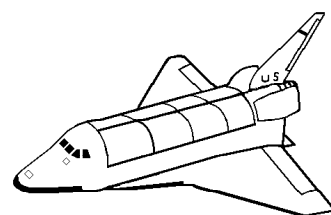


The



SHUTTLE August 1998

Oyez, Oyez

The August **NASFA meeting** will be **15 August 1998** at the **regular time** (6P) and the **new regular location** (room 130 of the Madison City Municipal Building). Due to delays in publishing this issue, word of this meeting was spread by email, phone, etc.

The tentative August program fell through just before Worldcon — the replacement is/was a discussion group on pet peeves about the sf/f publishing industry. The after-the-meeting meeting location is/was at Mike and Robin Ray's house.

“Mercury” Food Gets Hot Reception at ConCom

Mercury may be fast, but the food at the July concom slowed down enough to be eaten by all attending. See if you can match the descriptions of the “Mercurian” foods below to the earth equivalents.

1. Mercury Melon Mélange.
2. Cutt and Pasta, a Mercurian takeoff of Venus flat worms.
3. Circumflex mudd. A timeless, speedy delivery from the hidden moons of Venus makes this dish very expensive.
4. Dried Martian flatcats, one of Mercury's favorite imports.
5. Made of spices from the hot side and carbohydrates from the cool side, Temperance is served only in Mercury's twilight zone.
6. Colonel Hermes Night Flyer Strips — even with Mercury's slow rotation, these dumbest birds in the solar system are flash

(continued on page 2)

NASFA Commits to DSC Bid

COMMITMENT PAPERS TO BE FILED

In what many people would consider a fit of insanity, NASFA has committed to a bid for the 2001 DeepSouthCon. Even more insanely, Mike Kennedy let himself be railroaded into chairing the bid and, if NASFA should win (?), chairing the con.

Watch this space in future issues for additional details or drop by a bid party, coming soon to a convention near you.

C-XVII ConComs Set

The dates for all remaining Con+Stellation XVII Con Committee meetings have been set. The first August meeting (which will be past by the time you see this) is Thursday 13 August 1998 at Mike and Robin Ray's house with a food theme of “Pluto.” If you had gotten this in time, you'd have known to call 464-9818 for directions.

The second August meeting will be 27 August 1998 (food theme “Uranus,” location also Mike and Robin Ray's house). Subsequent meetings will be 17 September 1998 (food theme “Neptune”) and 1 October 1998 (food theme “Luna”). The locations of these two meetings are still to be determined. There will also be a final meeting at the hotel Thursday 8 October 1998 plus dinner out with the guests.

Inside this issue...

NASFA Calendar	2
Minutes of the July Meeting	2
Review of <i>Kirinyaga: A Fable of Utopia</i>	3
Alan Shepard obituary	3
Special Worldcon Section	
Quoth the Raven “Baltimore”	4
Philly Wins 2001 Worldcon	4
Big Heart and First Fandom Awards	5
Art Show Awards	5
Sidewise Awards	6

Chesley Awards	6
Golden Duck Awards	7
Prometheus Awards	7
Seiun Nominations	7
Upcoming Worldcon Bids	8
Hugo and Campbell Ceremony	8
Masquerade	10
Business Meeting	11
Letters of Comment	13
Open Letter from Steve and Sue Francis	15

Deadline for the September 1998 issue of *The NASFA Shuttle* is Friday, 4 September 1998.

A Cautionary Tale

book review by Anita Eisenberg

Kirinyaga: A Fable of Utopia by Mike Resnick ISBN 0-345-41701-1, Del Ray, March 1998, Hardcover, 293 pages

Kirinyaga began in 1987 as a short story to be included in a shared world anthology entitled *Eutopia* which was to be edited by Orson Scott Card. Orson required these two rules. One: Anyone who wanted to leave the Utopian planet could freely go to an agreed upon place called Haven and be picked up by a ship from Maintenance. Two: The story must be told by an "insider," one who believed in the particular utopian ideal.

Eutopia, the anthology, has not been published as of the release of *Kirinyaga*, the novel, in 1998, but it did give birth to perhaps the most honored science fiction book in history. The stories that comprise *Kirinyaga* have collectively garnered: 8 Hugo Nominations with 2 wins, 7 HOMer Nominations with 2 wins, 2 Hayakawa Finalist listings with 1 win, and 1 Locus Award win. The stories of *Kirinyaga* were on the Nebula Preliminary Ballot 9 times with 4 Nominations, 1 Alexander Award Nomination, and 2 Japanese Hugo Nominations. Four of it's stories/chapters were selections in "Year's Best SF" annual collections with the others receiving a total of 6 honorable mentions.

Alan Shepard: RIP

by Mike Kennedy

I was saddened several Wednesdays ago when I heard the news that America's first man in space, Alan B. Shepard, had died the previous night.

Shepard never achieved quite the fame of John Glenn or several of the other original Mercury astronauts, even though his career at NASA covered well over a decade and included both a turn as chief of the astronaut office and a trip to the moon as part of the Apollo 14 crew.



He had been scheduled to fly during the Gemini program when he was grounded due to an inner ear problem. It took an apparently chancy, and secret, operation in 1968 to help secure a place on the Apollo flight roster.

Shepard is perhaps best remembered for the golf shots he took on the moon, using a 6-iron club head attached to a digging tool. He also co-authored, with fellow astronaut Deke Slayton, the book *Moon Shot: The Inside Story of America's Race to the Moon*.

His death came at the age of 74 after a lengthy illness, but no further details were released, at the request of his family.

The *Kirinyaga* saga was conceived of as a novel by Resnick but was written and released over a ten year period as ten separate short stories. That each chapter is capable of standing alone is no surprise, especially considering the awards they have garnered over the years. What is surprising is *Kirinyaga's* coherency and consistency as a novel. There is no trace of jerkiness in the story line or hiccups in the plot that might be expected of a lesser author under similar circumstances. The story flows smoothly and naturally from beginning to end. It is a great read, get a copy please.

Kirinyaga is the name of the Kenyan Kikuyu tribe's Sacred Mountain and home of their God — Ngai. It is also the name given to the Eutopian planet settled by Koriba, the mundumugu (witch doctor), and his followers. *Kirinyaga* was founded to be a utopia for the Kikuyu tribe. It was to be a place where they could turn back the clock and return to the tribal traditions and religion of their pre-European ancestors. This story is told from Koriba's point of view and he is definitely one who believes.

Koriba establishes his control and demonstrates his inflexibility from the very beginning. He alone has contact with Maintenance via his computer to control the planet's weather. He justifies isolating his people from the outside universe by demonizing Europeans and blaming them for destroying traditional Kikuyu culture. He murders a newborn infant because Kikuyu tradition holds that a child born feet first is a demon. When Maintenance objects to infanticide and the tribal chief seems about to capitulate to their demand to discontinue the practice, Koriba uses his power as mundumugu to intimidate the chief into obedience. As mundumugu he uses the threat of placing a thabu (curse) on people as a way of keeping them in line. His justification for keeping his people ignorant and illiterate is based on the fact that the Kikuyu had no written language. In doing these things he is essentially walling Haven off from his people by making sure they are ill-prepared for survival in any modern society. He seeks to insure his position by trying to control the flow of Ideas and Knowledge. *Kirinyaga* is Koriba's vision of Utopia and he effectively sets himself up as it's tin god, all for The Good of the People.

These things are true. Man is *not* God. You *can't* turn back Time. The Genie will *not* go back into the bottle. *Kirinyaga: A Fable of Utopia* is a cautionary tale of what happens when you try to ignore these truisms. A man comes along years after the traditional Kikuyu culture has died and attempts to re-create it in his own idealized notion of how it was. In his attempt to create a static culture locked into the past, Koriba forgets that all living things change. Mankind thrives on challenge and purpose. The thirst for Knowledge and the Pursuit of Ideas is intrinsic to human nature. Koriba sees his Utopia slowly come undone as his people gradually outgrow him and eventually reject him and his rule to embrace their own future.

It is a credit to Mike Resnick's skill as a storyteller that, in spite of wanting to hate Koriba, I found myself feeling sorry for him. Koriba is not truly evil, he genuinely cares about *Kirinyaga*, the Kikuyu Utopia, and his people. The irony is subtle throughout the expansive story line. Koriba is just a sad deluded old fool who failed to realize that good intentions do not justify cruel acts. He was a man with a dream who made that dream into a nightmare for others. He committed the sin of arrogance and in the end couldn't understand why *Kirinyaga* turned its back on him. All of the things done by him were done in the best interests of his people, and this I find truly pathetic in Koriba. May the gods save us from the good intentions of misguided fools.

1-e 2-h 3-a 4-d 5-c 6-g 7-f 8-b

Quoth the Raven, ‘Baltimore’

by Mike Kennedy, with inputs from Pat Brooks

The 56th World Science Fiction Convention (aka Bucconeer) was held Wednesday 5 August through Sunday 9 August 1998 in Baltimore, Maryland in the Baltimore Convention Center and several nearby hotels. Their honored guests were C. J. Cherryh (Writer GoH), Milton A. Rothman (Fan GoH), Stanley Schmidt (Editor GoH), Michael Whelan (Artist GoH), and Charles Sheffield (Toastmaster). J. Michael Straczynski was scheduled to attend as their Special Guest but had to cancel at the last minute due to health problems. Over 5300 people were in attendance.

Daytime functions were primarily at the BCC, with film and anime tracks at the Omni and Hilton (respectively), at least 3 blocks away. A skywalk system connects the BCC and these hotels, but the skywalk connects to the end of the BCC furthest from the part used by the con (a 1- to 2-block walk in itself). Further, that end of the BCC was roped off as “off limits” for the latter half of the con, forcing fans to use the somewhat shorter, but street-level, route to the Omni and Hilton.

Philly Wins 2001 Worldcon

Philadelphia, which last hosted the Worldcon in 1953, has won the rights to host the 59th Worldcon. The Millennium Philcon will be held 30 August–3 September 2001 at the Pennsylvania Convention Center and the Philadelphia Marriott. Announced guests include Author GoH Greg Bear, Artist GoH Stephen Youll, Editor GoH Gardner Dozois, Fan GoH George Scithers, and Toastmaster Esther Friesner. Initial membership rates are \$125 (new membership), \$60 (conversion from existing supporting), \$50 (child, born after 9/1/98), and \$40 (new supporting). Various discounts are available for pre-supporters, etc. Note that everyone who paid to vote in the Site Selection already has a supporting membership.

Voting totals, broken down by day, may be found below. For additional information contact The Millennium Philcon, Suite 2001, 402 Huntingdon Pike, Rockledge PA 19046 or by email at <phil2001@netaxs.com>. You may also get current information at their web site: <http://www.netaxs.com/~phil2001>.

THE VOTING DETAILS

Bid	Mail-In	Wed.	Thur.	Fri.	Total
Orlando	169	149	235	387	940
Philadelphia	181	184	237	543	1,145
KC in Boston	2	5	4	6	17
Orlando in KC		1			1
Boston in Boston			1		1
Minneapolis in '73		1		1	2
SF @ Marriott Marquis in Atlanta				1	1
Europa				3	3
Helsinki				1	1
None of the Above			1	1	2
Sub Total with Preference	352	340	478	943	2,113
Votes Needed to Win					1,057
No Preference	15	2	10	28	55
Total Valid Ballots	367	342	488	971	2,168

There were 8 ballots for which the membership validity was uncertain. These are not included above but they could not have affected the winner.

Smaller evening programs were in the Omni and Hilton (including a continuation of the film and anime tracks). The large evening functions (including the Hugo Awards and the Masquerade) were in the BCC. Two of the hotels nearer the BCC, the Holiday Inn and the Marriott, were the main focus of the social scene. The Marriott had the con suite (and a few of the parties) while the Holiday Inn had the staff lounge and the major bid parties. Both the Hilton and the Omni were also the sites of some parties.

For fans with longish memories, Baltimore fandom may be best remembered for their *other* Worldcon, 1983's ConStellation. (The name for Huntsville's ongoing annual Con†Stellation was already established before we found out about Baltimore's name choice for their Worldcon.) The 1983 Worldcon may be best remembered for the major-league deficit it ran — something which left a bad taste in fandom's collective mouth. That experience may explain why it was 15 years between Worldcons for Baltimore when some large, fannishly-active cities have typically gone 9–12 years between cons, or at least bids. (By the way, the title of this article is taken from a report I saw of a slogan for an unsuccessful Baltimore bid many years ago. The slogan, in turn, is taken from the fact that Edgar Allan Poe lived for several years in Baltimore and ultimately died there.)

There was some grumbling about this year's con being “ConStellation II” caused, in large part, by the poor job done by the committee in anticipating the demand for pre-con hotel rooms and the subsequent problems fans had with the housing bureau getting suitable reservations. I was caught up in this myself but managed to call on friends and get the convention rate at the Holiday Inn after reserving a room there without going through the housing bureau.

I think that any comparison to the 1983 con is unfounded. The housing situation was unfortunate, and for some people quite stressful, but the con itself seemed to run smoothly in most ways. I spent a good deal of time at the Handicap Access table, either working or hanging around with friends. This proved to be a good vantage point to observe the operations of registration, HA itself, the information desk, the volunteer desk, many of the bid tables, the freebie table, and much informal mingling. Registration spent much of the first day or two struggling to keep up with demand for registration packets (which consisted mainly of the Souvenir Program Book, the Pocket Program, and a few one-sheet handouts) — but they *did* manage to keep up. The only other things that affected me directly were the lack of a promised power drop and phone at the HA table (but there were other forms of communication available) and the extreme slowness to set up proper signs for HA.

Speaking of HA, Pat and I both volunteered to help Marcia Illingworth, HA Coordinator. It was Pat's first experience volunteering at any con other than our Con†Stellation. She gave it a major thumb's up. Pat mostly did paperwork and phone calls, while I mostly did manual labor. (It's amazing how dirty some of the rented equipment was when delivered to us!) Perhaps the best things about volunteering are meeting new people (both co-workers and those using the services) and further developing existing friendships. No doubt there will be many warm meetings in the halls of future Worldcons flowing from our work at Bucconeer.

Big Heart and First Fandom Awards Announced

The following awards were announced or presented at the Hugo Awards ceremony on Friday 7 August 1998 at Bucconeer.

BIG HEART AWARD

Jonie Knappensberger

FIRST FANDOM AWARD

Milton A. Rothman, John V. Baltadonis (posthumous), and Jack Agnew — all founding members of the Philadelphia Science Fiction Society

Worldcons are, or at least attempt to be, all things to all fans. There's a major art show, a killer-sized dealers room, programs coming out the ears, exhibits, many social events, and, of course, the major spectacles like the Hugos and Masquerade.

Counting *everything*, including autograph sessions, gaming demonstrations, children's programming, kaffeeklatsches, and the various film programs, there were around 30 different places you could go to some kind of program (though not all of them were in use at any one time). The earliest events were at 10A and the latest ones started after midnight so it would be perfectly possible to have something to do every moment of the waking day. The pocket program listed around 700 program items, at a rough estimate, though the actual number was somewhat dynamic since there are inevitably some changes during a con like this.

Since I wanted to attend all the WSFS Business Meetings (at 10 bloody o'clock each bloody morning) and several major events (mostly scheduled for late afternoon and evening), I had to arrange my shifts at HA such that I missed quite a few program items I would have liked to see. The one small item I *did* make it to — "Suppose They Declared a Worldcon and No One Came?" — didn't *quite* stay on subject, turning more into a justification of why Worldcons try to do all the things they do. Interesting nonetheless.

Pat didn't have the business meeting conflict, but she had other things to schedule around, like her Writer's Workshop session. Nonetheless, she got to several more program items than I did, like two of Bucconeer's three anime panels. The first one, on Wednesday, had two panelists from Japan along with an interpreter, contributing to the international nature Worldcons should have. Most of the 140 seats at both panels were taken, with many more people standing in the back. Pat tells me that, given the rise in anime's popularity, she expected the enthusiastic audience participation but got the impression that anime hasn't hit its peak in the U. S. yet.

Pat also made it to a reading by Susan R. Matthews whom she described as a smart, talented writer with much to say. Check out her web site at < <http://www.sff.net/people/susan.scribens> >. She also loved the slide show by Bob Eggleton and expressed regrets in missing slide shows from many other wonderful artists. Thursday's "Gay SF 101: A History of Gay SF, Fantasy, and Horror" was also particularly interesting and highlighted the large amount of material already in print.

Though I didn't make it to any of the kaffeeklatsches (or

literary teas as some of them were known after early afternoon), I did note that so many sf professionals apparently wanted to participate that the kaffeeklatsches (though not the literary teas) typically listed two pros (instead of the perhaps-more-customary one) and two simultaneous kaffeeklatsches going on in the same ballroom. Even the Guests of Honor were paired with another pro (e.g., Stanley Schmidt with Jack Williamson at 11A Sunday). Perhaps the rooms divided in some way so they were actually separate.

I never made it through all the art show, though what I saw was impressive. Pat did get around to most of it and saw *several* pieces that she coveted, including some by Bob Eggleton who will be our Artist GoH here in Huntsville in October. Worldcon prices prevailed, putting most things out of the reach of our all-

Art Show Awards

POPULAR CHOICE AWARDS

Professional Don Maitz for *Forty Thieves*
 Amateur Cathy Faye Rudolph for the triptych
Skipping Stones: Morning, Noon & Evening

OVERALL JUDGES AWARDS

Best in Show (2D) Marc Fishman for
La Belle Dame Sans Merci
 Best in Show (3D) Volodymyr Ivanov for
 body of work

JUDGE'S CHOICE AWARDS

John Backlund for *Myron Florion's Pizza Dream*
 Rol Walotsky for *Doorways on the Sand* and *Procrastinator*
 David Cherry for *Home Sweet Home* and *The Lovers*
 Stephen Hickman for *Spring* and *The Changewinds*
 Joel T. Keener for *Wisdom*
 Fred Gambino for *Foundation Saga Parts 1-6*
 John Justice for *The Last Time*
 Bruce Jensen for *Forever Peace*
 Gary Lippincott for *Imp*
 Mark Fishman for *Perseus*
 Eric Peterson for *Wolf's Bane*
 Chris Moore for *Alpha Centauri*
 Ian Miller for *Dragon Circle*
 Jim Burns for *Sorcerer of Majipoor*
 Bob Eggleton for *Sea Serpent* and *The Relatives*
 Ann Kushnick for *The Four Horsemen of the Apocalypse*
 Doug Beekman for *As the Worm Turns* and *Book Wyrms*
 Joe Bergeron for *Comet Hale-Bopp* and *Marscape*
 Don Maitz for *Crone*
 Alan Pollack for *Planar Powers*
 David Trowbridge for *Scowls and Scabbards*
 Michael Whelan for *The Golden Key* and *The Wayfarer and the Evening Star*
 Jael for ... *And So It Began*
 R. Wayt Smith for *Sepia Dragon*
 Stanley Morrison for *Warring Griffins*
 Rob Alexander for *The Bone Carver*
 David Michael Beck for *Stampede*
 Donato Giancola for *The Wire Continuum*
 Charles Keegan for *Tarzan and the Golden Lion*
 Cindy Emmons for *Raptor Chess Set*
 Lisa Snellings for *Short Trip to October*
 David Freeland for body of work — *Kachinas*

Sidewise Awards

The Sidewise Awards are presented annually for achievement in Alternate History fiction. This year's presentation took place at a 6P ceremony on Friday 7 August 1998 at Bucconeer.

THE AWARDS

Long Form Alternate History (best novel or series)
Harry Turtledove for *How Few Remain*
Short Form Alternate History (best work under 60,000 words) William Sanders for "The Undiscovered"

too-limited budget. Maybe Eggleton's prices will be lower at Con†Stellation XVII. (Just kidding — mostly.)

Similarly I never made a full circuit of the dealers room but we (well, OK, Pat) did manage to spend a few dollars. Pat found a somewhat rare, though fortunately not too expensive, first edition Tim Powers paperback — *The Drawing of the Dark* — plus a couple of other paperbacks. We also picked up two hardbacks outside the dealers room, both for free. Pat and I were at HA when the con started putting out David Weber's *Echoes of Honor* (donated by Baen Books) on the nearby freebie table. We controlled ourselves and only scarfed one for ourselves (though Pat did pick up one for a friend who couldn't be there at that moment). At one of the Toronto bid parties, we had just plunked down money for our pre-supporting memberships when they had a door prize drawing. Everyone in the room was eligible but pre-supporters got a choice of better prizes and Pat won Robert Sawyer's *Illegal Alien* in hardback.

Several standing exhibits were set up near the dealers room and art show. Some of the costumes and other displays were neat, but by far the best exhibit was the photographs. Around 150 (maybe more) photographs of major sf/f professional (and some big name fans) were displayed in one long art-show-like setting. These black-and-white portraits were exquisitely done and presented. Each photo was accompanied by a paragraph or so of text describing some of the person's major accomplishments.

Also nearby was a food-service area run by the convention center. The only purchase I made there was on the behalf of Marcia and I was properly appalled at the prices. At least the food looked decent and there was plenty of seating available. As I understand it this is the area set up as a masquerade overflow area, complete with a large viewing screen and a cash bar.

You'll find reviews of several of the major events in sidebars but I'll cover opening ceremonies here. This is the eleventh Worldcon I've attended and each one has had a somewhat different take on opening ceremonies. The common elements tend to include things like letters of congratulations from local government officials, a welcoming speech from the con chair, and introduction of the guests. Bucconeer had those, but they were as uninspiring as such things usually are. Bucconeer did capitalize on their pirate theme in two rather fun ways at opening ceremonies. After a subdued opening (a rather dull slide show retrospective of the bid accompanied by music so low it was almost inaudible), a group of pirates came on stage. After a bit of joshing about, they turned out to be a singing group which we later learned is named Pirates Royale. Very entertaining. After the guests were introduced, they (and a large number of plants in the audience) threw "doubloons" to the audience. (Think Mardi Gras.) There was a bit of a

scramble at first but that calmed down when it became clear that there were more than enough doubloons to go around. Pirates Royale also performed after the committee and guests left the stage, helping to hold the audience while setup for a reception was being finished.

The social scene at Bucconeer was different in some ways than other U. S. Worldcons I have attended. I never made it by the con suite both because it was in a different hotel and because it turned out that the staff lounge was only a few doors down from our hotel room. I heard only a few comments on the

1998 Chesley Awards

by Mike Kennedy

ASFA, the Association of Science Fiction and Fantasy Artists, presented the 13th Annual Chesley Awards at a 5P ceremony on Thursday 6 August at Bucconeer. These awards are named for the great astronomical artist Chesley Bonestell. ASFA instituted them in 1985 as a peer award to recognize achievement in the science fiction and fantasy art community. Membership in ASFA is open to anyone with an interest in sf/f art including (but not limited to) artists, professionals working in the field (e.g., art directors), and collectors.

The ceremony ran almost exactly one hour after a slightly delayed start. (Rumor was that some of the equipment in the room was not exactly as expected and this caused the delay.) The presentations were handled by artist David A. Cherry and well-known costume maven Susan de Guardiola. They ran things very smoothly. Slides were available for most of the nominated artworks and people. These were also presented in a nicely-produced 4-page color handout available to the 200–300 people who attended. (You can see the brochure for yourself at < <http://www.westol.com/~trystane/ASFA/Chesleys> >.)

THE AWARDS

- Best Cover Illustration, Paperback Book Michael Dashow for *The Rhinoceros Who Quoted Nietzsche and Other Odd Acquaintances* (by Peter S. Beagle, Tachyon)
Best Interior Illustration Alan Lee for *The Hobbit* (by J. R. R. Tolkien, Houghton Mifflin)
Best Three-Dimensional Art Clayburn Moore for *Witchblade* in coldcast porcelain
Best Cover Illustration, Magazine Todd Lockwood for *Dragon*, August 1997
Best Unpublished Illustration, Monochrome Joy Marie Ledat for *Silently Moving People*
Best Unpublished Illustration, Color Stephen Hickman for *The Astronomer Prince*
Best Art Director Jamie Warren Youll, Bantam Books Award for Contribution to ASFA Janny Wurts for work above and beyond the call of duty as ASFA president
Best Cover Illustration, Hardback Book Bob Eggleton for *The Howling Stones* (by Alan Dean Foster, Ballantine Del Rey)
Award for Artistic Achievement Vincent DiFate

You can get more information about ASFA by writing them at P. O. Box 151311, Arlington TX 76015-7311 or check the web at < <http://www.asfa-art.org> >.

Golden Duck Awards Announced

The 1998 Golden Duck Awards honoring children's science fiction were presented at Friday 7 August at Bucconeer. The awards recognize achievement in children's science fiction. The Young Adult category is named after SF author Hal Clement whose works often had young adult protagonists.

THE AWARDS

Picture Book Award*Floating Home*
by Michael Rex (Henry Holt)
Middle Grade Award*Mike Gonzo and the UFO*
Terror by Bill Crider (Minstrel)
Hal Clement Young Adult Award*The Dark Side of*
Nowhere by Neal Shusterman (Little, Brown & Co.)

con suite, none of them either scathingly negative or glowingly positive. The staff lounge, on the other hand, was one of the highlights of the con for me. The only negative I can think of is that it was a bit out of the way — being on the 10th floor of a hotel — but I can't fault them on much else. It was open from about 9A to 9P each day and there was always something cold to drink and plenty of food — including things like sandwich fixings at appropriate hours. One way the con enticed grunts like me to make it into the lounge was to use it for distributing prizes, both those earned from working a fixed number of hours and donated merchandise given away in random drawings.

The oddest thing about the social scene at Bucconeer was that the majority of the parties, including all the major Worldcon bid parties, took place in function rooms (mostly at the Holiday Inn). This reminded me a *lot* of the two UK Worldcons I attended — except there were many more parties here. I *thought* that the hotel's refusal to grant corkage waivers was the driving force behind this arrangement, but few of the parties served any kind of alcohol (which doesn't bother me but I did hear some complaints). For the most part, it worked well though the three tiny elevators at the Holiday Inn were stressed somewhat beyond their capacity after the major events. With some of the largest parties going on just off the lobby, my approach to this problem was to visit one and stock up on food and good cheer before joining the queue for an elevator. The con supplied a queue manager and the wait was tolerably short to go to the top (12th) floor for yet more parties. Since our room was on the 10th floor, it would have been very convenient to walk up to the 12th-floor parties, but the stairs were locked at the top to prevent exiting onto the roof.

Prometheus Awards

The Prometheus Award has been given by the Libertarian Futurist Society annually since 1982 to honor the best libertarian science fiction novel of the year. The 1998 winner (for works published in 1997) was Ken MacLeod's *The Stone Canal*. The Hall of Fame award, for classic libertarian science fiction, went to Robert Heinlein's *Time Enough for Love*.

By far the most elaborately decorated parties at Bucconeer were the Boston for Orlando bid parties. (For those who haven't been paying attention to Worldcon politics, the Boston in 2001 bid hastily moved to Orlando late last year when negotiations for room rates in Boston resulted in \$200+ minimums.) They covered all the walls of their half of the first-floor Holiday Inn ballroom with paper decorated in various tropical scenes. Flamingos abounded — plastic lawn flamingos modified to be self standing, inflatable flamingos hanging from the ceiling, paper flamingos on the wall, flamingo toothpicks, and two giant tissue-paper-over-chicken-wire models that towered over the heads of the fans. Many other tropical-themed decorations also competed for attention. One niche, right next to their sales table, was converted into a shrine for the hotel blueprints as a nod to those with serious questions. And the food was pretty decent! It has been said that Worldcon bids often go to the committee that throws the best party. Not this time.

Of course, the winning Philadelphia bid's party, which was right next door in the other half of that same ballroom, was

Seiun Nominees Announced

Nominations for the foreign-language categories of the 1998 Seiun Awards — sometimes called the Japanese Hugos — have been announced. The awards are presented annually to the best works of SF that have been translated into Japanese. The winners are announced during the Japanese National SF Convention to be held 29–30 August 1998 in Nagoya, Japan.

FOREIGN NOVEL

Feersum Endjinn by Iain M. Banks
Moving Mars by Greg Bear
Midnight Blue by Nancy A. Collins
Little Big by John Crowley
Jumper by Steven Gould
Desolation Road by Ian McDonald
Fallen Angel by Larry Niven, Jerry Pournelle, and Michael Flynn
The Terminal Experiment by Robert J. Sawyer

FOREIGN SHORT STORY

"The Carhart Shale" by Grant D. Callin
"Mitochondrial Eve" by Greg Egan
"Think Like a Dinosaur" by James Patrick Kelly
"A Fisherman of the Inland Sea" by Ursula K. Le Guin
"The Catherine Wheel" by Ian McDonald
"Just Like Old Times" by Robert J. Sawyer
"The Death of Captain Future" by Allen M. Steele
"Come Live with Me" by James Tiptree Jr.

no slouch. I've been to a number of Philly parties in the last year but this is the first one where they didn't, to my knowledge, run out of cheesecake. The ice cream sundays were great too, as were the hoagies. Philly was also one of the few parties to serve beer. The decorations were far less elaborate than for the Orlando bid. After they won the bid I even heard one Philly fan sniff — in true sore-winner fashion — that they would rather spend the money on the fans than on decorations. I hope that attitude doesn't reflect the bulk of the committee since (1) sore

Bids — You Want 'em, We Got 'em

by Mike Kennedy

The 2001 Worldcon has been selected, but there are plenty of active bids out there. Some of the ones that have come to light include:

2002

This is shaping up to be a hot race between Seattle and San Francisco. The vote will be at Aussiecon Three to be held 2–6 September 1999 in Melbourne, Australia. Recall that you must be at least a supporting member of the administering site and pay for a supporting membership (in whichever con wins) as part of the voting process.

2003

This contest is between Toronto, Canada and Cancun, Mexico. The Cancun bid, which is being run primarily by Texas fans, did not have a major presence at Bucconeer, though they certainly have not dropped completely out of sight. The vote will be at Chicon 2000 to be held 31 August–4 September 2000 in Chicago IL, USA.

2004

No bids for 2004 have come to my attention.

2005

A bid known as UK05 made it's debut at Bucconeer. Cities being considered for the bid include Glasgow, Birmingham, and Cardiff.

winners are at least as unattractive as sore losers, (2) the money spent on decorations at the Orlando party was probably less than you'd think (chicken wire and plastic flamingos are cheap and the labor was donated), and (3) the money spent on decorations was spent on the fans — they made for a much more interesting party!

There are so many things I haven't covered in this review that I'd like to keep writing forever. But the deadline for the *Shuttle* is long past and if I don't get this issue to bed soon I'll be working on two issues simultaneously. So if you want to know anything about gaming, filking, the Regency dance, the highly successful crab feast, the charity auctions (which were combined into one event this year), the internet lounge, or dozens of other things you'll have to look elsewhere.

I will not be covering Aussiecon Three next year in person, though I hope to recruit spies to send back information and hopefully Melbourne will be faster about updating their web site after the con than Baltimore has been. If things go according to plan, I will be able to report personally on both Chicon 2000 and the Millennium Philcon. See you there?

The Hugo and Campbell Awards

by Mike Kennedy

The 1998 Hugo Awards and 1998 John W. Campbell Award were presented at Bucconeer. The ceremony started almost exactly on time at 8P Friday 7 August 1998.

It has become commonplace to complain that the Hugo Ceremonies run too long. Different reasons are cited, particularly the other awards (like the First Fandom and Big Heart Awards) often given during the same ceremony and failure by the committee to keep the presenters and recipients moving along briskly.

Well phooey.

I think that a major event like the Hugo Awards *deserves* a little time devoted to it. And the other awards never take *that* much time — plus they help build the suspense before the Hugos start. This year the ceremonies were shortened because the Seiun Awards (aka the “Japanese Hugos”) were not presented since the Japanese national convention followed the earlier-than-usual Worldcon. Also, the First Fandom awards were announced, but the awards themselves were not presented — that will be done at Dragon*Con (to be held, strangely enough, over Worldcon's traditional Labor Day weekend).

In any event, a series of presenters, orchestrated by Toastmaster Charles Sheffield, did manage to present the awards. And a wonderful evening was had by all (except maybe the Hugo losers).

THE AWARDS

John W. Campbell Award for Best New Science Fiction Writer of 1996–1997 (not a Hugo, sponsored by *Analog* and presented by Stanley Schmidt) Mary Doria Russell
Best Semiprozine *Locus*, edited by Charles N. Brown
Best Fanzine *Mimosa*, edited by Nicki and Richard Lynch
Best Professional Artist Bob Eggleton
Best Professional Editor Gardner Dozois
Best Related Book .. *The Encyclopedia of Fantasy*, edited by John Clute and John Grant (Orbit, St. Martin's Press)
Best Fan Artist Joe Mayhew
Best Fan Writer Dave Langford
Best Dramatic Presentation *Contact* (Warner Brothers/South Side Amusement)
Best Short Story “The 43 Antarean Dynasties”
by Mike Resnick (*Asimov's*, December 1997)
Best Novelette “We Will Drink A Fish Together...”
by Bill Johnson (*Asimov's*, May 1997)
Best Novella “...Where Angels Fear To Tread”
by Allen Steele (*Asimov's*, October–November 1997)
Best Novel *Forever Peace* by Joe Haldeman (Ace)

SOME DETAILS

Bucconeer received a total of 769 valid ballots for the awards (though, of course, not all ballots had votes in all categories). They were counted and verified by the Hugo Administrators, John Lorentz and Ruth Sachter, with the assistance of software developed by Jeffrey L. Copeland.

The Hugo voting process (which is also used for the Campbell even though it is not a Hugo) is a preferential ballot (aka an “Australian ballot”). At each step the nominee with the lowest number of first-place votes is dropped and all ballots listing that nominee have their lower choices redistributed upward. (If two or more nominees tie for last place at any step — something which happened this year — the written rules do not seem to specify what to do. It appears that all nominees in such a tie were dropped simultaneously.)

This process is repeated until one nominee attains a majority. The result is listed below. After eliminating the winner from all ballots, the whole process is repeated iteratively for the other positions (second place, third place, etc.). These additional details are not repeated here. You can check them out on the web at <<http://www.spiritone.com/~jlorentz/hugos>>. The nominees are listed in their final order of finish

with the number of votes they received in the nominating process listed before the name.

BEST NOVEL 585 ballots

42 <i>Forever Peace</i>	188	189	223	277
35 <i>City on Fire</i>	104	104	126	143
45 <i>The Rise of Endymion</i>	96	97	107	113
39 <i>Frameshift</i>	97	97	105	
35 <i>Jack Faust</i>	83	83		
No Award	17			

BEST NOVELLA 526 ballots

55 "...Where Angels Fear To Tread"	172	173	190	265
24 "The Funeral March of the Marionettes"	133	133	145	195
25 "Ecopoiesis"	64	66	84	
45 "Loose Ends"	82	82	84	
28 "Marrow"	58	58		
No Award	17			

BEST NOVELETTE 545 ballots

29 "We Will Drink A Fish Together..."	122	122	150	165
26 "Three Hearings on the Existence of Snakes in the Human Bloodstream"	115	115	135	160
31 "Moon Six"	107	108	120	160
35 "Broken Symmetry"	99	99	105	
34 "The Undiscovered"	75	75		
No Award	27			

BEST SHORT STORY 561 ballots

43 "The 43 Antarean Dynasties"	136	137	152	167	195	231
25 "Itsy Bitsy Spider"	90	90	108	136	159	217
20 "No Planets Strike"	98	98	103	117	143	
17 "The Hand You're Dealt"	92	93	94	98		
17 "Standing Room Only"	71	71	77			
20 "Beluthahatchie"	56	56				
No Award	18					

BEST RELATED BOOK 500 ballots

91 <i>The Encyclopedia of Fantasy</i>	187	187	194	205	226
79 <i>Infinite Worlds</i>	144	144	151	167	207
14 <i>Space Travel</i>	85	85	91	98	
18 <i>Reflections and Refractions</i>	44	44	46		
22 <i>Spectrum IV: The Best in Contemporary Fantastic Art</i>	31	31			
No Award	9				

BEST DRAMATIC PRESENTATION 712 ballots

150 <i>Contact</i>	288	290	298	324	397
133 <i>Men in Black</i>	192	195	206	226	265
54 <i>Gattaca</i>	102	103	107	121	184
53 <i>The Fifth Element</i>	64	64	72		
42 <i>Starship Troopers</i>	37	38			
No Award	29				

BEST PROFESSIONAL EDITOR 575 ballots

127 Gardner Dozois	181	181	205	224	300
87 Stanley Schmidt	150	150	153	173	205
49 David Hartwell	108	108	119	135	
64 Gordon Van Gelder	56	57			
71 Scott Edelman	68	68	72		
No Award	12				

BEST PROFESSIONAL ARTIST 555 ballots

89 Bob Eggleton	121	121	136	158	190	274
45 Michael Whelan	131	131	147	165	188	220
23 David Cherry	88	88	99	114	140	
23 Jim Burns	72	72	76			
45 Don Maitz	63	63				
31 Thomas Canty	77	77	88	98		
No Award	3					

BEST SEMIPROZINE 562 ballots

113 <i>Locus</i>	211	211	225	259
58 <i>The New York Review of Science Fiction</i>	90	90	106	148
50 <i>Science Fiction Chronicle</i>	80	80	103	108
52 <i>Interzone</i>	90	91	101	
59 <i>Speculations</i>	75	76		
No Award	16			

BEST FANZINE 403 ballots

67 <i>Mimosa</i>	82	82	94	125	184
36 <i>Ansible</i>	70	70	91	112	
43 <i>File 770</i>	66	66	74		
68 <i>Tangent</i>	105	105	114	118	136
26 <i>Attitude</i>	52	52			
No Award	28				

BEST FAN WRITER 370 ballots

50 David Langford	89	99	105	105	126	157
21 Mike Glycer	70	74	89	89	101	126
28 Evelyn C. Leeper	71	72	77	78	88	
16 Bob Devney	56	57	58	59		
17 Andy Hooper	20					
16 Joseph T. Major	30	32				
No Award	34	34	35			

BEST FAN ARTIST 380 ballots

64 Joe Mayhew	123	123	141	148	169
65 Teddy Harvia	88	89	96	111	151
29 Brad Foster	51	51	61	74	
26 Peggy Ranson	45	45	47		
36 Ian Gunn	41	41			
No Award	32				

JOHN W. CAMPBELL AWARD 440 ballots

38 Mary Doria Russell	177	178	190	206
26 Susan R. Matthews	72	72	79	84
23 Andy Duncan	59	59	66	
28 Richard Garfinkle	68	68	72	82
19 Raphael Carter	37	37		
No Award	27			

SOME OPINIONS

The near three-way-tie (and simultaneous dropping of two nominees) in the Best Novelette category has received some post-Worldcon attention from the smofs. I wouldn't be too surprized to see some attempt to revise the vote-counting rules to specify what to do in such a case.

Once again *Asimov's* dominated the short fiction categories and once again *Asimov's* own Gardner Dozois won Best Editor. Coincidence? I think not. *Asimov's* is the best-selling magazine in the field so stories published there have a natural advantage in the nominating and voting process. Book editors are almost never prominently mentioned and so are at a disadvantage in the Best Editor field even though books are more popular than magazines.

The fellow who accepted the Best Dramatic Presentation Hugo (sorry, I failed to record his name) made wry remarks thanking *Babylon 5* fans for not being able to make up their minds. (Six B5 episodes received nominations, but the votes were split evenly enough that none of them made the top five. If all the B5 votes were combined they would have easily made the list.) He went on to observe that comparing TV episodes to movies to plays to radio productions to other forms of dramatic presentation is difficult — even unfair — and to plead that separate categories be set up rather than lumping them into the Best Dramatic Presentation category. It's an interesting thought and it's nice to hear it from a media professional's point of view, but I greatly doubt that anything will come of it.

Come to the Show

A REVIEW OF THE BUCCONEER MASQUERADE by Mike Kennedy

The Buccaneer Masquerade took place Saturday 8 August 1998 less than 15 minutes later than their nominal 8P starting time. The delay was blamed on a power problem in the fan photography area. I heard later that the computer-controlled lighting board "crashed" losing all presets and leading to minor delays throughout the masquerade. I do not know if this actually happened or if it had anything to do with the delay at the start.

On a very positive note, I applaud Bucconeer for opening the seating area far in advance of the event. As far as I know, no one had to queue waiting for seating, though I didn't get there so early as to be completely sure of this.

There were 52 total entries in the masquerade, 5 of them in the Young Fan division. After the Young Fan presentations, there was a short break for the judges to vote, to introduce the head of the masquerade, and to display the awards to the audience. Just as they started to show off the awards, there was a heart-stopping moment as MC Martin Gear slipped and fell off the four-foot-high stage, taking the awards with him.

Fortunately Mr. Gear survived in reasonably good shape and, being quite the trooper, completed his stint as MC. The awards, designed by Michael Whelan and made of glass, did not survive as well. Fortunately, the committee announced that there were spares available.

Of the 47 adult entries, there was only one scratch which I found remarkably low. The entries that presented were a nice mix of experience levels with 15 Novice entries, 18 Journeymen, and 13 Masters. All in all I was impressed by the quality of the costumes and presentations, though of course some were much better than others. Many of the funny entries actually *were* funny.

Inoted in my review of last year's masquerade that only one costume came close to the "blow-me-away" level. Depending on how you count them, this time there were 2-4 in that "close" category but again, no one fully made it. (The discrepancy isn't quite as large as it may seem since there were almost twice as many adult entries this year.)

One entry came *damn* close to making it to that level. "The Huntress" was a two-part costume with the title character being a (perhaps) Japanese-inspired character in chrome and other metallic colors. Very high tech. Very sexy. The mount was a huge four-legged beast with one or two operators inside, again in very high tech polished metallic colors. Unfortunately a design flaw apparently gave the mount very little traction and when it tried to walk across the stage with the huntress mounted there was the second spectacular crash of the night. Fortunately the fall was away from the edge of the stage and injuries, both to the participants and their costumes, were reportedly minor. I hate to be picky, or seem heartless about what could have been a tragic accident, but if they had pulled off the presentation without that fall they would have definitely made it to the blow-me-away level.

The last costume was presented by about 10:30P. The entertainment during the judging was a concert by the group Clam Chowder. Unfortunately, I needed to get to bed for an early departure the next morning. I heard later that the awards were announced around midnight. At least one entry won awards in more than one class, but for different participants.

WORKMANSHIP AWARDS, YOUNG FAN

Excellence in Beading and Woodworking "The Pouncing Lesson" from *The Lion King*

OTHER YOUNG FAN AWARDS

Most Humorous Vlad the Impala

Most Charming ... "The Pouncing Lesson" from *The Lion King*
Most Original The 3 Headed Monster (self made)
Best Presentation Sailor Tin Cat
Best in Division Young Arthur

WORKMANSHIP AWARDS, NOVICE

Excellence in Beadwork and Chromatic Design The Contest
Excellence in Fabric Painting The 1000 & First Night
Excellence in Stage Mechanics The 1000 & First Night
Excellence in Layered Leatherwork and Corsetry Cyber Geisha

Excellence in Foam, Latex, and Lamé Work Super Heros
Excellence in Overall Construction . Women of the 5th Element
Best in Class Dockside Encounter

PRESENTATION AWARDS, NOVICE

Honorable Mention Broken Wing
Honorable Mention Cyber Samurai
Honorable Mention The Contest
Most Humorous One Times Four Times Nine
Best Use of Color Menopause Fairy
Most Beautiful BucConeer Barbie
Guest of Honor Award Dockside Encounter
Best In Class Super Heros

WORKMANSHIP AWARDS, JOURNEYMAN

Honorable Mention Northern Lights
Honorable Mention Rheanna Hawk Warrior
Excellence in Research and Design Khorsa
Excellence in Use of Recycled Materials Richard Wagner's Recycled Ring Cycle
Excellence in Headpiece Detail Summer Queen
Excellence in Sculpture and Hot Glue Work Date with Destiny

Excellence in Pressed Foil and 3-D Painting Star Gate
Best in Class Mother's Gift

PRESENTATION AWARDS, JOURNEYMAN

Honorable Mention Mother's Gift
Honorable Mention ... Richard Wagner's Recycled Ring Cycle
Honorable Mention A Date with Destiny
Best Concept Northern Lights
Most Humorous Star Gate
Poetry in Motion Nightingale
Worst Pun Beauty and the Beast (Booty and the Beets)
Best Recreation True Reflections
Best in Class Green Army Men

WORKMANSHIP AWARDS, MASTER

Excellence in Headpiece Design and Construction Selkie
Excellence in Mechanized Props Final Entry
Excellence in Beadwork, Handwork, and Detail The 1000 and First Night
Excellence in Engineering Sphinx: The Victory
Judge's Choice Award Driving Back the Darkness
Best in Class Magic of the Ancients

PRESENTATION AWARDS, MASTER

Honorable Mention Magic of the Ancients
Most Humorous The Clause that Refreshes
Pied Piper Award Scarlett's Web
Most Beautiful Yin/Yang
Most Innovative Sphinx: The Victory
Best In Class The 1000 and First Night

COSTUME APA ORIGINALITY AWARD

Final Entry, Melody Truitt, Tony Truitt, Kim Eversole, Lee Malone, Michael Seuss

BEST IN SHOW WORKMANSHIP

The Huntress, Brian Healy, Jeannette Healy

BEST IN SHOW

The Huntress, Brian Healy, Jeannette Healy

Business Meetings Dull? — No Way!

by Mike Kennedy

The World Science Fiction Society (WSFS) is the unincorporated literary society that chooses the winners of the Hugo Awards and governs site selection for the Worldcon. All paid members of the current Worldcon are automatically members of WSFS. The Constitution and Standing Rules of WSFS are tweaked each year at a series of business meetings that take place at the Worldcon. Changes to the Constitution require a majority vote at two successive Worldcons to take effect.

BUSINESS PASSED ON FROM LAST YEAR

A number of constitutional amendments received first passage last year at LoneStarCon 2 and were passed forward to Bucconeer for potential ratification.

“Master in Our Own House” changed the constitution to give “the customs and usages of WSFS” precedence over other rules (like *Robert’s*) for the conduct of business meetings. It was mildly controversial (since many of these customs and usages are not written) but was ratified. It took effect at the close of Bucconeer. I suspect it will have little substantive effect on business meeting conduct but may occasionally keep someone from arguing “we can’t do that because *Robert’s* says...”

“Polishing the Hugos” reorganizes significant parts of the Constitution regarding the definition and administration of the Hugo Awards but makes few (if any) substantive changes. It does extend eligibility for some works published in English after originally being published in some other language (this was already true for novels). It was ratified with little or no controversy and took effect at the close of Bucconeer.

“Committee Responsibility” reorganizes parts of the Constitution dealing with various activities of the actual Worldcon committees. Minor additional duties were added, including the requirement that they provide for holding a WSFS business meeting and provide an annual financial report before (as well as after) the con is held. It was ratified with little or no controversy and took effect at the close of Bucconeer.

“Mark Protection Committee Clarifications” reorganizes and clarifies the wording for the constitutional authority for the subject committee, but with no intent to make substantive changes. It was ratified with little or no controversy and took effect at the close of Bucconeer.

“Eligibility” similarly reorganizes the rules concerning eligibility for potential Worldcon sites and adds the requirement that the announcement of intent to bid be written. It was ratified with little or no controversy and took effect at the close of Bucconeer.

“Yet More Business” gathered all references to the business meeting into one article in the Constitution without intending to make any change to current practice. It was ratified with little or no controversy and took effect at the close of Bucconeer.

“Not Just Books” would have extended eligibility for the Best Related Book Hugo to non-book publications — such as CDROMs, etc. — and renamed it Best Related Work. It would not have made such changes any other Hugo category. It failed ratification by a fairly wide margin.

COMMITTEE REPORTS AND OTHER BUSINESS

Reports were received from the Mark Protection Commit-

tee and the Nitpicking and Flyspecking Committee. The Mark Protection Committee is the only committee whose existence is mandated by the WSFS Constitution. It acts to protect the service marks of WSFS. The report didn’t indicate any major protective activity was necessary this year. The Nitpicking and Flyspecking Committee, in existence since 1986, acts to codify any rulings by the chair(s) of the business meetings that have continuing effect as well as the customs and usages of the business meeting. This report included two items of new business to be covered below.

The Worldcon Runners’ Guide Editorial Committee has existed since 1989 and publishes (in electronic form as well as on paper) a guide with contributed articles on various aspects of running Worldcons. The committee has consisted of just one person, Ross Pavlac, who sadly died late this past year. Saul Jaffe volunteered to take over this position and was elected to do so, with the proviso that he appoint at least two other people to help him and that he make the guide available on mirror sites as well as his own web site.

Several past and future Worldcons presented financial reports, as required by the WSFS Constitution. Written or verbal reports were received from Magicon (1992), Intersection (1995), L.A.con III (1996), LoneStarCon 2 (1997), Bucconeer (1998), and Aussiecon Three (1999). I am not sure whether ConAdian (1994) and Chicon 2000 (2000) reported. Conucopia (the 1999 NASFiC, which is covered by the same financial rules as Worldcons) declined to provide a report. ConFrancisco (1993) and all cons before 1992 had previously submitted final reports (that is, all surpluses were distributed in one way or another). The Intersection report and, I believe, the verbal report from Magicon were final reports so they will not be reporting in future years.

The committee on Extending Dramatic Presentations Eligibility to Entire Seasons did not report. The committee was dissolved.

NEW BUSINESS

Two new items of business were of a type that could be completely approved this year — that is they did not involve amendments to the Constitution. A petition was put forth to request that next year’s Worldcon (Aussiecon Three) allow Susan Matthews another year of eligibility for the Campbell Award (due to some strange circumstances surrounding the publication of her first novel). There was considerable discussion concerning the advisability of this since the Campbell Award, while administered by the Worldcon just like the Hugos, is actually awarded by the publishers of *Analog*. Since Stan Schmidt, editor of *Analog*, gave permission to leave it up to WSFS, the resolution eventually passed. Ms Matthews expressed her thanks to the business meeting.

One item of business proposed by the Nitpicking and Flyspecking Committee was to direct the Secretary to add short titles to all sections of the Constitution that do not currently have them. Since these short titles have no substance and since such editorial changes to the Constitution are already authorized, this did not technically require a constitutional amendment. It passed with little discussion.

Three Constitutional amendments were proposed. The first one, a proposal to change the designation of the Hugo Awards from “Best” to “Most Popular,” was defeated on an objection to consideration. (This parliamentary maneuver can stop a motion before any debate but requires a two-thirds vote.)

The second amendment, put forward by the Nitpicking and Flyspecking Committee, was titled “Tidying Site Selection.” Several parts of the Constitution were, or could be read

to be, slightly in conflict with practice — specifically in (1) who administers the at-con part of the Worldcon site selection voting and (2) what entities must cast only no-preference votes. It passed with little or no controversy but must be ratified at Aussiecon Three next year to take effect.

The final amendment, “No-Zone Rotation” was easily the most controversial piece of business this year. It includes a number of changes to the Constitution that would have the effect of radically changing what sites will be eligible to bid for the Worldcon each year. The current system has three zones in North America with eligibility rotating among them. Sites

outside North America may currently bid any year. There is also a 60-mile exclusion around the site administering the vote. The proposed new system would make all sites worldwide eligible every year, but expand the exclusion zone around the site administering the vote to 500 miles. After many maneuvers, several failed attempts at amendment, and a great deal of debate, it passed 52–47. It must be ratified at Aussiecon Three next year to take effect. I suspect there will be a good deal of resistance to the idea there since many people from smaller-market sites perceive that this would put them at a disadvantage.

Letters of Comment

LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC

Harry Warner, Jr.
423 Summit Avenue
Hagerstown MD 21740

16 July 1998

I have a headache, the temperature in the house is 86°, an approaching storm is creating static that prevents me from listening to a ball game, and this ribbon is worn out, not a totally ideal set of conditions for creating a loc. But onward, courage, *ad majoram gloriam fanacus*, and so on.

If some large object should strike Earth soon, it would seem like an anticlimax after all those movies based on that theme. Those reviewed in your July *NASFA Shuttle* leave me with one special wonder not related to the results of an impact. How can Hollywood turn out a movie with all those producers? I count six producers for one film, nine for another. I would think they would argue so much that the film would never get released. I can't remember any instance of even two producers getting credit for the same movie until very recent years.

Actually, decisions on who should be saved in case of an approaching catastrophe wouldn't be anything completely new. Such problems needed to be faced during the Cold War. Locally, the county had a bomb shelter beneath the court house stocked with enough food to last for weeks, its own well to provide water, and unbreakable locks on sturdy doors. A list of persons authorized to take shelter there had been prepared, just in case nuclear war or some other crisis made it necessary to have a skeleton force of government authorities kept alive to take charge after it was safe to come out again. About 20 miles east of Hagerstown is the “underground Pentagon” where certain key persons in the federal government were supposed to take shelter under similar conditions.

Maybe the French were needed to defeat Godzilla in the new movie because nobody in Japan could speak its name properly. I'm pretty sure that the letter “P” is missing from the Japanese language and I have no idea why it appears in the name of a monster created in that nation.

If it takes a mistake to cause Bob Tucker to write a loc to a fanzine, I hope he makes many more errors requiring the same follow-up. Tucker locs have been altogether too scarce in recent years.

I regret to announce that the meeting of famous loccers prophesied by Mike Glicksohn failed to result in the creation of even one loc.

It's encouraging to know that Lan is getting along well enough to be able to think about a trip to Alaska this summer and a return to his teaching post when classes resume.

I don't know if the Fannish Family Feud questionnaire was meant only for NASFA members or for everyone. If the latter, I beg off on the grounds that most of the questions require names for their answers and I can remember only about one percent of all the names that I once knew, thanks to selective failure of my memory apparatus.

[All producers are equal, but some producers are more equal than others. I mean, you've got your regular producer. Then you've got your executive producer. And don't forget your associate producers, assistant producers, and no telling what else. I have no idea what the labor division is among these various flavors but I suspect it varies from movie to movie. Any explanation, readers? Godzilla is, not surprisingly, not the monster's original name. In the Japanese movie which was recut (with much footage featuring Raymond Burr added) into the American release, the monster was named something like Gojira. We wouldn't want to pressure anyone to respond to the FFF questionnaire, Harry, though if you should change your mind please feel free to send it in, even if you answer only a few of the questions. -ED]

LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC

Algis Budrys
The Unifont Co.
Box 6038
Evanston IL 60206

18 July 1998

The book Harry Warner is looking for, I think, is Samuel R. Delany's *Nova*, in which the ship not only goes through the sun, it does it while the sun is going nova. The book appeared around January, 1969. It caused me to say, in *Galaxy*, that Delany was the best science fiction writer going — though it might take some time before the general public realized that. I guess I was pretty right.

[Lan Laskowski has another nominee for the “through the sun” book mentioned by Harry last month (see Lan's letter below) but I'm willing to bet on your choice. -ED]

LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC

Buck Coulson
2677W-500N
Hartford City IN 47348

20 July 1998

I automatically disbelieve scientific assertions in movies

unless I've read the same thing from reputable sources. Trying to blow up a comet (comet? Comets don't have enough mass to create the damage you say the movie shows) on collision course with Earth is a singularly profitless assignment, since the pieces will keep right on coming. If they're trying to deflect it, okay; blowing it up, no. Sounds typically Hollywood; blown, if I may use the term, out of proportion.

Juanita and I don't go to movies anymore, anyway; we might watch them when they come on tv. But probably not this one.

You won't find me in Baltimore, Michael; our next Worldcon is Chicago in 2000, and we're only going to that because a committee member told us the cheapest way to get memberships and because it's relatively close. Worldcons are too expensive these days, not to mention too spread out. Our last one involved going to several different hotels to find all the fans we wanted to see, and while I'm back walking now, there's a limit to how much I want to do, just to see fans. (That ought to get some outraged response.)

Pretty much agree with Lan on reading material, except that he shouldn't have pushed back *Dinner At Deviant's Palace* for anything else. My last reading was a collection of short stories by Frank R. Stockton, to see what else he wrote besides "The Lady or the Tiger." Mostly humor, it seems, though he did have one about an author who has been selling regularly until he writes one brilliant story, after which the publishers won't buy his regular material and demand more of the same quality of his success. Taken from life?

On to the questionnaire, I guess.

[Well, perhaps Pat and I will see you in Chicago, then. I do expect there'll be quite a bit of walking in Baltimore, though the site looks to be significantly more compact than, say, San Francisco a few years ago. The Chicago site is one of the best ones I've ever seen for a Worldcon, with all the facilities in a small set of hotels connected by enclosed walkways. I'm writing these comments before leaving for Baltimore so I don't know who will win the bid for 2001. There is some sentiment I've heard, that favors Orlando's chances because of all the problems Baltimore had with their housing bureau. (The two Orlando hotels share a common reservation system so a housing bureau shouldn't be needed there.) Having all functions and the vast majority of the rooms in those two hotels is another plus which those staying at some of the outlying hotels in Baltimore may appreciate. We've been gratified by the number of responses we received to the FFF questionnaire from *Shuttle* readers and we certainly appreciate yours, Buck. -ED]

EMOC-EMOC-EMOC-EMOC-EMOC-EMOC-EMOC

Michael D. Glicksohn
mglick@interlog.com

21 July 1998

Perhaps Mike will hand me a copy of the issue these comments appear in at the Toronto in 2003 bidding party at the Baltimore worldcon. Perhaps not. We shall see. But it's a good bet that the annual family gathering will be over by the time most people read these words so let us hope we all had a great time either (a) being at worldcon, (b) working at worldcon, or (c) sensibly doing something else a lot less stressful and a lot less expensive while worldcon took place!

Regular readers of the *Shuttle* might like to know that since my last letter I have indeed had the pleasure of visiting with a couple of regular *Shuttle* letterhacks.

As described in my previous loc, Paul Skelton and I paid a visit to Harry Warner on (coincidentally) Canada Day, July 1st. We arrived with our wives in Hagerstown and needed somewhere to have lunch so we parked and started to wander the downtown area. The only interesting place we found was a jazz bar named, significantly enough, "Harry's"! Strange though it may seem, the waitress had never even heard of Harry Warner Jr.!

Paul and I spent a delightful hour and a half with Harry (while our wives shopped) and I was delighted to find him as robust as he was. Pictures were taken, books were autographed, and the conversation spanned the usual spectrum of fannish topics when notorious letterhacks gather together. Harry seemed to be honestly pleased that we had visited him (while firmly squashing any suggestion that he might actually attend another convention) and Skel was delighted to have met one of the great legends of fanzine fandom. For me, meeting Harry again and finding him as sharp and insightful as ever was a real joy! (And after we left, my wife, for whom the name "Harry Warner, Jr." means as much as the name "Harry Seldon" or "Harry Secombe," remarked "He is so *nice*, truly a *gentleman*," which about summed it up as far as I'm concerned.)

A little later in the holiday, the four of us stopped by for a brief visit with Lan. I'd taken a giant greeting card to MidWestCon with me and had most of the attendees sign it with a message of good will to Lan whose health problems were well known to all those at the convention. Rather than risk it to the USPOD I had a friend take it back to Ann Arbor which was the last stop on the holiday tour with the Skeltons and we drove back to Toronto via Troy, Michigan so we could deliver the card.

As Lan said in his loc to the July *Shuttle*, he's had some ups and downs lately. We almost didn't get to see him as he was feeling poorly after the latest bout of chemotherapy but his condition improved enough (and e-mail provided fast enough communication) that we were able to arrange a short visit. I was glad to see him looking good and there is certainly nothing wrong with his ability to deliver a good hug! The love that he and his lovely wife Kathleen share is palpable and I'm sure I join with all *Shuttle* readers in hoping that the painful and difficult treatment he is enduring will be successful. If positive attitude has anything to do with it then Lan will be loccing issues of the *Shuttle* for a long time to come.

At MidWestCon earlier this summer, Dave Locke organized a small ceremony for the family and friends of Jackie Causgrove during which he discretely scattered some of Jackie's ashes poolside at the current MWC hotel. Although this particular hotel has only hosted MWC for the last couple of years I appreciated the symbolism of the gesture since Jackie and MWC were inextricably entwined in my mind. I hope Buck gets that piece about Jackie written because I'd love to read it. She was a true friend, a gifted artist and writer, and a fanzine fan to her roots.

I'll make up my answers to the Fannish Family Feud questionnaire and hope I (a) meet you in Baltimore and (b) remember to give them to you. I estimate there is about a three percent chance of this happening. And if you know probability theory and assume that it is pretty well guaranteed that we will meet you can figure out where my problem lies!

All the very best, and I anticipate seeing you in a few days time.

[Sorry, Mike, but you won't get this issue until well after the

Worldcon. But then I hope our Worldcon coverage makes the delay worthwhile — even to folks like you who attended. *You* already know, but so the rest of our readers will know that you're *better* than your word I pass along my thanks for the FFFQ response you sent only a few days after this LoC. One less thing to try to remember during Worldcon, eh? -ED]

POC-POC-POC-POC-POC-POC-POC-POC-POC

Sheryl Birkhead
23629 Woodfield Road
Gaithersburg MD 20882

21 July 1998

Aha — I guessed (*truly*) and got all the culinary connections correct.

Jackie Causgrove was a fine fanartist — also seen as Jackie Franke — with the *Tucker Bag* and her own *Dilemma*. She will be missed.

Mike — do any of the Orlando hotels offer the refrigerator (etc.) possibilities? Makes eating a lot cheaper — but room bound.

Really glad to see Lan's update. I haven't heard anything recently about Ian (Gunn's) and Karen.

I'll try to copy the questionnaire — a lot of those questions will be very difficult to answer. It would be fun to see a compilation of the top 10 or so in each category!

[According to the literature I have, all the rooms at the Swan and Dolphin have mini bars but there is no mention of refrigerators. I would expect that many of the suites have one, but that's not what you're thinking about, I'm sure. We plan to make the FFFQ answers available at the convention (*after* the game, of course) and on the web. I suspect they'll be published in the *Shuttle*, too. Don't feel pressured to answer every question — very few of the questionnaires we've received have *all* the blanks filled in. -ED]

LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC

George "Lan" Laskowski
2466 Valleyview Drive
Troy MI 48098-5317

28 July 1998

With the reviews of the two films *Deep Impact* and *Armageddon* showing mixed reactions, I guess I will save money and wait until they come to the dollar theater. I don't mind disaster movies too much, but I like a little plot with my stories, and both seem to be a little short on that (from what I've read here and other places).

Harry Warner's letter about the spaceship that goes through

the sun brought back such memories of the *Lucky Starr* series written by Isaac Asimov as Paul French that I read all six books again. The specific story Harry is referring to is *Lucky Starr and the Pirates of the Asteroids*, where Lucky skims the surface of the sun (within 5 million miles) in order to head off a pirate ship from reaching its home base. I agree with Harry that it was a somewhat unsatisfying ending in that Lucky doesn't actually stop the pirates, but a mutiny from within the ship does. The last three books of the series (*Lucky Starr and the Big Sun of Mercury*, *Lucky Starr and the Moons of Jupiter*, and *Lucky Starr and the Rings of Saturn*) were much better in terms of the mystery that David "Lucky" Starr had to solve. Asimov himself stated that he wanted to write more than just a young adult series and emphasized the mystery aspects in the last three books rather than the exotic and mysterious "Space Ranger" aspects of the first three (*David Starr — Space Ranger*, *Lucky Starr and the Pirates of the Asteroids*, and *Lucky Starr and the Oceans of Venus*). Asimov also cautioned readers (in the two SFBC omnibus collections) that science surpassed his descriptions of the planets as they were thought of when he wrote the stories, so one must accept the historical context of oceans on Venus. In general, however, the stories are still good and I was grateful to Harry for nudging me into reading them again. I was shunted back to my teens as I read them.

Not much else to add. My chemotherapy treatments continue, and I am hoping for an arrest of the cancer tumor. Meanwhile, my plans are underway to return to teaching in the fall, and the school is being very supportive of my decision.

Take care, and keep up the good work with the NASFA *Shuttle*.

[I read most of the *Lucky Starr* series many years ago though the science was quite dated, even then. I'm afraid I don't remember much about them — the only lasting impression is that they were fairly enjoyable, light reading but very formulaic. Glad to hear there's no bad news to report, hope there's more good news in the near future. -ED]

WAHF-WAHF-WAHF-WAHF-WAHF-WAHF-WAHF

We also received a EMOC from W. Paul Ganley (publisher of the late, lamented *Weirdbook*, *Fantasy Mongers* and more) who promised to send us "a little package via snail mail" with the final issue of *Weirdbook* and some other books. Better than his word, a *huge* package with eight (!) hardback books — in addition to the aforementioned *Weirdbook*. These, and many other items, are available from him at P. O. Box 149, Buffalo NY 14226-0149, or by email at <wpaulg@aol.com >.

**If You Were Reading the Print Version of the *Shuttle*, You
Would See an Open Letter from Steve and Sue Francis
Regarding the Future of RiverCon Through the Year 2000**



P. O. Box 4857
 Huntsville AL 35815-4857

The NASFA Shuttle is the newsletter of the North Alabama Science Fiction Association, Inc. This is the August 1998 edition (Volume 18, Number 8). NASFA Officers for 1998: President Anita Eisenberg; Vice President Mike Kennedy; Secretary Sam Smith; Treasurer Ray Pietruszka; Program Director Mike Cothran; Publicity Director Ron Lajoie. *Shuttle* Editor Mike Kennedy.
 Comments, inquiries, and contributions of writing by email to: Mike_Kennedy@pobox.tbe.com — EDITORIAL ADDRESS (EMAIL)
 Comments, inquiries, and contributions of writing by snailmail to: Mike Kennedy, 7907 Charlotte Drive SW,
 Huntsville AL 35802-2841 — EDITORIAL ADDRESS (SNAILMAIL)
 Dues (\$), subscriptions (\$), and Official Mail to: NASFA, Inc., P. O. Box 4857,
 Huntsville AL 35815-4857 — OFFICIAL ADDRESS
 Contents Copyright, © 1998. All rights revert to contributors. All opinions are those of the individual authors and do not reflect club policies other than by coincidence. LoCs subject to edited printing.
 NASFA Dues = \$15/year (Family rates available) Subscription only = \$10/year Single copy = \$1.50 each.

Con†Stellation XVII: Hydra

9–11 October 1998

For Further Information Write
 Con†Stellation XVII: Hydra
 P. O. Box 4857
 Huntsville AL 35815-4857

Guest of Honor: Mike Resnick
Master of Ceremonies: Tim Powers
Artist GoH: Bob Eggleton
Fan GoH: David O. Miller