

Bucconeer

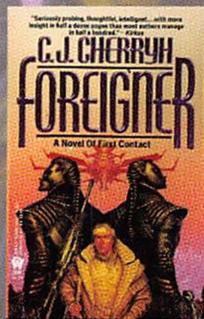
Bucconeer · 56th Worldcon · Baltimore, Maryland

the 56th World
Science Fiction
Convention

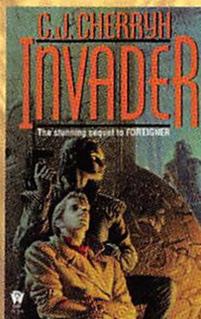


DAW BOOKS SALUTES GUESTS OF HONOR
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MICHAEL WHELAN

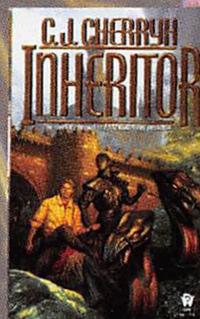
Be sure to read all of C.J. Cherryh's novels published by DAW.
Foreigner and *Invader* art by Michael Whelan.
And look for the upcoming additions to the Foreigner universe:
Precursor, *Defender*, and *Explorer*.



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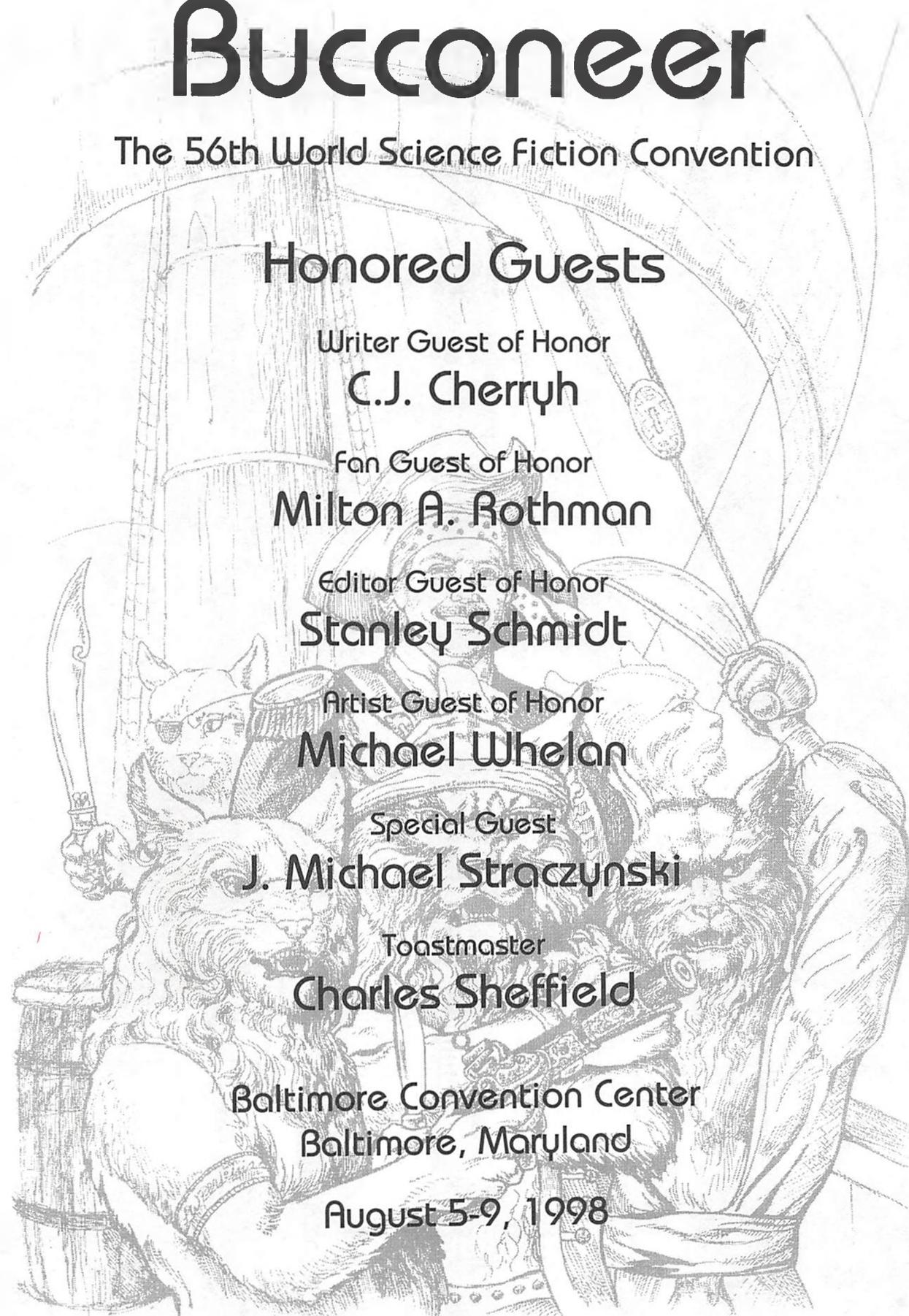
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Bucconeer



The 56th World Science Fiction Convention

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Fan Guest of Honor

Milton A. Rothman

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Stanley Schmidt

Artist Guest of Honor

Michael Whelan

Special Guest

J. Michael Straczynski

Toastmaster

Charles Sheffield

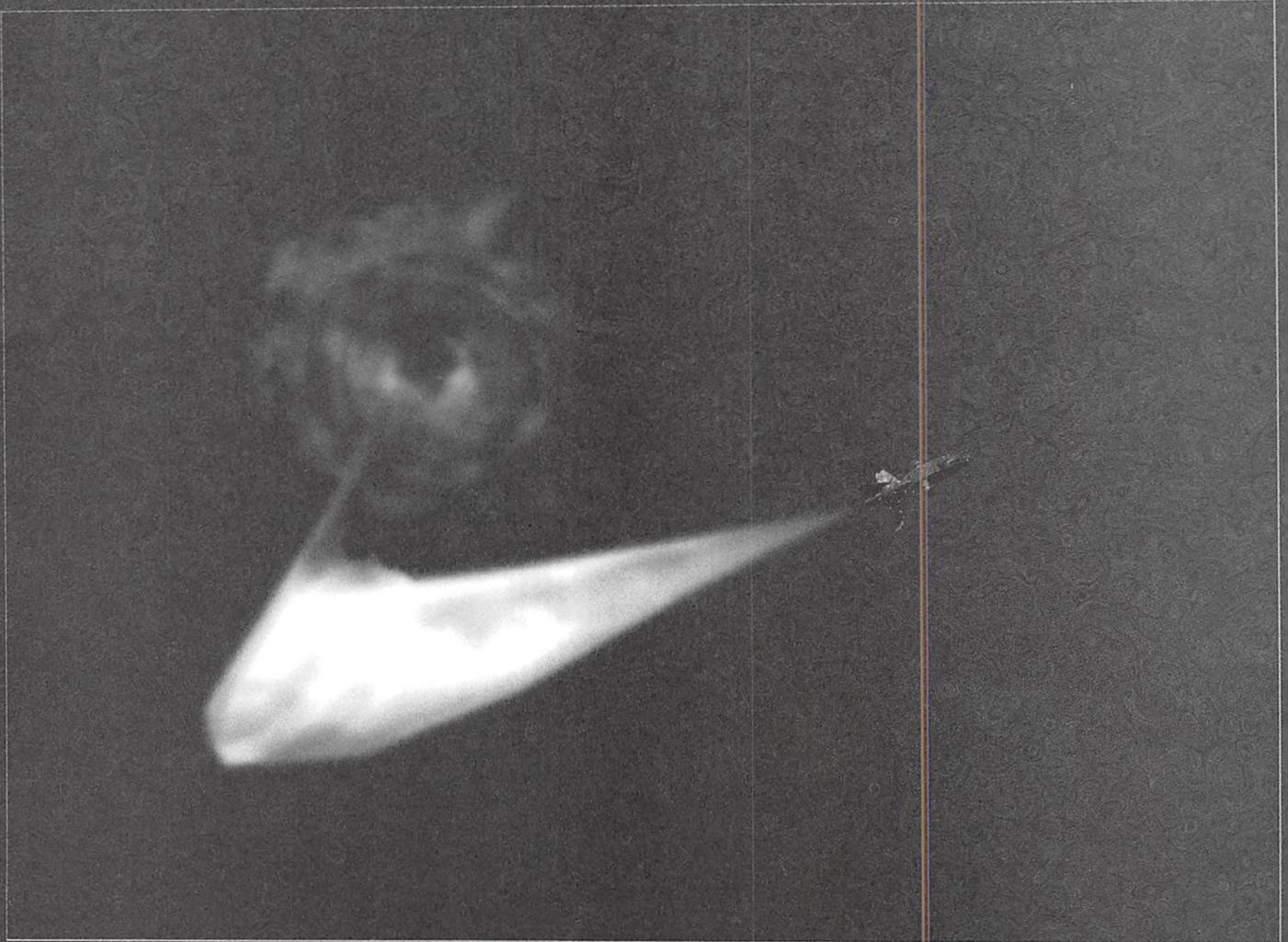
Baltimore Convention Center
Baltimore, Maryland

August 5-9, 1998

<http://www.netcom.com/~slawcio/>

GDANSK, POLAND

August 2-6, 2000



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EUROCON 2000

For more information, please send SASE to:
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Bucconeer, P.O. Box 314, Annapolis Junction, Maryland 20701 USA

Chairman's Greetings

by Peggy Rae Pavlat

Welcome to Bucconeer, the 56th World Science Fiction Convention!

If this is not your first Worldcon, you (should) know that you are a member of the convention, a participant, rather than "an observer at a show." However, if this *is* your first Worldcon, you may not know what to expect.

First, expect that most of the other members could become interesting and enjoyable friends.

Second, expect to make hard scheduling choices: I recommend that you take the time to peruse the Pocket Program (you'll find a wealth of information about hundreds of Program Items as well as the schedule for special events) and read the daily newsletter (tentatively named *The Fannish Armada*).

Third, expect that you'll have to make hard financial decisions: the Art Show and the Dealers' Room provide seemingly endless opportunities to obtain wonderful objects you just must own.

Fourth, expect to discover the Fan Lounge and enjoy conversations with other science fiction fans, many of whom produce(d) "fanzines," amateur magazines about the science fiction community and genre; to explore various aspects of fandom and

the Worldcon by sampling "filking" (fan singing events), attending a Literary Tea, or going to one of the dances ("Bucky Balls" come in many shapes for many tastes: from the Dance-Porno Patrol to the Evil Swing to the Regency Dance).

Fifth, expect that the entire convention is hosted by volunteers from several continents. Volunteering is an excellent way to meet people as well as helping the Worldcon to run smoothly. You're not too late to volunteer if the year is 1998 and you're in Baltimore!

Whether this is your first, second, fifth, twenty-second, or fifty-sixth Worldcon, we hope you will explore new ideas and new friends as well as revisiting old friends from the science fiction community.

Using the Chairman's prerogative: to area fans who may conclude that this has been so much fun that we should do it again, I suggest that traveling is invigorating! Finally, I want to deeply thank each one of the people who contributed ideas, time, energy and moral support during the last thirty-five months. I hope that we can all share wonderful memories of the 56th World Science Fiction Convention.

Bucconeer and the Timebinders present *FanHistoricon 8*

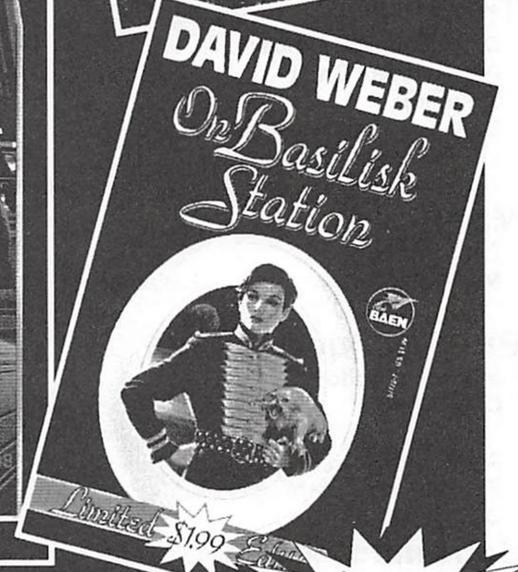
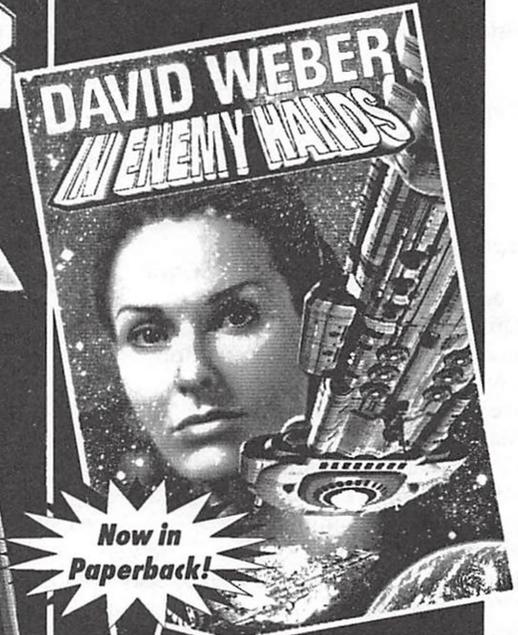
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on the history of science fiction fandom**

- ☞ Interviews with famous fans of past eras ☞
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FanHistoricon 8 is located in the Fan Lounge in the Exhibit Hall
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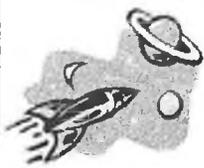
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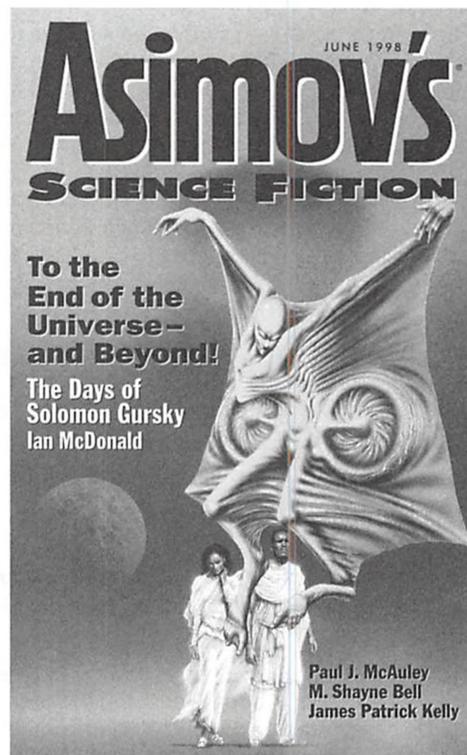
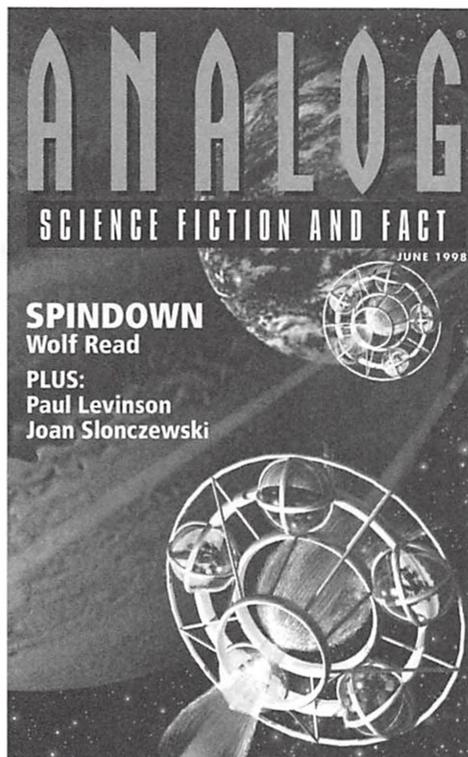
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Welcome To You And A Salute To
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LOOSE ENDS by Paul Levinson

Analog, May 1997

. . . WHERE ANGELS FEAR TO TREAD by Allen Steele

Asimov's, October/November 1997

BEST NOVELETTE

BROKEN SYMMETRY by Michael A. Burstein

Analog, February 1997

THREE HEARINGS ON THE EXISTENCE OF SNAKES
IN THE HUMAN BLOODSTREAM

by James Alan Gardner

Asimov's, February 1997

WE WILL DRINK A FISH TOGETHER . . . by Bill Johnson

Asimov's, May 1997

THE UNDISCOVERED by William Sanders

Asimov's, March 1997

BEST SHORT STORY

BELUTHAHATCHIE by Andy Duncan

Asimov's, March 1997

STANDING ROOM ONLY by Karen Joy Fowler

Asimov's, August 1997

ITSY BITSY SPIDER by James Patrick Kelly

Asimov's, June 1997

THE 43 ANTAREAN DYNASTIES by Mike Resnick

Asimov's, December 1997

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REFLECTIONS AND REFRACTIONS:

Thoughts on Science-Fiction, Science and Other Matters

by Robert Silverberg

(Much of this book was first published in Asimov's)

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C.J. Cherryh: The Early Years

by Teddy Harvia

In my file cabinet at home I have a folder marked “CJ Cherryh.” In it are a dozen letters, dated 1976-78, years Carolyn Cherryh corresponded with me, when I still actively professed to want to become a professional science fiction writer. Most of the letters are typed, a few handwritten. They are all addressed to “David Thayer,” my true identity back then.

The first is a short letter of comment to the first issue of the Norman, Oklahoma, SF clubzine, which I then edited. She called my effort “a good beginning, ambitious, promising,” and saw the fanzine as a way to contact and encourage the fans scattered around the Oklahoma City metro area. In a postscript, she mentioned that her second novel, *Hunter of Worlds*, was coming out the next month from the Science Fiction Book Club. Mr. Wollheim of DAW Books, she said, had given the cover to Mike Whelan, who had also done the cover art for her first novel, *Gate of Ivrel*. She enclosed a quarter (taped to the letter) for the next issue, with a request for an extra copy to mail to Marion Zimmer Bradley, in return for everything she had sent Carolyn from her area.

Fellow members of the Norman club introduced me to C.J. Cherryh, whom they had discovered through the local network of public school students. To us, as an author already accepted for publication, she was a celebrity. It turned out that she taught Latin at Marshall High School in nearby Oklahoma City. I knew the school — as a high school senior, I had attended a competition there, but if Carolyn was there then, I don’t remember seeing her. When I told her I had studied Latin, she started interspersing Latin sentences and phrases in her letters, forcing me to dig up my old textbooks to translate.

The next Labor Day weekend we ran into each other at MidAmeriCon, the 1976 Worldcon in Kansas City. We sat in upholstered chairs in the hall of the con hotel outside the dealer’s room and art show. I like to imagine that we, me the neofan and her the neopro, talked for hours as fans, pros, and aliens passed by, but the real time may have been as little as fifteen minutes. We both acted as if conventions were a totally new experience for us — if Carolyn was a participant on any programming item, she never mentioned them to me.

Her second letter, the longest, written shortly after MidAmeriCon, fills two pages. She begged off my shameless request for contributions to the clubzine, and returned the “snippet,” actually the opening paragraph, I sent her from an SF novel I had first churned out in college and was rewriting, with the compliment that I had “a delightful touch with description, an ability to draw a picture without over-drawing.” I wanted to write a masterpiece, but she warned me not to pour everything I had into one vast book. “Save some of my best ideas for later,” she suggested, after I had learned more about writing. She said she had some of hers still tucked away and admitted, “...oh, gosh, I am still learning.” *Gate of Ivrel*, she said was easy to write, easier to sell and easier to market as a first novel than *Brothers of Earth*, but that she considered *Brothers*, which had



monopolized her mind for over a year, more important to her. She said that although “selling a first novel that is quite long is harder,” Mr. Wollheim assured her that science fiction publishers were “losing their resistance to longer works — as the basic cost of books rises, people are willing to pay that little bit more for a longer one.” She concluded her advice on story writing by stressing the importance of “a strong beginning, characters that snatch at the attention, images that intrigue the reader, and a clean, highly readable manuscript!” In closing, she agreed to our request that she come and speak to the SF club, and asked a favor: to tell everyone about her autograph signing for *Brothers of Earth* at a local bookstore.

I missed the signing but one of the wags in the club brought a copy of the book to our next meeting. I should have been there, he said, flipping the book open: Carolyn had dedicated the book to “David” — to me! However, laughter quickly ended my few seconds of imagined fame and I knew I’d been had. The “David” was her brother David Cherry. I later learned he was a fledgling science fiction artist.

In her next letter, Carolyn confirmed time and date for her talk to the club. She said she’d “never made a speech in her life,” but would “be quite happy just to field questions from the beginning.” In response to my mention of future plans to visit France with my wife, she said she’d read *La Planete des Singes* while stuck in a hotel somewhere over there. She called it “a rather clever piece: [but] had no idea how it would catch on over here.” If she hadn’t translated the title, I’d have had to find my college French textbook.

When Carolyn came to talk to the club, she was curious as to what we aspiring science fiction writers would want to know. She found out: Why did her last name have an “h” on the end of it when her brother’s didn’t? The story was that Wollheim thought readers would not take seriously a science fiction writer with the last name of Cherry; he suggested adding the terminal

“h” to give it an alien look without changing the pronunciation. So why “C.J.” and not “Carolyn”? Well, it was supposedly to help book sales; publishers perceived a prejudice against clearly female science fiction writers even as late as the '70s. And what did the “J” stand for? Carolyn, like many, disliked her middle name and refused to tell us; we didn't find it out until years later and were actually slightly disappointed when it turned out to be a very respectable female given name.

Eventually we did ask some writing-related questions. Hearing her say that she often sketched out characters and settings to help her with her writing prompted me to ask her for an art contribution to the clubzine. And she agreed! On the top half of a sheet of drawing paper she drew me a wonderful pen-and-ink city in an alien landscape, which I published on the cover of the next issue. In the letter below the art, she wrote that the Wollheims, Donald and Elsie, who had come out to Oklahoma to talk with her and whom she had dragged down to Norman to meet us, “really enjoyed the gathering.” We were awed by their presence.

It wasn't long afterwards that Carolyn bravely invited the local group of aspiring science fiction writers to her house in the rolling hills of far north Oklahoma City. The house turned out to be a one-story ranch, similar to its neighbors. Inside was more mainstream America. I don't know what I expected to find — a space portal, an astronomical wall mural, a full suit of body armor — but I was slightly disappointed, thinking that she had hidden the good stuff away before our visit. I suppose I wanted to see something tangible that made her a professional science fiction writer, something the possession of which would make me one, too. I vaguely remember Carolyn pointing out fencing foils, but I was more into rayguns.

In March of the next year, 1977, Carolyn responded to my letter telling her that I was considering coming to the first OKon, scheduled for that summer in Tulsa. She wrote that she was going up early herself and staying late to socialize with the Tulsa club and whoever of the Norman group showed up. She added, “I don't know what they have cooked up, but they offered me hotel expenses and evidently don't want me going to sleep on the road and crashing.” Three days later she wrote with news of BYOB-con VII, a Kansas City convention. The Guest of Honor, she wrote, was “...me.” Bigger news yet came in May. In an earlier note she had mentioned “a 16-hour daily work schedule,” and now she said that she had found out not only what she was “going to be doing this summer, but for the rest of the year.” She had sold the *Gate of Ivrel* sequel to DAW and “signed four more contracts for books yet unspecified, but which are due for completion at the soonest! That really tears it for teaching this fall, if there remained any least question in my mind.” She listed SunCon, the Worldcon in Miami Beach, as her only other scheduled venture of the year, closing with a wistful, “Nay, no Nebulas for me. I wish. (I did get two recommendations.)” However, there was to be some consolation: later that year at SunCon she won the John W. Campbell Award for Best New Writer.

At the beginning of 1978, she finally gave in to my requests for contributions to the clubzine and sent me a short story. In the cover letter she called it “rather an academic piece” and hoped it was “ok” with me. I was thrilled, and published the story, illustrating it myself. The difficulty of matching art to

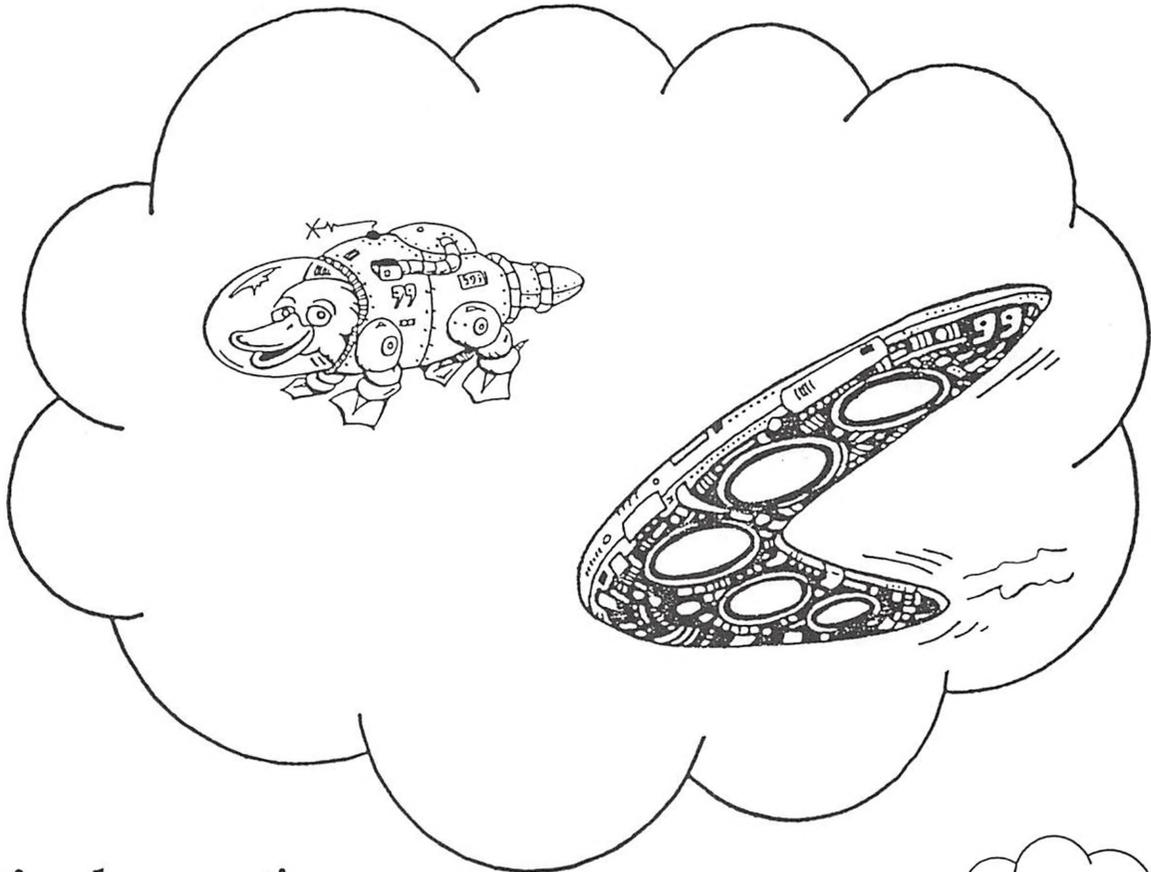
story made me appreciate even more those who illustrate science fiction for a living. Carolyn mentioned that she would be in Baltimore for Balticon and listed two more conventions at which she was asked to be Guest of Honor: Archon (“if anyone has any ideas for a speech, help!”) and the OWF con, a non-SF Oklahoma writing group, which had opened a new division for science fiction in their statewide competition. The trip to France with my wife came up again and Carolyn gave me a long list of places to visit while I was there. “Get out of Paris and go down to Burgundy,” she wrote. “C'est tres joli.”

In the summer of 1978, I abruptly moved out of state, back to Texas where I grew up, prompted by my wife's decision to go to France, but without me. A consequence of the move was my giving up writing. Alone in Texas, I decided I didn't have the ability or drive to write science fiction that Carolyn said she thought I had. Her encouragement had flattered me but her mention of 16-hour days and years of work before seeing anything in print had a greater effect. Instead, I assumed a pen name and turned my imagination to work less taxing on my mind than writing. But I continued to read Carolyn's stories, and I saw her in passing at conventions. I applauded in person when she won the Hugo Award for “Cassandra” in 1979 and *Cyteen* in 1989. But our correspondence was over. Like a high school dropout, I had vanished from her memory. Or so I thought.

I learned otherwise in 1988 at Nolacon. In the terminal at Dallas/Ft. Worth airport on the way to New Orleans, I saw a man in tie and sport coat greet a group in science fiction convention t-shirts and jeans. Thinking he might be an author I read, I decided I wanted to meet him. I introduced myself as Teddy Harvia, but he didn't recognize the name. He introduced himself as David Cherry. “The artist,” I said, meeting at last the brother I first heard about ten years earlier. We chatted about art and science fiction, and shared a cab to the hotel (the crates holding his art would not fit into the shuttle). We later ran into each other several times at the convention, including at the art show where I viewed his latest work and he mine. And then, halfway through the weekend, he came up to me and, almost angry, said, “You're David Thayer!” I admitted my true identity. “My sister's told me about you,” he went on.

Last year, at LoneStarCon2 in San Antonio, Diana Thayer (not the wife who left for France without me) and I saw Carolyn Cherryh at the Baen Books room party, as she entered the room alone and shyly surveyed the crowd. We thought about jumping up and crossing the room to greet her but we were tied at the moment listening to a fannish friend tell us her life story. My eyes stayed on Carolyn, trying to keep her in sight. The sparkle in her eyes and the Mona Lisa smile on her lips made me realize how little Carolyn-the-person had changed in the years since I first met her. Behind those bright eyes is a myriad of imaginative and complex alien worlds. Behind the same knowing smile, the same one teachers use in the classroom, is the ability to order those worlds and the drive to reveal them to others.

You will meet this same C.J. Cherryh at Bucconeer. But before you approach her with a comment or question, do your homework. Most of us will never know as much as Carolyn does but she'll give you high marks for effort. And listen when she talks. There will be a test later.



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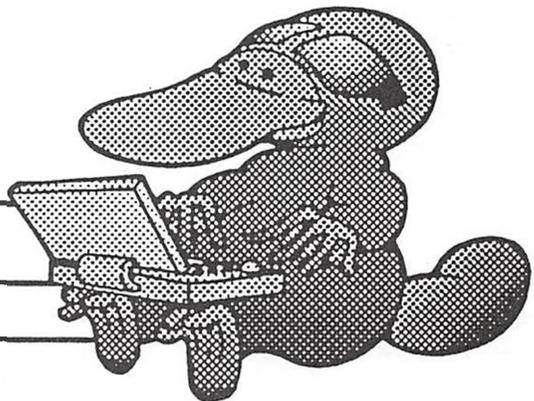
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While accurate hotel rates (and booking details) are not yet available for the Centra Hotel, it is expected that the convention will receive substantial discounts on the standard room rates. At the time of writing we have a block booking for all rooms in the hotel. Further details of the convention site can be obtained by visiting its website at www.sphc.com.au/hotels/centra/cmelb.html.

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An Appreciation of Michael Whelan

by David A. Cherry

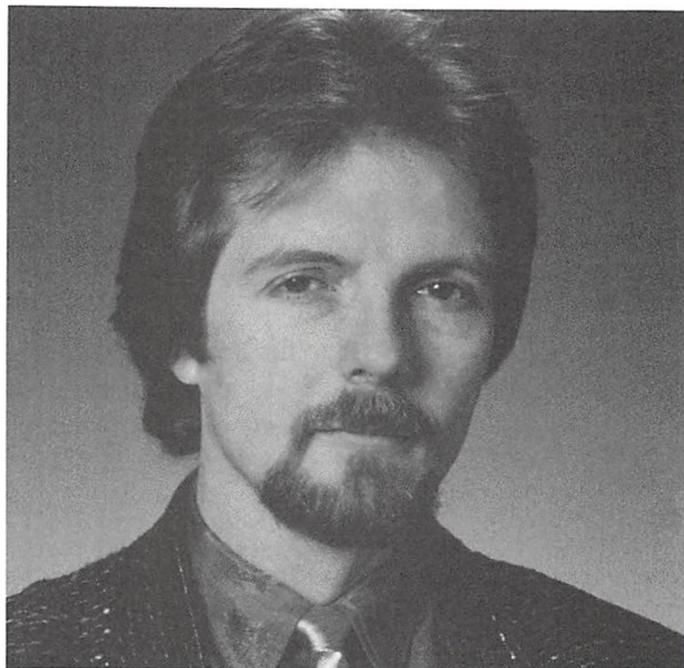
For the past two decades one man has reigned supreme as the nation's most popular and successful science fiction and fantasy artist — Buccaneer's Guest of Honor, Michael Whelan. I am honored to have been asked to write a few words about this remarkable man.

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

Mr. Wollheim had also recently acquired a manuscript from a young woman in Oklahoma. She was equally untried in the marketplace, having never been published before, but he saw something special in her, too. He decided to pair them up, and as a result, one of Michael Whelan's earliest assignments for DAW Books was the cover for C.J. Cherryh's first novel, *Gate of Ivrel*. Because of all that, I (being C.J.'s brother) knew who Michael Whelan was way back in 1976. And because of all that, I ended up accompanying my sister to Big Mac in Kansas City (my first Worldcon), where I saw my first science fiction art show. It totally blew me away, such an enormous quantity of talent on display in that room! Even so, it was Michael's work that stood out, drew me back again and again to stare in awe. I wasn't an artist myself at that point, not even much of an SF fan, but I know and acknowledge that it was the impact of Michael's work upon me that day that altered the course of my life, inspiring me to dare a similar path.

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

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



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

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

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

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

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

The mind boggles...

A Michael Whelan Appreciation, or "You're Right, Michael, Australia Is a Really Cool Place!"

by Bob Eggleton

I think what really grabbed me into Science Fiction Art, as in "what I want to do for a living," was seeing Michael Whelan's great covers way back in the mid '70s or thereabouts. Here was an artist who could really draw. Oh, I mean the field already had its greats: Frazetta, Freas, Schoenherr, Powers, DiFate, Sternbach, *et. al.*, but something about the way this "Whelan Guy" drew his characters — it was as if they had their own self awareness. Even those Little Fuzzy guys.

For a while, the field of Fantastic Art (especially covers) languished in weird nondescript graphic imagery. Many covers were commissioned and executed by those who knew or cared little for the field. But this Whelan Guy knew something — and knew it well. His covers were classics *on* classics of SF and Fantasy: *The White Dragon* by McCaffrey, *Stormbringer* by Moorcock, *Princess of Mars* by Burroughs, *Bunduki* by Carter — well, okay, maybe not *all* classics well remembered... (Ya know, Michael, I *do* have that DAW Book *Bunduki* by Lin Carter, I even have that *King Kull* Magazine... okay, okay, don't look at me that way — I'll move on...)

Michael Whelan, in essence, brought a new respect for SF cover art that it never really enjoyed. I mean, covers were covers all the way back to the pulps. They all conveyed that "Gosh Wow!" we all craved, but Michael's art proved you could make a *livelihood* doing it, where before, many starved and suffered and their works went largely unappreciated, both financially and critically. Michael made it "Cool" to be a cover artist. And it is no coincidence, many others (myself included) wanted to be "Cool" as well. Michael has received more Hugo Awards than any SF artist in the history of the field. And he deserves all of them.

While returning from the 1993 Worldcon in San Francisco, I found myself having to run for the plane due to a late hotel shuttle. Upon bounding into the aircraft, the flight attendant said, "Here, sit in 33H...fast, so we can get moving." So I rushed to the seat and plonked myself down, fastened the seat belt and...who was right next to me in 33G? "Hi, Michael!" I think we talked for the four hour trip back East on just about every topic (he even told me what the initial "R" in his name stands for). In the SF field, we artists often end up getting "compared," but I found from my talking to him that we are both very different, and yet the same. Our ideology about creating a piece and the technique are quite different. But to each artist, I say, his own. The end justifies the means in this business: To Create a Sense of Wonder. We are all in this together and luckily in the SF world artists all get together, loosen up, check their egos at the doors, and have a few beers.



In the so-called "Real Art" world, this is generally not the case. I can remember Michael telling me how in awe he was of most of the work in one Lignocaine art show in which just about Everyone hung work. Ultimately, we can only be in awe of each other's work. It's what keeps us going.

In 1994, I had my "Most Cool" moment, and it was with Michael. It was when I took that plane up to Winnipeg, to the Worldcon, at the last moment. Michael came up to me in the crowd, on That Night, and we "high fived". Yeah, whatta classy guy!

Recently, Michael has been executing his own visions. Visions which go far beyond cover art and take us on his Journey. Just looking at the show of his work last September at Tree's Place Gallery in Orleans, Massachusetts, was testament to the Journey. Some canvases were vast, and others jewel-like and small. But all of them contained his trademark fantastic symbolism.

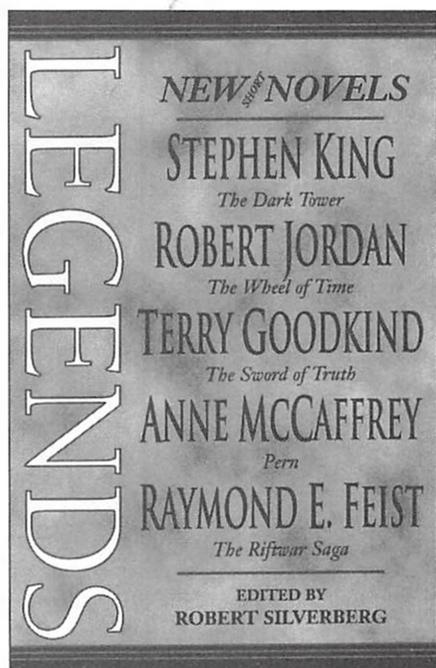
So here we are at the 1998 Worldcon. Being a Worldcon Guest of Honor is truly the highest Honor the field can bestow. And it wasn't until the last fifteen or so years that the field has honored artists in this way (I'm getting ready for my shot in 2000). We honor Michael Whelan for giving us so much Sense of Wonder.

By the way, as well as having the Australian Ballot System (which has nothing to do *with* Australia anyway) affect us both in differing times and ways, we have *both* been to Australia!

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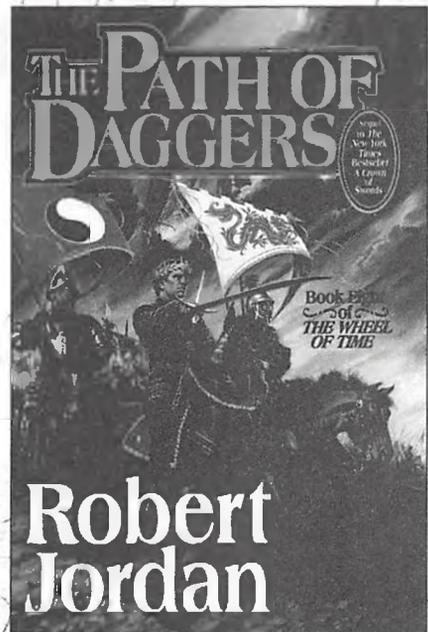
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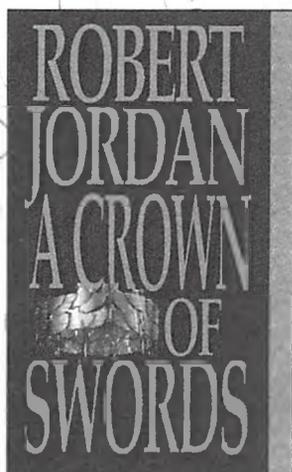
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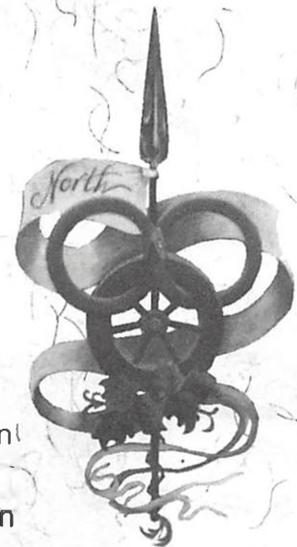
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ABC98

Stan Schmidt, in appreciation

by Harry Turtledove

Like most sf readers above the age of, oh, about mumblety-three, I first made the acquaintance of Stanley Schmidt through his stories in *Analog* in the late 1960s. He was one of John W. Campbell's last discoveries, and one of his best. He wrote very well (and still does, though not nearly often enough), and combined that fine writing with a keen sense of the possible and the plausible in this wide, strange universe: not surprising, since he's a physicist by training.

The story of his from those days that particularly sticks in my mind is "Newton and the Quasi-Apple," which was later expanded into a novel with the same title. In it, an alien genius has just discovered the three laws of motion — and landed in hot water with his nation's established church because of them. This threat to set off his world's scientific revolution happens just as visiting Earthfolk are using quasimatter objects, products of advanced science that don't behave according to the three laws of motion. Church hierarchs notice this and belittle the would-be Newton. How the humans get him out of trouble and salvage the situation is as nice a piece of work as anyone in the field has done.

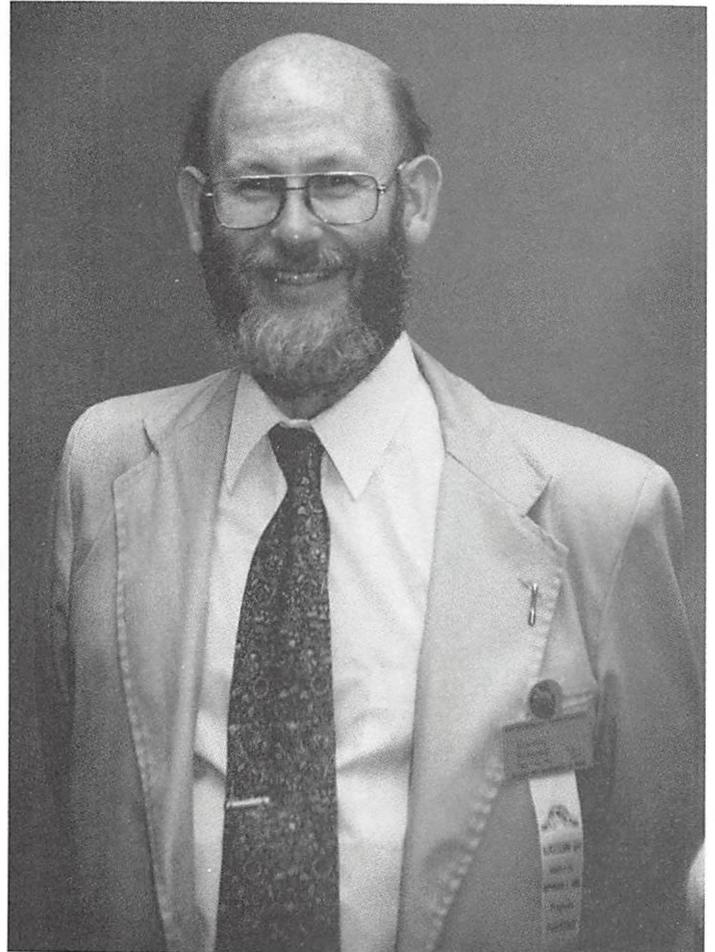
In the late 1970s, Stan succeeded Ben Bova (Guest of Honor at the upcoming Chicon 2000), who'd succeeded John Campbell, as editor of *Analog*. He's been there ever since, and he's been the ideal man for the slot. He knows writing, he knows the sciences (among many other things), and he knows how to teach. Campbell insisted that, in the course of his professional duties, he'd read more *lousy* science fiction than anyone else in the history of the world. He's probably still number one, but Stan has to be gaining on him.

Which brings me, by easy stages, to how I got to know Stan the editor rather than Stan the writer. In the late 1970s and early 1980s, I'd sold a couple of sword-and-sorcery novels and three or four bits of short fiction here and there, and in 1983 I sat down and finally wrote "Herbig-Haro," a novelette I'd had in mind ever since seeing a *Scientific American* article a good many years before but for which, till then, I hadn't got the proverbial Round Tuit till then.

Having written it, I sent it off to *Analog* and waited to see what would happen. A few weeks later, back came the return envelope, story enclosed. *Damn*, I thought, *another rejection*. But it wasn't a form letter; Stan wrote, "Anyway, I was tempted by this one, but not quite strongly enough. The way you've used the objects in the climax was clever, but the road you took to get to the climax seems unduly long and routine. That sort of thing, drawn out to this length, risks losing too many readers' interest before they get a chance to see what you have up your sleeve."

I looked at that, and thought about it, and took my courage, such as it was, in both hands and called New York City. When I got hold of Stan (who was, of course, "Dr. Schmidt" to me then), I explained who I was, and asked him if he'd take another look at the story if I cut it by 2,000 words.

Across a country's worth of phone lines, I could hear him



smile. I'd managed to ask the right question. "Of course I would!" he said. "Why do you think I sent you a letter like that?" I didn't know just why he'd sent me a letter like that, but at least one of the reasons, I've realized since, was to find out whether I was paying attention. I'm awfully glad I was.

I made the cuts — which, I discovered, considerably improved the piece (a valuable lesson) — and sent it back... and he did buy it. The letter that told me a contract was coming had this kicker as the last paragraph: "Incidentally, have you thought about all the intriguing possibilities lurking in a race which followed an alternate line of development with hyperdrive but little of what *we* developed? Well worth exploring, I think..." That, along with some ideas I'd had on my own, led directly to "The Road Not Taken," about which a fair number of people have been kind enough to say nice things.

I was lucky enough to meet Stan in person the next year, at L.A.con II in Anaheim. It was a hectic convention for me, mostly because my first daughter was born the Thursday it opened. But, at my wife's insistence — bless her! — I did go

down to the con and got to know Stan the man (you knew I was going to do that sooner or later, didn't you?) as well as Stan the writer and Stan the editor. He is indeed a man of many parts, not all of which show very often in the pages of *Analog*. Besides being a physicist, he's a musician of just about professional quality, a cross-country skier, a flier, and a talented linguist who has studied languages ranging from Frisian (a couple of years ago, I sent him a P.G. Wodehouse story translated into that language) to Swahili.

He is also one of the nicest people I've ever met. Proof of this is his long, happy marriage to his wife, Joyce. If he weren't one of the nicest folks around, he couldn't possibly stay married to such a fine lady after long days wading through the slush pile; he would always be snarling and kicking the dog instead, and possibly even expressing desire for strong drink.

Stan bought several stories from me in the next few years, and every sale was a lesson. So was every rejection — because he didn't buy everything, of course. Gradually, I had to do less pruning and rewriting to get things into salable shape. I noticed this at the time, but didn't understand it quite so well as I do now: little by little, he was teaching me my craft. He refused to be satisfied so long as anything unessential was left in a story — and so long as the idea behind a story was explored less fully than it should have been.

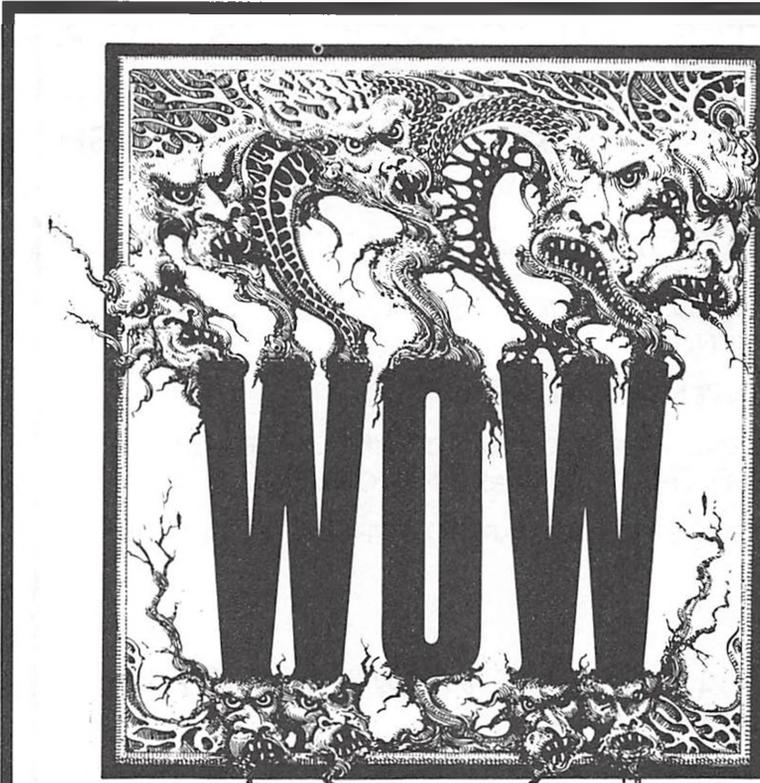
I hasten to note here that I am far from the only writer who's benefitted from his editorial talents. Robert J. Sawyer, Lois McMaster Bujold, Charles Sheffield, and Michael Flynn, to name just a few perennial award contenders, appear more often in the pages of *Analog* than in any other magazine. One of the things that's always saddened me is that Stan Schmidt does not

get the credit as an editor that he deserves.

To take another example from my own career, back in 1992 I submitted a 46,000-word yarn to him: I thought he might want to run it in two parts. Back it came, with a letter that read, in part, "First, while I enjoyed it, it seemed to me both longer than necessary and not really 'meaty' enough to want to be a serial. The way I'd be most likely to use it would be as a long novella complete in one of our double issues, of which the next possible is January. For that I'd want to see it shortened, at least to 40,000 words and preferably even less. I think it could benefit from that in any case, as well as another round of copy-editing. I noticed quite a few places where it seemed to me that wording could be streamlined and repetition or near-repetition eliminated."

With that in front of me, I gave the story the most drastic line edit I've ever given any piece of mine. By the time I was through, it came in at 37,500 words: I'd boiled away about a quarter of the story without doing anything much to it but cutting the fat. Comparing the cut version to my original, I thought it read much better. So did Stan, who bought it. And so did you readers; "Down in the Bottomlands" won a Hugo for Best Novella in 1994. Thank you, Stan — couldn't have done it without you.

For many years, John Campbell made *Astounding/Analog* the most important voice in science-fiction. The field is wider than it used to be, but *Analog* under Stan Schmidt remains an important voice, a reminder to the rest of sf that science fiction is about both science and fiction, and about their always fascinating intersection. I can't think of anyone better able to keep the magazine on that track than Stan.



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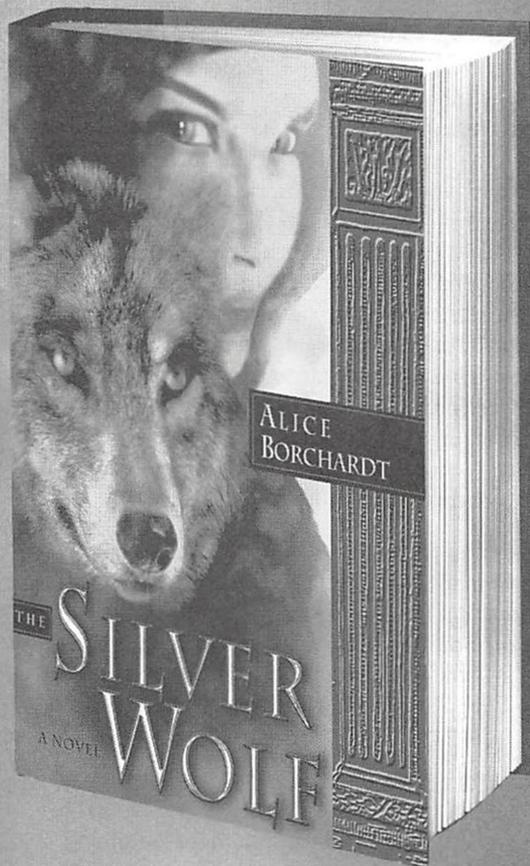
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Milton A. Rothman — Science Fiction Pioneer

by Robert A. Madle

The Early Rothman

Milt Rothman was born in Philadelphia, Pennsylvania, where he has lived for most of his life. Milt was one of the earliest science fiction fans. In 1930, at the age of ten, he discovered *Science Wonder Stories*. This was The Beginning, and he was hooked: stories of space travel, time travel, future science — all of these things made his mind reel. In 1930 there wasn't much science fiction around — practically everything revolved around magazines: *Astounding Stories*, *Wonder Stories*, *Amazing Stories*, and *Weird Tales*.

Back then, all the magazines had readers' columns where readers wrote letters of comment, some very lengthy. This became Milt's earliest forte as a fan, or more appropriately, a science fiction addict. Extremely interesting letters commenting on the stories and their scientific accuracy began to appear from Milton S. Rothman — his middle initial then was "S", but he soon changed it to "A," short for "Arcot," who was one of the characters in John W. Campbell, Jr.'s "Arcot, Wade, and Morey" space opera series.

When Hugo Gernsback started *Amazing* in 1926, he was firmly convinced that science fiction would instill in young readers the desire to work in scientific fields, or indeed to actually become scientists. This idea in later years became known as "The Gernsback Ideal" and, in the earliest days of fandom, seemed to be prophetic — two of the earliest clubs, formed by s-f readers who located each other in the various readers' columns, were called "The International Scientific Association" and "The Scienceers." Both were organized in that glorious year of 1930. As time went on, however, fans became more interested in the literary rather than scientific aspects of the stories. But not Milt Rothman — because of s-f, even as a pre-teen, he knew that he wanted to become a scientist.

The PSFS

As a result of his feverish letter-writing to s-f magazines, Milt met Raymond Peel Mariella, another letter-writer. In 1934, Milt and Ray were both fourteen years old with their lives revolving around s-f when they read about the creation of the Science Fiction League in the April issue of Gernsback's *Wonder Stories*:

"The founders of the Science Fiction League believe they have a great mission to fulfill. They believe in the seriousness of s-f. They believe that there is nothing greater than human imagination, and the diverting of such imagination into constructive channels. They believe that s-f is something more than literature. They seriously believe that it can become a world force of unparalleled magnitude in time to come."



Miriam & Milton Rothman

Milt, greatly inspired because he felt himself part of this "world force of unparalleled magnitude," not only joined the SFL, but also applied for a charter for SFL Chapter #11. One or two meetings were held in early 1935 with a few members present, but soon it was just Milt and Ray, and the club faded into inactivity.

At this same time in Philadelphia there were several other fans who had formed another s-f organization, The Boys' SF Club. They were John V. Baltadonis, Jack Agnew, Harvey Greenblatt, and myself. In October 1935, this group, along with another fan, Ossie Train, joined with the Rothman and Mariella, and the newly-reformed Philadelphia SFL was off to a good start. Milt was unanimously elected president of the Chapter at the first meeting, which featured a discussion of the current issues of the s-f magazines. The big event of the evening, however, was when Milt brought down a cigar box full of rejected s-f stories. One of the rejects (from Charles D. Hornig of *Wonder Stories*) said, "If we were giving prizes for stories, this would receive the prize for the most hackneyed story of the month." Apparently Hornig got a real charge out of rejecting stories by fifteen-year-olds. But we still thought it was incredible that Milt actually communicated with the Gods of s-f, and we all wanted to do the same.

The first great event for the new Philadelphia SFL chapter was the visit of Charles D. Hornig and Julius Schwartz in December 1935. Schwartz was editor of *Fantasy Magazine*, the greatest fan mag of its day. This was, indeed, the Gods descending from Valhalla. I walked through a snowstorm with John

Baltadonis and Jack Agnew to Milt's house for the meeting; the highlight was Hornig telling the group of the great plans he had for *Wonder Stories* and the SFL. But by the spring of 1936, things had changed — *Wonder Stories* was no longer a Gernsback publication, having been sold to Better Publications and renamed *Thrilling Wonder Stories*. It was about then that Milt decided the club should also change its name, to the Philadelphia Science Fiction Society, the name it continues to use today — the PSFS is the oldest continuing s-f club in the world.



Early PSFS Meeting, ca. December 1936

Front row: Jack Agnew, John Baltadonis, Oswald Train;
Back row: Harvey Greenblatt, Robert A. Madle, Bernard Quinn

Important Events

Milt graduated from high school in 1936 and took his initial step toward becoming, as he puts it, a SCIENTIST by enrolling at the Philadelphia College of Pharmacy and Science. The year 1936 was also a landmark year for Milt and the PSFS, for this was the year that the first science fiction convention was held. Don Wollheim advised Milt that members of the New York branch of the International Scientific Association were going to visit the PSFS on Sunday, October 22nd. The New York group consisted of Wollheim, John B. Michel, Frederik Pohl, David A. Kyle, William S. Sykora, and Herbert Goudket, and when they arrived in Philadelphia were met by Rothman, Ossie Train, and myself. Baltadonis and several others showed up later at Milt's home. Milt was elected chairman of the meeting, and it was Wollheim who suggested it be called the "First Science Fiction Convention" (subsequently becoming better known as the "First Eastern Science Fiction Convention"). The following year, the first Philadelphia SF Conference (the "Third Eastern Science Fiction Convention") was held, at which Wollheim presented John Michel's essay, "Mutation or Death," that politicized the science fiction world (but that's another story). It should be mentioned that Philadelphia SF Conventions, or "Philcons" as they are known today, have been held every year since then, except for a break caused by World War Two.

In 1939, Milt became a professional writer, selling two stories, "Heavy Planet" and "Shawn's Sword," to John W. Campbell, Jr., for publication in *Astounding Science Fiction*.

Milt had been forced to drop out of college (no money) and had no job. Later that year he was offered a government job in Washington, D.C., where he met Lester del Rey, Jack Speer, and Elmer Perdue, who were also working for the government. Milt stayed in Washington through 1941, and following Pearl Harbor, returned to Philadelphia and enlisted in the Army. The Army actually sent him to college under the Specialized Training Program and he got his degree from Oregon State University, not in Chemistry but in Electrical Engineering. The Army then shipped him to Europe and, as he says, "put me in front of a typewriter." When the atomic bomb was dropped on Hiroshima in 1945, he was the only one in his Company who understood what it was.

In early 1946, Milt was discharged from military service and came home to Philadelphia. Ossie Train, the only active PSFS member not in military service, had kept the club alive during the war by publishing a fanzine, *PSFS News*, and sending it to all other members. The post-war 1940s were great years for the PSFS. A clubroom was obtained and meetings rapidly grew in size, with as many as fifty people in attendance at times. There were famous writers who came to meetings — L. Sprague de Camp and George O. Smith actually became members, while David H. Keller and Lester del Rey were guest speakers. But the biggest event of this period was winning the right to host the 1947 Worldcon. Milt took a train to Los Angeles to attend the 1946 Pacificon. When his bid for Philadelphia won, the PSFS became known as "The New Mecca of Fandom."

Milt was the unanimous choice for chairman of Philcon I upon his return from Los Angeles. The 1947 Worldcon was a great convention. With about 200 fans and writers attending, it was big as the 1939 Nycon, which had been the largest worldcon to that time. Philcon I was the first of the "adult" conventions where alcohol flowed freely; the two major nightly parties were hosted by Lloyd Eshbach of Fantasy Press and Tom Hadley of Hadley Publishing Company. John W. Campbell, Jr., the Guest of Honor, came from New York intending just to give his speech and leave. But he enjoyed himself so much, especially at the parties, that he stayed for the entire convention.

During his Chairmanship of the Philcon, Milt had started graduate work at the University of Pennsylvania. He received his M.S. in Physics, then in 1952, his Ph.D. in Nuclear Physics, and was, indeed, a SCIENTIST. At this point, Milt did what all newly-anointed Ph.D.'s in Nuclear Physics did: he applied for a job at the Oak Ridge National Laboratory. However, that was the time of the Cold War and McCarthyism; unfortunately for Milt, he had been a s-f correspondent of H. Chandler Davis, who was an active fan, professional s-f writer, brilliant intellectual... and an active member of the Communist Party. Getting a job in atomic energy required security clearances, and neither the FBI nor the Atomic Energy Commission were impressed with Chan Davis. Back in 1940, Davis had asked Milt to join the Party. Milt had refused, but the FBI and AEC felt that Milt's refusal was not indignant enough! And if this wasn't enough, also showing up in his files was his connections with the Futurians fan organization, some of whom had been members of the Young Communist League and Communist Party. This was a difficult time for Milt; his fannish associations had cost him a job opportunity. But as it turned out, that lost opening kept him eligible for a different type of opportunity.

Philcon II and The Great Oblivion

About this same time, the PSFS sent a large contingent of members (about seventeen people) to Chicon II, the 1952 Worldcon. Several PSFS members felt that 1953 would be the year of the BIG Worldcon, and that it should be held in New York City. As the convention wore on, it became evident that the New York fans were mostly in agreement, but felt that the PSFS should put on the BIG show. And so, following several “smoke-filled” room meetings, the vote was held and the PSFS won over a competing San Francisco bid.

James A. Williams was elected Philcon II chair by members of the PSFS, but Jim died in April, 1953, and a new chairman had to be elected. Milt and I were the two nominees, and we were both reluctant as we were both expecting out-of-town jobs to materialize. Milt finally accepted when I took myself out of contention, knowing that I would almost certainly be moving to North Carolina that summer — too far away to be an effective chairman. With the Philcon II chairmanship, Milt became a true science fiction pioneer with his unprecedented achievements — chairman of not only two Worldcons, but also the first science fiction convention ever held.



At Philcon II in 1953:

Back Row: Milton Rothman, Robert A. Madle, L. Sprague de Camp; Front Row: Irvin C. Heyne, Lyle Kessler, ?

Philcon II turned out to be a huge success (including the presentation of the first Hugo Awards), and Milt, despite his job problems, was a great chairman. Following the convention, however, Milt’s interest in s-f gradually waned. He’d gotten a job as a SCIENTIST (actually a nuclear physicist) and after 23 years of reading, collecting, writing, and general fanning, he had reached the saturation point. “Gafia” had taken over.

And so Milt was swallowed up by The Great Oblivion — he was gone from s-f fandom for over forty years. But he was not gone from s-f itself; in those years he sold several stories to *Galaxy*, *Infinity*, and *Amazing*. In 1974, following the publication of “Fusion” in *Stellar I*, he decided he was a much better science fact writer than a fiction writer. In the following decade he had at least fifteen science fact articles published in various magazines.

In 1959, Milt was hired as a Research Physicist at the Princeton University Plasma Physics Laboratory, which was involved in nuclear fusion research. As Milt describes it, the laboratory looked just like a drawing out of old *Amazing* and *Astounding* magazines. He stayed there for nine years, finally leaving when it became evident that commercial thermonuclear fusion was never going to be economically feasible. During this period, Milt wrote his first books on science: *The Laws of Physics* and *Man and Discovery*. In 1968, he became Professor of Physics at Trenton State College, where he stayed until 1980 when he became a Senior Scientist at the Franklin Research Center. He became actively involved in the field of skepticism, becoming a member of the Committee for the Scientific Investigation of Claims of the Paranormal and writing books on the subject, including *A Physicists' Guide to Skepticism*. Milt claims that his interest in this field goes nearly full circle, back to the 1940s, when he argued with “cranks and crackpots” in the pages of his fan magazine, *Milty's Mag*.

Beyond The Great Oblivion

With this Worldcon, Milt the SCIENTIST becomes Milt the fan again. His early activities — letter-writer, PSFS founder, fan-mag publisher, convention chairman — have helped to make s-f fandom what it is today. Milton A. Rothman was one of the leading fans of his era. I’m delighted that his importance to the field is being recognized by his selection as Bucconeer’s Fan Guest of Honor.



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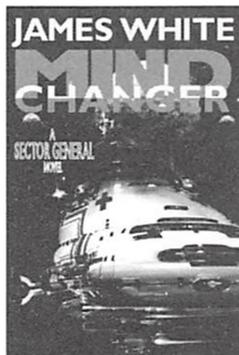
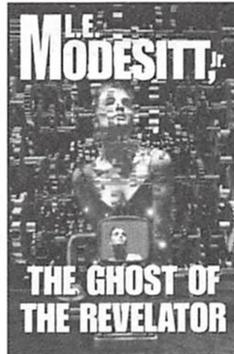
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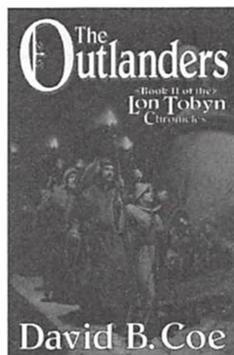
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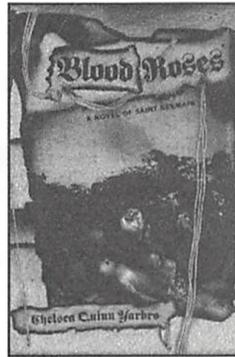
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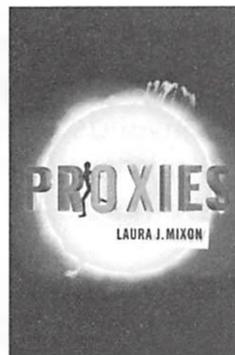
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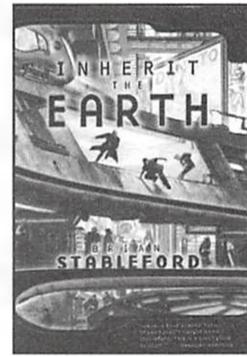
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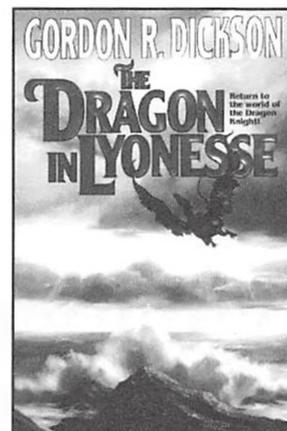
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Jane Yolen

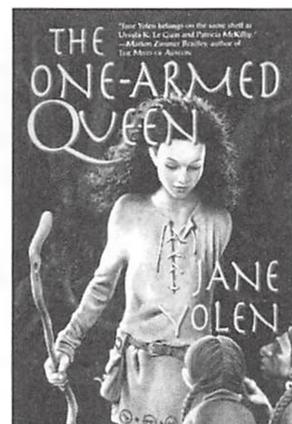
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science fiction myself (under the pseudonym of Eric Kotani).

Since then, Charles and I got into the habit of getting together from time to time for dim-sum lunch. We also played cards on some Saturday nights with local writers; many of those poker games — with peculiar rules — were held at Roger MacBride Allen's place. As the rules were constantly in a state of flux, a novice had difficulties in keeping track of the game. Perhaps, that was the purpose of bringing in a fresh victim. On one occasion, when we played at the home of Kim Stanley Robinson, a Japanese television crew taped the proceedings and broadcast it in their program. For all we know, we may be famous in Japan as a bunch of high-rolling card sharks.

Our paths have also intersected in the activities of the Citizens' Advisory Council on the National Space Policy, which was organized and presided over by Jerry Pournelle. The Council is a strictly volunteer organization, and a number of leading innovative thinkers in the space program have taken part. Participants from the science fiction world have included Robert Heinlein, Larry Niven, Greg Bear, Poul Anderson, and Arthur Clarke, in addition to the organizer Jerry Pournelle himself. Buzz Aldrin (Apollo 11) and Pete Conrad (Apollo 12) have also been there at one time or another. The gathering has often occurred at the spacious home of Larry and Marilyn Niven in Tarzana, the area once owned by Edgar Rice Burroughs of Tarzan fame.

One of the key accomplishments of the Council has been the promotion of the S.S.T.O. (single stage to orbit) program. We have already witnessed the spectacular successes of DC-X

flights, although an accident in August 1996 has put that program on a hold. Don't be too discouraged by this unfortunate turn of events, for we will soon see launches of X-33 and other X-series test space ships. The technologies that are being tested can reduce the cost of reaching low Earth orbit by a factor of ten in the near future and eventually by one hundred or more. As Heinlein once pointed out, "reach low Earth orbit and you are halfway to anywhere" in the solar system. The cost of getting into space will then become sufficiently low so that space tourism for private citizens will become a realistic commercial proposition. Indeed, in October of 1997, one enterprising outfit began taking reservations for flights that would start taking paying customers to above 100 kilometers in the year 2001.

In his recent novel *Cold As Ice*, Charles Sheffield expanded on the concept of interferometric telescopes that we talked about in "Looking About In Space". This is actually no longer just a dream. The space program is making headway in that direction. NASA has a millennium program called "Deep Space 3" (not 9, sorry!), which will start testing the technology necessary for an array of free-orbiting interferometric telescopes. When we have giant interferometric telescopes in space, we will perhaps see planets orbiting around distant stars, conceivably replete with their oceans and continents, and we may even learn if there is indeed a limit to the visible universe.

If the reliable source mentioned at the beginning is to be trusted, Charles may already know answers to those questions. But, since he is not telling, we will have to do it the hard way!

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The Charles Sheffield I Know

by Yoji Kondo/Eric Kotani

Biographical sources say that Charles Sheffield was born in England shortly before the breakout of the last global war. But, according to a usually reliable source, he was not actually born there but was transported to the British Isles as a boy on an alien space ship in order to educate Earthlings for the coming brave new world of the space age. In that case, you might say he is an interstellar Peace Corps volunteer. That would explain how he so vividly describes worlds hundreds of light years away.

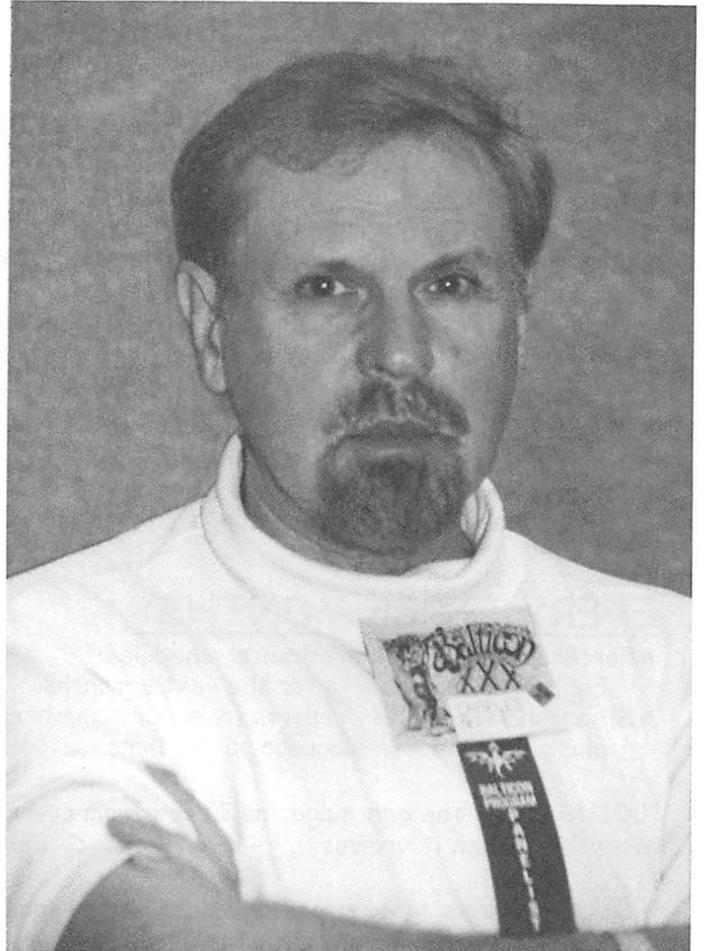
Be it as it may, in the fullness of time Charles grew up to become a diabolically — the reason why he is the toastmaster at *Bucconeer* — handsome young man, receiving a doctorate degree in mathematical physics from Cambridge. His undergraduate mentor was Fred Hoyle, who he had known since earlier days through the latter's popular television lectures on science. Hoyle's influence might have been what caused him to take a wrong (right?) turn toward the world of sf later in his life. While at Cambridge, Charles also heard lectures by Paul Dirac.

After his graduation from Cambridge he migrated to America, reaching these shores in the early sixties. He got involved in the space program, eventually becoming Chief Scientist at Earth Satellite Corporation. He also served as President of the American Astronautical Society.

He started writing science fiction in the early seventies when his first wife fell terminally ill. It was perhaps his way of creating and living in a world where things are not so sad and uncontrollable. Writing fiction agreed with him and he kept producing books that fascinated his fans. As an indication of the success of his career as a writer, he served as President of the Science Fiction Writers of America (SFWA) and has received both the Nebula and Hugo awards.

Charles is unique among science fiction writers in the sense that the science and technical background for his stories are really solid. Where scientific facts are extremely well established — say, the Newtonian mechanics — he is careful not to infringe on them. At the same time, he demonstrates extraordinarily robust — even bizarre — imagination where scientific facts are not so solid or have room for speculation. This is something most “hard” sf writers aspire to accomplish, without always succeeding. Charles has only a few peers in this context. More importantly, perhaps, his stories are usually gripping and have interesting characters inhabiting his universe.

I first met Charles in 1979 at a party hosted by Robert A. Heinlein, who was in Annapolis with his wife Ginny for his fiftieth alumni meeting at the U.S. Naval Academy. Present with the aging retired captains and admirals at the gathering was Jim Baen of Ace Books, who was soon to become the founder and president of Baen Books. When the party broke up, Jim invited several of us, including Charles and myself, to join him for another round in Washington, D.C. Charles was already a published science fiction author, while my only speculative writings up to that point had been confined to the pages of the *Astrophysical Journal* and kindred periodicals.



Seeing that Charles and I shared similar scientific background, Jim invited us to write a speculative science article on whether or not we will be able to see planets in other solar systems with telescopes of the future. If we can see planets, will we be able to see their continents and oceans?

Both Charles and I demurred and said we would think it over. After all, the subject was quite speculative with a lot of “if”s and “but”s. Several weeks later, I received a phone call from Robert Heinlein. After talking about other matters, he said he had heard from Jim Baen that Charles and I were writing an article together for Jim's magazine; he sounded pleased about it as he was the person who introduced us to each other. After the phone call, I rang Charles and told him what had happened. We agreed that if Heinlein thought we were writing the piece, we had better write it. Our collaborative work, “Looking About In Space”, was published in *New Destinies* shortly thereafter.

Since Eleanor Wood was Charles' agent, as well as Robert Heinlein's, she became my agent too. Keeping such “evil” company, it was perhaps not surprising that I started writing

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J. Michael Straczynski — In the Beginning

by John Copeland

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

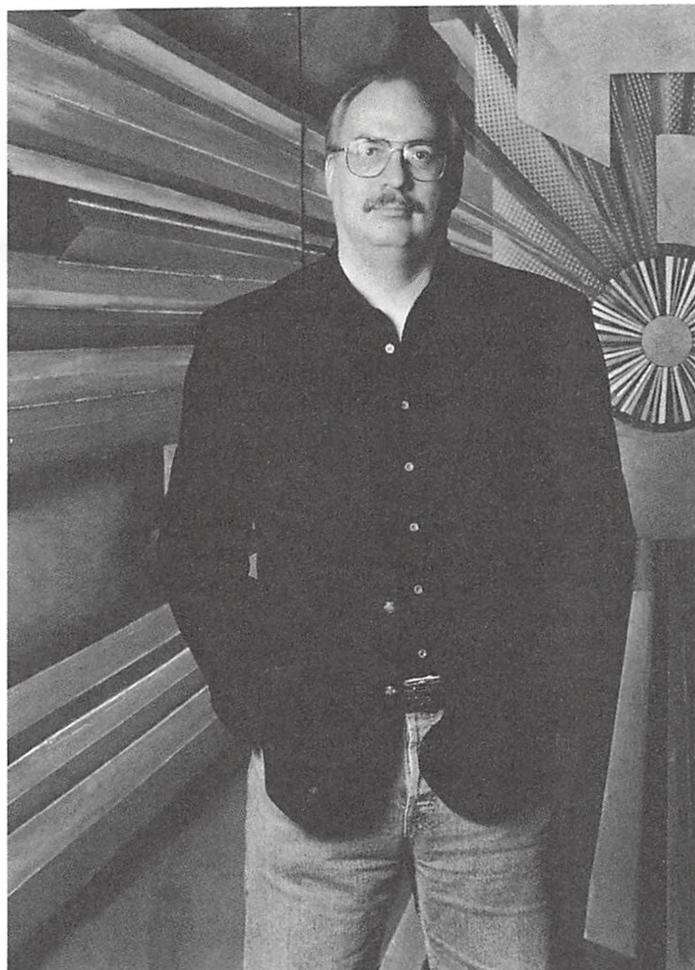
4:30 p.m. May 5, 1997 — The last day of shooting on the fourth season of *Babylon 5*. I walk onto Stage B where we are going to gather the cast and crew for a photo; standing off to one side by himself is Joe. He's just finished directing this episode; his mood appears reflective. I join him, we stand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

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

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

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

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



what a good guy he is, I was able to convince him that I was actually still okay to drive.

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

Joe wrote eleven episodes for *Captain Power* and edited all of the freelancer's scripts, which was pretty impressive. His sense of story was great. What Joe brought out in the scripts was far beyond what most television programs for younger

audiences deal with. They were something that the younger viewer could enjoy along with older viewers. However, Mattel, the financiers behind the series, were more interested in selling toys than making good television. This rankled Joe, not to mention many of the rest of us working on *Captain Power*, to the point that he left the show near the end of the season. Joe is the kind of person who will staunchly defend the creative side of a show, whether it be in the script or production. This is a trait that is not always found within our industry.

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

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

There have been many interviews and magazine articles devoted to how long it took to bring *Babylon 5* to television, so I won't rehash all of that. What I think is more important and

unique about our experience with *Babylon 5* is the ongoing dedication to the show by its viewers. Joe sought the comments and reactions of science fiction aficionados during the development of *Babylon 5* and this has continued up to the present. In newsgroups and discussion areas on the Internet, Joe has canvassed folks about what they liked and haven't liked about science fiction they have seen on screen and read in books. He took these thoughts into consideration as he developed the *Babylon 5* saga.

Joe, Doug, John Iacovelli (our production designer), and I made a pact that we would make the pilot of *Babylon 5* as good as we possibly could. When we received the order for the first season of *Babylon 5*, we resolved to make it better than the pilot. I can now look back over the 88 episodes we have completed so far and look ahead to the cable films we are producing for TNT and say that I think we have excelled at improving *Babylon 5* with each successive episode and season. Joe and others on the show regularly respond to e-mail from the fans and viewers. (Joe has told me that he presently receives over 500 e-mail messages a day.) Joe has mentioned this more than once, but the reaction and comments of the fans hold our collective feet to the fire in striving to maintain a show with the quality they have come to expect. Just as the show has improved, Joe has improved and grown as a writer, producer, and creative visionary. In my opinion, the series prequel, *Babylon 5 — In The Beginning* is the best thing Joe has written. I look forward to seeing how much further he is going to grow and excel in the next eleven years.



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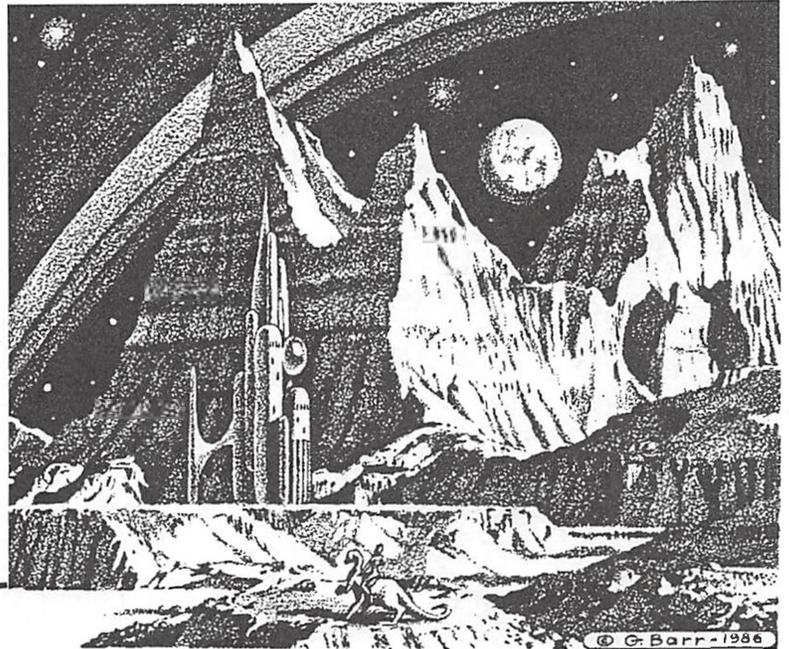
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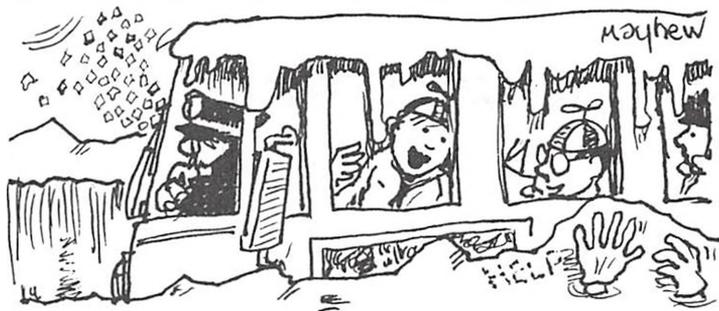
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Fandom in Baltimore

by Jack Chalker

Baltimore fandom as it exists today can be traced back to a warm day in December. Decembers in Baltimore can be chilly or warm; sometimes they can be both in the same day. I woke up one Wednesday morning in December 1961, to find it well over 60°F and mostly sunny, and I never checked the forecast (which was wrong, anyway). I got into school (Baltimore City College, a high school that also had a first-year junior college), and it proceeded like a normal day until about noon, when the temperature suddenly began dropping like a stone. By two o'clock it was in the thirties, and because of a general class disruption when the first snowflakes began to appear my English teacher kept the entire class after school. By 3:15 p.m., when he decided to let us go, there was already four inches of snow on the ground and it was falling like mad. Major snows in December are unusual; this one was a whopper.

Bus after bus went by as the snow piled up, all full with anxious students from the several high schools that funneled through the area. It was close to four o'clock before I finally got on one, after just about all the student traffic had already gone. We pulled by the Johns Hopkins University, very slowly, and got onto the mile-long bridge over the deep Jones Falls Valley that essentially splits Baltimore in two. In the middle of the bridge, the snow and traffic were too much. We were stuck.



The bus driver urged us not to get off, since it was a long way to anywhere from where we were. The snow was still falling, and he had plenty of fuel so we had heat and light for many hours. In the next few hours, those of us on that bus got to know each other very well indeed. One other City student on the bus was David Michael Ettlin, who was a year behind me. After I discovered he read science fiction, I got to talking about science fiction fandom, which I had discovered four years earlier, and the recent Philcon I'd attended. He was fascinated by discovery of all that was out there.

We were eventually rescued by city crews with industrial towtrucks and plows. It was about a week before the city recovered from the snow and I again went back to school. During that period, though, Dave and I spoke frequently on the phone, and he told me that he'd met a senior who not only knew more about science fiction than anybody he'd ever seen but had the kind of mind that was like a library card catalog. His name was Mark Owings, and I had never met him because he was what was

called a 'midyear', that is, a student on a different calendar track whose school year ended in February rather than June. I met him in the cafeteria at City in early January 1962. We started a conversation on a wide range of things that has not ended yet and have collaborated on a number of projects based on our mutual love of books.

At this point I should mention that Dave, Mark, and I were not, of course, the very first science fiction fans from Baltimore. In fact, there were fans in Baltimore as early as the 1930s, but nothing was organized in any meaningful way until the late 1950s. That club, which I knew as the Baltimore SF Forum, seemed centered around college students. The club fell apart in the early 1960s due to loss of some of its members from graduation and to the growing lack of interest from those who remained. I had become aware that the group existed, but I had never attended any meetings nor got directly involved with any of them. Ironically, at that time I was much too involved with the Washington Science Fiction Association, a large and active organization, and had little interest in what was a dying institution that didn't even look to perpetuate itself.

At that point in my life I was working two jobs, attending high school, and going to Washington every first and third Friday for WSFA meetings by bus and taxi, often getting home about three or four o'clock on Saturday mornings. WSFA was quite active during that period and had a number of members around my age. The teen clique became basically Tom Haughey, Joe Mayhew, Don Studebaker, and myself. Meetings were held at the home of a retired elderly railroad lobbyist named Elizabeth Cullen and were being run by George Scithers. It was a golden time for the club, and it was the only real relief from work and school that I had.

In point of fact, it was somewhat frustrating to have my regular fannish life revolve entirely around WSFA; Baltimore is not right next door, I had no hopes of affording a car and the insurance, and I was now working more of the day than I was going to school. I actually longed for the now vanished Baltimore SF Forum, which would have been handier and cheaper.

By the end of 1962, Dave, Mark, and I were all riding the bus from Baltimore to WSFA, along with a girlfriend of mine named Enid Jacobs. The four of us were not only social regulars; we also attended various conventions, including Philcon, Disclave, and some irregular groupings of fans from New York and New Jersey that seemed about as socially disorganized as we were. Dave Ettlin also seemed to be into recruiting, bringing one Baltimore-area person or another he'd run into either at school or in other walks of life. The trouble was, there wasn't anything there to recruit folks to. When you included Mayhew, Studebaker, and Haughey, we were more of a kind of gang of nerds than a real club.

At the end of 1962, Dave Ettlin, Mark, Enid, a friend of Ettlin's named Dave Katz, and I were coming back from the WSFA New Year's party. It was about three o'clock in the

morning on New Year's Day, and we were sitting across the whole back of the Trailways bus. I think it was Ettlín, partly in jest, who suggested that we should form a new Baltimore club and provide some base to which members could be recruited. The rest of us more or less went along with it, although not with the feeling that this was going to go very far, and at that moment the Baltimore Science Fiction Society was born. The name was obvious; the choice of 'Society' rather than WSFA's 'Association' was not merely to eliminate common letters; Mark suggested it so that if anything *did* come of the group and it got some national recognition, it would never be confused with the British Science Fiction Association.

The first meeting was held a week later in Dave Ettlín's basement, though later meetings tended to rotate among member's homes. Ettlín proved a recruiting fool, and by the end of 1963 had brought in a large number of people from all over the area, ranging from fellow high school and college students to the head of the University of Maryland's Pharmacology Department. These were not WSFAns but Baltimore people, many of whom were just discovering fandom, and the club grew as a separate and distinct unit, not just a group of WSFAns in Baltimore. Most notable in that group were Ron Bounds, Jerry Jacks, Pat Kelly, comics fan James 'Kim' Weston, and Ed Krieg, whose sister, Alice, didn't initially join but liked hanging around. There was also continued cross-pollination with WSFAns, although aside from Mayhew, few D.C.-area people were regulars at BSFS, while about half of BSFS continued to make it to WSFA meetings with some regularity. This was particularly important in 1963, since WSFA was running the World Science Fiction Convention that year and many BSFS people were working on it.

Tom Haughey, Joe Mayhew, and I were in charge of local publicity and promotion for Discon I, and we appeared on radio, television, and around campuses in the area. Among the fans brought into local fandom by hearing about the con locally were Jack and Joe Haldeman, and Doll and Alexis Gilliland. The Gillilands and Joe Haldeman (who was dating Gay Potter at that time and later married her) remained solidly WSFA, while Jack Haldeman (who was known as 'Jay' locally) moved to Baltimore after completing his degree in biology, to work at the newly-created Shock Trauma Center. However, Jay remained active in both clubs, and at one time was president of *both* BSFS and WSFA. He remained in Baltimore, though, and later married Alice Krieg.

In late 1965, there was another important addition to Baltimore fandom, when Don Sobwick moved to Baltimore from Hagerstown to work as an editor at the Baltimore *Sun* newspaper. Dave Ettlín, who had a part time job there while in college, recruited him for the club. Sobwick worked on the morning edition of the newspaper, so his hours were generally from about 4 p.m. to 2 a.m., Tuesday through Saturday, which meant he couldn't make most club meetings. But instead of just saying the heck with it, Don offered his own apartment as an alternative meeting place that would *open* at 2:30 a.m.! For the rest of the 1960s, the club became schizophrenic, meeting at the usual places until about 1 a.m. Many people then piled into cars and headed for an International House of Pancakes or a White Coffee Pot (which, curiously enough, had good food but lousy coffee), where we had an *early* breakfast while waiting for Don

to get home.

During the 1960s, almost all of the club's "usual" meeting places were in the northwest or western part of the city, but Don lived so far over in east Baltimore that he was almost out of town. People who had cars with lots of room were highly popular! The aftermeetings at Don's were strictly parties, with lots of game-playing and all the usual fan silliness. These parties often attracted people who seldom if ever made the formal BSFS meetings, and they often didn't break up until ten or eleven o'clock on Sunday morning.

While all this was going on, BSFS members were also engaged in other types of activities. One of these was Jay Haldeman's "Guilford Gafia," a writers group that met in his house and attracted local and regional writers to various party/workshops that were often sleepovers. Guilford was the section of Baltimore where Jay's house was located (which provided an alliterative, less-pretentious alternative to Damon Knight's 'Milford Mafia' writers group up in Milford, Pennsylvania). Some of the regulars included Jay's brother Joe, Roger Zelazny (who had moved to Baltimore in 1964), and frequent Haldeman houseguest George Alec Effinger. There was also a gaming group that revolved around Ron Bounds, but had no formal name as such. Its members often gathered on weekends and played elaborate war games, with 'Diplomacy' being a particular favorite. Both Ron and I published Diplomacy fanzines, which allowed play-by-mail...plus propaganda!

Besides these Diplomacy fanzines, many other fanzines of a more traditional nature were also published by BSFS members, so many that it was almost a fanzine-of-the-month club. Kim Weston is still one of the major experts on and collectors of comic books; he published comics-related fanzines and participated in comics-related amateur press associations. Bounds did other gaming fanzines, and I did *Mirage*.

Mirage evolved out of my earlier fanzine, *Centaur*. There were eight issues, in all. Because it had no competition, it attracted a contributor's list that in retrospect is quite impressive: I published nonfiction by deCamp, Leiber, and others, the first stories of Ed Bryant and Ray Nelson, the last stories of Seabury Quinn and David H. Keller, M.D., poetry by Tim Powers... well, you get the idea. *Mirage* eventually gained a large enough following and popularity that it was nominated for the Best Fanzine Hugo in 1963. The last five issues were collated at BSFS meetings, the times when the meetings were at my house. By the end of the run, circulation had reached one thousand copies, so collation was no trivial matter. Actually, everyone who attended *had* to collate the zines, because otherwise there was no room to sit down and have a business meeting!

However, the truth was, we didn't have all that much business to conduct. BSFS was held in members' homes; there were minor dues and a 'BYO-Everything' atmosphere. The very purpose of the club was to provide a way for like-minded people to get together and have fun on a regular basis. Because of this, by the mid-1960s BSFS eclipsed its neighbor, WSFA, in size and in being the 'in' place to be for parties and such. This was not only due to BSFS's own growth and lack of interest in anything but fun, but also because WSFA itself lost Elizabeth Cullen and thus her wonderful house that had been the focal point of its meetings for more than a decade.

The BSFS business meetings, having nothing whatsoever to

do, tended to be long and complicated affairs. There were a lot of people who were so in love with procedure and business that they only showed up at those sessions; other than announcements, which *were* important, the most frequent activity was revising the BSFS constitution. It happened dozens of times. Committees were formed and came back with revised constitutions; they were debated in detail (with anyone ruled out of order commanded to be keelhailed under the U.S.S. Constellation down at the harbor) and were ultimately adopted. A new committee to revise the constitution was then immediately appointed.

However, in 1966, the club actually tried to do something serious. It bid for the 1967 World Science Fiction Convention, by going to other conventions, throwing bid parties, distributing flyers, etc. We had a reputation for never closing a bid party at a con so long as even one person was there, so we were always the last hangout — an obvious outgrowth of our never-ending weekends. Ed and JoAnn Wood met at a Baltimore '67 party at the 1966 Midwestcon, for example, and there were other such relationships formed in the wee hours as well.

The schizoid club meetings showed how club members really felt about all the formalities of a club. This was a social group that liked to party and existed entirely for its own sake because its members liked getting together. This meant that the club offices weren't all that important, either, although they sounded important to other clubs. The elections became just as silly as some of the rest of the party-oriented stuff, often involving passionate mock campaigns (although BSFS almost always re-elected everybody who wanted to run again). The elections then became excuses to throw even more grandiose parties, and became so popular that fans from New York, New Jersey, and Pennsylvania (as well as a fair share of WSFA) often came. This quickly made it impossible to hold election meetings in members' homes, and so, in 1964, we wound up renting a function room for the night at the Holiday Inn downtown. The attendance for that all-night election party was so large and had so many out-of-towners, we decided to have a relaxa-con-type convention the next year that wouldn't be limited to a mere room with its various restrictions.

Balticon 1, as it is now known, was held over President's Day weekend in 1965, at the Emerson Hotel in downtown Baltimore. The Emerson was across the street from the theater district, so it was the hotel where visiting performers usually stayed. The entire top floor was an elaborate and ornate penthouse suite with a central master bar and tons of room. The modest BSFS treasury covered its rental, but not its stock nor other amenities. Roger Zelazny put up a fair amount of money, but pretty much got it all back at the end of the convention. That first Balticon was an enormous hit. There was no Guest of Honor, but it was a grand time with just the right folks there. I remember Randall Garrett leading his inimitable filk sings, and Lin Carter pontificating in another area of the suite, and half the convention going out for breakfast at dawn. One other thing that happened was that the Emerson security man got himself fired — he liked us so much he, er, oversampled our bar.

The next year, we moved a block away to the Lord Baltimore Hotel. It wasn't our choice — new owners had bought the Emerson during the previous year, and had it demolished to make way for a new downtown parking garage. It was a great

loss...

The Lord Baltimore wasn't nearly as well laid out for us, but it was good enough. We used only the lower floor halls and meeting rooms. The hotel management tended to look the other way on corkage but did insist on a minimum twenty-five rooms per night for Friday and Saturday. This time we had a token program and a Guest of Honor. It had occurred to me that our kind of convention was the right size to invite a single GoH and have him or her not only do whatever they wanted as program but also to interact one-on-one with the con attendees. As chairman, I also wanted somebody new who wasn't already a "regular," and for this I picked Samuel R. Delany, whose first couple of books had impressed me. This was also his first real con experience, and he and we all seemed to fit rather well.

The budget for the convention was not high, so we cut costs as much as we could (to give one example of economy, I remember Paul Schaubel coming back from Allied Chemical with twenty gallons of pure grain alcohol, which we then diluted 50-50 with tap water and poured into Smirnoff bottles — nobody complained, and we had all that "vodka" for about ten bucks). I also rushed down and rented three rooms, which I gave away, when I discovered we only had 47 room nights. It was expensive, but cheaper than paying the facilities bill for not making our room night commitment.

I wasn't around for the next Balticon. Back then, with the Vietnam War near its peak, there was very limited protection from the draft, so I joined an Air National Guard unit and went off to basic training two weeks before Balticon 3. Ted Pauls, with some help from Dave Ettlin and Ron Bounds (both 4Fs), ran it with L. Sprague de Camp as GoH.

Having graduated in June 1966 from Towson State University, I'd secured a junior high English teaching position with the Baltimore City Public Schools — but my interest was history and that was what I wanted to teach. After coming off active duty, I secured the high school history and geography position I'd been wanting, and concurrently entered grad school at Johns Hopkins. I also resumed my social fan activities, but not my leading position in the club. From the end of 1967 through 1969, Jay and Alice Haldeman ran the club and Ted Pauls ran the Balticons, with Don Sobwick and wife Debbie (a Philadelphia fan he'd met at a Disclave in Washington) still doing the late after-meetings.

It was also during the 1960s that Baltimore and Washington combined on what was to go down as one of the great hoaxes of that decade, the "Bermuda in 1970" worldcon bid. This came about because of conversations with Dave Kyle at the 1968 Worldcon in which he expressed worry about whether the Heidelberg-in-1970 committee could stay together or pull things off. He was on their committee but only in a titular capacity; they weren't listening to folks who knew worldcons, he said, and spent most of their time arguing with each other to the point of yelling, screaming, and resignations. Since there was no question they were going to win, he wondered if there wasn't something that could be done to scare the hell out of them. Back in 1964, Harlan Ellison and Bob Silverberg had almost won the worldcon for 1965 by bidding a joke Virgin Islands blast that would be held on the beach at Saint Croix. I suggested we come up with a more credible hoax that, considering the near win of the V.I. gag bid, might scare the hell out of the Germans and

give them something to rally around and compete against. Dave suggested Bermuda because he had a relative there who could do remailings, and it was on.

Bermudacon was never real, and probably is unique in fannish history in that it was perpetuated through the next year by both BSFS and WSFA, all of whom knew it was a hoax and none of whom blew the gag. The Kyles were living in England then, and gave credibility to us by asserting to the Heicon committee that it was real. Other than that, it was entirely a Balto-wash affair. I remember Charlie Brown actually phoning a WSFA meeting in the early summer of 1969 and, with everybody sitting there and keeping quiet, asking Jay Haldeman if Bermuda was real. Jay assured him it was and even talked it up; various 'news' items were being passed to him on slips of paper while he was talking with Charlie. After he hung up there was the longest group laugh I can ever remember. To this day, I'm told, Charlie insists that Bermudacon was real.

###

In 1971, BSFS effectively fell apart in one of those personality splits, when it was felt that people who had little in common with the regular club members (and who had never contributed a thing to actually making the club go) had engineered a coup to take over the club. In protest to it Not Being Fun Anymore, almost all of the regular members resigned and, that evening at Don Sobwick's, formed the Baltimore Science-Fantasy Group. To avoid any more political problems, it was made a private group to which admission was by consent of the members. There was no constitution and a collection was taken up each meeting to cover expenses. The BSFG continued into the mid-1970s, meeting at the Sobwicks' and other members' homes; it finally faded out after the Sobwicks moved away.

With the problems at BSFS, organized club focus for the area returned to WSFA. The insurgent BSFS types never even attempted to hold a meeting or to see if they could still have a solid club. That might have been possible if they had really been interested in running the club. Instead, they proved why folks didn't want them, and none of them were active in fandom after that.

Balticon continued, however, under Ted Pauls, mostly at the Lord Baltimore. It did have some occasional memorable moments, such as when, at the Chinese restaurant banquet one year, Harry Harrison leaped across the table and attempted to strangle Ted White over some dispute about how White had edited *Amazing Stories* after Harrison had left it.

BSFS was eventually re-started. Some newcomers, such as Sue Wheeler, Shirley Avery, and Martin Deutsch, got together with a few old vets of the original club, such as Pat Kelly and Mark Owings, and began meeting in small rooms at the Johns Hopkins University and other available places. With another returned member from the 1960s, Charles David Michael Artemus Ellis (CDMA in print, Charlie to us), they also assumed control of Balticon from Pauls, whose book business had been having some problems that required a lot of his time and resources; the club asked Charlie, who had never run a large convention before, to run a big one.

Charlie did. Moving out of downtown to the Pikesville Hilton on the Baltimore beltway, Charlie started with heavy publicity, made lots of deals, and went beyond traditional con fandom to his own contacts with film fandom to create a short

amateur film festival to run concurrently, and, just as important, he moved Balticon from President's Day weekend to Easter weekend. Balticon suddenly drew almost 2,000 people, including lots of writers, editors, film people, artists, you name it... and it was off. The Hilton, however, was not as good; its franchise holder was in trouble and tried to stiff the con, forcing a move the next year to The Hunt Valley Inn even farther out in the suburbs. There it remained for more than a decade, until Hunt Valley management tired of Balticon, and Balticon finally faced the fact that it had outgrown the place. Since then it's been mostly in the Inner Harbor, at various hotels there. Balticons had quite a reputation in the early 1970s as fun conventions; Wheeler even arranged to import a performing group to Balticon that she'd seen at the 1977 Westercon. We understand that The Flying Karamazov Brothers still remember us fondly.

The high attendance brought BSFS lots of money; in the early 1980s the club found and rented a basement clubhouse on Charles Street near the Johns Hopkins University. This remained the center of the club and its activities until, after a decade there, crime had increased to the point where everyone decided we needed to move. At first intending only to rent, the club found and then purchased a former neighborhood movie house in the Highlandtown section of east Baltimore, then began to renovate and rehab the place even while it was being used as a meeting site. Only two other clubs that I know of, LASFS and NESFA, own their own clubhouses.

###

Sue Wheeler led a bid for the 1980 Worldcon, but was beaten after a good campaign by Boston. Three years later, however, a renewed bid under Mike Walsh won. ConStellation was held at the Inner Harbor in 1983 with John Brunner as Guest of Honor, Dave Kyle as Fan GoH, and me as Toastmaster. Overambitious and underinsured, the convention wound up with money problems but managed to settle with all its creditors over time with help from NESFA and Rick Katze in particular. Contrary to popular opinion, ConStellation did not declare bankruptcy, and those who worked on it simply note that its problems cost no attendee one dime and that everyone got more than their money's worth. Eva Whitley's crab feast for 1,200, the first food function at a domestic worldcon in many years, actually made money and became something of a legend. It was also the first crab feast she had ever thrown.

Today's Baltimore fandom continues quite active. The World Fantasy Convention has been to the city twice so far, once at the Hunt Valley Inn in 1981, and in downtown Baltimore, in 1995, under Mike Walsh. Balticon is still held every Easter weekend. A mixed WSFA-BSFS bid for the 1998 World SF Convention was victorious, and so here we are at Bucconeer. BSFS continues to thrive and the clubhouse is a center of "faan-ish" social activity in the city; the club publishes a regular fanzine, is a participant in fan activities all over the country, and is in contact with fans all over the world. Recently it's again become the center of regional fan activity, although it is generally acknowledged that the completion of clubhouse renovations will be one of the Seven Signs of the Apocalypse.

Me, I still go to meetings whenever I can, and, after the meeting, I lead a number of others out to a 24-hour eatery where tradition is maintained.

(A longer version of this article originally appeared in the fanzine *Mimosa*.)

Baltimore Fandom in the 1950s

A Personal Remembrance by Ted White

In the summer of 1958, there was very little to Baltimore fandom.

I moved to Baltimore in the beginning of July, 1958, immediately following that year's Midwestcon. As a Washington, D.C.-area fan I'd become acquainted with what there was of Baltimore fandom in the fifties. In late 1954 my friend Larry Stark had visited me (he lived in New Jersey), and together we'd driven to Baltimore to meet and visit three of Baltimore's four or five fans. First we drove to Catonsville, to an area called Eden Terrace which is now part of a Baltimore Beltway interchange. There we met John Hitchcock. John was a couple of years younger than I, but had already graduated highschool (at 14) and was now attending Johns Hopkins (where he would graduate at age 18!). John put out a dittoed fanzine called *Umbr*a. He in turn led us into Baltimore proper, where we visited Raleigh Evens Multog.

Raleigh published *Star Rockets*, a rather poorly-produced and uneven fanzine, but in person he was a very polite and sociable man in his early twenties. Raleigh was retarded, and had met John Hitchcock in a special school where they had shared a class — and Raleigh had introduced John to fandom. John had a soft spot in his heart for Raleigh — when he had been much younger they'd been good friends — but now he was slightly embarrassed by (but still protective of) Raleigh. Much of fandom, unaware of Raleigh's situation, had sneered at his fanzine, and I had joined in that derision. But after meeting him I, too, felt protective of Raleigh. He was in an amateur press association, *The Cult*, with the rest of us; John, Larry and I helped him when it was his turn to publish.

After visiting Raleigh, we drove east into Baltimore's slums and to the rather rundown home of George T. Wetzel. George had a minor reputation as a Lovecraft scholar (Lovecraft's resurgence of popularity had not yet occurred then), and had been contributing a series of articles to *Umbr*a about what lay beneath Baltimore's streets. (Supposedly there were caves, among other things. The pieces he wrote linked Fortean phenomena with news stories about streets that collapsed into these caves, but they were unsensationalistic. George apparently spent a lot of time in the Enoch Pratt Free Library.) But there were other activities in which George Wetzel indulged from time to time, about which I'd heard rumors. For instance, he wrote poison-pen letters and postcards to various fans, in the names of other fans, trying to start feuds between them. And he was a bigot.

That was three-fifths of Baltimore fandom. The other two-fifths? One was Dick Clarkson. I never met him; he died, suddenly and tragically, while still in college, in 1955. The other was John Magnus. I'd met John in the very early fifties at a bookstore in D.C. He put out a fanzine called *SF* at his high school in Silver Spring. Before we met again he had graduated high school and gone to Oberlin College in Ohio, where he put out *Vamp* and *Varioso*, two better-than-average fanzines.

John was part of Harlan Ellison's Seventh Fandom, and a close friend of Harlan. While he was at Oberlin his parents moved from Silver Spring to the western edge of Baltimore (just off Route 40). In the summer of 1957, he, John Hitchcock, and I hung out together a lot. We visited each other on weekends, and the two Johns would come to WSFA meetings in D.C.

So that was Baltimore fandom in 1958: John Hitchcock, Raleigh Multog, George Wetzel and John Magnus. There were also some hangers-on, friends John Hitchcock had met and introduced to the rest of us: Fred North, an artist who had little interest in fandom, and Richard Wingate, who became a "fake-fan" — someone who socialized in fandom, but never read science fiction.

I moved to Baltimore in 1958 because I'd just lost a job in D.C., and I'd been dating a girl in Baltimore to whom I'd been introduced by Wingate. But immediately after I moved there, both Johns left — Hitchcock to visit Larry Stark and Jean & Andy Young at their home ("The Ivory Birdbath") in Cambridge, and Magnus to join The Society of Brothers (he lasted about two weeks). I moved in with Wingate, who had a house on Mt. Royal, right across from the railroad tracks. You could hear freight cars being shunted all night.

When Magnus returned, he moved in with us, along with his girlfriend (soon to be his wife) Joanne. Wingate's landlady decided the presence of a female was Not Right and evicted us. We — mostly Magnus — found an apartment at 2712 North Charles Street (now a part of the next-door hospital). It occupied the entire ground floor, and there were rooms for all four of us. (And soon there was another. At the 1958 Worldcon, I had met Florida fan Sylvia Dees, and she made the return trip to Baltimore with me — a couple of months later we got married and moved down the street.) This was Baltimore's first fan-shack, as multiple-fan abodes were then known.

Early in the fall of 1958 we started a club. By then we'd discovered another fan. Marion Cox had been a columnist in 1953 for Joel Nydahl's *Vega*, a top fanzine of its era. Then she'd gaffiated. It turned out she'd married a fellow named Oakes, and was living in a trailer park in northern Baltimore. We started having meetings in the Oakes' trailer. What I cannot recall is the name of the club, making me wonder if it even had one. The meetings did not last out the winter and, at this late date, I am not sure why.

The club got lost, but not before it introduced us to another fan: Ted Pauls. Ted was very young (he said 13) and looked younger (maybe 11). He'd joined the National Fantasy Fan Federation and was trying to put out fanzines with a toy typewriter and a primitive mimeo. The typewriter cut ragged stencils at best and the lines sprawled unevenly across and up and down each page, each letter barely readable. But Ted had lots of youthful energy. I loaned him one of my typewriters, and in no time he was churning out a series of weekly and monthly fanzines culminating in *Kipple*, which became one of Baltimore's

more noteworthy fanzines.

So, by spring of 1959 fandom in Baltimore had changed drastically. John Hitchcock was gafia, *Umbra* dead. John Magnus was gafia, *Varioso* dead. Raleigh Multog had gafiated, unable to keep up with fandom. George Wetzel had been driven back under his rock, ostracized by fandom. And the Oakes never really got back into fandom beyond hosting our club meetings.

In late July, 1959, I (and Sylvia) moved to New York City, where I could pursue a career in writing and publishing. Wingate would move to New York a year or so later. Bill Rickhardt, a fan who had moved from New York City to Baltimore for a while because of a job in D.C., moved back to New York too, before moving on to the West Coast. That left Ted Pauls, still

living with his folks in the northern suburbs of Baltimore. For the next several years, as far as fandom was concerned, Ted Pauls was Baltimore fandom. He was Baltimore's only active, fanzine-publishing fan, the only fan known by fans outside Baltimore.

My career as a Baltimore fan lasted only one year. Ted Pauls' career as a Baltimore fan lasted his entire life and deserves to be celebrated as such. His death in 1997 was untimely and tragic, but for thirty eight years he was a pillar of Baltimore fandom, whether recognized as such or not. Like me, he grew up in fandom, entering it in his early teens. He developed his considerable writing and editing skills in fandom, found his wife, Karen, in fandom, and remained at heart a fan all his life.

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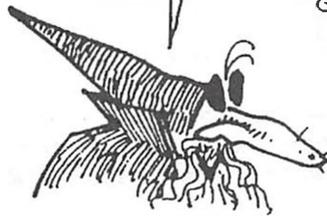
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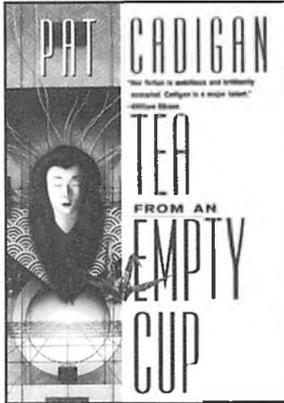
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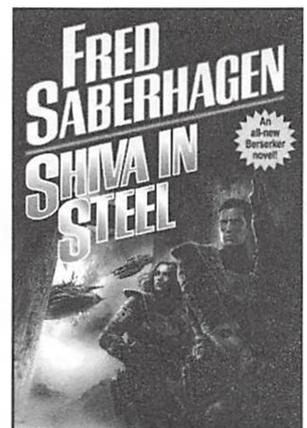
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The Trans-Atlantic Fan Fund

by Rob Hansen

TAFF, the Trans-Atlantic Fan Fund, was set up to promote better understanding between UK and US fandoms by regularly sending fans from one to act as ambassadors to the other, the sending and receiving fandom alternating every year. How did such a fund come about in the first place? Not as straightforwardly as you might imagine. In a way, it all started during World War Two...

The single fanzine that deserves the most credit for holding together a wartime British fandom scattered through the armed forces or toiling away at various forms of pacifist service is J. Michael Rosenblum's *Futurian War Digest*. In the December 1941 issue, D.R. Smith, a prominent British fan of the day, suggested setting up a fund to bring Forrest J Ackerman over to a British convention after the war as a way of thanking him for all he had done for British fandom during the war. This was the first time the idea had ever been raised. Ackerman declined the invitation and instead set up a fund to bring Ted Carnell (known more as a pro in his later years, but a prominent pre-war fan) over to the 1947 Worldcon. This fund was christened the "Big Pond Fund." Fans on both sides of the Atlantic engaged in fund raising activities or contributed directly to the fund, but it took longer to raise the money than expected, and it was not the 1947 but the 1949 Worldcon that Carnell eventually attended. But the idea was successful enough that three years later another fund was set up.

In the 1950s one of the most highly respected fanwriters on either side of the Atlantic was Walt Willis. By 1952 he had already become popular enough in America, mainly through his regular column in the American fanzine *Quandry*, that a fund set up over there with the slogan "WAW With the Crew in '52" succeeded in bringing him over for that year's Worldcon in Chicago. The following year the Cincinnati Fantasy Group set up yet another fund to bring over Norman Ashfield, who wasn't the most prominent of British fans and who seems to have been chosen for the honour mainly because he corresponded with them. Ashfield didn't take the trip so the CFG generously threw it open to any other British fan able to go. Ted Carnell announced their offer at the 1953 British national convention but since there wasn't enough time either to organise a trip or to choose a suitable candidate it was decided instead to use the CFG donation as seed money for a permanent fund to help US and UK fans to attend each others' conventions. Thus, taking the Willis trip as inspiration, the basics of TAFF, the permanent system of financing trans-Atlantic trips and the organisational structure needed to make it self-sustaining, were hammered out at the 1953 convention. The first east-to-west race was held in 1954 but the winner, Vincent Clarke, was unable to take the trip so the money already collected was held over until a new race could be set up. This was staged in 1955 and was won by Ken Bulmer. The next race, the first west-to-east one, was staged in 1956 and won by Lee Hoffman, who eventually declined the trip

TAFF Delegates

- 1954¹ A. Vincent Clarke (unable to make trip)
- 1955¹ Ken Bulmer
- 1956² Lee Hoffman (declined funds)
- 1957² Bob Madle
- 1958¹ Ron Bennett
- 1959² Don Ford
- 1960¹ Eric Bentcliffe
- 1961² Ron Ellik
- 1962¹ Ethel Lindsay
- 1963² Wally Weber
- 1964¹ Arthur Thomson
- 1965² Terry Carr
- 1966¹ Tom Schlück
- 1968² Steve Stiles
- 1969¹ Eddie Jones
- 1970² Elliot Shorter
- 1971¹ Mario Bosnyak
- 1973² Len & June Moffatt
- 1974¹ Peter Weston
- 1976² Roy Tackett, Bill Bowers (tie; funds insufficient for both to make trip, so Bowers withdrew)
- 1977¹ Peter Roberts
- 1979² Terry Hughes
- 1980¹ Dave Langford
- 1981² Stu Shiffman
- 1982¹ Kevin Smith
- 1983² Avedon Carol
- 1984¹ Rob Hansen
- 1985² Patrick & Teresa Nielsen Hayden
- 1986¹ Greg Pickersgill
- 1987² Jeanne Gomoll
- 1988¹ Lilian Edwards & Christina Lake
- 1989² Robert Lichtman
- 1991¹ Pam Wells
- 1992² Jeanne Bowman
- 1993¹ Abigail Frost
- 1995² Dan Steffan
- 1996¹ Martin Tudor
- 1998² Ulrika O'Brien
- 1998¹ Maureen Kincaid Speller

¹ Europe-to-North America

² North America-to-Europe



1998 TAFF delegate Maureen Kincaid Speller

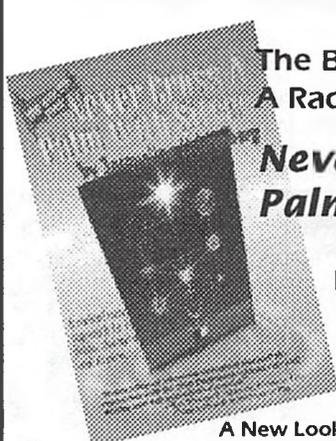
since she was getting married and would be traveling to Britain on her honeymoon anyway. So the first American to make the trip under the auspices of TAFF was Bob Madle, in 1957.

In the 45 years since TAFF was set up, many have made the trip. In those years the fund expanded so that it's no longer merely a UK/US operation but a Europe/North America one. The first continental fan to win TAFF was Tom Schlück of Germany, who came to North America in 1966. TAFF is supported entirely by voluntary contributions that consist of the fee paid by fans who vote in the race, donations from convention profits, and money raised at auctions or by any other means the fund administrator is able to pull off. The fund is administered by the previous winner on each side of the Atlantic, their term ending when the next winner takes over from them. Those who stand for TAFF are nominated by fans on both sides and are usually chosen from among those who have shown an interest in the other fandom and participated actively in both, usually through the medium of fanzines and, increasingly, Usenet.

TAFF has inspired many imitations (the most prominent being DUFF, the Down Under Fan Fund, which operates between Australia and the US; and GUFF, the Get Up-and-Over Fan Fund, which operates between Australia and the UK), but it remains one of fandom's oldest institutions, and certainly its oldest charity. It also remains deserving of your support, a tangible symbol of the link between SF fans in the US and the UK, between the two oldest fandoms in the world.

The current TAFF delegate, **Maureen Kincaid Speller**, is here at *Bucconeer* and is as fine a representative of UK fandom as you could wish to meet. First encountering fandom in 1979, Maureen soon joined the Oxford University SF Group, going on to become a regular contributor to apas such as *TWP*, *Frank's Apa* (later *Pieces of Eight*), *The Organisation* (originally *Apa-B*), *CHEFF*, eventually founding *Acnestis* some five years ago, which she still runs, and publishing her own general circulation fanzine, *Snufkin's Bum* in late 1995.

She was also the editor of the British Science Fiction Association news magazine, *Matrix*, from 1986 until early 1990, when she turned her attentions to running the organisation, which she has done, with one brief break, ever since, as Administrator. Somehow, she also found time to contribute articles and reviews to various fannish and professional magazines and to serve on the committees of numerous conventions. She and her husband, fellow fan Paul Kincaid, were Fan Guests of Honour at *Evolution*, the 1996 Eastercon (the UK National Convention).



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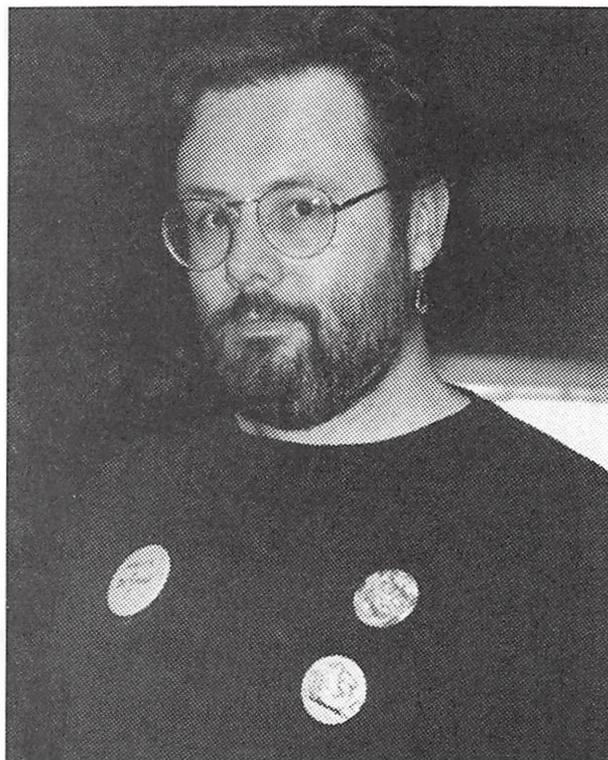
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The Down Under Fan Fund

by Richard Lynch

The Down Under Fan Fund was created in 1972, more as a complement to TAFF rather than an imitator of it. Like TAFF, its purpose is to further the exchange of fannish representatives between two fan communities which are somewhat isolated from each other. And like TAFF, DUFF also gathers its funding support from fandom — by voluntary contributions from fans, proceeds from special Fan Funds auctions like the one at Buccaneer, and donations from convention profits.

Both TAFF and DUFF use a preferential system of balloting to select delegates, the very same system that is used in the selection of future Worldcon sites and for determining the winners of the Hugo Awards. Once elected, the DUFF delegate has three main responsibilities — representing their region during their trip, administering the Fund for the next two years and taking lead responsibility in raising money for the Fund so that it can continue to support future delegates. Additionally, the DUFF delegate is encouraged to write a trip report, detailing his or her adventures. These trip reports serve as portraits of the fans and fandoms visited, frozen in time for future generations of fans to enjoy.



1998 DUFF delegate Terry Frost

This year's DUFF delegate is **Terry Frost**, from Melbourne. Terry has been active in fandom since 1979, a well-known name to those fans who have received fanzines from Australia. In 1995, Terry won a Ditmar Award (Australia's national science fiction award, presented at its national convention) for Best Fan Writer.

DUFF Delegates

- 1972¹ **Lesleigh Luttrell**
- 1974² **Leigh Edmonds**
- 1975¹ **Rusty Hevelin**
- 1976² **Christine McGowan**
- 1977¹ **Bill Rotsler**
- 1978² **Paul Stevens**
- 1979¹ **Ken Fletcher & Linda Lounsbury** (actually finished second in balloting, behind Mike Glycer, who was forced to withdraw for employment-related reasons)
- 1980² **Keith Curtis**
- 1981¹ **Joyce Scrivner**
- 1982² **Peter Toluzzi**
- 1983¹ **Jerry Kaufman**
- 1984² **Jack Herman**
- 1985¹ **Marty & Robbie Cantor**
- 1986² **Nick Stathopoulos, Lewis Morley & Marilyn Pride**
- 1987¹ **Lucy Huntzinger**
- 1988² **Terry Dowling**
- 1989¹ **John D. Berry**
- 1990² **Greg Turkich**
- 1991¹ **Art Widner**
- 1992² **Roger Weddall**
- 1993¹ **Dick & Leah Zeldes Smith**
- 1994² **Alan Stewart**
- 1995¹ **Pat & Roger Sims**
- 1996² **Perry Middlemiss**
- 1997¹ **Janice Murray**
- 1998² **Terry Frost**

¹ North America-to-Australia

² Australia-to-North America

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FanHistoricon: Celebrating Fan History at Bucconeer

by Laurie D.T. Mann and Richard Lynch

Many people have called a worldcon a “three ring circus.” Bucconeer is no exception, and even has an additional ring — the 1998 FanHistoricon. While much of science fiction involves looking into the future, FanHistoricon involves looking at our past.

The first FanHistoricon was held in May 1994 in Hagerstown, Maryland, in the middle of the week between two other Maryland-area conventions: the Corflu fanzine fans’ convention and the 1994 Disclave. It was organized by Peggy Rae Pavlat, Bruce Pelz, and Joe Siclari to bring fans of different fannish generations together to discuss ways of preserving the history of science fiction fandom. There were only sixteen people at the Hagerstown FanHistoricon, but some of them were embodiments of fan history — Jack Speer, Art Widner, and Forrest J Ackerman. The only significant program item were the expeditions of attendees, in groups of three and four, to the home of the famous Hermit of Hagerstown, Harry Warner, Jr.

In actuality, that first FanHistoricon wasn’t really a convention at all — it was more of a workshop for hammering out the structure for a new umbrella organization for preservation of fan history. The major accomplishment of the meeting was the formation of the Timebinders, an informal association of fans which has the goals of ensuring the preservation of endangered fannish materials and finding ways of making fan historical information more widely available.

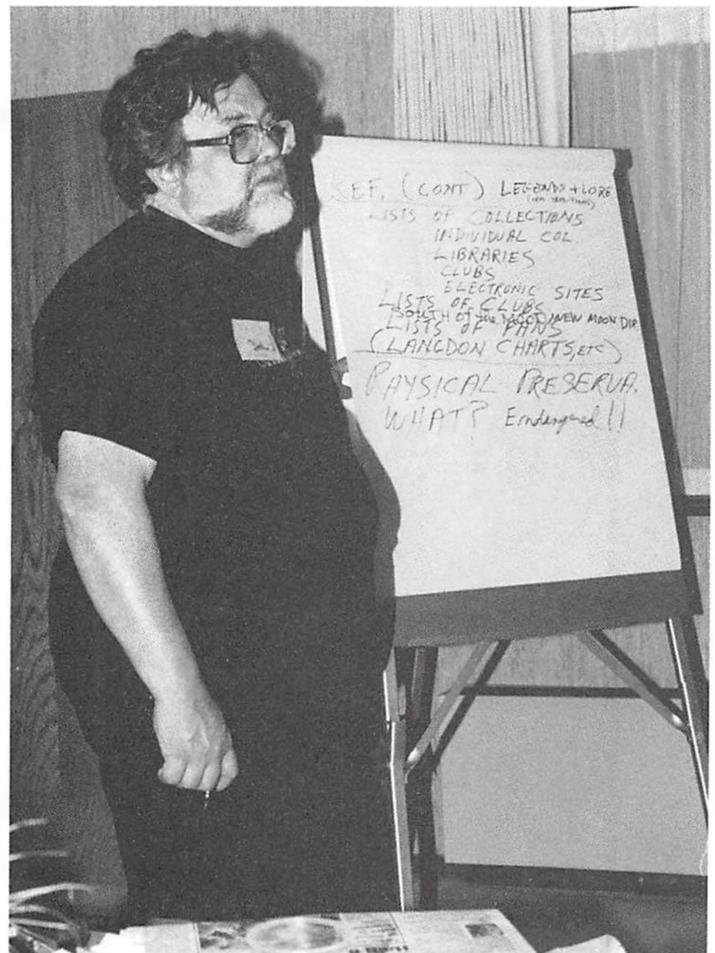
Following that first Hagerstown “convention,” there have been six other FanHistoricons over the last four years in various parts of the United States. These have usually been held in conjunction with other pre-existing conventions, using those conventions’ facilities. This FanHistoricon, being held for the first time in conjunction with a World Science Fiction Convention, presents a unique opportunity to give fan history a much wider exposure than was previously possible, and to a more diverse audience.

So what will be going on? Well, the Bucconeer FanHistoricon is set up to be a “show and tell.” There will be items on fan history, such as interviews and discussion panels, scattered throughout the main program schedule, and we will also be presenting some stand-alone displays in the form of a Fandom Museum, which we hope will have something for everyone. If you’re a newer fan, for instance, you will be able to gain a better introduction to our microcosm by looking through the “Fandom 101” exhibit. On the other hand, fans of all eras and regions will be able to see how fandom has evolved over the decades in the “Fandom Across the Ages” exhibit.

Another feature of the Museum will be the fan history World Wide Web site (<http://www.fanac.org>), so that Bucconeer attendees can see some of the fan history resources and associated preservation activities that are presently available and

ongoing on the Internet. This Web site, administered by the Florida Association for Nucleation and Conventions (FANAC), contains a treasure trove of information, including fanzines from previous fan eras, photographs, fannish reference works such as the *Fancyclopedias*, and even the Timebinders web site (<http://www.fanac.org/timebinders>). If you do not have Web access and you would like to discover some of these Web-based resources, we invite you to stop by for an introduction.

Previous FanHistoricons have always been small, intimate gatherings of a dozen or few dozen fans. The Timebinders organization is pleased that Bucconeer is giving FanHistoricon and Timebinders a larger audience than ever before. So come by to visit the Museum, introduce yourself at a program item, or just stop by the Fan Lounge to look at some old fanzines. We’ll be happy to be your blast from the past!



Bruce Pelz holds forth at first FanHistoricon

Previous FanHistoricons

No.	Date Held	Held in Conjunction with	City	Organizers ¹	Attendance ²
1	May 24-26, 1994	N/A	Hagerstown, MD	Peggy Rae Pavlat Bruce Pelz Joe D. Siclari	16
2	December 2-4, 1994	SmofCon 12	Burbank, CA	Bruce Pelz Peggy Rae Pavlat	N/A ³
3	June 23-25, 1995	MidWestCon 46	Cincinnati, OH	Dick Smith Leah Zeldes Smith	N/A ⁴
4	January 5-7, 1996	TropiCon 14	Fort Lauderdale, FL	Joe D. Siclari	N/A ⁵
5	March 15-17, 1996	Minicon 31	Minneapolis, MN	Joyce Scrivner	N/A
6	February 14-16, 1997	Boskone 34	Framingham, MA	Joe D. Siclari Priscilla Olson Sharon Sbarsky	N/A ⁶
7	July 3-6, 1997	Westercon 50	Seattle, WA	Don Glover	N/A
8	August 5-9, 1998	Bucconeer	Baltimore, MD	Laurie D. T. Mann Joyce Scrivner Mary Tabasko Randy Smith	N/A

¹ Organizers of the FanHistoricon, not (necessarily) the convention that the FanHistoricon was held in conjunction with

² In general, attendances of FanHistoricons held in conjunction with other conventions could not be accurately determined

³ About 35 SmofCon attendees came to various program events

⁴ About 30 MidWestCon attendees came various program events

⁵ About 50 TropiCon attendees came to various program events

⁶ About 70 Boskone attendees came to various program events

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The Buccaneer Writers Workshop

by Adrienne Foster

The Buccaneer writers workshop is a mutual-help function for either experienced or beginning writers, based on the principle that good critiquing skills make good writing skills. It provides members the opportunity to submit their manuscripts and have them evaluated by their peers, selling writers, and other professionals in the speculative fiction industry who enjoy helping them grow as artists.

Participating Writers, Industry Professionals, and Moderators

Many published authors are besieged with requests by aspiring writers to evaluate their manuscripts. Some of these authors see this request as flattering, while others might view the aspirants as having a lot of unmitigated gall for being so presumptuous. This workshop gives these aspirants the opportunity to have their manuscripts evaluated without running the risk of the latter reaction. (Never ask such a favor of a professional yourself unless you know him or her well.)

Many published writers are regular members of on-going workshops (those that meet on a regular basis) and, already thus involved, frequently enjoy exercising their critique skills and b.s.ing with others about the craft and business. We would like to thank the following professionals and moderators for their availability to this project:

Roger MacBride Allen
Catherine Asaro
M. Shayne Bell
Robert Chase
Richard Chwedyc
A.C. Crispin
Scott Edelman
David Feintuch
Ashley Grayson
Howard Hendrix
Elizabeth Anne Hull
Lee Killough
Donna Lettow
Barry Longyear
John Maclay
Mark McGarry
Bridget McKenna
Devon Monk
Vera Nazarian
Jody Lynn Nye
Severna Park
Charles C. Ryan
Susan Schwartz, Ph.D.
Alan Smale
S.M. Stirling
Amy Thomson
Rick Wilber
Jack Williamson

Kevin J. Anderson
Gerri Balter
Kent Brewster
Rob Chilson
Hal Clement
Randy Dannenfeler
George Alec Effinger
Leslie Gadallah
Karen Haber
P.C. Hodgell
Michael Kandel
Denise Lee
Jacqueline Lichtenberg
Jean Lorrh, Ph.D.
Sophie Masson
Maureen McHugh
Sasha Miller
Mike Moscoe
G. David Nordley
Kevin O'Donnell, Jr.
Ken Rand
Melissa Scott
Bradley F. Sinor
Bud Sparhawk
Jefferson P. Swycaffer
Louise Titchener
Sheila Williams
Gene Wolfe

What It's About

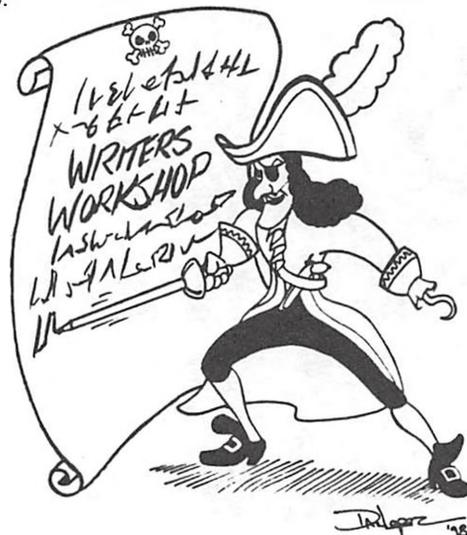
Writers workshops come in assorted varieties. Some confuse seminars, where the seasoned pro gives a lecture and then has the audience do exercises, as writing workshops. When the word workshop is used in the writing community, however, those who have been in it very long immediately think critique group. In a critique group format a few members submit their work beforehand, then the others evaluate it and prepare their comments for when they meet (which can be either a schedule where the participants meet on a regular basis or a one-shot meeting such as Buccaneer). The members who had been on the "hot seat" then take the comments from the others and utilize them as they feel appropriate.

Although this basic concept is used from workshop to workshop, the actual format details vary from group to group. At Buccaneer, submissions are critiqued three on three (three pros to three entrants). In addition, a moderator will be on hand to lead the group.

Since critiquing manuscripts is a time-consuming process, they are done two to three submissions at a time. Each session is known as a section. Each section lasts approximately three hours and the room is closed to the rest of the convention. Each section has been assigned a day, time, and location. Short stories and novel excerpts are critiqued in separate sections.

This is not a competition. Participants work in a quiet, secluded room to elaborate on the story structure, logistics, and style of the entrants' submissions. Due to the critical nature of this workshop, it is not recommended for anyone under 18.

Unfortunately, writers workshop participation has to be planned for in advance and is closed to everyone who is not directly involved. During the last few weeks the participants have been reading their assigned manuscripts. There is no on-the-spot reading for critiques. Those interested in participating next year should contact Lucy Sussex or Rosaleen Love at Aussiecon 3 and specify your interest in a critique group-style workshop.



The Bucconeer Student Contest

by Judith Kindell

Bucconeer congratulates the finalists and semifinalists in its Student Contest! The winners will be announced at the Special Awards Ceremony on August 7th.

ARTWORK ENTRIES

Elementary School Finalists

Robyn Kleiner, age 10, 4th Grade, "Dragon Pet"
Shaniece J. Lewis, 9, 4th Grade, "The Moonlight Sky Unicorn"
Matthew Stacey Robinson, 8, 3rd Grade, "Alien Port"
Caitlin Leigh Sheldon, 9, 3rd Grade, "Intelligent Rats"
Rebecca Turtledove, 9, 3rd Grade, "To Catch a Hummingbird"

Middle School Finalists

Tina Cheng, 13, 7th Grade, "The Unifootsucker of Aquaterra"
Brett Ellis, 13, 7th Grade, "My Critter Summary"
Caitlin Franks, 12, 7th Grade, "Elasmosauros"
Kyle Varley, 12, 7th Grade, "Large-Eyed Lizard of Aquaterra"
William Rolando Velasquez, 13, 7th Grade, "Beyond Life"

High School Finalists

Amanda Nicole Barth, 16, 11th Grade, "The Guardians of the Wizard Tree"
Jeremy Hall, 16, 11th Grade, "Griffon"
Val Lucas, 14, 9th Grade, "The Collector"
Jon Luman, 17, 12th Grade, "And She Remembers"
Justine Quart, 16, 10th Grade, "Alien Landscape"

SCIENCE ESSAY ENTRIES

Finalists

Serena Merteen Eley, 17, 12th Grade, "What Goes Up, Must Come Down?"

Artwork Semi-Finalists

Reza Ahmadabadi, 14, 9th Grade
Marvon (Trey) Leon Arthur III, 14, 9th Grade
Love Leigh Beasley, 16, 11th Grade
Michel Bernabo, 12, 6th Grade
Stephen Brenner, 11, 6th Grade
Andy Butterman, 14, 8th Grade
Olivia Chung, 16, 11th Grade
Opal Colo'n, 16, 10th Grade
Robert George, 14, 9th Grade
Jennifer Hadfield, 14, 9th Grade
Tocarah Hargrove, 16, 11th Grade
Sanjay Iyer, 16, 10th Grade
Nicholas Keng, 16, 11th Grade
Sean Dallas Kidd, 16, 11th Grade
Shivkumar Krishnamoorthy, 14, 9th Grade
Lauren Mandel, 7, 1st Grade
Sarah McCowan, 11, 6th Grade
Katelin McMullin, 9, 4th Grade
Elizabeth Mujal, 17, 11th Grade
Xuanthy Nguyen, 16, 11th Grade
Alyssa Quigley, 11, 6th Grade
Lee Ju Seung, 15, 9th Grade
Alison Turtledove, 13, 8th Grade

Duygu Tuzla, 14, 9th Grade
Chase Walters, 13, 7th Grade

Story Semi-Finalists

Kobina Amoo, 8, 3rd Grade
Michelle Angostini, 16, 10th Grade
Tommy Ashton, 11, 6th Grade
Brandon Warren Banks, 9, 4th Grade
Michael Bloom, 8, 2nd Grade
David Bochner, 11, 6th Grade
Erin Bradley, 15, 10th Grade
Patrick Butler, 9, 4th Grade
Winnie Chao, 12, 7th Grade
Brian Cheng, 9, 3rd Grade
Jesse Crowley, 10, 5th Grade
Elizabeth Edgar, 14, 8th Grade
Joshua Edward Ellinghaus, 17, 12th Grade
Susie Ezrol, 14, 8th Grade
Jenna Ferguson, 10, 5th Grade
Andrew Franklin, 16, 10th Grade
Yu Gan, 12, 7th Grade
Jackie Gresock, 10, 4th Grade
Grant M. Haggan, 16, 10th Grade
Robert Hay, Jr, 16, 10th Grade
Peter Hersey, 14, 9th Grade
Daniel Kavulak, 12, 7th Grade

Jessica Kulick, 14, 9th Grade, "The Wonderful World of Whales and Dolphins"

Joshua A. Steen, 14, 9th Grade, "Coral"

Simon Vozick-Levinson, 14, 8th Grade, "The Resurgence of Lamarckism"

STORY ENTRIES

Elementary School Finalists

Kim Coffman, 8, 2nd Grade, "The Capture Inside the Computer"
Dylan Colligan, 10, 4th Grade, "Revenge of the Undead"
Sean Evans, 11, 5th Grade, "Stuperman"
Adam French, 10, 5th Grade, "An Atmosphere of Cows"
Michael Trimarchi, 10, 4th Grade, "History Comes Alive"
Molly Vozick-Levinson, 11, 5th Grade, "No Such Thing as Magic?"

Middle School Finalists

John Denning, 14, 8th Grade, "The Witch Who Couldn't Fly"
Joe Howley, 13, 8th Grade, "Claustrophobic"
Benjamin S. Kingsland, 13, 8th Grade, "The Lich"
Rachel Marshall, 13, 8th Grade, "The Emerald Flower"
David Plotz, 14, 8th Grade, "Paradox 13"
Rachel Turtledove, 11, 6th Grade, "Dragon Trap"

High School Finalists

Matthew Bean, 17, 12th Grade, "Healer for Hire"
Erell C. Finch, 14, 9th Grade, "Recess"
David Kavaluk, 15, 10th Grade, "And Science Will End It"
Tanya Nichols, 16, 10th Grade, "A World Remembered"
Sean T. O'Rourke, 16, 11th Grade, "After First Contact"
John Bowie Stoddert, 18, 12th Grade, "Harvest Moon"

Michael S. Kiessling, 10, 5th Grade
Megan Kilkenny, 16, 11th Grade
Pam Kryglik, 14, 9th Grade
Garry Lambert III, 17, 11th Grade
Michael Layao, 13, 7th Grade
Andrew V. Lundsow, 13, 8th Grade
Kenneth Mallory, 15, 10th Grade
Thavy Manea, 15, 10th Grade
David Marsich, 15, 9th Grade
Sarah Matsumoto, 9, 4th Grade
Susan Morman, 16, 10th Grade
Peter Musto, 11, 6th Grade
Busayo Ojumu, 16, 10th Grade
Sarah Pinsky, 11, 5th Grade
Josh Scullen, 16, 10th Grade
Geoffrey Seiler, 12, 7th Grade
Eric Smith, 7, 2nd Grade
Emily Useem, 14, 8th Grade
Simon Vozick-Levinson, 14, 8th Grade
Kevin Wheeler, 15, 10th Grade
Kevin Wright, 9, 3rd Grade
Elizabeth Wubishet, 11, 5th Grade

The Hugo Awards by Year

The Hugo Awards, also known as the Science Fiction Achievement Awards, were named in honor of Hugo Gernsback, "The Father of Magazine Science Fiction," as he was described in a Special Award given to him in 1960. The origin of the Hugo Awards dates back to the Philadelphia Worldcon of 1953. That first set of trophies were machined by Jack McKnight, the father of Bucconeer's Chairman, Peggy Rae Pavlat. No Hugos were presented in 1954, but at the Cleveland Worldcon of 1955 they reappeared, based on a design by Ben Jason. The Hugo Awards have been an intrinsic part of the Worldcon ever since.

The Hugo Awards are presented annually under the sponsorship of the World Science Fiction Society (WSFS), and are administered by the committee of the Worldcon held each year. Both the nominees and winners are chosen by a popular vote of the membership of the WSFS. Unless otherwise specified, a Hugo Award given in a particular year is for work that appeared in the previous calendar year.

The following list includes the Hugos and also three other types of awards:

The John W. Campbell Memorial Award for the Best New Writer is administered by the Worldcon Committee and determined by the same nomination and voting mechanism as the Hugo, except that potential nominees for the Campbell Award have a two-year window of eligibility and therefore could be nominated in two successive years. The Campbell Award was previously sponsored by Condé Nast Publications (1973-1978) and Davis Publications (1979-1992). In 1993, sponsorship of the Campbell Award was assumed by Dell Magazines.

The Gandalf Award was an award which, like the Campbell Award, was administered by the Worldcon Committee and determined by the Hugo nomination and voting mechanism. It was sponsored by Lin Carter and S.A.G.A. (The Swordsmen and Sorcerers Guild of America, Ltd.). There were two types of Gandalfs: the "Grand Master of Fantasy" Gandalf, which was presented seven different times (1974-1980), and a "Book-Length Fantasy" Gandalf Award, which was presented twice (1978-1979). The Gandalf Award was discontinued after the 1980 Worldcon.

In addition to these, there have also been a number of Special Awards, which are determined directly by a Worldcon Committee without any popular nominations or vote. There are no requirements on the number of Special Awards a Worldcon Committee can present (or on the types of activities or achievements that can be honored). Not every Worldcon Committee elects to present a Special Award.



1953 (11th Worldcon; Philadelphia)

Novel: *The Demolished Man* by Alfred Bester

Professional Magazine: (tie) *Galaxy* (H. L. Gold, ed.) and *Astounding Science Fiction* (John W. Campbell, Jr., ed.)

Excellence in Fact Articles: Willy Ley

Cover Artist: (tie) Ed Emshwiller and Hannes Bok

Interior Illustrator: Virgil Finlay

New SF Author or Artist: Philip José Farmer

Number 1 Fan Personality: Forrest J Ackerman

1954

(No awards given)

1955 (Cleveland; Cleveland)

Novel: *They'd Rather Be Right* by Mark Clifton and Frank Riley

Novelette: "The Darfsteller" by Walter M. Miller, Jr.

Short Story: "Allamagoosa" by Eric Frank Russell

Magazine: *Astounding Science Fiction* (John W. Campbell, Jr., ed.)

Artist: Frank Kelly Freas

Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)

Special Award: Sam Moskowitz for his work on past conventions

1956 (NewYorCon; New York)

Novel: *Double Star* by Robert A. Heinlein

Novelette: "Exploration Team" by Murray Leinster

Short Story: "The Star" by Arthur C. Clarke

Feature Writer: Willy Ley

Magazine: *Astounding Science Fiction* (John W. Campbell, Jr., ed.)

Artist: Frank Kelly Freas

Fan Magazine: *Inside & Science Fiction Advertiser* (Ron Smith, ed.)

Most Promising New Author: Robert Silverberg

Book Reviewer: Damon Knight

1957 (Loncon; London)

American Professional Magazine: *Astounding Science Fiction* (John W. Campbell, Jr., ed.)

British Professional Magazine: *New Worlds* (E.J. Carnell, ed.)

Fan Magazine: *Science-Fiction Times* (James V. Taurasi, Sr., Ray Van Houten, and Frank Prieto, eds.)

1958 (Solacon; South Gate)

Novel or Novelette: *The Big Time* by Fritz Leiber

Short Story: "Or All the Seas With Oysters" by Avram Davidson

Outstanding Movie: *The Incredible Shrinking Man*

Magazine: *The Magazine of Fantasy & Science Fiction* (Anthony Boucher, ed.)

Outstanding Artist: Frank Kelly Freas
Outstanding Actifan: Walter A. Willis

1959 (Detention; Detroit)

Novel: *A Case of Conscience* by James Blish
Novellette: "The Big Front Yard" by Clifford D. Simak
Short Story: "That Hell-Bound Train" by Robert Bloch
SF or Fantasy Movie: (No Award)
Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Anthony Boucher / Robert P. Mills, eds.)
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Fanac* (Ron Ellik and Terry Carr, eds.)
New Author of 1958: No Award
(Brian W. Aldiss received a plaque as runner-up)

1960 (Pittcon; Pittsburgh)

Novel: *Starship Troopers* by Robert A. Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Robert P. Mills, ed.)
Professional Artist: Ed Emshwiller
Fanzine: *Cry of the Nameless* (F. M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"

1961 (Seacon; Seattle)

Novel: *A Canticle for Leibowitz* by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage" by Poul Anderson
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Astounding Science Fiction / Analog* (John W. Campbell, Jr., ed.)
Professional Artist: Ed Emshwiller
Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)

1962 (Chicon III; Chicago)

Novel: *Stranger in a Strange Land* by Robert A. Heinlein
Short Fiction: the "Hothouse" series by Brian W. Aldiss
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Analog* (John W. Campbell, Jr., ed.)
Professional Artist: Ed Emshwiller
Fanzine: *Warhoon* (Richard Bergeron, ed.)
Special Award: Cele Goldsmith for editing *Amazing* and *Fantastic*
Special Award: Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*
Special Award: Fritz Leiber and the Hoffman Electric Corp. for the use of science fiction in advertisements

1963 (Discon; Washington)

Novel: *The Man in the High Castle* by Philip K. Dick
Short Fiction: "The Dragon Masters" by Jack Vance
Dramatic Presentation: (No Award)
Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Robert P. Mills / Avram Davidson, ed.)
Professional Artist: Roy G. Krenkel

Amateur Magazine: *Xero* (Richard and Pat Lupoff, eds.)
Special Award: P. Schuyler Miller for book reviews in *Analog*
Special Award: Isaac Asimov for science articles in *The Magazine of Fantasy & Science Fiction*

1964 (Pacificon II; Oakland)

Novel: *Way Station* [a.k.a. *Here Gather the Stars*] by Clifford D. Simak
Short Fiction: "No Truce with Kings" by Poul Anderson
Professional Magazine: *Analog* (John W. Campbell, Jr., ed.)
Professional Artist: Ed Emshwiller
SF Book Publisher: Ace Books (Donald A. Wollheim, ed.)
Amateur Magazine: *Amra* (George Scithers, ed.)

1965 (Loncon II; London)

Novel: *The Wanderer* by Fritz Leiber
Short Story: "Soldier, Ask Not" by Gordon R. Dickson
Special Drama: *Dr. Strangelove*
Magazine: *Analog* (John W. Campbell, Jr., ed.)
Artist: John Schoenherr
Publisher: Ballantine (Ian and Betty Ballantine, eds.)
Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)

1966 (Tricon; Cleveland)

Novel: (tie) ... *And Call Me Conrad* [a.k.a. *This Immortal*] by Roger Zelazny and *Dune* by Frank Herbert
Short Fiction: "'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison
Professional Magazine: *If* (Frederik Pohl, ed.)
Professional Artist: Frank Frazetta
Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)
Best All-Time Series: the "Foundation" series by Isaac Asimov

1967 (Nycon III; New York)

Novel: *The Moon Is a Harsh Mistress* by Robert A. Heinlein
Novellette: "The Last Castle" by Jack Vance
Short Story: "Neutron Star" by Larry Niven
Dramatic Presentation: "The Menagerie" (episode of *Star Trek*)
Professional Magazine: *If* (Frederik Pohl, ed.)
Professional Artist: Jack Gaughan
Fanzine: *Niekas* (Ed Meskys and Felice Rolfe, eds.)
Fan Writer: Alexei Panshin
Fan Artist: Jack Gaughan
Special Award: CBS Television for *The 21st Century*

1968 (Baycon; Oakland)

Novel: *Lord of Light* by Roger Zelazny
Novella: (tie) "Weyr Search" by Anne McCaffrey and "Riders of the Purple Wage" by Philip José Farmer
Novellette: "Gonna Roll the Bones" by Fritz Leiber
Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison
Dramatic Presentation: "City on the Edge of Forever" (episode of *Star Trek*)
Professional Magazine: *If* (Frederik Pohl, ed.)
Professional Artist: Jack Gaughan
Fanzine: *Amra* (George Scithers, ed.)

Fan Writer: Ted White
Fan Artist: George Barr
Special Award: Harlan Ellison for *Dangerous Visions*
Special Award: Gene Roddenberry for *Star Trek*

1969 (St.Louiscon; St. Louis)

Novel: *Stand on Zanzibar* by John Brunner
Novella: "Nightwings" by Robert Silverberg
Novellette: "The Sharing of Flesh" by Poul Anderson
Short Story: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison
Dramatic Presentation: *2001: A Space Odyssey*
Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Edward L. Ferman, ed.)
Professional Artist: Jack Gaughan
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Vaughn Bodé
Special Award: Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1970 (Heicon '70; Heidelberg)

Novel: *The Left Hand of Darkness* by Ursula K. Le Guin
Novella: "Ship of Shadows" by Fritz Leiber
Short Story: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany
Dramatic Presentation: Television news coverage of the Apollo 11 mission to the moon
Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Edward L. Ferman, ed.)
Professional Artist: Frank Kelly Freas
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1971 (Noreascon; Boston)

Novel: *Ringworld* by Larry Niven
Novella: "Ill Met in Lankmar" by Fritz Leiber
Short Story: "Slow Sculpture" by Theodore Sturgeon
Dramatic Presentation: (No Award)
Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Edward L. Ferman, ed.)
Professional Artist: Leo and Diane Dillon
Fanzine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin



1972 (L.A.con; Los Angeles)

Novel: *To Your Scattered Bodies Go* by Philip José Farmer
Novella: "The Queen of Air and Darkness" by Poul Anderson
Short Story: "Inconstant Moon" by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Edward L. Ferman, ed.)
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Tim Kirk
Special Award: Harlan Ellison for excellence in anthologizing (*Again, Dangerous Visions*)
Special Award: Club du Livre d'Anticipation (France) for excellence in book production
Special Award: *Nueva Dimension* (Spain) for excellence in magazine production

1973 (Torcon 2; Toronto)

Novel: *The Gods Themselves* by Isaac Asimov
Novella: "The Word for World is Forest" by Ursula K. Le Guin
Novellette: "Goat Song" by Poul Anderson
Short Story: (tie) "Eurema's Dam" by R.A. Lafferty and "The Meeting" by Frederik Pohl and C.M. Kornbluth
Dramatic Presentation: *Slaughterhouse-Five*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Energumen* (Mike Glicksohn and Susan Wood Glicksohn, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk
John W. Campbell Award: Jerry Pournelle
Special Award: Pierre Versins for *L'Encyclopedie de l'Utopie et de la science fiction*

1974 (Discon II; Washington)

Novel: *Rendezvous with Rama* by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In" by James Tiptree, Jr.
Novellette: "The Deathbird" by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin
Dramatic Presentation: *Sleeper*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: (tie) *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.)
Fan Writer: Susan Wood
Fan Artist: Tim Kirk
John W. Campbell Award: (tie) Spider Robinson and Lisa Tuttle
Special Award: Chesley Bonestell for his illustrations
Gandalf Award (Grand Master): J.R.R. Tolkien

1975 (Aussiecon; Melbourne)

Novel: *The Dispossessed* by Ursula K. Le Guin
Novella: "A Song for Lya" by George R.R. Martin
Novellette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison

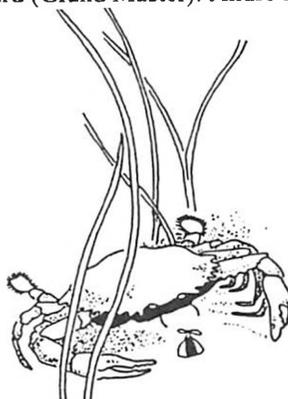
Short Story: "The Hole Man" by Larry Niven
Dramatic Presentation: *Young Frankenstein*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler
 John W. Campbell Award: P.J. Plauger
 Special Award: Donald A. Wollheim as "the fan who has done everything"
 Special Award: Walt Lee for *Reference Guide to Fantastic Films*
 Gandalf Award (Grand Master): Fritz Leiber

1976 (MidAmeriCon; Kansas City)

Novel: *The Forever War* by Joe Haldeman
Novella: "Home Is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Dramatic Presentation: *A Boy and His Dog*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Fanzine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk
 John W. Campbell Award: Tom Reamy
 Special Award: James E. Gunn for *Alternate Worlds: The Illustrated History of Science Fiction*
 Gandalf Award (Grand Master): L. Sprague de Camp

1977 (SunCon; Miami Beach)

Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm
Novella: (tie) "By Any Other Name" by Spider Robinson and "Houston, Houston, Do You Read?" by James Tiptree, Jr.
Novelette: "The Bicentennial Man" by Isaac Asimov
Short Story: "Tricentennial" by Joe Haldeman
Dramatic Presentation: No Award
Professional Editor: Ben Bova
Professional Artist: Rick Sternbach
Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Susan Wood and Richard E. Geis (tie)
Fan Artist: Phil Foglio
 John W. Campbell Award: C.J. Cherryh
 Special Award: George Lucas for *Star Wars*
 Gandalf Award (Grand Master): Andre Norton



1978 (IguanaCon II; Phoenix)

Novel: *Gateway* by Frederik Pohl
Novella: "Stardance" by Spider and Jeanne Robinson
Novelette: "Eyes of Amber" by Joan D. Vinge
Short Story: "Jeffy Is Five" by Harlan Ellison
Dramatic Presentation: *Star Wars*
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio
 John W. Campbell Award: Orson Scott Card
 Gandalf Award (Grand Master): Poul Anderson
 Gandalf Award (Book-Length Fantasy): *The Silmarillion* by J.R.R. Tolkien (ed. by Christopher Tolkien)

1979 (Seacon '79; Brighton)

Novel: *Dreamsnake* by Vonda McIntyre
Novella: "The Persistence of Vision" by John Varley
Novelette: "Hunter's Moon" by Poul Anderson
Short Story: "Cassandra" by C.J. Cherryh
Dramatic Presentation: *Superman*
Professional Editor: Ben Bova
Professional Artist: Vincent Di Fate
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler
 John W. Campbell Award: Stephen R. Donaldson
 Gandalf Award (Grand Master): Ursula K. Le Guin
 Gandalf Award (Book-Length Fantasy): *The White Dragon* by Anne McCaffrey

1980 (Noreascon Two; Boston)

Novel: *The Fountains of Paradise* by Arthur C. Clarke
Novella: "Enemy Mine" by Barry B. Longyear
Novelette: "Sandkings" by George R.R. Martin
Short Story: "The Way of Cross and Dragon" by George R.R. Martin
Non-Fiction Book: *The Science Fiction Encyclopedia* (Peter Nicholls, ed.)
Dramatic Presentation: *Alien*
Professional Editor: George H. Scithers
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Bob Shaw
Fan Artist: Alexis Gilliland
 John W. Campbell Award: Barry B. Longyear
 Gandalf Award (Grand Master): Ray Bradbury

1981 (Denvention Two; Denver)

Novel: *The Snow Queen* by Joan D. Vinge
Novella: "Lost Dorsai" by Gordon R. Dickson
Novelette: "The Cloak and the Staff" by Gordon R. Dickson
Short Story: "Grotto of the Dancing Deer" by Clifford D. Simak
Non-Fiction Book: *Cosmos* by Carl Sagan
Dramatic Presentation: *The Empire Strikes Back*
Professional Editor: Edward L. Ferman

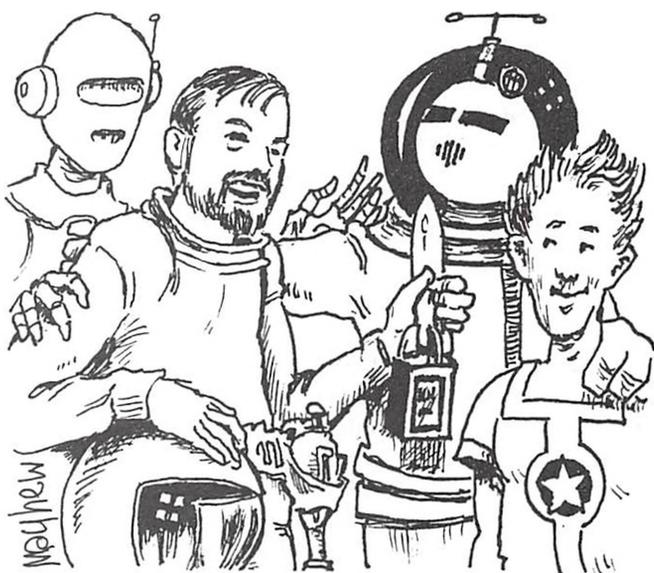
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Susan Wood
Fan Artist: Victoria Poyser
John W. Campbell Award: Somtow Sucharitkul
Special Award: Edward L. Ferman for his effort to expand and improve the field

1982 (Chicon IV; Chicago)

Novel: *Downbelow Station* by C.J. Cherryh
Novella: "The Saturn Game" by Poul Anderson
Novellette: "Unicorn Variation" by Roger Zelazny
Short Story: "The Pusher" by John Varley
Non-Fiction Book: *Danse Macabre* by Stephen King
Dramatic Presentation: *Raiders of the Lost Ark*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Victoria Poyser
John W. Campbell Award: Alexis Gilliland
Special Award: Mike Glycer for "keeping the Fan in fanzine publishing"

1983 (ConStellation; Baltimore)

Novel: *Foundation's Edge* by Isaac Asimov
Novella: "Souls" by Joanna Russ
Novellette: "Fire Watch" by Connie Willis
Short Story: "Melancholy Elephants" by Spider Robinson
Non-Fiction Book: *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn
Dramatic Presentation: *Blade Runner*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Alexis Gilliland
John W. Campbell Award: Paul O. Williams



1984 (L.A.con II; Anaheim)

Novel: *Startide Rising* by David Brin
Novella: "Cascade Point" by Timothy Zahn
Novellette: "Blood Music" by Greg Bear
Short Story: "Speech Sounds" by Octavia Butler
Non-Fiction Book: *Encyclopedia of Science Fiction and Fantasy, vol. III*, by Donald Tuck
Dramatic Presentation: *Return of the Jedi*
Professional Editor: Shawna McCarthy
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Mike Glycer
Fan Artist: Alexis Gilliland
John W. Campbell Award: R. A. MacAvoy
Special Award: Larry T. Shaw for lifetime achievement as a science fiction editor
Special Award: Robert Bloch for fifty years as a science fiction professional

1985 (Aussiecon Two; Melbourne)

Novel: *Neuromancer* by William Gibson
Novella: "Press Enter █" by John Varley
Novellette: "Bloodchild" by Octavia Butler
Short Story: "The Crystal Spheres" by David Brin
Non-Fiction Book: *Wonder's Child: My Life in Science Fiction* by Jack Williamson
Dramatic Presentation: *2010*
Professional Editor: Terry Carr
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Dave Langford
Fan Artist: Alexis Gilliland
John W. Campbell Award: Lucius Shepard

1986 (Confederation; Atlanta)

Novel: *Ender's Game* by Orson Scott Card
Novella: "Twenty-four Views of Mount Fuji, by Hokusai" by Roger Zelazny
Novellette: "Paladin of the Lost Hour" by Harlan Ellison
Short Story: "Fermi and Frost" by Frederik Pohl
Non-Fiction Book: *Science Made Stupid* by Tom Weller
Dramatic Presentation: *Back to the Future*
Professional Editor: Judy-Lynn del Rey (award was declined by Lester del Rey)
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Mike Glycer
Fan Artist: joan hanke-woods
John W. Campbell Award: Melissa Scott

1987 (Conspiracy '87; Brighton)

Novel: *Speaker for the Dead* by Orson Scott Card
Novella: "Gilgamesh in the Outback" by Robert Silverberg
Novellette: "Permafrost" by Roger Zelazny

Short Story: "Tangents" by Greg Bear
Non-Fiction Book: *Trillion Year Spree* by Brian Aldiss with David Wingrove
Dramatic Presentation: *Aliens*
Professional Editor: Terry Carr
Professional Artist: Jim Burns
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Brad Foster
John W. Campbell Award: Karen Joy Fowler

1988 (Nolacon II; New Orleans)

Novel: *The Uplift War* by David Brin
Novella: "Eye for Eye" by Orson Scott Card
Novellette: "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin
Short Story: "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans
Non-Fiction Book: *Michael Whelan's Works of Wonder* by Michael Whelan
Other Forms: *Watchmen* by Alan Moore and Dave Gibbons
Dramatic Presentation: *The Princess Bride*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Texas SF Inquirer* (Pat Mueller, ed.)
Fan Writer: Mike Glycer
Fan Artist: Brad Foster
John W. Campbell Award: Judith Moffett
Special Award: The Science Fiction Oral History Association

1989 (Noreascon Three; Boston)

Novel: *Cyteen* by C.J. Cherryh
Novella: "The Last of the Winnebagos" by Connie Willis
Novellette: "Schrödinger's Kitten" by George Alec Effinger
Short Story: "Kirinyaga" by Mike Resnick
Non-Fiction Book: *The Motion of Light in Water* by Samuel R. Delany
Dramatic Presentation: *Who Framed Roger Rabbit?*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Dave Langford
Fan Artist: (tie) Brad Foster and Diana Gallagher Wu
John W. Campbell Award: Michaela Roessner
Special Award: *SF-Lovers Digest* for pioneering the use of computer bulletin boards in fandom
Special Award: Alex Schomburg for lifetime achievement in science fiction art



1990 (Confiction; Den Haag)

Novel: *Hyperion* by Dan Simmons
Novella: "The Mountains of Mourning" by Lois McMaster Bujold
Novellette: "Enter a Soldier. Later: Enter Another" by Robert Silverberg
Short Story: "Boobs" by Suzy McKee Charnas
Non-Fiction Book: *The World Beyond the Hill* by Alexei and Cory Panshin
Dramatic Presentation: *Indiana Jones and the Last Crusade*
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Original Artwork: cover of *Rimrunners* by Don Maitz
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *The Mad 3 Party* (Leslie Turek, ed.)
Fan Writer: Dave Langford
Fan Artist: Stu Shiffman
John W. Campbell Award: Kristine Kathryn Rusch

1991 (Chicon V; Chicago)

Novel: *The Vor Game* by Lois McMaster Bujold
Novella: "The Hemingway Hoax" by Joe Haldeman
Novellette: "The Manamouki" by Mike Resnick
Short Story: "Bears Discover Fire" by Terry Bisson
Non-Fiction Book: *How to Write Science Fiction and Fantasy* by Orson Scott Card
Dramatic Presentation: *Edward Scissorhands*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia
John W. Campbell Award: Julia Ecklar
Special Award: Andrew I. Porter for many years of excellence in editing *Science Fiction Chronicle*
Special Award: Elst Weinstein for starting up and continuing the "Hogu" Awards

1992 (MagiCon; Orlando)

Novel: *Barrayar* by Lois McMaster Bujold
Novella: "Beggars in Spain" by Nancy Kress
Novellette: "Gold" by Isaac Asimov
Short Story: "A Walk in the Sun" by Geoffrey A. Landis
Non-Fiction Book: *The World of Charles Addams* by Charles Addams
Dramatic Presentation: *Terminator 2*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Original Artwork: cover of *The Summer Queen* by Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Mimosa* (Dick and Nicki Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster
John W. Campbell Award: Ted Chiang

1993 (Confrancisco; San Francisco)

Novel: (tie) *A Fire Upon the Deep* by Vernor Vinge and *Doomsday Book* by Connie Willis

Novella: "Barnacle Bill the Spacer" by Lucius Shepard

Novellette: "The Nutcracker Coup" by Janet Kagan

Short Story: "Even the Queen" by Connie Willis

Non-Fiction Book: *A Wealth of Fable* by Harry Warner, Jr.

Dramatic Presentation: "The Inner Light" (episode of *Star Trek: The Next Generation*)

Professional Editor: Gardner Dozois

Professional Artist: Don Maitz

Original Artwork: *Dinotopia* by James Gurney

Semiprozine: *Science Fiction Chronicle* (Andrew Porter, ed.)

Fanzine: *Mimosa* (Dick and Nicki Lynch, eds.)

Fan Writer: Dave Langford

Fan Artist: Peggy Ranson

John W. Campbell Award: Laura Resnick

Special Award: Takumi Shibano for building bridges between cultures and nations to advance science fiction and fantasy

1994 (ConAdian; Winnipeg)

Novel: *Green Mars* by Kim Stanley Robinson

Novella: "Down in the Bottomlands" by Harry Turtledove

Novellette: "Georgia on My Mind" by Charles Sheffield

Short Story: "Death on the Nile" by Connie Willis

Non-Fiction Book: *The Encyclopedia of Science Fiction* by John Clute and Peter Nichols

Dramatic Presentation: *Jurassic Park*

Professional Editor: Kristine Kathryn Rusch

Professional Artist: Bob Eggleton

Original Artwork: "Space Fantasy" postage stamp series by Stephen Hickman

Semiprozine: *Science Fiction Chronicle* (Andrew Porter, ed.)

Fanzine: *Mimosa* (Dick and Nicki Lynch, eds.)

Fan Writer: Dave Langford

Fan Artist: Brad W. Foster

John W. Campbell Award: Amy Thomson

1995 (Intersection; Glasgow)

Novel: *Mirror Dance* by Lois McMaster Bujold

Novella: "Seven Views of Olduvai Gorge" by Mike Resnick

Novellette: "The Martian Child" by David Gerrold

Short Story: "None So Blind" by Joe Haldeman

Non-Fiction Book: *I. Asimov: A Memoir* by Isaac Asimov

Dramatic Presentation: "All Good Things" (episode of *Star Trek: The Next Generation*)

Professional Editor: Gardner Dozois

Professional Artist: Jim Burns

Original Artwork: *Lady Cottington's Pressed Fairy Book* by Brian Froud and Terry Jones

Semiprozine: *Interzone* (David Pringle, ed.)

Fanzine: *Ansible* (Dave Langford, ed.)

Fan Writer: Dave Langford

Fan Artist: Teddy Harvia

John W. Campbell Award: Jeff Noon

1996 (L.A.Con III; Anaheim)

Novel: *The Diamond Age* by Neal Stephenson

Novella: "The Death of Captain Future" by Allen Steele

Novellette: "Think Like a Dinosaur" by James Patrick Kelly

Short Story: "The Lincoln Train" by Maureen F. McHugh

Non-Fiction Book: *Science Fiction: The Illustrated Encyclopedia* by John Clute

Dramatic Presentation: "The Coming of Shadows" (episode of *Babylon 5*)

Professional Editor: Gardner Dozois

Professional Artist: Bob Eggleton

Original Artwork: *Dinotopia: The World Beneath* by James Gurney

Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *Ansible* (Dave Langford, ed.)

Fan Writer: Dave Langford

Fan Artist: William Rotsler

John W. Campbell Award: David Feintuch

Retrospective Hugo Awards for 1946

Novel: *The Mule* by Isaac Asimov

Novella: "Animal Farm" by George Orwell

Novellette: "First Contact" by Murray Leinster

Short Story: "Uncommon Sense" by Hal Clement

Dramatic Presentation: *The Picture of Dorian Gray*

Professional Editor: John W. Campbell, Jr.

Professional Artist: Virgil Finlay

Fanzine: *Voice of the Imagi-Nation* (Forrest J Ackerman, ed.)

Fan Writer: Forrest J Ackerman

Fan Artist: William Rotsler

1997 (LoneStarCon 2; San Antonio)

Novel: *Blue Mars* by Kim Stanley Robinson

Novella: "Blood of The Dragon" by George R.R. Martin

Novellette: "Bicycle Repairman" by Bruce Sterling

Short Story: "The Soul Selects Her Own Society ..." by Connie Willis

Non-Fiction Book: *Time & Chance* by L. Sprague de Camp

Dramatic Presentation: "Severed Dreams" (episode of *Babylon 5*)

Professional Editor: Gardner Dozois

Professional Artist: Bob Eggleton

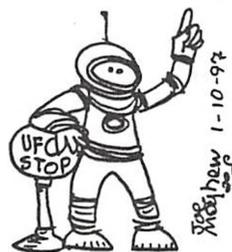
Semiprozine: *Locus* (Charles N. Brown, ed.)

Fanzine: *Mimosa* (Nicki and Richard Lynch, eds.)

Fan Writer: Dave Langford

Fan Artist: William Rotsler

John W. Campbell Award: Michael A. Burstein



1998 Hugo Award Nominees

Best Novel

- Forever Peace* by Joe Haldeman (Ace)
Frameshift by Robert J. Sawyer (Tor)
The Rise of Endymion by Dan Simmons (Bantam Spectra)
Jack Faust by Michael Swanwick (Avon)
City on Fire by Walter Jon Williams (HarperPrism)

Best Novella

- "The Funeral March of the Marionettes" by Adam-Troy Castro
(*The Magazine of Fantasy & Science Fiction*, July 1997)
"Ecopoeisis" by Geoffrey A. Landis (*Science Fiction Age*, May 1997)
"Loose Ends" by Paul Levinson (*Analog*, May 1997)
"Marrow" by Robert Reed (*Science Fiction Age*, July 1997)
"...Where Angels Fear To Tread" by Allen Steele (*Isaac Asimov's Science Fiction Magazine*, October-November 1997)

Best Novelette

- "Moon Six" by Stephen Baxter (*Science Fiction Age*, March 1997)
"Broken Symmetry" by Michael A. Burstein (*Analog*, February 1997)
"Three Hearings on the Existence of Snakes in the Human Bloodstream" by James Alan Gardner (*Isaac Asimov's Science Fiction Magazine*, February 1997)
"We Will Drink A Fish Together..." by Bill Johnson (*Isaac Asimov's Science Fiction Magazine*, May 1997)
"The Undiscovered" by William Sanders (*Isaac Asimov's Science Fiction Magazine*, March 1997)

Best Short Story

- "Beluthahatchie" by Andy Duncan (*Isaac Asimov's Science Fiction Magazine*, March 1997)
"Standing Room Only" by Karen Joy Fowler (*Isaac Asimov's Science Fiction Magazine*, August 1997)
"Itsy Bitsy Spider" by James Patrick Kelly (*Isaac Asimov's Science Fiction Magazine*, June 1997)
"The 43 Antarean Dynasties" by Mike Resnick (*Isaac Asimov's Science Fiction Magazine*, December 1997)
"The Hand You're Dealt" by Robert J. Sawyer (*Free Space*, Tor)
"No Planets Strike" by Gene Wolfe (*The Magazine of Fantasy & Science Fiction*, January 1997)

Best Related Book

- Space Travel* by Ben Bova with Anthony R. Lewis (Writer's Digest Books)
The Encyclopedia of Fantasy edited by John Clute & John Grant (Orbit, St. Martin's Press)
Infinite Worlds by Vincent Di Fate (Penguin Studio)
Spectrum IV: The Best in Contemporary Fantastic Art edited by Cathy Fenner & Arnie Fenner with Jim Loehr (Underwood Books)

Reflections and Refractions: Thoughts on Science-Fiction, Science and Other Matters by Robert Silverberg (Underwood Books)

Best Dramatic Presentation

- Contact* (Warner Bros./South Side Amusement Company) Directed by Robert Zemeckis; Story by Carl Sagan and Ann Druyan; Screenplay by James V. Hart and Michael Goldenberg; Produced by Steve Starkey and Robert Zemeckis
The Fifth Element (Columbia Pictures/Gaumont) Directed by Luc Besson; Story by Luc Besson; Screenplay by Luc Besson & Robert Mark Kamen; Produced by Patrice Ledoux
Gattaca (Columbia Pictures Corporation/Jersey Films) Directed by Andrew M. Niccol, Written by Andrew M. Niccol, Produced by Danny DeVito, Michael Shamberg, & Stacey Sher
Men in Black (MacDonald-Parkes/Columbia Pictures Corporation/Amblin Entertainment) Directed by Barry Sonnenfeld; Screenplay by Ed Solomon, Laurie MacDonald and Walter F. Parkes; Executive Producer: Steven Spielberg
Starship Troopers (TriStar Pictures/Big Bug Pictures/ Touchstone Pictures) Directed by Paul Verhoeven, Screenplay by Ed Neumeier; Produced by Jon Davison and Alan Marshall

Best Professional Editor

- Gardner Dozois (*Isaac Asimov's Science Fiction Magazine*)
Scott Edelman (*Science Fiction Age*)
David G. Hartwell (Tor; *Year's Best SF*)
Stanley Schmidt (*Analog*)
Gordon Van Gelder (*The Magazine of Fantasy & Science Fiction*)

Best Professional Artist

- Jim Burns
Thomas Canty
David Cherry
Bob Eggleton
Don Maitz
Michael Whelan

Best Semiprozine

- Interzone* edited by David Pringle
Locus edited by Charles N. Brown
The New York Review of Science Fiction edited by Kathryn Cramer, Ariel Haméon, David G. Hartwell & Kevin Maroney
Science Fiction Chronicle edited by Andrew I. Porter
Speculations edited by Kent Brewster & Denise Lee

Best Fanzine

- Ansible* edited by Dave Langford
Attitude edited by Michael Abbott, John Dallman & Pam Wells
File 770 edited by Mike Glycer
Mimosa edited by Nicki & Richard Lynch
Tangent edited by David Truesdale

Best Fan Writer

Bob Devney
Mike Glyer
Andy Hooper
David Langford
Evelyn C. Leeper
Joseph T. Major

Best Fan Artist

Brad Foster
Ian Gunn
Teddy Harvia

Joe Mayhew
Peggy Ranson

John W. Campbell Memorial Award for Best New Writer (sponsored by Dell Magazines)

Raphael Carter
Andy Duncan
Richard Garfinkle
Susan R. Matthews
Mary Doria Russell

(note: all nominees in their second and final year of eligibility)

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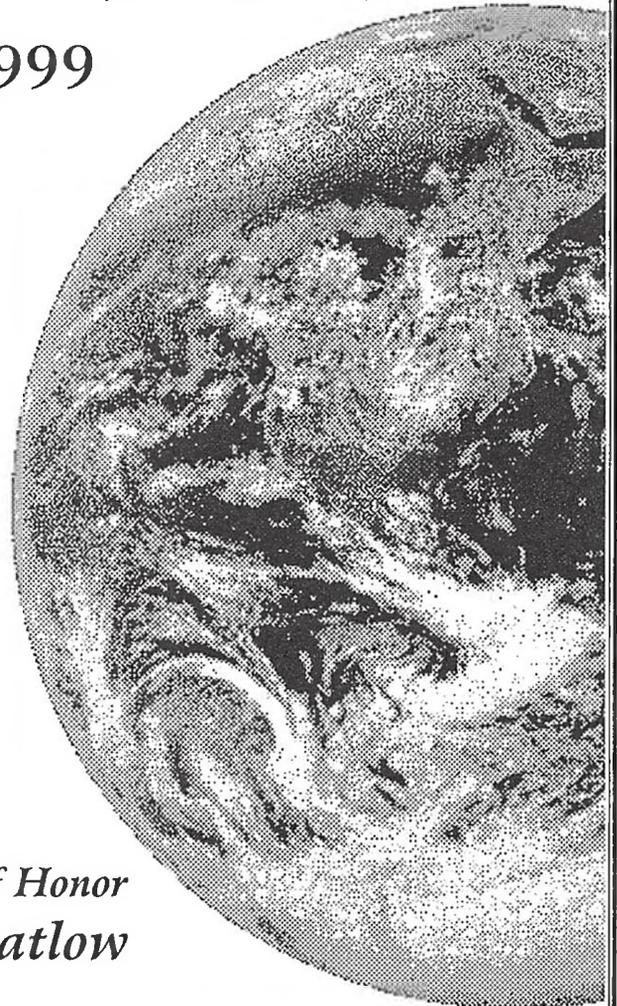
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Ellen Datlow

Fan Guests of Honor

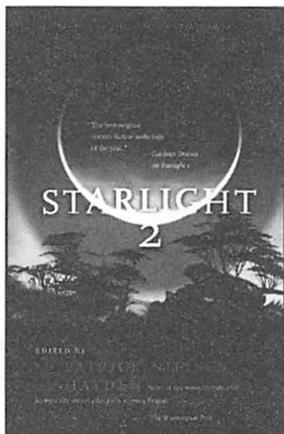
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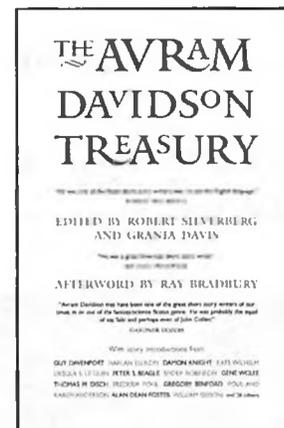
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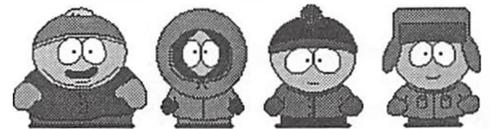
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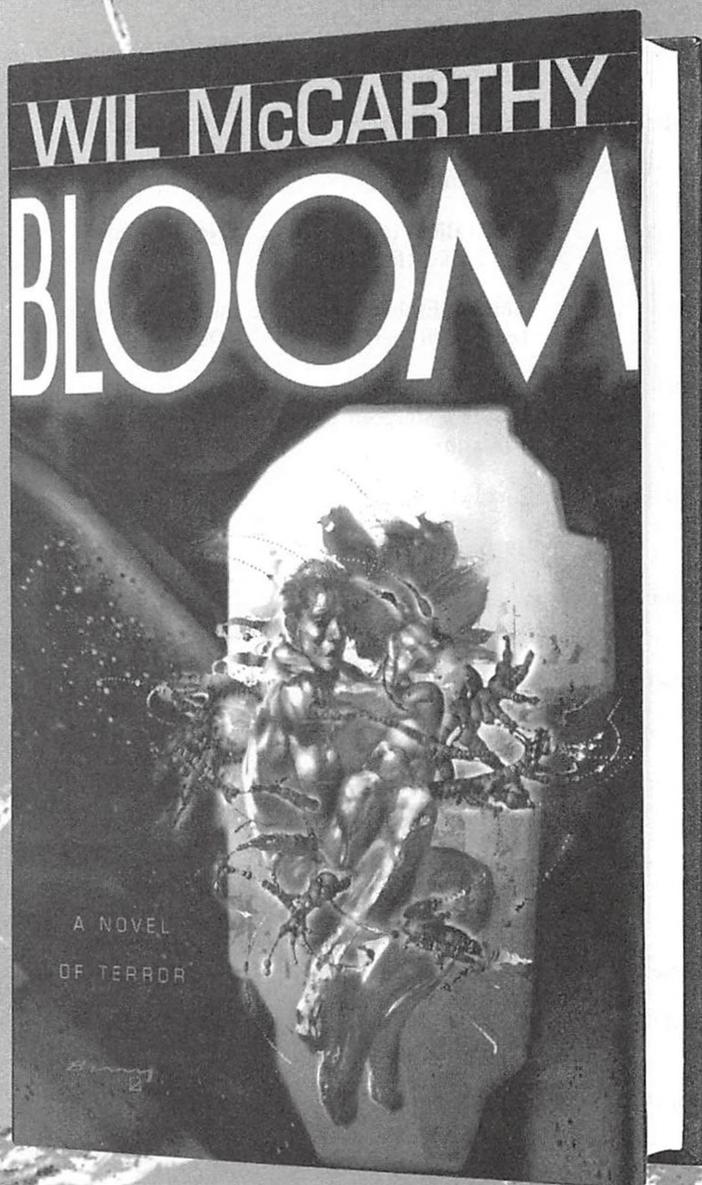


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The List of Worldcons

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance ¹
1	1939	Nycon	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz ²	200
2	1940	Chicon	Chicago	Hotel Chicagoan	E. E. "Doc" Smith	Mark Reinsberg	128
3	1941	Denvention	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90
4	1946 ³	Pacificon	Los Angeles	Park View Manor	A.E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130
5	1947	Philcon	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr. L. Jerome Stanton (toastmaster)	Milton Rothman	200
6	1948	Torcon	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
7	1949	Cinvention	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan) ^{4,5}	Charles R. Tanner ⁶ Don Ford ⁷	190
8	1950	NorWesCon	Portland	Multnomah Hotel	Anthony Boucher Theodore Sturgeon (toastmaster) ⁵	Donald B. Day	400
9	1951	Nolacon	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190
10	1952	TASFiC ³	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870
11	1953	11th Worldcon ⁹	Philadelphia	Bellevue-Stratford Hotel	Willy Ley Isaac Asimov (toastmaster)	Milton Rothman ¹⁰	750
12	1954	SFCon ¹¹	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr. Robert Bloch (toastmaster)	Lester Cole ¹² Gary Nelson	700
13	1955	Cleveland	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery guest) ¹³ Anthony Boucher (toastmaster)	Nick Falasca Noreen Falasca	380
14	1956	NewYorCon ¹⁴	New York	Biltmore Hotel	Arthur C. Clarke Robert Bloch (toastmaster)	David A. Kyle	850
15	1957	Loncon	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
16	1958	Solacon ¹⁵	South Gate	Alexandria Hotel ¹⁶	Richard Matheson Anthony Boucher (toastmaster)	Anna S. Moffatt	322
17	1959	Detention	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan) ¹⁷ Isaac Asimov (toastmaster) ¹⁸	Roger Sims Fred Prophet	371
18	1960	Pittcon	Pittsburgh	Penn-Sheraton Hotel	James Blish Isaac Asimov (toastmaster)	Dirce Archer	568
19	1961	Seacon	Seattle	Hyatt House	Robert A. Heinlein Harlan Ellison (toastmaster)	Wally Weber	300
20	1962	Chicon III	Chicago	Pick-Congress Hotel	Theodore Sturgeon Wilson Tucker (toastmaster)	Earl Kemp	550

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance ¹
21	1963	Discon	Washington	Statler-Hilton Hotel	Murray Leinster Isaac Asimov (toastmaster)	George Scithers	600
22	1964	Pacificon II ¹⁹	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J Ackerman (fan) Anthony Boucher (toastmaster)	J. Ben Stark Al haLevy	523
23	1965	Loncon II	London	Mount Royal Hotel	Brian W. Aldiss Tom Boardman (toastmaster)	Ella Parker	350
24	1966	Tricon ²⁰	Cleveland	Sheraton-Cleveland	L. Sprague de Camp Isaac Asimov (toastmaster)	Ben Jason ²¹	850
25	1967	Nycon III	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan) Harlan Ellison (toastmaster)	Ted White Dave Van Arnam	1,500
26	1968	Baycon ²²	Oakland	Claremont Hotel	Philip José Farmer (pro) Walter J. Daugherty (fan) Robert Silverberg (toastmaster)	Bill Donaho Alva Rogers J. Ben Stark	1,430
27	1969	St.Louiscon	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan) ²³ Harlan Ellison (toastmaster)	Ray Fisher Joyce Fisher	1,534
28	1970	Heicon '70	Heidelberg	Heidelberg Stadthalle	E.C. Tubb (U.K.) Robert Silverberg (U.S.) Herbert W. Franke (Germany) Elliot K. Shorter (fan) ²⁴ John Brunner (toastmaster)	Manfred Kage	620
29	1971	Noreascon	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan) Robert Silverberg (toastmaster)	Anthony Lewis	1,600
30	1972	L.A.Con	Los Angeles	International Hotel	Frederik Pohl (pro) Robert "Buck" Coulson (fan) Juanita Coulson (fan) Robert Bloch (toastmaster)	Charles Crayne Bruce Pelz	2,007
31	1973	Torcon 2	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan) Lester del Rey (toastmaster)	John Millard	2,900
32	1974	Discon II	Washington	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan) Andrew J. Offutt (toastmaster)	Jay Haldeman Alice Haldeman	3,587
33	1975	Aussiecon	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Michael Glicksohn (fan) Susan Wood (fan) Donald Tuck (Australia) ²⁵ John Bangsund (toastmaster)	Robin Johnson	606
34	1976	MidAmeriCon	Kansas City	Radisson Muehlbach Hotel Philips House	Robert A. Heinlein (pro) George Barr (fan) Wilson Tucker (toastmaster)	Ken Keller	2,800
35	1977	SunCon	Miami Beach	Hotel Fontainbleau	Jack Williamson (pro) Robert A. Madle (fan) Robert Silverberg (toastmaster)	Don Lundry	2,050

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance ¹
36	1978	IguanaCon II ²⁶	Phoenix	Adams House Phoenix Hyatt Regency Phoenix Convention Center & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan) F.M. Busby (toastmaster)	Tim Kyger ^{27, 28}	4,700
37	1979	Seacon '79	Brighton	Metropole Hotel	Brian Aldiss (U.K.) Fritz Leiber (U.S.) Harry Bell (fan) Bob Shaw (toastmaster)	Peter Weston	3,114
38	1980	Noreascon Two	Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan) Robert Silverberg (toastmaster)	Leslie Turek	5,850
39	1981	Denvention Two	Denver	Denver Hilton Hotel Currihan Exhibition Center	Clifford D. Simak (pro) C.L. Moore (pro) Rusty Hevelin (fan) Ed Bryant (toastmaster)	Suzanne Carnival Don C. Thompson	3,792
40	1982	Chicon IV	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan) Marta Randall (toastmistress)	Ross Pavlac Larry Propp	4,275
41	1983	ConStellation	Baltimore	Baltimore Convention Center Hyatt Regency Baltimore Baltimore Hilton	John Brunner (pro) David A. Kyle (fan) Jack L. Chalker (toastmaster)	Michael J. Walsh	6,400
42	1984	L.A.con II	Anaheim	Anaheim Convention Center Anaheim Hilton & Towers	Gordon R. Dickson (pro) Dick Eney (fan) Jerry Pournelle (toastmaster)	Craig Miller Milt Stevens	8,365
43	1985	Aussiecon Two	Melbourne	Southern Cross Hotel Victoria Hotel Sheraton Hotel State Film Centre	Gene Wolfe (pro) Ted White (fan)	David Grigg ²⁹	1,599
44	1986	ConFederation	Atlanta	Atlanta Hilton & Towers Atlanta Marriott Marquis	Ray Bradbury (pro) Terry Carr (fan) Bob Shaw (toastmaster)	Penny Frierson Ron Zukowski	5,811
45	1987	Conspiracy '87	Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (U.K.) Alfred Bester (U.S.) ³⁰ Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce Slater (fan) Ken Slater (fan) David Langford (special fan) Brian Aldiss (toastmaster)	Malcolm Edwards	4,071
46	1988	Nolacon II	New Orleans	New Orleans Hilton Hotel Sheraton Hotel & Towers New Orleans Municipal Auditorium	Donald A. Wollheim (pro) Roger Sims (fan) Mike Resnick (toastmaster)	John H. Guidry	5,300

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance ¹
47	1989	Noreascon Three	Boston	Sheraton-Boston Hotel Hynes Convention Center	Andre Norton (pro) Ian Ballantine (pro) Betty Ballantine (pro) Louis Russell Chauvenet (fan) ³¹ Chan Davis (fan) ³¹ Timothy Orrok (fan) ³¹ Harry Clement Stubbs (fan) ³¹ Robert D. Swisher (fan) ^{31, 32} Arthur Widner (fan) ³¹	Mark Olson	6,956
48	1990	ConFiction	Den Haag	Netherlands Congress Centre	Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew I. Porter (fan) Chelsea Quinn Yarbro (toastmistress)	Kees van Toorn	3,580
49	1991	Chicon V	Chicago	Hyatt Regency Chicago Chicago Swissôtel	Hal Clement (author) Martin H. Greenberg (editor) Richard Powers (artist) Jon Stopa (fan) Joni Stopa (fan) Marta Randall (toastmistress)	Kathleen Meyer	5,661
50	1992	MagiCon	Orlando	Orange County Convention Center Peabody Hotel Clarion Hotel	Jack Vance (author) Vincent Di Fate (artist) Walter A. Willis (fan) Spider Robinson (toastmaster)	Joe D. Siclari ³³	5,452
51	1993	ConFrancisco	San Francisco	Moscone Convention Center Parc 55 Hotel ANA Hotel Nikko Hotel	Larry Niven (pro) Alicia Austin (artist) Tom Digby (fan) jan howard finder (fan) Mark Twain (dead) ³⁴ Guy Gavriel Kay (toastmaster)	David W. Clark ³⁵	7,120
52	1994	ConAdian ³⁶	Winnipeg	Winnipeg Convention Centre Place Louis Riel Hotel Holiday Inn Carlton Inn	Anne McCaffrey (pro) George Barr (artist) Robert Runté (fan) Barry Longyear (toastmaster)	John Mansfield	3,570
53	1995	Intersection ³⁷	Glasgow	Scottish Exhibition & Conference Centre Glasgow Moat House Hotel Crest Hotel Central Hotel	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan) Peter Morwood (toastmaster) Diane Duane (toastmistress)	Vincent Docherty Martin Easterbrook ³⁸	4,264
54	1996	L.A.con III	Anaheim	Anaheim Convention Center Anaheim Hilton & Towers Anaheim Marriott Hotel	James White (writer) Roger Corman (media) Elsie Wollheim (special) ³⁹ Takumi Shibano (fan) Sachiko Shibano (fan) Connie Willis (toastmistress)	Mike Glycer	6,703
55	1997	LoneStarCon2 ⁴⁰	San Antonio	Henry B. Gonzalez Convention Center Marriott Rivercenter Hotel Marriott Riverwalk Hotel	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan) Neal Barrett, Jr. (toastmaster)	Karen Meschke	4,650

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance ¹
56	1998	Bucconeer	Baltimore	Baltimore Convention Center	C.J. Cherryh (author) Stanley Schmidt (editor) Michael Whelan (artist) Milton A. Rothman (fan) J. Michael Straczynski (special) Charles Sheffield (toastmaster)	Peggy Rae Pavlat	?
57	1999	Aussiecon Three	Melbourne	Melbourne Convention Centre Centra on the Yarra Hotel	George Turner (pro) ³⁹ Gregory Benford (pro) Bruce Gillespie (fan)	Perry Middlemiss	?
58	2000	Chicon 2000	Chicago	Hyatt Regency Chicago	Ben Bova (pro) Jim Baen (editor) Bob Eggleton (artist) Bob Passavoy (fan) Anne Passavoy (fan) Harry Turtledove (toastmaster)	Tom Veal	?

¹ Does not include non-attending members; figures for some conventions are approximate

² The convention was controlled by a so-called "Ruling Triumvirate" whose other members were William S. Sykora and James V. Taurasi

³ No worldcons were held in 1942-45 due to World War Two

⁴ Ted Camell was brought to North America by The Big Pond Fund

⁵ Also the Entertainment Master of Ceremonies

⁶ Officially the Chairman, though it was mostly an honorary title

⁷ Functionally the Chairman, though officially only Secretary-Treasurer

⁸ For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II

⁹ Popularly known as Philcon II

¹⁰ Replaced James A. Williams as Chairman upon Williams' death

¹¹ Combined with the 1954 Westercon convention; Westercon day was Friday, September 3, 1954, with Jack Williamson as Guest of Honor

¹² Esther Cole, officially the Secretary, is credited by some sources as being functionally a Co-Chairman

¹³ Not revealed (even to the honoree) until the first night of the convention

¹⁴ Popularly known as Nycon II

¹⁵ Combined with the 1958 Westercon convention, sharing con chairs, guests, and facilities

¹⁶ Physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California

¹⁷ John Berry was brought to North America by a special fan fund

¹⁸ "...with the assistance of Robert Bloch," according to the convention's Program Book

¹⁹ Combined with the 1964 Westercon convention, sharing con chairs, guests, and facilities

²⁰ Officially jointly hosted by the Cleveland, Detroit, and Cincinnati fan communities

²¹ Associate chairmen were Howard DeVore of Detroit and Lou Tabakow of Cincinnati

²² Combined with the 1968 Westercon convention, sharing con chairs, guests, and facilities

²³ Eddie Jones was the 1969 Trans-Atlantic Fan Fund delegate, and replaced Ted White as Fan Guest of Honor when White withdrew as a show of support for TAFF

²⁴ Heicon '70 followed St. Louiscon's example of honoring the TAFF delegate (in this case Shorter) as the Worldcon Fan Guest of Honor

²⁵ Did not attend the convention for personal reasons

²⁶ The first actual IguanaCon, but designated as IguanaCon II because

of a previous hoax convention

²⁷ Replaced Greg Brown, who was fired by the IguanaCon convention committee in 1978 prior to the convention

²⁸ Gary Farber, belatedly recognized after the convention as Vice Chair, is credited by some sources as being functionally a Co-Chairman

²⁹ Replaced John Foyster, who resigned for family reasons

³⁰ Did not attend the convention due to poor health

³¹ Collectively, members of Boston's first science fiction fan club, "The Stranger Club"

³² Did not attend the convention

³³ Becky Thomson was Co-Chair for the first two years after the site was selected, then Vice-Chair thereafter and at the convention

³⁴ "Channeled" during the convention by Jon deCles (a.k.a. Don Studebaker)

³⁵ Replaced Terry Biffel as Chairman upon Biffel's death

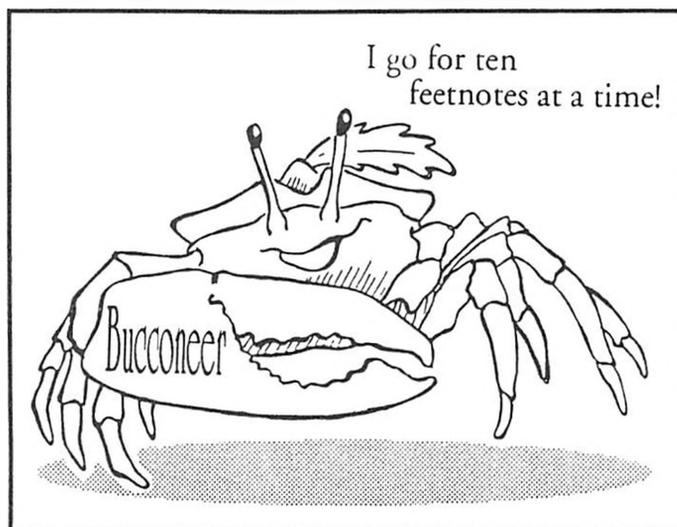
³⁶ Combined with the 1994 Canadian National Science Fiction Convention

³⁷ Combined with the 1995 Eurocon convention

³⁸ Tim Illingworth was also Co-Chairman for 15 months, and resigned prior to the convention

³⁹ Died prior to the convention

⁴⁰ a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 North American Science Fiction Convention



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HAMSTERS over SCHENECTADY

The Ballad of Captain Bruno

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

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

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

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

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

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



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The Constitution

of the World Science Fiction Society, September 1997

*Note: This "most current" version of the Constitution reflects changes ratified at the WSFS Business Meeting at LoneStarCon 2 (San Antonio, 1997). A version denoting the sections of the Constitution that were changed was published in *Bucconeer Progress Report* no. 3.*

Article I — Name, Objectives, Membership, and Organization

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

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

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

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

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

Section 1.5:

- 1.5.1: Each Worldcon shall offer supporting and attending memberships.
- 1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
- 1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of

general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

- 1.5.4: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.
- 1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.
- 1.5.6: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.
- 1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

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

Section 1.7: Every Worldcon Committee shall include the following notice in each of its publications: "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

Section 1.8:

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

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

Article II — Hugo Awards

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

Section 2.2: Categories.

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

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

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

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

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

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

2.2.7: Best Professional Editor. The editor of any professional publication devoted primarily to science fiction or

fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.

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

2.2.9: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria: (1) had an average press run of at least one thousand (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.

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

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

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

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

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

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

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

Section 2.6: Nominations. Selection of nominees for the final Award voting shall be done by a poll conducted by the Worldcon Committee, in which each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make five (5) equally weighted nominations in every category. The Committee shall include with each nomination ballot a copy of Article 2 of the WSFS Constitution. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.

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

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

Section 2.9: Tallying.

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

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

choices. This process shall be repeated until a majority-vote winner is obtained.

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

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

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

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

Article III — Future Worldcon Selection

Section 3.1: WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Section 2.9. The current Worldcon Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 3.2: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected. The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees

question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 11: Mark Protection Committee; Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 12: Mark Protection Committee; Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Rule 13: Debate Time Limits; Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 14: Debate Time Limits; Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 15: Debate Time Limits; Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 16: Debate Time Limits; Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 17: Debate Time Limits; Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Rule 18: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

Rule 19: Dilatory Actions; Misuse of Inquiries. The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 20: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

Rule 21: Official Papers; Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 22: Official Papers; Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 23: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

The above copy of the World Science Fiction Society's Constitution is hereby certified to be true, correct, and complete:

Donald E. Eastlake III
Kevin Standlee

Chairman
Secretary

1997 WSFS Business Meeting



Standing Rules

for the Governance of the World Science Fiction Society Business Meeting

*Note: This "most current" version of the Standing Rules reflects changes ratified at the WSFS Business Meeting at LoneStarCon 2 (San Antonio, 1997). A version denoting the sections of the Standing Rules that were changed was published in *Bucconeer Progress Report* no. 3.*

Rule 1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more **Preliminary Business Meetings** and one or more **Main Business Meetings**. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 4.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."

Rule 2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

Rule 3: Main Business Meeting(s). The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

Rule 4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting.

Rule 5: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the

first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

Rule 6: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 5 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 7: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 8: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

Rule 9: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Rule 10: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first

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

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

Article IV — Powers of the Business Meeting

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

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

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

Section 4.4: There shall be a Mark Protection Committee of WSFS. The Mark Protection Committee shall consist of one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees, one (1) non-voting member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Of the nine elected members, no more than three may be residing, at the time they are elected, in any single North American region, as defined in Section 3.8. Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting. If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

Section 4.5:

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

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

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

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

Article V — Constitution

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

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

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

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

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

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

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

who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 3.3: "No Preference" ballots may be cast by corporations, associations, and other non-human or artificial entities. "Guest of" memberships must be transferred to individual natural persons before being cast for other than "No Preference", with such transfers accepted by the administering convention.

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

Section 3.5:

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

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

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

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

Section 3.6: To be eligible for site selection, a bidding committee must present adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement; and must state the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of

these rules must be made available by the bidding committee to any member of WSFS on request. For a bid to be allowed on the printed ballot, the aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Committee that will administer the voting no later than 180 days prior to the official opening of the administering convention; to be eligible as a write-in, a bid must file these documents by the close of the voting. If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

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

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

3.8.1: Western. Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.

3.8.2: Central. Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

3.8.3: Eastern. Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Section 3.9: If the selected Worldcon site is not in North America, there shall be a NASFiC in the North American region eligible that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

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

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

3.9.3: The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline.

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

Rule 24: Continuing Resolutions. Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

Rule 25: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 26: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 27: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 28: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time

remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 29: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 30: Adjournment. The incidental main motion to adjourn *sine die* shall not be in order until all Special and General Orders have been discharged.

Rule 31: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 32: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

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

Donald E. Eastlake III

Chairman

Kevin Standlee

Secretary

1997 WSFS Business Meeting

☆☆ The Constellation Foundation, Inc. ☆☆

The U.S.S. *Constellation* was launched at the Gosport Navy Yard in Norfolk, Virginia, in 1854. Bearing the same name as the famous frigate of 1797, she is a sloop-of-war — the largest and the last all-sail warship ever built by the United States Navy. She is also the last surviving ship of the Civil War.

The *Constellation* has resided in Baltimore Harbor since 1955, after decommissioning by the Navy and donation to a local non-profit foundation. She was configured to resemble the 1797 frigate *Constellation*, which had been built in Baltimore, and in 1968 she was installed in her present permanent berth in the Inner Harbor. However, in 1994, her rigging was removed and she was closed to the public. A Navy survey had shown her to be in an advanced state of deterioration.

The Constellation Restoration Effort is the largest maritime restoration project ever undertaken by a non-governmental agency. The *Constellation* will be restored to the appearance she exhibited at the beginning of the Civil War. The Constellation Foundation, Inc., has so far raised more than half of the nine million dollars needed to save the *Constellation*.

Besides its historical restoration activities, the Constellation Foundation, Inc., is also committed to furthering education programs. In 1996 and 1997, the Foundation has increased the outreach of its living history programs presented in the Baltimore City schools, including the opportunity for participating classes to visit the ship in dry dock to learn first-hand about her restoration. During 1997, over 11,000 Baltimore City school children participated in the classroom and/or at the shipyard. After *Constellation* returns to the Inner Harbor, she will continue to provide young people with unique learning opportunities, including working aloft on the main top mast, sixty feet above the deck, and will also have exhibits and interpretive material to enable visitors to explore the amazing history of this unique vessel. The Foundation is determined to make the *Constellation* the finest ship museum on the Mid-Atlantic Coast.

To learn more about *Constellation* and the activities of the Foundation, please stop by our booth at Bucconeer or write us at: The Constellation Foundation, Inc., 301 E. Pratt Street, Baltimore, MD 21202-3134. Or visit our web site: www.constellation.org

Some Things Are Worth Fighting For.

U.S.S. CONSTELLATION RESTORATION EFFORT

Business Passed On to Bucconeer

Note: Proposed additions are denoted by underlined text and proposed deletions are denoted by ~~strike-out~~.

1. Committee Reports

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

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

Member officers: Randall Shepherd (Chairman), Scott Dennis (Treasurer), Gary Keith Feldbaum (Secretary). Non-member officers: George Flynn and Mark Olson (Postal Officers), Ken Smookler (Officer for Canadian Registration). Membership: elected until Bucconeer: Tim Illingworth, Kevin Standlee, Ben Yalow; elected until Aussiecon Three: Stephen Boucher, Gary Keith Feldbaum, Sue Francis; elected until Chicon 2000: Scott Dennis, Donald Eastlake, Ruth Sachter; Worldcon appointees: Robert Sacks (L.A.con III), Randall Shepherd (LoneStarCon 2), Covert Beach (Bucconeer), Dick Smith (Aussiecon Three), 'Zanne Labonville (Chicon 2000); NASFiC appointee: Robert Sacks (Conucopia).

Postal address: P.O. Box 1270, Kendall Square Station, Cambridge, MA 02142, USA. e-mail: mpc@wsfs.org
If you would like to report an apparent infringement on WSFS marks, please write to the committee.

1.2. Nitpicking & Flyspecking Committee

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

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

Postal address: 318 Acton St., Carlisle, MA 01741, USA.
e-mail: nitpick@wsfs.org

1.3. Worldcon Runners' Guide Editorial Committee

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

1.4. Extending Dramatic Presentation Eligibility to Entire Seasons

The 1995 WSFS Business Meeting considered the following motion:

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

2.2.6: Best Dramatic Presentation. Any production in any

medium of dramatized science fiction, fantasy, or related subjects which has been publicly presented for the first time in its present dramatic form during the previous calendar year. ~~In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).~~ In the case of individual programs presented as a series, any of the following may be eligible: (a) a single program; (b) a sequence of installments constituting a single dramatic unit; (c) an entire season considered as a whole. In cases (b) and (c), eligibility shall be in the year of the final installment or program. Once a sequence of programs (including an entire season) has appeared on a final Hugo ballot as a collective nominee, no collective nominee including that sequence or any part thereof shall be eligible in any subsequent year. If two or more overlapping sequences are nominated in the same year, only the one with the most votes shall appear on the final ballot.

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

2. Worldcon Reports

2.1. Past Worldcons

- 2.1.1. Magicon (1992)
- 2.1.2. ConAdian (1994)
- 2.1.3. Intersection (1995)
- 2.1.4. L.A.con III (1996)
- 2.1.5. LoneStarCon2 (1997)

2.2. Reports of Seated Worldcons and NASFiCs

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

3. Business Passed On from LoneStarCon2

Items under this heading have been given first passage, and will become part of the Constitution if ratified at Bucconeer.

3.1. Master in Our Own House

MOVED, to amend the WSFS Constitution as follows:

Section 4.1: ...Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and *Robert's Rules of Order, Newly Revised*...

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

3.2. Polishing the Hugos

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

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

Article II — Hugo Awards

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

Section 2.2: General.

- 2.2.1: Unless otherwise specified, Hugo Awards are given in the various categories for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.
- 2.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation. A work, once it has appeared in English, may thus be eligible only once.
- 2.2.3: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.
- 2.2.4: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.
- 2.2.5: An author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.
- 2.2.6: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.
- 2.2.7: The Worldcon Committee is responsible for all matters concerning the Awards.

Section 2.3: Categories.

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

- 2.3.3: **Best Novella.** A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- 2.3.4: **Best Novelette.** A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- 2.3.5: **Best Short Story.** A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.
- 2.3.6: **Best Related Book.** Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.
- 2.3.7: **Best Dramatic Presentation.** Any production in any medium of dramatized science fiction, fantasy or related subjects which has been publicly presented for the first time in its present dramatic form during the previous calendar year.
- 2.3.8: **Best Professional Editor.** The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.
- 2.3.9: **Best Professional Artist.** An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.
- 2.3.10: **Best Semiprozine.** Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:
 - 1: had an average press run of at least one thousand (1000) copies per issue,
 - 2: paid its contributors and/or staff in other than copies of the publication,
 - 3: provided at least half the income of any one person,
 - 4: had at least fifteen percent (15%) of its total space occupied by advertising,
 - 5: announced itself to be a semiprozine.
- 2.3.11: **Best Fanzine.** Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.
- 2.3.11: **Best Fan Writer.** Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.
- 2.3.12: **Best Fan Artist.** An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the

Professional Artist category shall not be eligible in the Fan Artist category for that year.

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

Section 2.4: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three-fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 2.5: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 2.6: "No Award". At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 2.7: Nominations.

2.7.1: The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

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

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

Section 2.8: Tallying of Nominations.

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

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

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

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

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

Section 2.9: Notification and Acceptance. Worldcon Commit-

tees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot.

Section 2.10: Voting.

2.10.1: Final Award voting shall be by mail, with ballots sent only to WSFS members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

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

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

2.10.4: The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).

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

Section 2.11: Tallying of Votes.

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

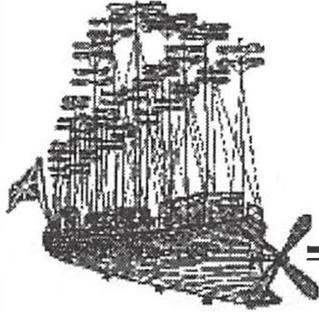
2.11.2: No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

2.11.3: After a tentative winner is determined, then unless "No Award" shall be the winner, the following additional test shall be made. If the number of ballots preferring "No Award" to the tentative winner is greater than the number of ballots preferring the tentative winner to "No Award", then "No Award" shall be declared the winner of the election.

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

Section 2.12: Exclusions. No member of the current Worldcon Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

The Jules Verne Encyclopedia



Brian Taves &
Stephen Michaluk, Jr.

292 pp. 8 1/2"x11"
photos 1996
ISBN 0-8108-2961-4
\$54.50

**"Informative
and
authoritative
. . . essential
reading"**

—Science Fiction Studies

"The Jules Verne Encyclopedia" tells the story of his life including a compilation of the interviews given to journalists during his lifetime. Also included is Verne's controversial novelette, "The Humbug," a satire of American scientific frauds never before published in the United States. A meticulous bibliography traces the thousands of different editions of each of Verne's over sixty books. The forty Hollywood adaptations of his stories are discussed in detail, many of them among the most important science fiction films of all time.

Section 2.13: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

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

Hugo Polishing Committee

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

Postal address: 63 Drake Rd, Chessington, Surrey, KT9 1LQ,

Great Britain. e-mail: hugocomm@smof.demon.co.uk

3.3. Not Just Books

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

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

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

3.4. Committee Responsibility

MOVED, to amend the WSFS Constitution by striking out Sections 1.4 (second sentence), 1.7, 1.8, 3.10, 3.11, 4.2 and 5.7, and inserting the following new Article between Articles 1 and 2: *[Text in brackets, including this text, is explanatory and not substantive.]*

Article A — Powers and Duties of Worldcon Committees

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

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

Section A.2: Marks. Every Worldcon and NASFiC Committee shall include the following notice in each of its publications: "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society. *[Old Section 1.7, with a reference to NASFiCs added]*

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

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

Section A.5: Bid Presentations. Each Worldcon Committee shall provide a reasonable opportunity for bona fide bidding committees for the Worldcon to be selected the following year to make presentations. *[Old Section 3.10, slightly reworded]*

Section A.6: Incapacity of Committees. With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closer to the site of the one unable to perform its duties shall determine what action to take, by consulting the Busi-

ness Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. [Old Section 3.11, with "closest" corrected to "closer"]

Section A.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon. [Old Section 1.4 (second sentence), unchanged]

Section A.8: Financial Openness. Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon Committee, all future selected Worldcon Committees, and the two immediately preceding Worldcon Committees. [Old Section 1.8.2, with "the Society" changed to "WSFS"]

Section A.9: Financial Reports.

A.9.1: Each future selected Worldcon Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

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

A.9.3: Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole.

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

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

3.5. Mark Protection Committee Clarifications

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

Section 1.9: The Mark Protection Committee.

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

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

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

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

Section 1.10: Membership of the Mark Protection Committee.

1.10.1: The Mark Protection Committee shall consist of:

1: one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees.

2: one (1) non-voting member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

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

1.10.2: No more than three elected members may represent any single North American region, as defined in Section 3.8. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

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

1.10.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

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

3.6. Eligibility

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

Section 3.6: Bid Eligibility.

3.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting: (1) an announcement of intent to bid; (2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement; (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.



Special Announcements To the Members of Bucconeer:

Megan Bouchard and Bouchard Unlimited, in honor of its exhibit at the Bucconeer Art Show, is pleased to announce its gems and jewelry website at

<http://www.angelfire.com/ml/bouchardunlimited/>

Many items in the display at Bucconeer are on the page, with more to come! Keep coming back to see what's new!

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

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

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

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

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

3.7. Yet More Business

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

Article IV — Powers of the Business Meeting

Section 4.1: WSFS Business Meetings.

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

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

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

4.1.4: Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); and the current edition of Robert's Rules of Order, Newly Revised.

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

Section 4.2: Continuation of Committees. Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 4.3: Constitutional Pass-along. Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee.

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

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

Donald E. Eastlake III Chairman
Kevin Standlee Secretary
1997 WSFS Business Meeting

INTERCON 13.5

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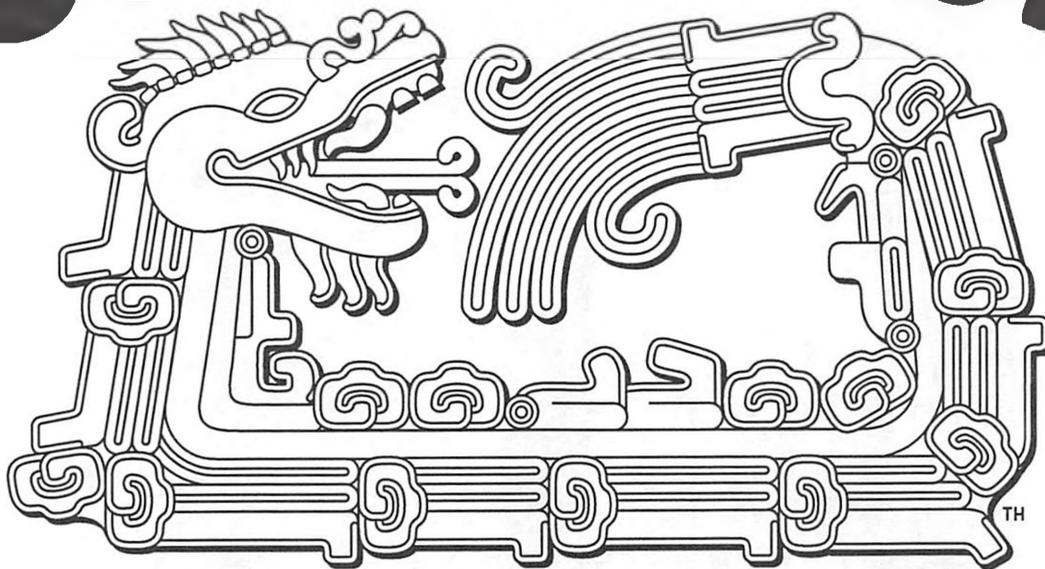
Merrifield VA 22116-0196

Intercon 13.5 is a Convention of the
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United Airlines is the official airline of the ILF. If you or your travel agent call United's toll-free number (1-800-521-4041) to book your reservations, you will receive an additional 5% discount off the lowest applicable discount rate, including First Class, or a 10% discount off mid-week coach fares, purchased 7 days in advance. Discounts also apply on Shuttle by United and United Express. Call United's Meeting Reservations Center at 1-800-521-4041 to obtain the best fares and schedule information. Make sure you refer to Meeting ID Number 524WB. Reservationists are on duty 7 days a week from 7:00 AM to 12 Midnight EST.

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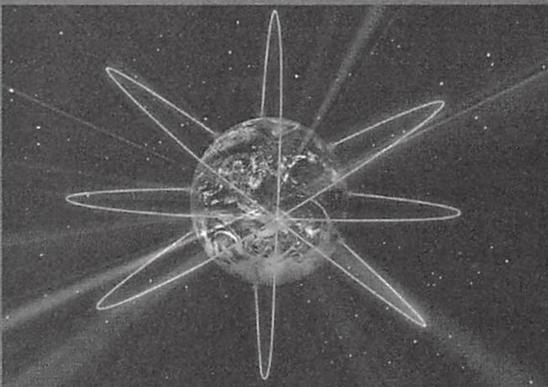
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Website: [HTTP://WWW.TORCON3.ON.CA](http://WWW.TORCON3.ON.CA)

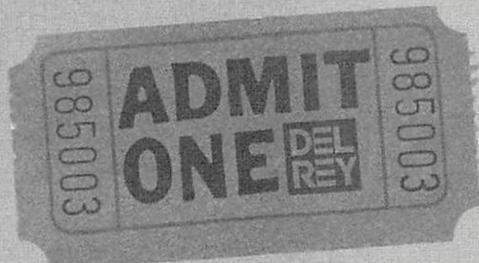
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#514 Eaton Center 's Larger than Life Figures #529 Most Green Zones in a Major City #21 over 32,000 downtown hotel rooms
#75 World's most ethnically & culturally diverse city #31 over 35 downtown area hotels #11 over 2,000,000 sq. feet of meeting & convention space

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Greetings & Best Wishes To Bucconeer's Members from the
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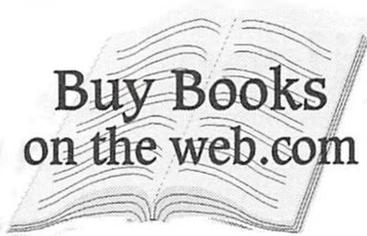
Our Motto: "Not Gone, But Pretty Much Forgotten"

For information on the Society and its activities: Social get-togethers, annual picnic, travel discounts, Claude Degler Ozarks Rest Home, South Gate Again in 2010 Worldcon bid, etc., write ISEWFGOH, c/o P.O. Box 022730, Brooklyn NY 11202-0056. FIAWOL!

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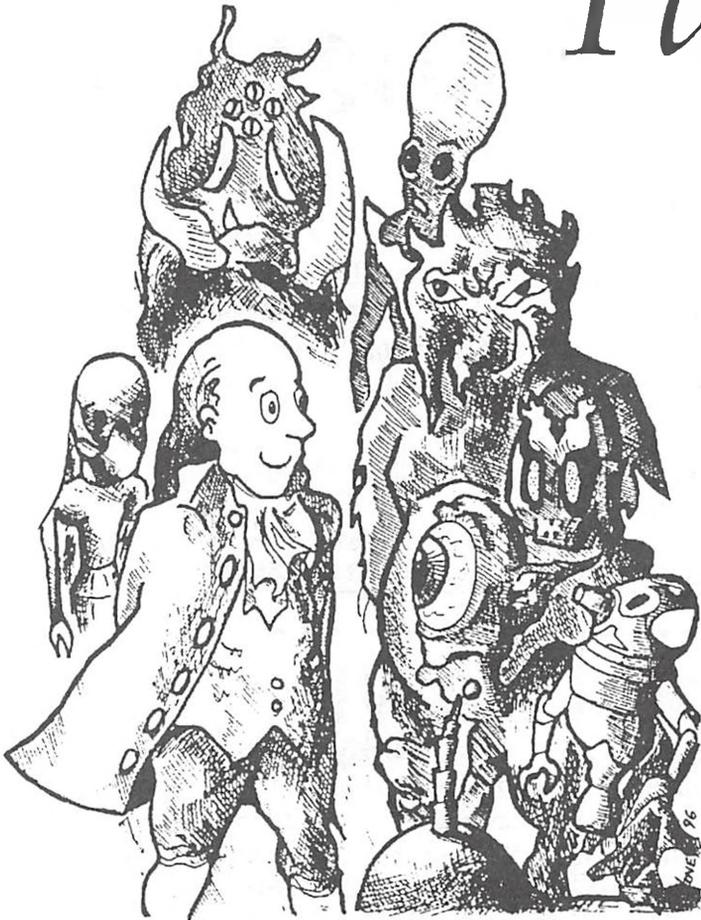
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Huge Facilities

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

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Meeting Rooms

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Total Space
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- Greyhound bus terminal 2 blocks away
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- From 30th Street Station, use your Amtrak ticket to ride the local trains directly to the convention
- The Phlash visitor loop bus goes to hotels, restaurants, museums and historic sites for just \$3.00 a day

Delicious Food

- Directly under the Pennsylvania Convention Center is the Reading Terminal Market. This 100-year-old farmers market has a wealth of Amish vendors with goods ranging from farm produce to free-range geese. The market also includes ethnic eateries and groceries from Middle-Eastern to Cajun and is a great place to buy regular groceries, party food and snacks.
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- Philadelphia Zoo, America's first zoo
- New Jersey State Aquarium
- Philadelphia Museum of Art
- Independence Hall and the Liberty Bell
- Betsy Ross House, Elfreth's Alley and more...

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

Fan Friendly



The Best this Fall



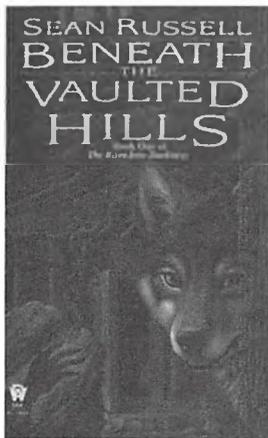
The Flesh, the Blood, and the Fire

S. A. Swinarski

JULY

0-88677-879-4 \$5.99 (\$6.99 in Canada)

Between 1934 and 1944, Elliot Ness and his agents were in Cleveland investigating the Torso Killer case, when decapitated and bloodless bodies were found along the Kingsbury Run train tracks. After one of the most ineffective and unsuccessful manhunts in history, one Cleveland cop continues to follow the bloody trail and discovers the horrifying truth—that the law is not dealing with the mob or a serial killer—but with a community of vampires!



Beneath the Vaulted Hills

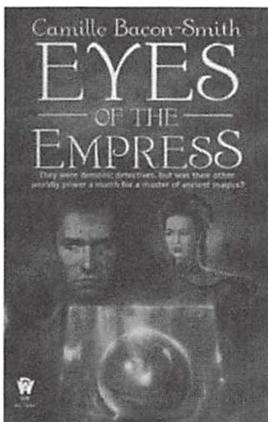
(The River into Darkness, Book One)

AUGUST

Sean Russell

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Lord Eldrich, the last of the world's great mages, has dedicated his life to eradicating all vestiges of magic from the world. But the fanatical Tellerites oppose him, and seek the key to immortality. Erasmus Flattery, haunted by his boyhood years living with the Eldrich, now must lead an expedition into the very bowels of the earth to search for a secret hidden since the time of the first Mages!



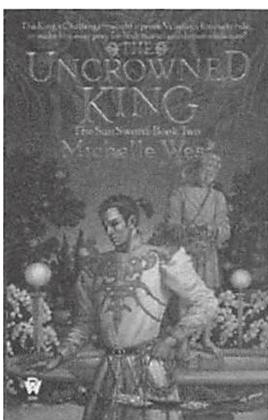
The Eyes of the Empress

Camille Bacon-Smith

AUGUST

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Bradley, Ryan, and Davis, Private Investigators, is the most unique detective agency in Philadelphia, because the partners are not the mere mortals they appear. Solving earthly crimes ought to have been a cinch for them, but when someone began stealing the crystal balls which once belonged to a centuries-dead Empress of China, they were hard-pressed to track the thief down—dealing with demons is always difficult, even for them....



The Uncrowned King

(The Sun Sword, #2)

Michelle West

SEPTEMBER

0-88677-801-8 \$6.99 (\$8.99 in Canada)

The uneasy peace within the Dominion's borders was shattered when treacherous forces seized the crown by slaughtering all members of the ruling Clan Leonne. Now, in a neighboring empire, the sole surviving heir, a young man never previously destined to rule, must prove his worthiness to claim the crown, even as his family's murderers and their sinister demonic allies plot his doom....



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Owlflight

OCTOBER

Mercedes Lackey and Larry Dixon

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Apprenticed to a venerable wizard when his hunter and trapper parents disappear into the forest, Darian is difficult and strong-willed—much to the dismay of his kindly master. But a sudden twist of fate changes his life forever, when the ransacking of his village forces him to flee into the forest. Here he meets his destiny, as he and his new friends, the Hawkpeople, lead the assault on his besieged home in a desperate attempt to save his people!



Beholder's Eye

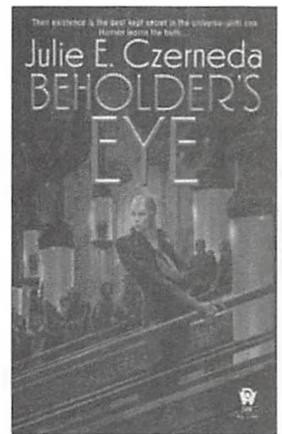
OCTOBER

Julie E. Czerneda

0-88677-818-2 \$5.99 (\$7.99 in Canada)

They are the last survivors of their race, beings who live on and communicate through energy, capable of assuming the shape of any other species. When their youngest member is captured, she must violate the most important rule of her kind—she must reveal the existence of her species to a stranger—a human....

From the author of *A Thousand Words for Stranger*



Sunderlies Seeking

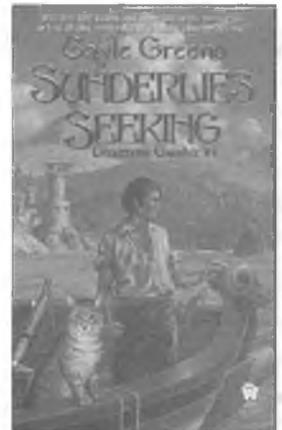
(*Ghatten's Gambit* #1)

NOVEMBER

Gayle Greeno

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The Sunderlies—for teenage twins Jenneth and Diccon the very name is a summons to exotic adventure. But their thrilling voyage goes awry when a storm at sea sweeps Jenneth and her ghatten Pw'eek overboard. Desperate to find his lost twin, Diccon has no way of knowing that the worst for all of them still lies ahead....



Daughter of Darkness

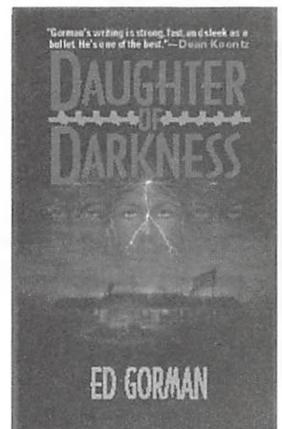
DECEMBER

Ed Gorman

0-88677-808-5 \$6.99 (\$8.99 in Canada)

Found in an alley, dazed, with no identification, a young woman is forced to turn to former cop Michael Coffey for help. Pursuing her one memory, they go to a hazily recalled motel, where they find only her blood-spattered clothes and a brutally murdered man....

"Gorman's writing is strong, fast, and sleek as a bullet. He's one of the best."
—Dean Koontz



In Memoriam

SF- and Fantasy-related Deaths, 1996 and 1997

1996

Gordon Benson, Jr.; fan, bibliographer (August)
Redd Boggs; fan (May)
Charles Burbee; fan (May)
Eleanor Butler Cameron; writer (October)
Eric Arne Carlson; fan, editor (September)
Vera Chapman; writer (May)
Richard Condon; writer (April)
Willis Conover; fan, Voice of America broadcaster (May)
Brian Daley; writer (February)
Geoffrey Dearmer; writer (August)
Armando De Ossorio; screenwriter, director (October)
Barbara Doherty; cofounder of Tor Books (August)
Richard Evans; editor (May)
Dee Ann Farey; fan (June)
Lucio Fulci; director (April)
Leon Garfield; writer (June)
Roy Gasson; editor (May)
Elisabeth Gille; editor (September)
H.L. Gold; editor, founder of *Galaxy* magazine, Hugo Award winner (February)
Jo Goldberg; fan (December)
Brigitte Helm; actress (June)
Lynn Hickman; fan, cofounder of First Fandom (October)
Roy Hill; fan (August)
Burne Hogarth; Tarzan comics artist (January)
Liz Knights; publisher (November)
David Lasser; writer, editor (May)
Cheri Lynn "Tomi" Lewis; bookstore co-owner, graphic artist (November)
Ethel Lindsay; fan, 1962 TAFF delegate (June)
Aubrey MacDermott; fan (January)
Og Mandino; writer (September)
John Patrick McClimans; fan (November)
Sam Merwin, Jr.; editor (January)
Walter M. Miller, Jr.; writer, Hugo Award winner (January)
Christopher Robin Milne; inspired *Winnie-the-Pooh* stories (April)
Mayo Mohs; editor (August)
Frank H. Parnell; indexer (October)
Herbert Rowland "Bill" Percy; writer (October)
Jon Pertwee; actor, third Doctor Who (May)
Richard Powers; artist, Guest of Honor of 1991 Worldcon (March)
William Rushton; writer (December)
Frank Wilbert Ryhlick [a.k.a. Frank Riley]; writer (April)
Carl Sagan; planetary scientist, writer (December)
Bob Shaw; fan, writer, Hugo Award winner (February)
Jerry Siegel; cocreator of Superman (January)
Stirling Silliphant; screenwriter (April)
George H. Smith; writer (May)

Joni Stopa; fan, Guest of Honor of 1991 Worldcon (December)
Curt Swan; Superman comics artist (June)
Lyle Talbot; actor (March)
P.L. Travers; writer (April)
Evangeline Walton; writer (March)
Derrick White; fan, actor (March)
Elsie Wollheim; editor, Guest of Honor of 1996 Worldcon (February)
Ed Wood; fan, cofounder of Advent Press (May)

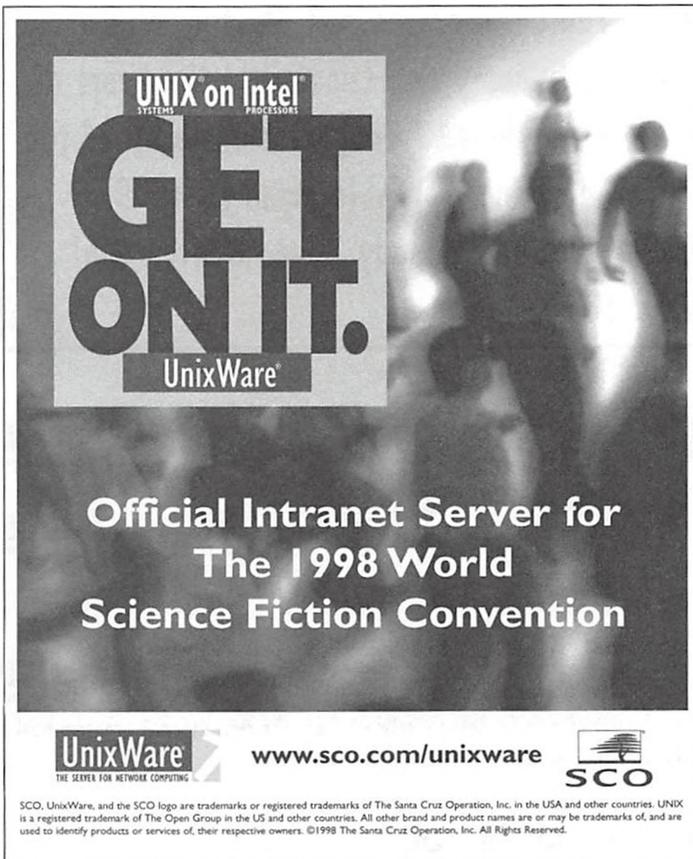
1997

Kathy Acker; writer (November)
Margaret Aldiss; writer (November)
William Alland; film producer (November)
John Ashley; actor (October)
Michael Balfour; actor (October)
Owen Barfield; writer (December)
Donald R. Bensen; editor, writer (October)
Norman Beswick; fan (November)
Ian Stuart Black; screenwriter (October)
Kjell Borgström; fan (December)
Elisabeth Brooks; actress (September)
Jean Brust; fan (November)
Brian Burgess; fan (January)
William S. Burroughs; writer (July)
Anthony Bushell; actor (April)
Martin Caidin; writer (March)
Mark Patrick Carducci; screenwriter (June)
Chris Carrier; fan (June)
Adriana Caselotti; actress, voice of Snow White in Disney's animated film (January)
James M. Corey; publisher (May)
Ed Cox; fan (December)
Rosalie Crutchley; actress (July)
Donald Curtis; actor (May)
Kit Denton; writer (April)
Charles De Vet; writer (January)
John Elliot; writer, screenwriter (August)
Tong Enzhang; writer (April)
Daniel Farson; editor, writer (November)
Donald I. Fine; editor, publisher (August)
Horace B. Fyfe; writer (November)
Kenneth Gatland; rocket scientist (December)
Oran Gleason; fan (August)
Brian Glover; actor (July)
Seth Goldberg; fan (March)
Maurice Goldsmith; cofounder of Arthur C. Clarke literary award (March)
John Hackett [a.k.a. General Sir John Hackett]; writer, editor (September)
Orville H. Hampton; screenwriter (August)

Alan Harrington; writer (May)
 George Hay; writer, editor (October)
 Don Henderson; actor (June)
 Shin'ichi Hoshi, writer (December)
 Carl Jacobi; writer (August)
 Andrew Keir; actor (October)
 James Kepner; fan (November)
 Julieta de Godoy Ladeira; writer, editor (September)
 Carolyn MacDonald; writer (July)
 Billie Lindsay Madle; fan (December)
 Daniel Mannix; writer (January)
 Burgess Meredith; actor (September)
 Judith Merril; writer, editor (September)
 James A. Michener; writer (October)
 Howard Morton; actor (May)
 Sam Moskowitz; fan, writer, SF historian, chairman of 1939
 Worldcon (April)
 Terry Nation; writer, screenwriter (March)
 Ted Pauls; fan, publisher (November)
 Ross Paylac; fan, cochairman of 1982 Worldcon (November)
 Samuel Peeples; screenwriter (August)
 Tom Perry; fan, writer (June)
 Mike Raven; actor (April)
 Roger Reynolds; fan (July)
 Brian Robinson; fan (January)
 Phil Rogers; fan (January)
 Kate Roth-Whitworth; fan (October)
 William Rotsler; fan, writer, Hugo Award winner, Guest of
 Honor of 1973 Worldcon (October)

Conrad H. Ruppert; fan (August)
 David Schramm; cosmologist (December)
 Eugene Shoemaker; planetary scientist (July)
 Lester Simons; fan (October)
 Lou Stathis; fan, editor, writer (May)
 James Stewart; actor (July)
 G. Harry Stine [a.k.a. Lee Correy]; writer, founder of hobby of
 model rocketry (November)
 Tomoyuki Tanaka; film producer, creator of Godzilla (April)
 Clyde Tombaugh; astronomer, discoverer of the planet Pluto
 (January)
 George Turner; writer, Guest of Honour of 1999 Worldcon
 (June)
 Amos Tutuola; writer (June)
 José Maria Fernandez Unsaun; screenwriter (June)
 David P. Usher; publisher (March)
 Richard Vernon; actor (December)
 Mervyn Wall; writer (May)
 Mark Wallace; fan (September)
 David Warbeck; actor (July)
 Ingrid Zierhut; editor, Andre Norton's business manager (May)
 Paul Edwin Zimmer; fan, writer (October)

*This ash, this burned match,
 Queen of spades left with tight frown,
 Be happy for us,
 We do not come again,
 We do not come. Ever again.*
 Cyril Kornbluth (1940)



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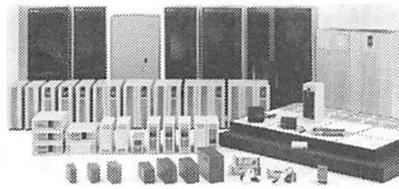
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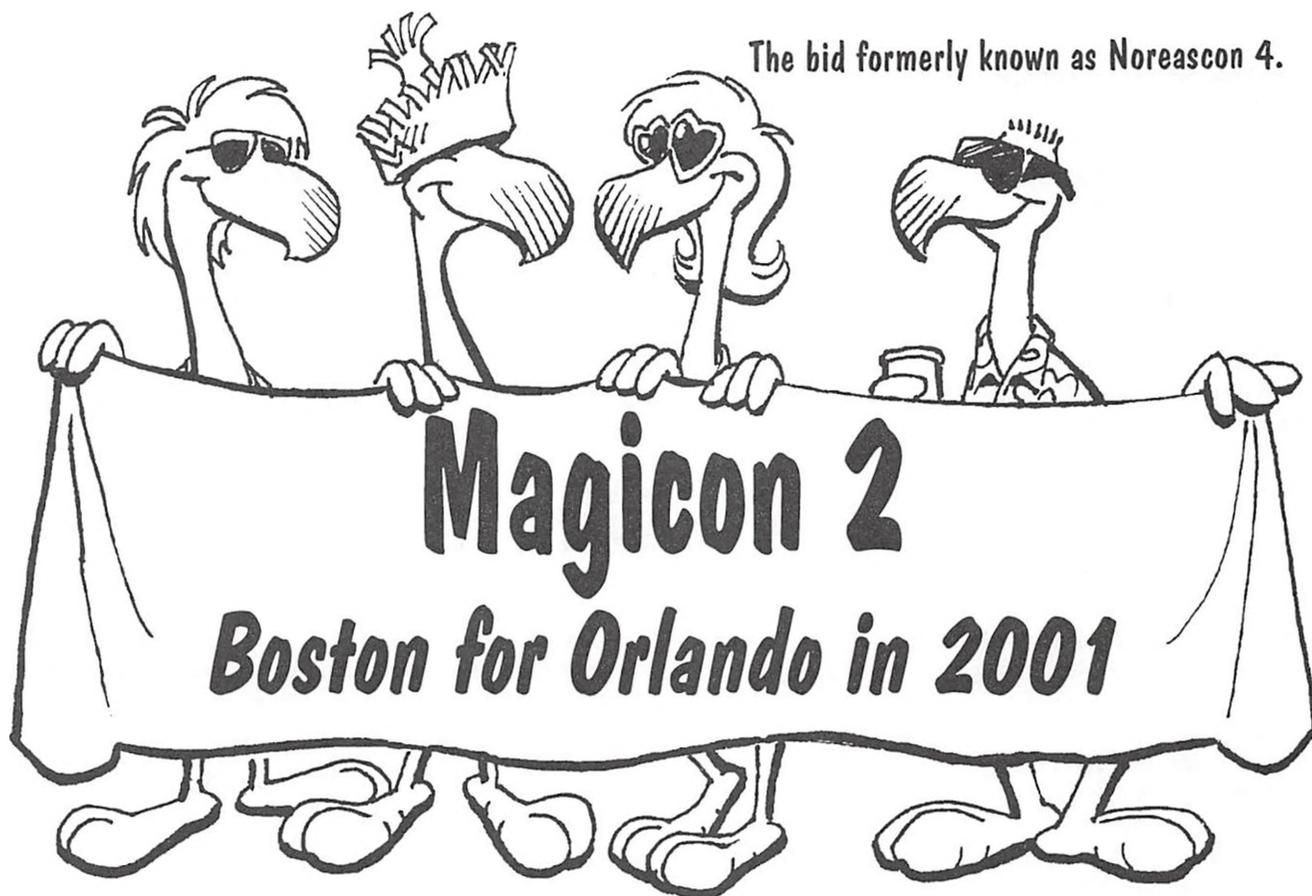
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Magicon 2: Boston for Orlando in 2001

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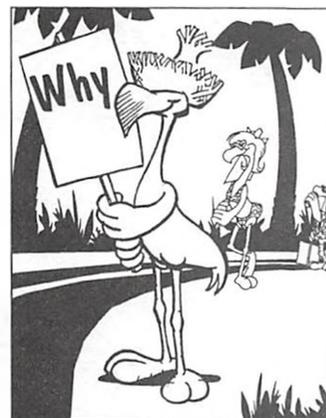


Our Location

The hotel and convention center complex is the third largest hotel-convention facility in the U.S. It will allow us to run a seamless convention day and night. We do not have to shut down a convention center at 6 p.m. and scatter the evening events hither and thither. Everything will be compact - in two adjacent hotels with a covered walkway between them. And, because we won't pay convention center rental costs, we can spend more money on areas of the convention for everyone!

Our Change

You remember us as Noreascon 4 (Boston in 2001). Because we want to bring fandom the best Worldcon we can, the current hotel prices in Boston (\$200 a night in 2001) meant we had to look for a site that fandom could afford. Orlando, Florida (the home of MagiCon in 1992), offered us the perfect location. And the Swan and Dolphin gave us incredible facilities at much better rates, with special bonuses like free Disney-wide transportation, free parking, convenient access to the Kennedy Space Center, and special programs and facilities for kids.

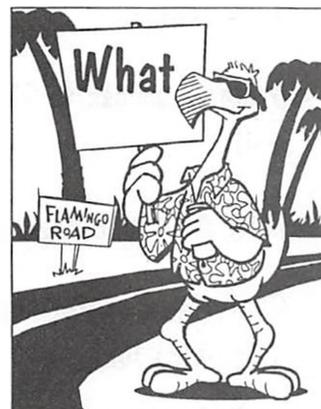


Our Committee

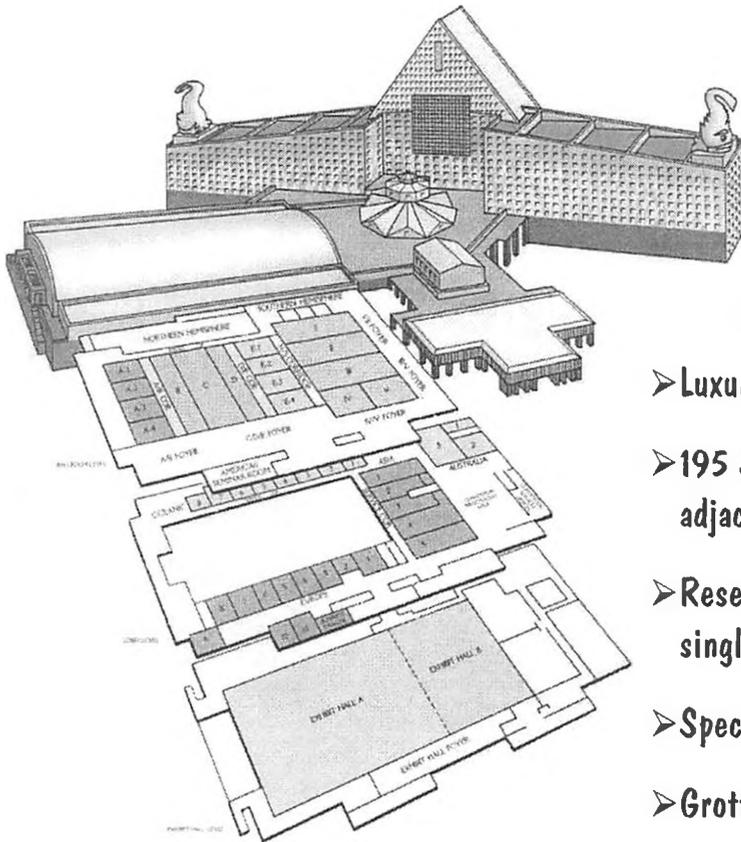
We come from all over the country (Florida, North Carolina, Oregon, Pennsylvania, New York, New Jersey, New England), from a variety of fan activities and backgrounds, and with experience from having worked at and helped to run dozens of local & regional conventions and Worldcons. Members of our committee include the chairmen the first MagiCon and all three Noreascons. We gopher, we staff, and we manage. For us, half of the fun of going to a convention is working to make it the very best it can be.

Our Promise

We believe that any group which bids for and runs a Worldcon holds the convention in trust for all of fandom. Arranging fandom's annual "family reunion" is an important mission: we are conscious of both tradition and innovation, of our rich past and the needs of today and tomorrow. The best conventions are those which excite, stimulate, interest, teach and create new traditions. While we can't promise to be the best Worldcon you've ever attended, we do promise to try.



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For updated information check the Clarion website regularly:
<http://www.msu.edu/~lbs/clarion/>

Deadline for receipt of Application: April 1, 1999

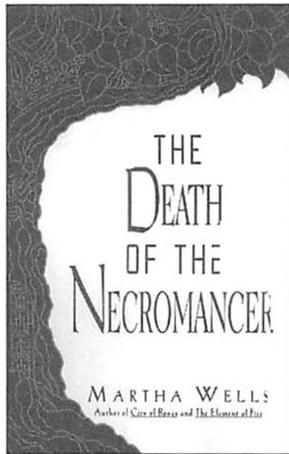
For more information contact with SASE:*

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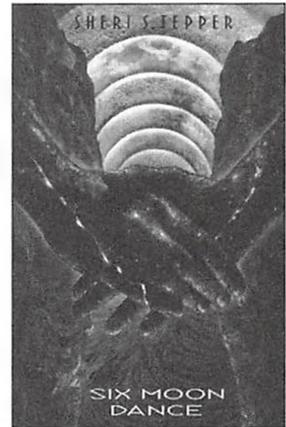
E O S



In the kingdom of Ile-Rein, **spells are common** and sorcerers exalted. But an ancient and awesome evil now rises. And even the greatest sorcery may not be enough to battle it.

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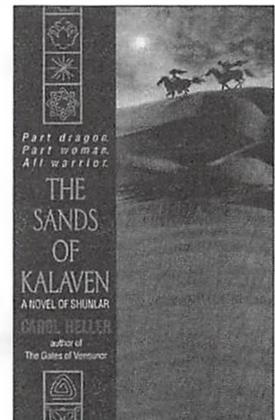
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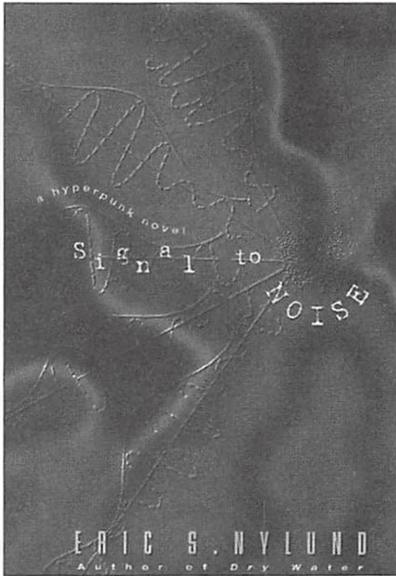
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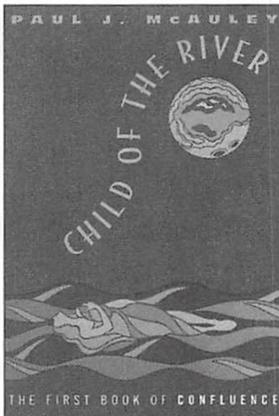
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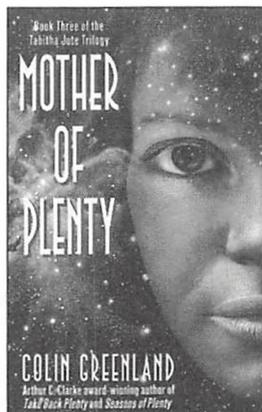
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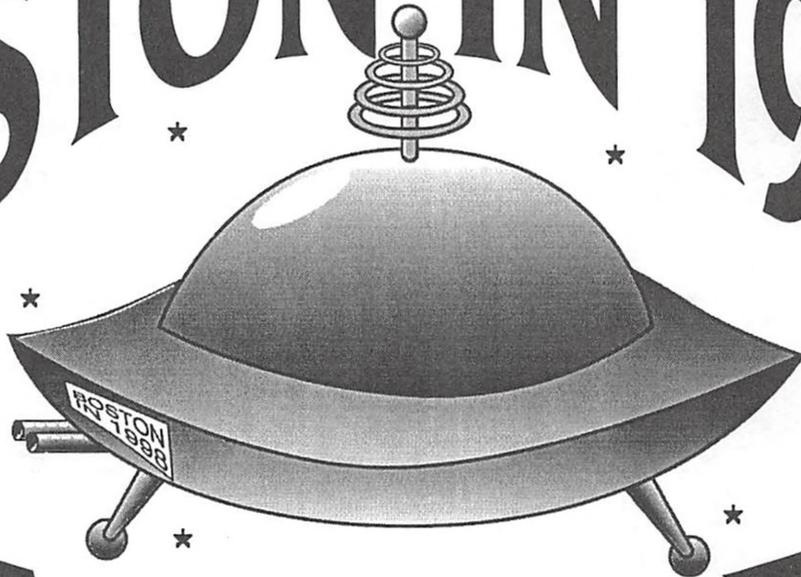
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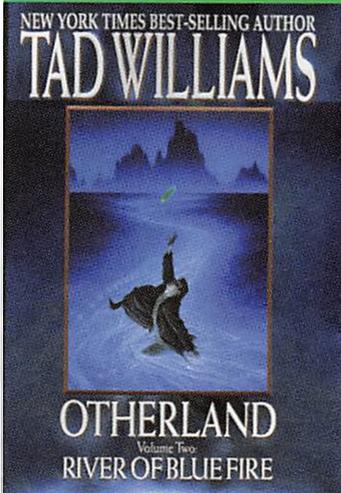
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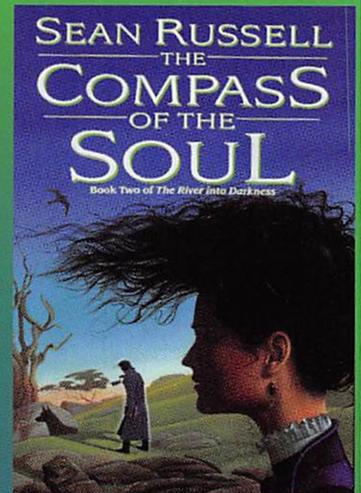
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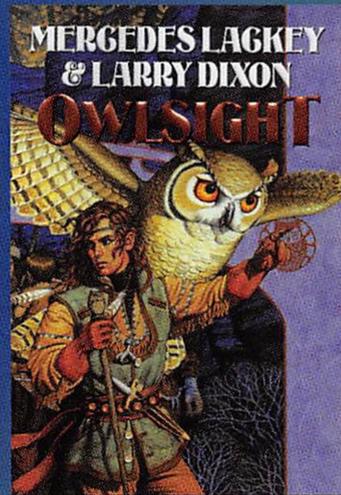
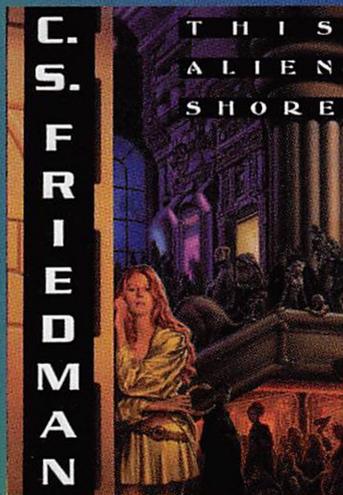
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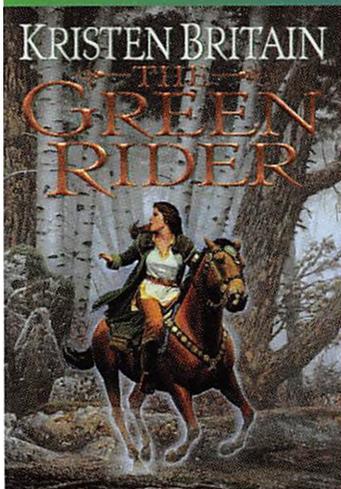
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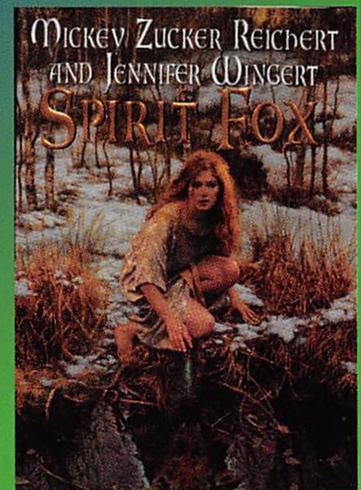
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