

**SQUEAK**

#16

**OF THE**

**IRAT**



1942

1943

1944

# ***The Squeak of the Rat #16***

the July 1996 collation of the  
Hogu Award-winning\* L.A.con III Committee Newsletter/APA.

This time I'm just going to avoid tsuris and take it to Office Depot without a second thought. Or a first one, for that matter.

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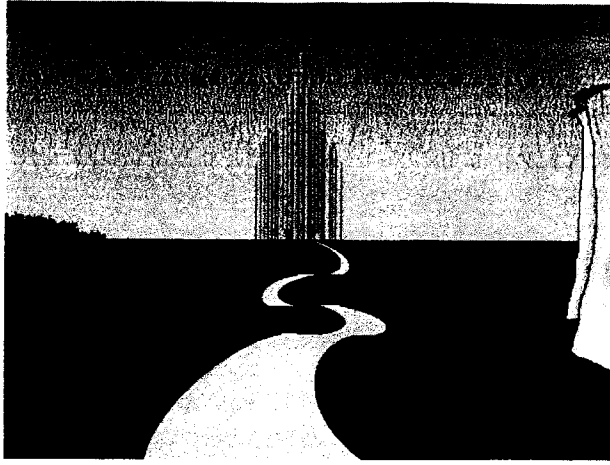
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Deadline for the next distribution is Thursday, 8 August 1996. As I expect to be at that night's LASFS meeting, please have your contributions (if any) to me by that time.

As I have already stated, there will be no wrap-up issue after the convention. There are two reasons for this: 1) I don't want to do one. 2) Elayne says she won't pay for one.

[NAME OF EDITOR DELETED] SAYS YOU CAN'T [CENSORED] HERE

\* Yeah, yeah, we know.



**Hurry, Toto... we're almost there!**



**The Childrens' Programming Committee  
will be meeting  
Thursday, August 1 at 7:30 pm  
join us once more  
at the residence of Jon & Tao Will  
4116 Hickman  
Torrance, Ca 9050  
(for directions, call Tao at (310) 371-1612)**



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(if possible, e-mail response preferred)**

L.A.CON III "INTEROFFICE" MEMORANDUM

To: Squeak of the Rat readers  
From: Adrienne Foster  
Date: June 30, 1996  
Subject: Some various ramblings

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Because of a couple of obstacles in my life, my L.A.con activities have been rather curtailed. I won't elaborate on the details now, but I have been spending the last couple of months or so catching up on things and one of these chores has been thoroughly reading my copies of Squeak of the Rat. On my fan wanderings during the last year, a few points arose that I'd like to share. They do not concern my department, writers workshop, but I hope they may be of use to the staff members whom they apply.

#

One of the issues brought up at the Intersection bitch session was by a member, who complained a dealer he had intended to purchase something from on the last day of the convention took off a day early. Why, oh why, didn't the concom insist that all dealers remain there every open hour of the hucksters room?

Boy, I'd hate to be a concom member of the convention where that policy was enforced.

A science fiction convention is not a Californian shopping mall. Dealers would be enraged by such dictatorship. Since the tables they rent are a primary source of capital for any convention and a major attraction to the membership, no concom wants to arbitrarily offend them.

The solution is simple: each dealer who is not going to be around the last day should post a sign telling their punters so. As a matter of fact, if they don't intend to adhere to the hours of any day publicized by the concom, then maybe they should make up a sign for their entire schedule at that convention, just like any good retail establishment does on its storefront. I hope any huckster's room coordinator will suggest this to his/her dealers.

#

Yesterday, I attended the BayCon '96 Wrapup/BayCon '97 Kickoff party where an artist ragged on L.A.con III's artist-unfriendly policies for its artists' ghetto. He grumped L.A.con was offering tables on a first-come-first-served basis and charging \$12 a day for them, then refusing to permit the artists sell anything. Why is the concom concerning themselves with this? The responsibility for business licenses and sales tax belongs to the vendor. This policy took away his main purpose for going there, so we lost his membership and room nights.

I'm just the lowly writers workshop coordinator and know nothing about this, so I stayed neutral and played dumb. (Being blonde has its privileges.) It left me wondering why L.A.con has this policy, though. I need further enlightenment.

#

I read with interest a missive in an older issue of Squeak of the Rat about "convention ethics", but didn't note which issue it was in and can't locate it now. The personal experience recounted was that when the writer was checking into a convention's hotel, he learned the room rates were \$20 over the hotel's regular charges as the concon was using them to pay for their facilities.

This reminded me of the winning bid for Westercon 50 in Seattle. Is anyone else as annoyed as I am that the room rates are \$115 per night? By comparison, Westercon 49's most expensive rate is \$76. As soon as I heard Seattle won the bid, I decided not to go to the 1997 Westercon--and I prefer to be supportive of any convention that's doing a critique group writers workshop. These room rates they negotiated are outrageous, considering this city's tourist demands and there are more important SF conventions out there. Unless these room rates drop \$30 or I locate a cheaper place where the concon won't get credit, my mind is made up.

I'm not accusing this committee of shoddy ethics, but its lack of forethought leaves a lot to be desired.

# **He Who Squeaks Last**

## **Mike Glycer**

### **Staff Disinfection**

So it's a chance to use the old line -- there are two kinds of people in the world, those who think there are two kinds of people in the world, and those who don't....

I think the third kind of people are those who don't have e-mail or won't read their e-mail, but I'm here to discuss the first two, people who can handle all the messages we can generate, and those who loathe a blizzard of messages.

The Worldcon is just a few weeks away and committee e-mail is reaching its peak. There has been an L.A.con III staff "general announcement" mail bounce for a long time, but only recently has it been appropriated as a channel for general discussions. This is probably a very useful idea for as many who are willing to participate -- count me among them.

To accomodate the different preferences, Chaz Baden and Dan Deckert are about to make some changes along the following lines. You'll probably see complete details online before getting this possibly incomplete draft. Unless you happen to be someone who only reads Squeak, of course.

- (1) The STAFF list will continue to operate as it has been -- everybody can post to the list, and everyone on the list will get those messages.
- (2) People will be told how to delete themselves from the STAFF list.
- (3) There will be a new ANNOUNCE list containing every staff person's e-mail address that only the Exec will be able to access to initiate messages.

So people can get out of the STAFF discussion list and still be sure of seeing any priority messages from the committee.

### **Web-Footed Friends**

A tentative list of the program is now available on the L.A.con III website. It's broken down by category (e.g. Writing & Publishing, Anthropology/Sociology, Fandom, Filking, Gaming, etc.). It also includes any items Craig Miller has been given by the various departments (like Costume Program). This is a working draft and there will definitely be changes, additions, and deletions to come.

### **If You're Faanish, Press One**

There will be an automated L.A.con III information number in service on July 22. It's (310) 371-9000, and will have a multiple-mailbox voice mail system with convention information. It will also be able to take messages. Thanks to Chaz and Dan for this quick solution to the problem of our convention facilities referring all their called to Bobbi Armbruster.

## Thoughts on Doing an In Memoriam List

I circulated drafts of our obituary list to the staff and to the Smofs list in an effort to overlook no one who should be included. I engaged in some discussion on the net about that list, and want to explain here why certain choices have been made.

Real obits would be a wonderful addition to a Worldcon program book. I seriously considered the possibility of doing them for the L.A.con III book. After considering what it would take to get proper, original obits for everyone listed I decided that it was more practical to adopt Intersection's style of one-word labels for several reasons.

- (1) If you're willing to run paraphrases or reprints, you can draw on the major newzines' obituaries for about half of the people on the list. Possibly for the same reason that Gary finds one-word labels "apallingly insulting", I felt that distilling to a usable length the already abbreviated details in these obituaries would produce a mournfully inadequate result in proportion to the time required by the task.
- (2) For most of the rest of the people listed, the sketchy details available would yield something like, "Kathy Good, died of cancer in November 1995. Member of LASFS for half-a-dozen years." You all know a lot of death notices in newzines devote as much space to a person's last disease as to everything else they did in their life. This is no great improvement over a one-word label. (And remembering the Locus version of Curt Clemmer's obit, is usually a lot worse.)
- (3) Though not always agreeing with every implication he sees in the phrase, I think that Ben Yalow's term "science fiction community" truly captures the egalitarian attitude of fans and pros involved in Worldcons and other mainstream fan conventions. So -- I could easily winnow out "major figures" from the list and write about them extensively and leave everyone else on the list looking like a footnote, but that would really violate our values in a context where they should definitely be honored.
- (4) An obvious advantage to longer obits is that it becomes apparent why people are on the list. I could explain adding Bessie Delany to the list as an homage to last year's GoH: presumably the same reason Locus and SFC published her obituary. She was quite a remarkable person. Despite her many achievements, I doubt her passing would otherwise be mentioned in sf newzines.
- (5) Unfortunately, longer obits will magnify a tendency already present among conossieurs of Worldcon publications to think it's an important field-defining matter who you put on the list. This is not the occasion to debate the definition of science fiction. Better to make the mistake of being inclusive than exclusive.
- (6) Finally, there's a practical matter of how many pages of a Souvenir Book should be dedicated to obituaries, especially in contrast to the limited space budgeted for other equally worthy subjects as Worldcon history, guest introductions, etc. Think of the space it would take to write five or ten lines about everyone on this In Memoriam list.

## Autograph News

Craig Miller reports: We're going to be having a number of Old Hollywood Science Fiction stars coming down to sign autographs and sell pictures. People like Jonathan Harris (Dr. Smith on LOST IN SPACE), Paul Mantee & Vic Lundin (the two leads of ROBINSON CRUSOE ON MARS), Richard Hatch (BATTLESTAR GALACTICA), Jerry Marren (one of the Lollipop Guild Munchkins from the '39 WIZARD OF OZ), Van Williams (tv's GREEN HORNET), Yvonne Craig (tv's Batgirl), etc.



## Chairman's Scrapbook

It's a challenge to write the Chairman's Greeting for the Souvenir Book because the audience will be spread over three points in time. As Kees Van Toorn, ConFiction chair, explained in 1990: "When you read this book you are either at ConFiction, on your way back home with -- hopefully -- good memories, or you have just received this Programme Souvenir Book in the mail (to get a glimpse of what you've missed at ConFiction itself)."

A chairman balances an anxious desire to put his own spin on the convention against his awareness when people will read his greeting. Bruce Pelz loaned me the program books from the first four Los Angeles Worldcons so I could how past chairmen struck that balance. I've known most of these pirates, er, characters, er gentlemen, ever since I got into fandom and it was fun to see what they wrote way back when.

Walter J. Daugherty, Director of Pacificon, the 1946 Worldcon, wrote, "Every fan who has sent in his dollar for membership in the 4th World Science Fiction Convention Society has my thanks for his support in making this convention possible. Over 50% of the expenses of the convention were met by their dollars." Once I got over the shock of one dollar Worldcon memberships, I was interested to compare our budgets: 75% of L.A.con III expenses will be paid from membership income.

Chairwoman Anna Sinclair Moffatt did not write a greeting for the Solacon (1958 Worldcon) program book. But her editor, Jim Wilson, wrote a long preface about how to navigate the hotel, ending: "Lost? Sit down. The committee and I will join you."

In 1972 the Sixties were fresh in memory, and Charles Crayne and Bruce Pelz, co-chairmen of L.A.Con I, wrote: "As you enjoy yourself, please follow these twin rules: Do nothing which will offend your neighbor -- and do not be easily offended yourself. The hotel will tolerate your unconventional behavior if you keep your cool, but don't flaunt it, and do not break the law. The guards are on our side. They are there to keep out the mundanes -- but please wear your badge so they will know that YOU belong."

And L.A.con II co-chairmen, Craig Miller and Milt Stevens, wrote a message that ends, "Enjoy. Or we'll break your knees and leave you in the desert." And had the greeting translated into four other languages.

I'm thinking of a way to adapt the last greeting to a particular problem we've had to deal with. Well, in the past year I've read posts on the Net from two very well known people in the sf community (Straczynski and Jittlov) projecting the vast income supposedly earned by the Worldcon as justification for their demanding free memberships and appearance fees. Since every Worldcon publishes annual financial statements until its books are closed, there's no defense for fabricating a number twice its true size. (You'll find our latest financial statement in the Souvenir Book.) Furthermore, every committee tries to spend its income on the convention. If this convention has a major surplus, it will be due to an unexpected amount of at-the-door memberships or because we reached levels of room reservations that free up funds we currently have been forced to budget for the hotels, we should be so lucky.

## Connie Willis, LAcon III Toastmaster by Mike Glyer

Grandma once said, "You've arranged your whole life so you can spend every day at the library, haven't you?" Connie Willis answered, "Yeah, I have."

There Connie saw a book called *Have Spacesuit Will Travel* by Robert Heinlein and read it and thought that it was the most wonderful book she had ever read. Then she found out that the little sticker of a spaceship and an atom on the spine of the book meant science fiction. She read all the other Heinlein books, discovered Ray Bradbury and Isaac Asimov, and Judith Merrill's Year's Best SF. She'd wanted to be a writer even as a little kid. Now at the age of 13, she wanted to be a *science fiction* writer.

Her desire to become a writer had crystallized in sixth grade when she won a copy of *Little Women* by Louisa May Alcott, and found in Josephine March a model for her ambition. Obviously, the bedrock Jo March personality was

infused with a motherlode vein of humor along the way, because by the time Connie grew up she also wanted to be the *funniest writer in science fiction*.

Don't think this title is something like a Hugo or Nebula, where they just vote it to you, no. Writers go face-to-face, quip-to-quip at Armadillocon in Texas for it. Author Lew Shiner claimed the title "funniest writer in sf" in his 1991 Armadillocon speech, and Connie went to Texas the next year to dethrone him, delivering the funniest toastmaster speech I ever heard. (Shiner, in the audience, took the needling graciously.)

On that day I planned to invite Connie Willis as L.A.con III's toastmaster.

Where does her sense of humor come from? Connie's interviews point back to childhood for an answer, though I won't pretend that "childhood" is a very profound answer to the question. Biographies of Clive of India, Thomas Edison, Andrew Carnegie and Mark Twain stress how important their childhood experiences were, too, and only one of them made a better-than-average toastmaster.

Even though her success naturally makes other women look to her as a leader in the field, Connie always felt that if she wrote good stories they would be published, and really, the challenges met by her female characters have less to do with her striving in a male-dominated field than with her own childhood experiences.

A rich sense of humor helps Connie dispel any tension between the expectations she was raised with and the freedom she exercises, for as she told a *Locus* interviewer:

"I'm totally a person who wants approval. I have no business being a writer, because that isn't the job of a writer. And I write extremely provocative things that people do not approve of. It's like when I sit down at the typewriter, this son of a bitch takes over and writes these things, and then I'm just so dismayed when I haven't been the good little girl that everybody approves of."

Of course, Connie Willis having won more Hugos and Nebulas than practically anyone, I guess nobody in science fiction really has a problem with her outspokenness. Fans happily wait in the "W" section of the bookstore for her next story to arrive. They never know what kind it will be, either: Connie freely ranges between humorous stories and works of profound insight and deep emotion like *Doomsday Book* and *Lincoln's Dreams*.

Connie believes that science fiction frees her to explore themes in ways not possible in ordinary fiction. "If I can move things off planet or to the past, then I seem to be able to look at problems without my defenses, my political ideas and my agendas, and that makes my writing better."

If her writing is the biggest factor in her popularity, it's not the only thing about Connie that pleases fans. We admire her lack of pretention: she spent 10 years writing true confession stories and says, "It was stuff like 'I Called for Help on My CB and Got a Rapist Instead.' All made up. But it taught me how to come up with a plot." We recognize the deep research in her books, and love the way she blows it off: "I don't really like the Middle Ages. I just like the plague." We hear the bluff confidence of Pecos Bill hidden in lines like: "A lot of science fiction writers have a background in science or high tech. My background is Tupperware parties."

Certainly, if Connie doesn't have a degree in physics, she knows someone who does: her husband of more than 20 years, Courtney. Once a high school teacher, he earned his doctorate in physics at a Wyoming institution, coming home to Colorado only on weekends when school was in session. Those years were demanding on everyone. Now he's a professor at the University of Northern Colorado. Their daughter, Cordelia, is in graduate school.

Connie's research is usually outside the boundaries of science, anyway. She asked last year's Hugo Awards audience about an item she'd seen in Britain's tabloid press: "Exactly how gullible would you have to be to be hypnotized by a dog? And what would he make you do once you were hypnotized?" We look forward to hearing the answers -- or some equally funny questions -- from her at L.A.con III.

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# SQUEAK OF THE RAT

