

show you a club sandwich, dated 1954. They will show you an evolution of sandwiches through various styles of bread making the sandwich looking absurd until you have a pita pocket in 1986, and in 1990 you once again have a hamburger. Not only do you once again have a hamburger but if you look at it closely you have the

THE MT VOID

Page 2

exact same hamburger you had in 1952. So coming back to the basics here means eating 38-year-old meat. I think if you get that burger, you will find yourself returning to the basics.

I think the ad was inspired by the old pictures L_i_f_e magazine ran showing our ape-like ancestors, starting with some troglodyte that looks more ape-like than human and evolving into Neanderthal, Cro-Magnon, then in an upright man of the Fifties, and finally a Bruce Springsteen fan. It too was labeled "You always come back to the basics."

The ad was, I suppose, intended to imply, in self-congratulatory tones, that society is finally getting back to a state we were in in the early Fifties when all of the silliness had been pushed aside and we were getting back to the real nitty-gritty. I think we finally achieved this realness back at the Harmonic Convergence. The National Beef Council is also on the same bandwagon, labeling their stuff "Real food for real people who really don't care if their arteries get real clogged." James Garner is spear-heading the ad campaign now that he is working again after his heart attack.

Thanks, Jim. It's been real.

Mark Leeper
MT 3D-441 957-5619
...mtgzy!leeper

False and doubtful positions, relied upon as
unquestionable maxims, keep those who build on them
in the dark from truth. Such are usually the

prejudices imbibed from education, party, reverence,
fashion, interest, et cetera.

-- John Locke

ConFiction 1990
Con report by Evelyn C. Leeper
Copyright 1990 Evelyn C. Leeper

(Part 2)

Panel: SSSSFFFF iiiinnnn tttthhhheeee TTTThhhhhiiiiirrrrddddd WWWWooooorrrrllllldddd
Friday, 4:30 PM

Brian Aldiss (Great Britain) (mod), Elizabeth Ann Hull (USA),
Jaroslav Olsa (Czechoslovakia), Frederik Pohl (USA)

Aldiss started this off by showing a copy of his collection F_o_r_e_i_g_n
B_o_d_i_e_s, published in Singapore and available only there. (I'll have to
look for a copy--if it's still in print.) Pohl said that when he had
gone to South America, "We found no vestige of science fiction in Peru,"
but was corrected by Hull (his wife) and changed that to "We found a
vestige of science fiction in Peru." However, there was more in
Argentina and Brazil (two vestiges, perhaps?), though the problems of
hyperinflation there (2% per d_a_y) tend to make book buying difficult.
In Brazil, short stories are published in book form for subway riders.
(Here, Waldenbooks and others have expressed interest in novellas
published in book form as a way to beat the rising cost of books.)

Someone observed that there was certainly a "First/Second-World-Centrism" in science fiction, when even as careful an author as Arthur C. Clarke, who lives in Sri Lanka, sets R_a_m_a_I_I there and talks about the summer of 1998 and the winter of 1998-1999 (the years may be off, but you get the idea). (Actually, Sri Lanka is above the equator, but just barely, and the whole concept of winter and summer seems inappropriate.)

Olsa was an expert on Arabian science fiction and talked a bit about that. An Egyptian author, Hakkim, wrote a couple of science fiction stories, one about a time machine and one about returning cosmonauts (Olsa's term, though whether the returnees were Soviet cosmonauts or just space travelers was not clear). Another author's story, "The Spider," has been translated into English, but isn't any good. There is Libyan science fiction (D_i_a_r_y_o_f_a_M_a_n_W_h_o_H_a_s_n't_B_e_e_n_B_o_r_n_Y_e_t) and Syrian science fiction commentary (Imram Tali's O_n_S_c_i_e_n_c_e_F_i_c_t_i_o_n, published in Beirut). In Tunis, R_e_v_o_l_u_t_i_o_n_o_f_t_h_e_A_n_i_m_a_l_s, a re-write of A_n_i_m_a_l_F_a_r_m, has been published. A magazine(?) called S_i_n_g_a_p_o_r_e_S_c_i_e_n_c_e_F_i_c_t_i_o_n exists, as well as a book by Singaporean Hanna Mei (S_t_a_r_s_o_f_F_i_r_e).

Olsa also talked about a company in Zaria, Nigeria, which published T_h_e_C_o_m_e_t (about UFOs) in the Hausa language in an edition of 500 copies. There was also an edition of 1_9_8_4 re-written from Nigeria (see my comments about Pohl's Chinese translation, above). The multiplicity of tribal languages means that editions of books in these languages will have very small print runs.

(As an aside, Olsa said that Czechoslovakia was still training the Iraqis in chemical warfare, and that he didn't think this was bad. This did not make him very popular with the audience.)

One obstacle to science fiction in the Third World is that folk tales are more popular than science fiction in areas trying to maintain their own culture. Hull also thought that there were other cultural forces at work, and postulated that Islam is not a culture that opens up to new ideas easily. (I think I would tend to disagree and would claim she is looking more at a part of Middle Eastern Islam than Islam world-

wide.) Aldiss followed this up by saying that it was Western nations which opened up the world, rather than vice versa, and that science fiction reflects this.

Again, the problems of translating a book for an audience that doesn't understand the culture were mentioned (see previous panel). Pohl, in describing a translation of one of his works in Chinese (the same one as above?) said, "He had taken out idioms that were hard to understand and replaced them with idioms that weren't worth understanding." One example he gave from a translation from Chinese into English was the change of a chapter heading from "Two Gourds on the Same Bitter Vine" to "Two Alike." The audience agreed that the former was n_o_t too difficult to understand and much preferable to the latter.

Panel: TTTThhhheeee DDDDeeeettteeeccctttiiiiivvvveeee iiiinnnn tttthhhheeee SSSSFFFF
FFFFiiiiieeelllddd

Friday, 6 PM
David Kyle (USA) (mod), Evelyn Leeper (USA)

We had planned on attending the Rijstaffel, but this panel conflicted with it, so we canceled our seats at the dinner. It turned out that two of the three original panelists (including the original moderator) failed to show up, so David Kyle volunteered to step in and moderate. Thank goodness! I do not think I could have run this panel on my own.

Most of what we talked about, at least at first, was more the overlap between the mystery and science fiction fields in terms of authors who wrote in both genres: Anthony Boucher, Robert Bloch, Arthur Conan Doyle, Fredric Brown, Edgar Allan Poe. I suggested that the reason for this "cross-fertilization" is that both science fiction and mysteries require logical thinking, the former to extrapolate from an assumption, the latter to construct a convincing mystery whose solution satisfies the reader. Kyle also observed that the mystery field has its equivalent awards: the Tony (named for Anthony Boucher) is similar to the Hugo and the Edgar (named for Edgar Allan Poe) is similar to the Nebula. Coincidentally, both mystery awards are named for writers who also wrote science fiction.

Eventually we drifted more into the topic, and discussed authors who had written mystery stories set in the science fiction genre. John D. MacDonald was one. Others included Randall Garrett (for his Lord

D'Arcy stories), and of course, Isaac Asimov. I offered H. Beam Piper's "Omnilingual" as another example, but several audience members felt it was n_o_t a good mystery and didn't like the solution at all. A related sub-genre is mysteries set in fantasy genres (one could argue Garrett belongs here, I suppose), of which the best-known is probably the Jules de Grandin series by Seabury Quinn. A current author working in this field is Glen Cook.

I also suggested an in-between stage: mysteries set in the world of science fiction writing and fandom. Examples of this would be Boucher's R_o_c_k_e_t_t_o_t_h_e_M_o_r_g_u_e, Peter Isaac's I'_l_l_C_r_y_W_h_e_n_I_K_i_l_l_Y_o_u, Sharyn McCrumb's B_i_m_b_o_s_o_f_t_h_e_D_e_a_t_h_S_u_n, and several other more forgettable works.

There is also the concept of the "scientific detective," of which the best known is Sherlock Holmes. Dover Books publishes many other works of this sort, mostly from the Victorian era.

Panel: UUUUSSSS BBBBoooooookkkkssss oooonnnn tttthhheeee CCCCooommmmmmmmmooooonnn
MMMMaaaarrkkkkkeeeetttt AAAAffffttteeeerrrr 1111999999992222

Friday, 7:30 PM

Ashley Grayson (Great Britain) (mod), Kathy Gale (United States),
Toni Weisskopf (Great Britain)

There was much confusion about this topic, in part because the audience was not well-informed about the ins and outs of international publishing. For example, are rights for books sold by country, or are they sold by region (e.g., Europe)? The answer is, sort of.

One audience member kept complaining (rather vehemently) that the markup on British books in Germany was well above the exchange rate, and why were they so expensive? Other fans said that in their countries, the same was true of books imported from other countries, but the first fan was extremely persistent in trying to find out who was ripping him off. (He never got an answer--I suspect the answer is everyone.)

No one discussed the possibility that with trade barriers down, publishers in Turkey (for example) could produce books cheaper than publishers in Britain and still pay authors the same royalties. Of course, authors may feel that British publishers will have better distribution channels for their books, but I am curious to see what does happen.

Other odds and ends: Britons are prohibited by law from discounting books. Britons don't like seeing "X writing in the universe of Y" (who does?). Grayson said that V. C. Andrews's last four books were completely ghost-written after her death. Gale said she had to take official exception to this, but unofficially she would shut up.

@@@@ PPPPaaaarrrrttttyyyy
Friday, 10 PM

The @ party was held in a function room of the Bel Air Hotel. We arrived late, because we had gone back to Scheveningen to eat dinner and see the first set of fireworks at 10 PM. Because the room was much larger than the usual hotel room, the party was much less crowded and less noisy than in previous years. Also, because the room was reserved only until midnight, the party broke up much earlier than normal. We got to meet quite a few fans we had only met electronically before, and a different set than had shown up at previous Worldcons (in the United States). Leo did a good job of organizing the party (thanks, Leo), but on the whole I think the room parties may be better--the cramped quarters force you to meet everyone instead of breaking into little groups!

Panel: H H H Ho o o ow w w I I I I
S S S St t t to o o op p p pp p p pe e e ed d d d
W W W Wo o o or r r rr r r ry y y yi i i in n n ng g g g
A A A Ab b b bo o o ou u u ut t t t t th h h he e e e
R R R Ro o o oc c c ck k k ke e e et t t t

Saturday, 10 AM

Andrew Porter (USA) (mod), Pat Cadigan (USA)

As was typical of ConFiction, this panel was moved from its original room. Even the Hugo Awards Ceremony was been listed with three different starting times! (And no one had the slightest idea of what the nominees were supposed to do or where they were supposed to be.) So the audience went one place and the panel went somewhere else. Eventually the two joined.

The panel being as small as it was, the conclusions were of necessity idiosyncratic. They also expressed a certain cynicism about awards. For example, Porter said, "To win a Nebula you have to be nominated and then die," to which Cadigan replied, "Yes, but you can only do it once."

Even winning, they concluded, was not always great. Larry Niven

broke the base on one of the Hugos which he won. When he tried to crash the Losers' Party later, claiming that anyone who broke his own Hugo _ m _ u _ s _ t be a loser, he was still refused.

The panelists talked about other awards as well. And each award has its drawbacks. Hugos are subject to altitude (lower air pressure brings out bubbles on the surface). Nebulas are subject to cold (if you bring them into a hot room from a cold outside, they can crack). And even the Skylark Award, designed as a lens, has one major drawback: it can set your coat on fire (ask Jane Yolen, to whom this actually happened!).

Porter revealed some of the deep, dark secrets about the Hugos. For example, when they arrive, sans engraving, the committee finds the least pitted and scratched one and uses that for the Best Novel award. The second-best is used for Best Novella, and so on down the line--the Best Fan Writer and Best Fan Artist gets the most pitted and scratched

ones. That settles it, I'm going to write a novel next time! (Actually, the word count on many of my trip logs and convention reports is within the word count--they're just not fiction. I'll have to lie more....)

There are other drawbacks to winning a Hugo, of course. (This is the sound of one fan rationalizing that the grapes are probably sour anyway.) If you fly to the convention, you have to bring it back through airport security (you would never trust the airline enough to check it). And if you win one overseas, you have to figure out its monetary value to declare on the Customs Declaration. So not only will I write a novel next time, but I will not do it in a year right before the convention is outside the United States.

The University of Kansas has a Theodore Sturgeon Award, but the winners can't keep it--there is only one and it stays at the University of Kansas. (I hope they at least get a letter.) Cadigan said the Balrog (given by Johnson County Community College) was the ugliest award she had ever seen, 85 pounds of plaster, though the World Fantasy Awards are also ugly. Either she or her significant other has won a Balrog and people who come to their house constantly comment on how good their taste is but why ever did they buy _ t _ h _ a _ t thing?! (I probably should know

who the other was, but I'm not up to date on all this sort of stuff.)

Cadigan also said she won't spend time jockeying for position in the Nebulas. She recognizes that self-promotion is important and valuable, but it can be carried to extremes.

Porter observed that one way L o c u s wins year after year is by staying in the semi-prozine category, and that it does this by limiting its print runs to under 10,000--as its subscription base goes up, its bookstore distribution is cut. What happens when more than 10,000 people want to buy paid subscriptions should be interesting.

Somehow the panelists got off topic (maybe talking about L o c u s), and ending up discussing hyphenation. The "rules" are no more than two or three hyphenations in a paragraph, and no two consecutive lines should be hyphenated.

Porter also mentioned that he has Ed Ferman's 1970 Hugo, which Ed gave him because of the work Porter had put in while working for him. Among Porter's discoveries were Vonda McIntyre and Suzette Haden Elgin.

Panel: W W W Wh h h ha a a at t t t ' ' ' s s s a a a an n n n
A A A AP P P PA A A A? ? ? ? A A A A
F F F Fa a a an n n nn n n ni i i is s s sh h h h
L L L Li i i if f f fe e e el l l li i i in n n ne e e e! ! !

Saturday, 10:30 AM

David Schlosser (USA) (mod), George "Lan" Laskowski (USA),
Pascal Thomas (France), Amy Thompson (USA)

I came to this mostly to see Lan (who only arrived this morning, and was leaving Monday morning), but I did discover that there is a film APA called C a p r a. (If anyone knows a contact name or address, I'd

appreciate it.)

I then did some odds and ends, including buying a T-shirt parody of Van Gogh's "Starry Night" with a rocket in it, and escorting Geoff Ryman to his autograph session, since he had no idea where the Dealers' Room was.

Panel: A A A A H H H H u u u u g g g g o o o o f f f f o o o o r r r r
a a a a N N N N o o o o n n n n - - - -
E E E E n n n n g g g g l l l l i i i i s s s s h h h h
N N N N o o o o v v v v e e e e l l l l

Saturday, 12:00 noon

Rick Katze (mod) (USA), Wolfgang Jeschke (West Germany),
Sam Lundwall (Sweden), Peter Schaap (The Netherlands),
Pascal Thomas (France)

This year an attempt was made to award a Hugo for a novel in a language other than English. The category never made it to the final ballot, though, and this panel discussed why.

On the easy level, it didn't make the ballot because it didn't have enough nominations. Nominations in general were very sparse (it's embarrassing to admit how few nominations it took me to get on the ballot--so I won't), and European nominations even sparser. Only 14% of the eligible voters sent in nomination ballots at all, compared to 16% last year, and the membership figures were much smaller, making the absolute numbers about half what they were last year. Of the 3400 people eligible to vote, 50% were from North America--read that "monolingual" (except for the Canadians)--33% were from the United Kingdom, and 11% were from the Netherlands. Of the 480 ballots received, only 120 (25%) were from Europe and that includes the United Kingdom.

And when people did nominate in this category, they nominated only one book, not several as is common in other categories. The only books with multiple nominations were the Dutch novel D_e_w_o_l_v_e_r by Schaap and the German novel M_i_d_a_s by Jeschke. (Note that both authors were on this panel.) The languages one would expect to see nominations from were strangely absent; where were the Italian, French, and Spanish novels? For that matter, where were the Japanese novels? If they have enough activity to warrant awarding the Seiuns, it seems inconceivable that nothing was nominated in this category.

On the more difficult level, one must ask w_h_y there weren't enough nominations. Well, for one thing, the ballot itself is in English. Obvious, perhaps, but I suspect until it was pointed out by the panelists, no committee had really considered the issue. While I don't expect to see a fifty-language ballot in the near future, printing ballots in Spanish (perhaps with the English as well) for South America and Spain, in Japanese for Japan, in German for Germany, and so on, is not unreasonable.

Another problem was that many voters felt that they had to fill in the entire ballot, and knew nothing about many of the other categories.

It was suggested that future ballots start out by saying "You do not have to vote in every category" or words to that effect.

And even if you get nominations, how do you deal with the problem of books in different languages competing with each other? If you have one French book, one German book, two Japanese books, and a Spanish book, how can you ever expect to find a large enough voting constituency that can read all of them, or even more than one of them? You could have a juried award, but how do you select the jury? And if you have a situation, as in the Netherlands, where only two science fiction novels in Dutch were published in 1989, where is your base to choose from?

It was observed that the Nobel Prize for Literature s e e ms to work, though Lundwall said that the Swedish Academy is composed of eighteen old, stupid people. Harry Martinson basically gave himself the Nobel Prize, and he remains the only science fiction author ever to win one, though if you look at fantasists in general, you also have Isaac Bashevis Singer, William Golding, and Gabriel Garcia Marquez. (Many other winners have at least dabbled in the field--even Winston Churchill wrote an alternate history story once!) Still, a "Lifetime Achievement Award" for a body of work in a language other than English is "less unworkable," as Thomas put it.

Thomas told an anecdote, the point of which escapes me now, but it was somewhat interesting. He went from France to Germany by train in the middle of a heat wave. The air conditioning was broken in the train, but in France, the conductor insisted on having the windows closed. In Belgium, the conductor opened the windows. In Germany, they repaired the air conditioning.

The panel itself was rather sparsely attended. It seemed appropriate.

Non-Hugo Awards Saturday, 4 PM

Last year I commented on the ratio of Hugo awards to non-Hugo awards at the "Hugo" ceremony (just about even), and suggested (along with many other people) that the time had perhaps come to have a separate awards ceremony for the non-Hugo awards. So this year they did, in part because they announced many more European awards than normal for a Worldcon. Unfortunately, the ceremonies were very poorly attended, even by the European fans, and rumor has it that some of the Japanese contingent left in a huff because the Seiuns ("the Japanese Hugos," though of course they are not associated with the Hugos, nor are they officially allowed to use the name "Hugo") had been relegated to a

separate and largely ignored program item. The convention, on the other hand, arranged for Robert Silverberg to be Master of Ceremonies, so they at least were not totally writing it off.

ConFiction

September 9, 1990

Page 8

Anyway, for your edification, here are the various awards announced:

- G G G Gi i i ig g g ga a a am m m me e e es s s sh h h h
A A A Aw w w wa a a ar r r rd d d ds s s s (Barcelona)

- + o SF Novel: _ T_ h_ e_ S_ h_ a_ d_ o_ w_ o_ f_ t_ h_ e
_ T_ o_ r_ t_ u_ r_ e_ r by Gene Wolfe
- + o SF Collection/Anthology: _ B_ e_ y_ o_ n_ d_ t_ h_ e_ W_ u_ b,
_ V_ o_ l_ u_ m_ e_ 1 by Philip
K. Dick
- + o SF Short Story: no award
- + o Fantasy Novel: _ M_ y_ t_ h_ a_ g_ o_ W_ o_ o_ d by Robert Holdstock and
_ T_ h_ e_ C_ o_ l_ o_ u_ r
_ o_ f_ M_ a_ g_ i_ c by Terry Pratchett (tie)
- + o Fantasy Collection/Anthology: _ S_ w_ o_ r_ d_ s_ A_ g_ a_ i_ n_ s_ t
_ M_ a_ g_ i_ c by Fritz
Leiber
- + o Fantasy Short Story: "The Lord of Quarmall" by Fritz Leiber
and "Old Ghosties" by Richard Matheson (tie)
- + o Horror Novel: _ C_ o_ n_ j_ u_ r_ e_ W_ i_ f_ e by Fritz Leiber
- + o Horror Collection/Anthology: _ D_ a_ r_ k_ D_ e_ s_ c_ e_ n_ t by David Hartwell
- + o Horror Short Story: "The Hospice" by Robert Aickman, "The
Ancient Mind at Work" by Suzy McKee Charnas, "The Unicorn
Tapestry" by Suzy McKee Charnas, "Night-Side" by Joyce Carol
Oates, and "Quiet Voices in Passenheim" by T. H. White (tie)
- + o Best Magazine: (none in Spain)
- + o Best Series: Gran Fantasy
- + o Special Mention: Destino/Alvaro Conquero Library;
Olaneta/Tale of Wonder Library, and Cristina Macia
(translator) for _ T_ h_ e_ C_ o_ l_ o_ u_ r_ o_ f_ M_ a_ g_ i_ c

- S S S Se e e ei i i iu u u un n n n
A A A Aw w w wa a a ar r r rd d d ds s s s (Japan)

+ o Foreign Novel in Translation: _ C _ o _ l _ l _ i _ s _ i _ o _ n
 _ C _ o _ u _ r _ s _ e / _ C _ o _ l _ l _ i _ s _ i _ o _ n _ w _ i _ t _ h
 _ C _ h _ r _ o _ n _ o _ s by Barrington J. Bayley
 + o Short Story in Translation: "Think Blue, Count Two" by
 Cordwainer Smith
 + o Non-Fiction in Translation: _ F _ u _ t _ u _ r _ e _ M _ a _ g _ i _ c by Robert L. Forward

- K K K Ki i i in n n ng g g g K K K Ko o o on n n ng g g g
 A A A Aw w w wa a a ar r r rd d d ds s s s (The Netherlands)

1. "The Winter Garden" by Paul Harland
2. "The Mound" by Jan Ber Landman
3. "The Desirable Lot of the Slender Ones" by Thomas Wintner
4. "Knowfather" by Gerben Helinga, Jr.
5. "Their Descriptive God, Softly Weeping" by Jan J. B. Kuipers

- K K K Ki i i in n n ng g g g K K K Ko o o on n n ng g g g
 S S S Se e e er r r rv v v vi i i ic c c ce e e e
 M M M Me e e ed d d da a a al l l l: Jan Vedhoen

- A A A AS S S SF F F FA A A A
 C C C Ch h h he e e es s s sl l l le e e ey y y y
 A A A Aw w w wa a a ar r r rd d d ds s s s

+ o Best Cover Illustration (Hardback Book): Keith Parkinson for
 _ R _ u _ s _ a _ l _ k _ a
 + o Best Cover Illustration (Paperback Book): Stephen Hickman for
 _ G _ r _ y _ p _ h _ o _ n
 + o Best Cover Illustration (Magazine): Frank and Laura-Kelly-
 Freas for _ M _ a _ r _ i _ o _ n _ Z _ i _ m _ m _ e _ r _ B _ r _ a _ d _ l _ e _ y' _ s
 _ F _ a _ n _ t _ a _ s _ y _ M _ a _ g _ a _ z _ i _ n _ e, Autumn
 1989
 + o Best Interior Illustration: Todd Cameron Hamilton for _ T _ h _ e
 _ D _ r _ a _ g _ o _ n _ l _ o _ v _ e _ r' _ s _ G _ u _ i _ d _ e _ t _ o _ P _ e _ r _ n

- + o Best Color Work (unpublished): Tom Kidd for "Winsor McKay City"
- + o Best Monochrome Work (unpublished): Ruth Thompson for "The Guardian"
- + o Best Three-Dimensional: Arlin Rubins for "Wave Born"
- + o Award for Artistic Achievement: Don Maitz, body of work
- + o Award for Contribution to ASFA: David Cherry for his work in establishing ASFA as a recognized and respected organization
- + o Best Art Director: Betsy Wollheim and Sheila Gilbert, DAW Books

Silverberg commented that the presenters of the Baghdad Science Fiction league's Golden Camel Awards were unable to make the convention. (It's a joke, son.)

It was noted that "Seiun" means nebula, but that the awards were named for the first Japanese science fiction magazine, whose first (and only) issue was in December 1954. The King Kong Award is a juried award that carries a cash prize as well, and is being ended after this year. There was no announcement of the Prometheus (Libertarian) Awards.

Silverberg closed by saying that all this proves "there is much more to science fiction than I read about in _ L_ o_ c_ u_ s."

I immediately went out and bought the anthology of the King Kong Award winners. Then Mark, Kate, and I returned to Scheveningen for dinner on the boardwalk (I had Biefstuk Peppersaus), and I changed into my tuxedo for the Hugo Awards. (I am definitely more the tuxedo type than the fancy dress type--trust me!) Oddly enough, people stared at me on the tram going back to the Congress Centre--you'd think they had never seen a woman in a tuxedo riding the tram before.

Hugo Awards
Saturday, 8 PM

First the awards:

- Novel: _ H_ y_ p_ e_ r_ i_ o_ n by Dan Simmons
- Novella: "The Mountains of Mourning" by Lois McMaster Bujold
- Novelette: "Enter a Soldier. Later: Enter Another"
by Robert Silverberg
- Short Story: "Boobs" by Suzy McKee Charnas
- Non-Fiction: _ T_ h_ e_ W_ o_ r_ l_ d_ B_ e_ y_ o_ n_ d_ t_ h_ e

_ H_ i_ l_ l

by Alexei and Cory Panshin

Dramatic Pres.: _ I _ n _ d _ i _ a _ n _ a _ J _ o _ n _ e _ s _ a _ n _ d _ t _ h _ e

_ L _ a _ s _ t _ C _ r _ u _ s _ a _ d _ e

Pro Editor: Gardner Dozois, IASFM

Pro Artist: Don Maitz

Semi-Prozine: _ L _ o _ c _ u _ s (ed. Charles N. Brown)

Fanzine: _ T _ h _ e _ M _ a _ d _ 3 _ P _ a _ r _ t _ y (ed. Leslie Turek)

Fan Writer: Dave Langford

Fan Artist: Stu Shiffman

John W. Campbell Award: Kristine Kathryn Rusch

Original artwork: _ R _ i _ m _ r _ u _ n _ n _ e _ r _ s, cover by Don Maitz

First Fandom Award: Robert A. Madle

Edd Cartier

Alex Schomburg

Big Heart Award: Jay Kay Klein

(The last four are not Hugos.)

Now the comments: C. Howard Wilkins, the American ambassador, opened the ceremonies and presented the Best Novel Hugo. His speech was entertaining without being patronizing. He talked about the search for intelligent life in outer space, commenting that there didn't seem to be much evidence for it on earth--present company excepted, of course. He also talked about "science fiction" instead of "sci-fi." (Later Saul Jaffe said that Wilkins really was a fan, and when he was being shown around earlier, they had a hard time getting him out of some of the panels--he wanted to stay and listen!) At the end of his opening remarks, he looked upward and said, "Scotty?" which got a big round of applause. The only negative note was the strict (and rather brusque) security his staff insisted on.

I am now convinced that First Fandom has embarked on a "let's award everyone before they die" campaign--they gave out four awards two years ago, three this year, and three this year. Jay Kay Klein looked at a loss without his camera--and the big question was, who would take _ h _ i _ s picture receiving the award? (Someone did.)

The lack of rehearsal showed--Chelsea Quinn Yarbrow was reading the list of nominees much faster than they were changing the slides, meaning the names never matched the pictures. Of course, they put Lan's name on slide with the picture of the fanzine _ P _ i _ r _ a _ t _ e _ J _ e _ n _ n _ y and the editor of that was matched with _ L _ a _ n _ ' _ s _ L _ a _ n _ t _ e _ r _ n! Still, it was a thrill to see my picture up there, even if it was only about two seconds before Yarbrow announced that Dave Langford was the winner.

After the ceremonies, I found a phone booth and tried to call a friend back in the United States. We had made an arrangement whereby I would call his answering machine at work and read the winners off into it. Then he could call up his messages and transcribe them, backing up as necessary, thereby making it keeping the call as short (and cheap) as

possible, and then send them electronically to everyone in the Science Fiction Club at AT&T. The one thing we hadn't allowed for was that the

ConFiction

September 9, 1990

Page 11

computer running his answering machine might be down. It was. Twenty-seven rings later, I gave up.

I then went to the Hugo Losers' Party, sponsored by the Chicon V committee, who gave us all flowers and coasters with rockets needlepointed onto them. (Hey, they're easier to carry through security and Customs!) I volunteered to be on the Chicon V program and indicated that Mark would probably not be adverse either, but they should check with him. David Brin congratulated me on being nominated (he saw my lapel rocket pin, I guess) and pointed out that just making the ballot is honor enough. But this party, and all the others, were very hot and eventually I left and went back to the room, meeting Mark and Kate, who had gone to a panel. I tried the answering machine again, and it answered this time, so I left my message and went to sleep. Ah, technology!

WSFS Business Meeting
Sunday, 10 AM
Bruce Pelz (chair)

The first order of business here was the announcement of the winner of the 1993 bid: San Francisco. This was a tight race between them and Hawaii; Phoenix and Zagreb were distant contenders (Zagreb placed ahead of Phoenix, though). There was much dispute over Hawaii's use of pre-printed ballots with their bid written in and marked first--nothing prohibits this, but Phoenix felt it was a bad thing and should be prevented in the future. I suspect what kept Phoenix from formally protesting was that since Hawaii lost anyway and Phoenix placed fourth, it was pointless. (If you care, the vote counts I heard were 193 votes for Zagreb, 324 for Hawaii, and 520 for San Francisco. 329 ballots were cast by mail and 759 were cast at the convention.)

The rest of the business meeting swung between the extremely boring to the wryly amusing ("This actually appears to be a simple and elegant wording." "Mr. Sacks, are you speaking for or against?"). When Magicon was asked if they had arranged for a simultaneous shuttle launch, Pelz interjected, "It's up in the air." On the whole, it was at least as

entertaining as many "humorous" program items.

Film: _ M _ a _ l _ e _ v _ i _ l
Sunday, 12 noon

This was a post-holocaust film none of us had seen, so Mark, Dale, Kate, Kate's friend, and I all went to see it. Unluckily, it was in French. Luckily, it was subtitled. Unluckily, it was subtitled in Dutch. Luckily, it had very little dialogue. Only Dale and I stayed for the whole film. He could pick up some of the Dutch because it was like German, which he knew, and I could recognize some of the French and some of the Dutch, and he remembered the story from the book fairly well, so between us I think we pieced together what was going on. But

ConFiction

September 9, 1990

Page 12

we did agree that we didn't remember a train in a tunnel from the book and suspect that was added for dramatic effect.

The photography was also odd--almost black-and-white in its use of filters to provide a washed-out look to the film after the bomb.

The film room was one of the best at a convention--it was actually a movie theater layout, with banked seating and all.

(end of Part 2)

