



file770

File 770:90 comes back to the style to which we became accustomed, courtesy of Irene Danziger. This ends the editorial hibernation of editor Mike Glycer, who may be reached at 5828 Woodman Ave. #2, Van Nuys CA 91401.

File 770 is available for news, artwork, arranged trades or by subscription. Subscriptions cost \$8.00 for 5 issues, mailed first class in North America or surface mail rates overseas. Air printed matter delivery is available for \$2.50 per issue. Buzz the editor with news at (818) 787-5061. Send E-mail to me at CompuServe #72557,1334, or to Lynzie's Motherboard #798 (the number for Lynzie's is 213-650-0519.)

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1994 WORLDCON GOES TO WINNIPEG

Thanks to record-setting voter participation, over 2000, the 1994 site selection ballot count took all night. After 14 hours the final result set a record too, as Winnipeg squeaked past Louisville by 65 votes.

	By Mail	Received At Con			Total At Con	Grand Total
		Thu	Fri	Sat		
Winnipeg	332	104	233	343	680	1012
Louisville	339	91	223	304	618	957
None of the Above	4	0	6	0	6	10
Illegal/Illegible	0	0	1	1	2	2
Write-ins:						
Rottnest Island, W.A.	2	0	0	0	0	2
Hawaii	1	1	0	0	1	2
Denver, CO	1	0	0	0	0	1
Pern	0	1	0	0	1	1
Seattle, WA	0	0	1	0	1	1
Spuzzum, B.C.	0	0	0	1	1	1
Perth, W.A.	0	0	0	1	1	1
Total	679	197	464	650	1311	1990
Needed to elect (majority)						996
No Preference	34	12	9	41	62	96
Void:						
Voted Twice	0	(No daily breakdown)			15	15
No \$ with ballot	2				0	2
Not Chicon V member	4				0	4
Total Ballots	719	209	488	691	1388	2107





1991 Hugo Awards

Best Novel: *The Vor Game*, by Lois McMaster Bujold
Best Novella: *The Hemingway Hoax*, by Joe Haldeman
Best Novelette: *The Manamouki*, by Mike Resnick
Best Short Story: "Bears Discover Fire," by Terry Bisson
Best Nonfiction Book: *How to Write Science Fiction and Fantasy*, by Orson Scott Card
Best Dramatic Presentation: *Edward Scissorhands*, 20th Century Fox
Best Professional Editor: Gardner Dozois
Best Professional Artist: Michael Whelan
Best Semiprozine: *Locus*, edited by Charles N. Brown
Best Fanzine: *Lan's Lantern*, edited by George 'Lan' Laskowski
Best Fanwriter: Dave Langford
Best Fanartist: Teddy Harvia
John W. Campbell Award: Julia Ecklar

Chicon V Special Award: Andrew Porter, for his many years of continuing excellence in editing *Science Fiction Chronicle*.

Special Committee Award: Elst Weinstein for starting up and continuing the Ranquet and Hugu Awards.

Also presented at Chicon V

First Fandom Hall of Fame Award: Robert A. W. Lowndes

Big Heart Award: Julius Schwartz

Seiun Award ("Japanese Hugo") for Translated Novel: *The Uplift War*, by David Brin
Seiun Award for Translated Short Story: "Schrodinger's Kitten," by George Alec Effinger
Seiun Award for Dramatic Presentation: *Ginga-Uchu Odyssey*, story by Gregory Benford

At another Chicon ceremony, the Association of Science Fiction and Fantasy Artists (ASFA) presented the 1990 Chesley Awards to the winners:

Best Cover Illustration, Hardback: Keith Parkinson, for *Chernevog* by C.J. Cherryh (Del Rey Books)

Best Cover Illustration, Paperback: (tie) Don Maitz, for *Magic Casement* by Dave Duncan (Ballantine/Del Rey) and Michael Whelan for *The Madness Season* by C.S. Friedman (DAW Books)

Best Cover Illustration, Magazine: Bob Eggleton, for *Aboriginal SF* January 1990

Best Interior Illustration: Val Lakey Lindahn for "The Flowers..." (Analog, June 1990)

Best Color Work, Unpublished: Dean Morrissey, "Charting the Skies"

Best Three-Dimensional Art: James C. Christensen, "The Fishwalker" (bronze)

Award for Artistic Achievement: Michael Whelan, for his body of work to date.

Award for Contribution to ASFA: Erin McKee and Bettyann Guarino for chairmanship and coordination of Chesley Awards

Best Art Director: Don Munson of Ballantine Publishing.

HUGO STATISTICS

Last May, Andy Porter, editor of Science Fiction Chronicle, and Mike Glyer, editor of *File 770*, performed the annual crying-in-their-beer ritual as *Locus* received advanced information from the committee and had it in print before the rest of us ever saw it. Worldcon committees typically use the services of the *Locus* staff to verify the eligibility of stories for various Hugo categories by checking wordcounts, dates of publications, etc. This information is given to *Locus* in confidence. Porter sarcastically noted, "Hey, you know, 'in confidence', you know, gimme a break!" However, this year *Locus* took the unusual step of publishing the preliminary list, a truncated version of the nominating ballot listing erroneous nominees and omitting some ballot finalists.

The Hugo Awards administrators have determined to make up for a rocky start by doing an outstanding job of circulating the final voting statistics. In addition to distributing a press release at the convention, Darrell Martin uploaded a file to

CompuServe, and express mailed the same information simultaneously to *Locus*, *SFC* and *File 770* on both a printout and a floppy disk.

Noteworthy results were the photo-finishes in Best Novel (a 10 vote margin between *The Vor Game* and *Earth*), in Best Novelette (8 votes between the Resnick and Sheffield stories), Best Dramatic Presentation (6 votes separating *Edward Scissorhands* and *Total Recall*) and Best Fanartist (23 votes between Teddy Harvia and Stu Shiffman.)

The Best Short Story category made its own kind of history. As Eric Van pointed out, George Alec Effinger was the first to win each of the short fiction awards during his career, the Nebula, Hugo and Theodore Sturgeon Memorial Award, the latter given by a panel of judges to the best work of short fiction of any length, sort of the best of the best. But now with just one short story, "Bears Discover Fire", Terry Bisson won all five awards: the Hugo, Nebula, Sturgeon, Locus and Davis. It's going to be tough to top that!

Total number of member ballots cast: 1048. The "Nom" column gives the total nominating votes cast. "No Preference" indicates a member's ballot with no vote of any kind in the category; it was NOT a ballot option.

The tallying method used is the preferential, or Australian, which after each round eliminates the lowest votegetter (and/or any nominee receiving less votes than "No Award") and retallies until one nominee has a majority.

Novel

	Nom	1st Place					2nd Place			3rd Place		4th Place		5th
Pl.														
<i>The Vor Game</i>	44	246	266	318	382	613	-	-	-	-	-	-	-	-
<i>Earth</i>	51	192	226	259	372	-	249	302	390	-	-	-	-	-
<i>The Fall of Hyperion</i>	87	174	212	238	-	-	213	259	309	262	362	-	-	-
<i>The Quiet Pools</i>	33	127	140	-	-	-	175	196	-	233	293	315	518	-
<i>Queen of Angels</i>	37	124	-	-	-	-	151	-	-	233	e	312	e	519
No Award	-	30	31	34	49	89	40	46	64	51	61	68	95	99
No Preference	-	155												

Novella

	Nom	1st Place					2nd Place			3rd Place		4th Place		5th
Pl.														
<i>The Hemingway Hoax</i>	53	274	288	326	402		-	-	-	-	-	-	-	-
<i>Bully!</i>	38	154	164	184	223		206	233	287	439	-	-	-	-
<i>A Short, Sharp, Shock</i>	39	103	115	-	-		183	210	281	-	233	279	448	-
<i>Bones</i>	34	90	-	-	-		127	-	-	-	176	268	-	261 464
<i>Fool to Believe</i>	48	101	132	159	-		135	180	-	-	175	-	-	260 - 450
No Award	-	35	38	40	51		45	50	66	93	51	63	88	76
No Preference	-	291												

Novels

	Nom	1st Place					2nd Place			3rd Place			4th Place		5th Pl.
The Manamouki	21	174	198	237	276	467	-	-	-	-	-	-	-	-	-
A Braver Thing	19	156	172	215	268	-	211	264	330	-	-	-	-	-	-
The Tower of Babylon	28	119	137	154	-	-	146	163	206	196	266	394	-	-	-
The Coon Rolled Down...	19	109	128	-	-	-	124	-	-	186	241	e	254	405	-
Over the Long Haul	19	101	-	-	-	-	137	158	-	179	e	e	241	e	380
No Award	-	40	41	46	59	79	43	46	53	56	68	85	74	107	96
No Preference	-	349	-	-	-	-	-	-	-	-	-	-	-	-	-

Short Story

	Nom	1st Place					2nd Place			3rd Place			4th Place		5th Pl.
Bears Discover Fire	40	229	243	261	349	-	-	-	-	-	-	-	-	-	-
Cibola	21	149	156	175	-	-	233	260	299	447	-	-	-	-	-
Godspeed	19	144	150	188	227	-	179	198	250	-	254	310	-	-	-
The Utility Man	15	42	-	-	-	-	75	-	-	-	132	-	232	365	-
VRM-547	15	90	95	-	-	-	110	125	-	-	140	170	230	-	389
No Award	-	50	50	52	57	-	53	53	61	87	61	67	70	101	85
No Preference	-	344	-	-	-	-	-	-	-	-	-	-	-	-	-

Non-Fiction Book

	Nom	1st Place					2nd Place			3rd Place			4th Place		5th Pl.
How to Write SF & Fan.	15	160	167	188	253	-	-	-	-	-	-	-	-	-	-
SF in the Real World	21	111	131	168	196	-	144	167	216	318	-	-	-	-	-
SPWA Handbook	27	116	122	139	-	-	165	174	206	-	208	232	-	-	-
Bury My Heart at W.H.S.	15	84	97	-	-	-	99	114	-	-	150	181	208	-	-
Hollywood Gothic	17	60	-	-	-	-	66	-	-	-	78	e	119	-	253
No Award	-	40	41	45	54	-	44	45	51	72	47	48	67	-	86
No Preference	-	477	-	-	-	-	-	-	-	-	-	-	-	-	-

Dramatic Presentation

	Nom	1st Place					2nd Place			3rd Place			4th Place		5th Pl.
Edward Scissorhands	72	249	282	307	372	598	-	-	-	-	-	-	-	-	-
Total Recall	62	243	252	292	366	-	302	326	395	583	-	-	-	-	-
Ghost	56	154	162	191	-	-	218	248	309	-	304	354	545	-	-
Back to the Future III	33	120	128	-	-	-	154	183	-	-	247	305	-	395	-
Witches	27	71	-	-	-	-	112	-	-	-	152	-	-	230	455
Gratuitous Female Nudity	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-
No Award	-	82	84	88	97	125	92	101	114	154	110	128	165	124	163
No Preference	-	129	-	-	-	-	-	-	-	-	-	-	-	-	-

Professional Editor

	Nom	1st Place					2nd Place			3rd Place			4th Place		5th Pl.
Gardner Dozois	96	230	274	330	410	-	-	-	-	-	-	-	-	-	-
Ellen Datlow	40	107	122	-	-	-	165	221	297	453	-	-	-	-	-
Kristine Kathryn Rusch	37	109	124	152	-	-	143	-	-	-	194	278	422	-	-
Edward L. Ferman	49	92	-	-	-	-	145	177	-	-	193	-	-	278	432
Stanley Schmidt	48	159	170	182	213	-	200	224	282	-	217	277	-	271	459
No Award	-	39	41	45	49	-	42	44	51	78	48	62	93	55	73
No Preference	-	312	-	-	-	-	-	-	-	-	-	-	-	-	82

Professional Artist

	Nom	1st Place					2nd Place			3rd Place			4th Place		5th Pl.
Michael Whelan	64	218	235	285	376		-	-	-	-	-	-	-	-	-
David Cherry	37	163	189	228	-		226	269	372	-	-	-	-	-	-
Don Maitz	60	126	149	-	-		176	211	-	262	346	-	-	-	-
Thomas Cauty	69	183	202	236	316		201	228	296	234	283	-	319	513	-
Bob Eggleton	49	103	-	-	-		127	-	-	182	-	-	277	-	501
No Award	-	29	30	32	39		34	35	42	37	44	-	42	56	56
No Preference	-	227													

Semiprozine

	Nom	1st Place					2nd Place			3rd Place			4th Place		5th Pl.
Locus	84	264	270	291	361		-	-	-	-	-	-	-	-	-
SF Chronicle	90	172	182	200	266		264	278	326	-	-	-	-	-	-
Interzone	38	140	147	183	-		177	192	251	242	279	432	-	-	-
New York Review of SF	31	88	94	-	-		125	138	-	196	230	-	294	-	-
Quantum (Thrust)	28	43	-	-	-		59	-	-	101	-	-	172	-	365
No Award	-	50	51	55	79		55	56	62	67	72	82	82	-	100
No Preference	-	291													

Fanzine

	Nom	1st Place					2nd Place			3rd Place			4th Place		5th Pl.
Lan's Lantern	49	141	164	174	238	344	-	-	-	-	-	-	-	-	-
File 770	36	98	108	125	-	-	137	150	193	316	-	-	-	-	-
Mimosa	20	88	104	150	175	-	97	148	187	-	125	179	287	-	-
Fosfax	35	73	-	-	-	-	100	114	-	-	150	177	-	189	285
Mainstream	19	84	89	-	-	-	96	-	-	-	106	-	-	159	259
No Award	-	55	56	60	66	97	63	67	68	94	74	80	94	78	110
No Preference	-	509													

Fan Writer

	Nom	1st Place					2nd Place					3rd Place					4th Place		5th Pl.		6th
David Langford	23	98	106	117	141	182	280	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Mike Glycer	23	84	90	106	130	154	-	102	116	137	189	283	-	-	-	-	-	-	-	-	-
Teresa Nielsen Hayden	14	67	79	93	105	-	-	81	95	123	151	-	114	136	180	264	-	-	-	-	-
Arthur Hlavaty	15	61	69	76	-	-	-	76	87	104	-	-	100	115	141	-	125	150	251	-	-
Avedon Carol	14	52	-	-	-	-	-	74	82	-	-	-	83	93	-	-	123	147	-	180	239
Evelyn C. Leeper	16	60	66	-	-	-	-	68	-	-	-	-	75	-	-	-	86	-	-	112	219
No Award	-	69	69	73	75	80	87	70	76	78	86	102	70	79	83	105	79	90	98	91	110
No Preference	-	557																			

Fan Artist

	Nom	1st Place					2nd Place			3rd Place			4th Place		5th Pl.
Teddy Harvia	60	112	130	149	189	300	-	-	-	-	-	-	-	-	-
Stu Shiffman	18	105	114	144	166	-	133	170	185	285	-	-	-	-	-
Peggy Ranson	30	63	-	-	-	-	98	116	155	-	116	165	251	-	-
Diana Stein	18	87	103	113	-	-	97	103	-	-	128	150	-	176	264
Merle Insinga	21	72	77	-	-	-	82	-	-	-	109	-	-	142	-
No Award	-	66	67	71	74	89	68	72	75	85	82	89	98	89	101
No Preference	-	543													

John W. Campbell Award

	Nom	1st Place						2nd Place		3rd Place			4th Place		5th Pl.
Julia Ecklar	9	197	201	211	236	338	-	-	-	-	-	-	-	-	-
Nancy A. Collins	16	170	185	201	223	-	206	256	-	-	-	-	-	-	-
John Cramer	12	78	84	91	-	-	106	133	148	174	258	-	-	-	-
Michael Kandel	10	39	-	-	-	-	60	-	105	118	-	147	217	-	-
Scott Cupp	10	42	43	-	-	-	48	-	67	-	-	106	-	-	197
No Award	-	66	69	70	81	111	75	81	90	97	102	102	112	-	116
No Preference	-	456	-	-	-	-	-	-	-	-	-	-	-	-	-

Most Votes First Place, First Round, Nominee:

The Hemingway Hoax	Novella	274
Locus	Semiprozine	264
Edward Scissorhands	Dramatic Presentation	249
The Vor Game	Novel	246
Total Recall	Dramatic Presentation	243
Gardner Dozois	Professional Editor	230
Bears Discover Fire	Short Story	229
Michael Whelan	Professional Artist	218
Julia Ecklar	John W. Campbell Award	197
Barth	Novel	192

"No Award" Votes, First Round: No Preference (member left blank)
First Round:

Dramatic Presentation	82	Fan Writer	557
Fan Writer	69	Fan Artist	543
Fan Artist	66	Fansine	509
John W. Campbell Award	66	Non-Fiction Book	477
Fanzine	55	John W. Campbell Award	456
Short Story	50	Novelette	349
Semiprozine	50	Short Story	344
Non-Fiction Book	40	Professional Editor	312
Novelette	40	Semiprozine	291
Professional Editor	39	Novella	291
Novella	35	Professional Artist	227
Novel	30	Novel	155
Professional Artist	29	Dramatic Presentation	129



Comments:

The Dramatic Presentation category clearly generated the most ardent feelings. "Edward Scissorhands" and "Total Recall" were two of the top ten vote-getters in the first round, overall, and the category was easily the lowest in number of members casting no vote. On the other hand, the category was also far and away the highest in number of "No Award" votes cast in first place...

SCIENCE



BALTIMORE CLUB SEEING LIFE FROM A NEW ANGLE

A one-time movie house, later stripped of its seats and converted to an artist's studio, has been purchased for use as a clubhouse by the Baltimore Science Fiction Society. BSFS is paying approximately \$58,000, Hal Haag, editor of the club newzine, *Mark of the Beast*, said at Disclave.

TRANSATLANTIC FAN FUND

England's Pam Wells has won the 1991 TAFF race and become a delegate to this year's Worldcon, Chicon V. She received a majority of the votes on the first ballot.

	N.Am.	Eur.	Down Under	Total
Pam Wells	42	84	6	132
Abigail Frost	20	37	1	58
Bruno Ogorelec	21	11	1	33
Hold Over Funds	2	1	0	3

Fans' voting fees and contributions enable TAFF to send delegates between Europe and North America. The winner also takes over the administrative and fundraising chores on his or her side of The Pond to keep the fund going. In 1992 TAFF will select a North American fan to represent them at the British Eastercon, "Illumination", at the Norbreck Castle Hotel in Blackpool on the west coast of northern England.

Nominations are open, and will remain open until August 15, 1991. A prospective candidate must obtain three North American nominators and two European nominators, submit a platform of not more than 100 words, and furnish a \$20 bond to the administrators (forfeited by the winner should he or she fail to make the trip.) Bonds and platforms should go to the North American administrator, Robert Lichtman. Nominations may go to either administrator.

Ballots will become available September 8; the voting deadline is December 31. The Eastercon is April 17-20, 1992. North American Administrator: Robert Lichtman, P.O. Box 30, Glen Ellen CA 95442. European Administrator: Pam Wells, 24A Beech Rd., Bowes Park, London N11 2DA U.K.

DOWN UNDER FAN FUND

January 15 was the deadline for DUFF voters to select Janice Murray or Art Widner as the fund's delegate to a major Australian convention. In alternate DUFF races an Australasian fan is sent to the Worldcon or NASFiC, or a North American fan is sent Down Under.

CORFLU POURS INTO LOS ANGELES

Los Angeles will host Corflu 9, 1992 edition of the fanzine fans' convention. Its most recent venue was El Paso.

Chair Robbie Cantor announced the con for February 28-March 1, 1992 at the Cockatoo Inn. Attending memberships are \$35, which includes the Sunday banquet. Supporting memberships are \$10. For information write to SCIFI, P.O. Box 8442, Van Nuys CA 91409

POSTMAN DELIVERS HIMSELF

Lynn Maudlin reports, "While in Paris last October, [my son] James and I kept our eyes peeled for David Brin, entertaining the fantasy of lounging in a cafe until the wee hours, drinking beaujolais and talking physics, philosophy and sf — but *sigh*, no such luck. [So] you can imagine my surprise when I ran into him at our dinky little Altadena, CA, post office in March! Turns out he was back in California to get married on the 24th, and he would be returning to France afterwards. He will be back in town for Loscon this November. Guess he's just racking up those frequent flier miles."

N3F ANNOUNCES SHORT STORY CONTEST WINNERS

The National Fantasy Fan Federation's annual short story contest for 1990 was won by Warren Rochelle of Greensboro, NC, who collected the \$25 first prize for "The Flowers Still Smell the Same." Jefferson P. Swycaffer served as judge of the final round, selecting three prize-winners.

There were 59 entries from 42 contestants, according to Don Franson, who culled 12 semifinalists for Swycaffer's consideration. The \$15 second prize went to Scott Southworth of Framingham, MA. Brian Hall of Cape Coral, FL, collected \$10 for finishing third.

Entries for the 1991 contest must be submitted by December 1, 1991. Rules and an entry blank may be obtained for a self-addressed stamped envelope from: Donald Franson, 6543 Babcock Ave., North Hollywood CA 91606.

TOLKIEN CENTENARY CONFERENCE

There are still some accommodations available for the J.R.R. Tolkien Centenary Conference to be held in Oxford, England, in August 1992. The week-long event already has members from the Scandinavian countries, Austria, Belgium, Germany, The Netherlands and Poland, as well as the U.K., U.S. and Canada. Contact North American agent Lynn Maudlin, P.O. Box 394, Altadena CA 91001.

KIDDY LIT REPORT

Galen Tripp, who developed the Los Angeles Science Fantasy Society's list of recommended sf for children, stirred great interest in the list with a recent mailing to the media. Besides a letter from first lady Barbara Bush, who takes an active interest in literacy programs, Tripp received numerous requests for copies of the list, particularly from Nebraska and Indiana. Does this mean in twenty years we'll be hearing plans for a Worldcon in Omaha?

The idea for the list came in response to the listing of LASFS as an information resource in Asimov's Library of the Universe series. To receive the list, send a SASE to Recommended Reading List, LASFS, 11513 Burbank Bl., North Hollywood CA 91601.

KIDDY LIT CUSTOMER LIST EXPANDS

Patty Wells, occasional convention chair (OryCon '87 and Westercon 43), has been hard at work at increasing the number of fans in Portland. Zoe Wells was born at 6:39 p.m., Sunday, May 19th and weighed 6 pounds 11 ounces. Elizabeth Wells (yes, twins!) was born 7:16 p.m., was delivered caesarian, and weighed 5 pounds 6 + ounces. The girls, and mother, are doing well. Father, Marc Wells, is tired. Older brother, Sean (2+) is confused. [Source: John Lorentz]

FAANISH NUPTIALS

Ending months of speculation by fans on both coasts, Ruth Sachter (NESFA, Lunarians) and John Lorentz (PorSFIS, OryCon) wish to announce their engagement. No date has been set, but Ruth will be moving to Portland sometime between Chicon and OryCon. [Source: John Lorentz]

WEDDING BELLS FOR SACRAMENTO

Kevin Standlee announces, "Lisa Hayes and I are (as of late last month) engaged. We plan to get married on February 14, 1992, the day before Eclecticon 6, where I am Fan GoH this year. It'll be a Tradition, now: the Author GoH of Eclecticon 1 got married the day before [the con.]"

the art of conrunning



by Ross Pavlac

[Editor's note: The following text was written during summer 1990.]

Okay, Glycer, I finally did it. After all those years of threats on my part and coaxing on yours, I'm gonna try to write a column on convention running.

For those of you who came in late, I'm Ross Pavlac. What are my credentials for doing a column like this? In brief: if SF fandom since 1965, first worked a convention in 1966 (gofer at the World Science Fiction Convention in Cleveland), have worked at all levels since then (including co-chairman of the 1982 Worldcon in Chicago). Have worked on several dozen conventions, including 13 Worldcons. Have been on both winning and losing Worldcon bid committees, and have learned things from both experiences. Currently on the Board of Directors for ISFIC, the parent body of Windycon (one of the two largest SF cons in the Midwest.)

GROUND RULES

Please pay attention here, okay? I'll be referring back to these in future columns. These describe what I am and am not going to try to do.

1. I'll be discussing all aspects of convention running, both at the regional and Worldcon level. Any topic related to these is fair game.
2. The views expressed in these columns express only the views of Ross Pavlac, and do not necessarily represent the views of Chicon V, Windycon, File 770 or any other convention or publication that I have been or may be affiliated with. In fact, some of what I will be discussing are subjects in which I vehemently disagree with the official position of one or more of the entities mentioned above. (Certain individuals have shown themselves incapable of understanding this particular paragraph. Will the rest of you who did understand it please explain it to those people as necessary? Thanks.)
3. I know that the real reason many of you are reading this is to look for juicy war stories and see whom I attack. Nonetheless, the primary purposes here are to educate and to discuss issues that fandom needs to be paying attention to. Also, I do intend to praise as well as pan. For the gossip-mongers: sometimes I'll name names, sometimes I will cleverly disguise them instead (particularly for situations that have occurred multiple times.)
4. Rebuttals are welcomes, especially where I have inadvertently made erroneous statements or not included essential information. That's one of the reasons Glycer wants me here: to beef up his letter column. However, I do reserve the right to respond to rebuttals.
5. Questions are also welcomed. If you have a specific question on an area of convention running, I will try to cover it in a future column.
6. I make no claims of completeness or infallibility. In the context of a column like this, it is impossible to cover all subjects completely and thoroughly, and I do expect that errors and over-generalizations will creep in from time to time.

7. My sense of humor can be very dry, and very black, and more subtle than my critics give me credit for. If you do not read carefully, you may mistake wryness for arrogance. (Mr. M.S., are you listening?)

Okay? Now that you have the above memorized, onwards.

So why am I doing this? The main, immediate reason is that I have become increasingly frustrated over the past several years that fandom, or at least large portions of it, is unwilling to learn from its mistakes or to remember the past.

The current forums that are used to share convention running information are not working. Not only are those who most need this information not trying to access it, but those who are purveying the information often do not seem to be listening to their own advice.

Particularly at the Worldcon level, fandom is heading for disaster, though "disaster" may not quite take the form that some expect.

In the early 1970s the Worldcon underwent a number of changes as the result of exponentially increasing size. In just a few years, it went from a couple of thousand to several thousand in size. At the time, I felt that many of the upheavals were just growing pains of adjusting to how to run conventions of that size and that once we'd done three or four of it would be relatively straightforward.

Now I'm not so sure. Fandom has developed a picture of what it wants a Worldcon to be, but it is not willing to pay the price necessary, and we're not just talking registration fees. The current Worldcon mechanism is intrinsically unstable.

So do I think this column is going to fix all of the above? Naah, but it's good therapy.

THE FOURTH LAW

After so much preamble I'd like to finish this first column with at least a little bit of actual discussion about conrunning. There isn't enough space left to discuss anything highly controversial or complex, so let's talk about something quick and light.

Name badges. One of the things that is an almost constant irritant is the number of con committees that seem to think that con ID badges have a primary purpose of showing off fancy artwork, or advertising the name of the con, or even (ha!) of proving that the wearer is a member of the convention. Wrong, wrong, wrong.

Pavlac's Fourth Law of Convention Running: The primary purpose of a con badge is to tell you who the heck you're talking to, especially when you're approaching a group of strangers.

Committees botch this in two common ways: by taking up space on a badge with art and a logo, leaving little room for names, and by printing badges with colors that don't let names show up clearly.

The worst examples I've seen were the badges Norwescon did a couple of years ago. They were truly works of art (I'm serious!) consisting of a beautiful four-color illustration of a flying dragon. Had they been large enough, they could have been sold as frameable prints. But you couldn't write a name on the badge that was easily readable.

One thing I loudly applaud is the increasing use of computer-generated names printed on stickers and applied to badges at con registration. (Or using a typewriter with special EXTRA large letters, at least 1/4" high.) Most people's handwriting is unreadable, or they miss the idea and write their names in cursive, or write the letters small, or whatever. The best example I've seen of computerized badges were Noreascon 3's, which I consider one of the most brilliant things that Boston did. The laser-printed names were sharp and LARGE and easily readable, and managed to neatly include real name, fan name, city/state and membership number. Bravo! Other cons: please follow this example!

Some other time we'll talk about the Zimbabwe Admiral Syndrome and how it relates to the name badge issue...

Next column, I'll discuss some issues related to hotel contracts, including the geneology of SF convention hotel contracts, and the clauses most critical to success.

JOHN HERTZ' WESTERCON NOTEBOOK

Do Canadians have a Fourth of July? Sure they do, although a friend of mine joked that his travel arrangements had given him Canada Day in the United States and Independence Day in Canada. I came to Vancouver on July 5th, having duly confused Canadian Airlines with Air Canada and not quite missed my plane. It was a beautiful weekend. The sky was blue, the air was balm. In Vancouver the Chinese district is so fine that the airport has color posters for squab dinner. It was the peak of fresh lichee nut season; there were three kinds in the street produce stalls, at C\$2, C\$4 and C\$8 a pound. Fresh lichee nuts are as to canned ones (which most restaurants serve) as fresh anything else is to canned anything else. I was in lichee heaven. I got a pound of each, so that the distinctions could, as the German drinking song goes, be probed to the bottom. The hit of the weekend for those of us who try to stretch an expensive dinner into our con budgets was Quilicum, a Pacific Northwest Indian restaurant that the Westercon ate completely out of caribou.

There was a wealth of Guests of Honor (it was a Canadian con, remember?) C. J. Cherryh; Bill Gibson, who praised Jan Bender's Neurotrash Kaffe party for nearly giving him a caffeine overdose; Steve Jackson, who told a packed room how he was raided by the CIA; Teresa and Patrick Nielsen Hayden, long bicoastally involved with the Northwest and Northeast, present as visitors from the planet Tor; Suzanne Tompkins and Jerry Kaufman, who turned over the

convention reportage

Pogo hardback business to David Hartwell (bicoastality again) but at this writing are Hugo rivals with *Mainstream* against *File 770* for Best Fanzine. All were still alive at the Closing Ceremonies, and indeed beamed and said they had been treated well.

Regency Dancing opened an Intergalactic Ball on Friday. Chair Terry Fowler and I thought that up in mid-June, when I phoned her trying to find out when I'd have to put on my Johnnie Walker suit. "Oops," she said. She'd scheduled rock-'n-roll dances every night of the con. The site was two University of British Columbia buildings; she had no other space. Imagine an SF con being out of space... I found the disc jockeys, a group called Not Even Remotely Dead (you do the acronym), to be friendly, even though on Friday night they were arguably ethnocentric in announcing, when I turned over the room to them, "Let the dancing begin." Come on, why not "continue"?

Mainstream went live on Saturday afternoon. Suzle and Jerry set up an overhead projector and Stu Shiffman put neato art onto transparencies. Various contributors who were at the con, like the Nielsen Haydens, came and yarned. It was Stu's first Westercon, bless him. John Hedtke played banjo and guitar

and sang strange songs. Jerry told how Suzle had gone to a science museum with Jon Singer — just that was enough to chill the spine. "It was a touchie-feelie museum, and he did," Jerry said.

Dealers really did have to tear down each night and set up again each morning. No security: they were in the hallway of the Student Union Building. Given the con site, there seemed nowhere else to put them. Night guards were impractical: adequate watching would need too many. Dealer merchandise is small enough for inconspicuous theft. Craig Miller later remarked that the dealers might have been exchanged with the Art Show, whose second-floor room could be locked; most artworks aren't pocketable, thieves would be easier to spot. The hallway was supposed to attract UBC summer students, who of course were not on holiday and walked through as they pleased. Laurie Gottlieb Edison's jewelry was by the door at one end, probably the best for walk-bys. At the close of the weekend she found she'd had fewer big sales, and more little sales, than at recent comparable cons: net result, a wash. The teardown-setup routine wasn't as hard on her as on booksellers. Books are heavy. The Dealers' Room was open until 9 p.m., a

convenience for con goers, perhaps a greater strain for the dealers. I bought a copy of Cher-ryh's *Rusalka* in time to read it before Mythcon (where she was also guest of honor.)

When I found the Fanzine Lounge, there, of course, was Art Widner. He no more knew who was in charge than I. A blackboard full of messages said the same. Eventually something was arranged for people, like Art, who had brought zines to display or sell. I finally got it through my head that the *Enchanted Duplicator* on sale was a Sequel I hadn't seen. There was also the posthumous last ish of Terry Carr's *Innuendo*, with pages of Fen Master koan. ("Bijo asked a neofan, 'Who is at the handle of the Enchanted Duplicator?' 'A trufan,' came the answer. 'Wrong,' said Bijo. 'No one is at the handle of the Enchanted Duplicator.' 'How can this be?' 'It cannot.'") Terry put off pubbing so long that he died first. There is a lesson here for *Fancyclopedia* III, I know.

At the Art Show, Rob Alexander was awarded Director's Choice for *Future Legend*, a watercolor of a winged skull with a sword hilt in its teeth, and Best in Show (2-D) for *The Depth*, an acrylic of snowy mountains with space and planets in a void, like water. A full-page black-and-white print of *Legend* was in the Program Boo. Best in Show (3-D) was a two-foot-high bronze griffin by Dalmon Bard, superbly modeled. I kept thinking of the Pegasus in Heinlein's "Jerry Was A Man" — where are the wing muscles? Where also are the fanzine artists? I asked that at a panel of art show directors. The directors typically don't try to shape the show, and don't feel they should. That, they believe, would move us toward a juried exhibit, which no one wants. What arrives in time is what goes up. I am still trying to put my finger on

the fussiness of so much work I see at Art Shows.

Hans Meier was recruited to run the Masquerade six weeks before the con. It was a good show, with Jan Howard Finder as Master of Ceremonies. My pick for Best Novice — one can't always agree with the judges — was "Dance of the Hours", a giant crocodile from *Fantasia*, by Kelcey Schroeder, that began to the music Disney used and brought down the house by switching to "Crocodile Rock." Kathy Sanders, Julie Zetterberg and Susan Taubeneck did a delightful "Spy vs. Spy vs. Spy" (Re-Creation, Master), complete with conical faces; this won Best Presentation.

Best Journeyman was a close call. The winner was Deborah Strub's "Satana, the Devil's Daughter", with a Workmanship Award head-dress, a low-cut gown and fine stage bearing that brought out the mythos of women's sexuality as fearsome and tempting. Paul Quinn, in a studded leather outfit from *Starlight Express*, shot onto stage effortlessly on roller skates as "Greaseball Gang 1", and sang — live. The standard no-microphone rule would have made this impossible, and indeed it would have saved another entry from the failure of reciting inaudible verses, but Quinn made the hall ring. He won Workmanship Awards for Best Texture and for Technical Merit in Re-Creation.

Paula Crist and Greg Sardo did another Klingon entry, "A Child's Victory - The Year Games." I've never caught up with *Star Trek* but I'm continually impressed with Crist's work. Here, in addition to her now-famous makeup, first-rate movement and hand props, she added shadow projection, a natural progression from the Tribbles entry in last year's NASFiC. This won Best Master, beaten for Best in Show by Dave Tackett's *Edward Scissorhands* re-creation, "You Always Hurt the One You Love."

In the site selection Seattle won over Santa Clara, 262-90. second-floor lobby in the Student Union was devoted to Westercon and Worldcon bids, membership tables and related business like delivering ConFiction program books. Seattle had a whole table and a huge display. The official allocation was 1/3 table. Through misunderstanding, Santa Clara felt elbowed out, and heard its bid party signs were being taken down; Seattle knew nothing about the signs, thought Santa Clara was no-showing at the bid table, and expanded to fill the void. Even without blame, perhaps the concon should have detected and cured this. Nine votes out of ten were cast at the con.

I've long thought cross-cultural studies a natural paradigm for SF. On Sunday I went to a panel of Carol Severance, whose Reefsong put Pacific Islanders on a distant planet (she speaks Trukese); Scott Stolnack, who finished a book loosely based on China; Joan Gaustad, who sang North Slavic songs for Masquerade halftime; Jim Fiscus, a student of the Middle East; and two Francophones, Yves Meynard and Jean-Louis Trudel, who groaned that the Canadian in Oath of Fealty was much worse than the French in *Stand on Zanzibar*. For a panel like this an hour barely finished the introductions, and that in fact was about as far as we came. I was struck by two details from French books, mentioned by Meynard and Trudel. A Frenchman visiting the United States turns a key twice in a lock to close it tighter. Tintin, going to Chicago, concludes it is near from looking at the milestones.

These comical Gallicisms are minuscule, but they point to both the texture of verisimilitude and the fabric of the sense of wonder. Locks that turn twice are like doors that dilate.

Although concon members were kind to me personally, and I'm grateful for that, this was, to be mild, at many points not a wisely-built con. Scott Dennis' badge for the weekend, "Westercon 44 = Westercon 40 + 10% GST" recalled the messes at Oakland four years ago. ("GST" is a new Canadian goods and services tax that everyone wrestled with.) Oakland was evidently not a sufficient lesson. The last NOLAcon was evidently not a sufficient lesson. The last NASFiC was evidently not a sufficient lesson. What is? When will concons cease to disregard known lore? The grapes-and- gripes session was painful. I sat with John Lorentz, of last year's excellent Westercon in Portland, muttering. The committee itself had a long list of gripes with the University and, in a sense, with the attendance, which yielded pitifully few volunteers. Terry Fowler valiantly faced complaints and apologized. But how much trouble could have been avoided?

CONTRAPTION KAIZEN (May 3-5, 1991)

Report by Lloyd Penney

After the long drive down Highway 401 from Toronto to Detroit, and the drive north through the suburbs, we arrived at the sprawling Troy Hilton and Contraption Kaizen. Yvonne and I had never been to a Contraption, seeing it's usually too close to Ad Astra for us to afford to go. We drove down with Mike Glickson, who described the con as small and media-oriented. Other reports had it marked as a party convention, and a dull gathering. My own impressions resemble none of the above.

Contraption seemed cozy and laid-back. Registration was cruising along with only two tables (total attendance may have been about 550-600 people). Programming seemed a little sparse, but there were plenty of other activities...in widely scattered parts of the hotel. I wasn't kidding when I said the Troy Hilton was sprawling. I nearly needed a pair of hiking boots and a compass. In those distant suites, there were activities ranging from filk to costuming to gaming (smoking and non-smoking) to original origami lessons, to keep with the faint Japanese flavour of the con. Dealers were legion, but with little selection of merchandise.

The art show was impressive, and was run impeccably. Elizabeth Pearse's hard work and organization lives on through people like Marg Baskin and Heather Bruton. Jim Overmyer kept security hopping while still being nearly unnoticeable. One thing I didn't notice (and was looking for) was sales of the Card calendar. Perhaps I wasn't looking in the right places. The con could have used more directional signs to get us acclimated to the spread-out layout and long highways.

One thing puzzled me: at past Toronto parties held at Detroit conventions, the Canadian bheer disappeared down thirsty American throats quickly. Therefore, we stocked a good bathtub for our Saturday night room party. It was full at 8 pm, and nearly full at 3 am. Even though there were nearly a dozen room parties that night, some declared the Slightly Higher in Canada Party to be the best of the evening, which didn't say much for *any* party that night. My thanks to Lan and Bob Hillis for helping to cart away the excess suds, and to the con suite, which was

quite happy to receive extra soda and munchies. It was a wet con suite, serving jug wine instead of bheer. The appearance of a six-pack of Miller nearly caused a stampede.

I went to Contraption with the sole intention of selling Ad Astra memberships at a room party, but I had a good time anyway, couldn't help myself. I suspect I might not be able to get to another one for some time, if Ad Astra can move back to June, so I'll just say thank you for some fun, companionship, and some new friends (hello to Cat, Feather and Tom Sadler) (can't ask for more than that), and if I'm lucky, I'll be able to get down there again soon.

FILKONTARIO (April 12-14, 1991)

Report by Lloyd Penney

Three weeks before Contraption Kaizen was FilkOntario, the first filk convention in Canada. The convention was held in Mississauga, a suburb of Toronto, and attracted many well-known filkers. Besides the advertised guests (John Hall, Duane Elms, Bill and Brenda Sutton, Clif Flynt, T. J. Burnside-Clapp, Linda Melnick), other filkers like Bill Roper and Dave Clement appeared and performed. Toronto filkers Allison Drury and Debbie Ohi were there, as were the new Toronto filk group The Vampyre's Kitchen (Evelyn Baker, Stephanie Bedwell-Grime, Edgar Lebel), with their first tape. Attendance totalled 75, and a few anonymous benefactors chipped in about \$300 towards the take. The convention, according to chair Heather Borean, broke even, and support for the con was so overwhelming that there will be a FilkOntario 2 next year.

DISCLAVE (May 24-27, 1991)

Report by Martin Morse Wooster

By now, Disclave has locked into a winning pattern. It had been held at the same hotel for eight years (the Sheraton Greenbelt, New Carrollton, MD, although the hotel has changed its name three time!); the "Dis-Cave" con suite has been in place for three years; and Disclave has produced its third book, a nicely made Lewis Shiner collection that received a favorable review in the *Washington Post*.

What has changed? Convention attendance fell to 1,100, its lowest level in many years and a drop of 200 from the previous year. Con organizers blamed the recession, but among the missing were *all* of the punk drebs who seemed to attend the con solely to hang about in the halls and play ghetto blasters full blast. Though the hotel once again asked a lot of off-duty Prince Georges County cops to hang about in the halls and look fierce, the cops had very little to do. Beer flowed freely in the con suite after 9 p.m. but it was severely restricted elsewhere.

All of the bidders for Worldcons in 1994, 1995, and 1996 were present except for the Sydney in 1995 bid (which, according to huge-name SMOF ***** is supported by "twelve people in Australia and no one else"). I wish I could give a comparative report on the quality of the bid parties, but I spent most of the time in the Glasgow in 1995 party sampling the superb collection of whiskies brought from the UK by Robert Sneddon. The still nebulous Baltimore in 1998 bid was also represented.

Special thanks to Dick Roepke for getting the kegs of Double Diamond and Dominion Lager, but one wishes the concom was not so cheap that they bought Coors Light and Bud the remaining nights. With the several thousand dollars in profits Disclave makes each year, the con can easily afford the two hundred bucks to get decent beer for three nights instead of one!

Ikon: 1991 Japan Science Fiction Convention

Report by Dan O'Brien

I promised it and here it is, a report on IKON, the 1991 Japan Science Fiction Convention, held during the last weekend of July in Kanazawa, Ichikawa Prefecture.

The JSF is not known for its size, attracting no more than 1,500 people in good years. A good number of fans at the convention are interested more in comics (manga) than science fiction, but the organizers explain with a rueful grin that, if they didn't let the comics folks in, they would be out of business in a

flash. Well, at least most of the comics fans are science fiction comics fans!

Kanazawa is about seven hours out of Tokyo by car, four hours by train and a short (but expensive) hop by plane. I drove, packing my new Toyota Trueno full of soundtracks and rock and roll, and set out for the Japan Sea (that's where Kanazawa is geographically, you know). Got there in record time, a little over six hours. The weather is nothing like the hot and humid Tokyo. There is a cool breeze (I later learned that this was because a typhoon was approaching the southernmost Japanese island of Kyushu, and that actually Kanazawa is not that much cooler than Tokyo normally). It's Friday, and the main event doesn't start until tomorrow, so I go off to check out the sights. It's a beautiful town, but you're probably not interested. See the reply to this message for Day One of the convention.

Registration starts at 10:00 a.m., but at 9:00 there are already people forming a line in front of the Culture Center that is playing host to this year's con. This is a good sign. Last year the convention was not very well run and there were numerous complaints about the way the show was run. It seems as if all may be forgiven this time around.

I get inside at the end of the line (long breakfast) and start paging through the program. To my surprise and shock, the program I am hosting, "Foreign Science Fiction Fans Speak Out on Japanese Science Fiction," is scheduled to take place in less than two hours time. I had been told I would be scheduled on Sunday. Hmmm (fingers drumming). Oh well, if that's the schedule, that's the schedule, and I run back to the hotel to get my numerous props and try to prepare.

It's noon and the room is full. There are a lot of faces from last year's program (this year was part two of a two-parter) and I get a lot of friendly greetings. A friend who helped me out last year comes in and we're ready to go.

I was at first afraid I wouldn't be able to keep things going for the scheduled two hours, but Anthony (see "friend" above) and Gene, a writer and translator whose work was being presented as part of the program, provided a lot of food for discussion. The biggest topic of the session was a presentation of Tomino's "Gundam" trilogy in English. We got a lot of oohs and aahs when everyone recognized the cover, but there was just as much disappointment in the air when we told everyone how awful the editing (probably much more than the translation itself)

Continued on page 20



ALCOHOL AND CONS

THERESA RENNER: I've finally gotten on-line after all these decades of living in the dark ages. I've been confined to quarters for a couple of days, thanks to the doctor, and have been having a go at clearing up some of the backlog of fan work that has accumulated over the last couple of months (since Boskone, to be precise).

The letters about Baycon were interesting. I have been involved with a number of cons with the same problem. Everyone seems to come up with their own way of handling it. I found Franz Zrilich's proposals to be even more draconian than those put forth by NESFA. I have to agree with him on many of the points, such as being located near a university and local advertising, though I think that charging significantly more would offset the effects of local advertising. Also, locals tend to be the bulk of attendees at many smaller con—who wants to deliberately cut off a source of members? I like the concept of requiring guardian supervision for minors. This also addresses some of the problems of people using conventions as babysitters for their kids.

So far as the booze problem goes, I think the British have a good system. Given that people are going to drink, let them use the bar and pay for their own. I think that having to pay for alcohol will be a far greater deterrent to the trouble makers and it allows those valid attendees who like it to still have access to it.

CHARLES MOHAPEL: I've been too busy to write this loc regarding *File 770:88* until now. I am strongly offended by the letter of Franz C. Zrilich on page 12; if his letter is tongue-in-cheek, then my anger is somewhat mitigated and I apologize if he jests.

Here are my responses to his 5-point proposal.

(1) If you ban all alcohol including beer, you risk alienating a number of your guests-of-honor and any European guests you may have. European cons don't have con suites per se, but have fan lounges where you can buy a drink, or you can go to a local bar or pub. For your information, I worked the Green Room at Conspiracy (the '87 Worldcon in Brighton) and was an assistant in Press Liaison at ConFiction (the '90 Worldcon in The Hague), so I know that of which I speak.

(2) Without local advertising or media advertising you lose out on a significant percentage of you market including fresh blood to work on future cons. A small number of these people may be punks as you call them, but even some of these can be straightened out with time and patience. Not everyone has access to *Locus*, *SF Chronicle*, *Asimov's*, *Analog* or *Filthy Pierre's* listings to know what cons are worth going to and are within easy traveling distance, so local advertising is a very necessary tool. A convention cannot survive without strong local support by both attendees and volunteers (concom, staff and gophers.)

(3) I don't purport to speak for any of the three western Canadian conventions, but I can speak for Pinecone II because I was on the Steering Committee (i.e., the Board of Directors) in addition to

heading up Programming and Guest Liaison. We were understaffed and our local advertising was inadequate; I would like to leave the Pinecone II story at that as it is otherwise not directly related to my response. I take very strong offense with the idea of \$100 US as admission for anything other than a Worldcon, NASFiC, World Fantasy Con or something of that high a level, but not for a regular con.

There is a significant percentage of congoers who cannot realistically afford such exorbitant prices. You would be excluding up-and-coming professionals who live a hand-to-mouth existence, hard-working volunteers and regular attendees who eventually may end up volunteering and repaying fandom in general for all the good things they received. I know I did; I started congoing in 1979, attended my first Worldcon in Chicago in '82, worked my first regional con in '84, and have worked every Worldcon since '87.

Besides which, to use an analogy from the mundane world, I belong to a private tennis club established in 1881 (the oldest continuous club in Canada) which only allows predominantly white attire, costs approximately \$350 US and still has its share of bad behavior anyway. Money is not a 100% foolproof deterrent; fools are both ingenious and determined at the wrong times.

(4) Banning people under the age of 18 may or may not violate the US Constitution (I personally don't know) and the Canadian Bill of Rights. I know some 13-year-olds who are far more mature than so-called adults, both at cons and in the outside world. As someone who has worked in the retail business I can unequivocally state that modern youth has a significant amount of disposable income.

(5) Believe it or not, I actually agree in principle with this proposal. My only proviso is that we also look more closely at the people we put in charge of cons and also the people we let in.

FRANZ ZRILICH: [A prepublication response to Charles Mohapel's letter.] American law is very tough on serving alcohol at any event. Much more so than any other country in the world outside of Nordic and Islamic nations. If I were to run a science fantasy convention, managed to serve alcohol under totally legal circumstances, and an adult fan got drunk and injured himself, the civil consequences would be very, very profound. The steering committee, if it were totally and properly incorporated, could lose all funds, properties and other items that could be sold to pay damages. For example, if the Worldcon were in Cleveland this year and a lawsuit erupted over serving a man a drink, who then tripped over his own feet and broke a leg, it is conceivable that the Worldcon could be bankrupted, and among other assets sold by the court might be the right to award Hugos. A shyster publisher could then buy the rights to the Hugo and issue bad books as "Hugo Award Winners."

If the committee was not incorporated, or if the serving of alcohol had allegedly "predictable" consequences, or — God forbid — the drinker were under the age of 18 (21 in some cities, counties and states), then individual committee members could stand to lose their savings, homes, businesses and so forth.

If this seems incredible to you, I suggest that you contact an American comparative civil law scholar at a Canadian university.

By the way, if there is a violation of the very contorted and obscure criminal laws surrounding alcohol, members of the committee, or their responsible agents, could go to jail and suffer fierce fines, too.

As regards the cost of admission to a convention: When I go to a convention, I must cancel business appointments on the Thursday and Friday before the weekend of the convention, as well as the Monday following. With some clients that means a loss of close to a thousand dollars in income. I then have to take the car to the convention site, at a rate to my pocketbook of 30 to 35 cents per mile. I have to pay turnpike, bridge, tunnel and ferry tolls; the hotel; meals on the road; meals at the con; phone calls to the office and to my family, and so forth. If the convention is in Chicago, let us say, the IRS permits me to deduct as business expenses on \$93 a night for lodging and \$34 a day for food. In short, I can easily "spend" \$2,000 to go to a Chicago convention. Therefore, from my point of view, the cost of admission is inconsequential. What is of consequence is how good a time I have. If a large number of local high schoolers show up drunk and create a disturbance — an increasingly common problem — then I don't have a good time. (I also don't have a good time if I show up and the convention is run by kids who don't know what they are doing, and I find myself forced to go out to the airport in a strange town to pick up the guest of honor.)

Consequently, I am in favor of dry conventions to avoid attracting high schoolers who are not fans or knowledgeable about science fiction and to avoid unfavorable hotel press publicity if such high schoolers were to rip up a Hyatt Regency. I am in favor of not advertising

locally, if the type of advertising will attract ruffians. Given that local advertising can be overly effective (a person not thinking of the consequences distributes flyers at a college bookstore that is also next to a high school or large fraternity house or hockey team dormitory — which happened several years ago to a convention I attended) I really advise against it.

Should the local committee reach out and recruit new members? Sure, absolutely. But they should have separate functions at different places at different times for that. In Ottawa, for example, the next time a major author comes to do a press tour, the local sf club can tie in a recruiting drive.

Will the \$100 entry fee discourage legitimate starving would-be artists and responsible fans? Not if they are offered a handsome rebate on the hotel lodgings or the banquet. In fact, one could waive an entry fee for local, recent Clarion graduates, creative writing majors, and so forth. My intent in suggesting the \$100 fee was to discourage spur-of-the-moment attendance by mundanes.

Finally, banning minors would probably be the first or second thing that would pop into a lawyer's head in the States if you were to describe a typical American science fiction convention to him. As with alcohol, if anything happens to a 17-year-old kid at a con, the committee will find itself in very expensive and deep legal wrangles for months afterwards — and very ugly press coverage. I believe most theme parks ban unescorted minors (and they must be accompanied by a "responsible" adult/parent/guardian.) Several shopping malls in Cleveland, including a recently restored downtown shopping-train-hotel-restaurant complex flatly ban any unescorted teenagers. I believe that under some circumstances the courts have permitted them to ban 19- and 20-year-olds, too.

As to your tennis club, yes — as you have properly pointed out — no system of exclusion is foolproof — but it does reduce risk greatly for the legitimate attendees, guests of honor, committee, hotel employees, hotel owners, and fandom in general from having their weekend ruined, possibly at great anguish and expense.

COVER ART

LYNN MAUDLIN: *File 770:88* looks great, although I gotta tell ya, I always wonder about Taral (who I have never met) and those Japanimation-meets-fuzzy-lust illos. Cute bondage, maybe?

DO WORLDCONS NEED HIRED GUNS AND MOUNTAIN MOVERS?

ELIZABETH ANN OSBORNE: I was interested very much in the question brought up by George Jumper, running the Worldcon with professional staffing. An interesting idea, especially in the light of the concerns of the many problems of cons featured in your #86. ...I was interested in Jumper's suggestion because of the highly negative feelings that have resulted when mundane staff work with fans. In Florida we have the example of several professional cons which are run on a "Get as much money as possible and give them as little as possible" [philosophy.]

While it is certainly time for professional-level experience in running a worldcon, or any convention for that matter, I doubt that the world of professional staffers is ready for a worldcon. One of the main points that Jumper does not deal with is the cost of such a move. Worldcon prices are pretty high now; if salaries for several year-round positions needed to be paid, instead of volunteer labor, the cost would rise much higher. The adage "You get what you pay for" was never more true than when you start to pay someone. Noreascon III had the luck to have several staffers with professional level talent who worked for free, however, when you start to pay people, going on-the-cheap almost always results in a poor project.

ROBERT LICHTMAN: Of all the contents of *F770:86*, Forry's remembrance and tribute to Wendyane is most touching. Regarding George Jumper's comments about worldcon management going professional: If it happened, how and by who would it be determined who would be hired to fill the positions necessary to pull it off? How large a staff does it need? What would it pay? Through what medium would these positions be advertised?

REVISITING FANDOM AND THE FOURTH ESTATE

BRIAN EARL BROWN: Francis Hamit has about the only negative comment about Noreascon Three, which says a lot for the concomm. But that his complaint is regarding unprofessional treatment of the media makes this serious criticism. (But will the media be openly hostile to Worldcon or choose to ignore them in the future? I don't know.)

FRANZ ZRILICH: I heartily agree with Ms. Osborne about the type of reporters who are attracted by sf cons and the SCA. I was a reporter at two papers for three years. Most

papers cannot afford decent wages, and tend to have high turnover rates. For a number of sound business reasons, klutzes tend to be assigned to the arts desks, as are a lot of new reporters. Also, bear in mind that the average IQ of reporters has dropped from about 123 in 1944 to 108 today. The training of most J School students is appalling. Many cannot think straight and lack even the most rudimentary knowledge of the world. I know, for I taught remedial reading and writing in college to freshmen, many of whom were journalism/communication majors. Many do not know who you are talking about if you ask them what *MacNeil-Lehrer News Hour* is, nor what the College of Electors is.

Personally, I feel that when one calculates the high school geek factor, that cons should not publicize their existence locally. It is too damn dangerous. Local publicity not only attracts negative attention from local televangelists with a ratings slump, but screwy kids as well. It is simply amazing that to date we in fandom have not had a major mess erupt in the coast-to-coast media over some of the incidents that occur at cons. Self-policing (I like the idea of "Politeness Patrols" as used at DisClave and reported in turn by Martin Morse Wooster) and a very low media profile should be our twin watchwords.

FRANCIS HAMIT: Having read the replies to my last article on the topic of press relations and being a year older, if not wiser, I am going to try to again write rationally about Fandom vs. The Press.

Obviously I belong to both groups. I also spent some time running the press room at NASFiC in San Diego in 1990.

To begin with, I agree that conventions are essentially private parties. However, I was not writing about such events. The Worldcon and the NASFiC are different because they encompass so many professional functions. This elevates them to the level of professional conferences and/or trade shows. I've been covering such events for over 12 years. Like every freelancer, I will occasionally work the other side of the street and do public relations. (This is called "making a living.") I do not do both at the same time — which is why there was no NASFiC coverage in the Los Angeles *Daily News* this year.

My suggestions about providing food, drink and a clean, quiet place for reporters to work are from the perspective of public relations. As a publicist, I want to make a good impression, I want a chance to influence the coverage, and I want people to feel that their experience is pleasant and reasonably stress-free. As a reporter, however, I can tell you that the provision of such amenities, while welcome, does not affect coverage significantly. Basic courtesy does impact coverage. One call I got from a reporter in New York may tell the tale.

This particular individual had tried to cover the Worldcon in Boston but had received such a hostile reception from the people he talked to on the telephone, he decided not to go. He was particularly interested in interviewing Delany, our pro GoH, and was very happy to find that he was welcome before he laid out several hundred dollars for airfare and hotel. I assure you that I made a special effort to correct any negative images that he might be carrying of fandom. I owed that to Chip Delany, if to no one else, since he was the guest of honor and should not have to contend in an interview with a reporter with a negative opinion of science fiction. Most of us are there for fun. For pros it is also a business.

I ran this press room entirely with volunteers recruited from Los Angeles and New York. The press kit was primarily written by people who knew something about the topics in the releases. The standards for getting a press pass were simple, but strictly enforced. A business card or a letter confirming an assignment. I had three people show up without these items, claiming to be from various local publications. I politely asked them to return with the needed credentials. None of them did. One journalist who should have known better asked me to extend the privilege to a couple of friends of his who had only brought one day memberships. Sorry, Pal, no sale.

I think it is important to make a distinction between this kind of coverage and more traditional reporting. I have just come back from COMDEX in Las Vegas, which is now the biggest trade show in the country. It was a zoo. Indeed, there was a frantic quality about it, beyond other such events I have attended. One thing that might be noted is that the provision of food and drink to the press at a large convention center is virtually a necessity. There are few alternative sources of supply and those are very crowded and grossly overpriced. There were press luncheons and freebies galore. Review copies of software were often offered. Journalistic ethics aside, no one is going to buy these packages, boot them up, review them, and do an article, because the fee for such articles is usually less than the cost of the software. I get books all the time for review, mostly unsolicited. Some actually get coverage — if the editor agrees. (Reporters and reviewers are Indians. Editors are Chiefs!)

In normal reporting, these issues do not arise because you are not dealing with products being forced into an already crowded marketplace. You are dealing with people. I've interviewed a lot of celebrities and I can assure you that the article is the only thing I am concerned about.

I do not believe that journalistic purity can be compromised by a cup of coffee and a sweet roll. In point of fact, the arrangement at NASFiC was that people who needed these things would be referred to the Green Room. There weren't many members of the press attending and such requests were rare — something for which I was thankful since the Green Room was consistently short of promised supplies. (Forget about the press, this is no way to treat *guests*.)

Coincidentally, I have just finished a big investigative piece for one of the local weekly newspapers in Los Angeles. I may have had one cup of coffee at someone's office, but that is a simple courtesy. In fact, I usually picked up the check when talking to my sources: not to influence what they said, because I had no interest in doing that, but simply as a means of getting them to open up. I was sure that no one felt compromised by such trifles.

As for Elizabeth Osborne's comments, I simply have to go back to my original contention that if you treat press people well and are open with them, you are likely to get better coverage. As for reading Joanie Winston's book, I have done so. Joanie contributed a piece to the NASFiC press kit and worked the press room there.

As for the religious fundamentalists who have harassed gamers and SCA events, well, that's not really germane to what I'm talking about. I will note that there are a number of lawyers in fandom and that there are such things as restraining orders. There are also people in the press who might be sympathetic to the idea of a bunch of innocent fans being deprived of their First Amendment (and other) rights by a bunch of religious bigots. Of course, someone has to call them. Single acts of irresponsible and unprofessional reporting are best countered by taking your side of the story to the competition.

I am talking about better communication and on that score, I can tell you: I won't do another convention press room without a telephone with at least local access. Reporters aside, it's something I need to do my job.

By the way, with proper volunteers, none of this need be a budget breaker. The press releases, press kits and so forth for NASFiC were done for less than \$250, thanks to some wonderful volunteers and the use of the computer facilities at LASFS.

MARTIN MORSE WOOSTER: Tom Jackson misinterprets my position. I don't believe that worldcons, or any other sf conventions, should give "free entertainment, lodging or transportation" to journalists. I don't even feel that sf conventions need provide a pressroom to journalists. They should simply provide access to the convention and waive charges for registration. Jackson argues that covering an sf convention is somehow different from covering a convention of advertising salesmen; for reporters, I suspect there's no difference at all if they're not part of the sf community. If I were running an sf convention, my policy would be not to send out press releases or advertisements, but welcome all journalists who wish to write about a con and *gently* educate them as to what the sf world is all about. Permanent defensiveness, as NESFA advocates, does the sf community little good. (And while Elizabeth Osborne is correct in noting that Nolacon received little national coverage, Noreascon did receive major coverage in the *New York Times* and *The Economist*.)

For the record, I have purchased memberships in all of the sf conventions I have attended, including the ones I write about for *File 770*.

HARRY WARNER, JR.: I was glad to see everyone quoted in this issue supporting my opinion of how journalists should be treated at worldcons. But nobody got into one aspect of the whole problem of media relations: whatever happened to the sort of reporting that consisted of writing about the main things that happen at an event? Today's journalists want to set up interviews with this or that person, they go around querying non-celebrities about their reactions, but they ignore such little matters as the most important program items, the main speeches at the Hugo Awards banquet and any resolutions the business session might produce.

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stunk. The fans reaction to this was quite interesting. A good portion of Japan's science fiction market (novels) is dominated by U.S. and European authors. They're not complaining about this, but there is a real interest in getting Japanese science fiction translated into other languages. Anyway, the two hours was over before I knew it. We got some applause and a whole lot of questions and that was that. I now had the rest of the weekend to spectate!

This year's convention was, in short, excellent. The variety of people from all over Japan, and even more than that their friendliness, never ceases to astound me. It's a far cry from big-city Tokyo's dull and

uncaring personality.

Next year's convention is planned for Yokohama, west of Tokyo but not by much, and it's going to be a biggie. I will be working on preparing publications and other materials in English because the convention committee is targeting Japan's foreign residents more than ever before. They also want to attract more foreigners to come in from their home countries for the event. If things go well next year, you may even see a Worldcon in Japan one of these years.



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