

Ben Frankly Speaking

Millennium Philcon

August 30-September 3, 2001

Worldcon Report by Mike Glycer 



Reading Terminal in the old days: now the main entrance of the Pennsylvania Convention Center.

Over 5000 fans converged on the Pennsylvania Convention Center to attend Millennium Philcon, the 2001 Worldcon. The Philadelphia facility, formerly the Reading Terminal, dwarfs human dimensions. The main entrance is the Terminal's nine-story "headhouse" on Market Street. Escalators take visitors up to the Grand Hall, a dramatic space converted from the old trainshed, where acres of marble floor have replaced tracks and platforms. Designers have preserved the ninety-foot-high vaulted ceiling of 19th-century iron and glass, and integrated a neon sculpture that sprawls around the ceiling like a dissected theme park ride.

The Pennsylvania Convention Center was a great facility for the Worldcon. But when Mark Twain described Captain Stormfield's arrival at the Jovian entrance to heaven, it's likely he had this place in mind. The distance from the front door to registration was the

equivalent of two city blocks. As if this stretch needed emphasis, the architect punctuated the corridor with frequent alcoves whose identical arrangements of benches and pictures resembled the endlessly repeating background scenery of a Tom and Jerry chase.

The long corridor traverses the second story, over Reading Terminal Market. It ends in a T-intersection with the Exhibit Hall. That intersection was the focus of the convention. Everyone passed by on the way to the Art Show and Dealers Room or the main program rooms. Registration, flyer boards, and snack stands were also sited around the intersection. One flight up, on the third floor, were the convention offices, including Program Ops and the Green Room.

Wednesday in Program Ops: Janice Gelb had recruited me to work in Program Operations. I entered with the greeting, "I've come to wear the chains I forged in life." Tom Galloway agreed, "Size 53 long!"

Janice rapidly acquainted her staff with her methods by wearing a t-shirt stamped with bright, metallic letters, saying "Warning - Sarcastic and Cynical." In reality, Janice can always be counted on for an effective and diplomatic answer to a problem.

Program Ops was an excellent place to meet the guests of honor, for one simple reason: we had the GoH badge ribbons. Fan Guest of Honor George Scithers came to get his, wearing a red hat and his customary plaid jacket. Having seen him looking like this in old photos, I asked him if he'd worn the same jacket to every Worldcon. George said, "No, the louder ones finally wore out!"

Ribbons: Ribbons are more than an eye-catching way to identify dealers, artists and program participants. They're a creative outlet for the committee to show it's not taking itself too seriously. Sharon Sbarsky placed orders for over 7000 total ribbons in dozens of varieties. She showed off her master set to those of us working in Program Ops. I wrote down what seemed to me the funniest and

most cryptic titles:

Two Weeks
It's All My Fault
Tardis Pilot
Rubber Chicken
Triumvirate Free Zone
¾ Century of Boring Conventions
Elaine Rules
Lovely Parting Gift

Huey, Dewey, Louie and Unca Scrooge (for Treasury, said Adina Adler. Kathryn Daugherty added, "They all have green shirts with money printed on them.")

I hoped as the convention unfolded I would learn the meanings of them all.

Oddly enough, program participant ribbons ran out almost immediately. The committee ordered an exact number of these, intending to help control access to the Green Room, and it was not quite enough. Some people were agitated because they wanted to be able to get into the Green Room, others simply because they wanted the acknowledgement. As John Mansfield told his 1994 Worldcon committee, "It's amazing what a person will do for a little scrap of ribbon."

Registration: Registration suffered chronic problems. Eva Whitley Chalker's family had registered together, but only one of her two sons was shown as a member. When Dana Siegel's family tried to register, only one out of four badges could be found. Other fans also reported that Registration located records for only part of their families. These and other problems were the symptoms of choices and late planning by the local MilPhil committee which handicapped the Registration staff, who were forced to use their skills to make the best of it.

They were led by Winnipeg's Linda Ross Mansfield, who said the local committee did not give her critical resources until scant weeks before the con. She offered two examples of what they had to overcome: "(1) Not receiving the member database until very late (Aug 10th) blew my timeline out of the water and my home crew did yeoman service prepping all the [pre-registered members'] cards. (2) Not being told I would not have the benefit of any networked computers, (the last I had heard I had been restricted to four) until

very late, meant that I was forced to print the name tag labels for the all the pre-reg'd cards, prior to the con."

A side-effect of the rush to produce badges in time was the choice of a tiny typeface to print the names. The badges could only be read by leaning closely forward and squinting. Registration did make name tag replacements in 24-pt. type during the con.

Be that as it may, unreadable badge names are a perennial complaint. Keith Lynch, a veteran fan, always comes to Worldcons wearing a virtual scarf made by stringing together all his membership badges. John Hertz pointed out to me that Keith's name appeared in suitably large type only on his 1996 Worldcon and 1999 NASFiC badges. This has been a problem so long, several of us proposed an amendment to the WSFS constitution to require 24-pt. type.

Thursday in Passing: Andy Dyer wondered if attendance was affected by the downturn in the economy. He felt it would be ironic if the local voters who said three years ago they didn't want to go to a Worldcon in Orlando also decided they couldn't afford one in Philly. This was a good question, because MilPhil entered the weekend with membership numbers appropriate to San Antonio and Winnipeg, rather than to a huge East Coast city within driving range of New York and Baltimore.

It was only Thursday, of course. Some working fans probably couldn't come in until Saturday. (In fact, on Saturday morning 290 one-day memberships were sold, worth over \$24,500. The committee estimated that MilPhil broke even on the strength of one-day membership sales.)

I met Maria Pavlac, who has moved to Boston to take care of a parent. She explained her attendance at MilPhil was the byproduct of buying a membership to vote

against the Boston/Orlando bid three years before. She was looking forward to voting for Charlotte, and with feigned reluctance predicted that if they won she'd come back for the 2004 Worldcon.

I also talked to John Pomerantz and Kathi Overton. Kathi told me she's been doing some work for IRS-TV, my employer's in-house video service. I hadn't seen her latest assignment, a training session delivered by a guy costumed as a one-touch keypad. Yes, your tax dollars at work.

John and Kathi also promised to post online the photo sequence showing the fans at their New Year's Eve Party when they announced they were getting married, then announced that the ceremony was going to be *right now*.

Opening Ceremonies: Fans often mention in their convention reports that they waited for a major event to start, but let's face it, in our hearts we don't really want them to start on time. We count on them to start late and leave us time to finish a conversation, meet a tardy friend, or gobble down the last bite of lunch. At MilPhil, this thinking even extended to fans actually appearing in Opening Ceremonies. Beside me in the crowd surging toward the Marriott Grand Ballroom, one of the actors answered his cell phone and explained to the director that he was on his way. Twenty more minutes passed before things began, probably to the pleasure of everyone but the director.

I used the time to greet Diana Thayer and Teddy Harvia. Teddy showed off his name badge, decorated with his Hugo nominee pin, another rocket-shaped pin, and little golden-colored bomber that would be suitable for World War II-era Retro Hugo nominees.

Eventually, the lights dimmed and Opening Ceremonies began. Early in the script someone explained that MilPhil took three

years of planning. On stage, Lew Wolkoff emphatically agreed, "And we needed those three years!" Ben Franklin had used the time to invent the propeller beanie perched on his head when he strolled onstage. The ceremony's stream-of-unconsciousness story then gave way to swordplay by the SFWA Musketeers, and Mark Blackman (in a head bandage) giving his impression of a Monty Python character.

A beautiful redhead escorted Chairman Todd Dashoff to the microphone so he could introduce toastmaster Esther Friesner. Dressed in a glittering gown, she was ushered onstage by two Chippendale's-type studmuffins. As they departed with the redhead, Esther warned, "Don't do anything I wouldn't do!" Everyone laughed as if they knew what that was.

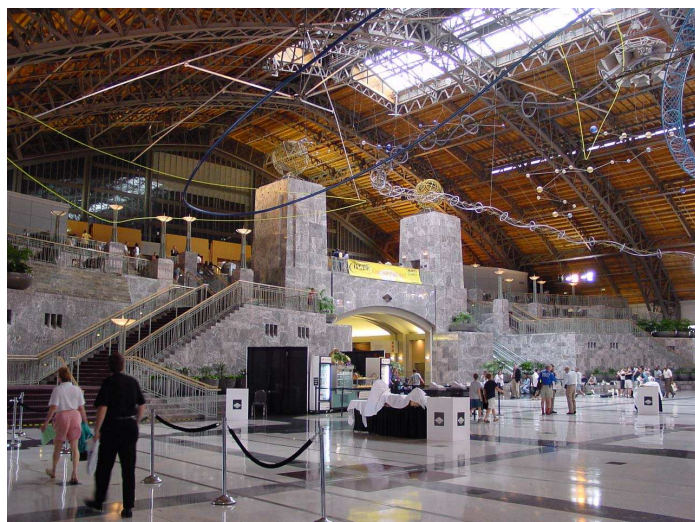
Esther introduced Fan GoH George Scithers with note that he wrote the first book on how to throw a Worldcon: "How to throw one, not how far to throw one." She introduced Editor GoH Gardner Dozois as co-creator, with George R.R. Martin, of the "Hugo Losers Party," which "he has been disqualified from attending." Esther called Writer GoH Greg Bear "A triple threat. This does not make him the Three Bears, however." She said Artist GoH Stephen Youll's less-well-known job is as a historical reconstruction artist at Durham Cathedral. As the punchline she revealed he's a twin: "But not Ashley or Mary Kay."

Todd Dashoff closed the ceremonies with a wonderful touch that gave the convention a sense of connection with Philadelphia's rich fannish history. Noting that Milton Rothman, chair of both previous Philadelphia Worldcons, was too ill to attend, Todd named him Chairman Emeritus and declared the con open in Rothman's name.

Accessibility: On the way out of Opening



The endless corridor to Registration. (Both photos by Vince Docherty, used by permission.)



The Grand Hall, showing the original trainshed vaulted ceiling, marble floor, and neon sculpture.

Ceremonies I talked to Doug Friauf, who navigates conventions in an motorized wheelchair. Doug reported that last night he was unable to get into 90% of the restaurants near the convention center because so many of them have a big step at the entrance.

As a result, Doug and some friends went to the McDonalds at the corner of Broad and Arch. He got up to the restaurant in the elevator. But when he left it broke down, and Doug was stuck inside munching his burger 'til two engineers fixed the problem.

Meet and Greet: MilPhil's Thursday night reception took place in the Overlook Bar, named for its view of the T-intersection formed by the exhibit hall and the corridor of meeting rooms leading out to Market Street. The third floor is set back from the exterior walls, like a terrace, making the bar a perch above it all.

MilPhil did its best to help people eat, drink and be merry. The event was well-publicized inside the con. The quality of veggies, cheese and fresh fruit was suited to the tone of the event. Program participants had all received free drink tickets redeemable only at the Meet and Greet. Yet attendance was modest. Everything possible had been done to spark the event except one thing. They forgot to close Philadelphia's vaunted restaurants. Thousands of fans went out for a great meal.

However, the GoHs and a lot of the other fan-friendly pros showed up at starting time. They mostly had each other to talk to at the beginning, and drew a corral of stuffed chairs around Gardner Dozois, who was leading the laughter. Then, once more fans arrived, they all got up and circulated through the party.

After the reception, I ran into Robin Johnson of Tasmania. He said he was just getting over yesterday's travels. He started at 6 a.m. in England by falling down a flight of stairs. He still made it to his plane – though it sat on the runway for three hours before being allowed to take off. One bright spot came when he was allowed to upgrade his seat, or as Robin phrased it, “upgraded from bottom to bottom-but-one.”

Mike Walsh of Old Earth Books pointed out the SFWA president, who wasn't wearing a badge. I asked if he was going incognito to learn what the common people think? Walsh said, “And learning they're buying huge quantities of Star Trek novels.”

Andrew Porter had taken the train down from New York, and half-seriously claimed he lived close enough to go home every night. As we talked, Rusty Hevelin passed by wearing a t-shirt with the message, “Oops, wrong planet!”

Thursday Evening Program: Who Wants To Be a Millionaire: Chris Barkley promised the contestants on his trivia show the chance to win “one million Turkish lira.”

He'd asked me to appear as one of the “lifelines,” so I went early. Tom Galloway was on the dais setting up his boom box and loading the CD of themes and musical prompts from the British version of the game. Then he warmed up the audience of 80 with serious scientific questions like, “Earth is what planet from the sun?”

When Chris started in earnest, he asked more challenging questions, so contestants eventually needed their lifelines. All three questions I got called for dealt with the history of the space program, and I remembered enough to help.

The first contestant anguished about trying to answer the 500,000 lira question, then decided to bail out and take the 250,000 he'd already won. (By the way, Chris, I never actually *saw* any lira...) Galloway gave him a “Lovely Parting Gift” ribbon for his badge.

The second contestant easily worked her way through the low-money questions, like “What is the name of the convention you're at?” She also knew what BEM stood for, and that Millennium Philcon's official mascot was not Benedict Arnold. However, she didn't make it past the 64,000 lira question, because she didn't know where the first Worldcon was held. She gambled by not calling on her lifelines, wanting to save them for higher level questions.

In the third round, Chris relented and let perennial Worldcon trivia contest winner Leo Doroschenko be a contestant. Chris, and everyone else, expected Leo to promptly run the table. But there was a question he could not answer: “What university did Indiana Jones teach at?” (Princeton.) Leo redeemed himself later, winning the “Trivia For Chocolate” event, and tying for first with Len Wein on “The Weakest Link” (hosted by Pat Cadigan.)

Friday In Passing: I started the day by working another shift in the Green Room. Janice Gelb had everything running smoothly. The only “problem” was that Mark Blackman had found it impossible to display the “5 minutes” warning sign in a room darkened for a slide show.

Most of the people I helped wanted to be added to the program. The organizers, Laurie and Jim Mann, had so many people respond positively to their participant questionnaire that although hundreds were placed, nearly 200 respondents were not. Some came to the Green Room in hope of last-minute openings. They were shown a list of about 20 vacancies that needed to be filled, and several were added that way.

One vacancy never seemed to get filled. Many would see the title of a panel called “Worldbuilding 101” and be ready to volun-



Millennium Philcon Membership Statistics

Chairman Todd Dashoff provided the following "unofficial but pretty close" report of MilPhil's membership figures. Dashoff favors a figure for total attendance of 4,592, reached by a formula that reduces one-day memberships to an equivalent number of full-attending memberships. However, if one assumes very few one-day members paid for subsequent days, the "warm body" count was closer to 5,000. This assumption is reasonable because MilPhil offered special rates for "the rest of the con" to people buying on Saturday and Sunday.

Pre-Registered

Attending	
Adult	4,091
Child	48
Supporting	922
Educator	5
	<u>5,066</u>

At-Con Registration

Full convention	315
Full - (converted support'g)	34
Thursday	33
Friday	119
Saturday	286
Sunday	144
Monday	10
Child Full	32
Child Days	44
Kid in Tow	6
Educator	2
Saturday to Mon	57
Sunday to Mon	17
Press	45
Supporting carried in	11
Comps	67
Total	<u>1,222</u>

Grand Total	6,288
Pre-Reg: Supporting	(922)
At-Con: Supporting	(11)
Pre-Reg: Attend No-shows	(335)
Total Attending	5,020

teer. Then they'd read the names of the other panelists – Greg Benford, Hal Clement and Yoji Kondo – and speechlessly go away.

Exhibits: The convention center's huge exhibit hall was split by pipe-and-drape into three main areas. In the back was the Art Show and Dealers Room. The front half was ringed by fan tables, miscellaneous exhibits and functions like Site Selection and Sales to

Members.

The main areas were a study in contrasts. The Art Show hangings imposed geometric orderliness on half the hall, while the Dealers Rom looked like a kicked-over anthill, with fans swarming over tables of merchandise.

There was no effort to visually unify the huge, generic space using thematic decorations. In the past, Magicon did this with a miniature golf course; L.A.con III transformed the exhibit hall into a spacescape by running colored streamers and star-shaped balloons across the ceiling; and ConFrancisco divided the floor with avenues of carpet and hung a dragon made of balloons from the ceiling as a visual signature. Lacking anything similar, Millennium Philcon's exhibits seemed continents apart in an overly large space. But this was specifically due to a lack of decoration, because the exhibits actually suited this space better than some facilities the Worldcon has used, for example, San Antonio.

Fan History: Joe Siclari supervised the extensive Worldcon history exhibit. The exhibit includes newspaper articles, fan photos and artifacts from every past Worldcon. Joe also had computers and other equipment to show the FANAC fanhistory archives, and scan in new contributions.

Joe came to the con despite being in recovery from surgery on a crushed disk. Joe said he didn't know what had done to damage the disk, but he was doing much better. To keep everything in his neck properly aligned, Joe wore a huge, hi-tech plastic collar. With all the buttons and flanges, it looked like Joe's head was stuck in a Denver boot – the thing police use to immobilize autos belonging to people who don't pay their parking tickets.

Bid Tables: The LA in '06 bidders' surprise at seeing an unmanned Dallas in '06 bid table beside their own was nothing compared to their surprise of seeing a fully-staffed Kansas City in '06 on the other side.

Dallas in '06 asked for a table, according to MilPhil sources, though they never came to claim it. Meanwhile, the KC bid held its cards close to the vest, maximizing its surprise appearance at the con. Although the group had put an ad in the Chicon 2000 souvenir book, my friends in KC had never been willing to explain its significance. 'Til now.

KC in '06 bid chair Margene Bahm, one of the "Redheads From Hell," said she was in the audience of a panel at this year's ConQuest when Ken Keller predicted there wouldn't be another KC Worldcon. She jumped up in the audience to say, "Not so fast...!"

Their facility is under construction in Overland Park, KS. It's due to be completed in 2002. If there were any skeptics, Margene quickly defused them by giving them a web-

cam address so they could see the progress for themselves -- the steel frame is already 6 stories high.

Hearing people talk, Margene felt not very many have paid attention to Kansas City conventions. They will now. KC cons are highly creative and run by a strong and experienced group. ConQuest, held on Memorial Day Weekend, has well-developed themes punctuated with lots of humor that elicit enthusiastic participation.

LA in 2006: I worked several shifts at the LA in 2006 bid table. The bid theme is "Join the Space Cadets," and we're issuing a new "skill patch" (like a merit badge) at scheduled conventions. The skills are depicted with heavy irony. For example, the patch for rocket ship piloting shows a Hugo-style rocket that's suffered a major fender-bender.

At Millennium Philcon, fans earned the "interspecies sex" skill patch by filling in the missing word in the phrase, "Interspecies sex between intergalactic aliens is ____." When Becky Thompson had difficulty deciding how to answer, Genny Dazzo asked, "Are you married?," and there was suddenly a gleam of understanding in Becky's eye.

Fans working at bid tables have the advantage of meeting tons of people without having to search for them. At the LA table, I was lucky enough to meet Yuri Mironets of Vladivostok, a Russian fanzine fan. Philadelphia's Catherine Mintz raised funds to bring him to the Worldcon. Mironets gave away little mementos to the fans he met. He handed me a pair of Soviet steel coins, formerly worth a few kopeks, now souvenirs of history.

Dealer's Room: Dealers were shocked to hear only two weeks before the con that they would need to pay \$100 for a temporary Philadelphia Business Privilege License. A few dealers wrote online they might have to abandon their tables. But I didn't hear any further controversy at the con about the permits and taxes. Even Ed Meskys brought *Niekas* for sale, though he'd expressed doubts about covering the costs of his table.

Dealer's room organizer Larry Smith said afterwards, "Only *one* dealer cancelled her single table, which we promptly resold to another dealer. Lots of my dealers griped both pre- and at-con about the fee, but 100% of them filled out their forms in compliance. Ed Meskys really was there and running his table, so the fee didn't seem to bar more than one dealer from attending."

My swing through the dealers room coincided with the Guests of Honor autograph session. Greg Bear's endless line of autograph-seekers was kept moving with the help of a three-book-limit. Gardner Dozois' fans had the opportunity to have him sign a couple of very new books: his story collection, *Strange Days*, and Michael Swanwick's

Millennium Philcon Masquerade Winners

Vicki Warren - Masquerade Director

Workmanship Awards

Young Fan

Best in Class: "Bubbles the Magic Baby Dragon"

Novice

Excellence in Hairpiece Con-struction: Vir Cotto

Attention to Detail - Recreation: "Sailor Mini-Moon (Rini)"

Best in Class: "A Little Romance"

Journeyman

Most Creative Use of Materials: "Full Circle"

Best In Class: "Cash Conscious Couture – Fashion for the Money Minded"

Master

Creativity and Attention to Detail: "Carnevale on Mars"

Excellence in Beadwork: "Pre-Emptive Strike"

Special Award for Design and Construction of Collars: "Matsuri no Shinda"

Engineering Excellence Award: "Seeking Hope"

Best In Class: "Kitsune"

Best In Show (all classes)

For the Dragon: "The H-Mercs"

Presentation Awards

Junior

Best Use of Duct Tape: "Stage Crew: The Next Generation", presented by Joseph Meltzer, created by Loris Meltzer & Morris Keesan

Best Swashbuckling: "D' Artagnan: The Early Years", presented by Robert Meisner, created by Jay Meisner

Best Beast: "Bubbles the Magic Baby Dragon", presented and created by Mellisa Knappenberger

Best Historical: "A Renaissance Lady", presented and created by Rachel Willeg

Best Recreation: "Sailor Mini-Moon", presented by Ariel Sheridan, created by Wendy Sheridan

Adult

Novice Class

Honorable Mention: "Pandora's Box", presented by Celia Foo-Foo Ashton and Robert D. Ashton, created by Robert D. Ashton

Most Humorous: "Mascot", presented by Joni Brill Dashoff and Judy Bemis, created by Jared Dashoff

Best Recreation: "Vir Kotto", presented by Paul Dellechiaie, created by Kitty Kitik

Most Original: "Couture by the Numismatic Society", presented by Rebecca Morris and Jake Swank, created by Rebecca Morris

Best in Class: "A Little Romance", presented by Alison Moran and April Korbel, created by April Korbel and Michael Moran

Journeyman Class

Most Humorous: "Fairies Meeting in the Forest", presented by Kristin Honse, Carol Landley, Jim Landley, Rob Landley; created by Kristin Honse

Most Staggering: "The Sugar Plum Fairy – Off Season", presented by the Royal Society for the Advancement of Space Operetta, created by Eugenia Horne

Best Invasion: "The Empire vs. The Brood", presented and created by Bill Ernoehazy, Gail Bondi,

John Bondy-Ernoehazy, Steve Bartlett and Tina Beychok

Best in Class: "Full Circle", presented and created by Gunther Anderson

Master Class

Honorable Mention: "Rocks-Anna, Queen of the Asteroid Belt", presented and created by Patricia Buard

Most Alluring: "Kitsune", presented by Jennie Faries and Mark Van Name, created by Jennie Faries

Best Choreography: "Carnevale on Mars", presented by Sue Barrett-Bullitt, Jim Bullitt, Sue Frank, Dave Howell, Lynn Kingsley, Marci Malinowycz, Greg Sardo and Julie Zetterberg; created by Betty Bigelow, Lynn Kingsley, Greg Sardo and Julie Zetterberg

Most Elegant: "Matsuri no Shinda", presented and created by Pierre Pettinger and Sandy Pettinger

Best Transformation: "Seeking Hope", presented by Allan Kent, Bill Powers, Dina Flockhart, Don Eastlake, Ian Flockhart, Joyce Grace, Karen Purcell, Liz Manicatide, Nancy Shapiro,

Pat Vandenberg, Phil Servita, Phillip Nathanson, Rich Fine, Stephanie Fine, Suford Lewis

and Talis Thorndyke Love; created by Allan Kent, Barbara Flockhart, Dan Zimmerman,

Deryl Burr, Dina Flockhart, Doug Ray, Ellen Kranzer, Ian Flockhart, Keshlam,

Kristin Burger, Lois Mangan, Nancy Shapiro, Pat Vandenberg, Phillip Nathanson,

Phyllis Collins, Rich Fine, Sandra Ryan, Sheila Oranch, Stephanie Fine, Suford Lewis,

Susan Brown, Susan Kruger and Tracy Cornogg

Most Terrifying: "The H-Mercs", presented by Brian Healy, Jeannette Healy, Faith Baker,

Rob Shugrue, Hans Bader, Misty and Michelle; created by Brian Healy

Best in Class: "Pre-Emptive Strike", presented by Rae Bradbury-Enslin, Darren Bradbury,

Craig Enslin, Rob McKeagney, Lisa Ashton, Ming Diaz, Susan Toker, Max Legault,

Laura Kovalcin, Diane Kovalcin, Jim Kovalcin, Scott Owens and Mike Pederson

Best in Show (all classes)

"Fridays at Ten", presented and created by Amanda Allen, Michael Atkinson, Tom Atkinson, Dan Corcoran, Deborah Feaster, Jeannette Holloman, Sharon Landrum, Ric Rader, Ron Robinson, Don Sakers, Ann Stephens and June Swords

book-length interview, *Being Gardner Dozois*, from Mike Walsh's Old Earth Books.

By the way, Walsh has become the quintessential huckster. He strode through the dealers room with an ear-to-ear grin, happier that he'd found a dollar bill on the floor than that his new Dozois book had arrived in time for sale.

The NESFA Press sold \$27,000 of books, according to the September *Instant Message*. NESFA's bestseller was their new William Tenn story collection, *Here Comes Civilization*.

Art Show: In order to attract more interest in fanzines, John Hertz had persuaded the Art Show staff to give him several panels for a display of fanzine illustrations and cover art. John enlisted me to bring copies of some great art by Taral, Alan White, Brad Foster, Ray Capella and others. We spent the first morning of the convention setting up this exhibit.

The Art Show is also where Bob Eggleton later tracked down Joe Rico, who is editing a *Approximately Infinite: The Essential A.E. Van Vogt* for NESFA Press. Eggleton said, "So I hear you're doing a Van Vogt book? Can I do the cover? What stories are you doing? Is 'Black Destroyer' one of them?" Rico agreed Eggleton can do the cover, but asked him how he will get people to forget the original. "I will," was Bob's confident reply.

Friday Program: Nurturing Your Ish: The Care and Feeding of a Fanzine: Editors and co-editors of five nominees for Best Fanzine -- Guy H. Lillian III, Richard Lynch, Mike Scott, Dick Smith and I -- appeared on this panel to discuss the challenges we had in common with the editors of commercial magazines. I've no doubt we stayed on topic for at least ten minutes.

Some of those minutes were devoted to publishing technology. *Plokta's* Mike talked about using different media to distribute the zine, most of them expensive. He appreciates the community of people who contribute the humorous material they publish, though he admitted, "There are some in-jokes we don't get." Fans throughout the room immediately took out pens to add the line to their conreports.

Hoping the panel had attracted curious newcomers, not just veteran fanwriters, Dick Smith distributed an informative flyer he authored with Leah. It included capsule reviews and contact information for 16 fanzines, including all the Hugo nominees, and discussed how to get zines for "the usual" by participating.

Guy H. Lillian III said his first experience as an editor came while working on a college zine that Terry Carr had edited before him. In fact, Guy contacted Carr and was amazed to receive by return mail xerox copies of all of

Carr's issues: "Which they've since lost, and I could cheerfully dynamite them."

After declaring how he wanted to win a Hugo to repudiate Ted White's negative review of *Challenger*, Guy needed a drink of water, but there was none to be found. (MilPhil didn't have regular water service -- panelists shared water bottles til they ran out.) Guy complained, "We're reduced to drinking from a muddy goat pen! We need to improve our social status!"

Guy explained that he prefers paper fanzines, and thinks some readers find them easier to deal with than big PDF files that "tie up your computer forever." He called the Katzes' *Jackpot* "an enormous load." (Sounds like the perfect title for one of Arnie's future zines!)

The Liar's Club: The popular "liars" panel lived up to its name in a different way at MilPhil. Pat Cadigan, Gardner Dozois, Janice Gelb and George R.R. Martin were on the platform: three were in on a secret they were about to spring on the fourth.

Dozois got everyone's attention with a drill sergeant's yell, "Shut uuuup!" Then Janice Gelb revealed that the panel was actually "The Secret Roast of Gardner Dozois." Hearing that, Gardner shouted, "My pager went off -- bye!" Janice merely explained, "We wanted to get a rubber mallet and hit him every time he interrupted." Gardner sneered, "You think rubber would stop me?"

George R.R. Martin began the roast by telling about Gardner's "nose for stories." When George met Gardner for the first time, at Disclave in 1974, Gardner had a red jelly bean stuck up his nose. George told him, "Most people put those in their mouths." In reply, Gardner slapped his cheek and the jellybean flew into his hand. "Here, go ahead," he said.

George felt the connection between this "talent" and Gardner's success was more than coincidental. Two years ago he watched Gardner trying to teach a less experienced editor, Scott Edelman, to put things in his nose and blow them across the room. Edelman never mastered this ability and his magazine was cancelled soon thereafter.

Others came up to testify about Dozois. Ellen Datlow, Walter Jon Williams, Nicol and Pat Cadigan sang about Gardner's "sensitive side," to the tune of "Barnacle Bill the Sailor." Williams was frighteningly believable as he imitated Gardner roaring out the rude lyrics.

Gardner enjoyed the ribald song so much it was even easier to believe Connie Willis' claim that he is impossible to embarrass. She cited examples. A Worldcon gave out a Hugo base that looked like a toilet seat with nuts and balls attached, which began to fall apart as soon as they were given out. When Connie asked Gardner how his Hugo was holding up,

he answered, "My toilet seat's fine, but my balls fell off." This did not embarrass him. Connie also described a scene from *American Pie* and promised, "That wouldn't have embarrassed Gardner, either...."

Lastly, Connie recalled a dinner group at a recent Worldcon held at a round table, inspiring people to give each other names of participants at the Algonquin Round Table. Connie reported that Gardner was Alexander Wolcott, "Because he's so funny, and such a wonderful host." Connie went on effusively praising Gardner's warm qualities 'til he squirmed and blushed. Connie finished with a triumphal grin, "And now I've embarrassed you!"

Joe Haldeman told about Dozois the editor. "John W. Campbell used to smoke unfiltered Camels in an ivory holder -- the only vice that Gardner *doesn't* have." Haldeman complained that after he sent Gardner *The Hemingway Hoax*, Gardner "cut it to shreds so he could run it as a novella in *Asimov's*. He did so much damage to it that it won both the Hugo and Nebula."

After much more was said about Dozois, he was allowed a rebuttal. Gardner began by verifying how far he could fire a jellybean out of his nose. (Kathryn Daugherty happened to be carrying a bag of pineapple jellybeans which she donated for ammunition.) Then he exacted humorous revenge on George R.R. Martin, the Haldeman brothers and several others by telling a long, ribald anecdote about their antics at a closed party at the 1974 Worldcon.

Internet Lounge: After the roast, I went to the Internet Lounge in the Marriott. The crew who set up the MilPhil lounge did an excellent job. There were a lot of terminals, and users did not have to wait very long because every user was limited to 30-minutes. This appeared to be managed fairly, efficiently and pleasantly. I also observed that whenever somebody asked for help, the staff answered very quickly.

Friday Party: LA in 2006 Party: Craig Miller and Genny Dazzo coordinated our bid party. Helping them set it up guaranteed I made it to at least one party at MilPhil.

When the party opened I stood at the door and distributed badge stickers until replaced by Jerome Scott wearing his lime green Space Cadet spacesuit.

Then I spent some time talking to happy parents. Amy Thomson showed me the latest photos of her daughter. Morris Keesan and Lori Meltser brought their energetic young son. We all enjoyed watching him trundle full-speed into the next room, hoping to reach up and snag some party food, and the way his watchful parents always intercepted him before he could get lost in the crowd.

I met Ted White and asked him about the monthly fanzine review column he's writing

for several clubzines. Ted hoped to spark an interest in more club fans about reading fanzines, but hadn't heard of any results. He and Marty Cantor (editor of LASFS' *De Profundis*) planned to discuss at the end of the year whether he should continue. I encouraged him to continue, because I thought he would have an effect on newer club members who were still forming their notions of what fandom is about. The payoff would be in the long run.

Saturday in Passing: I worked another shift at the LA in 2006 table and got to talk to Robert Silverberg, who mentioned he had been asked for his autograph by rock singer Janis Ian. She attended MilPhil and afterwards posted a long convention report on her web page (www.janisian.com).

Silverberg encourages everyone to nominate Bill Rotsler's fanzine *Masque* for a Hugo. For more than a year, Bill Warren and friends have been producing regular issues from hundreds of pages of unpublished paste-ups Rotsler left behind. It is vintage stuff.

Silverberg is the only person who's been to all the Hugo ceremonies. He thought it was ironic that the committee had checked so carefully whether he would attend the previous day's Retro Hugo ceremonies. He accepted the late John W. Campbell's Retro Hugo for Best Editor.

This was the last day to vote in Site Selection. Someone in a lobster suit was doing the breaststroke in front of the bid tables to encourage Boston in 2004 voters.

Saturday Programming: Worldcon Orientation: Leah Zeldes Smith, Lenny Bailes and Priscilla Olson found a living fossil among the newcomers at their panel: Joel Nydahl. He was legendary in the 1950s as the 14-year-old who published the best monthly fanzine, then gaffed after the strain of publishing its 103-page first anniversary issue. "Nydahl's Disease" became a byword for editors who zines never appeared again following a giant annish.

Nydahl is now a teacher, and can be located through his web page.

Sunday in Passing: Joseph T. Major told me, "I survived the Heinlein Society dinner." It featured luminaries Yoji Kondo, Gregory Beford and Joe Haldeman – who told a story about his sister, "Straight" Haldeman.

Craig Miller and I logged another shift together at the LA bid table. Paula Murray showed off the flapping, black finger-bat she'd just bought. Paula added, "I got Chthulhu for my anniversary." Craig agreed, "I think there should be more plush demons from hell."

We overheard Dick Spelman tell a KC bidder, "I'm too old to enjoy being a Worldcon chairman." Craig interjected, "Trust me. I was 30 when I chaired a Worldcon. You're

always too old to enjoy chairing a Worldcon."

I visited the Green Room before a panel and talked to Teddy Harvia. It appears fanartists still have trouble getting enough egoboo to sustain life as we know it. Harvia said fanzine editors have 200 of his unpublished cartoons in their hands. (Free the Harvia 200!)

He also said that Australian artist Nick Stathopolous had come into the Green Room, supposing it was the Con Suite, picked up a drink and taken a bite out of a cookie before the staff ran him off (he was not a program participant.) Harvia concluded, "If I go to the Hugo reception and see a cookie with a bite out of it, I'm going to be upset!"

Teddy had pitched an idea to Bob Eggleton for a game they could do as a program at next year's Worldcon: "Bob & Teddy's Excellent Pictionary." Eggleton liked the idea, so Teddy hunted down Linda McAllister, ConJose's program head, and made the suggestion. "It would be two Hugo-winning artists," he modestly added. But all glory is fleeting. This was McAllister's first Worldcon, and Teddy dramatized, "She grabbed my badge and asked, 'Who are you?'"

Sunday Programming: The Fragmentation of Fandom: The fear that devotion to special interests is breaking up our community has been debated for decades. Laurie Mann, Moshe Feder, Ed Meskys, Don Sakers and I tried to inject the controversy with new energy. "I want to dismember *individual* fans," Sakers kidded.

Most of the panelists had been in fandom long enough to have witnessed this "fragmentation," and engaged in a lively debate about its tone and meaning. Ed Meskys said he noticed a hostility toward other fandoms even back in 1970, when half the huckster room at Lunacon was comic books. I admitted that when I met Bob Gale – also in 1970 – and he mentioned an interest in fanzines like *Rocket's Blast* and *The Comic Collector* I had thought to myself, "Those aren't fanzines!"

Moshe Feder said that we in the fannish mainstream still cling to the original idea of science fiction fandom, aided by the presence of so many of its founders – our equivalents of Washington and Adams. However, we miss the "outside pressure" that drove people into fandom because the public has accepted science fiction. It's just another hobby, maybe a little odd, but not persecuted. He fears we'll wind up being the literary equivalent of baseball fans.

I suggested that the perception of fragmented fandom was not because interests in fanzines, conrunning, comics, filk, costuming, etc. were mutually exclusive – many fans enjoy them all to some degree. But, in contrast to fandom's early days, to participate

in any of them at a high level requires such a great investment of time, and often money, that very few fans can excel in more than one.

Laurie Mann predicted that in the future the competition of Worldcon and Dragon*Con, now running on the same weekend, will result in media fans being drawn away to Dragon*Con, while editors and writers will keep coming to the Worldcon. She also observed that gamers were only using three out of the five rooms MilPhil gave them. Moshe Feder agreed there will be more specialized cons, even for sf fans (he mentioned Readercon), but said it's a healthy reaction.

Fandom of the Future: Later on Sunday, I joined Erik Olson, Mark Olson, Jack Speer and Victor Gonzalez to discuss another old favorite topic, whether fandom has a future. It involved some of the same themes, or as Milt Stevens ad libbed, "There's nothing that brings us together like fragmentation."

Mark Olson brought up the trend toward shrinking science fiction club membership I'd written about in the article "Is Your Club Dead Yet?" Milt Stevens added, "Hell's Angels have the same problem as fandom – they're getting older, their backs are bent, they can't climb onto their Harleys anymore."

Victor Gonzalez said fandom's experience resembled that of other hobbyists who've formed online communities, such as parents whose kids own tandem bicycles. Erik Olson said generation X is not a joining generation, they tend to be Lone Rangers who still do charitable things, but individually. Their comments seemed to fit Moshe Feder's earlier speculation that fandom will come to be just another pop culture interest group.

Mark Olson asked, "What do we have in the fannish experience that we could market to teenagers?" He excluded clubs and conventions, saying they could easily find those outside fandom. Ted White said the creativity evident in fanzines is a unique experience we offer. Spike said even more important is the sense of community we offer. In a country where it's no longer typical for people to live their whole lives in one town, that fandom is, metaphorically, a small town that we can always come back to.

Hugo Nominees Reception: The committee hosted a two-hour reception, plying us with desserts and party favors full of chocolate candy. Stoked to the gills with sugar and caffeine, we had plenty of time to dread the blindingly stupid things we might say to the audience if we won.

James Cambias, a Campbell award nominee, broke the tension by suggesting, "Next year, when *Lord of the Rings* is winning the Best Dramatic Presentation Hugo, they could very well thank all the little people."

Millennium Philcon Hugo Award Winners

Best Novel

Harry Potter and the Goblet of Fire by
J. K. Rowling

Best Novella

“The Ultimate Earth” by Jack
Williamson

Best Novelette

“Millennium Babies” by Kristine
Kathryn Rusch

Best Short Story

“Different Kinds of Darkness”
by David Langford

Best Related Book

*Greetings from Earth: The Art of Bob
Eggleton* by Bob Eggleton and Nigel
Suckling

Best Dramatic Presentation

Crouching Tiger, Hidden Dragon

Best Professional Editor

Gardner Dozois

Best Professional Artist

Bob Eggleton

Best Semiprozine

Locus

Best Fanzine

File 770

Best Fan Writer

Dave Langford

Best Fan Artist

Teddy Harvia

John W. Campbell Award

Kristine Smith

1951 Retro Hugo Award Winners

Best Novel

Farmer in the Sky
by Robert A. Heinlein

Best Novella

“The Man Who Sold the Moon”
by Robert A. Heinlein

Best Novelette

“The Little Black Bag”
by C. M. Kornbluth

Best Short Story

“To Serve Man” by Damon Knight

Best Dramatic Presentation

Destination Moon

Best Professional Editor

John W. Campbell, Jr.

Best Professional Artist

Frank Kelly Freas

Best Fan Writer

Bob Silverberg

Best Fanzine

Science Fiction News Letter

Best Fan Artist

Jack Gaughan

Hugo Awards Ceremony: One of fandom’s culture wars is about the proper venue at the Worldcon for memorializing departed fans. I disagree with the view that the Hugo Ceremony is the best place for this, but wherever it’s done, it needs to work. Ceremony organizer Pat Vandenberg intended at a very early stage to have a moment of silence while the In Memoriam list was displayed on a screen. Unfortunately, the tech didn’t work and the solemn buildup fizzled out.

Even if such a moment works properly, it can’t be followed by a joke-cracking toastmaster. (And yet, who else is supposed to be on stage running the show?) Hugo Administrators Rick Katze and Saul Jaffe supplied the tempo between the sublime and ridiculous, by speaking briefly about the rules and showing off the distinctive Hugo base.

Then it was time for “Rapmaster Toast” -- Esther Friesner, with her baseball cap turned around. She opened the main ceremonies with a blast of doggerel, reminding us that “in 2001... you know it’s all about the Ben-

jamin!” When Esther returned to normal, she said, “On behalf of the Island of Dr. Moreau, home of the original Beastie Boys, I thank you for your kind indulgence.”

There were the usual non-Hugo awards (and more) at the top of the ceremony. Dave Kyle came up to deliver the Big Heart Award. (Janice Gelb jogged my elbow and looked significantly at her watch as he began.) The award went to Steve and Sue Francis. There was also a “certificate” for the late Dr. Donald A. Reed. Joanie Knappenberger accepted the First Fandom Hall of Fame Award on behalf of the winner, Frank Robinson.

Robert Silverberg lent his irresistible dignity to the inauguration of the Cordwainer Smith Award. He and fellow judges John Clute, Gardner Dozois and Scott Edelman were charged with the task of rediscovering great work that had fallen into obscurity. They selected Olaf Stapledon as the first winner.

A contingent from the Japanese sf com-

munity made the traditional presentation of Seiun Awards (chosen by Japan’s national convention) to winners from English-speaking countries. They usually hope the winners will be there -- Robert Sawyer was. On the other hand, Australian Greg Egan wasn’t likely to be. Janice Gelb said he is so private, he’ll autograph books, but only if they are left in a box on his porch.

Esther Friesner came out and gave the techs one more chance to show the In Memoriam list, but what appeared on the screen was unreadable beyond the third row.

Then we moved into the main part of the evening. The John W. Campbell Award was given by Stan Schmidt to winner Christine Smith. The Best Fanartist Hugo was delivered by TAFF’s Victor Gonzalez to Teddy Harvia. The Best Fanwriter Hugo was presented by DUFF’s Pat Molloy and Naomi Fisher to Dave Langford’s representative, Martin Hoare. Presenting the Best Fanzine Hugo, George Scithers asked whether the editor has the last word. George used his last

2004 Worldcon Site Selection Voting Statistics

	Mail-in	Thurs	Fri	Sat	Total
Boston	264	170	307	455	1,196
Charlotte	151	72	223	386	832
No Preference	9	3	4	14	30
None of the Above	2	-	4	2	8
Rottneast Island	1	1	-	-	2
Minneapolis in '73	1	-	-	1	2
Aruba	-	1	-	-	1
Illegible	-	1	-	-	1
Invalid	12	-	-	-	12
Nieuw Amsterdam	-	-	1	1	2
Blank	-	-	1	3	4
Hogsmead	-	-	-	1	1
New York City, NY	-	-	-	2	2
95 in 95	-	-	-	1	1
Total with preference	419	245	535	849	2,048
Grand total	440	248	540	866	2,094

2004 Worldcon: Noreascon Four, the 62nd Worldcon, will be held in Boston from September 2-6, 2004, at the Hynes Convention Center, and the Sheraton Boston and Copley Marriott hotels.

Four guests of honor have been selected: a pair of pro SF writers, Terry Pratchett and William Tenn, and a pair of fans, Jack Speer and Peter Weston. Pratchett, creator of the "Discworld" series, and Weston, a former TAFF delegate and Worldcon chair, are from England. William Tenn [Philip Klass] is well-known for his short stories, and is emeritus professor of English and comparative literature at the Pennsylvania State University, where he taught the second-oldest American course in science fiction. Jack Speer produced the first *Fancyclopedia*, which codified many aspects of fanhistory and fannish jargon.

Noreascon Four information is available at our web site at <http://www.noreascon.org>

Membership Rates: Initial membership rates have been announced. New attending memberships (for nonvoters) are \$100. Supporting memberships are \$35 (site selection voters automatically become supporting members.) Thorough December 31, 2001 conversion for those who voted in site selection will be \$60. Memberships for children (age 12 and under as of September 6, 2004) are \$65. Presupporters and Friends receive a discount on conversions or new attending memberships.

word to give me the Hugo.

My notes went on the floor. When I picked them back up Bob Eggleton was vaulting onto the platform to collect his Best Pro Artist Hugo. He led the audience in "Cooool!" Esther Friesner pretended to pout because he didn't do "the thing with his hair." She said she was there for that moment, a moving moment in her life -- "Which will tell you about my life."

The Best Professional Editor Hugo went to Gardner Dozois. The Best Dramatic Presentation winner was announced by Craig Miller. It went to *Crouching Tiger, Hidden Dragon*. Craig read an acceptance statement from the director, An Li.

The Best Related Book category was won by *The Art of Bob Eggleton*. Bob bounded back onstage. The audience would not let him go until he had done "the thing with his hair."

Presenter Connie Willis tortured the Best Short Story nominees with a long, funny ramble. She completed the torture by giving the Hugo to one of the nominees who wasn't there -- Dave Langford. Precedent was broken as Dave Hartwell, rather than Martin Hoare, collected the rocket for Dave.

Larry Niven presented the Best Novelette Hugo to Kristine Kathryn Rusch's accepter, Sheila Williams. Gardner Dozois presented the Best Novella Hugo to the eternally productive Jack Williamson. Pro GoH Greg Bear announced that *Harry Potter and the*



Your editor, with notes in hand.

Goblet of Fire won the Best Novel Hugo. Gay Ellen Dennett picked up the rocket, saying how appropriate it was to have a children's librarian accept on behalf of Rowling.

Winners were called on stage to have their photos taken. While I was standing next to Gardner Dozois I took advantage of my chance to ask about the Roast: Gardner confirmed he was surprised.

Hugo Nominees Party: In a gracious gesture, the MilPhil committee reserved a bank of elevators to express nominees and their guests to the official party hosted by ConJos³⁴. The elevators were held until photographers finished with the winners. Todd Dashoff and company were there to usher us to the head of the line.

Harry Potter's Hugo sparked a great debate at the party. Greg Bear looked over my copy of the press release with the voting statistics and observed, "The losers didn't just lose, they were trampled by 35 million books." He approved, to the extent that *Harry Potter* brings a lot of kids in to read books in our field. Andrew Porter said that in winning the Hugo, *Harry Potter* overcame the bias against fantasy novels and children's books.

Publications: *Souvenir Book:* MilPhil produced a very well-designed Souvenir Book. Stephen

Youll's beautiful cover depicted a surrealistic Ben Franklin performing an electrical experiment aided by a bevy of aliens -- the kind seen in tabloid newspapers: with blue skin, smooth skulls, exaggerated insect eyes. More full-color Youll art was inside the book.

The written features about the Guest of Honor were very enjoyable. The book included a long section of program participants biographies. It also reprised Diana Thayer's interesting biography of Ben Franklin. The one discordant note was GoH Greg Bear's Christian-bashing comic strip.

Of more obscure interest were the historic lists of past Hugo Winners and "Long List" of Worldcon chairmen's and guests names, titles, etc.

The "Long List" is often adjusted to reflect the tastes of the year's committee. There are some obvious litmus tests for this. For example: Is Gary Farber listed as co-chair of Iguanacon? Not this year.

Error or forgetfulness inevitably play a role, too. MilPhil left off six of last year's Hugo winners. The Special Committee Awards given by L.A.con III have yet to appear in any con's Hugo Awards summary.

And was the NASFiC historical list seen in last year's Souvenir Book excluded, or simply forgotten? NASFiC is a WSFS convention, after all.

I hope the Business Meeting follows through on its discussion about generating a canonical version of the Worldcon's historical data. Standardized lists will be a valuable resource for people doing Worldcon publications.

Program Book: Ann Cecil's pocket program for MilPhil was generally well-done. She continued the highly successful spiral notebook design originated by ConFrancisco. The booklet presented program descriptions, schedules, schedule grids and a participant index in a clear, standard font, artistically set off by headings in the pseudo-18th-century typeface that has been MilPhil's signature. It was a handsome publication, and highly useful, with two qualifications.

Programming in the Marriott appeared in the schedule, but not on the grids. "Unfortunately, there wasn't room for everything," was the reason given in the daily newzine, and program's Laurie Mann said it was the result of budget limitations. She presumably meant they couldn't afford to add pages in order to expand the grids. However, fans rely on program grids to help them compare offerings at a given hour, and a two-thirds complete grid is not a tool that will do that job. Because Marriott rooms were mainly used for anime, gaming, filk, the fanzine lounge, films, vintage radio re-

cordings, and other special interest items, the grid design aroused some grumbling among fans of those interests.

The same problem affected program items listed as being in "L4", with the further problem that the booklet lacked a key to explain this meant Loew's Hotel. Several panelists came to Program Ops asking where they were supposed to go.

Restaurant Guide: MilPhil's 84-page restaurant guide made excellent reading. Lew Bryson's enthusiasm for Philadelphia microbreweries was positively contagious. Of course, I had to wonder, is this where the publishing budget went?

Daily Newzine: The Kessel Run, the daily zine, did a very good job of covering the entire spectrum of con activities in a systematic way. The orientation program, filking, business meetings, the art show, and exhibits were explained in prominent feature articles. There was also an insightful and practical report about the problems at Registration.

The most delightful regular feature was Teddy Harvia's comic strip, *Xenophillie*. Somebody should give this man a Hugo.

Authorities have yet to determine why the daily zine was titled *The Kessel Run*, a Star Wars reference without a visible connection to Millennium Philcon or its guests of honor. But full credit is awarded for skipping further references to Ben Franklin.

One oversight was neglecting to arrange the Party Lists in descending order by floor, a proven technique for encouraging the use

of stairways. (This was finally done in the Sunday issue.)

There was also an unfortunate report about Mark Keller. On Saturday morning, fans learned that Mark Keller of Providence, RI had died in a hospice the previous night, from cancer. This would have been shocking in any case, all the more so after Friday's daily newzine had happily reported: "If you can't find Mark Keller and Sue Anderson from Providence, they have an acceptable excuse for missing the convention - they are getting married!" The writer must have been horrified to discover he'd lacked full details when he wrote his story.

An interesting story not appearing in *The Kessel Run* was the resignation and reinstatement of its chief editor, Mike Nelson, between Friday night and Saturday morning. After the first of Kurt Baty and Scott Bobo's party reports appeared, the publications division head allegedly wanted to suppress any further reports, or if there any were published, the duo would certainly not be allowed to pick a party of the night.

Baty and Bobo have been writing party reports for Worldcon daily newzines since the early 1980s. Why was this suddenly controversial? Cheryl Morgan's explanation in *Emerald City #73* was that "MilPhil's senior management had not forgiven Baty and Bobo for preferring Boston's parties over their own during the race to win the 2001 Worldcon."

Nelson resigned rather than submit to the interference. Patty Wells reportedly spent a

Millennium Philcon

Art Show Awards

Andrea Senchy and Barbara Lynn Higgins

Millennium Philcon Art Show Directors

Best In Show

Bob Eggleton - "Quimeartha's Dream 1 & 2"

Judges' Choice Awards

Rob Alexander - "Atlantis"

Lisa Ashton - "Oyster Shell"

Mike Conrad - "Alien Attack!"

Ed Cox - "Snowshoe"

Dan Dodson - "Light and Starburst"

Newton Ewell - "Tree City"

Marc Fishman - "My Lover's Gone"

Ric Frane - "Zheng Zi Yi"

Donato Giancola - "Gandalf"

& "The Hobbit: Expulsion"

Dominic Harmon - "Masks"

Jael - "Floue"

Nancy Janda - "Breath of Life"

Nancy Janda - "Domestic Camouflage #1"

Tom Kidd - *Pencil Work*

Johnna Klukas - "Hall of the Mountain King"

Brad Kunkle - "Wish"

Liz La Valley - *Body of work* - Scrimshaw

Joy Marie Ledet - "The Mourning of the Dwarves"

Gary Lippincott - "Tom Kelly's Ghost"

Sue Manor - "Rowan Lady" & "Green Man" [bowls]

Theresa Mather - "Journey's End"

Petar Meseldzija - "Gandalf"

Chris Moore - "The Days of Perky Pat"

James Odbert (Nybor) - "Kiss of Ages"

Michelle Parker - "Til Death"

Marilyn Pride - "Platypus With Eggs"

Richard Powers - "Star Dancers II"

Sheila Rayyan - "Fish Ladder II"

Ruth Sanderson - "Sleeping Beauty" pair

Sophia Kelly Shultz - *Needlework*

Lisa Snellings - "Here Comes Santa Claus"

Nick Stathopoulos - "Dragon Study 1,2,& 3"

Hicaru Tanaka - "Dance in Star Ocean"

Ron Walotsky - *Body of work* -

Crabshell masks

James Wappel - "Mars" drum

Michael Whelan - "Lumen 6.2"

Paul Youll - "Desolation Road"

Stephen Youll - "I, Robot"

Stephen Youll - "Terminal Café"

Chairman's Choice Award

Stephen Youll - "Wom Planet"

Art Show Directors' Choice Awards

Barbara Higgins

Omar Rayyan - "Felis Nocturnus"

Andrea Senchy

Stephen Hickman - "Beyond the World's End"

Popular Choice Awards

Best Professional Artist

Lisa Snellings

Best Amateur Artist

Diane Kovalcin

long time mediating the dispute. The next morning Nelson told people he and the division head had “kissed and made up.”

And to think this all occurred after Baty and Bobo announced they would retire from writing party reviews after MilPhil. I guess the division head wanted to say, “You can’t quit – you’re fired!”

Press Coverage: Millennium Philcon got excellent coverage from the mundane press. The Philadelphia *Inquirer* ran a big feature on the local Guest of Honor, Gardner Dozois. They did an interview and reviewed his new story collection. The photo of Gardner accompanying the articles seemed to have been cropped somewhat strangely, or else the editor had decided Gardner’s handsomest features were his head and his fire escape.

Perfect Hindsight: The list of minor problems and annoyances that beset Millennium Philcon is actually fairly long: from registration hassles to the exhibit hall’s generic look, from info missing on maps and grids to constantly running out of water in the program rooms.

However, none of these problems formed people’s dominant impression of the con: what everybody talked about were the programs they’d seen. Organizers Laurie and Jim Mann succeeded in giving fans substantial things to discuss and debate. The exciting ideas delivered by the program made the gossip about behind-the-scenes problems uninteresting by comparison.

Rarely has there been such a good chemistry between the program and the members of the Worldcon. People’s appetite for programming was proven to me by 25 fans who tracked down our “Nurturing Your Ish” panel in an obscure corner of the convention center, when a similar panel at Westercon had attracted only four. Everything seemed to draw well.

The center of things were the eight function rooms on the main corridor near Registration, where program provided the convention’s hourly heartbeat. Fans flowed in and out of the rooms, meeting friends, talking about what they’d just seen, comparing notes on what they wanted to see in the next hour, then walking next door to another panel. Windows in the walls of the function rooms allowed people outside to see whether something interesting was starting inside, which subtly encouraged people to join in.

The high quality of response to programming had been seeded ahead of time by the division’s use of the web to allow fans to peruse the final schedule ahead of time. Raised expectations helped everyone prepare to enjoy the convention more fully. Knowing what to look for creates a positive feeling of anticipation. It also keeps fans from missing anything special the committee has worked hard to create.

The rest of the MilPhil committee was unusually close about its plans, and did not use the available tools to build momentum. It did not issue many press releases. Its Progress Reports had too much to say about Ben Franklin and not enough about things to do at the con. Microbrewers and filkers were more effusive about their plans than those organizing the Worldcon’s so-called main events. The web page had many useful features, but generally fewer details than those of other recent Worldcons: which was not the fault of the webmaster. Even fans posting to SMOFS knew nothing to say about MilPhil until two weeks before the con.

People tend to find what they come looking for at the Worldcon. In that respect, MilPhil’s legacy would have been greater if the other arms of the committee had been as effective as programming was in sharing their plans in advance.



The Kitty Pounces Back

Charlotte in 2004’s leader Irv Koch reports the group will bid for the 2005 NASFiC, led by a new chair. “It’s all the Directors, Tracy Kremer, Mark Blackman, and Kathleen Meyer (awaiting her acceptance) as Chair. Based on what I understood when I phoned her, she’s going to get a nationwide batch of BNFs or whatever for that committee.”

Koch expects to resign as chair and director of the bid’s nonprofit corporation, SECFI. “That was due to my having only signed up, when I started this deal, for one project. However, the recent crash knocked me out financially so I’ve got to get a full time job and won’t have time anymore. Probably at the IRS....”

Charlotte will keep its Kitty Hawk mascot and probably use “The Kitty Pounces Back” as its slogan

Factsheet 5

Will *Factsheet 5* ride again? Yes, says an authoritative e-mail (coff, coff) from “a new editorial collective” that expects to have the first issue out by the end of the year, and appear quarterly thereafter.

If you have a little gray in your beard, you’re old enough to remember that Mike Gunderloy’s *Factsheet 5* once printed hundreds of reviews of independent and unusual “alternative” publications. The new incarnation of *Factsheet 5* will carry reviews, and also “informative articles on zine culture, independent publishing, lively columns, interviews with self-publishers, and an extensive news section.”

I’m so touched! It’s the first Hugo for “Semi-pro Semi-lengthy Semi-writer”

If you’re interested in having your zine reviewed, send a copy to *Factsheet 5*, P.O. Box 4660, Arlington, VA 22204. The editors suggest that you “enclose a separate card clearly stating the sample price and subscription price. Also print the ordering address, email address/web site, the check endorsement name, and if you regularly review zines, books, videos, comics, or records. You can also tell us if you want submissions, if you require an age statement, if you regularly print reader letters, if you offer free prisoner subs, and the page count for that issue. Feel free to state your preference on the card.”

A one-year subscription (4 issues) is \$15.00 (\$25.00 for first-class delivery). They also have a web page:

www.factsheet5.com