy P. HARVEY
3443S Lawrence HASS
3603A Sue HASSLER
3518A Gary L. HEATH
3517A Pam HEATH
3351A Stephen Paul HEISER III
3247A Keith T. HENDRICKSEN
3248A Anita V. HENDRICKSEN
3602A John A. HENNESSY
3601A Julia M. HENNESSY
3516A Marty J. HILLER
3350A Robert M. HIMMELSBACH
3515A John-Henri HOLMBERG
3196A Mark A. HOLMES
3349A Michelle K. HOLMES
3514A Susan HONECK
3348A JoLynn HORVATH
3347A Allan HOWARD
3346A Josephine M. HOWARD
3442A Tery HRUBEC
3345A Lori HUFF
3600A James P. HULL
3599A Jon L. HUNTER
3441A Bob HUNTOON
3513A Lucy HUNTZINGER
3512A Clifford L. HUPPRICH
3344A Michael HUTTO

J

3246A Barbara JACKSON
3440A Shona JACKSON
3211P Janice JACOBSON
3511A J. R. JANOSKI
3245A James C. JENNINGS Jr.
3510A Elizabeth R. JOHNSON
3439A J. JOHNSTON
3343A Andrew C. JONES
3598A Roberta JORDAN

K

3509A Susan KAHN
3210A David J. KAPLAN
3597A Mark KATZOFF
3508A Nancy KELLER
3342A Bebe P. KELLY
3244A Michael B. KELLY
3209A Deborah KENWORTHY
3243A Bud KEPPLER
3341A Martha KNOWLES
3340A Elizabeth A. KOBE

3339A William A. KOEHLIN
3338A Mike KONOPATSKY
3242A Hiroshi KONOYA
3595A Guest of Leslie KOONS
3596A Leslie KOONS
3507A Edwin P. KOWASAKI II
3506A Phyllis B. KRAMER
3505A Bernadette M. KREBS

L

3504A Eric LANDAU
3337A Allan P. LAPPIN
3438A Alan LASSMAN
3336A Michael LAYNE
3335A Kenneth LEE
3437S Linda LEISMER
3503S Alton S. LEONARD
3502S Fiona LEONARD
3501S Trudy LEONARD
3334A Donna C. LETTOW
0000A Susan LETWIN
3594A Daniel F. LIEBERMAN
3436C Adrian LO BONO
3435A Michael LO BONO

M

3590A Carolyn A. MAC DONALD
3432A Marion C. MAC NAB
3431A Michelle MALKIN
3430A Michael C. MALLORY
3328A Mary MAMICK
3327A Mark MAND
3497A Sharon MANNELL
3226A Randolph MARKHAM
3237P Natalie J. MAROVELLI
3496A Ken MARSH
3325A Ron MARTINO Jr.
3495A Ron MARTINO Jr.
3429S Michael H. MASON
3428A Julian MAY
3494A Misha MAZZINI
3592S Robert S. MC GANN
3591S Richard S. MC KENNA
3499A Charles W. MC KINNEY Jr.
3498A Marie C. MC KNIGHT
3206A P. MC LAUGHLIN
3330A Sharon Y. MC LEOD
3329A Pamela MC MEEKEN
3238A Anet MC ONEL
3204A S. MC STRAVICK
3205C H. MC STRAVICK
3427A Cindy MIKKLESON
3324A Karen L. MITCHELL
3323A Brian MIX
3493A Celia MODEL
3589A John MONTRIE
3322A Geraldine MOORE
3321A Julia E. MOORE
3320A Patricia MOORE
3492A Patricia MOWBRAY
3319A Nancy MOWRY
3236A Ann Marie MUEHLENBECK
3588A Dennis MULLIN
3491A Patricia A. MUNSON-SITER
3318A Deborah A. MURPHY
3490A Ginie MURPHY
3235A Jeffrey C. MURRAY
3317A Julia MYERS

N

3587A Jim NELSON
3316A Kathleen A. NERAT
3426S Sally A. Syrjala Sec. NFFF
3586C Erin NORWOOD
3585A Mary NORWOOD
3584A Rick NORWOOD
3583C Robin NORWOOD
3582C Vivian NORWOOD
0000S Don R. NOWICKI
3425A F. C. NYGAARD

O

3424S Kerry O'QUINN
3489A Christopher OARR
3488A Judith OARR
3315A Kathi D. OVERTON
3581A Hillarie OXMAN

P

3314A Frederick James PAGNIELLO
3580A Simon PARKINSON
3487A Elizabeth PEARSE
3486A David PECKHAM
3203A Mary B. PEIRO
3579A Ronald PENDLETON
3234A PENDRAGON GALLERY
3485A Denise M. PETERSON
3578A Pierre E. PETTINGER Jr.
3577A Sandra G. PETTINGER
3233A PFRC-MTU SF & F SOCIETY
3232A Jason PHILLIPS
3576A PHRED
3313A Richard PINI
3312A Wendy PINI
3311A Gail D. PITTAWAY
3575A Luc POMERLEAU
3573A Guest of Jonathan V. POST
3574A Jonathan V. POST
3484A Kate POTT
3310S John PROVO
3422A A. PRUSZENSKI Jr.
3423A A. PRUSZENSKI

Q

3309A Nathalia A. QUIRK

R

3572A Beth RAGAN
3571A Bradley E. RANSOM
3483A Marcus RANUM
3308A Randal B. REISS
3307A Russel M. REISS
3306S Mark RHODES
3570A David RICHARDS
3421S Darrell C. RICHARDSON
3305A Jean RICUCCI
3481A David ROBERTSON
3569A Mary L. ROBERTSON
3568A Candace I. RODMAN
3420A Stephanie ROELKER
3231A Dick ROLLER
0000A Bill ROSS
3230A Susan D. ROSS
3480A Debera Lee ROTHSCHILD
3304A Peter ROWE
3303A Ken ROY
3479A William C. RUDOW
3478A Joan D. RYAN

S

3567A Edmund J. SANCHEZ
3302A Bill SATTLER
3202A Lyn SAUNDERS
3566A Nancy A. SAVULA
3301A Jim SCHLEICH
3419A Joyce SCHMIDT
3300A Susan L. SCHOEPPNER
3418A Timothy P. SCHROEDER
3229A Paul SCOCKTON
3482A Stephanie SENDINO
3417A Cliff SHAFFER
3299A Sue SHAMBAUGH
3477A Harvey D. SHARPE Jr.
3298A Pattie SHEEHAN
3297A Ann E. SHEFFIELD
3296A Charles SHEFFIELD
3295A Robert SHORE
3294A Evan Mills SIEGLING
3476A Barbara SIMONSEN
0000S Suzie SKELTON
3475A Lauren J. SKINNER
3416A Dale L. SKRAN Jr.
3228A Martin A. SLADE
3415A Mandy SLATER
3565S Elizabeth C. SLOANE
3414A Linda J. SLOTHOUBER
3293A P. H. SMITH
3564A Linda SNEED
3292A Melinda M. SNODGRASS
3413A P. Michael SPAGNUOLO
3563A Mike STACKPOLE
3291A Richard M. STALLMAN
3412S STARLOG PRESS INC. #1
3411S STARLOG PRESS INC. #2

3227A Bill P. STARR
0000C Dotti STEFL
0000A Suzie STEFL
3290A Ilana STERN
0000A Tom STEVENS
3474A Tom STOCK
3201A Terry STROUD
3473A Pat SULLIVAN

T

3472A Shinsuke TAKEUCHI
3471A Marla L. TANZMAN
3410S W. A. THOMASSON
3470A Diane THOME
3200A Don THOMPSON
3199A Maggie THOMPSON
3198C Stephen THOMPSON
3197A Valerie THOMPSON
3409A Gale TILLMAN
3408C Patrick TILLMAN
3289A Michael L. TODD Jr.
3288A Kris TOMPKINS
3226A Todd TREICHEL
3286A Anne E. TREMBLEY
3284A TSR HOBBIES #2
3283A TSR HOBBIES #3
3285A TSR HOBBIES #1
3282P Patrick J. TUCKER
0000A Martin TUDOR
3469A James M. TURNER
3287A Micheal T. TWONSEND

V

3225A John VARLEY
3468A Carolyn VENINO
3562A Eric VINICOFF
3281A Thomas P. VOGL
3207A Venita VON DER LINDEN
3208A Ki VON DER LINDEN

W

3561A Barry P. WAITSMAN
3280A Paul R. WATERS
3560A Michael WATKINS
3224A Carleton F. WEBB
3559S Steven W. WEBB
0000A Bob WEBBER
3558A Ann L. WEINSTEIN
3223A Lois Ann WEINSTEIN
3557A Winston O. WEISER
3279A Judith M. WEISS
3556A James C. WELSH
3407A Leonard J. WENSHE
3278A Steven WESTERMANN
3406A Peter WEZEMAN
3467A Robert J. WHITAKER
3405A Harvey H. WHITE Jr.
3404A Marcia T. WHITE
3466A Gary D. WILLIAMS
3465A Judy L. WILLIAMS
3277A Maya WILLIAMS
3222A Perry M. WILLIAMS
3276A Richard WILLIAMS
3555A Holly Kim WILSON
3275A Janet M. WILSON
3274A Colleen WINTERS
3403S Pat WITHAM
3402A Eleanor WOOD
3554A Laura E. WOOLGER
3221A Patricia C. WREDE

Y

3552A Guest # 1 of Peter Y YASUDA
3550A Guest # 3 of Peter Y YASUDA
3551A Guest # 2 of Peter Y YASUDA
3553A Peter Y. YASUDA
3549S Brian YATES
3220A Edward W. YOUNG
2869A Regina E./Impressions YOUNG
3401A Bill YOUNGER

Z

3400S Timothy H. ZAHN
3464A Willow ZARLOW
3219A Julie ZETTERBERG
3463A Eric R. ZIEMER

MEMBERSHIP MAP



| | | | | | |
|-----------|-----|-------------|----|-------------|-------|
| Australia | 141 | England | 25 | New Zealand | 18 |
| NSW | 69 | Finland | 1 | Norway | 5 |
| WA | 16 | France | 9 | Philippines | 1 |
| QUE | 1 | W. Germany | 1 | Scotland | 3 |
| VIC | 37 | Hong Kong | 1 | Singapore | 1 |
| SA | 13 | N. Ireland | 1 | Sweden | 15 |
| ACT | 5 | Italy | 2 | U.S. | 3,217 |
| Bahamas | 1 | Japan | 4 | U.S.S.R. | 1 |
| Belgium | 2 | Mexico | 1 | Wales | 2 |
| Canada | 130 | Mozambique | 1 | Yugoslavia | 1 |
| Denmark | 1 | Netherlands | 3 | Zimbabwe | 1 |

Financial Statement

Baltimore '83 Inc.

November 30, 1982

Revenues received 1982

| | |
|--------------------------------|-----------|
| Advertisements | \$ 316.80 |
| "ConSternation" | 109.50 |
| Contributions, Gifts, & Grants | 1.66 |
| Hucksters' Fees | 10,325.00 |
| Interest Deposited in Checking | 714.10 |
| Memberships | 31,700.00 |
| Replacement checks | 84.50 |
| Other | 60.00 |

+ \$43,311.56

Expenses 1982

| | |
|-------------------------------------|-----------|
| Advertisements | \$ 220.79 |
| Capital Equipment | 4,026.75 |
| Gratuities | 30.00 |
| Postage | 4,422.23 |
| Printing | 8,857.89 |
| Professional Services | 68.75 |
| Loan Repayment | 50.00 |
| Rental and Maintenance of Equipment | 4,074.66 |
| Supplies | 3,803.26 |
| Telephone | 225.11 |
| Travel | 1,553.13 |
| Other | |
| Petty Cash Fund | \$ 630.00 |
| Transfer of Funds | 13,000.00 |
| Other | 56.67 |
| Debits to Revenue Accounts | |
| Bounced Checks | \$ 225.00 |
| Exchange Fees | 1.42 |
| Refund of Overpayments | 44.50 |

13,686.67

- \$41,290.16
2,021.40

Funds in Checking Account 12/31/81

+ 8,008.59

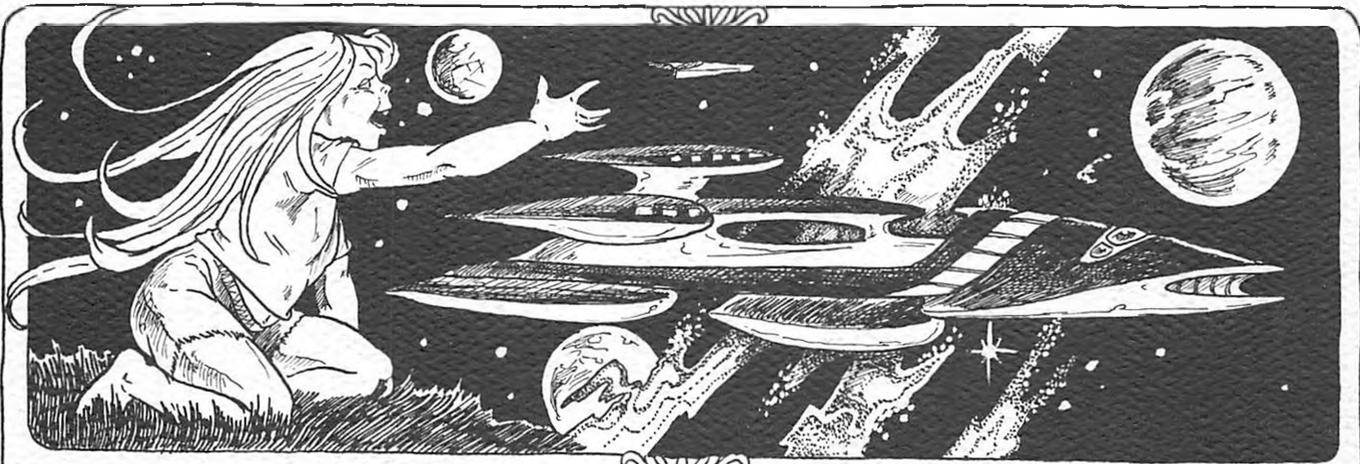
Funds in Checking Account 11/30/82

10,029.99

Funds in Savings and Money Accounts 11/30/82

+ 23,399.81

+ \$33,429.80



**The Future in the Present:
How Tomorrow is Built from Today**

