

## Endeavour Award Finalists and Judges

Five books written by Pacific Northwest authors and published in 2000 are finalists for the third Endeavour Award and the \$1,000.00 honorarium that accompanies it. The finalists are: Chris Bunch, *Storm Force*, Roc (Mass market); Ursula K. LeGuin, *The Telling*, Harcourt (Hardcover); Louise Marley, *The Glass Harmonica*, Ace (Trade); Bruce Holland Rogers, *Wind Over Heaven and Other Dark Tales*, Wildside Press (Trade); and Richard Paul Russo, *Terminal Visions*, Golden Gryphon Press (Hardcover).

A total of 28 books were entered for this year's award. All of the books were read and scored seven times by preliminary judges, with books assigned randomly to readers drawn from a pool of approximately 30 experienced readers. The five finalists will be judged by three professional judges. The finalists, and the names of the final judges for the award, were announced July 5 at Westercon in Portland, Oregon.

The winner will be announced November 9 at OryCon, Oregon's annual science fiction and fantasy convention. Judges for the 2000 Award are Dave Duncan, Elizabeth Hand, and Michael P. Kube-McDowell.

## Mything Persons

The high cost of skipping the Berkeley Mythcon was not getting to witness the priceless moments like Autumn Rausher's masquerade entry. Last year in Hawaii, she was Pele, the volcano goddess, tormented by her sister, the squirt-gun-spraying sea goddess. This year, Bernie Phillips reports, Autumn was equally hilarious as "Charles Williams' #1 fan," – an impersonation of her father, Eric Rausher. Bernie wrote, "Comb her hair back, paint on a fake scraggly beard and mustache, put Birkenstocks and glasses on her and a beer in her hand, and she looks just like him! She was hysterically funny, reciting a speech her mother wrote, dropping Williams references right and left."

This is your warning: don't miss next year's Mythcon in Boulder, CO, the last week in July. The theme will be "fantasy in Shakespeare" and most members will also attend some of the plays in Boulder's Shakespeare Festival. Members will not be in dorms this time, but in the air-conditioned Ramada Inn nearby.

## 2001 Mythopoeic Award Winners

**Mythopoeic Fantasy Award for Adult Literature:** *The Innamorati* by Midori Snyder

**Mythopoeic Fantasy Award for Children's Literature:** *Aria of the Sea* by Dia Calhoun

**Mythopoeic Scholarship Award in Inklings Studies:** *J.R.R. Tolkien: Author of the Century* by T.A. (Tom) Shippey

**Mythopoeic Scholarship Award in General Myth and Fantasy Studies:** *King Arthur in America* by Alan Lupack and Barbara Tapa Lupack

The Mythopoeic Fantasy Award for Adult Literature is given to the fantasy novel, multi-volume, or single-author story collection for adults published during the previous year that best exemplifies "the spirit of the Inklings."

The Mythopoeic Fantasy Award for Children's Literature honors books for younger readers (from "Young Adults" to picture books for beginning readers), in the tradition of *The Hobbit* or *The Chronicles of Narnia*. Rules for eligibility are otherwise the same as for the Adult Literature award.

The Mythopoeic Scholarship Award in Inklings Studies is given to books on Tolkien, Lewis, and/or Williams that make significant contributions to Inklings scholarship.

The Mythopoeic Scholarship Award in Myth and Fantasy Studies is given to scholarly books on other specific authors in the Inklings tradition, or to more general works on the genres of myth and fantasy.

For more information, contact Mythopoeic Awards administrator: Eleanor M. Farrell, P.O. Box 320486, San Francisco, CA 94132-0486; E-mail: emfarrell@earthlink.net

## 2001 Aurora Award winners

The 2001 Aurora Award winners were presented Saturday, May 5, 2001, at V-Con 25,

in Vancouver, British Columbia.

**Best Long-Form Work in English:** *The Snow Queen*, Eileen Kernaghan (Thistledown Press, 2000)

**Best Long-Form Work in French:** *Demain, les étoiles*, Jean-Louis Trudel (Pierre Tisseyre, 2000)

**Best Short-Form Work in English:** "Surrendering the Blade," Marcie Tentchoff (The Doom of Camelot, Green Knight Publishing) [poem]

**Best Short-Form Work in French:** "La Danse des esprits," Douglas Smith (Solaris 134) [traducteur: Benont Domis]

**Best Work in English (Other):** Science Fiction: *The Play*, David Widdicombe [play]

**Best Work in French (Other):** *Solaris*, Joel Champetier, rid. (Les Compagnons temps perdu)

**Artistic Achievement:** Jean-Pierre Normand (*Parsec v3n6*, Serial 3000, Demain les étoiles, Futur sur mesure, Guerre pour un harmonica, Les eaux de Jade, Un voyage de sagesse)

**Fan Achievement (Fanzine):** *Voyageur*, Karen Bennett, ed. (USS Hudson Bay / IDIC) (www.idic.ca)

**Fan Achievement (Organizational):** R. Graeme Cameron (BCSFA president & V-Con 25 chair)

**Fan Achievement (Other):** Donna McMahon, book reviews/ critiques de livres

## Short Waves

Susan Satterfield announced at ConQuest 32 over Memorial Day Weekend that Kansas City won the bid to host the **World Horror Convention in 2003**.



**Volcano Trek 2001:** *Westwind*, clubzine of Seattle's NWSFS, announced that members were going to visit Mt. St. Helen's on June 23, "if it's still there." Yes, it's a lot easier to schedule these things if fans plan to go to the mountain, rather than waiting for it to come to them, although in seismically unstable Washington,

**More Than Cheesesteak:** Carol Kabakjian has gathered over 130 recipes for the Philadelphia SF Society cookbook, planned to be on sale at Millennium Philcon. *[Source: PSFS News 7/2001]*

**Evelyn Leeper** claims a book-buying spree forced her to find more time to read. She solved the problem by retiring. "Well, okay," she admits, "the fact that Lucent offered a very good early retirement package had *something* to do with it." Her last day at work was July 13.

**Will Shetterly and Emma Bull** are "inordinately proud" to announce: (1) A beautiful new edition of Emma's *War For The Oaks*, an elegant trade paperback of Will's *Chimera*, and the Flash Girls' lovely new album, *Play Each Morning Wild Queen*, have all come out this summer; and (2) they have newly remodeled web pages at: <http://www.player.org/pub/flash/ew.html>. Will elaborates, "They have information about us; Will's dad, the oldest person to sail solo around the world; Emma's band, the Flash Girls; some useful writing links; some books that we recommend for writers; and our writing workshops."

**Michael Burstein** has been elected a member of the Brookline Town Meeting. **Joe Ross** has been elected co-chair of the Town Meeting Association of Brookline. *[Source: Instant Message #686]*

**Keith Stokes** alerts *File 770* readers that photos of DemiCon fan guest of honor **Ta-dao Tomomatsu** can be found at:

<http://www.kcsciencefiction.org/01demi01.htm>

**Craig Miller** spent two weeks in June at the Annecy International Animation Festival, and meetings in Paris.

**Laurraine Tutihasi** has released her latest fanzine, *Feline Mewsings #4*. The highlight of the issue is the account of DUFF winner Cathy Cupitt's visit to LA. The issue is available online at:

<http://members.aol.com/felinemewsings/>.

**Rhonda Kay Marsh and Tayvon James Hageman** wed on August 4 at the Littleton Church of Christ in Littleton, Colorado. *[Source: DASFAx 7/2001]*

Errata: Thanks to **Dave Langford** for correcting the URL for the **R.A. Lafferty** site mentioned last issue. It should read:

<http://www.mulle-kybernetik.de/RAL/>

**Carolina Club Off Life Support**  
Research Triangle Science Fiction Society

co-founder Laura Haywood-Cory set SMOFS abuzz when she asked the unmentionable question, "What to Do When It's Not Fun Anymore?"

For the past four years Laura's been doing the lion's share of the work of keeping the club afloat – planning the meetings, arranging for guest speakers, updating the website, etc. Whenever she remarked about feeling burned-out, others might tell her to ask them for help, but they wouldn't follow through.

Deb Geisler's sensible answer covers all the bases. Clip it, and store it where you can find it later! Deb told Laura, "Save \*you\*...If the group is meant to survive as a group, it will save itself. As for the club, consider what clubs are for: they are groups of like-minded people who gather together for fun and frolic and education and companionship. If this particular club is meeting the needs of its members, other members, seeing you stepping away, will step in and work to keep it together."

### Dream Job in New York

Craig Engler, General Manager, is spreading the word that SCIFL.COM, the official site of the SCI FI Channel and the largest general interest SF site on the Internet, needs an experienced Community Producer. Do you qualify?

"The ideal candidate will have experience leading community discussions, moderating live celebrity chat events and monitoring Web-based bulletin board systems. Other responsibilities will include professionally and effectively corresponding with our members, creating weekly member newsletter updates, maintaining site FAQs, and helping to develop new community initiatives as well as propose ways to better serve our membership and help increase enrollment. We are looking for someone who is reliable, friendly and courteous, someone who is passionate about the science fiction genre, and someone who feels comfortable interacting with SCIFL.COM members. The job is based out of SCI FI's mid-town Manhattan offices. Please send your resume and a cover letter



outlining your previous online community experience and stating why you are the ideal candidate for this position to [employment@www.scifi.com](mailto:employment@www.scifi.com)"

### Changes of Address

Dr. Mark Anthony, Anthony Chiropractic, 3935 Foothill Bl., La Crescenta, CA 01214

Ray Capella, 904 N. 3<sup>rd</sup> Ave., Upland, CA 91786-3911

Sandy Cohen, E-mail: [sandycohen@earthlink.net](mailto:sandycohen@earthlink.net) and [sandyc17@hotmail.com](mailto:sandyc17@hotmail.com)

Buzz Dixon, E-mail: [BDIXON@socal.rr.com](mailto:BDIXON@socal.rr.com)

Richard Foss, E-mail: [richardfoss@earthlink.net](mailto:richardfoss@earthlink.net)

Robert Kennedy, E-mail: [robertk@cipcug.org](mailto:robertk@cipcug.org)

Tim & Kathy Kyger, 1825 North Hills Ave., Willow Grove PA 19090-3703

Elizabeth Klein-Lebbink, E-mail: [ejkl@pacbell.net](mailto:ejkl@pacbell.net)

(both) Elizabeth Klein-Lebbink & Jerome Scott, E-mail: [ekl-jds@pacbell.net](mailto:ekl-jds@pacbell.net)

Shaun Lyon & Chad Jones, 15848 Lahey St., Granada Hills, CA 91344

Christian McGuire, E-mail: [tmi@gigsville.org](mailto:tmi@gigsville.org)

Craig Miller, E-mail: [craig@wolfmill.com](mailto:craig@wolfmill.com)  
Pierre & Sandy Pettinger, 5100 Leighton Ave., Lincoln, NE 68504

Jerome Scott, E-mail: [jerome\\_s@pacbell.net](mailto:jerome_s@pacbell.net)

Steven & Elaine Silver, 707 Sapling Lane, Deerfield, IL 60015-3969

Bjo Trimble, E-mail: [bjotrimble@earthlink.net](mailto:bjotrimble@earthlink.net)

Wilson (Bob) Tucker, E-mail: [wilsonbob37@netzero.net](mailto:wilsonbob37@netzero.net)

**Dafyd ab Hugh** recently tried to call Ray Capella. "[I] got a very confused woman who professed never to have heard of him (in fact, I think she attempted to convince me that poor Ray never existed at all, but I'm not sure, as she spoke with a heavy Khazakstani accent). Is he still all right? Did he move? Did he simply disconnect the phone to avoid being caught up in the tendrils of the Chandra Levy web of deceit? If you have his current, please pass it along." Well, you asked for it!

Some aquatic artwork came enclosed with **Ray Capella's** change of address: "The mermaid comes by way of telling you the Capellas have moved. 'Twas a terrible hassle, getting out of Alhambra after 26 years, (21 in our last address) but although the weather's colder here, the mountains on our northern horizon make up for it. Just looking at them each morn is enough for me."

# Report from Tokyo

## By Leah Zeldes Smith

[[Leah Zeldes Smith and her husband, Dick, recently visited Japan. Here is Leah's write-up about meeting the Japan in 2007 bidders on their home turf. Leah's complete trip report will appear in a future issue of their fanzine, STET.]]

"When you're a fan, you have friends all over the world ...even if you haven't met them yet."

That somewhat old-fashioned fannish sentiment still has much truth in it, as my husband, Dick, and I found when we visited Tokyo this spring.

The excursion was a business trip for Dick, who was being sent to install software at the Tokyo office of his firm and help cover an interim gap left by someone quitting the company. I went along on frequent-flyer points.

A little while before we left for Asia we went to Beverly Friend's Passover seder, a large and cosmopolitan affair. Fred Pohl and Betty Hull were also there, and they asked if we were going to see any Japanese fans while we were in Tokyo. We said that we wanted to, but the only Japanese fan we felt somewhat acquainted with, Masamichi Osako (who had been the Japanese agent for Australia in '99), lived in Osaka, and we weren't going there. We had, of course, met the very charming elder statesman of Japanese fandom, Takumi Shibano, and his wife, Sachiko, a number of times at Worldcons over the years, but we thought it unlikely they would remember us amid the crowds of American fans they meet every year.

"Oh," said Betty, "if you let Shibano-san know you are coming, you will be treated royally." And Fred described various instances of royal treatment he had received at the hands of Japanese fandom. I said that I thought the reception accorded to Frederik Pohl and Dr. Elizabeth Anne Hull might, deservedly, be somewhat grander than the one likely to be given to Dick and Leah Smith, unknown and ordinary fans from Chicago.

But we sent an aerogramme to the Shibanos giving the particulars of our trip and saying that we would love to talk with them again if they cared to contact us. I also took a look at the Nippon in 2007 Worldcon bid's Web page and sent off e-mail to the only address I could find on it — that of the chairman, Hiroaki Inoue, whom we'd met very briefly at Chicon — saying we were U.S. fans who were going to be in Tokyo and that



Leah Zeldes with Bob Tucker at this month's Tucker Tribute. Photo by Keith Stokes.

we'd be delighted to meet any Japanese fans if any were interested in meeting us. Ultimately, we got several replies, and arranged to meet with a few fans at our hotel on Sunday, May 6.

I would have known the group that gathered in the coffee bar of our hotel for fans anywhere, even without spotting the Chicon jacket Shigeru Hayashida sported. They would look fannish no matter where they were, but in comparison to the other groups in the bar -- Japanese salarymen and tourists -- they were unmistakable. Especially by Japanese standards, many of them are even fannishly-shaped.

I felt at home for the first time in Tokyo.

Even their behavior was typically fannish -- buy one drink a piece; sit for hours. (Of course, this makes sense in Tokyo, where drinks tend to be priced as if you're paying for the real estate you take up while drinking. Food is more reasonable, and service -- everywhere -- is incredibly good.)

We were surprised and gratified by the large turnout -- more than a dozen fans were there. The Shibanos came, even though they live in a fairly distant suburb of Tokyo, and brought with them a copy of *STET* and other publications of ours, such as the Chicon restaurant guide, and such things as the Chicon program book, bearing our names as department heads, and the SFWA directory, listing me as a member.

Koichiro Noda, another elder statesman of Japanese fandom, also dropped by. (In his day job, he is the president of Nihon Tele-Work K.K., the company that produces "Iron

Chef.") Inoue and his wife, Tamie, as well as a number of other Nippon 2007 bidcom members were there, and we spent an agreeable afternoon smoffing.

All the Japanese fans we met spoke some English, enough to introduce themselves, at least. (Everyone in Japan studies English in school but this doesn't mean they actually *learn* it -- often the teachers can't really speak English either. While in Japan, we also met with a fellow who'd spent a summer with Dick's family some 25 years ago as an exchange student. He's now a junior-high-school English teacher ... and his English is just passable.)

Japanese fandom is, as you'd expect, more literate in English than the average Japanese. They all read English better than they speak it and understand more spoken English than they can articulate. Several fans spoke English quite well, for which we were very grateful, since our Japanese is limited to such phrases as *ohayo gozaimasu* ("good morning"), *domo arigato* ("thank you very much"), *wakarimasen* ("I don't understand"), and the names of sushi.

Later we were to go to dinner -- "The details are secret for your enjoyment," e-mail from Masayuki Muratani read. The group that was going piled into two minivans, one belonging to the Inoues, and one belonging to Atushi Morioka, a fan who lives some six hours away from Tokyo in Mie prefecture, but had been spending the Golden Week holidays visiting. We went with Morioka.

We were evidently early for our dinner reservation, so the Inoues decided we should do some sightseeing on the way. They phoned (everybody has a cell phone in Japan) back to tell the fans in our car, who included Hirohide "Jack R." Hirai and Muratani, that they should describe the sights we were passing. The result was so reminiscent of our tour of Old Sydney with Eric Lindsay that I could barely refrain from laughing ("There's something famous and important here, but I can't remember what it's famous for.") I have no doubt, though, that, like Eric, they could have taken us to every bookstore and electronics store in the vicinity.

We stopped in Asakusa, the site of a famous Shinto shrine, which features two large ornamental gates and a shopping arcade, where several fans bought traditional Japanese goodies to share. Hanging from one of the gates was a gigantic sandal, which the fans assured us was Godzilla's shoe.

The secret dinner turned out to be on a

traditional Japanese houseboat on the Sumida River. We all stepped aboard, removing our shoes, to be seated on tatami mats at low tables, already spread with a gorgeous array of sashimi. A variety of crispy tempura followed. It was one of the best meals we had on the trip, both for food and company.

Most of the crowd who turned up to meet us had been to several Worldcons and were very interested in talking about how to promote the Nippon 2007 bid. We said that Japanese fandom needed to make itself more visible as part of the Worldcon community. Although dozens of Japanese fans come to Worldcon annually, few American fans really notice.

They've held a semi-invitational party, to which Shibano issued the invitations, yearly since at least the 1980s (I first attended one at L.A.con II). At Chicon VI, which was attended by more than 40 Japanese fans, they held their first open bid party. Because of the language barrier, they've tend to cluster together at Worldcon and not mingle too much with other fans, and they've not volunteered to work much on Worldcon, a lack we told them they must rectify.

Still, they seemed more astute about Worldcon and its workings than most of the Australians we talked to before 1999. For example, Inoue makes his living as an anime producer, and some of the others work in related industries, but they wondered whether mentioning that in their bidding materials would give people the wrong idea of the kind of convention they intend to run. It was clear that they see a difference between anime and manga cons and science-fiction conventions, and that the latter is what they want to put on.

Several of them, including Inoue, spoke about the kinds of science fiction that appealed to them and that brought them into fandom, and it was all solidly literary stuff, if heavy on space opera. (However, most of these fans are old enough to have started reading SF at a time when the genre in America had just barely progressed past that stage.) They do hope to use the Worldcon, if possible, as a means of introducing the rest of fandom to Japanese science fiction, but said that would be a very small part of the programming. This concerns them slightly.

"Because we will have to import so many things, for the program and so on," said Hirai, "we are worried that people (from America) will think it is boring." We assured them that the more like a U.S. Worldcon they could make their con, the better most American fans would probably like it. Just being in Japan would be exotic enough for most U.S. fans.

They're rather less savvy about bidding than they need to be, but so are most first-time bidders. We told them they need to be

more visible, to bid at conventions beyond Worldcon, and to convince American skeptics that the convention they run will respect Worldcon's traditions, as opposed to being a Japanese natcon under another name.

"I think they will run a Worldcon like Worldcon," said Takumi Shibano.

I think so, too.

### Open Channel

Craig Engler, General Manager of SCIFI.COM and cover-to-cover reader of *File 770*, submitted comments and updates about some of the stories covered last issue:

**Craig Engler:** "The *Dragonriders* TV series was canceled due to a dispute over the show's creative direction, according to executive producer Ronald D. Moore. He wanted to create a 'serious' series that was faithful to the books while the WB reportedly wanted a *Buffy*-esque show. It seems likely that Pern won't have another shot at making it onto TV until some of the rights issues resolve themselves.

"On a happier note, my beloved employer SCI FI is creating a series based on *Riverworld* by Philip Jose Farmer. It will be executive produced by writer/director Alex Proyas (*The Crow*, *Dark City*).

"On an odd note, the A&E channel recently announced it was going to make a movie based on *Lathe of Heaven*, even though there already is a *Lathe* movie that recently reappeared on PBS. I was thinking about sending A&E a note to let them know that Le Guin has written--and continues to write--many other fine novels that are worthy of movie-dom.

"Now that I'm more tied into the programming side of SCI FI (yes, that spelling is correct; it's no longer 'Sci-Fi Channel'), I've been encouraging the channel folks to look at some of the great literary works of SF that are not necessarily mainstream enough to be under option elsewhere, although once you start looking around for novels and stories to turn into movies and TV series, you'd be surprised how many are unavailable. To their credit (and they deserve heaps of credit) our programming guys and girls are aware of 85% of the books and stories out there...we usually just can't get them. I'm working on getting them interested in the other 15% that no one else knows about. Although my bailiwick is not necessarily TV, I'm pleased to say that a con going, fanzine reading, costume wearing (every now and again), book collecting fan reports directly to the president of SCI FI and can be in the meetings to suggest authors, books, etc., that otherwise might be overlooked.

"Finally, there is a new feature on SCIFI.COM that I wanted to let fans know about: our Events Calendar. The calendar is a

list of all the noteworthy events going on in the SF world, from book releases and movie premieres to awards and conventions. Right now a lot of fannish events like the DUFF and TAFF races are not in the calendar, but we hope to add them soon. To speed the process I'd like to invite interested fans to submit events at <http://www.scifi.com/events/>. We'll add any event that would be of interest to a general SF fan, whether it's a regional convention, a local fundraiser or a one-of-a-kind occurrence like the Tucker Tribute."

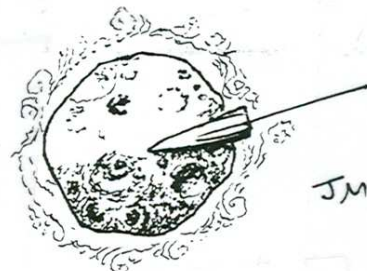
### Wolfmill Will Develop

**Top Internet Comic As TV Series**  
Following the success of *Pocket Dragon Adventures*, their first television series, and the start of pre-production on *Elfquest*, their first feature film, Wolfmill Entertainment has acquired the rights to *Astounding Space Thrills*, the internet's most popular adventure comic strip.

A few short years into the 21st century, there was The Shift. The laws governing the universe changed -- time now flows at a different angle, space folds against the grain, and positive particles aren't so sure! Welcome to the universe of *Astounding Space Thrills!*

"Steve Conley's created a fascinating universe filled with entertaining characters who give *Astounding Space Thrills* a quirky humor that blends perfectly with the adventurous stories he tells," said Marv Wolfman, a partner in Wolfmill Entertainment.

The *Astounding Space Thrills* website gets over 6,000 hits a day. In addition to a constantly growing daily readership, AST has earned praise for its fun stories, vivid characters and terrific art. It's the winner of the Eagle Award for Favorite Online Comic/E-Zine *Eagle*, the *Squiddie* (from Rec.Arts.Comics) for Best Web Comic, and has been recommended by the Friends Of Lulu organization as "Women and Kid Friendly."





Professor James Gunn. Photo by Keith Stokes.

## Campbell Conference Report by Keith Stokes

Reprinted by permission of the author from  
*Chronicles of the Dawn Patrol*

The 23rd Campbell Conference was held in Lawrence, Kansas on July 6-8, 2001. The Conference is the concluding event in a two-week intensive Writers Workshop and the first event in a two-week intensive science fiction course at the University of Kansas. Participants in the conference included Jim Gunn, Fred Pohl, Elizabeth Ann Hull, Kij Johnson, Paul Carter, Robin Wayne Bailey and Christopher McKitterick.

The Campbell Conference was started when the John W. Campbell Memorial Award for the best science fiction novel of the year was presented for the first time at the University. The first Campbell Award was presented at the Illinois Institute of Technology in 1973. It was presented in various parts of the world, before settling in Lawrence in 1979.

The weekend kicked off on Friday evening with a dinner in a private room at Mrs. E's Kitchen in one of the campus residence halls. The fairly simple buffet was very good for banquet food.

Presentations followed the dinner, led off by the 6th year of induction to the Science Fiction and Fantasy Hall of Fame. Brief presentations by present and past members of the Hall of Fame Board of Directors highlighted the careers of Jack Vance and Ursula K. Le Guin. Both inductees were unable to attend, but Le Guin may participate in the 2002 Conference.

Fritz Leiber and Alfred Bester were in-

ducted posthumously. Robin Bailey's presentation of Leiber was heartfelt and very moving. Justin Leiber was present to accept on behalf of his late father and participate in the rest of the conference.

Next on the program was presentation of the Theodore Sturgeon Award for the best short science fiction of 2000. Following brief presentations on the 3<sup>rd</sup> and 2<sup>nd</sup> place finishers, Lucius Shepard's "Radiant Green Star" and Stephen Baxter's "Sheena 5," Ian McDonald received the award for "Tendeleo's Story." McDonald accepted, having flown in from Northern Ireland for the weekend.

This year's John W. Campbell Memorial Award had an unique three-way tie for second place between Mary Gentle's *Ash*, Robert Sawyer's *Calculating God*, and Jack McDevitt's *Infinity Beach*. Sheri Tepper's *Fresco* placed third. Paul Carter announced the win for Poul Anderson's *Genesis*. Anderson (who was inducted to the Hall of Fame in 2001) was unable to attend, but Jim Gunn read a brief note from Anderson as well as an amusing note from Barry N. Malzberg, winner of the first award in 1973.

Following the awards, many of the attendees gathered in a very warm study room in one of the dormitories for conversation and snacks. Kij Johnson was particularly popular, sharing her folding fan with whomever she was talking with.

The actual conference began at 9 a.m. on Saturday morning. As usual, the 40+ attendees gathered around one large table. This year's topic was Science Fiction in the Electronic Era. Jim Gunn posed the first question and the conversation was off. Everyone in the widely varied group had something to contribute. In addition to the previously mentioned attendees, there were teachers, beginning writers, students and readers. Sally Grotta, contributing editor to *PC Magazine*, had many insightful comments.

Following lunch, there was a 45-minute autograph session in the Oread Bookstore in the same building. The turnout for autographs was smaller than usual, but

the bookstore staff had assembled an amazing selection of the attendees works. They sold well and the store sold out the imported hard cover, numbered chapbooks of McDonald's "Tendeleo's Story" and almost sold out the numbered trade editions.

The conference continued through late afternoon.

Many of the attendees had supper in a couple of large groups at Paisano's Ristorante in Lawrence, before returning to the college for the Hall of Fame film program sponsored by Oread Bookstore. The free program included two movies and a long unseen documentary, "Lunch With John W. Campbell." The film was narrated by Jim Gunn and featured a 1971 editorial luncheon between John Campbell, Gordon Dickson and Harry Harrison. The movies were both based on Campbell's "Who Goes There," *The Thing From Another Planet* and John Carpenter's *The Thing*.

Sunday's mornings session of the conference was less formal, with Jim Gunn asking the attendees about their writing processes and the field. Ian McDonald's comments about the current and recent state of the genre in the UK were particularly interesting. The gathering broke up shortly before noon, with folks heading out to catch flights home.

For me, the best parts of the Campbell Conference are its small size, 40-50 people, which allows attendees to actually meet and get to know most of the people, and the equal participation by all ages and levels of experience in the field. I loved the nearby Bed and Breakfast where some of us chose to stay this year, and hope that next year enough attendees stay there to take over the house. The 2002 session is tentatively scheduled for July 12-14. Photos: <http://www.kcsciencefiction.org/01camp01.htm>



Robin Bailey's presentation to Justin Leiber, accepting Hall of Fame honors on behalf of his father, the late Fritz Leiber. Photo by Keith Stokes.

# Freelancers Rule! The *Tasini* Decision Explained

## Commentary by Francis Hamit

*Copyright 2001, All Rights Reserved*

On June 25, 2001, in *New York Times Co. vs. Tasini et al*, the U.S. Supreme Court ruled against the big media companies and in favor of the little guy (and girl). This may be the best thing to happen to freelance writers since the invention of the World Wide Web in 1993.

In fact, the invention of the Web probably sparked the suit filed by Jonathan Tasini and some friends against the New York Times and other big media companies on December 16 that same year.

It was very obvious that the Web was going to change the way that information is distributed. It suddenly became possible to take printed material with graphic enhancements such as photos, charts and illustrations and put them in an easily-accessed electronic form which could also be printed out.

What follows is not to be construed as legal advice of any kind. I'm not a lawyer. However, any freelance writer who doesn't have a very close familiarity with the Copyright Law is, to speak plainly, a fool. I started studying the law when Congress revised it in 1976. I was already selling a few articles while working a series of day jobs. I thought it rather important to know just what I was selling.

Most writers don't think too much about the fact that they are in business. This causes them to make poor decisions. One of the reasons that it is so hard to make a living as a freelance writer is that there are so many people too eager to get a byline. There's one writer I know who, on her first assignment for one magazine, spent over \$800 to earn a \$200 check. How could she afford it? She couldn't, but she had a husband who could.

Editors and publishers exploit this. It's a classic supply and demand problem. Too many people willing to do the work makes the work hardly worth doing if you have bills to pay. There's a big difference between a business and a hobby.

Being professional means getting paid. The *Tasini* decision is about who owns what and how they get paid for it. What is at issue is not the initial payment for the piece (article, short story, etc.), but the money that sometimes comes in after. I write magazine articles for a living (or did; I'm currently on sabbatical, writing novels). There is a market for copies of these articles after they are published. Firms mentioned in an article often want reprints of it to include in their press kit or to give to prospective customers. Re-



searchers, ranging from high school students to academics to those engaged in that very interesting field, competitive intelligence, want copies which they usually buy from one of the electronic database companies, or download for free directly from the magazine's website.

The publishers and database companies have always held that such publication was merely an extension of the original edition and therefore covered by the initial first rights payment for the article. *Tasini* and friends disagreed, and were finally upheld, more than seven years later, by the U.S. Supreme Court.

The decision wasn't even close -- seven to two with Justice Ginsberg writing for the majority. It cut across all the usual political and ideological lines, because the Copyright Law is actually clearly written and easy to understand. Ginsberg's opinion is elegantly written and also easy to understand, and there is no appeal.

Big media lost big time. The majority of the thousands of print magazines out there depend very heavily on freelancers, but use their economic power to keep rates low, or if they pay decent rates, want the freelancer to sign a contract that essentially gives the publisher all of the rights in the piece. At a dollar a word or more I used to sign these things, too.

Until recently, reselling an article just wasn't an issue. I can count, literally on the fingers of one hand, the number of times I've sold an article that appeared in one magazine to appear a second time in another magazine.

When the Web came on-line, it became possible to resell articles directly to consumers. Libraries and corporations had been buying articles by fax from CARL/Uncover for some time. This became a model for electronic distribution. However, the Court has made it plain that reproducing an article by electronic means is a second publication and that, absent a contract to the contrary, this use must be paid for again.

Now, I knew this all along. The 1976 Copyright Law makes it very plain. Copyright was redefined as a form of real estate: a bundle of rights that could be divided as the owner willed. If you own land fee simple, you can pretty much do what you want with it as long as you don't injure the rights and interests of your neighbors and pay your taxes. It's yours. You can build a house, grow a crop, or drill for oil or all three, in theory.

If you create an original work, you now automatically have a copyright. When you sell the article or short story in the usual way, on an oral agreement, you have not sold anything but the right to print the item in a particular magazine. The publisher also has a copyright, but that covers the arrangement and presentation of the material. This is a key factor in the Supreme Court decision.

You retain all the other rights. That includes the right to make copies and sell them to the public. This is what the electronic databases do. The Court decided, because they can be searched for individual articles and deliver them as single copies, that this was not an extension of the first publication, but a separate one.

The three that carry my articles charge anywhere from a dollar to 25 dollars per article. They made their deal with the publishers, who claimed to own the copyrights when they did not, and who put themselves forth as the copyright owner. This is a separate issue, but an important one. It is a Federal crime, carrying a fine of up to \$2,500 to fraudulently omit or alter a copyright notice.

I've just spent a week writing demand letters, covering 250 of my copyrighted articles published since 1991. That's about a fourth of my entire career's output, but not everything I did in that period. Some magazines simply published the articles and let it go at that.

I have been congratulated for being so prolific, but it's not so much wanting to write so many articles as having to. It's called

“making a living.”

Most people who try being freelance writers fail because they can't get the work in the first place; not enough of it to pay their bills anyway. Having been disabled in a car accident in 1993, I didn't have a choice. It was this or SSI and SSI won't pay my bills. I am also good enough to get premium rates. Editors like my stuff. However, being better paid also makes you a target when the bean-counters come around looking to cut costs. I've always been philosophical about this: all gigs come to an end.

I discovered my own personal limit for doing quality work was around fifty articles a year. It's very much a continuous process of selling as well as doing the work. You never write without an assignment. Every article is a separate contract, a separate check, usually “paid on publication.” You learn very quickly that you have very little bargaining power. They can and will give the work to someone else. There are thousands of competitors, many almost as good as you are. And no one cares about how you pay your rent or other expenses. A late check is not their problem; it's yours.

Under such circumstances, it is easy to turn into a hack. To take on work simply for the extra money. However, if you're not fully engaged in the story, it's going to show and hurt the quality of the writing. Just because you can churn out seven articles a week doesn't mean you should.

I was always on guard about the quality and very fortunate to have an in-house copy editor, Leigh Strother-Vien, who has been my Permanent Temporary House Guest these last twelve years.

Since I was giving such high quality work, I put my editors on notice that I would handle my own reprint rights a few years ago and began contacting potential buyers directly, cautioning them, among other things, that if they just planned to photocopy the article from the magazine, they were violating the law. My editors were uncomfortable and one even claimed I was hurting reprint sales even though I was instructing buyers to buy them from the magazine(s).

Reprints are a big business for trade magazines. Some have separate departments to handle such sales. What they never had, even before the Supreme Court decision in the Tasini case, was the right to do so. They assumed since it was from their pages their copyright applied. They were half right. The author's copyright also applies. I was persuaded to stop insisting on my rights with these magazines in order to continue to get the work. Being a “Contributing Editor” makes you a *de facto* member of the staff without any of the usual benefits. Some of the magazines I've done work for have as many as 17 Contributing Editors and maybe

two real editors who actually put the book together and get it published. (“Book” in this context, means one issue of a magazine).

There used to be a lot more in-house staff editors before various computer software programs made the job easier and quicker. Electronic databases and websites have made it easier for publishers to extend their “brand” and to exploit the editorial material in their publications.

Some do it for free. That, too, is an erosion of the freelancers' rights to profit from their work.

For seven years I wrote a column for a security magazine. I was contemplating putting together some of these columns as a book, which I would then make available from one of the Print-on-Demand book companies. However, whatever market for such a book there might have been has been killed because all of the columns are available free on the magazine's website. Why buy it when you can download it for nothing? I wasn't expecting to make a lot of money from that book, but neither was I doing it just to be doing it.

I'm a professional. Professionals get paid.

The Big Media companies, having lost the case, are now having a big snit and threatening to destroy large parts of their own databases by omitting all freelance contributions. Tasini, who is, not coincidentally, the President of the National Writer's Union (Full Disclosure: I, too, have been a member and am about to rejoin), says that they should try and just make a fair arrangement with the writers for such use. The Supreme Court declined to issue an injunction against the media companies and kicked that issue back to the appeals court for a decision on how such a mechanism could be devised. It cited several models in a footnote.

My own take on this is that Big Media is bluffing. They spent millions of dollars building these assets and would have to spend millions more taking them apart. That would inspire another kind of lawsuit, from shareholders. You are not allowed to flood your own gold mine if you have other people's interests at stake.



To return to the real estate analogy for copyrights, you don't actually “sell” an article or short story. You rent it out and get it back when the person who has paid for it is done with it. One database, Northern Light, claims 1.9 million unique users a month. Ingenta (formerly Uncover) claims 1.4 million. The potential is huge.

These after-market sales are potentially the writer's equivalent of an actor performing in a commercial. You get paid for the day (or first use) and then you get a residual every time it runs.

Publishers will try and bully everyone into signing all-rights or “work-for-hire” contracts. They may hire more staff, but that means higher base expenses such as office space, salaries and benefits. “All Rights” give the publisher the whole pie instead of just a piece. It seems logical that such deals will carry much higher prices.

Me, I'd rather have the revenue stream, even if I had to split it fifty-fifty with the publishers. This allows them to keep their front-end costs down, and still to enjoy some of the ancillary revenue. The whole copyright notice issue has to be resolved as well. Author's copyrights have to be displayed. Ownership is power.

What has any of this to do with science fiction, the fascinating technical issue aside? Simply this: While I was looking for my own stuff on databases like Northern Light and Ingenta I saw that they had material on offer from *Astounding* and other science fiction magazines and from *Locus*, where Mike Glycer and so many others in fandom have published long articles. You probably have no copyright interest in a letter of comment since that's a voluntary expression that falls pretty quickly into the public domain. An article, even one you weren't paid for, is different. You didn't sign away these other rights. (Did you?)

And what do we do in the present instance, where *File 770* has started its own online publication? Well, Glycer doesn't pay anything and doesn't make any real money from this rather worthy enterprise, so you do what I'm going to do. You give him a letter (not an e-mail) with your actual signature giving him the rights to publish your material on the *File 770* website, but not elsewhere.

I'm not going to get into the particulars of my own claims for legal and strategic reasons. If you need more information on this you can find The Supreme Court Decision on their website and the Copyright Law and Regulations on the Copyright Office website. Ain't technology grand? You want to pay particular attention to Chapters 201, 404 and 504 of the law and Chapter 1600 of the Copyright Office regulations, which covers written transfers of copyright interests. Very illuminating.