

Calling all Kids: The Alien Invasion Needs You!

Young fans interesting in creating and presenting a costume in the Masquerade should beam in to Children's Programming at 9:30 AM Saturday in the Cupertino Room of the Fairmont Hotel. Reminder: Parental permission is required for all minors wishing to participate in the Masquerade.

The dot.Con Daily Staff

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Sign your name across my book

Autographing will be taking place at the table of the Science Fiction & Fantasy Writers of America (SFWA) in the Dealers' Room at tables 113 - 114. More names are being added all the time, but the current lineup is:

Saturday

1-2
2-3

Wen Spencer & Kage Baker
Beth Hilgartner

Sunday

11-12

Laura Underwood & Elizabeth Moon

12-1

Lee Killough & Elizabeth Moon

2-3

Lee Killough & James C. Glass

3-4

Peter Heck & Brenda Clough

4-5

Jacqueline Lichtenberg & Jean Lorrah

Monday

11-12

J.A. Cullom

12-1

Connie Willis

The magic of static cling

As you have probably noticed, there are white sheets of static paper on many walls and columns on the Convention Center and various hotels. These have been provided for posting party flyers. We thank you in advance for making use of them (and also thank those of you who already have been).

Volunteer Prizes are Waiting for You

The following dedicated volunteers were selected as prize winners during our random drawing. Your prizes are waiting for you at the Volunteers table on the Concourse of the Convention Center. Please stop by and select your prize. If you have worked 10 hours or more, you may also pick up your volunteers T-shirt.

Set-up Day winners (Tuesday)

Linda Batzlopp, Stephen Boucher, Elaine Brennan, Adrienne Foster, Janice Murray

Wednesday winners

Judy Bemis, Diane Blackwood, Peter Card, Kerry Ellis, Irene Harrison, Kevin B. Hewett, Jennifer Kraus, David Ludke, Jim Manning

Thursday winners

Gerri Balter, Walter Chisholm, Don Crossman, Leigh Ann Denney, Peter DuFault, Jim Frenkel, N. Cenk Gokce, Cathy Green, Shouichi Hachiya, Anders Holmstrom, Rachelle K. Hrubetz, Aaron Jordan, Paul Kraus, Debra Lentz, Frances Lopata, Michael Pins, Mark Richards, Dorothy Willis, John Waggott

The dot.Con Daily

The Official Newsletter of ConJosé

Friday Evening
August 30, 2002

Just in case you don't feel like sleeping tonight

These are the parties we are aware of which are happening tonight. There may be others, but these are the ones which were listed on the Voodoo board and dropped off with the newsletter folks. All parties are taking place at the Fairmont Hotel. All times are PM.

Room	Time	Name
322	8:05	I-5 in '05
1028	10	Circlet Press
1105	9	Liaden Universe
1128	8	Mara's Bar
1205	8	Minneapolis in '73
1217	8	Sime~Gen
1228	9	Eggplant Productions
1428	8	Baen's Bar/ReadAssist.org auction
1505	9:30	Boston '03 (Arisia/Boskone)
1528	8	YARF!/AAE
1605	8	Emblio Publishing
1628	8	GLBT Fandom
1705	9	Redheads from Hell/KC in '06
1728	9	Seattle in '03 (Westcon)
1805	9	Nippon 2007
1811	9	I-Con
1817	10	Cryonics/Life Extension
1827	8	Charlotte in '05 (NASFiC)
1905	9	LA in '06
1912	7	Shadowmarch/Tad Williams
2021	8:05	UK in '05 (Scandinavian)
2024	7	Terry Pratchett/Discworld

Waltz the night away

Regency Dancing will occur at 7 PM in the Fairmont's Regency Ballroom. Gentlefolk are encouraged to attend either in costumes or in their day clothing. Dances shall be taught to those in need of instructuion.

Sign up and lend a hand (or two)

The Events division is looking for individuals willing to sign at the Masquerade and Hugo Awards for the benefit of our hearing-impaired members. Please see any Events Division or Department Head - Masquerade Registration is ideal.

**Deadline for the
Saturday morning
issue: 10 PM**

New Hugo Category Up for Grabs

Splitting the Best Dramatic Presentation Hugo Award into two separate categories — long form and short form — will be the “main event” of the WSFS business meeting Saturday, according to presiding officer Kevin Standlee. That proposal, along with another to create an exception to the one-year limit on fiction-category eligibility, cleared technical processing at the Friday meeting.

All ConJosé members are automatically members of WSFS (the World Science Fiction Society) and thus eligible to attend the business meeting and debate and vote on the proposals. However, CC A3 is a small room with limited seating, so those interested in these items of business — the only actual motions on the agenda — are advised to arrive well ahead of the scheduled starting time of 10 AM.

The BDP category split would be based on the running time of the dramatic presentation, with 90 minutes as the boundary between long and short forms. The avowed intent of the motion is to have movies competing against other movies, with television shows in a category of their own.

The proposal is controversial for a number of reasons and has been coming before the business meeting in one form or another for most of the last decade. During that period, movies won the BDP award 6 times and episodes of TV shows 4 times. This current motion passed last year at the Millennium Philcon, but it requires ratification again this year before taking effect.

The second proposal would allow written works published in, say, 2002 to have an additional year of eligibility in 2003 if they didn't have wide circulation in the United States during 2002. This exception would not, however, be automatic but would require a 3/4 vote of the business meeting for every year to which the exception would apply. (Note: For those of you following along in your souvenir books, Page 117 contains an error in Subsection 3.2.2, where only the last sentence, not the entire subsection, is proposed for deletion.)

In other Friday business, three committees were continued for another year, and all are soliciting new members. They are:

- the Worldcon Runners Guide Editorial Committee, with Sharon Sbarsky replacing Saul Jaffe as chair;

- the Hugo Eligibility for the Rest of the World (HEROW) Committee, with a new chair, yet to be named, replacing Ben Yallow. This is the committee that oversees the non-USA eligibility exception process mentioned above; and

- the Formalization of Long List Entries (FOLLE) Committee, with Mark Olson replacing the late Bruce Pelz as chair. This group keeps track of historical lists of Worldcons past.

Anyone wishing to join these committees, which help make Worldcons happen when they're not actually in session, is welcome to apply to the committee chairs or business meeting Secretary Pat McMurray.

A fourth committee, Nitpicking and Flyspecking, which deals with business meeting minutiae, was continued with its current members. There are four nominees for three positions on the WSFS Mark Protection Committee, for which elections will be held as a special order of business on Saturday.

Breakfast on Seattle

Join us in the ConSuite on Saturday morning for breakfast, sponsored by the Seattle in 2005 NASFiC bid committee. Salmon, coffee, and assorted Pacific Northwest goodies will be served from 9 AM until noon. (Rumor has it the coffee will not be Starbucks.)

Fans of the Roundtable

Last the Night at the Roundtable was proclaimed at 8PM in the ConSuite and continued until midnight. Over the course of the four hours more than two dozen people participated in polite discourse concerning everything from “What book should be turned in to a film? What book shouldn't?” to “What barriers do we need to overcome before we have fully autonomous robots?” plus minor topics concerning Digital Rights Management, On-Line Interactive Storytelling, Cryptography, and Star Wars. Join us again with more topics again tonight, and for the rest of the WorldCon, at a tentative 8 PM in the ConSuite.

Expedition to the Trimble Enclave

You must picture during this whole enterprise Bjo sitting at a table working on a sensuously colorful trapunto tapestry while John clips threads and caps comments.

Q: When you started convention art shows, what size were they? What sort of things were submitted?

Bjo: To give credit where credit is due, a long time National Fantasy Fan Federation fan, Seth Johnson, is the person who conceived the idea for an art show. He was a nice little guy, but he was an ice cream salesman, you know what I mean? No clue what to do from that point. We'd all agreed over years that fandom needed a showcase. The only art shows that had been up until that time were individual shows of an artist. The whole concept of an art show that artists could send work to was Seth. And he tagged me for...

John: ...being somebody who could get it done.

Bjo: Which is true, and I went to Durcy Archer, who was Chair of Pittcon, in 1960, and she agreed to give me some room. I had not yet married John when all of this was going down. I married him sort of mid-project. We didn't know what to expect. They kept saying, “How big a room do you want?”, and I said, “I don't know.” They gave us a very large room, and they were planning to block it off so that it didn't look so big. Well, we filled that room. There were a couple hundred entries, which in terms of today's art shows sounds like not very much, but in those days it was quite a bit. We were scrounging up art show hangings from everywhere. From that time on, the shows never flagged. It's interesting that other parts of the conventions have had their ups and downs. Masquerades sometimes had fewer entries, and so on. But the art shows, John and I kept the art shows very apolitical for 17 years. We ran them, mostly in the red. Then when they began to get very very profitable, why,

And look what's happening now! We were so thrilled when we sold a couple hundred pieces of art. Now it's into the multiple thousands.

John: The very first piece to go up for bid was at the second art show in Seattle in 1961. And there two fans who were enamored of a piece Bjo had

in the show. They were almost at fisticuffs trying to get it. So we had an impromptu auction on the spot.

Q: Right then and there?

John: Yes. So we decided that was probably an idea..

Bjo: Basically, we artists went, “Heyyyy!”

John: We came up with the idea of bidding. For the next show in Chicago, in '62, we had bid sheets set up and we'd come up with a sale price and bid price. If the artist wanted to put it up for bid, we'd do that. In those days, if it had more than one bid written down, we'd put it in the auction. We did a fifteen percent commission.

Bjo: For many years we actually had to pass the hat among people who believed in the art show, to pay for the expenses.

John: Our policy was to pay the artists at the end of the show. If the artists were there, when they came up to collect their artwork that wasn't sold, we'd do the tallies

Bjo: And this was before computers!

John: ...and pay them cash out of our cash box! Until we ran out of cash and then I'd write them checks on the personal account and overnight the checks to my bank, figuring that the artists wouldn't be able to cash the checks for several days and by then the cash would be in my bank account. We did have a couple of pieces of artwork that people never picked up that we'd already paid the artist for...

Bjo: That's ok, because we own a nice Rick Sternbach because of that.

Q: So your philosophy about the art shows was?

Bjo: Nothing more than putting on a good show and making sure that the artists got some money out of it. Our kids were literally raised in playpens in the back of the art show. And all I can say is, they had some pretty classy babysitters! Hal Clement would wander in and say, “Can I help?” and I'd say “Amuse the kids.”

“I'm sorry, but Alpine Spiced Cider sounds like aftershave gone bad.”