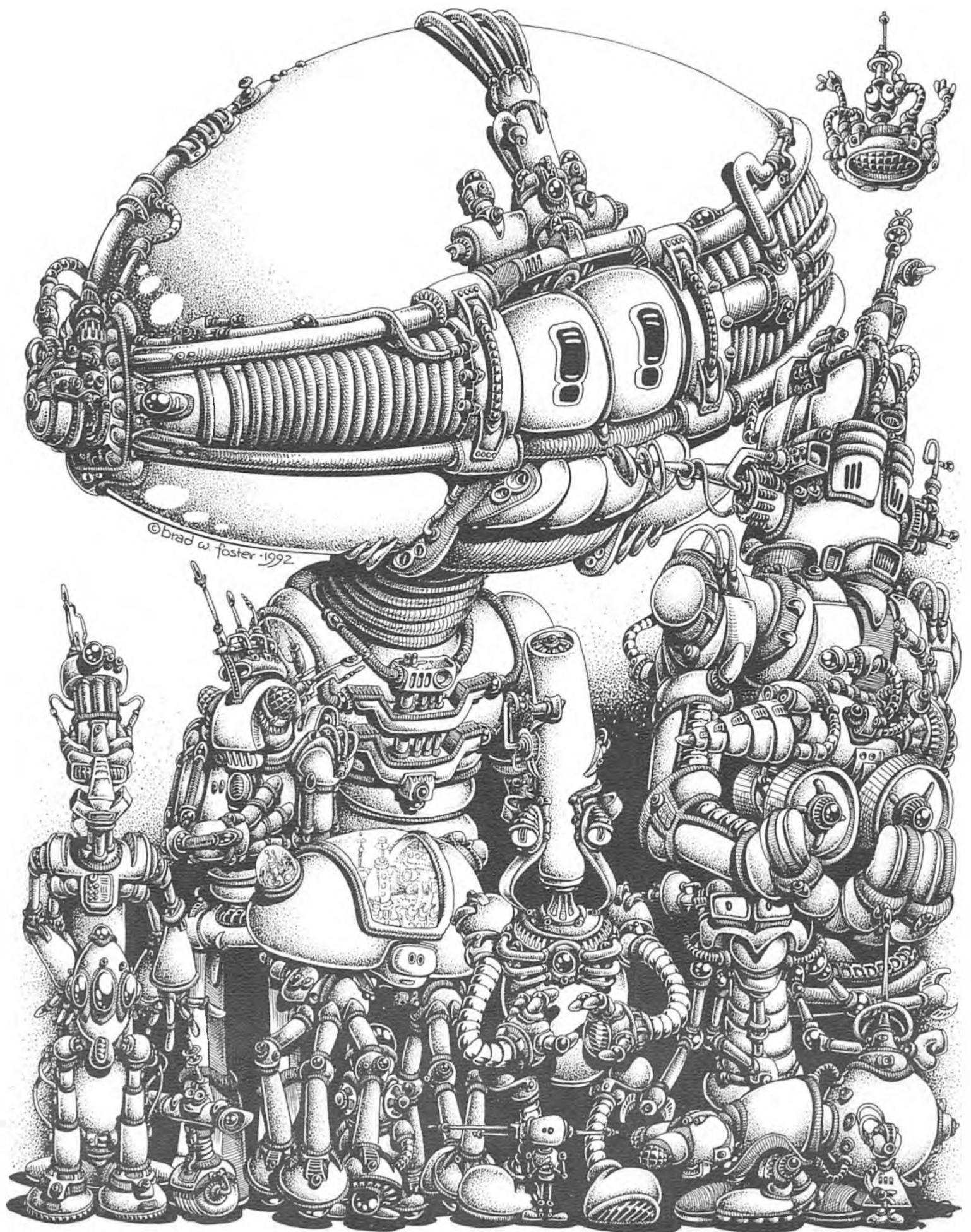
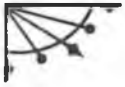






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1992 Hugo Awards Ballot

How the Ballots Are Counted

The winner of the Hugo Award in each category is determined by using a system known as the "single transferable ballot". (Contrary to fanish lore, it is not called the "Australian ballot" and has nothing to do with Australia.) The purpose of the single transferable ballot is to minimize "strategic" voting and to produce the same result that would be reached through a succession of ballots, in each of which the low finisher is eliminated.

Counting is conducted in rounds. In the first round, the number of first place votes for each nominee is tallied. The nominee with the fewest first place votes is then eliminated, and its ballots are distributed in accordance with the voters' choices for second place. The nominee that now has the fewest total votes is eliminated, and its ballots are redistributed. If a ballot's second choice has already been eliminated, the third choice is used; if the third choice has also been eliminated, the fourth choice is used, and so on. If all of the choices marked on a ballot have been eliminated, the ballot is discarded.

The elimination of low finishers and redistribution of ballots continues until one nominee has a majority of all remaining ballots.

You should note that marking a second choice, third choice, etc. does not in any way harm the chances of your favorite. It merely ensures that your vote will have an impact if your first choice is eliminated.

Votes for "No Award" are counted in the same way as other votes. If "No Award" wins in any category, no Hugo is given in that category.

For additional information on the procedures for selecting the Hugo Awards, voters should consult Article II of the Constitution of the World Science Fiction Society, which is printed in MagiCon Progress Report No. 6.

Instructions

Please read these instructions carefully before casting your ballot.

This is the ballot for the 1992 Science Fiction Achievement Awards (the "Hugo Awards"). These awards cover the year 1991.

Eligibility to Vote

You are eligible to cast a ballot if you are an attending or supporting member of MagiCon (the 1992 World Science Fiction Convention).

You may purchase a membership in MagiCon by completing the appropriate information on page 4 of this ballot and sending a check for the membership fee. If you are already a MagiCon member, do not send any money with your ballot. Just fill in the requested information so that we can verify your membership. Please print or type all information. *What we can't read may mutate strangely.*

Deadline

Ballots must be postmarked by July 31, 1992, and received by August 6, 1992, to ensure that they will be counted.

Filling in the Ballot

- In each category that you feel you can make an informed choice, number the selections from 1 up to the number of choices you wish to vote for, (1, 2, 3, ...) with "1" indicating the preferred choice and going down from there.
- Then complete the identification/membership information on page four of this ballot.
- Staple or tape the ballot shut so that pages two and three are not accidentally visible. (Don't get carried away here, a simple staple or one piece of tape on the edge opposite the fold is quite sufficient.)
- Mail your ballot to the appropriate address given on page four.

1992 Hugo Awards Ballot

Best Novel

- ☐ a. Lois McMaster Bujold, *Barrayer* (Baen) serialized in *Analog*, July - October 1991.
- ☐ b. Emma Bull, *Bone Dance* (Ace)
- ☐ c. Orson Scott Card, *Xenocide* (Tor)
- ☐ d. Anne McCaffrey, *All the Weyrs of Pern* (Del Rey, Bantam U.K.)
- ☐ e. Michael Swanwick, *Stations of the Tide* (Morrow), serialized in *Isaac Asimov's Science Fiction Magazine*, Mid-December 1990 and January 1991
- ☐ f. Joan D. Vinge, *The Summer Queen* (Warner Questar)
- ☐ g. No Award

Best Novella

- ☐ a. Nancy Kress, "And Wild For To Hold", *Alternate Wars* (Bantam Spectra) and *Isaac Asimov's Science Fiction Magazine*, July 1991
- ☐ b. Nancy Kress, "Beggars in Spain", *Isaac Asimov's Science Fiction Magazine*, April 1991 (also published by Axolotl Press)
- ☐ c. Kristine Kathryn Rusch, "The Gallery of His Dreams", *Isaac Asimov's Science Fiction Magazine*, September 1991 (also published by Axolotl Press)
- ☐ d. Michael Swanwick, "Griffin's Egg" (Legend UK, St. Martins)
- ☐ e. Connie Willis, "Jack", *Isaac Asimov's Science Fiction Magazine*, October 1991
- ☐ f. No Award

Best Novelette

- ☐ a. Isaac Asimov, "Gold", *Analog*, September 1991
- ☐ b. Pat Cadigan, "Dispatches from the Revolution", *Isaac Asimov's Science Fiction Magazine*, July 1991
- ☐ c. Ted Chiang, "Understand", *Isaac Asimov's Science Fiction Magazine*, August 1991
- ☐ d. Howard Waldrop, "Fin de Cyclé", *Night of the Coolers* (Ursus Press) and *Isaac Asimov's Science Fiction Magazine*, Mid-December 1991
- ☐ e. Connie Willis, "Miracle", *Isaac Asimov's Science Fiction Magazine*, December 1991
- ☐ f. No Award

Best Short Story

- ☐ a. Terry Bisson, "Press Ann", *Isaac Asimov's Science Fiction Magazine*, August 1991
- ☐ b. John Kessel, "Buffalo", *The Magazine of Fantasy & Science Fiction*, January 1991 and *Fires of the Past* (St. Martins)
- ☐ c. Geoffrey A. Landis, "A Walk in the Sun", *Isaac Asimov's Science Fiction Magazine*, October 1991
- ☐ d. Mike Resnick, "One Perfect Morning, With Jackals", *Isaac Asimov's Science Fiction Magazine*, March 1991
- ☐ e. Mike Resnick, "Winter Solstice", *The Magazine of Fantasy & Science Fiction*, October/November 1991
- ☐ f. Martha Soukup, "Dog's Life", *Amazing*, March 1991
- ☐ g. Connie Willis, "In the Late Cretaceous", *Isaac Asimov's Science Fiction Magazine*, Mid-December 1991
- ☐ h. No Award

Best Non-Fiction Book

- ☐ a. Charles Addams, *The World of Charles Addams* (Knopf)
- ☐ b. Everett Bleiler, *Science Fiction: The Early Years* (Kent State University Press)
- ☐ c. Jack L. Chalker and Mark Owings, *The Science-Fantasy Publishers: A Critical and Bibliographic History*, 3rd ed. (Mirage Press)
- ☐ d. Jeanne Gomoll, Diane Martin et al., *The Bakery Men Don't See Cookbook* (SF³)
- ☐ e. Stephen Jones, ed., *Clive Barker's Shadows in Eden* (Underwood-Miller)
- ☐ f. No Award

Best Original Artwork

- ☐ a. Thomas Canty, cover of *White Mists of Power* (Roc Fantasy)
- ☐ b. Bob Eggleton, cover of *Lunar Descent* (Ace)
- ☐ c. Bob Eggleton, cover of *Isaac Asimov's Science Fiction Magazine*, January 1991 (illustrating *Stations of the Tide*)
- ☐ d. Don Maitz, cover of *Heavy Time* (Warner Questar)
- ☐ e. Michael Whelan, cover of *The Summer Queen* (Warner Questar)
- ☐ f. No Award

Best Dramatic Presentation

- ☐ a. *The Addams Family* (Paramount)
- ☐ b. *Beauty and the Beast* (Disney)
- ☐ c. *The Rocketeer* (Disney)
- ☐ d. *Star Trek VI: The Undiscovered Country* (Paramount)
- ☐ e. *Terminator 2* (Carolco)
- ☐ f. No Award

Best Professional Editor

- ☐ a. Ellen Datlow
- ☐ b. Gardner Dozois
- ☐ c. Edward L. Ferman
- ☐ d. Kristine Kathryn Rusch
- ☐ e. Stanley Schmidt
- ☐ f. No Award

Best Professional Artist

- ☐ a. Thomas Canty
- ☐ b. David Cherry
- ☐ c. Bob Eggleton
- ☐ d. Don Maitz
- ☐ e. Michael Whelan
- ☐ f. No Award

1992 Hugo Awards Ballot

Best Semiprozine

- ☐ a. *Interzone*, David Pringle
☐ b. *Locus*, Charles N. Brown
☐ c. *New York Review of Science Fiction*,
David G. Hartwell, Kathryn Kramer,
Gordon van Gelder, Robert K. J. Killheffer
☐ d. *Pulphouse*, Dean Wesley Smith
☐ e. *Science Fiction Chronicle*, Andrew I. Porter
☐ f. No Award

Best Fanzine

- ☐ a. *File 770*, Mike Glyer
☐ b. *FOSFAX*, Janice Moore and Timothy Lane
☐ c. *Lan's Lantern*, George ("Lan") Laskowski
☐ d. *Mimosa*, Dick and Nicki Lynch
☐ e. *Trapdoor*, Robert Lichtman
☐ f. No Award

Best Fan Writer

- ☐ a. Avedon Carol
☐ b. Mike Glyer
☐ c. Andrew Hooper
☐ d. Dave Langford
☐ e. Evelyn Leeper
☐ f. Harry Warner, Jr.
☐ g. No Award

Best Fan Artist

- ☐ a. Brad Foster
☐ b. Diana Harlan Stein
☐ c. Teddy Harvia
☐ d. Peggy Ranson
☐ e. Stu Shiffman
☐ f. No Award

John W. Campbell Award

(Not a Hugo, sponsored by Davis Publications)

- ☐ a. Ted Chiang
☐ b. Barbara Delaplace
☐ c. Greer Ilene Gilman
☐ d. Laura Resnick
☐ e. Michelle Sagara
☐ f. No Award

Nomination Statistics

MagiCon received 498 valid nominating ballots for the 1992 Hugo Awards, a heartening increase from 1991's total of 352 nominating ballots. As usual, North American voters dominated the balloting, casting 478 ballots (457 U.S., 21 Canadian). The 20 non-North American votes were, however, quadruple the number received in 1991.

The chart below shows, for each Hugo category, the total number of votes cast for choices in that category, the highest number of votes received by any item or person and the number of votes received by the fifth place finisher. In several categories, more than five nominees appear due to ties for fifth place.

Category	Votes	Most	5th Place
Novel	793	102	41
Novella	401	73	33
Novelette	588	38	25
Short story	537	30	26
Non-Fiction Book	176	29	13
Original Artwork	208	29	7
Dramatic Presentation	700	170	71
Professional Editor	431	138	51
Professional Artist	527	88	41
Semiprozine	429	132	37
Fanzine	270	53	20
Fan Writer	337	35	18
Fan Artist	284	60	23
John W. Campbell Award	N/A	36	14

*Not Available at press time.

Where the Votes Came From

Australia	2	Belgium	1
Canada	21	Finland	3
Netherlands	5	United Kingdom	9
Non-U.S. Total	41		
Alabama	3	Arizona	4
California	50	Colorado	4
Connecticut	10	D.C.	1
Delaware	1	Florida	32
Georgia	8	Idaho	1
Illinois	25	Indiana	16
Iowa	1	Kansas	4
Kentucky	5	Louisiana	8
Maine	1	Maryland	16
Massachusetts	22	Michigan	12
Minnesota	14	Mississippi	2
Missouri	3	Nebraska	1
Nevada	1	New Hampshire	4
New Jersey	17	New Mexico	2
New York	46	North Carolina	3
Ohio	28	Oklahoma	4
Oregon	9	Pennsylvania	17
Rhode Island	1	South Carolina	1
South Dakota	1	Tennessee	2
Texas	29	Virginia	27
Washington	6	West Virginia	2
Wisconsin	13		
U.S. Total	457	Grand Total	498

1992 Hugo Awards Ballot

Please read the instructions on the first page of this ballot before voting.

You are eligible to cast a ballot if you are an attending or supporting member of MagiCon (the 1992 World Science Fiction Convention).

You may purchase an attending or supporting membership in MagiCon with this ballot. If you wish to do so, please enclose a check for the proper membership fee. If you are already a MagiCon attending or supporting member, you may vote without paying any fee.

Ballot security: In response to many requests, MagiCon will attempt to maintain the secrecy of Hugo ballots. Please staple or tape your ballot so that pages 2 and 3 are not visible. After your eligibility to vote is verified, the identifying information below will be masked, so that it will not be seen by the persons who open and count the ballots.

Name: _____

Address: _____

Signature: _____

Please check one:

- ☐ I am a member of MagiCon. Membership number (if known): _____
- ☐ I enclose \$110.00 (£68 sterling or hfl 220) for an attending membership in MagiCon.
- ☐ I enclose \$25.00 (£19 sterling or hfl 50) for a supporting membership in MagiCon.

Do not send ballots to MagiCon's post office box in Orlando.

Ballots must be postmarked by July 31, 1992, and received by August 6, 1992, to ensure that they will be counted.
(Overseas members should allow more time for the ballots to reach the United States.)

Send your ballot to:

Overseas ballots may be sent to MagiCon's European agent:

**MagiCon
Hugo Voting
P. O. Box 25045
Alexandria, Virginia 22313**

**Kees van Toorn
Postbus 3411
NL - 3003 AK Rotterdam
The Netherlands**

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MagiCon

The 50th World
Science Fiction
Convention

September 3 - September 7, 1992 -- Orlando, Florida

Guests of Honor

Jack Vance
Vincent DiFate

Fan Guest of Honor

Walt Willis

Toastmaster

Spider Robinson

MagiCon, Post Office Box 621992, Orlando, FL 32862-1992

Chairman's Letter

Dear MagiCon Members:

Things are really moving along fast and certainly furious. All sorts of things that we have been working on (some for nearly three years) are finally flowing together to create what we hope will be a great fannish fling.

Membership is nearly 5,000 and hotel rooms are going fast. We have added a new hotel and reserved additional rooms in our current facilities. But reserve your rooms now so you can get a room in your first choice hotel.

As you'll see in the rest of this Progress Report, there are a lot of special activities arranged for you. The keynote luncheon with astronaut John Young is sure to be a great event. My personal favorite project is the special historical retrospective of SF art. Our guest-of-honor Vincent Di Fate is leading an enormous effort to create this unique exhibit.

Another thing that we hope you enjoy will be our Guest-of-Honor Exhibits. We are planning to have extensive displays of the works of our Guests of Honor Jack Vance, Vincent Di Fate and Walter Willis. Many rare items will be on exhibit, so don't miss it.

I hope you will enjoy all of this as much as we do. And when you see a staff or committee person at the con - tell them "thanks."

Until September,

Joe D. Siclari

Chairman

Luncheon With John Young

MagiCon will be presenting an exciting luncheon on Friday afternoon in the Convention Center. The Keynote Speaker will be Commander John W. Young, NASA astronaut, veteran of Apollo 16 and the first space shuttle, Columbia, and one of the few men to walk on the surface of the Moon. Commander Young's speech will be one of the highlights of the con.

A full luncheon of chicken entree, salad, vegetables, bread, beverage and dessert will be served before the speech. A vegetable entree is available for those who prefer it and so indicate when sending in their payment. Attendees with special dietary requirements, please write to the address below. A limited number of kosher entrees will be available if requested in advance.

To attend the luncheon, send a check for \$16.50 per person (and alternate selection, if applicable) to:

MagiCon Luncheon
P.O. Box 52545
Philadelphia, PA 19115

Attendees will be able to pick up admission tickets at the Members Services desk at the Convention Center. Multiple reservations on the same order are acceptable. We will try to book full tables if you request it at the time of your order.

MagiCon

The 50th World
Science Fiction
Convention

September 3 - September 7, 1992 — Orlando, Florida

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Page	Artist
Front Cover	Brad Foster
10	Sheryl Birkhead
20	Ingrid Neilson
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Organization Of The 50th Worldcon

MagiCon's parent body, the Florida Association for Nucleation and Conventions, Inc. ("FANAC"), is a Florida not-for-profit corporation founded in early 1987. It continues as the policy-making body for MagiCon, though responsibility for day-to-day operations falls to the MagiCon Operational Board.

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Consulting Fireman - Kurt Siegel

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Vincent Di Fate - Becky Peters

Walt Willis - ??

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History of Worldcons - Bruce Pelz

History of Fanzines - Nancy Atherton,
Mark McMenamin

Portrait Gallery - Christine Valada

Staff - Beth Zipser

Costuming Slideshow - Drew Sanders

Scenes from World-Wide Fandom -

Takumi Shibano	Anatoly Paseka
Charles Mohapel	John Robert Columbo
Dirk Bonkes	

Other Exhibits

History of the SF Small Press - Tony Lewis

Costumes - Janet Wilson Anderson

Jewelry Retrospective - Laurie Gotlieb Edison,
Andy Robinson

Fannish Nametags - Devra Langsam

Fan Photo Album - Joe Siclari

Fan Photos - Stuart Ulrich

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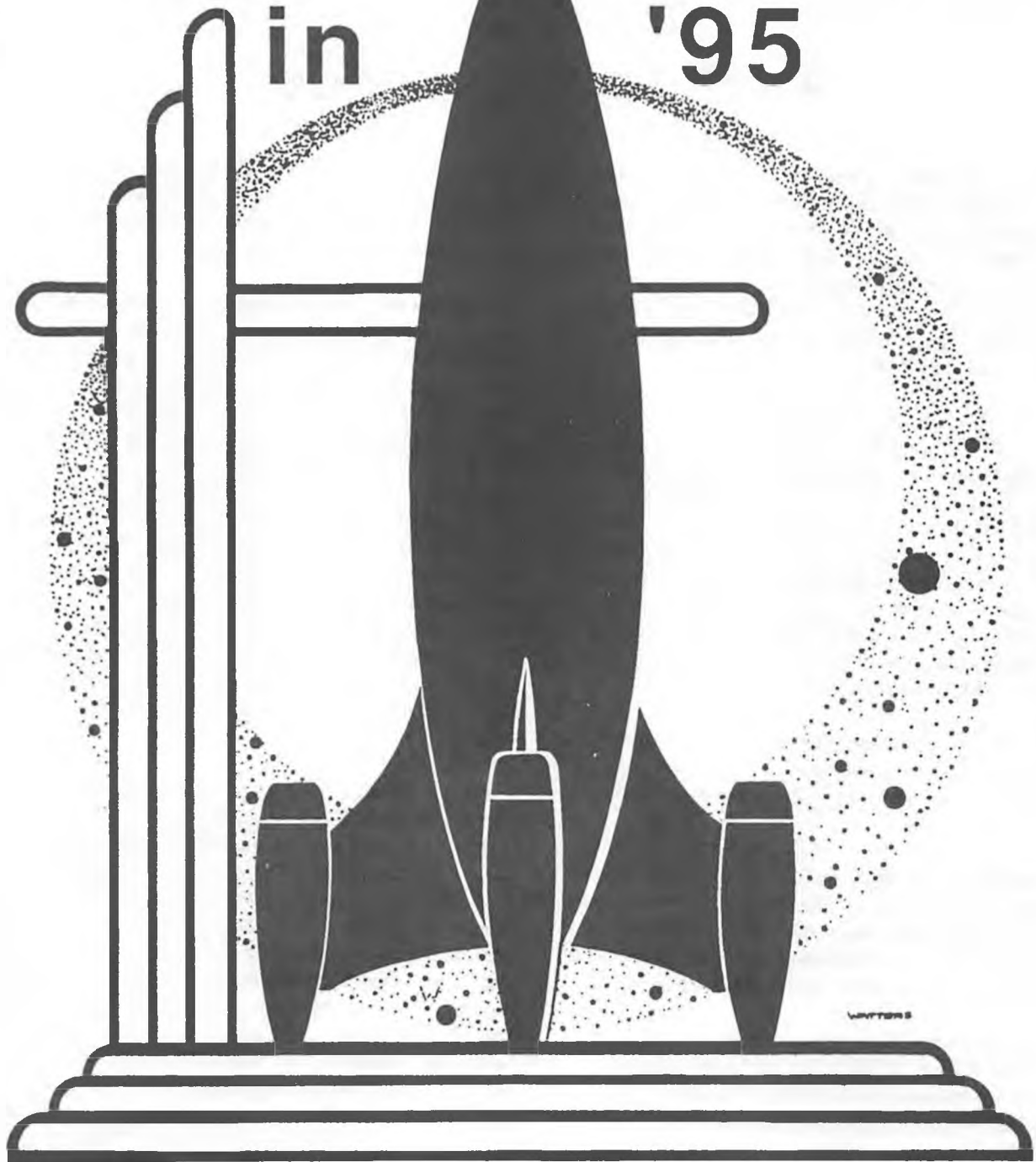
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Joe Bergeron is an artist who has worked in the space, science fiction and planetarium fields. Once upon a time his painting inspired by *Araminta Station* was his introduction for a visit with MagiCon's writer guest of honor, Jack Vance. Here follow Joe's memories of that fondly-remembered occasion. Bergeron is also an aspiring writer who has completed three novels. He plans to have a large display of his artwork at MagiCon, including, perhaps, a new Jack Vance painting.

A Visit To Jack Vance

by Joe Bergeron

As a dreamy teenager I picked up the Lancer edition of a book called *The Dying Earth* and was immediately lost in its manifold sensual pleasures. While it became one of my prime favorites, for some reason I didn't read any other Vance, although I did buy a few random titles. I had that feeling that in *The Dying Earth* I had read Vance's masterpiece and that anything else must inevitably be a disappointment.

Luckily, in 1980 my friend Terry Sisk acquainted me with books in the Demon Princes and Tschai series. I became a Vance collector, reading and loving everything I could find. I was moved to try my hand at Vance-related art, but an early painting based on *The Dying Earth* failed to satisfy me. I desisted until *Araminta Station* appeared in 1987: my painting of Glawen and Sessily seemed good enough that I thought Jack Vance himself might be interested in seeing it. I wrote to him and included a photograph of the painting. He replied with a handwritten letter of praise.

Encouraged, I wrote a longer letter that discussed his writing. He answered and said that if I was ever in his area I should *come and stay at his house* (emphasis mine)!

A few months later I flew not to the Bay Area but to Los Angeles. I'd decided to make the trip even more Vancean by going wandering with my uncle Bobby. A former industrial chemist, Bob Bergeron retired early to take up life in a remote valley in the southern Sierras.

When we reached Oakland we called ahead and warned Norma Vance we were on our way. She said she was looking forward to our visit: it would provide a distraction for Jack. She made me feel we were doing them a favor by coming to visit — a trait of a skilled hostess. She instructed us to open the downstairs door and yell to announce our arrival, neither of them being too spry about descending the stairs anymore.

The path to the Vance house follows steep, narrow streets around some of the tightest hairpin curves I've seen since Pike's Peak. The house itself is built into the side of a hill. We pulled into the driveway; a pole light immediately came on. Good, I thought, they've noticed our arrival. I opened the door and we just walked right up the stairs and appeared in the living room, taking

them by surprise. They had, in fact, been unaware of our presence. "Just like that, huh?" said Jack. I deduced I'd just had my first encounter with a motion-detector-equipped security light. Ooops.

Despite our brazen entrance, we were cordially received. Jack described how the Vance house had evolved from a small cabin thanks to his carpentry skills, later supplemented by those of his son John. The house has a multi-level, multi-armed layout. John was currently making yet another addition, a deck just off the kitchen. The hillside falls away so steeply on that side of the house that the deck provides a potential suicide leap. Yet it's overshadowed by trees tall enough to provide a green canopy overhead. Sunlight filtering through the greenery sends a rich light through tall windows surrounding the breakfast table. Sitting there, I could imagine that the house was located in a wild forest rather than a residential area. Hanging over the table is a chandelier; Jack told us how it had swayed in the big earthquake that had occurred only weeks before.

Seated around that table, Jack began to test us. With verbal jabs and loaded questions he went about determining whether we measured up to his standards of taste and good sense. I fancied that I held my own in that sparring match, but later I wasn't so sure. Jack Vance is nothing if not opinionated. He had savage criticism for several artists, including some who have illustrated expensive editions of his books. I began to suspect his good opinion of my own artwork might be due to his inability to see it clearly. He also expressed withering views on the skills of writers whose reputation in the field is comparable to his own. And he made the unqualified statement that jazz is the finest form of music ever devised by Man. I fell far in his estimation when I failed to agree with that.

I confessed my own writing ambitions, describing an idea I was thinking of developing. Jack bluntly told me he didn't think much of my idea. I continue to think the concept has possibilities — but I haven't written any of the stories yet.

Jack lost little time in offering us something to drink. I don't drink much, but I accepted a glass of wine to mark the occasion of meeting one of my heroes.

Jack seemed discouraged by the near-total loss of his eyesight. He described how blindness affected his life and work. I could well imagine the pain of blindness for someone so visually-oriented, a man whose name is synonymous with color and vivid imagery. But it was clear that Jack had suffered no other loss of his faculties. His mind and wit were unmistakably sharp. At the time he'd just completed *Madouc* and was about to begin *Ecce And Old Earth*. He told us he was experimenting with voice-synthesis software to permit his computer to read his manuscripts back to him. Between that and touch-typing he hoped to maintain a steady output of work. I hoped that technology would indeed permit the free expression of his ideas. In my opinion few of his contemporaries still produce work as strong as Vance's recent novels.

Jack was more willing to discuss his work than I had expected. I expressed my admiration for his elegant dialogue. "The world would be more interesting if people really conversed the way they do in your universes," I said. Put to the challenge, Jack tried to extemporaneously spout a few lines in Vancean vein, but evidently, discourse of such elegance comes more easily at the keyboard than to the tongue!

I was bemused by Jack's pragmatic attitude toward writing. Far from being a driving force or a release for stories and fantasies that would otherwise haunt him, to him writing is just a job, a source of income, a craft for which he found he has a knack.

Throughout this conversation Norma bustled about the house, tossing in an occasional comment in passing. Her interest in Jack's writing was evident. She named her favorites from among his books, among them the neglected *Emphyrio*, my own favorite.

Jack was keen on showing us the interesting features of the house. Among them was a portrait; it showed him holding a banjo, with a sailboat in the background. According to him it wasn't *really* a portrait; he had just served as a model for an artist friend of his. But to me, a picture of the banjo-wielding Jack Vance by a sailboat is a Jack Vance portrait, whether he thinks so or not. Wistfully he told us of his love of sailing. Lovingly he described the glassy texture of the waves.

He pointed out the tiles on the kitchen ceiling. He'd hand-painted every one. They were, he said, a source of particular pride to him. The designs were pleasant, vaguely Pennsylvania Dutch in character. I found it strangely touching that a man who has turned out a body of literature like Jack Vance should be so pleased with such a simple handicraft.

Norma put that kitchen to good use. With a flourish of fire and a hammered iron wok she soon turned out an excellent stir-fried dinner. The dining room was paneled with dark wood and was dominated by a massive table straight from some Asgardian jarl-hall. One end of the room was occupied by a bar more elaborate and well-stocked than you'd find in some hotels. As two vagrants who were bumming meals from friends and acquaintances all up the West Coast, Bobby and I were delighted by this hospitality.

Before Jack came in, Norma tried to apologize for his irascibility, but I saw no need for that. Jack Vance was pretty much the person I expected him to be. He was certainly challenging, but enjoyably so. I felt, perhaps, understanding of his personality. The more time I spent with him, the better I liked him.

Bobby also had no difficulty dealing with Jack. He'd never read a word of his writing, and wasn't overawed by literary achievement, so for him Jack was just another opinionated curmudgeon. He was Jack's equal in willingness to share his opinions; they debated the merits of jazz and talked about sailing.

When Jack and Norma announced it was their bedtime, we asked permission to camp out in their driveway. They agreed, but offered me the guest room at the base of the stairs. There I spent the night with their cat, whom I recall as being old, fat and companionable. It was a night to ponder life's unexpected twists. They had brought me far from home, to sleep in the home of a man whose writing I cherished. I was still partly the dreamer who loved *The Dying Earth* sixteen years before; enough remained so that I felt a little magic in that house.

In the morning we were offered breakfast. I prevailed on Jack to permit me to photograph him while he sat at the table looking a little grumpy in a sweat-suit. Finally I handed Bobby the camera so he could photograph us together.

Bobby and I thanked the Vances for making us feel at home. We got in the car and coasted down the hill en route to other adventures. The Vance home became again a breeding ground for gorgeous fantasies featuring piquant heroines and mordant heroes prone to sauntering down esplanades and checking into hotels staffed by odd little men with punctilious manners.

Recently the wanderlust has begun to afflict me again.

Say — I wonder if Arthur C. Clarke has a spare bed in his place....?

Frank Robinson's long-lived affection for the science fiction field not only encompasses the written word, where he has excelled, but its artwork, too. To Robinson, meeting Vincent Di Fate meant finding someone whose deep familiarity with science fiction art led to an instant sense of brotherhood.

Vincent Di Fate

by Frank M. Robinson © 1992

I first met Vincent Di Fate at a convention years ago. He had been a remarkable find for *Analog* and I was delighted to meet him. He was adept at painting astronomical scenes and space ships with an air of reality that few artists had achieved. Vincent's space ships had a practical, lived-in look about them — if he'd been painting sailing ships of the eighteenth century, you'd have seen the crew's laundry flying from the yardarm.

I have no clear memory of *exactly* what we talked about but I know we talked for hours about science fiction art and writing. He knew the background of all the artists in the field from Frank R. Paul to Hubert Rogers and Paul Lehr and Richard Powers (this was slightly before Lundgren, Michael Whelan and James Warhola.) I completely lost track of time, realizing that at least in the science fiction field, I had discovered a long-lost brother.

Later I visited Vincent in upstate New York and discovered he came equipped with a wife and kids, all of whom were as patient and charming as he was (the kids, of course, were charming and patient in a kid's sort of way.) Much to my surprise, Vincent turned out to be a writer as well as an artist — the only thing that's prevented him from becoming a name in the field is that writing is his second love, not his first, and God usually limits us to excelling in one field at a time. But he knew story and story structure and I suspect his queries to an editor for whom he's painting a cover are both knowledgeable and surprising (and perhaps annoying — he's quick to spot a story's flaws.)

Those of you who have attended his talks, or read his column in *Science Fiction Chronicle*, know the depth of his expertise in the field. I'm sure he's giving such a talk at this convention — don't miss it. He won the Frank R. Paul Award in 1979, the Hugo for Best Professional Artist the same year, the Skylark Award for Imaginative Fiction in 1987, and the Lensman Award for Lifetime Service to the Science Fiction / Fantasy fields in 1990 (has it been that long, Vin?)

He hasn't limited his output to just science fiction magazines and books but has painted aerospace subjects for IBM, *Reader's Digest*, the National Geographic Society, NASA and CBS. He's had exhibits at the Reading Museum in Pennsylvania, the Museum of Science and Natural History in St. Louis, and he's

represented in the collections of the National Air and Space Museum in Washington and the New Britain Museum of American Art.

What else? Well, in between he's been a consultant for MCA, 20th Century Fox, MGM / United Artists, a past president of the Association of Science Fiction / Fantasy Artists and is current chairman of the Permanent Collection for the Museum of American Illustration.

It's been two thousand and more astronomical, aerospace and science fiction paintings since Vincent attended the Pratt-Manhattan Center (formerly the Phoenix) for formal training in art and then launched a career in photo-engraving and animation before becoming a free-lance artist in 1969.

I confess, I've often wondered what would have happened if he'd majored in physics and creative writing and decided to become a writer way back when. The field would have been both richer and poorer for it — it would have gained a fine writer but lost a talented artist.

Conventions are such a hurly-burly affair and if you talk to everybody you want to you'll average about five minutes each. Nevertheless, if you get the chance, try and meet your guest of honor. Five minutes with Vincent Di Fate is worth an hour with almost anybody else.



Don H. DeBrandt is a 28 year-old Vancouver writer who has been writing professionally since 1989. His first professional sale was a horror story, "Payback Tattoo", to *Pulphouse* magazine. His first novel, *The Quicksilver Screen*, is science fiction and will be published by Del Rey in August 1992. He is currently working on a science fantasy entitled *Introspectus*.

Spider Robinson

by Don H. DeBrandt and Evelyn Hildebrandt

When asked for a funny story concerning Spider, my immediate reaction — and Evelyn's — was: "No problem! Spider's a very funny guy; all we have to do is choose from one of many memorable situations."

So, where do we start?

"How about a drug story? Why, there must be hundreds of —"

"Don," Evelyn reminded me, "this is an American publication we're writing for. *Isn't* on the Ugdrays."

"I was speaking of his cat," I replied huffily. The Robinsons' cat, Smoky (pause here to groan) unfortunately passed away a short while ago. (There, don't you feel bad for groaning?) However, while he was alive he was the most feline animal that ever purred. He was the only cat I've ever met who managed to be affectionate, playful and aloof at the same time. If this cat was human, he'd be the offspring of Marilyn Monroe and James Dean.

And part of the reason this cat was so incredibly catly was Spider. "I've served a lot of cats," Spider used to say, "but Smoky was the best master I ever had." I remember one time when Ev and I were over visiting and Spider walked in the door with a look of glee on his face. It was just before Christmas, and he'd stopped by the local pet store to pick Smoky up a little present. He pulled out a baggy and showed it to us with a grin.

"Catnip," I said. "So?"

"Ah, but not ordinary catnip," he said. "This is special. A very select blend..."

He pointed to the label on the baggy. "No stems, no seeds. *Just the buds.*"

"That story will never make it through customs," Ev said firmly. "We'll be accused of contributing to the delinquency of kittens. How about what he did for Steve Jackson?"

For those of you who are unfamiliar with Steve Jackson's unfortunate (and rather bizarre) story, here's a quick synopsis. Steve Jackson makes role-playing games, among them one called *Cyberpunk*. The U.S. Treasury Department, presumably bored because not

enough people were trying to kill the President, decided to go after "computer criminals". Somebody who knew somebody else who worked for Steve Jackson had once been arrested for something vaguely illegal involving computers. So the Treasury Department broke into Steve Jackson's business and confiscated all his business equipment. When they came across the guidelines for the *Cyberpunk* game, which involves such things as brain / computer interfaces, cybernetic optics and esoteric drugs — *none of which actually exist* — they said, "Aha! Bad guys!" and accused poor Steve of designing "blueprints for terrorism."

Anyway, Steve Jackson Games had been negotiating with Spider for rights to do a *Callahans* role-playing game. Spider and Steve were both at Westercon in Vancouver, and when Spider heard about Steve's situation (and all the legal bills involved, since Steve is now taking the U.S. Government to court), Spider proposed a deal.

He sold him the rights for a dollar.

"Great story," Ev said, "But Spider only makes a cameo at the end."

"But he's the hero!"

"Funny, remember? Not heroic."

"Okay. How about a pun story?"

"Stop right there! Or do you *want* to drive everyone screaming from the room?"

Having known Spider for several years, we can say one thing with total honesty: yes, folks, his puns *are* as bad in person as they are in print. Fortunately, both Ev and I are equipped with mental self-defense systems that allow us to forget such things before they melt our brains. If you wish to preserve your sanity, wear ear-plugs around this man. Take them out if you see him pick up a guitar, and put them back in when he's done.

"No, it's gotta be really funny," Ev insisted. "Something ridiculous, something absurd."

Spider used to have this voice sample hooked up to his computer. When he turned it on, you heard Curly of the Three Stooges say, "I'm tryin' ta think, but nothin's happenin'!"

(Continued on page 13)

During the past two years we have initiated a new generation of fans to appreciate the writing of our Fan Guest of Honor, Walt Willis, and share our affection for him. It seems befitting an Irish guest to take a hint from Joyce and end as we began, on another fannish pilgrimage to the Harp's native shore. Where R. A. MacAvoy led us in Progress Report 1, we now return, watching over the shoulders of Teresa and Patrick Nielsen Hayden.

Aspects And Inclinations

Patrick and Teresa Nielsen Hayden © 1987
[Excerpted from their Trans Atlantic Fan Fund 1985 trip report]

Two. Meanwhile, back in Donaghadee, Walter and Madeleine Willis are kind, gentle, funny people who live in realtime and show no signs of imminent apotheosis. It would be a discourtesy and a stupid one to boot, we thought, to obsess on fannish mythology to the exclusion of enjoying their actual company during our visit. Still, there were *Hyphen*-ghosts all over the house: a twenty-cup capacity teapot, Walter's lovingly preserved old notebook from his first visit to the States, out of which he wrote *The Harp Stateside* (in the middle of one page, a single sentence: "I hope the hotel doesn't sue"); Madeleine's recipe for the mysterious "coffee kisses" that turn out to be a sort of sandwich cookie. Walter's offhanded innocence when he said he hoped the untried electric blanket in the guest room wouldn't malfunction and cook us overnight *should* have been familiar enough to tip us off. This thought occurred to us only after he'd added, "It'd give a whole new meaning to the concept of 'joint candidacy'..."

"Aaargh," replied Patrick in his usual sprightly manner. Or, as Teresa later said with her mouth, "It is an act of virtue to treat one's fannish elders with respectful sobriety. You give them lots more straight lines that way."

Should it have been obvious that in the nightstand in the guest room there'd be a copy of *The Enchanted Duplicator* with "Gideon" written on the cover, or that the postcard view out the window would be a startlingly familiar lighthouse? And next, Walter's assuring us that a little-known feature of fabulous fannish memory is its tendency to run counter to time, as witness the lighthouse: when ATom started drawing the things on the back cover of *Hyphen*, Walter and Madeleine hadn't yet moved to Donaghadee. Believe and be saved.

Newtownards Road is a major arterial leading into Belfast; the former Oblique House is a big brick row-house in a street full of same. You wouldn't notice it on your own. Our route one day taking us past this historical site, we duly appreciate it while Madeleine tells a long funny story about the travails of selling the house. Walter adding, as we drive away that when the woman who finally bought the place moved in she installed a huge harp in the front room where you could see it quite clearly through the window.

Earlier, just in off our flight, we'd marveled at the suburban tidiness of the airport, with its modern-looking branches of "Ulsterbank" and "Ulsterbus". It wasn't what we had imagined while being frisked three separate times boarding the plane back in Manchester (Teresa nervously joking that whatever it was they were looking for, she was glad there wouldn't be one of it on our flight) and nothing at all like the alternate-world mythic dystopian Northern Ireland we'd read about in the *New York Times*.

Driving out along the airport access road Walter told us we'd just passed our last checkpoint. As we rounded a curve we saw a small car stopped dead in the middle of the oncoming lane, with a middle-aged couple sitting frozen in the front seat. Soldiers in fatigues conversed with them through the windows on either side; another soldier crouched in the road in front of them, levelling a bazooka at their windshield. Walter didn't even blink, just drove on, conversing amiably. We swallowed hard, remembering Shelby Vick's giant cockroach and the politeness of not screaming hysterically at things your host affects not to notice. Besides, do we break pace for people sleeping in doorways in freezing weather, or ranting schizophrenics in the subway? Travel reminds you of what you take for granted.

Three. On examination our notebooks turn up the usual collection of unhelpful random jottings, too many of which go in for botany. We were disconcerted by Northern Ireland's aggressive vegetation, all of it a deep dayglo green, and sprouting in every available thimbleful of soil. One large public building has its bas-relief frieze covered in wire mesh to prevent the planting of bombs, and between pigeons and windblown dust the whole pediment was coming up in flowers. (A sign on the highway: "Heavy Plant Crossing", which we found alarmingly suggestive.) Surprised, we tried to explain to Walter that those tall decorative plants in Donaghadee's front yards were yucca, a very long way from home and flourishing in entirely the wrong climate.

Fascinating fannish conversation? Of course, but mostly what remains are a few potsherd one-liners: "He said, 'Fuck knows' — which might not be elegant but which lip-reads easily." Or (pertinently?), "It's like the professor of ichthyology who complained that every time he recalled the name of a student, he lost the name of a fish." In fairness to IF's reputation for verbal brilliance, be it noted that we arrived in Belfast in a post-

convention fog, with only a few scintilla and change left in our own pockets.

Himself is tall (as ever; nothing new to report there), deliberate, and catches jokes in mid-trajectory. His voice is extraordinarily soft and — a strange thing in a fan — he's in the habit of letting the other person start talking first. (Teresa claims that after all these years, she's forgotten what one does under those circumstances.) The conversations we remember best were slow and broad, and like all good conversations cannot be wholly recapitulated.

On one occasion we discussed *The Enchanted Dupli-cator* and the durability of its insights, how we keep returning to it as one of the touchstones of our fannish universe. Walter said that co-writing it with Bob Shaw was one of those strange infrequent experiences where the words fall straight off your fingers and onto the page — "Writing it was like reading it, only slower." Onwards to his observation that "no egoboo is ever wasted"; that everything you put into fandom returns to you eventually, if sometimes belatedly and by circuitous means. We agree, and compare notes, offering in trade our pleasure at getting writing-egoboo from Walter or layout-egoboo from Redd Boggs after years of lovingly pillaging their work; jointly we ratify the proposition that it's never too late for a letter of comment. And Walter talked quietly about a dream he had had in the wake of George Charters's snowed-in and underattended funeral; of walking sadly down a Bangor street near George's home, and coming upon an open door to a large and brilliantly-lit room where all the friends whose lives George Charters had touched were having a party to celebrate their good fortune in having known him: a true memorial. And when he awoke he realized, why yes, that's the way it was.

...And more, and further, matters little and big, much of it exchanged en route on various excursions. Which is not to say you should have been there (there wouldn't have been room in the car); only that we wish we'd been there longer.

...So focus this uneasy stereopticon on the *true* secret master of *IF*. Madeleine is short, quick and sharp-witted, possessed of fiercely blue eyes and an overwhelming conviction that her visitors are perpetually in danger of death by starvation (they aren't.) Though, as she explained while unloading a succession of goodies from her deepfreeze, she's switched over to storeboughten baked goods in order to have more time for golfing; and indeed, there's a framed photograph in the upstairs hallway of her being the Heroic Lady Captain of the Donaghadee Golf Club. She followed this with a brief oration in praise of Women's Liberation (Teresa hoping meanwhile that this wasn't prompted by her confessing

to a fondness for needlework — a hope rewarded, as it turned out, since Madeleine knits and before we left bestowed upon Teresa a bagful of handy odd bits of leftover yarn); conducted a rapid survey of our eating habits and telephoned the Whites to say, "It's wonderful, they'll eat anything"; and altogether struck us as the only person we've ever met who's shorter, faster-talking, and more prone to Useful Remarks than the women in Patrick's family, *and* she doesn't constantly exhort you to take lots of vitamins the way they do. It may be that she's religious about food instead. The one time we saw her at a loss was when Patrick, in good American fashion, topped his serving of apple tart with cheese. This has mutated in memory into a Walt Kelly-esque cartoon in which Madeleine says *WOWF!*, eyes bugging out, while her hat (she wasn't actually wearing one) flies straight up into the air....

[Driving about with Walter and Madeleine we saw a hallucinogenic great lot of Ireland on the move and selected portions of it standing more or less still....] On the long midnight drive back from Portstewart we asked Walter and Madeleine various questions about Ireland's more recent Troubles. We knew more coming out than we did going in, and got to hear Madeleine's description of her work with the peace party, Alliance (when she mentioned a position paper that she'd have to draft in the next few days and Walter observed that he'd probably get roped into the writing too, their ensuing discussion sounded oddly familiar), but on the whole Irish politics is probably best filed with Basque, ballet and quantum physics, subjects we cannot hope to master at our advanced age. No matter. There are other continua to navigate. We talked fandom back and forth, finally (perhaps) getting the measure of each other's accents; listening to them on their own time, their lives and journeys, trying to convey in turn what it's like in our own noisy, crowded fannish universe; binding up time in good fashion, all things coming together in imagination and the word. And it may have been that we were all very well pleased.

For sure, the next day we were sorry to leave.

Spider Robinson (cont.)

Which is exactly what happened to us. The problem is that Spider tells hilarious stories, both in print and in person, but most of the stories that get told about *him* wind up as above. Not only is he too nice to make fun of, he's too damn smart to get caught with his pants down.

So all we can say is this: Spider is best experienced firsthand. Read his stuff. Forget what we said about earplugs; he's worth listening to.

And he's *always* willing to talk about catnip...

Since the start of the year the science fiction community has experienced the loss of several of its better-known members including 1993 Worldcon chairman Terry Biffel, artist Michael Bates, and Vince Miranda. We have also had to say goodbye to the man who was its most famous living writer, Isaac Asimov. He accomplished so much and seemed to live life so fully that a eulogist may become trapped in an attempt to sum up the man. Even though we will always have the 500 books he produced, fans will miss Asimov himself, and share the feelings Julie Washington evokes in the following article originally published in the *Cleveland Plain Dealer*.

A Death In The Family

by Julie Washington © 1992

It's weird to feel sorrow over the death of someone you don't actually know. Yet in the science fiction community — which prides itself on staying clubby and intimate despite its large numbers — even the lowliest fans felt as if we did know Asimov.

"It felt as though I had a childhood friend, and I hadn't stayed in touch with him, but then he died suddenly," one fan said.

We've not only lost one of the top writers in science fiction, but also our best spokesman. Even people who didn't know anything about science fiction — or claimed they never read it — had heard of Isaac Asimov. There will probably never be another science fiction writer who achieves such popularity inside and outside the genre.

I met him briefly at the 1989 World Science Fiction Convention in Boston. I hoped he would be there; his well-known dislike for airplanes meant he attended conventions only near his New York home.

I spotted him in a hallway, the bushy sideburns unmistakable. He was patiently signing books for a young man who had an entire box of books — all presumably by Asimov — at his feet. I had the impression the young man had stopped Asimov on his way to a panel discussion because Asimov kept repeating to a companion, "We'll get there, dear, we'll get there."

My heart pounded. I dug through my book bag for my copy of *The Faces Of Science Fiction*, a portrait book of science fiction authors. I've collected the autographs of several writers in it, but it makes everyone crazy because it has no page numbers or index.

With shaking hands I thrust the book at Asimov. "Do you know where you are in this?" I asked. He didn't, but

slowly thumbed through the pages until he found the photograph and signed his name. The photo shows him wearing a slightly rumpled tuxedo, smiling and fit, standing on a balcony with a fog-obscured city skyline behind him.

"I haven't a modest bone in my body — at least when it comes to science fiction," reads his quote on the opposite page. "I'm proud of what I've produced, but not of me. My stories, and those of several hundred other writers, are the face of science fiction."

Later at the same convention, I crammed into an overflowing ballroom to hear Asimov speak. He talked about how, growing up during the Depression, he watched his parents work from waking to sleeping. He applied the same work ethic to his writing, which is how he explained his tremendous output of nearly 500 books.

When I began exploring science fiction, reading Asimov was practically required. But I found the *Foundation Trilogy* daunting, so I started with his first robot books: *I, Robot*, written in 1950, and *The Rest Of The Robots*. I loved Dr. Susan Calvin, the intelligent, spinsterly scientist who liked robots more than she liked people. (But I was glad to find that modern science fiction offered more realistic female characters.)

I took *I, Robot* off my bookshelf recently. I was invited to be a guest reader at an area elementary school and thought "Robbie", the story of a little girl's devotion to her robot, would be perfect. I didn't have time to finish the story, but one boy raised his hand and told the class how the story ended. I could have hugged him.

For the next generation of science fiction readers, the path will be dimmer without Asimov. But his tremendous vision will endure to light the way into the future.

Isaac Asimov

Disney World

by Ross Pavlac © 1992

So you think you're going to go to a Worldcon and see Disney World, all in the same trip? Ho ho ho. If you really want to do it, you're gonna have to prepare for it.

This article will provide a general overview of what to expect and how to prepare for your excursion to the Disney universe. It is only an overview, and is not intended to be a replacement for a good tour book.

Speaking of which: Aardvark Tip #1: buy a good tour book. *Now*. In my opinion there are two top-notch tourbooks, and each has its advantages and disadvantages. Birnbaum's *Walt Disney World 1992* (Avon, \$10.95) is the most complete, has the best presentation, and is easy to find. It's main disadvantage is that it is an official publication, and while on the plus side it means that it can splash pictures of Mickey and Goofy all around its interior, on the minus side it will tend to be reluctant to say that a particular restaurant is less than first-class or that some rides are disappointing. Perish the thought.

The Unofficial Guide To Walt Disney World by Bob Sehlinger (Prentice Hall Press, NY, \$9.95) is the best of the guerilla guides. While he shares my view of the wonder of Disney World as a modern day extension of the basic philosophy of the Society for Creative Anachronism (i.e., the world the way it ought to be), he does not pull punches in describing some aspects of Disney as second-rate.

Look at the above books, and buy one or both. Maybe even buy another book or two. In no case, however, should you buy a book dated earlier than 1991; park attractions and policies change at a rapid pace.

How Long To Plan For?

Aardvark Tip #2: buy the best pair of walking shoes you can afford, and break them in before the trip. The amount of walking you will do is much more than you think it will be, especially at EPCOT.

The amount of time needed to cover Disney World depends on several factors: size of your group, whether children are in the group, whether you have been to Disneyland (and are thus familiar with many of the rides), etc.

First, you have to decide what you want to cover. There are three major parks and four minor parks within the Disney World property:

The Magic Kingdom contains the traditional rides and stuff that you think of as belonging to Disney: *Pirates of the Caribbean*, *Jungle Cruise*, *Space Mountain*, teacups, etc.

EPCOT consists of two parts: in the front you have science-related exhibits and rides, in the back you have the World Showcase — buildings sponsored by various countries that contain exhibits, rides, and restaurants (all circling a large lake that will have fireworks displays at various times).

MGM is the newest of the major parks and most of its rides and exhibits are about films and filmmaking. It is significantly smaller than the other two major parks and smaller than rival Universal Studios (because Disney wanted to get MGM done quicker in order to open before Universal did), though massive expansion is underway.

All of the above major parks contain a number of restaurants and souvenir shops.

Typhoon Lagoon is the world's finest water park, and if you have ever even considered the idea of body-surfing or waterslides as fun, it is a must.

River Country is a smaller (and less crowded) water park. One of its slides is better than Typhoon Lagoon's.

Discovery Island is a nature preserve on Disney property, created by accident. It was originally intended to have animatronic birds, but their calls drew so many real ones that they changed its focus.

Pleasure Island is an adult night club complex that is a must-see.

Though individual tastes may vary, my recommendation for allocating time is as follows. Day 1: Magic Kingdom. Day 2: EPCOT. Day 3: sleep in, spend the afternoon at Typhoon Lagoon and the evening at Pleasure Island. Day 4: MGM, with an evening activity elsewhere. Day 5: go back and re-do any favorites.

There are a number of ticket combinations for Disney World, and the variations and prices change constantly. As of this writing, my recommendation is the 5-day pass, which costs \$160.55. It is used one day at a time (the days do not have to be consecutive) and it is good for all three major parks — you can even visit more than one major park in a given day. It also has two special features: (1) if you only end up using three or four days of the pass, the unused days can be used at any time in

the future — even five or ten years from now. (2) As of this writing, for a week after the pass is first used, it will get you in free to the four minor parks as well (you can even spend an entire day at the minor parks, and it will not use up one of the 5 days on the pass). Don't bother with the places that offer "discounts" on Disney Tickets — the discount is conditional on viewing things like time-sharing presentations (however, they do offer real discounts on Universal Studios tickets and such).

General Touring Tips

Now: what to do in each park? Sehlinger's book contains a number of detailed walking plans that will get you through the rides with a minimum of wait time. I've tried them, and they work, but have the (acknowledged) disadvantage of having you zig-zag through the parks rather than go in a natural manner (which 90% of the people will be doing — which is why Sehlinger's plan works!), and you have to keep moving or the crowds will catch up with you.

Park hours are a factor. They change the park hours quite often, and it is impossible to predict exactly what the hours will be during the MagiCon period. Disney makes changes based on anticipated crowd sizes, whether a private group has bought the park for an evening, etc. There is a phone number that has current park hours (407-824-4321), and MagiCon members would be well advised to call before they go.

One thing to pay attention to is that the opening time for each park is not really the opening time. In order to avoid crowds and bottlenecks, Disney nearly always opens the parks earlier than the posted times, usually an hour earlier. This is important because the early morning hours are the best times to catch the high-popularity rides. Sehlinger estimates that going on four rides at 9 am will take an hour; at 1 pm those same rides will take you three hours.

Switching between parks during the day is not something you do casually. These parks are huge and Disney property is very spread out. Figure you can switch between parks once or maybe twice; any more is a hassle. The fabled monorail connects only EPCOT and the Magic Kingdom, so any switching to MGM or the minor parks will entail getting in your car and driving. Shuttle buses between the parks are available, but waits can be long, and the routes are designed for people staying in hotels on Disney property.

Eat breakfast before you leave for the parks. The Disney restaurant breakfasts are nothing special (unless you like having Goofy stop by your table and want to pay extra for the privilege). You should either buy your

own supplies at a grocery store and eat in your hotel room, or stop at a fast food place on your way out.

Aardvark Tip #3: have one of your party carry a school-type backpack containing folding umbrellas, your tour guidebook, camera equipment, etc. The umbrellas are important because Orlando is vulnerable to brief but heavy rain in the late afternoons that time of year. Sun-tan lotion is also a good idea. To keep your face from getting sunburned, buy one of the many stupid hats they sell.

Disney is above average in handicapped access. Wheelchair rental is available, and Disney publishes a booklet covering all types of handicaps. The booklet indicates which rides can accommodate wheelchairs, among other things. Tape players and cassettes are available for vision-impaired, and Telecommunication Devices for the Deaf (TDD) are available for the hearing-impaired.

All three major parks have lockers at or near the entrance.

If you forget suntan lotion, aspirin, etc., they can be purchased in the stores at the parks, although in some cases they are "under the counter" and not openly displayed. Ask.

When deciding whether the line for a ride is really what it seems, you need to know how the ride loads (continuous loader, interval loader, or cyclical loader), whether Disney can add cars during busy periods, etc. See Sehlinger's book.

In waiting for shows (and the more elaborate rides), you will usually go through some sort of ante-room with a pre-show, designed to introduce you to the feature and cut down on boredom. For shows, the waiting time to get in is usually no longer than the length of the show itself plus about five minutes (thus your average wait for a show is about half the length of the show).

Please, please, do not use flash photography in the indoor shows and rides. The effective distance at which the flash's light is strong enough to make a difference is usually only about 20 feet. The use of flashes can also expose the artificiality of the special effects, thus destroying the suspension of disbelief that you are paying for when visiting Disney.

Keep in mind the exhaustion factor. If you think you're going to spend all day running around EPCOT, then go back to the con and party til dawn, well.... maybe you can do it for a night or two if you're young and in good condition, but doing it day after day will wear you down. Pace yourself.

Keep your group small; no more than, say, 8 adults at the absolute maximum. If your group is much larger than 4 adults, you will start to experience the Fannish Dinnertime Syndrome, in which it begins to take forever to decide what to do next and to get everyone heading in the same direction.

And, please... don't try to get into the parks while in an SF or fantasy costume. Disney staff have the right to refuse entry, particularly when you could even remotely be mistaken for one of the Disney staff who are running around in costume; Disney can tell the difference but they figure Mr. and Mrs. Middle America might not be able to.

Magic Kingdom

This is the hardest of the parks to get to from the parking lot. First, it has the largest parking lot (about the size of Alaska). Then, the park itself is over on the far side of Bay Lake, and is reached either by the monorail or by ferryboat. (The ferryboat is usually faster)

When you first come in, you will be on Main Street, which is the largest selection of stores. Unless you are in a hurry to get to specific rides, it's a good idea to ride the Walt Disney Railroad first, to give yourself an idea of the layout of the park.

Must-rides: *Jungle Cruise*, *Pirates of the Caribbean*, *Hall of Presidents*, *Haunted Mansion*, *Space Mountain*. *Space Mountain* is the only serious thrill ride in the park, and is too intense for some; it's also larger than the Disneyland version. The Orlando version of *Pirates of the Caribbean* is smaller than the Disneyland version, and does not include the restaurant.

New for 1992: *Splash Mountain*. Expect long waits for new rides.

Tomorrowland will be a severe disappointment to most SF fans, as it was built using 1950's notions of the future, and 1960's technology. For SF-type rides, go to EPCOT.

The *Spectrum Magic* parade in the evening is a must-see, as is the evening fireworks show.

EPCOT

Of the technology rides, the following are must-rides: *Spaceship Earth* (the giant geodesic dome; ride it early or late, avoid it when there are crowds), *Listen to the Land*, *Journey into Imagination*, *Captain EO* (the 3-D movie with Michael Jackson), *Horizons* (worth riding at least twice), *Universe of Energy* (dinosaurs, et al), and *Cranium Command* ("the sleeper of all EPCOT rides").

Special tours are available of the hydroponic facilities in *The Land*. You will need to sign up in person at Broccoli & Co. (in *The Land*); tours are held at intervals throughout the day and sign-up is first-come, first-served.

Body Wars is a shuttle simulator technology ride, and is very intense. *Star Tours* at MGM is a much better rendition of this technology, though, and *Back to the Future* at Universal is truly mindboggling.

In the *World Showcase*, mild thrill rides are found in Norway (you will get wet) and Mexico. Magnificent tour films are shown in France, Canada, and China. The American Adventure show in the US pavilion is a must-see (hint: stay in the middle of the ramp of doors to get the best seats).

In the afternoon, a combination air show and fireworks display called *Surprise in the Skies* is worthwhile. The evening laser and fireworks show, *IllumiNations*, is absolutely stunning. Recommended place to stand: near the German pavilion.

MGM

Because of its significantly smaller size, it's easier to cover than the other major parks. On the other hand, most of its attractions are must-sees: *The Great Movie Ride*, *Star Tours* (as mentioned above, an intense ride), *Indiana Jones Epic Stunt Spectacular* (and it really is), *MuppetVision 3-D* (Henson's last project, and the best 3-D I've ever seen), *Studio Animation Tour*, and the *Backstage Studio Tour* (you will get wet, especially if you sit on the left).

The Great Movie Ride has two variations: as you enter, if you take the line to the right, you will be in the right two cars of the ride. Occupants of those cars will experience a wild west shootout, passengers in the left two cars will experience a bank robbery).

Pleasure Island

This consists of a collection of night clubs and shops on an island. Next to it is Disney Village, a collection of Disney stores. Disney Village has no admission charge, so you can use it for doing last-minute shopping without having to use up one of the days on your pass.

Most of the attractions on Pleasure Island are dance clubs or music clubs of various types: 60's, disco, Country & Western, Industrial Rock, etc.

Two attractions in particular are must-sees.

Comedy Warehouse is a comedy club that specializes in improvisational comedy, along with some standard

set-piece comedy sketches. Lines are very long, so I recommend you get in line about 40 minutes before showtime (you will then be near the rock stage on the island, which specializes in loud music, so you may want to bring earplugs). The comedy is truly wonderful, and is both adult yet free of a lot of the sleazy aspects of some comedy clubs. While there is occasional innuendo and sexual humor, explicit use of four-letter words is minimal.

The Adventurers Club was designed for fans, if ever a Disney attraction was. It has the motif of a 1930's club for people who explore jungles and such; you know, the kind of place where Buckaroo Banzai would get together for a drink with Indiana Jones. The staff are dressed and act like the occupants of such a club — they are very well trained and it is extremely difficult to get them to break character. Every ten or fifteen minutes, there is a skit in one area of the club or another — often made to look impromptu. Yes, the masks on the walls do look at you and can talk. Major skits are held in the club's Library at intervals — don't miss the radio serial! They repeat only a couple of skits in any given night, so to see the "entire" show there, you would have to spend more than six hours in the club! This gets the Avenging Aardvark Award for Best Attraction in Disney World.

Warning: although children are allowed on Pleasure Island, there is little for them to do. It was not designed for families. Leave The Kids Behind Somehow.

Shopping

It will no doubt surprise you that Disney has literally zillions and zillions of stores, selling far more than just Mickey Mouse ears and t-shirts. They have stuff that costs less than a dollar, and collectible crystal and animation stills that run in the thousands. A couple of cautions:

The vast majority of character-related merchandise is oriented around the core characters (Mickey, Minnie, Goofy, Donald, and Pluto) and the current film / TV projects that Disney is pushing. If you are interested in a "minor" character (e.g., the Seven Dwarves), you will probably only find a dozen (or maybe two dozen) related items, and the number of locations where that character's stuff is sold will be limited.

While there is a great deal of overlap, quite a number of items are really for sale in only one or two locations. So you may not see it later.

If your interest is in character-related merchandise, price the stuff out in some of the off-property stores (like Belz Outlet World on International Drive) first. In

many cases, the off-property stores will charge less for the same (official) merchandise.

Again, if you want to buy everything at the end of your trip, you can do it in Disney Village without paying admission.

Dining

As mentioned above, you're better off getting breakfast offsite.

Lunch will largely be dependent upon where you are at any given time. My only specific recommendation is the Canada pavilion at EPCOT, which has wonderful meat pies and trifle in a pub atmosphere. To save money, some people pack a backpack with cold packs, sandwiches, and soft drinks, and stash it in a locker til lunchtime (note: Disney does not approve of this, but if you're discreet, you won't be hassled.)

Dinner is another thing entirely. Most of the Disney restaurants do dinner on a reservations-only basis. In order to make a reservation, you must go to the *Communicore* area in EPCOT and use the picture phones on the day of dining only — unless you are staying in a Disney hotel or have an annual pass, in which case you get to make reservations further in advance.

Also, while Disney food is of good quality, it is aimed at Least Common Denominator consumers, and therefore tends to be Americanized and relatively bland. It is also priced like hotel food.

My recommendation: unless you want to eat somewhere for the atmosphere and surroundings, you will get better food at a lower price off of Disney property.

I know. If it's inconvenient to leave Disney property, where are the places that are at least OK to eat?

Fireworks Factory on Pleasure Island has fairly good barbeque (by Chicago standards). The fast food restaurant there (Merryweather's) is also pretty good.

Portobello in Disney Village (next to Pleasure Island) has excellent Italian food, but is noisy and tends to be pricey. Ask for Holly and tell her the Avenging Aardvark sent you; she'll be totally confused.

King Stefan's in the Magic Kingdom castle is exotic in setting. It's especially fun to maim the butter pats (which come in the shape of Mickey Mouse).

Tomorrowland Terrace in the Magic Kingdom is one of Disney's largest and most efficient fast-food outlets. Good place to see the fireworks from, too.

Marrakech Restaurant in the Morocco pavilion at EPCOT serves pretty decent Middle Eastern food. Reservations tend to be easy to get here because middle class America finds the food too exotic.

German Pavilion at EPCOT has a beer hall. As a beer hall it's so-so (hey, I've been to Munich!), but because of its large size, dinner reservations are usually possible.

Japan Pavilion has an OK tempura restaurant.

No dinner recommendations for MGM. If you're visiting MGM, eat outside the park.

Hoop-De-Doo Revue is a dinner theatre in Fort Wilderness, the campground area at Disney World. The show is fun, the food is simple (chicken and ribs), but the quality is high and portions are extremely generous. Warning: advance reservations are required and are difficult to get.

Have fun!

Events At MagiCon

Opening Ceremonies will be held on Thursday, September 3, at 1:00 PM in the convention center. Major evening events will begin each night at 8:30. The Hugo Award Ceremony will be Saturday and the Masquerade will be Sunday. There will be a *Meet the VIPs* party in the Clarion on Thursday night.

Contestants for the Masquerade *must* be preregistered. Requests for registration forms, the completed forms themselves, and requests for information should be sent to Marty Gear at:

Marty Gear
6445 Cardinal Lane
Columbia, MD 21044

MagiCon Masquerade rules were listed in Progress Report 5.

There will be a Regency Dance in the Clarion Hotel on Friday afternoon. SIG programming and Kaffee Klatches will also be in the Clarion.

Filking and gaming will be in the Peabody Hotel. The tentative plan is to have filk concerts during the late afternoon and early evening hours and at least two open filks during the evening and subsequent hours.

MagiCon's con suite and our large party suites are all located in the Peabody Hotel.

Hold everything! Before you vote for the Hugos, send now for a **Free copy of Science Fiction Chronicle**

SFC has been a Semi-Prozine Hugo Award nominee every year since 1981, and received a special committee award at last year's Worldcon. (For a hard sell, see our full page ad elsewhere in this PR). If you're absolutely convinced, without ever seeing a copy of SFC, that *Locus* is the greatest SF news source in the history of the world, and fully deserves more Hugo Awards than any other magazine, author or artist ever, then by all means, vote for it again.

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Babysitting And Children's Programming

Lynn Murphy

Babysitting at MagiCon will be in the Clarion Plaza Hotel.

We need accurate information in order to provide volunteers and trained, bonded professionals to care for your children. Therefore, please write us as soon as possible if you plan to utilize child care. **Warning:** The price of children's memberships will be considerably higher if not purchased in advance of the con.

Child care and children's programming will be available for children with either a child's or an attending membership. There is no charge for children's programming. The first 20 hours of bonded babysitting will be free of charge; after that the charge will be approximately \$3.50/hour. Care for kids-in-tow will be provided on an as-available basis at a higher hourly rate.

Babysitting will be available from 9:30am to 6:30pm, Thursday through Monday. In addition, on Saturday (Hugos) and Sunday (Masquerade) Babysitting will be open from 7:30pm to midnight. Please note we will be closed during the dinner hour.

You **MUST** pick up your child for meals; we will **NOT** be providing them. We **WILL** provide two snacks (fruits, veggies, peanut butter and crackers, fruit juices) each day.

The child care service we will be using is willing to arrange babysitting on an individual or small group basis at other times, but parents must arrange this directly.

For Ages 0-5: Bonded babysitting. Children this age may not be dropped off in children's programming: if you want your child to be able to participate in children's programming items, you (or another designated adult) must accompany him.

Ages 4-8: You are welcome to sign your child in this age group into child care. They will be allowed to move freely through the child care area, which will include children's programming rooms.

Ages 8-12: We will arrange similar but separate programs for this age group, allowing for their more "mature" tastes. This age group must be signed in and out as well. However, they may be allowed to leave the child care area unattended if you sign a special release form.

We have come up with some really exciting ideas for children's programming. We will have art and science related programming, face painting, costuming, story telling, gaming, video tapes and filking. We are also planning to produce a newsletter published by the kids themselves, and to produce and perform a play. There will be a quiet area with books, puzzles, games, etc. where the children can relax and unwind. We also hope to have an active room for activities such as kids' aerobics, mattress jumping, and dancing.

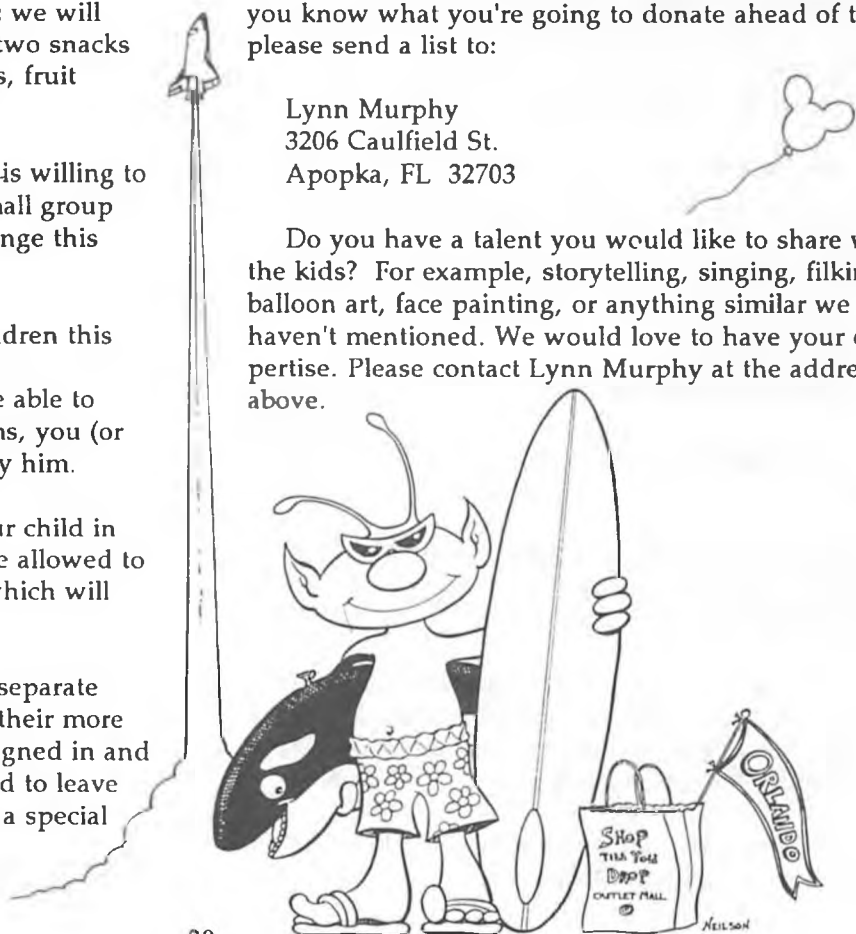
We have planned some fun, arts and crafts programming for kids 4- years-and-under to share with their parents. (Parental participation will be required).

WE NEED YOUR HELP!

We will gladly accept any toys or related materials you would be willing to lend or donate for use by Children's Programming and/or babysitting. If you don't want the items returned, and they are usable, we will donate them to the Children's Home Society or a similar charity. Fair market value of all donated items is tax deductible as a charitable contribution. If you know what you're going to donate ahead of time, please send a list to:

Lynn Murphy
3206 Caulfield St.
Apopka, FL 32703

Do you have a talent you would like to share with the kids? For example, storytelling, singing, filking, balloon art, face painting, or anything similar we haven't mentioned. We would love to have your expertise. Please contact Lynn Murphy at the address above.



Is Your Picture in Our Photo Albums?

by Joe D. Siclari, MagiCon chairman

I'm working on a special fan project and I'd like to ask for your help.

At recent Worldcons several fans have provided exhibits reflecting different facets of our fannish past. The exhibits have covered fanzines, Worldcons, fanac in different countries, and other aspects of fandom. I have assembled and continue to expand an exhibit on the History of Worldcon Bidding, an ephemeral but surprisingly interesting subject.

While there are only a few photos in the exhibits, they are among the most popular of the materials in the displays. To help document and preserve our history, I have started a collection of fannish photo albums. I hope to have the first few albums on display at MagiCon this September.

Here is where I need your help. If you have some photos which you would be willing to share, will you donate copies for the albums? If you can't afford to make copies, write and let me know what you might be

able to loan to the exhibit. Wherever possible, please provide identification of the people, and the time and place the photo was taken.

I am looking for photographs from all periods but especially early photos from conventions, fan gatherings and photos of acti-fans that rarely if ever managed to meet others. Photos of professionals and fans from the early decades especially need to be preserved. If you can provide information on the identity of the people in the photos and credit the photographer, that would be helpful. If not I will be setting up the albums so that convention attendees can help name the unidentified people in the photos.

Please let me know if you can help in this project. If you know of other fans who have old fannish photos but may not be members of MagiCon, please tell them of this project or send me there address. Write to:

Joe Siclari
4599 NW 5 Avenue
Boca Raton, FL 33431

MagiCon Facilities Report

by Ben Yalow

As of late April, about 1900 rooms are booked at all of the hotels. There are still many rooms left, although some of the hotels may be filled by the time this arrives. We are working with our existing hotels to see if they can make more rooms available. A number of them have added rooms in the past, so that we now have most of the rooms in the Peabody and the Clarion.

In addition, we have been adding hotels to the block, and will continue to do so if demand warrants. The first such hotel added is the Heritage Inn, which is located directly adjacent to the Peabody (the headquarters hotel), and across the street from the convention center. The rooms there are \$55 (single-quad) for a standard room, and \$65 for a deluxe room. We will continue to monitor the demand for rooms, and will add more of the nearby hotels as demand occurs.

So fill out your hotel form, then contact:

Orlando/Orange County Convention & Visitors Bureau
MagiCon Housing Bureau
7208 Sand Lake Road, Suite 301
Orlando, FL 32819
800-258-7666 (Outside the US, call 1-407-363-5800)



St. Louis in '97

P.O. Box 1058, St. Louis. MO 63188-1058

MagiCon Membership by Country & State

as of 04/25/92

Members outside the US

Argentina	1
Australia	28
Belgium	5
Brazil	1
Canada	155
Chile	7
Czechoslovakia	1
Denmark	5
Finland	8
France	3
Germany	41
Great Britain	181
Hong Kong	1
Ireland	2
Japan	62
Malaysia	2
Mexico	1
Netherlands	42
New Zealand	2
Nicaragua	1
Norway	2
Oman	1

Members outside the US

Poland	1
Spain	2
Sweden	7
Yugoslavia	1

US Members

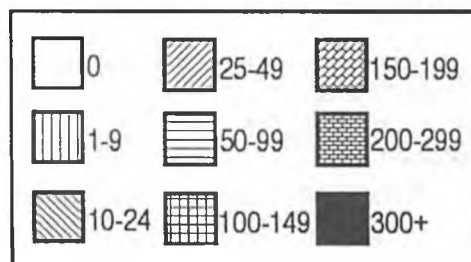
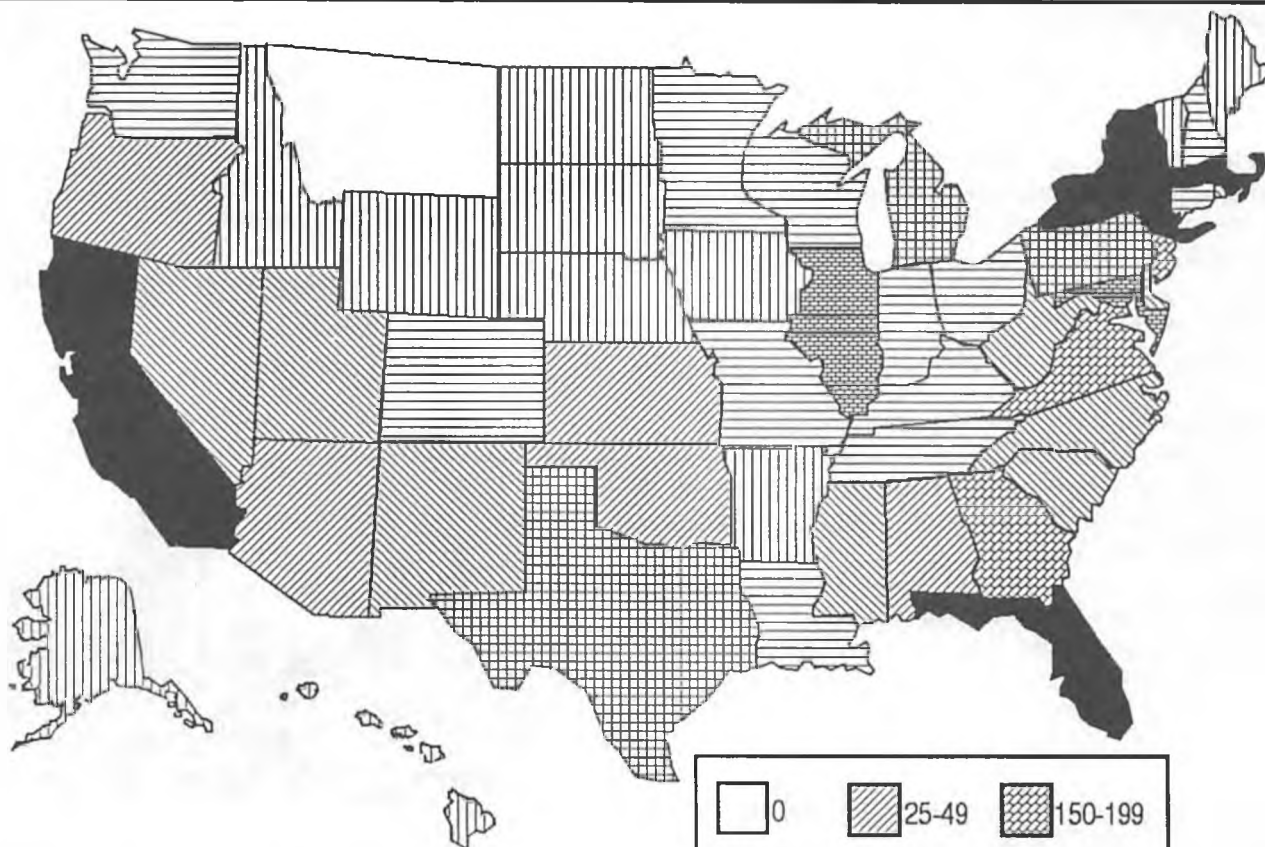
AE / AP	11
AK	8
AL	46
AR	4
AZ	44
CA	488
CO	57
CT	76
DC	14
DE	11
FL	527
GA	152
HI	3
IA	7
ID	7
IL	260

US Members

IN	58
KS	31
KY	51
LA	63
MA	308
MD	206
ME	8
MI	112
MN	54
MO	56
MS	12
NC	23
ND	2
NE	9
NH	51
NJ	152
NM	17
NV	10
NY	355
OH	96
OK	31
OR	28

US Members

PA	135
PR	1
RI	19
SC	23
SD	2
TN	70
TX	141
UT	10
VA	173
VT	6
WA	86
WI	55
WV	17
WY	4
Total US members ...	4190
Total Supporting	333
Total Attending	4213
Total Children	161
Total Kids	23
Total Guest	8
Total Free Nonguest	8
Total Members	4746



New MagiCon Members as of 04/25/92

5538A	Abram, Steven R	5319A	Beason, Cindy	5707S	Bursztynski, Sue
5325C	Absous, Kyle	5320A	Beason, Doug	5065A	Cain, Vanessa
5326A	Absous, Lorenda L	5095A	Beese, John R	5357A	Cajka, Janis L
5327A	Absous, Mark A	5517S	Behrend, Arno	5358C	Cajka, Jennifer
5492A	Acord, Mike	5067A	Bell, Christopher T	5359C	Cajka, II, P Anthony
5493A	Acord, Sue	0175A	Bennett, Gail S	5360A	Cajka, Paul A
5437A	Adachi, Hirofumi	5068A	Benway, Cathy	5506A	Caldwell, Elizabeth
5552A	Adamic, Catherine	5546A	Bergeron, Jeff	5507A	Caldwell, Peter
5553A	Adamic, Margaret	4309C	Berman, Adam	5076A	Canchola, Manuel
5667A	Ahlers, John	4310A	Berman, Alex	5302A	Candage, Raymond L
5055A	Akutsu, Toru	4311A	Berman, Danny	5281A	Canter, Mark
5503A	Alexander, Wendy	5058A	Berman, Eileen	5165A	Card, Peter
5486A	Allen, Carolyn	4312A	Berman, Vicki	5401A	Carlson, Cathy
5485A	Allen, Sarah	0445A	Best, Janice	5381A	Carroll, Sharon
5383S	Ameen, Jr., William O	0446A	Best, Joyce	5158A	Carruthers, Johnny
5313A	Amick, Dianne	5661C	Bieniewicz-Valada, Michael	5498A	Carter, Shawn
5722A	Anakin, Darina	5203A	Blaber, Neil	5395A	Carter, Tammy O
5251A	Anderson, Kevin J	5164A	Blanchard, N Taylor	5322A	Catelli, Ann
5252A	Anderson, Rebecca M	5315A	Blazic, Dana	5303A	Cazedessus, Judi H
5743A	Andrade, Sergio J	5448S	Bleiler, Everett F	5186A	Chayka, Margaret
5064A	Andreu-Custodio, Jose Raul	5640A	Block, Joe	5012S	Cheslin, Ken
5444A	Andrew, Jacky	5132A	Bobbitt, Jodi	5424A	Childers, Daniel
1261A	Andrews, Arlan	5505A	Boekestein, Jaap	5021A	Chrystal, Ewan
1260A	Andrews, Joyce S	5149A	Bond, John A	5261A	Ciencin, Scott
5091A	Annamanthadoo, Valmiki	5651A	Bondi, Gail	5590C	Cirone, Katic
2448A	Antczak, Steve	5145A	Booher, Steve	5321A	Cirone, Patricia B
5168A	Anthony, Mary Ann	5681A	Borgen, Norma I	1010A	Clagett, Mark
5744A	Anthony, Patricia	5673A	Boudreau, Cathy	5356A	Clemens, Sarah L
5601A	Apelt, Ted	0454A	Boyd, Stephen	5179A	Clithero, Paul
5104A	Arnoult, Douglas	5304A	Boyd, Tamara E	5193A	Clough, Paul
5344C	Aronson, Jenny	5369A	Braverman, Cheryl L	5275A	Cohen, Lyle
5459A	Ashby, Elaine A	5195A	Brewis, Jon	5370A	Cohen, Mitch
5184C	Ashton, Celia	5741S	Bridges, Angela	5276A	Cohen, Nancy
5185C	Ashton, Thomas	1632S	Bridges, Gregory	5277K	Cohen, Richard
2293A	Asplund-Faith, Melody	5228A	Brockway, Christine	5519K	Cohn, Anna Rose
2301A	Asplund-Faith, Randy	0999A	Brodian, Laura	5520A	Cohn, Daniel
5352A	Asselstine, Gary	5697A	Broitman, Jeff	5521K	Cohn, Sarah Anne
5398A	Atchison, William M	5612A	Brooks, James	5677A	Coltrain, Darlene P
5660A	Auditore, Pam	5613A	Brooks, Kristen	1774A	Colwell, Carol
5489A	Azar, Rosana	5540A	Bross, Rebecca S	5555A	Conat, Kathleen R
3501A	Babcock, Kelly	5209A	Brown, Ben	5199A	Condon, Kathryn
5488A	Badini, L James	5020A	Brown, Doug	5361A	Cooper, Kate
5638A	Bailey, Glen	5175A	Brown, Ken	5030S	Cordray, Otto J
5202A	Balen, Henry	5167A	Brown, Michael	5662S	Corkum, Stanley
5214A	Bantam Books, Guest of g1	5227A	Brown, Peter J	5591A	Corwith, Jay
5018S	Barnardi, Michael	5287A	Brown, Richard W	5656A	Council, Edward
5610A	Barnes, Clifford	5240A	Brudy, John	5178A	Covalt, Virginia
5680A	Barnett, Lisa A	5052A	Buckner, Brent	5087A	Cox, Gary L
5113A	Barranco, Aurelio	5108A	Buckner, Wendy	5747A	Cox, Greg
5589A	Bartlett, Steven	5684A	Budz, Mark	5086A	Cox, Rickey L
5451A	Bartley, Doug	5152A	Buhl, Christian	5690A	Crain, Charles
5377A	Barton, Andrew	5166A	Buickel, Pamela	5691A	Crain, Leah
1839A	Bateman, James A	1390A	Buickel, Richard	5578A	Crawford, Jean
5745A	Batson, Allen	1618A	Burdick, Debbie	5385A	Crim, Meredith
5746A	Batson, Barbara	1619A	Burdick, Mark P	5114A	Cunningham, Dana
5019S	Baynes, Stephen	5122A	Burgard, Sue	1930A	Cunningham-Hill, Laurel
5718S	Beare, Stephen	5282A	Burke, Anne M	5415A	Czczko, Terri
5318C	Beason, Amanda	5283A	Burke, Peggy	5526A	Dachowitz, Emily

New MagiCon Members as of 04/25/92

5420A	Dahl, Therese B	5117A	Feldbaum, Gary, g1	5109A	Hammill, Donald
5289A	Dancer, Jr., James E	5655A	Feldman, Bruce	5088A	Hansen, Beth N
5290A	Dancer, Lynne L	5593A	Fenton, Jeff	2081A	Hansen, Chris
5477A	Daniels, Beverly J	5237A	Field, Rosa	2082A	Hansen, P J
5478A	Daniels, Richard K	5685A	Fitch, Marina	5062A	Harding, Halina K
5127A	Datlow, Ellen	5504A	Flaton, Johan Martijn	5483A	Harmon, Cynthia
5084A	Davis, Hank	5366A	Fortin, Rob	5239A	Harmon, Jay
5594A	Davison, Genevieve	0917A	Fox, Mary Ellen	5727A	Harms, Eric
1238A	Davison, Jaque	5400A	Freed, Jeff	5280A	Harris, Sue
5672A	Daye, Richard	0631A	Freeman, Linda	5339A	Hart, Cynthia
5110A	de Camp, Catherine Crook	5024A	French, Dave	5499A	Harvel, Lonnie
5111A	de Camp, L Sprague	5025A	French, Shirley	5376S	Hashimoto, Hiroki
5350A	Deans, Lillie	0281A	Frenkel, James R	5192A	Hatakeyama, Chikako
5573K	Deckert, Alana	5298C	Frenkel, Jessica	5071A	Hayes, Nancy
5574K	Deckert, Ian	5299C	Frenkel, Joshua	5106A	Hazen, Montie
5263A	Deerfield, Mica S	5153A	Fritzsche, Albrecht	5625A	Hecht, Harvey
5264A	Deerfield, Mica S g1	5254A	Frohlich, Rommy	5329A	Hensley, Elizabeth
5150A	Deininger, Jeanne E	5255A	Frohlich, Thomas	5723S	Hensley, Teresa M
5138A	Deitrick, David R	5535A	Fry, Debra A	5710A	Hepburn, Alasdair K
5582A	Delano, Randy	5428A	Fuster, Jr., Robert M	0663A	Herman, Felicia G
5436A	Den Beste, Steven C	5417A	Galloway, Joedy	5340A	Herrington, Patricia J
5279A	Denny, Charle	5265A	Garcia, Bert	5308A	Hertz, John F
5278A	Devereaux, Cat	5043A	Gavelis, Rita	5695S	Heuer, Alan
5495A	Di Giorgio, John	5545A	Geigel, Joe	5353A	Heymann, Carol
5368A	Dickey, Arthur R T	5296A	Gekier, Deborah M	2675A	Hicks, Debra
5609A	Dickinson, Cynthia	5425A	Geller, Arleen	1663S	Hildebrandt, Kathleen
5539A	Dieleman, Virginia	5454A	Gesler, Chris	1929A	Hill, Richard A
5599A	Dillon, Doug	5632A	Gillbrook, Michael J	5102A	Hill, Theresa
5600A	Dillon, Susan	5704A	Gillen, Bob	5686A	Hintz, Mark
5047C	Dionne, Amber J	5285A	Giorgianni, Geraldine	5069A	Hiramoto, Miho
5048C	Dionne, Andrew W	5286A	Giorgianni, Nunzio O	5527A	Hirsch, Constance
5049A	Dionne, Joanna M	5270A	Gleason, Robert	5497A	Holloway, Cynthia
5050A	Dionne, Wayne F	5733A	Goode, Edward	5683A	Holmen, Rachel
5267A	Doherty, Tom	5472A	Goonan, Kathleen Ann	5323A	Holt, Tyrone E
5314A	Downs, Bill	1078A	Gordon, Mark	5073A	Holton, Lael
5411A	Dozois, Gardner	5735A	Gorny, Kathleen I	5176A	Holzrichter, Andy
5675A	DuCharme, Michael	5577A	Goss, A L	5575A	Homan, Jr., Arthur S
5022S	Duckworth, Tim	5309A	Grady, John	5576A	Homan, Melissa M
5734A	Duffy, Patricia P	5687A	Gram, Carl	5407A	Hoog, Tim
5121A	Dugan, M Sean	0770A	Green, Debbie	5266A	Hoog, Tom
5378A	Dunn, Greg	5364A	Griffin, Kathy D	5666A	Hooper, Andrew P
5305A	Dunn, Linda J	5093A	Griffin, Pauline	5028A	Hopkins, Lisa
5023S	Earnshaw, Roger	5562A	Groank, Charles M	5090A	Howard, Kimble
5331A	Eccarius, Hilda B	5057A	Guglielmo, Gerald	5011A	Hubschman, Betty
5273A	Eddy, Claire	5070A	Gunderson, Eleanor	0169A	Hubschman, Michael
5688A	Edelman, Scott	5635A	Gunn, Eileen	5310A	Huller, Jerry
5210A	Edwards, Sue	5078A	Gunnarsson, Thorarinn	5143A	Humphrey, Rita
5569A	Eibel, Patrick H	5161A	Gurney, James	5034A	Huskey, Alan
5430A	Eichelman, Carolyn H	5160A	Gurney, Jeanette	5035A	Huskey, Lisa F
5431A	Eichelman, Fred R	5447A	Guthridge, George	5481A	Huskey, Mike
5480A	Elliott, Craig	5416A	Haas-Heye, Chris	5586C	Huyck, Rhea
5080A	Ellis, Sean	5596A	Hagen, Vanora	5508A	Ibbs, Justin
5652A	Ernoehazy, Jr., William S	1291A	Hager, Jerry J	5509A	Ibbs, Tony J
5157S	Ewin, John O	1433A	Hager, Kevin S	5181A	Inman, Linda T
5709A	Ewing, Allison J	5674A	Hailman, Karl	5053A	Inoue, Hiroaki
5224A	Farmer, David C	5173A	Hale, Beverly A	5054A	Inoue, Tamie
5470A	Farrington, Jane E	5170A	Hallgren, Lance	0739A	Ivey, Jim
5572A	Feeham, Ellen	5307A	Hambly, Barbara	5602A	Jackson, Alice E

1992 Hugo Awards Ballot

How the Ballots Are Counted

The winner of the Hugo Award in each category is determined by using a system known as the "single transferable ballot". (Contrary to fannish lore, it is not called the "Australian ballot" and has nothing to do with Australia.) The purpose of the single transferable ballot is to minimize "strategic" voting and to produce the same result that would be reached through a succession of ballots, in each of which the low finisher is eliminated.

Counting is conducted in rounds. In the first round, the number of first place votes for each nominee is tallied. The nominee with the fewest first place votes is then eliminated, and its ballots are distributed in accordance with the voters' choices for second place. The nominee that now has the fewest total votes is eliminated, and its ballots are redistributed. If a ballot's second choice has already been eliminated, the third choice is used; if the third choice has also been eliminated, the fourth choice is used, and so on. If all of the choices marked on a ballot have been eliminated, the ballot is discarded.

The elimination of low finishers and redistribution of ballots continues until one nominee has a majority of all remaining ballots.

You should note that marking a second choice, third choice, etc. does not in any way harm the chances of your favorite. It merely ensures that your vote will have an impact if your first choice is eliminated.

Votes for "No Award" are counted in the same way as other votes. If "No Award" wins in any category, no Hugo is given in that category.

For additional information on the procedures for selecting the Hugo Awards, voters should consult Article II of the Constitution of the World Science Fiction Society, which is printed in MagiCon Progress Report No. 6.

Instructions

Please read these instructions carefully before casting your ballot.

This is the ballot for the 1992 Science Fiction Achievement Awards (the "Hugo Awards"). These awards cover the year 1991.

Eligibility to Vote

You are eligible to cast a ballot if you are an attending or supporting member of MagiCon (the 1992 World Science Fiction Convention).

You may purchase a membership in MagiCon by completing the appropriate information on page 4 of this ballot and sending a check for the membership fee. If you are already a MagiCon member, do not send any money with your ballot. Just fill in the requested information so that we can verify your membership. Please print or type all information. *What we can't read may mutate strangely.*

Deadline

Ballots must be postmarked by July 31, 1992, and received by August 6, 1992, to ensure that they will be counted.

Filling in the Ballot

- In each category that you feel you can make an informed choice, number the selections from 1 up to the number of choices you wish to vote for, (1, 2, 3, ...) with "1" indicating the preferred choice and going down from there.
- Then complete the identification/membership information on page four of this ballot.
- Staple or tape the ballot shut so that pages two and three are not accidentally visible. (Don't get carried away here, a simple staple or one piece of tape on the edge opposite the fold is quite sufficient.)
- Mail your ballot to the appropriate address given on page four.

1992 Hugo Awards Ballot

Best Novel

- ☐ a. Lois McMaster Bujold, *Barrayar* (Baen) serialized in *Analog*, July - October 1991.
- ☐ b. Emma Bull, *Bone Dance* (Ace)
- ☐ c. Orson Scott Card, *Xenocide* (Tor)
- ☐ d. Anne McCaffrey, *All the Weyrs of Pern* (Del Rey, Bantam U.K.)
- ☐ e. Michael Swanwick, *Stations of the Tide* (Morrow), serialized in *Isaac Asimov's Science Fiction Magazine*, Mid-December 1990 and January 1991
- ☐ f. Joan D. Vinge, *The Summer Queen* (Warner Questar)
- ☐ g. No Award

Best Novella

- ☐ a. Nancy Kress, "And Wild For To Hold", *Alternate Wars* (Bantam Spectra) and *Isaac Asimov's Science Fiction Magazine*, July 1991
- ☐ b. Nancy Kress, "Beggars in Spain", *Isaac Asimov's Science Fiction Magazine*, April 1991 (also published by Axolotl Press)
- ☐ c. Kristine Kathryn Rusch, "The Gallery of His Dreams", *Isaac Asimov's Science Fiction Magazine*, September 1991 (also published by Axolotl Press)
- ☐ d. Michael Swanwick, "Griffin's Egg" (Legend UK, St. Martins)
- ☐ e. Connie Willis, "Jack", *Isaac Asimov's Science Fiction Magazine*, October 1991
- ☐ f. No Award

Best Novelette

- ☐ a. Isaac Asimov, "Gold", *Analog*, September 1991
- ☐ b. Pat Cadigan, "Dispatches from the Revolution", *Isaac Asimov's Science Fiction Magazine*, July 1991
- ☐ c. Ted Chiang, "Understand", *Isaac Asimov's Science Fiction Magazine*, August 1991
- ☐ d. Howard Waldrop, "Fin de Cyclé", *Night of the Cooters* (Ursus Press) and *Isaac Asimov's Science Fiction Magazine*, Mid-December 1991
- ☐ e. Connie Willis, "Miracle", *Isaac Asimov's Science Fiction Magazine*, December 1991
- ☐ f. No Award

Best Short Story

- ☐ a. Terry Bisson, "Press Ann", *Isaac Asimov's Science Fiction Magazine*, August 1991
- ☐ b. John Kessel, "Buffalo", *The Magazine of Fantasy & Science Fiction*, January 1991 and *Fires of the Past* (St. Martins)
- ☐ c. Geoffrey A. Landis, "A Walk in the Sun", *Isaac Asimov's Science Fiction Magazine*, October 1991
- ☐ d. Mike Resnick, "One Perfect Morning, With Jackals", *Isaac Asimov's Science Fiction Magazine*, March 1991
- ☐ e. Mike Resnick, "Winter Solstice", *The Magazine of Fantasy & Science Fiction*, October/November 1991
- ☐ f. Martha Soukup, "Dog's Life", *Amazing*, March 1991
- ☐ g. Connie Willis, "In the Late Cretaceous", *Isaac Asimov's Science Fiction Magazine*, Mid-December 1991
- ☐ h. No Award

Best Non-Fiction Book

- ☐ a. Charles Addams, *The World of Charles Addams* (Knopf)
- ☐ b. Everett Bleiler, *Science Fiction: The Early Years* (Kent State University Press)
- ☐ c. Jack L. Chalker and Mark Owings, *The Science-Fantasy Publishers: A Critical and Bibliographic History*, 3rd ed. (Mirage Press)
- ☐ d. Jeanne Gomoll, Diane Martin et al., *The Bakery Men Don't See Cookbook* (SF³)
- ☐ e. Stephen Jones, ed., *Clive Barker's Shadows in Eden* (Underwood-Miller)
- ☐ f. No Award

Best Original Artwork

- ☐ a. Thomas Canty, cover of *White Mists of Power* (Roc Fantasy)
- ☐ b. Bob Eggleton, cover of *Lunar Descent* (Ace)
- ☐ c. Bob Eggleton, cover of *Isaac Asimov's Science Fiction Magazine*, January 1991 (illustrating *Stations of the Tide*)
- ☐ d. Don Maitz, cover of *Heavy Time* (Warner Questar)
- ☐ e. Michael Whelan, cover of *The Summer Queen* (Warner Questar)
- ☐ f. No Award

Best Dramatic Presentation

- ☐ a. *The Addams Family* (Paramount)
- ☐ b. *Beauty and the Beast* (Disney)
- ☐ c. *The Rocketeer* (Disney)
- ☐ d. *Star Trek VI: The Undiscovered Country* (Paramount)
- ☐ e. *Terminator 2* (Carolco)
- ☐ f. No Award

Best Professional Editor

- ☐ a. Ellen Datlow
- ☐ b. Gardner Dozois
- ☐ c. Edward L. Ferman
- ☐ d. Kristine Kathryn Rusch
- ☐ e. Stanley Schmidt
- ☐ f. No Award

Best Professional Artist

- ☐ a. Thomas Canty
- ☐ b. David Cherry
- ☐ c. Bob Eggleton
- ☐ d. Don Maitz
- ☐ e. Michael Whelan
- ☐ f. No Award

1992 Hugo Awards Ballot

Best Semiprozine

- ☐ a. *Interzone*, David Pringle
- ☐ b. *Locus*, Charles N. Brown
- ☐ c. *New York Review of Science Fiction*,
David G. Hartwell, Kathryn Kramer,
Gordon van Gelder, Robert K. J. Killheffer
- ☐ d. *Pulphouse*, Dean Wesley Smith
- ☐ e. *Science Fiction Chronicle*, Andrew I. Porter
- ☐ f. No Award

Best Fanzine

- ☐ a. *File 770*, Mike Glyer
- ☐ b. *FOSFAX*, Janice Moore and Timothy Lane
- ☐ c. *Lan's Lantern*, George ("Lan") Laskowski
- ☐ d. *Mimosa*, Dick and Nicki Lynch
- ☐ e. *Trapdoor*, Robert Lichtman
- ☐ f. No Award

Best Fan Writer

- ☐ a. Avedon Carol
- ☐ b. Mike Glyer
- ☐ c. Andrew Hooper
- ☐ d. Dave Langford
- ☐ e. Evelyn Leeper
- ☐ f. Harry Warner, Jr.
- ☐ g. No Award

Best Fan Artist

- ☐ a. Brad Foster
- ☐ b. Diana Harlan Stein
- ☐ c. Teddy Harvia
- ☐ d. Peggy Ranson
- ☐ e. Stu Shiffman
- ☐ f. No Award

John W. Campbell Award

(Not a Hugo, sponsored by Davis Publications)

- ☐ a. Ted Chiang
- ☐ b. Barbara Delaplace
- ☐ c. Greer Ilene Gilman
- ☐ d. Laura Resnick
- ☐ e. Michelle Sagara
- ☐ f. No Award

Nomination Statistics

MagiCon received 498 valid nominating ballots for the 1992 Hugo Awards, a heartening increase from 1991's total of 352 nominating ballots. As usual, North American voters dominated the balloting, casting 478 ballots (457 U.S., 21 Canadian). The 20 non-North American votes were, however, quadruple the number received in 1991.

The chart below shows, for each Hugo category, the total number of votes cast for choices in that category, the highest number of votes received by any item or person and the number of votes received by the fifth place finisher. In several categories, more than five nominees appear due to ties for fifth place.

Category	Votes	Most	5th Place
Novel	793	102	41
Novella	401	73	33
Novelette	588	38	25
Short story	537	30	26
Non-Fiction Book	176	29	13
Original Artwork	208	29	7
Dramatic Presentation	700	170	71
Professional Editor	431	138	51
Professional Artist	527	88	41
Semiprozine	429	132	37
Fanzine	270	53	20
Fan Writer	337	35	18
Fan Artist	284	60	23
John W. Campbell Award	N/A*	36	14

*Not Available at press time.

Where the Votes Came From

Australia	2	Belgium	1
Canada	21	Finland	3
Netherlands	5	United Kingdom	9
Non-U.S. Total	41		
Alabama	3	Arizona	4
California	50	Colorado	4
Connecticut	10	D.C.	1
Delaware	1	Florida	32
Georgia	8	Idaho	1
Illinois	25	Indiana	16
Iowa	1	Kansas	4
Kentucky	5	Louisiana	8
Maine	1	Maryland	16
Massachusetts	22	Michigan	12
Minnesota	14	Mississippi	2
Missouri	3	Nebraska	1
Nevada	1	New Hampshire	4
New Jersey	17	New Mexico	2
New York	46	North Carolina	3
Ohio	28	Oklahoma	4
Oregon	9	Pennsylvania	17
Rhode Island	1	South Carolina	1
South Dakota	1	Tennessee	2
Texas	29	Virginia	27
Washington	6	West Virginia	2
Wisconsin	13		
U.S. Total	457	Grand Total	498

1992 Hugo Awards Ballot

Please read the instructions on the first page of this ballot before voting.

You are eligible to cast a ballot if you are an attending or supporting member of MagiCon (the 1992 World Science Fiction Convention).

You may purchase an attending or supporting membership in MagiCon with this ballot. If you wish to do so, please enclose a check for the proper membership fee. If you are already a MagiCon attending or supporting member, you may vote without paying any fee.

Ballot security: In response to many requests, MagiCon will attempt to maintain the secrecy of Hugo ballots. Please staple or tape your ballot so that pages 2 and 3 are not visible. After your eligibility to vote is verified, the identifying information below will be masked, so that it will not be seen by the persons who open and count the ballots.

Name: _____

Address: _____

Signature: _____

Please check one:

- ☐ I am a member of MagiCon. Membership number (if known): _____
- ☐ I enclose \$110.00 (£68 sterling or hfl 220) for an attending membership in MagiCon.
- ☐ I enclose \$25.00 (£19 sterling or hfl 50) for a supporting membership in MagiCon.

Do not send ballots to MagiCon's post office box in Orlando.

Ballots must be postmarked by July 31, 1992, and received by August 6, 1992, to ensure that they will be counted.
(Overseas members should allow more time for the ballots to reach the United States.)

Send your ballot to:

Overseas ballots may be sent to MagiCon's European agent:

**MagiCon
Hugo Voting
P. O. Box 25045
Alexandria, Virginia 22313**

**Kees van Toorn
Postbus 3411
NL - 3003 AK Rotterdam
The Netherlands**

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—Gregory Benford

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—Ray Nelson

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—W. Michael & Kathleen Gear

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—William Sandberg, Subscriber

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City _____ State/Prov _____ Zip+9/Postcode _____

New MagiCon Members as of 04/25/92

5229A	Jackson, Julia L	5257A	Kuch, Lutz	5446A	McDowell, Lisa
5649A	Jackson, Kathryn	1617A	LaChute, Jim	5092A	McEwen, Pat
5403A	Jackson, Pete	1616A	LaChute, Terry B	5089A	McGeachin, Bill
5404A	Jackson, Pete, g1	5548A	Lake, Chester H	5557A	McGrath, Danny
5603A	Jackson, R Parker	5550A	Lake, Katherine T	5351A	McIntyre, Karen L
5604A	Jackson, W Tinsley	5549A	Lake, Virginia T	0804A	McMullen, Anne K
5136A	Jainschigg, Monica	5510A	Lampen, Dave	5558A	McNary, Lucinda L
5137A	Jainschigg, Nicholas	5511A	Lampen, Linda	5559A	McNary, Mark
5711A	Jane, Barbara	1472A	Landis, Henry John	5061A	McQuinn, James A
5642A	Janssens, Scott	5103A	Landis, Kate	5269A	Meacham, Beth
0171A	Jarema-Chyzy, Sabrina P	5663A	Lang, Karen	0312A	Meacham, Samuel A
4121S	Johns, Alina C	5301S	Langford, David	5479A	Meganck, Glenn Eric
5295A	Johnson, Steven Vincent	5343A	Langston, Deborah	5271A	Melilli, Maria
5525A	Johnston, Leslie	5135A	Larkins, Leslie	5658A	Mergner, Jr., Henry E
5189A	Jones, Eva B	5036A	Larson, Eric	5617A	Metzger, April S
5501A	Jones, P Quinnatt	5169A	Larson, Sheryl	5618A	Metzger, Robert A
5664A	Jordan, Debra A	5037A	Latner, Alexis Glynn	5341A	Michie, Barbara T
5391A	Jordan, Veronica	5413A	Lee, Tina	5342A	Michie, Jeffrey T
4571A	Jordon, Karen	5182A	Leftwich, Inda Susan	5238A	Mienk, James
5029A	Joynt, Steve	5494A	Lent, Maureen	5467A	Millard, Martha
5063A	Judkowitz, Ruth	5014A	Levine, David	5373A	Miller, Beth
5241A	Julian, Hannelore	5598A	Levine, Rennie	5194A	Miller, Rob
5242A	Julian, Hubert	5692A	Librandi, Bryan	5190A	Minamikawa, Tomoko
5243A	Julian, Theresia	5235A	Lindsay, Becky	5738A	Minkoff, Rick
5587A	Jutting, Susan	5250A	Lindsay, David S	5739A	Minkoff, Ruth
5438A	Kabutogi, Reigo	5236A	Lindsay, Ted	5721A	Mitchell, Linda
5335S	Kagan, Eric	5512A	Llewellyn, Mike	5200A	Mitchell, Syne
5336S	Kagan, Janet	5595A	Lloyd, Steven	2007A	Mize, Michael
5682A	Kaminski, Heiko	5712A	Logger, Oscar	5172A	Moe, Michael B
5634A	Kandel, Michael	5720A	Lomas, Tammy	5736A	Moffitt, Charlie
5588A	Kaprinski, Mark	5463A	Longendorfer, Edwin	5737A	Moffitt, Charlie, g1
5288A	Kastan, Thomas	0172A	Longendorfer, John	4122A	Mogster, Rolf
5072A	Katrobos, Melody L	5636A	Longyear, Barry N	5668A	Moore, Clayburn
5706A	Katz, Susan L	5637A	Longyear, Regina B	5653A	Moore, N B
5445A	Kawamura, Hitoshi	5374A	Loubet, Denis	5180A	Moralez, Phebe
5730A	Kaye, Marvin	5375A	Lowe, Lori E	5639A	Morford, Chuck
5490A	Keller, Michael S	5116A	Luke-Roman, Donna	5392C	Morris, Noah
5491A	Keller, Ruby C	5432A	Lund, Deanna	5393A	Morris, Rebecca
5518A	Kelly, Gail	0962A	Lundgren, Carl	5629A	Morrison, Sheena
5633A	Kelly, James Patrick	0963A	Lundgren, Michele	0259A	Morrow, Rod
0531A	Kennedy, Patrick M	5529A	Madonia, John	5151S	Mouton, Jeanine David
5174A	Kenyon, Kay W	5045A	Mann, Frank	5026S	Moxey, Simon
5611A	Kerrigan, Theresa	5475A	Mansfield, Eric	5616A	Mullen, Eric
5564A	Kidd, Andrea Montague	5414A	Manson, Cynthia	5046A	Mullikin, John
5094A	Kiefer, Hope	5605C	Martin, Gregory W	5051A	Murphy, Deirdre
5274A	King, David	5362A	Mascetti, Hugh	5731A	Musgrave, Muff
5386A	Kirby, Larry	5233A	Mason, Patience H C	5732A	Musgrave, Real
5016A	Kissenger, Tess	5234A	Mason, Robert C	5647A	Myers, Jay Paul
5328A	Kittler, Christine A	5728A	Mathers, Drew	5220A	Nakagawa, Daniel
5453A	Kitzmann, Rosemary	5566A	Matthews, Patrick	5405A	Neal, William E
5040A	Klein, James F	5159A	Mattingly, David	5449A	Nelson, John T
5434A	Kohn, William	5119S	Mattingly, Gary S	5394A	Newstrom, Louis
5197A	Kohne, Michael	5719A	Maxfield, C B	5272A	Nielsen Hayden, Patrick
5565A	Kolojeski, Mike	5466A	Maxon, Darrell	5075A	Novak, Kelly
5156A	Kopp, Ellen	5306A	Maxon, Juraj	5645A	Nutman, Philip
5542A	Kosiba, Deb	5500A	Maxwell, Robert A	5583A	O'Hare, Tim
5543A	Krask, Paul	5671A	Mayberry, Howard	5702A	O'Keefe, Moira
5133A	Krebs, Kathy	5418A	McAbee, Kyle	5163A	Oberg, Mike

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5124A	Ogus, L Robert	5345A	Richardson, Amanda	5619A	Sillifant, Jeff
5300S	Oldham, Barbara	5346A	Richardson, D Coleman	5620A	Sillifant, Marlene
5380A	Olsen, Kirk	5044A	Richardson, Darrell C	5452A	Simmons, Debra
5650A	Overbey, Robert G	5347A	Richardson, Katherine	5107A	Simon, Marge
5440A	Pajunen, Hannu	5547A	Richardson, Stephanie	5177A	Simon-Holzrichter, Lisa M
5748A	Palinko, Karen	5354A	Rickard, Barbara	5389A	Sims, Rebecca A
5085A	Pancamo, Thomas A	5471A	Robbins, Pam	5648A	Sirekis, Robert A
5554A	Papagermanos, Mike	5476A	Robinson, Frank M	5332A	Skinner, Courtney
5513A	Parker, Martin	5348A	Robinson, Richard	5531A	Skutell, Laurie Ann
5665A	Parsons, JoAnn	5349A	Robinson, Susan	5450A	Slate, Laurel P
5408A	Parsons, Marion	5204A	Robson, Nigel	5426A	Smith, Alice N
5409A	Parsons, Robert	5031A	Rodgers, Thomas	5205A	Smith, Anna
5268A	Paschina, Tatiana	5201A	Roger, Allan	5427A	Smith, Ken A
5514A	Paterson, Joan	5421A	Rogers, James C	5218A	Smith, Terrie Lee
5123A	Patterson, Vicki R	5118S	Rogers, Jayne	5134S	Smith, Tom
5141A	Peirce, Douchka	5537A	Rogers, Joanne	5223A	Smullen, George William
5142A	Peirce, Hayford	5225A	Rollins, Matthew C	5222A	Smullen, Russell Edwin
5484A	Pelletier, Ed	5226A	Rollins, Wendall	1089A	Snyder, Jonathan
5423A	Pesavento, Robert J	5115A	Roman, Pete	5442A	Soediono XGS Herman
5120S	Peters, Patricia A	5536A	Rosenberg, Joel	5443A	Soediono, Prajitno O
5083S	Peterson, Amy	5528A	Rossi, Stephanie K	5330A	Soltall, Rudy
5112A	Peterson, George W	5473A	Rumain, Gary	5253S	Soto, Jr., Orlando
5355A	Peterson, Gwen	5312A	Russo, Richard Paul	5628A	Sousa, Albert
5530A	Peterson, Paula	5487A	Rutherford, Carol	5455A	Soutar, Sammi
0618A	Phillips, Daryl	5544S	Ryan, Chris	5570A	Spangler, Bill
5056A	Phillips, Laura Nell	5246A	Ryder, Brendan J	5571A	Spangler, Joyce
5384A	Plotz, Trudy	5247A	Ryder, Helen	4570A	Spangler, Karen
5096A	Porter, Amy	5606A	Sabothé, Alexandra	5155A	Spix, Claudia
5097K	Porter, Corin	5703A	Sackmary, Mike	5162S	Sporck, Heinrich
5098A	Porter, George	5139A	Sagara, Michelle	5659A	Srestchinsky, Serge
5099K	Porter, Katie	5439A	Sakai, Keiko	5311A	Stadler, Kim
5367A	Post, Drew	5713A	Samuel, Jim	5196S	Starr, Gary
5579A	Pransky, Joanne	5522K	Sanderson, Morgan	5337S	Steele, Allen
5614A	Prasinos, Judi	5523A	Sanderson, Ruth	5338S	Steele, Linda
5208A	Pratt, Lynne	5524C	Sanderson, Whitney	5258A	Steffee, Chris
5399A	Prima, Anneth	5101A	Saunders, Suzanne	5259A	Steffee, Elan
1394A	Prima, Dan	5597A	Schaleen, Kenneth R	5260A	Steffee, Jessica
5676A	Ptacek, Kathryn	5041A	Scheifler, Dave	5627A	Stelnicki, John A gl
5154S	Pulla, Stefanie	5198A	Schmidt, Joyce	5700A	Sterling, Bruce
5248A	Purdy, Irene	5412A	Schmidt, Stanley	5742S	Stewart, William
5249A	Purdy, Irene, gl	5402A	Schroyer, Vance	5206A	Stocks, Chris
5291A	Quirt, Alan	5580A	Schwartz, Robert	5696A	Stohler, Anne
5293C	Quirt, Alan, c1	5230A	Scian, Amy	5334A	Stone, Jr., Del
5294C	Quirt, Alan, c2	5231A	Scian, Suzanne B	5714A	Stone, Mike
5292A	Quirt, Alan, gl	5125A	Seeley, Gordon	5032A	Storment, Kim
5643A	Radelt, Joann L	5689A	Seelig, Charles	5584C	Stortz, Karen M
5644A	Radelt, Mitchell P	5482A	Senese, Rebecca	5585C	Stortz, Michael H
5262A	Raisén, Joshua	5363A	Severance, Carol	5654A	Streeter, Leslie
5419A	Ramoundos, Gregory	5074A	Shannon, Marcia	5188A	Stuck, H L
5183A	Ranaldi, Vince	5219A	Shaub, Karen, gl	5042A	Stuttle, James W
5622A	Rebholz, Maura	5390A	Shavor, Cindy	5717S	Sullivan, Andrew
5379A	Rees, John Campbell	5615A	Sherwood, Ian R	5461A	Summers, R D
5256A	Reichardt, Evelyn	5433A	Shock, Richard	5693A	Sutherland, William
5581A	Reimers, Eva	5221A	Shockley, Dave	5641A	Sutton, Liana
5465A	Rendino, Steph	2018S	Shriver, Elizabeth N	5216K	Tachibana, Rie
5474A	Reynolds, Michael A	5698A	Shure, Allan R	5217K	Tachibana, Taku
5464A	Rhodes, Scott	5699A	Shure, Mary R	1888A	Tarr, Meredith A
5460A	Rich, Denise	5592C	Siegling, Eric	5568A	Temianka, MD, Daniel

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5496A	Tennaro, Michael	0282A	Vinge, Joan D	5725A	Wingeier, Alan
5626A	Thacker, Joanne	5013A	Wade, Tess	5726A	Wingeier, Cathy
5607A	Thomas, Bernadette	5105A	Wainscott, Valerie	5563S	Winz, Kim
1339C	Thomas, Jayle	5422A	Walker, Edmund	5033A	Wise, Mark
5608K	Thomas, Jonathan	5232A	Wallace, Salustra	5126A	Wiseman, Lizzie
5144S	Thornhill, Denice	5396S	Wallner, Martin	5146A	Wittmeyer, James F
5715A	Thurston, Peter	5017A	Walters, Bob	5147A	Wittmeyer, Patricia A
5716A	Thurston, Susan	0478A	Walton, Evelyn	5077A	Wolf, Joyce
5533A	Tiedemann, Eric S	5406A	Ward, Jean P	5534A	Wolowkik, Rozalie
5657A	Tinkham, Rebecca	5429A	Warmuth, Cindy	5324S	Wong, Henry K
5694A	Tippett, Steve	5435A	Warnock, Kathy	5211A	Woodford, Alan
5191A	Toma, Mitsuhiro	5027A	Warrington, Freda	5212A	Woodford, Anne
5456A	Tomizawa, Jun	5365A	Washek, James C	5567A	Woodin, Mike, g1
5515S	Tompkin, Dave	5215A	Wasiliew, Alex	5708A	Woods, Delphyne Joan
5516A	Trease, Steve	5059A	Weinstein, Diana	5066A	Wright, Linda R
5551A	Trokey, Fred	5060A	Weinstein, Lee	5100A	Wulff, Robin
5128A	Trout, Ron	5724A	Wendell, Howard M	5213A	Wyche, Elisabeth
5532A	Truant, Lisa R	5556A	Wenzel, Donald T	5621A	Wysocki, Michael
5333A	Tuchman, Adam	5740S	Wesson, Joseph	5630A	Yerger, Cyndy A
2045A	Turner, Kelly	5148A	West, Gregory M	5631A	Yerger, Earle
5705S	Ulrey, Larry R	5140A	West, Tom	5171A	Youll, Stephen
5284A	Upton, John William	5207A	Weston, Alison	5541A	Young, Amy
5560A	Urban, Michael	5244A	Whiskin, Gail	5441A	Young, Cecil L
5561A	Urban, Michael, g1	5245A	Whiskin, Jim	5079A	Young, Mark
5678A	Valdez, Dee	5623A	White, Arielle B	5679A	Youngstrom, Virginia
5468C	Van Cleef, Jane	5624A	White, Robin P	5081A	Yudkowsky, Moshe
5469C	Van Cleef, Lucy	5701A	White, Teri	5082A	Yudkowsky, Ruchy
4123A	van der Linden, Chuck	5131A	Whitworth, Clair	5015A	Yule, Kate
5371A	Van Hekken, Clark	5462A	Wild, John	5038A	Zepka, Bonnie
5372A	Van Hekken, Diane	5410A	Williams, Sheila	5039A	Zepka, David J
5382A	Ventura, Greg	5387A	Wilson, Andrew L	5729A	Ziesing, Mark V
5457A	Vick, Shelby	5187A	Wilson, Deborah M	5297S	Zipser, Beth
5458A	Vick, Suzanne	5388A	Wilson, Joy W	5646A	Zucker, Mike
		0272A	Wilson, Scott		

Nametag Project

We will have a special exhibit of Devra Langsam's Nametag Project.

Performing Street Artists

MagiCon will welcome SF-related street artists in the Theme Park. If you're interested, write us and tell us what you'd like to do. (We want to be inclusive, but we may not be able to accommodate everyone.) We'd love to have wandering performers in the park!



Walt Willis Enchanted Miniature Golf Course

Part of the Theme Park in Exhibit Halls B and C will become the Walt Willis Enchanted Miniature Golf Course. This approximately 12 hole course based on Walt Willis and Bob Shaw's *The Enchanted Duplicator* will feature miniature golf holes designed by Worldcon bids and fan clubs. If your club would like to participate, please write to:

Miniature Golf Course
c/o Pat Vandenberg
15 Park Ave Ext.
Arlington, MA 02174

or call (617) 646-7681 to receive more information. MagiCon will be supplying most of the materials, you'll supply the imagination and ingenuity.

Lost Souls

Following is a current list of MagiCon's 'Lost Souls'. Mail to these people has been bounced back to us with no forwarding address. If you know how to reach anyone on this list, please ask them to contact MagiCon immediately with an address correction.

MagiCon

P.O. Box 621992
Orlando, FL 32862-1992
407/859-8421

or E-Mail:

CI\$ - 70732,761
GENie - D.RATTI

Anderson, Sandra	Baltimore, MD	McMurrian, Althea	Piscataway, NJ
Bishop, William J.	Colorado Springs, CO	Neitzke, Paul	Denver, CO
Daniels, Richard E.	Blacksburg, VA	Neubaner, Sandra	Ypsilanti, MI
Daremus, Jack	Vero Beach, FL	Papendick, Laura	Glenside, PA
Diruocco, Tena	Malden, MA	Pekowsky, Larne	New Haven, CT
Fuller, Blane	FPO Norfolk, VA	Pinzow, Anne Phyllis	Newark, NJ
Fuller, Pat	FPO Norfolk, VA	Purcell, Karen	Ithaca, NY
Greene, Edward	New York, NY	Raybin, Robert A.	FPO Seattle, WA
Hall, Cheryl	New Haven, CT	Roberts, Jim	Arlington, MA
Houwerzyl, Robert E.	Amsterdam, Netherlands	Roehm, Robert A.	Louisville, KY
Kingston, David A.	Fort Lauderdale, FL	Samug, Jim	London, Great Britain
Krebs, Christine	Dayton, OH	Simmonds, David	Winnipeg, Manitoba
Leith, Rena	Tucson, AZ	Sommers, Rob	Atlanta, GA
Lieven, Andre	Ontario, Canada	Sprague, Susan	Guelph, Ontario
Lister, Mark H.	Pittsburgh, PA	Watson, Kennita Lane	Belmont, CA
Martin, Liz	Santa Monica, CA	Weber, Jason	San Jose, CA
Mathiesen, Lars Henrik	Bronshoj, Denmark	Whittier, Terry	San Jose, CA
McKannan, Ann	Houston, TX	Williams, Joe Bob	Irving, TX

Art Show

As of May 1, 1992, the Art Show still had some space available. Complete information for artists wishing to exhibit may be had by writing to:

MagiCon Art Show

P.O. Box 46
MIT Branch Post Office
Cambridge, MA 02139

If you have sent in a request for space before May 1st and have not heard from us, it is possible that we never received your request. Please write to the above box *immediately* with as much information as you can supply.

Art Resale Area

For the first time at any Worldcon, MagiCon intends to have a resale area in the Art Show to allow collectors to offer older pieces for sale. We are working with ASFA to develop policies for running this area and would welcome your thoughts and suggestions.

If you would like to sell artwork in our resale area, please write to tell us what you'd like to sell (artist, size, medium, date, etc.) and your approximate selling price. A photo of the piece would be most helpful. This

will in no way commit you, but it will help us work out a good plan and will guarantee that you will receive information on the resale area when it becomes available. We cannot promise to handle artwork for resale which is not arranged in advance.

The Print Shop

The Print Shop is being handled by ASFA. For more information write to the MagiCon Art Show post office box address shown above.

Artist's Work Tables

MagiCon will provide worktables for artists to use as work or demo areas. They will be right outside the Art Show and will be available mid-afternoon Thursday through mid-afternoon Sunday. They will cost \$8 per day on Thursday and Sunday and \$12 per day on Friday and Saturday (we're willing to negotiate for longer or shorter periods -- write us). They will not have electricity unless you have made arrangements with us in advance.

These are work tables, NOT Huckster's tables. You may sell your own original work here, but it should be work of the sort you are producing at the table.

Just a decade ago Larry Niven and Steve Barnes distilled their knowledge of role-playing gamers, sf fans, successful theme parks, and technology into *Dream Park*, their Hugo-nominated novel. A major feature of the novel, and its sequel *The Barsoom Project*, was 'live roleplaying' run in the Park's Gaming Areas. Niven and Barnes

represented the fannish psychology so convincingly it was not difficult to believe such a park would be developed in the future. But would you be surprised to learn that the future arrives this Labor Day weekend? A group intending to construct Dream Park for real will be at the Worldcon offering MagiCon members a glimpse of interactive gaming's destiny.

Through the efforts of Mark Matthews-Simmons, Douglas King, a team of engineers headed by Ralph Pruitt and Mike Kinder, and special effects wizard Kurt Hopkins, and with the support of the authors, The Dream Park Theme Park and Gaming Areas are being designed and planned for construction in the near future. One of the central aspects of the entire project is the computer moderated electronic Interactive Gaming System. This Interactive Gaming System will be showcased this year at Worldcon in the Dream Park Experience.

In the Experience and future Gaming Areas, games will feature a storyline, and use special effects and actors, to entertain and involve a team of players. The players will move from scene to scene, find clues, and attempt to resolve a mystery. In the process, they will encounter a wide variety of impediments, including monsters and other creatures, which they must negotiate with, gain information from, or overcome with their 'weapons' and 'special abilities'.

The Dream Park Project will take many years to finish, but Dream Park Corporation is ready to introduce MagiCon members to some aspects of this high-tech theme park and show them what it will be like in the Gaming Areas via a touring exhibit, The Dream Park Experience.

With weapons in hand, guests will be physically prepared for the dangers and denizens that lurk within a completely themed dungeon, consisting of a series of rooms and corridors.

The Experience concentrates on atmosphere, puzzle-solving and teamwork, as opposed to simply giving guests combat situations. Traps and puzzles may include secret doors, pressure plates which may cause adverse effects to the players, and 'locked' treasure boxes. All in all the environment will be a wonderful opportunity for guests to try



Dream Park

their hand at real adventuring.

Dream Park Corporation will also be making available a variety of related products for purchase. These products will include the newest Dream Park novel, *The California Voodoo Game*, the Dream Park Role-playing Game, Live Roleplaying props and Dream Park foam latex

weapons, as well as artwork, logo products and other great stuff.

Experience for yourself what real dangers exist in a fantasy dungeon when the Dream Park Experience arrives at Worldcon this Labor Day Weekend.

The Virtual Gallery

Dream Park Corporation, in association with Autodesk, Inc. and Silicon Graphics, Inc., will be exhibiting the Virtual Gallery in conjunction with the Dream Park Experience on tour in 1992 and 1993.

Visitors to the Virtual Gallery can immerse themselves in 3-dimensional spaces generated by a computer. Sight, sound, and the ability to 'pick up and move' objects in the cyberspace, are all part of the experience guests can enjoy while visiting worlds that before they could only dream about. Dream Park Corporation invites people to explore and interact with these new worlds that will completely surround them.

Silicon Graphics Inc. has created a cyberspace that will allow guests to take a god's eye view journey through our solar system and also be able to travel to author Larry Niven's science fiction masterwork, the Ringworld.

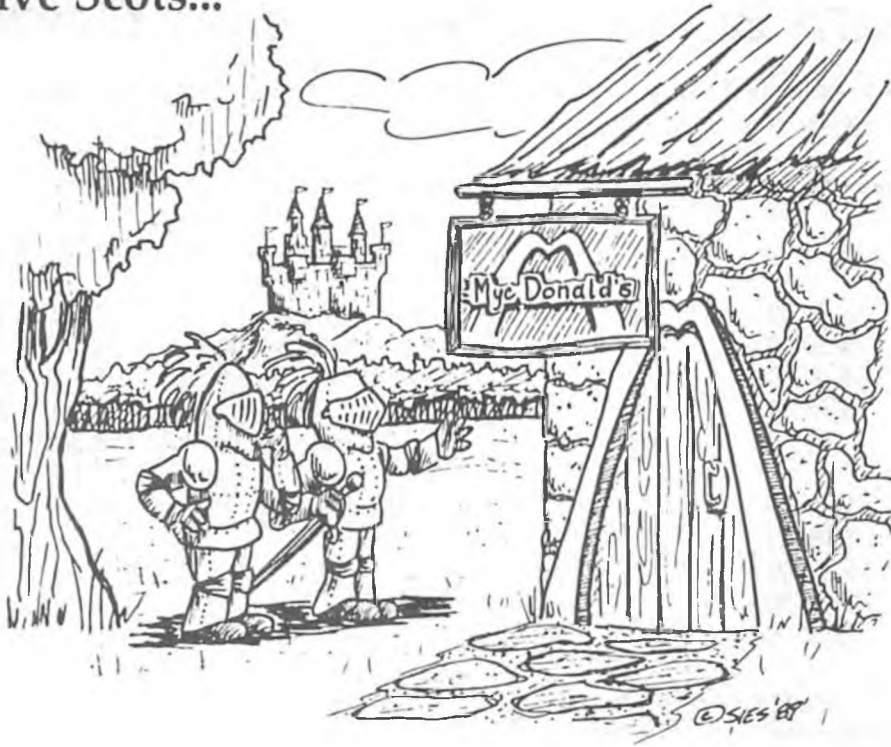
Another cyberspace being created by the Dream Park Design Group and Autodesk will allow guests to experiment with music and movement, as they explore the world of Psycheaphonic. In Psycheaphonic guests can grab and connect many different geometric forms to create all types of music and sound. Additional cyberspaces are planned for addition to the Virtual Gallery in the future.

At the Virtual Gallery, upon donning a head mount display unit (HMD) visitors will find themselves inside computer generated worlds. A sensory glove will allow the guests to see their own hand in the cyberspace: with a few simple finger commands, guests will be flying, hovering, and grabbing things in the wondrous worlds of the Virtual Gallery.

If you've heard all the hype about virtual reality, The Virtual Gallery will give people a chance to experience for themselves what the excitement is about: a chance to look into the future.

Dream Park is a trademark of Tower of Night, Inc. Virtual Gallery, Psycheaphonic, Interactive Gaming System (patents pending) and Secret Agent Training Course are trademarks of Dream Park Corporation. AutoDESK is a trademark of Autodesk Inc. Silicon Graphics is a trademark of Silicon Graphics Computer Systems. Ringworld is copyright New Frontiers Entertainment. Used Under Authority and License. All Rights Reserved.

Those inventive Scots...



"Come, Sir Faraday, let us try this new Scottish inn."

Maybe we can't take credit for the invention of the hamburger or the cartoon (by American John Sies), but the name is Scottish. Other inventions we **can** take credit for are the steam engine (James Watt), the steamship (Henry Bell), the pneumatic tire (John Dunlop), the second law of thermodynamics (Lord Kelvin) and, of course, Scotch Whiskey!

Following in the footsteps of these great inventors, we'd like to offer a World Con that's innovative and international. We'll have a unique opportunity to look at the changing face of European fandom and how it might affect Science Fiction as a genre. And Scotland is easily accessible from Europe and the US, as well as Eastern Europe and the Soviet Union.

We invite you to vote for Glasgow in '95--an idea who's time has come!

Presupporting memberships are £5 or \$8

Glasgow in '95
5 St. Andrews Road
Carshalton
Surrey SM5 2DY
UK



Glasgow in '95
P.O. Box 15430
Washington, DC
20003-0430
USA

Compuserve: 70511,603

GEIE: K.Siegel1

Program Book Ad Rates and Deadlines

Progress Report 7 is to be mailed 1st class, to arrive in early to mid August. It will be small, probably only 8 pages, and at this time we are not selling ad space.

The MagiCon Program Book ad reservation deadline is June 15, 1992.

Ad Rates:

FAN:	Full Page:	\$100.00
	2/3 Page:	\$ 80.00
	1/2 Page:	\$ 70.00
	1/3 Page:	\$ 55.00
	1/6 Page:	\$ 40.00

PRO:	Full Page:	\$400.00
	2/3 Page:	\$300.00
	1/2 Page:	\$250.00
	1/3 Page:	\$190.00
	1/6 Page:	\$120.00

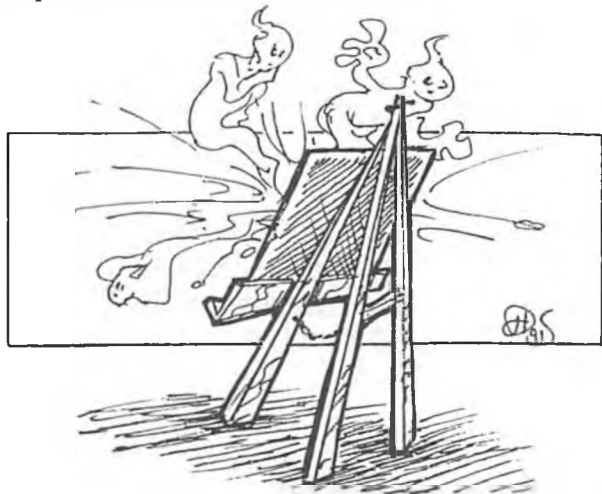
The fan advertising rate applies to fan clubs, conventions (including Worldcon bids) and other fan activities. Any ad submitted under this rate must be from such an organization and can only be promoting or offering information about itself and/or its activities, including fund raising, membership rates and information. *Payment must be included with your ad.*

The pro advertising rate applies to all other individuals, businesses and organizations.

If you are unsure whether the fan rate applies to you, please write and describe your situation.

All reservations and ads should be sent to:

Stuart C. Hellinger
MagiCon Program Book Advertising
Post Office Box 561
New York, NY 10150-0561
Telephone: 1-718 438-0853



Non-bleed ad sizes (all width by height):

Full page:	7 1/2" x 10"
2/3 page vertical:	4 3/4" x 10"
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RIVERCON

XVII

July 31 - August 2, 1992
Hyatt Regency Louisville

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Mercedes Lackey

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Bill Breuer • Carolyn Clowes • Juanita & Robert Coulson • Larry Dixon
Darryl Elliott • Robert Don Hughes • David Miller • Mike Resnick

RiverCon enters its 17th year with an outstanding guest list, all the traditional activities and, as usual, a few surprises. Membership rates are \$18.00 until July 15, 1992, and \$25.00 thereafter and at the door. Hotel rates are \$78.00 per night for single through quad occupancy; a limited number of suites are available for various prices (please inquire). Reservations must be made by July 1. Memberships, as well as requests for masquerade, art show, huckster room (sorry, sold out), and advertising information, should be sent to the address below.

RiverCon XVII • P.O. Box 58009 • Louisville, KY 40268-0009

MagiCon

VOLUNTEER INFORMATION

P.O. Box 621992
Orlando, FL 32862-1992
USA
(407)859-8421

MEMBERSHIP NUMBER

NAME _____

DATE _____

ADDRESS _____

PHONE _____

CITY _____

FAX _____

STATE _____ ZIP _____ COUNTRY _____

If you can be contacted on GEnie, Compuserve, Internet, AppleLink and Delphi please furnish us with your e-mail address and service: _____

MagiCon is looking for volunteers that could possibly help with set-up and tear-down. If you are going to be in the area a few days before or after please let us know. Thank you. _____

Please Circle Areas Interested In:

Set-Up

Tear-Down

Fan Lounge

Staff Lounge

Registration

Publications

Security

Art Show

Sales to Members

Dealers Room

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Film/Video

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Other (please specify) _____

If you have any Areas of specialty; ie. Computer, Video, Film, Photography, Journalism, Accounting, Medical, etc., please let us know. _____

Comments: _____

(For MagiCon Office Use Only.)

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By _____ To _____

MagiCon TITLE DATE MagiCon TITLE DATE

NOTICE TO VOLUNTEER

All Volunteers Will Be Restricted To A Maximum Of 6 Hours A Day Of Volunteer Time. Committee Members, Division Heads And Area Heads Will Reserve The Right To Tell A Volunteer To Go And Have Fun (AFTER ALL IT IS A CON!!). Any Extension of the 6 Hours A Day Will Have To Be Approved By The Administration.

Steve Gold, Dragon Area Head

MagiCon

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**Boston, '98...
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CONSTITUTION

of the World Science Fiction Society, January 1992

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 Science Fiction Achievement Awards (the Hugo 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. Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon. The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.

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

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

1.5.4. Other memberships and fees shall be at the discretion of the Worldcon Committee, except that they shall make provision for persons to become supporting members for no more than 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.

1.5.5. 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.

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", "Science Fiction Achievement Award", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

Section 1.8: 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 regard 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.

Article II — Science Fiction Achievement Awards (the Hugo Awards)

Section 2.1: Selection of the Science Fiction Achievement Awards, known as the Hugo Awards, shall be made as follows in the subsequent Sections of this Article.

Section 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 in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of 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 story is within five thousand (5,000) words of the new category limits.

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

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

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

2.2.5: Best Non-Fiction Book. Any non-fictional work whose subject is the field of science fiction or fantasy or fandom appearing for the first time in book form during the previous calendar year.

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

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 Original Artwork. Any original piece of science fiction or Fantasy artwork first published during the previous calendar year.

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

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

2.2.12: Best Fan Writer. Any person whose writing has appeared in semiprozines or fanzines.

2.2.13: 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.

2.2.14: 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 Science Fiction Achievement Awards, or 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 cancelled 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 is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) 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 31st of the current calendar year shall be allowed to make five (5) equally weighted nominations in every category. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.

Section 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: 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.

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.

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 minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the deadline. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 3.2: Voting shall be limited to WSFS members who have paid at least twenty U.S. dollars (\$20.00) or equivalent towards membership in the Worldcon whose site is being selected. Only natural persons shall be allowed to cast site-selection ballots for other than "No Preference", and no individual shall cast more than one such ballot. (This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.) "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 3.3: Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the above" and "No preference" and provide for write-in votes, after the bidders and with equal prominence. The minimum fee in force shall be listed on all site-selection ballots.

Section 3.4: 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. 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. "None of the above" shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the 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. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.

Section 3.5: Bids from prospective Committees shall be allowed on the ballot by the current Worldcon Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state 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. 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 the close of the previous Worldcon for a Worldcon

bid, and as set by the administering convention but no earlier than the close of the corresponding Worldcon voting for a prospective NASFiC bid.

Section 3.6: To ensure equitable distribution of sites, North America is divided into three (3) regions as follows:

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

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

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

Section 3.7: Worldcon sites 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: A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be a NASFiC in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

3.8.1: Voting shall be by written ballot administered by the then-current Worldcon, if there is no NASFiC following the Worldcon that year, or by the NASFiC, if there is one following the Worldcon, with ballots cast at the administering convention and with only members of the administering convention allowed to vote.

3.8.2: Bids are restricted to sites in the appropriate region.

3.8.3: The proposed NASFiC voting fee can be set by unanimous agreement of the prospective candidates that file with the administering Committee.

3.8.4: If "None of the Above" wins on the first ballot, then no NASFiC shall be held and all voting fees shall be refunded.

Section 3.9: 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 3.10: 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 *Robert's Rules of Order, Newly Revised*, the Standing Rules, and such other rules as may be published by the Committee in advance. 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: There shall be a Mark Protection Committee of WSFS. The Mark Protection Committee shall consist of one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees, one (1) non-voting member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Of the nine elected members, no more than three may be residing, at the time of election, in any single North American region, as defined in Section 3.6. 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 4.4.1: The Mark Protection Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

4.4.2: 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.

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

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

Section 4.5: 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.

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: 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 5.3: 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 5.4: The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed with the Hugo nomination ballots, and distributed to all WSFS members in attendance at the Worldcon upon registration.

[Note: Sections of the Constitution were extensively renumbered by the Secretary of the 1991 Business Meeting under the authority of Standing Rule 16.]

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

- Rule 1:** Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.
- Rule 2:** The Preliminary Business Meetings may not pass, reject, or ratify amendments to the Constitution, but the motions to “object to consideration”, to “table”, to “divide the question”, to “postpone” to a later part of the Preliminary Business Meetings, and to “refer” to a committee to report later in the same Annual Business Meeting are in order when allowed by *Robert’s Rules*. The Preliminary Business Meetings may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.
- Rule 3:**
- 3.1:** Nominations from the floor for election to the Mark Protection Committee shall be allowed at each Preliminary Business Meeting. To be listed on the ballot, a nominee must, before the end of the last Preliminary Business Meeting, submit to the Presiding Officer, in writing, their consent and place of residence.
- 3.2:** Elections to the Mark Protection Committee shall be a special order of business at a Main Business Meeting. Voting shall be by written preferential ballot with write-ins allowed. Write-in candidates who do not submit their written consent and place of residence before the ballots are collected shall be ignored. The ballot shall list, with each nominee, their place of residence and shall omit all nominees who can not be elected due to the regional residence restrictions in the Constitution. In interpreting said regional residence restrictions, members of the Committee shall represent their region of residence at the time of their election for their entire 3-year term, i.e., the phrase “at the time of election” in the Constitution means “at the time at which they were elected.”
- 3.3:** The first seat filled will be filled by normal preferential ballot procedures. That person’s votes, as well as votes for any other nominee who has now become ineligible (because a region’s quota is filled), will be eliminated, and the procedures will be restarted from the beginning. This continues until all places are filled.
- Rule 4:** The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Worldcon or eighteen hours before the first Preliminary Business 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. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.
- Rule 5:** Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline given in Rule 4 unless they have actually been distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder.
- Rule 6:** Any main motion presented to a Business Meeting shall contain a short title.
- Rule 7:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.
- Rule 8:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as under Rule 7.
- Rule 9:** Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those

provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.

- Rule 10:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.
- Rule 11:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- Rule 12:** A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.
- Rule 13:** 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 14:** These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.
- Rule 15:** The sole purpose of a request for a “point of information” is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of “points of information” or “points of order” will be dealt with as “dilatory motions” as specified in *Robert’s Rules of Order, Newly Revised*.
- Rule 16:** Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do *not* form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. Unless otherwise ordered by the Business Meeting, the Secretary will adjust any other provision of the Constitution and Standing Rules equally affected by an amendment to the Constitution, and will adjust any other provision of the Standing Rules equally affected by an amendment to the Standing Rules. Resolutions and rulings of continuing effect may be repealed or amended at subsequent Business Meetings by majority vote without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules and by conflicting resolutions and rulings subsequently adopted or made. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.
- Rule 17:** At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.
- Rule 18:** The motion to adjourn the Main Meeting will be in order *after* the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.
- Rule 19:** At the Site-Selection Meeting fifteen (15) minutes shall be allotted to each of the future selected Worldcons. During the first five (5) minutes, their representative may make such presentations as they may wish. The remaining time shall be available for questions to be asked about the representative’s Worldcon. Questions may be submitted in writing at any previous session of the Business Meeting and if so submitted shall have priority (if the submitter is present at Question Time and still wishes to ask the question) except that under no circumstances may a person ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and answers to two (2) minutes. Any of these time limits may be adjusted for any presentation or question by majority vote. If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.
- Rule 20:** These Standing Rules shall continue in effect until altered or rescinded a motion from the floor of any Business Meeting made by any WSFS member and adopted by the Business Meeting. An amendment to the Standing Rules shall be effective immediately after the end of the Business Meeting at which it was passed.

Business Passed On to *Magicon*

Items 1 through 9 below have been given first passage, and will become part of the Constitution if ratified at MagiCon.

Item 1: Short Title: Counting of “No Award”

MOVED, to amend the WSFS Constitution by (1) adding the following paragraph to Section 2.9:

‘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 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) adding the following to the end of the fifth sentence of Section 3.4:

‘and shall be the equivalent of “No Award” with respect to Section 2.9.’

The above ignores ballots which list neither the tentative winner nor “No Award” and treats those who vote for only one of those two as voting for the other below the one they voted for. It then gives the award to “No Award” if more people vote “No Award” higher than the tentative winner.

Item 2: Short Title: Splitting Distribution of the Hugo Rules from Pending Business

MOVED, to amend the WSFS Constitution by (1) replacing Section 5.4 with the following:

‘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.’

(2) adding the following after the first sentence in Section 2.6:

‘The Committee shall include with each nomination ballot a copy of Article 2 of the WSFS Constitution.’

A timely distribution of the Hugo nominations ballot at the beginning of the year should increase participation in the nomination process. The Constitution currently requires that the entire Constitution be distributed with the nomination ballot. If a Progress Report happens to be scheduled at the beginning of the year, this is no problem, but if the Worldcon committee wants to do a first-class mailing of the ballot, this requirement may add significant cost, since the inclusion of the entire Constitution can push the weight of the mailing above an ounce. Also, printing and collating loose sheets is often more expensive than including them in a PR. This motion retains the requirement that both the Constitution and the Hugo nomination ballot be mailed to all members, but permits the Worldcon committee to server their distribution when appropriate.

Item 3: Short Title: Calling the Hugo Award the Hugo Award

MOVED, to amend the WSFS Constitution as follows:

(1) change Paragraph 1.2.1 to read: ‘To choose the recipients of the annual Hugo Awards.’

(2) in Section 1.7, omit the words: ‘Science Fiction Achievement Award,’

(3) change the title of Article 2 to: ‘Hugo Award’

(4) change Section 2.1 to read: ‘Selection of the Hugo Awards shall be made as provided in this Article.’

(5) change the last sentence of Paragraph 2.2.14 to read: ‘Awards created under this paragraph shall be considered to be Hugo Awards.’

This motion would replace the remainder of the usages of “Science Fiction Achievement Award” in the WSFS Constitution with “Hugo Award”. WSFS’s awards are known universally by the name “Hugo Awards” except in about half of the WSFS Constitution, where the term “Science Fiction Achievement Award” is used. (The rest of the WSFS Constitution also calls them simply the “Hugo Awards”.) The term “Science Fiction Achievement Award” has neither current nor historical significance, nor have we been able to gain service mark protection for the term, as it is deemed to be merely descriptive.

Item 4: Short Title: Electronic Fanwriting Hugo Eligibility

MOVED, to amend Paragraph 2.2.12 of the WSFS Constitution by adding the words “or in generally available electronic media”.

This would make eligible fanwriters whose work appeared not only in fanzines or semiprozines, but would expand it to include fanwriting that had appeared in the electronic media, including the Internet, USENET, and pay services such as CompuServe, GENie, and Prodigy.

Item 5: Short Title: Constitution Passalong Requirement

MOVED, to amend Section 5.4 of the WSFS Constitution by adding the following sentence:

‘Within two (2) months after the end of each Worldcon, the Committee shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee.’

This gives a deadline for the information that the next committee needs if they are to follow the rest of the requirements in this Section.

Item 6: Short Title: Anti-Lame Duck Amendment

MOVED, to amend Paragraph 4.4.3 of the WSFS Constitution by inserting the following words after “Worldcon”: ‘after the end of the Business Meeting’.

It is desired to have a Mark Protection Committee meeting shortly after the new members are elected and a representative from the newly chosen Worldcon (and NASFiC, if any) committees are named, when all or most are likely to be present.

Item 7: Short Title: Clarifying “No Award” Tallying

MOVED, to amend Section 2.5 of the WSFS Constitution by deleting the words “(excluding those cast for No Award)” and inserting after the word “category” in the last sentence the following words: ‘(excluding those cast for No Award in first place)’.

Ensures that no award will be given if no real candidate exceeds 25% but first-place votes for No Award do exceed 25%.

Item 8: Short Title: Natural Person Amendment

MOVED, to amend the WSFS Constitution as follows:

(1) delete the second and third sentences in Section 3.2 (the second of the two deleted sentences is parenthesized);

(2) add the following section to Article 4:

‘In 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.’

An amendment ratified in 1991 restricts site-selection balloting, in general, to natural persons. This amendment would extend the same requirement to the Hugo Awards and WSFS Business Meeting as well. A general rules should be stated in a general manner, rather than as a series of exceptions to a specific rule. This proposal would restrict all WSFS business (not merely items on an enumerate list) to natural persons, but would allow exceptions if listed in the Constitution. It would preserve the exception already adopted for “No Preference” site-selection balloting.

Item 9: Short Title: Bid Notification Deadline

MOVED, to amend Section 3.5 of the WSFS Constitution by substituting “180 days prior to the official opening of the administering Worldcon” for “the close of the previous Worldcon”.

Allows about half a year of additional time for a prospective Worldcon bidding committee to register its bid with the administering convention.

Item 10: Report of the WSFS Mark Protection Committee

Business Passed on to *Maglcon*— continued —

See the World Science Fiction Society Constitution Sections 4.3 and 4.4.

Officers: Donald Eastlake (Chairman), Scott Dennis (Treasurer), George Flynn (Secretary)

Membership: elected until MagiCon: Tim Illingworth, Fran Skene, Bruce Pelz; elected until ConFrancisco: Kent Bloom, Stephen Boucher, Sue Francis; elected until Conadian: Scott Dennis, Donald Eastlake, Ben Yalow; Worldcon appointees: Morris Keesan (ConFiction), Ross Pavlac (Chicon V), Tom Veal (Magicon), vacant (ConFrancisco), vacant (Conadian); NASFiC appointees: Sean McCoy (ConDiego).

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

Email: dee@ranger.enet.dec.com

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

Item 11: Report of the Special Committee to Codify Business Meeting Resolutions

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 each Business Meetings since and was in each case continued to report to the next Business Meeting.

Chairman: Donald E. Eastlake, III.

Postal address: P. O. Box N, MIT Branch Post Office, Cambridge, MA 02139, USA.

Email: dee@ranger.enet.dec.com

Item 12: Worldcon Reports

Items 12.A through 12.E can occur at any session of the Business Meeting.

Items 12.F through 12.I will be at the Site Selection session.

12.A Financial report by ConFiction.

12.B Financial report by Chicon V.

12.C Financial report by Magicon.

12.D Financial report by ConFrancisco (may be combined with 12.G).

12.E Financial report by Conadian (may be combined with 12.H).

12.F Report of the 1995 site selection and presentation by the winner.

12.G Presentation by, and Question Time for, ConFrancisco.

12.H Presentation by, and Question Time for, Conadian.

12.I Presentation by 1996 candidates (time permitting).

Membership Information

Membership Rates: The following membership rates are in effect:

Attending:	\$110	until 07/15/92
Supporting:	\$25	until 07/15/92
Child (born after 9-3-80):	\$55	until 07/15/92
Kids-in-tow, born after 9-3-86:	Free	

Please note that all special discounts for site selection voters and MagiCon presupporters have expired.

Attending Membership: In addition to attending MagiCon, members in this category may nominate and vote for the 1992 Hugo Awards and, upon payment of the voting fee, cast a ballot in Site Selection for the 1995 World Science Fiction Convention. Attending members will receive an astonishing array of publications, including our Progress Reports and Program Book.

Supporting Membership: Supporting members have all of the rights and privileges of an attending member with one notable exception: supporting members won't be able to attend MagiCon. Supporting members may become attending members by paying the current attending member rate less the amount already paid.

Children at MagiCon: Children are welcome to buy attending or supporting memberships on the same terms as adults. Alternatively, Child's Memberships are available for children born after September 3, 1980

(under age 12 when the convention begins). A Child Member may attend Children's Programming and use MagiCon's babysitting services but has no voting rights and will not receive publications.

Babysitting (child care, if you prefer) will be provided for both attending members under age 12 and Child Members on the best terms that MagiCon is able to negotiate or subsidize. For more information, please refer to the *Babysitting and Children's Programming* article on page 20 of this Progress Report.

Children born after September 3, 1986 (under age six when the convention begins) may be registered at no charge as Kids-in-Tow. Kids-in-Tow must be accompanied by a parent or guardian throughout the convention. They may not be left unsupervised at any event (including Children's Programming). Needless to say, they don't get publications or voting rights. Babysitting for Kids-in-Tow will be offered only on a "space available" basis at a fee sufficient to cover the full cost of the service.

All rates are in U.S. dollars. Makes checks payable to "MagiCon". All correspondence relating to memberships should be sent to:

MagiCon
Attn: Preregistration
P.O. Box 621992
Orlando FL 32862-1992

International Agents

If you are living outside of the US, you may prefer to send inquiries and / or payments to one of our Overseas Agents:

PETER WESTON
14 St. Bernard's Rd.
Sutton Coldfield B72 1LE
United Kingdom

JOHN-HENRI HOLMBERG
Aldersmansvaagen
S-260 40 Viken
Sweden

KEES VAN TOORN
Postbus 3411
NL - 3003 AK Rotterdam
Netherland

JUSTIN ACKROYD
GPO 2708X
Melbourne, Victoria
3001 Australia

If you would like to pay for your membership in other than US currency, you should send your check directly to the appropriate agent. Rates thru 03/31/92 are £60 / Hfl 200 Attending, £19 / Hfl 50 Supporting, £29 / Hfl 90 Child's.

FANAC / MagiCon Financial Statement for 11/1/91 thru 3/31/92

EXPENDITURES

Advertising - Program books, etc.	220.00
Bank fees, etc.	198.89
Best of Hugos labor	394.72
Best of Hugos postage	2,377.16
Best of Hugos printing	1,867.66
Computer network charges	405.84
Misc. Copying	29.70
Credit Card fees	47.19
Credit Card strip readers (3)	2,025.50

Miscellaneous	88.13
Office Rent	965.90
Office Supplies (all divs)	775.53
Phone (all divs)	752.75
Postage	1,189.41
Progress Reports Postage	1,749.44
Progress Reports Printing	4,334.57
Publicity Printing	321.82
Other Printing	113.08
Staff apas	
Copying	231.01
Postage	328.34
Staff Badges	35.62
Transportation Expenses	2,343.11
Total Expenditures	20,795.38

TOTAL ASSETS & LIABILITIES

Bank Accounts	190,552.36
Capital Equipment	+2,145.88
Money held by Foreign Agents	2,358.66
Office Security Deposit	182.25
Overpayments of Memberships	663.00

INCOME

Memberships	54,085.00
Foreign Memberships	2,487.82
Sales	6.35
Interest	2,560.51
Advertising	800.00
Artists' deposits *	11,830.00
Other Income	123.00

Total Income	71,769.68
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RECONCILIATION

Bank Bal 11/1/91	142,629.75
-adj for prev periods	-686.87
	141,942.88
Total Income	+71,769.68
Total Expenditures	-20,795.38

	192,917.18
+overpays	123.00
-foreign	2,487.82
Bank Bal 3/31/92	190,552.36

* These are panel fees. Money received for art show sales is held for the artists.



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THANK-YOU !!!

TO EVERYONE WHO
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WINNIPEG in '94 !!!

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A DIFFERENCE,
AND WE APPRECIATE
YOUR CONFIDENCE
IN US.



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The 52nd World Science Fiction Convention

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