

— Special Hugo Experiment Issue —

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New Membership Rates

The committee has announced Noreascon 3 membership rates through the pre-registration deadline.

	Full Membership	Children's Admission
Through Sept. 15, 1988	\$60	\$40
Through March 15, 1989	\$70	\$45
Through July 15, 1989	\$80	\$50

Supporting Membership will continue to be \$20 at all times. At-the-door rates have not been set, but will be higher.

New Committee Appointments

Program Division:

- Author Showcase — Michael Gilbert
- Art Program — Terry Gish and Merle Insinga
- Fantasy Games Program — Tim Szczesuil

Extravaganzas Division:

- Area-Level Team — Steve Boheim

Nameless Division:

- Newsletter — Marie Bartlett-Sloan
- Registration Assistant — Sarah Prince

WSFS and Art Show Division:

- Art Show Staff — Barry Zeiger, Larry Proksch

Facilities Division:

- Back Bay Hilton Liaison — Deborah Snyder
- Technical Staff — Bill Fisher, Mike Howard, Eric Peters

Services Division:

- Office Shift Supervisor — Frank Richards
- Program Book Assistants — Peggy Wajert, James Turner
- Flyers and Advertisements — Greg Thokar

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Young Adult Fiction Hugo Proposal

The WSFS Constitution gives each Worldcon committee the right to add one additional Hugo category in the year for which it is administering the award. As some of you are aware, the Noreascon 3 committee has been discussing whether or not it wishes to do this. The suggested category that has received the most interest has been "Best Juvenile."

In order to determine a) if there are enough works in the average year that would merit nomination in this category, and b) if there are enough potential voters who feel they could effectively nominate in this category, we are going to try an experiment. Below, you will find a sample Hugo nomination ballot for the "Best Juvenile" category. We are asking each of our readers who normally sends in Hugo nomination forms to please return this form to us, filled in as you would have filled it in if this category were in effect this year. If you normally send in Hugo nomination forms, but don't have the slightest idea what to nominate in this category, or think the category is a bad idea, please use the form to send us your comments.

EXPERIMENTAL HUGO NOMINATION BALLOT — BEST JUVENILE —

[Beep. Beep. This is a test. This is only a test. If this had been a real Hugo ballot, you would have been instructed to turn to the designated instructions for this area. Thank you for participating in this test. Beep.]

Best Juvenile — A separately published new work of science fiction or fantasy of any length which is primarily marketed at readers less than 18 years old, and which was first published in 1987.

You may nominate up to 5 works. Send completed ballots to: Noreascon 3, PO Box 46, MIT Branch PO, Cambridge MA 02139, USA. Ballots may be duplicated and distributed. Deadline: August 15, 1988.

Title	Author	Publisher/Source
1. _____		
2. _____		
3. _____		
4. _____		
5. _____		

Don't know any appropriate nominees: _____

[Optional] Name: _____

[Optional] Address: _____

Comments:

Boskone XXV Program's Use of Computers

by Aron Insinga

The Boskone XXV program department used "dBase III+" and "R&R Report Writer" on IBM PC clones to maintain the schedules of program items and participants. We had three databases (see the end of this article for the complete schema):

1. PROGITEM — the program items: name, day, time, room, precis, etc.
2. PEOPLE — the program participants: name, address, etc. This was initialized from the address list used to generate invitations.
3. LINKS — the relationship between program items and program participants: which program participants are on which program items?

The whole purpose of the LINKS database is to connect the other two databases by representing the relationship between program items and program participants. Note that the Guest of Honor speech, the interview with the Special Guest, authors' readings, artists' slide shows, autograph sessions, etc. (as well as panel discussions) required scheduling time for people and rooms, and so all of these program items were entered in the databases.

We used dBase III+ to enter the data for each database separately. We used R&R Report Writer to generate reports for our own use, reports for use by the program participants, and (with some additional processing on other types of computers) signs and other artwork/graphics.

The reports were:

1. Address lists (and mailing labels) of the program participants.
2. Listings by room and then time, showing the schedule for each room.
3. Listings by person and then time, showing the schedule for each person.
4. Listings of the links, giving the names of the program items and people.
5. Schedules for each person with the precis, the list of other participants, and the name of the moderator, for each program item they were scheduled for.
6. A file to be used by a typesetter or laser printer to generate signs with people's names on them to be used as "tent cards" placed in front of each participant during the program items (especially panel discussions). The file output by R&R Report Writer contained placeholders which were later filtered to be the exact commands required by the typesetter.
7. A file to be used to generate the pocket program and grid. Once again, some filtering was required, as well as manual pasteup. It was still a timesaver. (However, due to a minor foul-up, we sent an old copy of the file over, and some items were omitted from the grid. That's what the convention's daily newszine is for, right?)

We used these reports during scheduling before the con, mailed schedules to the program participants, updated the schedules based on their feedback, and printed new schedules to give to them at registration in the Green Room. We also generated "tent cards" before the con, to

provide each participant with a new sign with their name on it for each item which they were on (along with a few extras for each person). These were sorted (by the computer) by item (and date and time of the item) instead of by person, to minimize sorting them at the con and to eliminate carrying them around.

The readings and autograph sessions were named according to the day and time, and a record in the LINKS database told who was doing the reading or autographing. This simplified shuffling readings and autograph sessions during scheduling, because only the LINKS record needed to be changed, and not the description of the program item (e.g., "Saturday 3:00 Reading").

The old RSTS-11 [an operating system] error message, "Program lost, sorry!" came to mind, since catastrophic computer failure, fire, or other disaster could wipe out more than one kind of program. We made frequent backups and stored them in different rooms and buildings. We also knew several people with IBM PCs or IBM-compatible PC clones, so we had plenty of backup hardware available, too.

Note that we did not take the computer to the con. There are several reasons for this:

- Security. PCs are expensive.
- Reliability. We felt that PCs do not remain healthy after relocating. We also would have wanted a backup machine, doubling the security risk.
- Lack of need. We generated all of the reports which we needed and brought them to the con. We couldn't change things too much at the con anyway, since the pocket program and grid had already been distributed.

One problem with using a PC instead of a time-sharing system was that we were usually limited to having a single person typing at a time. We sometimes had two people typing, each on a different PC and database, but we then had difficulty recombining the two databases correctly.

We should have made the record keys be completely in lower case, to ease typing. There were a few glitches due to incorrectly typed keys. We should have also had more software to help detect these glitches, e.g., reports of LINKS database records for which the keys did not match those in the other databases, people who are not on any items, and items with no people on them.

Lest you think I did all of this hacking myself, thanks go to Ben Yalow, whose proposed database schema served as our starting point; Tim Szczesuil, for getting us started with dBase III+; Mark Olson, for helping us with dBase III+ and R&R Report Writer whenever we got stuck (which was often); Alexis Layton, for generating the pocket program & grid; Laurie Mann, for generating the tent cards; and, of course, all of the people who worked on the Boskone-XXV program, for creating a great convention program to put into the database and then helping to enter and update it.

PROGITEM Database Schema (154 records)

Name	Type/Width	Explanation
IKEY	ch/10	Code name for item
GRIDTITLE	ch/40	Short name of the item
ROOM	ch/22	Room the item is in
STARTDY	num/1	Day (1=Fri,2=Sat,3=Sun)
STARTTIME	num/4	Time (hhmm, 24-hr clock)
ITEMLEN	num/3	Length in minutes

PRECIS	memo	Precis for the item
EQUIPMENT	ch/80	Special equipment needed
TITLE	ch/80	Full name of the item
CANCEL	log/1	Has item been cancelled?

PEOPLE Database Schema (180 records)

Name	Type/Width	Explanation
PKEY	ch/10	Code name for person
LNAME	ch/25	Last name
FNAME	ch/30	First name
ADDR1	ch/45	Free-form address, line 1
ADDR2	ch/45	Free-form address, line 2
ADDR3	ch/45	Free-form address, line 3
NOTES	ch/140	Miscellaneous information
CONFIRMED	log/1	Confirmed to be coming?
NOCOMP	log/1	Ineligible to get a memb. refund?
HEARDFROM	log/1	Replied to the invitation?
PHONE	ch/50	Telephone number

LINKS Database Schema (329 records)

Name	Type/Width	Explanation
IKEY	ch/10	Matches IKEY in PROGITEM
PKEY	ch/10	Matches PKEY in PEOPLE
MODERATOR	log/1	Is this person the moderator?

Nameless Division Meeting

Date: April 2, 1988
 Topic: Reader's Room
 Notes by: Nancy Atherton

A Nameless Division meeting was held shortly after 1 pm on Saturday, April 2, 1988 at Balticon. Attending the meeting were: Peggy Rae Pavlat, Fred Isaacs, John Sapientza, Chris Callahan, Dick Roepke, Dan Hoey, Cat Slusser, Sue Lichauco, and Jane Jewell. Walk-ons included Kelly Freas, someone looking for Kelly Freas, and someone looking for a party.

The main topic of discussion was the Reader's Room. The Reader's Room will be a place where convention members will be able to find and read books. Ideally, all of the works nominated for Hugo awards will be in the Reader's Room, along with a broad selection of SF. On a symbolic level, the Reader's Room will serve to recognize reading as a principal activity of SF fans. On a practical level, the Reader's Room will provide convention members with a haven of tranquility in the midst of a hectic convention schedule. Everyone present agreed that it was a Good Idea and proceeded to discuss details.

Acquisition of Books. Books for the Reader's Room will be donated, not loaned, and donors should not expect to get them back. Peggy Rae suggested including a request for donations in the last Progress Report, asking members to bring a few books with them to the con to donate to the Reader's Room.

Clubs might be solicited for duplicate or triplicate copies from their collections. Fred said that NESFA had already offered to donate books to the Reader's Room and thought that LASFS might be willing to do the same. Clubs might be encouraged to donate books if their donations were isolated and marked by a large sign saying, "These Books Generously Donated by SFQWERTY."

Publishers could also be solicited for donations. One objection to this idea was that publishers might be tempted to donate 50 copies of the same book. While having two or three copies of some books would be useful, twenty or thirty copies would crowd space needed to present a wide variety of titles. A solution to this potential problem might be to explain the concept of the Reader's Room clearly, stressing variety, and/or specifically requesting no more than X copies of the same title. It was generally agreed that it will not be difficult to acquire books for the Reader's Room.

Reader's Room Rules. Readers will be allowed to take one book with them per visit, if they choose, but will be discouraged from leaving with armloads. This will help avoid conflict with bookdealers in the Huckster's Room, who might otherwise see the Reader's Room as unfair competition. Sleeping will be discouraged, as will loud talking/raucous behavior — other places will be available for both activities. There will be no time limit for use of the Reader's Room, although it was guesstimated that most members will use the room for no more than half an hour at a time.

Staffing and Hours. It was guesstimated that about 20% of attendees will be likely to use the Reader's Room at some time during the convention. One gofer at peak hours will serve to supervise the room, with someone dropping in occasionally at non-peak hours to keep an eye on it. Prominently placed signs will spell out rules. The Reader's Room will be open during the same hours as the Mixing Area.

Location and Furniture. Ideally, the Reader's Room would be isolated from the Second Floor Mixing Area, but adjacent to it. The idea is to have a readily accessible quiet place, where people can drop out of the action for a while and then return to it easily. Within the Room, it would be nice to isolate the book selection area from the reading area, so that people discussing their choice of book won't disturb those who are already reading.

Furniture will include tables and chairs: tables to hold the books and chairs to hold the readers. Fred estimated that 600 paperback books will fit on one 3'x8' table. Peggy Rae thought that 3000-4000 books would be a good number to aim for, requiring six or seven 3'x8' tables. Comfortable seating would be a wonderful asset but, at this point, the rental of comfy chairs appears to be a bit on the pricey side.

Housing/Organization of Books. It was generally agreed that organizing the books would take an excessive amount of time/energy and that installing bookshelves would be more complicated than is necessary. Instead, books could be placed spine-up in boxes on tables, in no particular order, with additional books in boxes placed beneath the tables. Books might also be stamped with some sort of mark of ownership, but there was some question about whether this, too, would require more time/energy than is necessary.

Dispersing the Books. Peggy Rae was concerned about the prospect of being stuck with 4000 books after the con is over. Several suggestions were made about how to solve this potential problem. For example, con staff could be allowed to take as many books as they want during special hours at the close of the con, as a thank-you for

their hard work. There could be a booksale at the close of the con, to raise money for some fannish charity. Books could be donated to a club. Donors would be welcome to retrieve their books at the end of the con.

Division Heads Meeting

Date: April 23, 1988
Notes by: Leslie Turek

The meeting was held at the Eastlakes on Saturday evening from 8 pm to about 10:30 pm. The meeting followed an afternoon tour of the Hynes Auditorium for division heads and selected staff. Attending the meeting were Mark, Priscilla, Don, Jill, Laurie, Jim M., Fred, Peggy Rae, Leslie, George, Andi, Ellen, and Jim H.

Mark had two major topics he wanted to cover: 1) a review of the Hynes tour and 2) budgets.

The Hynes: The general impression was that it was big and spacious (except for the connecting doors from the Sheraton to the exhibit halls, which were rather cramped). There were the usual critical comments about the color schemes.

One major problem is that the exhibit hall we were hoping to use for the mixing area is pretty bare-bones, with concrete floors, cinder block walls, and long sight lines. This was expected, but the nicer appearance of the corridors and meeting rooms throws this into even stronger contrast. Unfortunately, the nicest large rooms (such as the Ballroom) are off in inaccessible places.

We brainstormed a bit about things to do to make the exhibit hall feel better: using dividers or curtains to break up the space, balloons, bright colors, plants (expensive!), setting up a tent (!).

Parts of the corridors can be used as long as we leave about 20' free for traffic. So some of the mixing space or exhibits could be in the wide hallway outside the exhibit hall, or in nearby function rooms.

We talked a bit about the auditorium. The seating in the balcony is raked and quite nice; the floor is flat but the sightlines look good. The seats that will be placed on the floor have not been received yet. There will be a stage that can be raised and lowered hydraulically.

One discrepancy from the floor plans is that Room 200 really does connect to the auditorium, so could be used as a Masquerade staging room. It is a bit small (2560 sq. ft.), but we can also block off part of a dead-end corridor right outside the room that will give us about another 1200 sq. ft. We need to research how much backstage space previous Worldcon Masquerades have had. If this is not enough, we can partition off some additional space inside the auditorium. There is a 7 1/2'- to 8'-high door to get into this space; we need to get these types of restrictions into our Masquerade information.

On the tour, Chip suggested that we run the Masquerade photo area along the back wall of the auditorium. There are two positions where the movable wall can be set between the auditorium and Hall C. If we use the farthest back one, we can run the photo area along it and still have room to seat 5000 people in the auditorium (maybe slightly less if we build a runway). We don't really need to leave both walls in place, as we don't need sound deadening between the auditorium and Hall C during

the Masquerade.

The registration area appears to be adequate, but we will need a different setup than we used last time because we will be running along the side of a lobby rather than in a square room. The access from registration to the second and third floors (which is where our major items will be located) is quite good, with escalators at each end of the registration lobby, plus stairs and elevators.

We talked a lot about how we can use the Ballroom. We don't want to give it up because a) we must have the associated meeting rooms on the third floor, and b) we don't want our security confused by having some other event in the middle of our space. However, it is a difficult room to use because it is quite large (24,500 sq. ft.), yet the Hynes management does not want it used for "exhibits." There was some speculation that what they meant by exhibits was the type of trade show thing where people set up booths, and things like art shows might be acceptable. (Although the lighting does not seem to be as good as in the exhibit halls and would need to be supplemented for the Art Show.) The room can be subdivided into roughly thirds; if the dividers are soundproof enough, perhaps we can put our film program there (one large room and one smaller one).

It is a nice space for the mixing area, but it just wouldn't work because it is in a location where people need to make a special effort to go to, not one they will naturally be walking by all the time. Films and/or art show would work there because people will go out of their way to go to either of these. The breakout rooms are really too large for most program items (they hold 1200, 800, and 800 people).

One layout plan that was discussed in some detail was the following:

- Hall B - (don't use)
- Hall C - Mixing and exhibits
- Hall D - Hucksters
- Hynes Ballroom - Films
- Sheraton Ballroom - Art Show

Some of the advantages to putting the Art Show in the Sheraton might be to get it outside the Hynes security perimeter so artists can check in easily, and to avoid any potential union setup problems in the Hynes.

We also supported the idea of having some free space in the Art Show to serve as a space for artists' demos or for people to sit down and talk.

We discussed how soon we must make a firm decision on which portions of the Hynes to reserve. Don said that the marketing department is overloaded right now and haven't yet sent us the contract to sign. It is not clear when they will require an initial deposit. The contract language, however, implies that we can still release space up to 6 months before the convention. Don will try to find out what the charges for the Auditorium and Ballroom will be. Mark asked him to try to determine what tradeoffs we might have. For example, will the Auditorium be cheaper if we use it only in the evening? If we give up Hall B, can we arrange to keep some first floor meeting rooms?

We need to be able to set hucksters' rates and decide on an initial number of tables to sell by mid-summer. If we are still undecided between two locations, we should do floor plans for both, and sell only the number of tables we are sure we will have, making a wait list for the rest.

We need decide on a decorator fairly soon, so we will have firm price quotes and can start making plans.

We also need to have some idea of how much exhibit space we will have in order to decide what big exhibits we should go after.

Budget: Mark handed out the current version of the N3 budget. It is now nearly complete, reflecting the initial budgets from all divisions except Nameless (which had just given him a report at the meeting) and Art Show. Mark has set up the budget so that certain common items that we don't yet have firm figures for are parameterized. For example, if the price of tables changes, he can just insert the new price and all the appropriate totals will change accordingly.

The current budget shows us breaking even if we don't spend money on any of the optional items. He would like us to review it to make sure that we don't have any excess, and that all of the divisions start out as equally squeezed. If more money becomes available, we will try to add options to the divisions on an equal basis.

We talked about the at-the-door estimates. At a previous MCFI meeting, we decided that we would risk being fairly optimistic about at-the-door memberships, and would trade that off by including membership reimbursements for staff and program participants in the budget. The two items are about equal. The current question is how many at-the-door memberships we should include. Mark currently has 500, but figures George collected (in *M3P* #26) show that 500 is actually rather conservative. Most U.S. Worldcons have done better than that. We decided that we should raise the at-the-door estimate.

Someone pointed out that we had included \$20K for buses. But if we only have 6000 members (as the budget assumes), most of them will be in fairly nearby hotels and we probably won't need much shuttle busing. If we get more members, we'll have more income to cover the extra expense. Mark agreed that maybe the basic busing estimate should be cut back to cover just a Park Plaza shuttle during times the T does not run. He asked the Facilities Division to try to come up with a real quote from a busing company.

Of course, the big uncertainty in the budget is still the Hynes costs. The budget also contains a good percentage for contingency. We are not currently counting on any result from our grant request (see *M3P* #25) or any income from sponsorships.

The question was posed, could we sell more hucksters' tables, and would that make us any money? One possibility would be to keep Hall B and open it to the public. Hucksters could pay extra if they wanted to be in that area. Peggy Rae said that her division was planning to send out a questionnaire to the 50 hucksters who have asked for information so far; she could ask if they'd be interested in such an arrangement. Mark said to be careful we didn't give the impression we were definitely planning to do it.

Other Topics: Some tentative staff appointments were discussed and approved.

Peggy Rae asked for confirmation of some policy decisions concerning Passing Fancies (hall performances). We will allow performers to sell tapes, etc., of their music during and immediately after their performances. We will not permit them to "pass the hat," however. If performers are not part of the science fiction community, we may give

them a day pass to come in and perform. If they are members of the community, they will be treated like program participants: they will be asked to buy a membership, but will receive a refund after the convention if finances permit. Honorariums or free hotel rooms for performers should be brought up at MCFI meetings on a case-by-case basis.

Peggy Rae displayed some very nice sample mounted photos that were produced by Christine Valada. Peggy Rae had produced a draft letter that Christine could give to pros whom she was approaching to photograph, stating that the photos would be displayed at Noreascon 3. Priscilla asked that the letter make very clear that we weren't necessarily offering the pro a slot on the program. Jim H. suggested that the letter be more straightforward in stating that rights to the photos would remain with the photographer, and should also make more of a push to enlist the pros' cooperation. Christine would like us to come up with a more dignified name for the exhibit than "Rogue's Gallery."

Excerpts from APA:89

April 24, 1988

(Please understand that these pieces were originally written for an internal committee publication and may not be as polished as work intended for broader circulation. They are the personal opinions of the individual contributors, not official committee policy.)

Young Adult Literature Hugo *(by Pam Fremon)*

I was very enthusiastic about this when Jim Hudson first broached the subject. Now I think it would be a mistake. After looking at the children's and YA sections of some bookstores, I'm now convinced that there isn't enough material out there to justify a Hugo category. The number of authors who write regularly in the genre for the below-adult range is small, and the number of really outstanding books is smaller still. True, in some years a really sharp work — like 1986's *Many Waters* (L'Engle) — appears, but it doesn't happen often enough.

But there are many more things we can do to show how much we were influenced by the stuff we grew up on. There can be panel discussions on particular works, authors, themes, age ranges, and how young people's lit has changed over the years. Have late-night readings by Jane Yolen or other writers for the young — either old or new (i.e., made up on the spot) bedtime stories. There are lots of exhibit possibilities, from the *Alice* books to art that has illustrated children's genre books (both of these have already been suggested). Get films from the dark corners of our Saturday matinee memories. Along the lines of the *One-Shot* that was tried at Boskone a few years back, get a weekend-long con-wide effort at writing one or more children's genre books (fairy tale, space opera, whatever), which might be constructed on a very long mural that is unwound as more space is used and the story gets longer (we might forcibly begin a new chapter each day). So even though the time isn't right for a Hugo for this yet, that's no reason why we can't show in other ways that sf isn't just for grownups.

Sheraton Contract *(by Donald Eastlake)*

As probably everyone knows by now, we finally signed a contract with the Sheraton-Boston on 14 April 1988. Both their signature and our signature are even notarized. Why it took about \$22,000 and 14 months from when the Sheraton told us we were not welcome (or 8 to 9 months from the first meeting with the Sheraton that included our outside attorneys) is unclear to me.

At the final meeting with the Sheraton, where we expected to try to resolve the room rate issue and the union clause issue, they brought up corkage again. In order to solve the problem the Sheraton saw with excessive noise and activity on the sleeping floors, we had included elaborate clauses restricting open parties to the 3rd (highest function) and 5th (lowest sleeping room) floors. (The 4th floor is an all-back-house area.) To make this practical, we had included a clause to waive corkage and, in several rounds of contract drafts, the Sheraton had, by their lack of comments on the subject, seemed to accept this whole party/corkage package. Now they were suddenly reasserting their claim that they charge for all food or drink brought into the hotel. We struggled for some time to find a compromise, since we had always thought that waiving corkage, particularly on alcohol in function space, might be a problem. However, after a while, the Sheraton suggested that they bought our arguments that we were different from Boskone and maybe the whole thing should be dropped! To quote their General Manager, "We'll take the risk . . ." So all the stuff restricting parties above the 5th floor and all the stuff about waiving corkage is out. We can always try to negotiate some waiver later but for now it's business as usual with a real question as to whether big parties should be in the Sheraton or the Hynes or elsewhere.

The other two items discussed at the last meeting were compromised by having no union clause in the contract and by the Sheraton agreeing to give us rates to be negotiated but no higher than the weekend special rate around the time of the convention. There is no question that rates will be a significant jump from recent Worldcon rates. LA got good rates partly because of using a new facility, Atlanta had the advantage of the LA rates to negotiate from and was in a southern city with lower costs. New Orleans is dead in the summer and Labor Day falls near the end of their dead season, and all had the advantage of a main hotel or hotels that really wanted them. In Boston, costs are higher and Labor Day Weekend, while traditionally not too popular, has been in greater demand in recent years and falls near the end of the high season. The Sheraton General Manager is still not enthusiastic (although there is no reason to expect problems with the lower-level Sheraton people that have always been excellent in the past). So overall rates will be significantly higher than recent US Worldcons.

Hynes Meeting *(by Donald Eastlake)*

On April 8th, I met with our Hynes Marketing contact. Apparently the usual idea is that you deal with marketing (which should actually, in this case, be called Sales) until you sign your contract, at which point you get turned over to building management, which has seven event coordinators, one of which is assigned to each event.

We have not yet signed a contract and, in fact, their standard default contract is very obnoxious. Fortunately, they give some evidence of willingness to negotiate on con-

tract terms. Apparently they have thus far reduced the insurance requirements in some cases and, for events such as ours, they routinely waive the provision whereby they collect a charge per "ticket sold." But there are a lot of other obnoxious provisions, like one that says you can't do anything that conflicts with or increases any premium for insurance covering the facility, without giving you any hint as to what such insurance policies are or what might affect their premiums.

The Marketing people are apparently also those that you negotiate your basic rates with. They have agreed to use the rates we were originally given (date 1-Mar-87) rather than their latest 1-Jan-88 rates. (The basic rates are the same but the older version has a smaller minimum guarantee, which will help us, and a higher rate for extra move in/out days, which will not affect us.) We agreed that the dealers' room (Hall B under the current plan) would be charged the Exhibit rate but Halls C and D would be charged the lower non-Exhibit rate. Just how things will work with the Auditorium, Ballroom, and 3rd floor function rooms is not quite clear. The Ballroom would be free for any day we had a banquet in it. They will have a rate schedule for other 3rd floor function rooms, but these are negotiating chips.

The group in the Marriott that has Hall A reserved to start setting up on the Monday of our convention apparently says they also want Hall B. The size of their previous events seems not to warrant this space, but they say they are willing to pay the minimum for it whether they use it or not. This is still up in the air. The cut-off for settling just what parts of the Convention Center we will be using is probably six months out from the con. The Convention Center reserves the right to take away and resell (giving us a credit) anything not shown as being used in our convention program as of that time.

On contractors, etc., the situation is not much changed. You can pick your own Audio-Visual contractor and Decorator. Catering is still ARA Services and telephone is AT&T. Cleaning, security, and electrical/plumbing services are provided by ordering through the convention center. They in turn use contractors to satisfy peak demand (for example, they use First Security for additional security personnel) but you negotiate prices and must order the services through MCCA (Massachusetts Convention Center Authority) and they supervise the work.

I also learned a bit more about the electronic sign system. It is now claimed that it will be updatable with a 20-minute lead time. It will also be possible to include special graphics, as well as text, but the lead time there will be 6 weeks. We need to find out a lot more about this system.

I was able to obtain a set of current Exhibitor Order Forms for various services. Exhibitors normally pay significantly more than convention management, so we should be able to do better ordering things in bulk.

On the Auditorium, the latest word is that there will be a movie screen permanently installed. The portable stage is expected in June sometime. It will be modular with a full size of 40' x 60' on some sort of hydraulics so that it can be adjusted in various ways. The story continues to be that there will be equipment in the projection booth and lighting and sound systems that we can use.

On smoking, the current policy, with just Halls A and B on the first floor in use, is no smoking. It is not clear if there will be designated smoking areas later.

Noreascon Three Database (by Sharon Sbarsky)

There are currently about 3000 records in our database, only 2575 of which are members. Other records include Presupporters who never joined and *Mad 3 Party* recipients (subscribers and committee who aren't members, and Worldcons, trades, etc.). I have also started to include people who request information (Artists, Hucksters, etc.). Mark and I have talked about doing a flyer mailing before a rate increase to these people.

We should consolidate every address we send mail to into this database. I will gladly print labels or generate listings or look up addresses you may need. This will mean Pam has to give address corrections only to me and you will always have the current address. You can give me the addresses on listings or on a floppy (we can convert from Mac also).

I print out a complete listing about once a month for conventions and these are then available for anyone who might need one. Please let me know if you do. I will probably put the next printout in the Clubhouse for general use. Each printout takes over an hour on our current printer (if it doesn't jam), so I might ask you to wait for the next printout if I get more than one request at a time. The exception is multiple conventions on one weekend.

Membership Sales Tables (by Sharon Sbarsky)

As I mentioned at the last meeting, I am preparing membership packets to take to conventions. These include a membership printout, receipts, flyers, *Mad 3 Party* issues and flyers, sample PRs, and 5 Memory Books. Everything should be returned, except flyers or Memory Books given out. The listing will be given to someone else or the next convention and the receipts, unsold *M3P*, and sample PRs will be put in the next packet. No verification is needed on who to give Memory books to; duplicates may be given or left behind if necessary. The following people have volunteered for a convention:

Boskone - Jim H., Ann - 38 memberships
 Lunacon - Sharon - 6 memberships
 Norwescon - Chip, Davey - did not have a table
 Minicon - Paula - 1 membership
 Balticon - Peggy Rae
 Corflu - George
 Disclave - Sharon (at party)
 Westercon - Sharon (at party)
 Nolacon - Everyone??? I'll have a signup list

Please volunteer for a convention; only one hour is necessary, more if you like. It is fun and a chance to sit down and talk to people. I would recommend finding out in advance if a table is available.

People Mover (by Laurie Mann)

There has been some discussion over the last few months about decentralizing People Mover. While I'm in favor of encouraging areas to recruit as much as they can on their own, I believe a totally decentralized People Mover is unrealistic. People Mover should perform the following functions:

- Serve as a clearing house for volunteers both before and at the con.
- Serve as the check-in point for gophers when they first arrive at the con. That way, we can be sure all the proper release forms have been filled out, etc.

- Serve as a Gopher Hole at the con.

Gophers come in all varieties. Some prefer to work in one area for the convention. Others want variety. Some only want to work 2 or 3 hours a day. Others will work 12-16 hours a day. A centralized People Mover can more easily accommodate the diverse needs of gophers.

If individual areas need to spend a lot of time recruiting, that can detract from the planning and organizing they will need to do. If one area worries about handling work requests and volunteers, that gives the other areas one less thing to worry about.

I hope to see People Mover run in a way to be of service to the individual areas without getting too bogged down in micromanagement.

Book Raffle (by Leslie Turek)

This idea came up at Lunacon, and I promised to write it up. I'm sorry that I don't remember who participated in the discussion there.

The idea is to do a Book Exhibit and Raffle at Noreascon 3. It would be a combination of sponsorship/fundraising with a good, literary-oriented exhibit.

From the sponsor's point of view, they donate books to us, may get a tax writeoff, the books get prominently exhibited, and they get their names mentioned.

From the buyer's point of view, we can sell raffle tickets at the sales table. Drawings can be held at various times around the con: in the mixing area, during the masquerade intermission, whatever. You need not be present to win — the winner's numbers will be posted in the mixing area.

Selection happens on Monday. We pre-set a number of timeslots. When each winner is drawn, a timeslot is drawn also. The winner must show up at the book exhibit at the appropriate time to present their winning ticket and make their selection. We can set it up so that they can show up at any time *after* their assigned time, so if they're late they don't lose out entirely, just get a lesser selection. (I'm assuming that we will set up approximately equal-sized bundles as Lunacon does.)

From our point of view, we could make considerable income from this with little work except hitting up the donors. Lunacon made several thousand dollars. I don't think it would be unreasonable to hope for \$5K.

From Lunacon's point of view, I don't think we're doing them a great disservice. If it were Boskone, at the same time of year, and an annual event, I would think twice about it. But it seems that a one-shot Worldcon six months away shouldn't hurt Lunacon significantly.

From the exhibit point of view, we just need a room near the mixing area with tables to lay out the books. We will need someone to keep an eye on things during the time the room is open.

From the legal point of view, we need to make sure that this sort of lottery is legal in Massachusetts.

Membership Report (by Sharon Sbarsky)

	Jan	Mar	Apr
Total	2479	2540	2572
Attending:	2213	2270	2307
Supporting:	222	224	218
Children:	44	46	47

Need PR 1 and 3:
(95 needed for bulk rate)

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Financial Report (by Ann Broomhead)

As of March 31, 1988:

Income

	Quarter	Total
Administrative	408.22	2815.38
Membership	5100.00	88477.83
Mad 3 Party	290.00	1998.00
PR 1	0	455.00
PR 2	0	240.00
PR 3	80.00	80.00
Donations	15.00	61.00
Over/Under Account	0	679.75
Total Income	5893.22	94806.96

Expenses

	Quarter	Total
Administrative	41.76	945.21
Meeting, Storage & Apa	633.79	4804.45
Cap. Equip. & Maint.	62.99	6989.84
Extravaganzas Division	49.90	49.90
Facilities Division	139.36	357.95
Program Division	1.34	1.34
Nameless Division	0	39.97
Holland Agenting	36.90	144.09
Legal	7106.75	20229.30
Legal Associated	17.00	272.76
Mad 3 Party	671.19	2111.57
Membership	899.53	1955.22
Membership Computer	0	266.94
Party	0	75.00
PR Computer	0	681.30
PR 0	0	127.35
PR 1	0	6759.27
PR 2	4.20	1312.07
PR 3	208.87	208.87
Public Relations	30.00	154.51
Guest of Honor	0	74.72
Closed	0	73.00
Total Expenses	9937.66	47651.92

Facilities Division Meeting

Date: May 2, 1988
Notes by: Donald Eastlake

[These minutes have been excerpted for M3P]

A draft writeup for PR 4 on affinity groups by Andi Shechter was discussed. It was suggested that we could just put a brief announcement in PR 4, which is expected to be tight on space, and have people write for further information, but the consensus was to have a fuller announcement so as to clarify what we would be offering.

Al Kent produced a draft questionnaire to be sent to hotels to gather the info we will need to tell people in PR 5. This should be close to something we could actually send out, although we will obviously have to chase most facilities by phone to get all the information.

We do not yet have any real busing cost estimates. TR and Pat are pursuing this information by different routes. Anyone out there with some rules of thumb for

estimating busing costs, please send them in. (There was also discussion of "busing" versus "bussing" . . .)

There was some discussion of getting information on cheaper/free parking so attendees who want to can avoid the downtown hotel parking costs.

Hynes/Sheraton space usage was discussed, particularly the option of having films in the Hynes Ballroom instead of in the Sheraton Grand Ballroom. This has a number of potential advantages including concentrating most of the A-V technical work in the same general vicinity on the Hynes Third level (the Auditorium projection booth and the Ballroom are right across the hall from one another). The Hynes Ballroom is also so big it is a bit hard to find other things to do with it.

We don't really have a good idea of what A-V equipment will be available or what its cost will be. The Hynes suggests we talk to the contractor who is installing the A-V equipment.

There was some discussion of the Staff Lounge in the Hynes, which will be run by Sue Hammond as part of facilities. It continues to look like somewhat more of a daytime thing, with the Committee Den (probably in the Sheraton run by Services) having more of an evening orientation.

Since all these choices about space usage affect other facilities matters, such as the Security Plan, the question was raised as to what assumptions to use in planning. Mark Olson said that the current plan of films in the Sheraton, dealers in Hall B, etc., was to be used until a definite decision is made to go with a different layout.

We will be required to use guards provided by the Massachusetts Convention Center Authority for the Hynes. It is not completely clear what this means, but it at least appears that we can't have a paid police detail in the Hynes as originally planned.

Joe Rico volunteered to get an update from the Fire Department as to what sort of coverage we would require in the Hynes. [He later learned that, if the alarm system in the Hynes is all working as planned, we can probably avoid having to pay for any fire detail!]

MCFI Meeting

Date: May 4, 1988

Notes by: Jim Mann

Chairman's Report: Andre Norton called to say that she would be giving out an award called the Griffon. It would be for the Best New Woman Fantasy Writer (defined as having published one book or less). She wanted to know if she could do so at N3. Mark Olson said yes. When and where would be up to the Extravaganzas Division. In response to questions, Mark said that the sponsors of the award hope it will be annual, but the first one won't be given out till Noreascon.

Greg Thokar is going to write to Norton to get information about the award for the next PR. Paula Lieberman thought the award would be more suitable for World Fantasy Convention. Rick Katze thought it would be fine, as long as we made it clear that this wasn't a Hugo.

Next Meeting: The next meeting will be on June 22 at 7:30.

Treasurer's Report: Ann said that our budget looks better now that we no longer have to pay the lawyers. She distributed a report... (in APA section?) of this apa.

Prereg: Sharon Sbarsky reported prereg figures, and stated that memberships were coming in at a rate of about 100 per quarter. Mark asked about our tables: we had one at Lunacon and George Flynn brought flyers to Corflu. Sharon thinks they are going well. Disclave has offered us a table in the bidder area. They say that it's OK for us to sell NESFA Indexes there.

Paula said that people don't want to put out \$60 a year and a half before the convention. Sharon said that we should do well at Disclave, since the '92 bidders will be pushing potential voters our way.

Profit Sharing: Mark is drafting a description of what we want to propose, and will be talking to various people at Disclave and Nolacon about it.

GULP: Jim Hudson announced that the next GULP meeting, scheduled for June 2, would discuss creative funding methods such as sponsors, grants, and bake sales.

Publications: Greg said that he was still waiting for a few things for PR 4. Rick raised the issue of ads: our policy is to break even on fan ads. Do we want to change this, to increase the amount we make? Greg said that the rate covers our marginal costs. George noted that we'd have to change the policy for PR 5 now, so that it could make it into PR 4. At this point, we agreed to stay with the policy. [Later in the meeting the issue was raised again, when the committee found out how expensive fan ads were becoming. At that point, we revised the policy in the other direction, to enable us to charge *less* than break-even on fan ads.]

Nolacon: Don Eastlake said that we've received confirmation on our suite — a deluxe two-bedroom suite, priced at \$296 per night. We have reserved it for five nights. Mark said that we have three options:

- Drop the idea.
- Use the whole suite.
- Rent out the bedrooms.

A number of people felt that it would be useful to have a suite to talk to people, have meetings, etc., as we did in Atlanta. We wouldn't need the whole suite all the time, and could consider subletting it to other groups for parties on particular nights. George said that he'd be uncomfortable with any association with the bidders. Others said it was fine, as long as we treated the '92 bidders equally. Mark said an option would be to keep the suite for now and look into renting out the bedrooms. Jim H. said we could also not keep it on Monday night. Don noted that we could make that decision at the last minute. Priscilla said that if many of us are going to have meetings there, we'll have to work out a way to schedule them, to avoid conflicts.

Jim H. asked how many people thought that it would be worth \$20-\$30 per person to have a suite over the course of Nolacon. [Many people raise their hands.]

Jim H. said that we can offer meeting room to other future Worldcons. Leslie asked if we can first ask Nolacon if they can get us a meeting room or comp the parlor as a courtesy to a future selected Worldcon. Jim H. said we'll tell them we're also making the room available to Holland. [There were no objections to this. Jim Mann will write a letter to Nolacon, asking if they can comp all or part of the

suite.]

Hynes Tour: Mark said that a group of us toured the Hynes. Only the first floor even resembles being completely open. The auditorium is also being used. Monty Wells suggested that the granite in use all over would make a good Hugo base.

Pam Fremon noted that the carpeting was color coordinated: first floor is blue, second floor is purple, and third floor is red.

Mark said that it was BIG. It must be seen to be appreciated. It is a long walk simply to go from one place to another. Jim H. said that while there are better facilities in the country, this is certainly the best facility a Worldcon has ever been in. Mark said that it appears to be well laid out. The only problem is that one of the best Sheraton-Hynes interfaces is through an exhibit hall. Mark reported that after the tour, at the division heads' meeting, we did a lot of brainstorming. [See meeting minutes on page 2.]

Mark noted that we're trying to find a way so that we don't have to use Hall B. Another group wants it after Labor day. Also, it costs a lot.

The Last Chronic Crisis Report: Don announced that we have a hotel contract. It cost us \$23,000 in legal fees. Mark noted that lots of thanks are owed to Don, who worked very hard on this. [There was a round of applause for Don.]

Extravaganzas Division: Jill Eastlake reported that it had been a quiet month. Jill and Suford Lewis have joined the Costumers' Guild.

Facilities Division: Don reported that Facilities has been talking about lots of Hynes allocation issues.

There will be a writeup in PR 4 asking affinity groups who want to stay in the same hotel to let us know, and we'll do what we can to block them together.

Facilities is working on getting together information they need from the hotels. Also, they're looking into what the Fire Marshal requirements are for the Hynes. There were lots of them there during construction; presumably nowhere near that many will be needed during the convention.

Don said they were investigating badges/insignia with the aim toward minimizing what kinds of things a guard has to recognize. Three levels: Full, Admission, and Staff may be what we need. Fred said that Don should be sure to coordinate with Ruth Sachter and Dave Cantor. Don said he will write something for the apa. Mark said that we want to keep official-type things to a minimum. Don said we'll probably make up instruction plaques for the guards, showing what kind of insignia allows someone to do what at any particular point.

Leslie noted that we hadn't talked about the affinity groups and asked Don to explain it to the committee. Don said that we want to get groups of people who want to be in the same hotel in the same hotel. We're talking about groups that are too big for all the hotel requests to simply be mailed in the same envelope. This could include both groups of people who already know one another (members of the same SF club, for example) or those who don't know one another but who want to meet people with common interests (filkers, for example). The groups can ask to be publicly listed or not. We won't be promising anything, but will make an attempt to group people the way they want to be grouped.

Bill Lehrman asked how we'd publicize this. Don said we'd write it up in the PR. Tony said that if we get the groups put together early, we can then tell a group that they are going into hotel X and they can then decide whether they still want to be part of that group. Fred noted that we should also let people specify "I don't want to stay in the same hotel as group X."

WSFS and Art Show Division: We have confirmation that LA is willing to contribute up to \$1000 toward the cost of Hugo rockets.

The DC in '92 bid has asked for a copy of our mailing list. They could accept it either in machine-readable form, or as mailing labels. If we do this, we must also give it to Orlando.

Don said that he wasn't comfortable with providing it in machine-readable form, but that mailing labels were OK. Mark said that making labels is a lot of work for Sharon. Sharon, however, said that she doesn't mind.

Ben said that it gives them incentive not to buy ads. We should charge them, to make up for this lost revenue. Leslie pointed out that we'd just said that we don't make money on fan ads. We should just charge them our cost. Jill said we should be nice: people were nice to us when we were bidding. Priscilla agreed: we don't want to make money from fans.

Dave C. said that he doesn't like getting unsolicited mail: giving out the mailing info is bad. Don thought it was reasonable to allow bidders access to voters, but that we must specify that it is a one-time use.

Mark asked for objections. [Only Paula objected.] Jim H. noted that we should tell the DC folks, however, that several people said that they don't like getting unsolicited mail.

George noted that DC has made a formal filing for '92. Their hotel agreement and bylaws look remarkably familiar.

Orlando is interested in any info we have showing presupporters vs. time.

Dave Anderson said that there was no major Art Show news to report.

Special Hugo Category: George noted that we have a proposal for a special Hugo category: Best YA or Juvenile Fiction. He'd like people to come up with a list of nominations from *this* year (i.e., as if the award were being given out at Nolacon) so we can see if we can come up with five viable candidates. Mark noted that if we can't, we may not want to go ahead with this.

Priscilla asked if it were for best of the year or best all-time. George said best of the year.

Claire said that she will research how the American Library Association defines YA.

Paula said that she buys/reads a lot in this category. 95% comes out only in hardcover; most fans don't have access to it. Claire and several others noted that people can borrow things from libraries; they don't have to buy them.

Ben said that, in general, he is hesitant. Bad ideas can be propagated forever. How representative a sample are we? If we can't find five viable novels, then clearly it is a no-go. But even if we can, can the rest of fandom? Tony disagreed. He thought we were non-representative in the other direction: we read less YA fiction than much of the rest of fandom. Priscilla noted that at Boskone the YA

program was packed.

Jim H. said that we should try to come up with a list of reasonable nominees. Then all of us can look at it to decide if the books on the list were ones we'd bother to read.

Mark said that George and Jim will work out a sample ballot and methodology for the next apa and for *M3P*. [See sample ballot on page 2.]

Program Division: Priscilla assured everyone that her red eyes and tears were not due to Program. It has been quiet, but soon will be busy. They scheduled a meeting to discuss several issues: timeline; Special Interest Group (SIG) programming vs full-scale programming; division apa; letter asking people to be on program; what goes in the next PR.

Ben said that Program is looking to get more people involved with SIG programming. Priscilla said that she and Ben view SIGs as important. They want to cover everything.

Ben said that they are working on a space budget. He noted that they have the classic problem of too many large rooms and not enough small ones.

Nameless Division: The Nameless Ones met on the day of the Hynes tour at Peking on Fresh Pond. There was also a meeting at Balticon, minutes of which Fred said will appear in the apa. There will be a meeting at Disclave and another at Peking at Fresh Pond on June 4th. The division apa is springing into existence, and the first issue should be out by May 15th.

Fred said that PR 4 will contain a mention of the Rogues Gallery.

Services Division: Jim M. reported that we'd heard from Andre Norton (who was willing to produce an original work — perhaps a *Witch World* story — for our *GoH* book!).

Laurie has been in contact with some of the people who are interested in running *Handicapped Services*, though they've made no appointments as yet.

Greg is waiting for quotes for the *Program Book*, at which point Services hopes to lower the Publications budget.

Progress Report Ad Rates: Rick said that it was time to set ad rates for PRs 5 and 6. PR 1 cost us about \$106 per page, including mailing, printing, and supplies. Greg noted that fan ad rates for the first two were about 98% of the cost. Rick said that, based on some cost increases, we should set fan rates for PRs 5 and 6 at \$125. There was some debate on how much the costs really would be and how many ads we might expect to sell. The point was also made that we should look for cheaper printing rates. Mark said that we shouldn't generate ill will just to make a trivial amount of money. Jim H. said we should make the fan rate \$100.

In response to a question, Rick noted that they proposed a pro rate of \$250. Jill proposed upping the pro rate to \$300. Rick said that he was already nervous about the \$250 pro rate. It is a substantial jump. Two years ago the *Boskone* program book charged \$160. Greg said that 2 years ago the *Locus* rates were \$180. Rick said he has talked to several editors. They are willing to pay for *Program Book* ads, but not for PRs. Greg noted that *Nolacon* has only one pro ad in their latest PR.

We voted, with three categories:

1. Keep with our current policy, with rates of about \$120 fan and \$250 pro.
2. Fan rate \$100, pro rate \$250.
3. Fan rate \$100, pro rate \$300.

Mark noted that either 2 or 3 means changing our policy of breaking even on fan ads. We started voting with choice 3, to stop when we reached a majority. Only 4 were in favor of choice 3. An overwhelming majority were in favor of choice 2.

Draft Expense Budget: Mark said that the draft expense budget he passed out was a snapshot of an on-going process. Major items not in the budget are options. Fred suggested that the Division heads put together "options packages," though Mark is unsure as yet how we will go from there. Some important points related to the budget:

- Mark is estimating 750 at-the-door members, based on George's figures.
- Rick thinks the ad estimate may be low.
- The amount we bring in from comp rooms has been lowered, since there is no effective way to make money from all the comp rooms in outlying hotels.
- There is some debate on how to budget the free memberships for first Worldcon members.
- The films budget looks reasonable, though figures we looked at from ConFederation were confusing.
- We hope the figure for buses is large.
- The security budget is perhaps 10% high.
- Hall B costs about \$15,000. If we can think of a way not to use it, our Hynes costs decrease by this much.
- The convention reserve covers things like what happens if we have to use union labor. The reserve should come down by the time of the convention.

There were some comments on parts of the budget. There were a few errors/duplications that were corrected. Ben asked about Honorariums for mundane science speakers; we'll have to know about this soon. Fred said we should include it in the budget till we know. Jim M. thought it belonged as part of the options package.

There was some discussion of gopher reimbursements. It was noted that we have to decide how much they have to work to get a reimbursement. Rob Spence noted that the *Services* truck budget was probably low.

Membership Rates: Mark said that the current rate is \$60 through July 15. He said that we should set the rates for the next year. We've looked disorganized, since we keep setting rates only for relatively short periods.

Mark said he'd looked at rates from *Denvention* to *Nolacon*, assumed inflation, etc. Based on these, he suggested the following rates:

- \$60 through the end of 1988
- \$75 through the end of prereg

Jim H. suggested the following rates:

- \$60 through *Nolacon*
- \$70 through *Boskone*
- \$80 through the end of prereg.

Ben said he prefers a 2-step model. He also likes the \$80 better, since the jump to \$100 at the door would be a bit less. But he'd like to see us go to \$70 *before* *Nolacon*. Paula said that we're already causing lots of sticker shock

at \$60. There is a big psychological difference between \$75 and \$80.

Many people spoke in favor of the 2-step approach, and against the idea of raising the rates before Nolacon.

We then voted. The protocol was 1) decide when we'd jump if we used the 2-step approach, then 2) decide whether we want a 2-step or 1-step approach.

- A majority were for making the first jump after Nolacon (9/10/88). [Later this was changed to 9/15/88 for consistency with the other dates.]
- A majority were for making the second jump 3/15 (to match the timing of the Hugo nominating ballot. If ballots turn out to be due 4/1, we'll accept memberships up till then at the lower rate.
- A majority confirmed that they were for the 2-step approach.

The rates are thus:

- \$60 through 9/15/88
- \$70 through 3/15/89
- \$80 through 7/15/89 (close of prereg)

Jim H. asked if we wanted to vote now on a \$100 at-the-door rate. Leslie said we should wait. Fred thought we might want a higher rate.

Children's Admissions: Jim H. said that currently Children's admissions are \$20 less than the attending membership rate. This would give us rates of \$40-\$50-\$60 with our new rates. He suggested that instead we make them \$40-\$45-\$50. Tony said we're not talking about huge amounts of income here. Paula worried about adults just dropping off kids, using us as a cheap babysitter. Jim M. pointed out that Children's Admissions can only be purchased in conjunction with an adult membership.

Suford said that a lot of people decide to come as a family. A reasonable rate for kids can gain us the whole family; an unreasonable rate can lose us the whole family.

Jim's rates pass, many to 3.

We adjourned at 10:21.

Program Division Meeting

Date: May 7, 1988

Notes by: Aron Insinga

[These minutes have been excerpted for M3P]

Program Technical (Saul Jaffe and Joni Dashoff) need to talk to Facilities (Don Eastlake) in about six months to see about interfacing to the Hynes electronic room signs.

There will be one Green Room for program participants to use for both relaxing and working (discussing upcoming program items), and a separate, smaller room for Program Ops. All of the areas within the Program Division will need to cooperate at-con and share the job of keeping things running.

Tony Lewis volunteered to draft a letter to people who are writing already to inquire about participating in the program. The letter will say that we will contact people after Nolacon II.

The theme of the Noreascon 3 program is "Fifty years of SF conventions: looking backward, looking forward." We will have clusters around different themes, instead of tracks. Some clusters may be subcontracted. Feel free to

contribute ideas to, or steal ideas from, other people.

Tony discussed the form which was sent to Noreascon II program participants. It did not ask what they do outside of SF; we should do so this time. Many program participants have interests which we don't know about but could use.

Mark suggested a group of workshops very early in the convention (Wednesday). Paula suggested letting local universities run the workshops. Priscilla said that Liz Gross is looking into this.

Tentative Space Budget: We want to keep all programming physically together. There is no specific room for Fan Programming, Fanzines, or N3F. After merging all rooms which can be merged, there are 11 rooms. There are also many small rooms in the Sheraton.

- 200: Masquerade preparation.
- 207, 208: Con suite.
- 300: Staff Lounge.
- 301, 303, 305: Boxborough.
- 306: Green Room.
- 307: Program Ops.
- If we have Ballroom available:
 - Ballroom: Huge program items.
 - 302, 304, 311, 312: Large program items.
- If we do not have Ballroom available:
 - 302+304: Huge program items.
 - 311, 312: Large program items.
- 309, 310, 313: Medium program items.
- 301, 303, 305, 308: Small program items.
- Second floor rooms along the Hynes' Boylston Street corridor: reading rooms, special interest groups.
- Sheraton Republic A+B, Sheraton "alphabet rooms": art program.

Timeline:

- From now through October:
 - Draft letters.
 - Build the address database. Get address lists from SFWA (Craig Shaw Gardner is the SFWA Liaison), ASFA (art), SFPA (poetry), SFRA (academic), and publishers.
 - Create a form to send potential program participants. Ask what items people would like to be on, and also what they would like to see.
 - Anything else to send out or ask for?
 - Create ideas! For each program item, write a precis and a wish-list of people.
- At Nolacon II: Corner people to ask them about participating.
- After Nolacon II: Mail letters to program participants. They may actually be prepared before Nolacon II.
- Continue developing program ideas and lists of people. As before, write a precis and a list of people. Sometimes give a contact person.
- October: Send out letter and questionnaire. As questionnaires come back, distribute them in the Program Division apa and send an acknowledgment post card.
- Mid-May: Have the preliminary schedule done.
- Mid-July: Final fiddling with the schedule.
- By the start of August: Send the schedule to program participants. Give a list of schedule updates to the

first issue of the newsletter. Give updates to Program Technical for the room signs. Give updates to whoever makes the name signs.

- Mid-August: Create data for name signs.
- After Noreascon III: Send out thank-you notes.

There will be Program Division meetings at Disclave, Lexicon, Westercon, Nolacon II, Smofcon V, and Philcon.

Excerpts from Extravaganzas Division Apa

May 9, 1988

(Please understand that these pieces were originally written for an internal committee publication and may not be as polished as work intended for broader circulation. They are the personal opinions of the individual contributors, not official committee policy.)

The Masquerade (by Suford Lewis)

Current intent seems to be to have a pretty much standard masquerade but *do all the details right*. In spite of all the problems with the standard masquerade, all the changes so far examined seem to be worse.

The Masquerade will be on Sunday evening, and presumably, Tech run-throughs will be Sunday during the day, and the Analysis/Gripe Session will be on Monday. There should be a Masquerade check-in and information desk near registration [for Information? — LT] on Friday and Saturday to recruit gophers, register photographers, check in costumers, judges, and staff, and answer everybody's questions. The Masquerade info "desk" will move to the run-through area for Sunday.

We will need to have schedules and maps showing where costumers line up, the stage, where photographers can set up, et cetera, and telling when things will start and, hopefully, stop.

Since it is now traditional to have advance registration for costumes, we should be able to make the line-up in advance and make up a tech run-through schedule. We will probably provide the usual costume repair, though we should encourage costumers to bring their own repair supplies and helpers. I would propose that groups of 10 have line-up times 15 minutes or so before their scheduled stage entrance time.

We will obviously have the traditional rules for sound (via pre-recorded tape only) and lights (limited effects available by advance request — e.g., blackout, colored light, follow spot, fadeout). We will do something so that photographers will have an area to take pictures. We will do something to do video of the presentations. (See below for more on photo and video stuff.) We will also have the traditional limits on materials and effects: No food or perishables of any kind; No dangerous weapons or devices; Nothing gets left on the stage or runway.

In the next Progress Report after Nolacon we should publish as much as we can about what we know. We should invite inquiries and send out entry forms, maps, schedules, and descriptions of our procedures to all who ask. *Mad Three* seems to be functioning as a good feedback loop. We will see what comes via the costume APA and Jill's and my memberships in the New England Costumers Guild. We may not need a separate Masquerade newsletter.

Photography of the masquerade is a special sub-area. Where are we going to put this and how are we going to handle the fact that flow through it is slower than the masquerade itself? This could be handled with a long queue using (some of) Exhibit Hall C or D, which would have to be coordinated with the Nameless Division. The usual method is to set off a long area with backgrounds against a wall, several posing places, and risers for two additional levels of photographers above the floor level so there can be three tiers of them. Even if we have plenty of space, I propose we have three tiers anyhow, so we don't have the costumers having to pose at too many places while still accommodating all (?) the photographers. We should find out how many photographers the last 5 Worldcon Masquerades have had requests from.

I worry about the videotaping sub-area. I want a producer/director with some judgment (taste would be nice, too) telling the camerapeople what to point at. I want every entrance and all significant business captured. We give each group only seconds to present what they have spent months on; to have the cameras miss stuff is absurd. It's easy for the audience to scan back and forth and watch 20 members of a costume group. It's harder for the cameras, but the producer can take notes for the complex costumes during the tech rehearsals, and plan how to follow the action. Most groups have only sequential action anyhow. I won't claim it's easy; too many tries at it have failed. I do claim that it's the difference between a good try and success.

The best I can tell, the re-creations division originated when most re-creations were by novice media fan; it is not clear to me why this necessitated a distinction of this sort. Nor is it important, now, when masters are doing re-creations. I have talked to other costume fans about this and there is at least some support for merging the re-creation division back into the "regular" awards as a category. That's what it used to be; we called it "most authentic."

I would also propose to allow the judges to give an award to a costumer in a higher category than they entered. Instead of making the costumer gamble their chances in entering a higher category, I would allow the judges to recognize ability and achievement that transcends experience. If a costumer does not want to be considered for a higher level so soon, they could check a "do not promote" box on their form.

I know that the photographers want to give an award. The costumers might also want to give an award. Also the staff, the audience, and possibly the GoH. Well, great, but what are the judges for if we all want to second-guess them? These other awards only dilute the value of the Masquerade awards. The judges must be as fair as humanly possible. We will devise judging aids to help them be fair and impartial. If others want to express their admiration and appreciate, they can talk to the costumers.

I feel that a design award was proven at Brighton to be redundant: a good design is necessary to a good costume. Since it is also apparently the last skill to be mastered, there do not seem to be any good designs that were not well-enough executed to win other awards.

Workmanship is not always necessary for a winning costume. It can also occur in a costume that is not otherwise a winner. Thus, it is not redundant. It also encourages costumers to take more time, be more certain of

holding together, make costumes that fit better and more comfortably, and plan things out more. We want to encourage these things, so we should give awards for workmanship — if we can arm-twist into judging it one of the three or four people capable of judging the category.

The GoH Event (by Pam Fremon)

[This item was initially proposed in M3P #24. These comments flesh out some of the details. — LT]

Selecting Guests. The guests are people who come on the show to talk about our *Guests*. They should be personable, knowledgeable people with interesting things to say. Note that this is a *friendly* show, meaning that unlike some talk show hosts we should not look for someone who will be controversial or stir the audience up. The show is about our *Guests* and is an appreciation of them.

The guests have to also be willing to work with us (we won't require much work) over the months before the con in discussing script topics. We should pass each script revision to them for comment when it becomes available. [This does not, of course, mean that every word of the script is written down ahead of time and then read off cue cards on the show. The guests' scripts will consist of agreed-upon topics and rough outlines. The guest and the host will ad lib from there (though the host will probably have a pretty good idea of what the guest is going to say).] When we line up the guests, we should ask them for initial ideas on what topics they'd like to cover.

Don't forget the second-string guests! A planned-upon guest who is suddenly unable to appear would leave a big hole in the show. We must back up the guests one-on-one [yes, I am a worrier], and this means scripting for them, too. We probably don't need to put as much effort into these scripts as for our first strings, but the scripts should be there (and we will have to rehearse with them and do script-tuning with them and the host at con, if we need to use them.) Needless to say, these people who accept our invitation to "wait in the wings" are saints and it would be nice if we could do something nice for them in appreciation.

Slides. I envision us using a mixed lot of a dozen or so cameos at the very beginning of the show, 3 or 4 more before each *Guest* unit that pertains to that *Guest*. Cameos are very short — just a sentence or two. While the tape is played, a slide of the person speaking is shown. It's important that these slides be subtitled with the name of the speaker, since all speakers will not be obvious to everyone, and so the audience doesn't waste time wondering "who was that?" To end the show, we could use a few good, warm, general cameos (if any come out), and then finish off with cameos done by our *Guests*.

Excerpts from Program Division Apa

May, 1988

(Please understand that these pieces were originally written for an internal committee publication and may not be as polished as work intended for broader circulation. They are the personal opinions of the individual contributors, not official committee policy.)

Science and Space Program (by Alan Bostick)

A problem that must be addressed somehow is the level of sophistication of the audience. Am I to plan for an audience of interested laypeople, at risk of boring or even alienating a substantial population of informed experts? Am I to aim high, leaving behind the poor schmuck who just doesn't know what is going on? Can I possibly please all of the people all of the time?

I think the answer to this is no. I cannot please all of the people all of the time. For now, I am going to work with a kind of rating system: G, PG, R, and X. A description of what the ratings mean follows:

G: The general audience. Laypeople, who might not grasp the distinction (for example) between a star system and a galaxy. This is the lowest common denominator. People who do not fit in this category will generally wish to attend a G-rated item only if it is on a topic that is particularly favorite to them, or if there is a participant whom they desperately wish to see and hear.

PG: The informed laypeople. These are the people who care enough about science to keep up with *Science News* but are by no means expert. This is probably the largest portion of the attendees (bearing in mind that someone who is an expert in one area is almost certainly just an informed layperson in most others, although probably not a mere member of the general audience). G-people will probably get along in a PG program item, although they might have to ask a "stupid" question now and then. R- or X-people will probably be able to enjoy PG items in their own field, but they might wish to make corrections, or even get into (what fun!) a technical dispute with a program participant.

R: The mixed drinks of Science and Space programming: the hard stuff, but mixed with enough tonic or coke to get it down the throat without hurting. Technical discussions, but of the sort that a PG person can follow if he or she knows the buzzwords in question. R-rated items are about the cutting edge of science and space, and there will be people who are interested in the material who don't want to have to sit through laypeople's explanations. G-people will be entirely lost; PG people may or may not be lost, but they can cope.

X: Science and Space neat, no ice. Advanced technical discussion between experts. Stupid questions not welcome. This is material aimed at the level of a university department seminar or industry workshop.

At the present time, I would think that the mix of ratings would be something like the following:

G:	10-20%
PG:	10-60%
R:	30-40%
X:	0-10%

I wouldn't expect to have an X-rated item unless it was pretty clear to me that the people who would go to it were liable to be there. I could believe (for example) in the demand for X-rated space items (by L-5 types) or computer items (by programmer types), but there is not much more that I would expect a demand for.

Physics, Aerospace, and Computer people are easy for me to dig up. What I need are good connections to Biology, Medicine, Sociology, and softer sciences.

[Alan then listed about 3 pages of programming ideas; the following are a few selected examples.]

A Nice Place To Visit. But . . .

Do you *really* want to live in space? Get some people who have served on nuclear submarines or spent a winter in Antarctica. Should upset the conventional wisdom.

Rating: PG

The Failure of Vision in SF and Space Art

In the past decade our scientific concepts of what is out there in the universe have flowered dramatically (quasars and AGNs as black holes driving colossal plasma jets, with accretion disks, etc., for example). How come this hasn't shown up in astronomical art in the artshows? About the farthest-reaching stuff I see is ringed planets and multi-colored nebulae. And "Space Art" has apparently limited its focus to the solar system and ringed planets and (more and more) current and near-future hardware like the space shuttle and the proposed space station. What's wrong with you artists? Why don't you get off your butts and paint something exciting?

Rating: R This is a technical discussion, aimed primarily at SF artists.

Advances in Computer Animation

Discussion, perhaps with filmclips, of what's going on in computer animation today. Is "Low-end" animation (i.e., on a PC or Amiga) in the reach of the individual artist?

Rating: G or PG

SF Bloopers

We all know by now that the Ringworld is unstable. But what about all those other science spoilers that we love to throw back at our favorite authors? This should be good for funny stories.

Rating: PG

YA Programming (by Tony Lewis)

As head of YA Programming Area, I am asking for program ideas. This area is aimed at the 9-14-year-olds. It is not the workshop-style of DragonsLair, but is more like standard programming with carefully selected topics and speakers. We would allow adults to attend these items on a space-available basis.

I picked the name for a number of reasons. First, as a bow to one of our GoHs, Andre Norton, who is known for her work in the category. She, more than anyone else, has worked this area of SF for all it is worth. Many of our older readers first came to the field through her YA books. Again, the younger fans have said they resent the terms "Children's Programming" or "Kid's Programming." This name should be considerably more positive than those.

In the next PR we should query members for ideas, in particular those members who are librarians and who may have already done some of this at their places of work. We will stress that this is neither babysitting nor

workshops: it is intended for younger fans who are interested in the program *per se* and who can be trusted to be left alone and not cause problems.

A number of pros have shown interest in talking to people in this age group. Volunteers to work will, of course, be appreciated. Ideas are welcomed from everyone: I would very much like the participation of people who are in this age group.

Gathering Program Data (by Mark Olson)

The information about program attendance gathered at ConFederation by Program has been useful. Here's a suggestion on how to gather more. Let's print up a small form and ask everyone who is willing to take notes on any program items they attend.

[The form suggested by Mark included the title, day and time, room, list of participants and a rating for each, how full the room was, general impression, and comments. Mark was suggesting this form for Nolacon, but I don't see why we couldn't take it to any cons that we attend over the next year. Readers who would be interested in taking rating forms to cons they go to should please write to us for blank forms, or see us at Nolacon. — LT]

Program Planning Comments (by Paula Lieberman)

Ben: I don't see any place in your plans for soliciting undirected input from the potential program participants, or permitting the participants to provide their own, early suggestions for program items and panel topics *they* would like to be on, as opposed to being given a yes-no choice of appearing on program items developed by the Noreascon 3 programming staff. Personally, I feel that such a completely directed program suboptimizes the program's quality.

The program needs to respond to the interests and abilities of the participants, and the interests of the various Worldcon audiences. In particular, the newer writers and artists are unknown quantities to a programming staff: the first question is, is the program development staff even aware of their existence, let alone their knowledge, interest level, and ability/willingness to converse interestingly on a particular topic?

For the people the development staff is aware of, interests change, and program participants get weary of, and/or stale, always being given the same set of topics to choose from. Even worse, program development people often put participants on topics the participant wants nothing to do with, or with people the participants don't work well with on a panel.

Encouraging potential program participants to provide us with their ideas about program items they would like to see will do four good, important things. First, it will provide us with input on what sort of program items the people who are on the program go to. Second, it tells us directly what people do and do not want to do at the con. Third, it will broaden our participant base by encouraging people who we don't know, or who we wouldn't have thought of, to volunteer for being on the program, or to be volunteered/suggested for the program by their friends and professional associates. Fourth, and most importantly, it will give the program participants a greater sense of involvement, and thus responsibility and satisfaction for ensuring that things go well in the program, because they will have an emotional stake in designing the program.

My personal preference is that there *not* be adult "workshops" at the con: by workshop, I mean an intensive, exclusionary, hands-on session of writing, or doing artwork, etc., where there are one or more workshop leaders/teachers and a dozen, more or less, "students." I feel that existing workshop forums, at which people pay money and spend evenings, or weekends, or entire weeks even, such as Clarion, summer programs at universities, and university writing classes, are better instruments than a Worldcon. If there is a desire for workshoping, it should occur prior to or after Noreascon 3, and be set up under the aegis of one of the local universities. That way, at least, the participants could earn academic credits for it.

What I would prefer seeing at N3 instead of "workshops" would be seminars — seminars afford a larger audience and are much less exclusionary. Where the workshop often lasts at least 8 hours and serves a dozen people, a seminar can be as short as two hours, and have an audience of a couple hundred. Also, the seminar requires less effort by all concerned — story workshops, for example, require the submission of stories and reading them all, critiquing them, etc., on a compressed timeline. With a seminar, the principles of story writing are examined; people can ask questions, but there is no specific criticism of somebody's submissions — critiquing may be done, but of works already familiar to the audience. The seminar leaders could specify the works they would be using as examples, so that the potential audience could read them well in advance of the convention in preparation.

Letters

[We try to print as many of the letters we receive as we can. The opinions expressed in this column are the opinions of the letter-writers and of the editor, not necessarily those of MCFI or Noreascon 3. — LT]

Art Show

• Lloyd Penney, Toronto Ontario:

I saw very little or nothing of the Atlanta, Anaheim, and Baltimore art shows because they were so large, or covered so much acreage. I'd certainly like to see something spectacular, but I guess I'd like the chance to see it all, instead of wondering what else there was in that football-field-sized room.

I don't think displaying artists should have to be members of the Worldcon — this not only penalizes the artist, who might not be able to travel extensively because of the costs of materials, but it also penalizes the art buyer, who doesn't get to see and possibly purchase the largest variety of art possible.

• Paul Abelkis, Montpelier VT:

Art Show plans seem fairly straightforward, though I still can't support a "Showcase." Several reasons: i) Compared to the hucksters' room, the effect would be that of putting several somehow chosen hucksters in the best locations; try doing this and see what reactions you get from hucksters. ii) Most artists that would end up "chosen" would be already published ones, destroying this as an opportunity for showcasing *new* artists; no matter how impartial the "jurists," a built-in bias towards the familiar always dominates. iii) Compared to your #25 comments on the masqueraders' clique dominating their

events, the Showcase idea shows the unbalanced influence of the Lundgren clique among artists. In fact, this group is in a definite minority among artists and their ideas have just recently been repudiated. This minority doesn't care about SF artists in general, their interest extends only to what benefits them personally. This is quite evident by their bringing in the large display walls that have recently been seen at regional cons. *Most* pro artists want to help new artists rather than scorn them as the aforementioned group has done. I realize your Showcase idea is not directly tied to this group; it does, however, incorporate the same flaws.

[That's not quite a correct restatement of what I said in issue #25. I said only that the masqueraders were dominating the letter column in that issue. — LT]

One of the reasons mentioned for initiating the Showcase is that fans don't want to go through the entire show to find specific artists. This can be solved by putting up huge! placards throughout the show, one per section, with the artists' names in large letters (those that are in that section). Also have a large, easy-to-read directory at the entrance of the show. Those wanting to view only certain artists would then be accommodated.

If you're absolutely sold on a Showcase, what about *also* having an amateur showcase? Each amateur in the show at large would be able to submit his/her best piece for inclusion in the Showcase. This would not be juried. In this way, these artists would receive at least some additional attention and publishers could view their best work at a single shot.

[You probably wrote this before receiving M3P #26, where we say that we are currently leaning against the idea of a Showcase. (See page 16 of that issue.) — LT]

If you want to be mercenary about the whole thing, you could simply charge higher prices for the best locations. This might and might not benefit new artists. They might pay the higher prices for the exposure. On the other hand, struggling artists are usually poor. Pros might assume buyers will find them anyway, and so pay the lower prices. Also, those paying the higher rates might in effect subsidize the show for the poorer (and newer artists). For the top 10% of panels (in location and thereby price), you might set aside the bottom 10% at below cost for unpublished or otherwise defined new artists.

As far as showing the best of SF art at the moment, your highlighting of Hugo nominees should have precisely that effect. Isn't that what the Hugo is about, the best artists, and thereby art, of the year? Think also of showing the work of the ASFA award nominees.

Please, one thing when you actually write the AS rules: put in something that disallows artists from actually working in the show. It's most disturbing to viewing art and serves only to feed some artists' egos. It would be a great idea though, to set up a "work" area elsewhere at the con, perhaps near the Hynes mixing area.

Further on the Showcase... If all the pieces were NFS, the idea would become more palatable. Fans would have to search out these artists' work further in the show if they wanted to buy. This would bring them by other artists' work. This would still retain the flaw of neofen getting the impression that only the Showcased artists' work was worth looking for. It would be positive in the respect that those who didn't want to buy would be able to (fairly) quickly view a sample of the best professional

work available at the time. That might leave the aisles less crowded as well.

Please set up the show in a V pattern rather than in a U. Shows are ever increasingly crowded and the U style makes it nearly impossible to see anything without crowding in right next to the artwork. The little niches get terribly congested. Besides, most art is meant to be viewed from a distance. A V setup allows for this to at least some extent.

[There are a number of practical advantages to using a box layout. The hanging materials we have in Boston are designed to attach at right angles, so it's easier to stabilize boxes than zigzags (which would need to be stabilized at an angle across the opening of the V). A double row of boxes has a wider footprint and is less susceptible to tipping than a long run of zigzag. The box layout allows more panels to be fit into a given space when built with the same panel size and aisle width as zigzag. Finally, the box layout requires fewer supplemental lights (1 for every three panels, instead of 1 for every two) to get equivalent coverage.

When the panels are large enough, the box layout isn't necessarily any worse than zigzags for viewing. The Boston hangings produce a 7-foot box, which means you can get 6 feet back from the art. With a zigzag layout and wide spacing, you might be able to get further back, but then you run the risk of blocking the aisles and having people walk in front of you.

Some box layouts use 4-foot panels, which do make very cramped viewing areas. We may have to borrow some of this type of material, but we are considering using an "open-box" layout that would omit every other set of "wings," thus producing boxes 8 feet wide. — LT, based on comments from Chip Hitchcock]

• William E. Shawcross, Cambridge MA:

I see no reason for requiring artists to be members of Noreascon 3, though perhaps preference could be given to those who are, in case space becomes tight. If it is considered desirable to present as wide a range of art as possible, not requiring membership is a step in the right direction.

I am *not* in favor of a Showcase, as this simply dilutes the rest of the show. One function of a show, in my estimation, is to educate the viewer, and anything that says, "This is the best; don't bother with the rest," even if in not so many words, is counterproductive from an educational point of view. The award ribbons are enough to tell those who feel the need to know which art was considered "best" by a set of judges (this allows people to see the art before it is judged and thus serves as a checkpoint for one's own understanding of what is outstanding; a showcase is basically a prejudged selection).

The "New England Collects" (don't limit it to Boston — there's a lot of good stuff in Connecticut, in particular) sounds like a good special-display idea.

Masquerade

• J. R. 'Mad Dog' Madden, Baton Rouge LA:

I would like to see a rule imposed on the costumers to the effect that the costumes have to be related to science fiction. I do not feel historical costumes have a place at a science fiction convention regardless of how authentic they are. Secondly, drawing on sources such as the four seasons, the suits of the card deck, the tarot deck, etc. may

result in beautiful costumes but what does that have to do with science fiction? I realize the masquerade is entertaining and most of the fans like the show. But my reply would be that a lot of fans like model railroading; yet we do not expect the Worldcon to have train layouts for us to look at since we are coming to a science fiction convention. The costumers, those interested in the ins and outs of costume design and fabrication almost to the exclusion of science fiction, have their own cons now. I do not feel the need to cater extensively to their demands. If they want to stick to science fiction for theme material, I won't object to their presence at the World Science Fiction Convention.

[I see your point, but I think your definition of science fiction may be too narrow. Worldcons have traditionally embraced both science fiction and fantasy (e.g., the definition of most of the Hugo Award categories), and it seems that many of the costuming themes you mention do have their roots in the fantasy area. — LT]

• Kelly and Karen Turner, San Jose CA:

[Kelly and Karen have a impressive list of masquerade-running credits and have sent us a long letter on the masquerade issues that have been under discussion in TM3P. Due to space limitations, I will have to abbreviate their remarks here, but they have been distributed in full to all appropriate committee people. — LT]

I think that most of your suggested changes will only cause grief in the long run. No, this won't just be an "It ain't broke, don't fix" letter. You had some ideas that I thought were good. Unfortunately, your letter of ideas came off as "We want to change everything!!" I don't think the costuming community would put up with an overhaul of that scale. I think a few changes might be in order . . .

[We didn't want to change everything; we just wanted to take a good look at the possibility of changing everything. We're perfectly capable of discarding the losing ideas. Believe me, it's been made abundantly clear that the costuming community would be upset by a major overhaul. At this point, we're back to considering a traditional masquerade, hopefully run well, with a few tweaks and improvements here and there. For that reason, I'll not print your arguments against separating costumes from presentations and the V runway, since I believe those ideas are now dead (at least for Noreascon 3). — LT]

Pacing and Limits

Every masquerade director since L.A.con II has been petrified of having another marathon disaster of its scale. So has every masquerade contestant. Immediately afterwards, many costumers started to analyze it to find out just where it went wrong. A general consensus has been reached.

1. Too many contestants (120+). Most costumers agree that 100 is plenty.
2. Too much dead time between entries. Many of us analyzed the unedited video tape and noticed that 1/3 of the time there was a black stage with either nothing happening or the M.C. reading credits. The first solution to this is the printed program. This can have everything that the emcee used to read and then some. The second solution is "wings" on the sides of the stage so that the next entry can get ready at the edge of the stage while the one before it is on. The third

solution is to have entrants exit from the runway so there is no "traffic jam" backstage while one entry is exiting while the next is entering.

3. Large props. There were only a few of these at L.A.con. but they probably added 10 minutes to the masquerade for getting them on and off. A good rule of thumb is that an entry's "staff" must be able to get the props on and off stage. Another option is to include the time it takes you to get on stage as a part of the contestant's 60 seconds. Many masquerades don't count the time to get on and off. But if you state up front that you are, it will certainly be an incentive to keep things simple. An example of a well-designed prop is the "Night on Bald Mountain" mountain. It had built-in "retractable" handles, and was on spring-loaded casters. It could be put on stage in 10 seconds.
4. Time limits. 60 seconds is good for an average entry. Another good rule of thumb which has been adopted by many masquerades is 60 seconds per four people. That way, the large groups can get on and off stage without having it look like a foot-race. However, there is no need to be Nazis about it. Be flexible, and tell people in advance if they need more time to write in, explain what they are doing, and you will consider it. Unfortunately, at the pre-Masquerade meeting at L.A.con, Drew Sanders stressed just how long the 90-second time limit was, and some novices took it to mean that they should stay out there that long.

You keep acting like you expect a re-run of L.A.con, and it makes you look paranoid.

[These are all excellent suggestions. You know, we did participate in the L.A.con masquerade, and I'm sure the interminable wait before going on stage did color our perceptions of what we don't want to see happen at Noreascon 3. Your point about the "dead time" was one that also came up at Smofcon 3. I feel that it doesn't matter so much if the masquerade lasts long (within reason) if there is less dead time. As long as a costume is on stage, the audience will be happy. It's when they're fidgeting around waiting for something to happen that the masquerade seems to drag on forever. — LT]

Exit Through the Mixing Area

Yea! A good idea! Yea! A new idea! This is the kind of "new" thing you should be trying.

Tech Rehearsal

The best time for tech rehearsal would be the morning of the masquerade. If it is scheduled for the afternoon, most costumers won't get a chance to eat dinner beforehand.

[Mention scheduling anything in the morning at a Worldcon, and everyone groans. How about the rest of the costumers? Do you really want to get up in the morning for tech rehearsal? Has this been done before? Just wondering... — LT]

Which Night

I like Leslie's idea of holding the masquerade on Friday night! It relieves the costumers' tension that they have until the Masquerade is over, gives us enough time to recuperate before going home, and allows us to display some costumes at the convention so that people can *really* get a close look at the costumes. Many of us like the fixed costume displays which have become fixtures at Worldcons. But some of us have to bring our competition costume

and a display costume to the con and sometimes bringing two major costumes fills up all of our suitcase space. This would also solve this problem. This is another example of a gutsy new change that hasn't been tried before so we haven't seen it fail. Therefore costumers should not be so opposed to it.

Final Words

I hope you do as you say, and actually *listen* to these ideas. If you proceed with your stated "ideas" after asking for input and then ignoring it, you will cause more ire than you would care to deal with. Unfortunately, the tone of the last newsletter, regarding costumers, was not good. You made it sound like we didn't know what we were talking about and obviously you knew better. I know, I know, we made it sound like you didn't know what you were doing and obviously we knew better.

[We're listening, we're listening. I'm sorry if I/we sounded a little testy the last time around, but, as you admit, the costumers did come on a little strong. And some of them seemed so quick to assume that we were somehow trying to "railroad" people (the quote from a comment in CostumApa) and impose this stuff without allowing an opportunity to talk about it. Not true! I think both groups have now survived the initial shock and communication is happening. Our Extravaganzas people have found and joined the local Costumers' Guild, and I think we're starting to work together. — LT]

- Garth Spencer, Victoria B.C.:

I think you have entered the Faneditors' Zone. It looks like costuming fans don't easily get the message that *M3P* was trying to convey: specifically, did not perceive any problems with the costuming bacchanal, and would not consider alternatives, and in fact misread your speculative alternatives as your actual program.

I sympathize. I too have had a similar experience.

Your editorial remarks were remarkably rational, restrained, and to the point. (It took me three years to start seeing what my readers were doing; by then, I was exasperated and rude. At least, all that my correspondents perceive is rudeness.)

Be assured that at least a few people are actually reading what you *actually* write.

Club Degler

- Paul Abelkis, Montpelier VT:

I disagree with Jim Mann in regards to his views on Club Degler. Mike Symes seems to be on track with his varied ideas further on in #25. Nor does "club" music have to be head-pounding, overwhelming music. There is a lot of very danceable music which can be played at a volume that still allows for conversation. Of course the main reason most people will be around for *is* dancing. Intense conversation is rarely the reason. In any case, one purely dancing night is a good thing. A lot of fans like to dance, and a conducive atmosphere is all it takes to get them going.

In any case, you needn't devote a huge ballroom-type room to this. Smaller, warmer (figuratively and literally) rooms are more preferable even if they are somewhat uncomfortable. People are attracted to crowded spaces; areas that look like fun! spaces. They tend to be uncomfortable in large (relatively) empty areas. Besides, many fans could use a good sweat!

- Garth Spencer, Vancouver, B.C.:

I thought Club Degler would have to be a new organization in charge of Fugghead Hugos. Instead, it seems to be a fun-and-nonsense club. Why is it called Club Degler, then? Have I missed something in previous issues?

[The name is carried over from something Mike Symes organized at Boskone 8 in 1971. The item was described in the program book as "A room simulating an alien environment. A relaxing room for the aliens among us." It was called the "Claude Lawrence Degler Cosmic Memorial Suite." Mike says this was modeled after the Christian Scientists waiting for the phone call from Mary Baker Eddy. He figured that if he made the room weird enough, Claude might be enticed to make an appearance. I don't remember many of the details, but Mike says that blowing bubbles in front of strobe lights produced some interesting effects. — LT]

Budgets

- Lloyd Penney, Toronto Ontario:

Your revenue figures look fine . . . the 2300 figure for members between 2/89 and 8/89 looks too large, while I think you'd sell more than 300 memberships around the time of Nolacon II, and more at the door. The 6000 total may also look conservative. The rep and memories of N2, plus the relatively central location of Boston on the East Coast, may swell your attendance up to 7500 or so. As long as your revenue estimates remain conservative, and the expenses are budgeted according to those estimates, you should realize a healthy net income.

[Of course, our goal is not to realize a healthy net income — we would much rather have a better estimate of our income and spend all of the money we have available on the convention. The problem, this far ahead, is your word "may." Yes, we may have an attendance of 7500, but we can't budget based on this (at least not at this point). This problem is exactly why we have been working on a new type of pass-on funds procedure to help Worldcons deal with this financial uncertainty.]

As to the specific numbers, we plan to continue adjusting and revising them as we approach the convention and have more information. We agree with you about 2300 being too high, and at-the-door being low. Our latest revision shows the 2300 reduced to 1670, and at-the-door raised to 750. (The at-the-door estimate was based on figures from past conventions given in M3P #26.) If we get more memberships at Nolacon, those numbers will be used to revise the budget after we get back from Nolacon. — LT]

- Paul Abelkis, Montpelier VT:

I'm still not convinced that Worldcons can't either a) make a large "profit" and distribute this money in a useful manner (though this seems to be occurring gradually), or b) plan so that a huge surplus doesn't occur. I do think it's possible. Yes, at-the-door memberships do cause a surplus. But even last-minute money can be used for con members. Some ways:

- more free food, drink
 - free party ice
 - better contest (masquerade, trivia) prizes
 - buy paperbacks in bulk and stuff one in each reg packet
 - directly refund excesses to members after the con.
- (Atlanta could pay out close to \$15 per person; after all, the members of ConFederation are not voting on the vari-

ous proposals submitted to it — the members of a Worldcon should have more say in these kinds of financial considerations.)

Two to three weeks before the con I would think it becomes fairly obvious how tight the budget will be. If you're already even fractionally into the black with your planned expenses, you can assume you'll make at least a modest profit. (There are *always* at least some walk-ins.) At that point there is still time to spend! Even 2-3 days before it's not impossible.

I do see that you will have extraordinary expenses — good luck on budgeting. I hope you will still be able to accommodate some of your innovative ideas though. You seem to have a lot of good ones.

[As I explained in M3P #24, I feel that you underestimate how difficult it is for the committee to keep an accurate account of financial obligations on a real-time basis in the few weeks before and during a Worldcon. Even companies in the real world with full-time professional bookkeepers often can't get a complete accounting of a month's activity until 3-4 weeks after the close of the month! For a Worldcon, both income and expense are very uncertain. A few hundred more people at the door represents tens of thousands of dollars which would be hard to spend at the last minute on the sorts of things you list. On the expense side, besides the problems of real-time tracking around the con, fan staff who don't get around to turning in expense reports until months later, etc., Noreascon 2 still had disputes in the thousands of dollars with its contractors a year after the con.]

How hard it really is to run a break-even Worldcon is not a point that can be proven by argument. Just because I found it nearly impossible to do at Noreascon 2 doesn't mean others couldn't do better. I just think it's dangerous to assume that it can always be done. I think it's better to set up a mechanism (such as pass-on funding) that will allow the system to continue working even if each convention can't manage to exactly break even. — LT]

Future Worldcons

- Paul Abelkis, Montpelier VT:

New Orleans sure has, again, demonstrated how an inexperienced group can foul up the Worldcon. After two years and numerous letters I finally got my registration straightened out. Then I get PR 3 and see that I only have ten days to send back my Hugo nomination ballot. Of course there's still no word on hotel reservations. And talk about useless PRs! There's little or no usable info in them. One of the most important things for me is detailed descriptions of the hotels, so that I can make an *informed* choice. They had no useful info at all. Instead they put in maps of their Hucksters' Room in a PR! Talk about pointless . . .

I do hope Nolacon itself turns out well — we'll see! I definitely will not vote for bids like Orlando, though. I see it was having the same sort of problems as N.O.: a flashy bid campaign with little con-running know-how. As has been said here before, a good location and/or facilities does not a good bid make.

- Erwin S. (Filthy Pierre) Strauss, Alexandria VA:

Since my last letter in February, I've been to a couple of cons where proposed changes to the Worldcon site selection rotation plan have been discussed. East Coast people like Donald Eastlake, Robert Sacks, and I have been

there, as well as Midwesterners like Bob Hillis, and West Coasters like Bruce Pelz (who'll be chairing the business meeting at this year's Worldcon in New Orleans, where the changes will be voted on).

Things seem to be coming more into focus. At the Brighton, England, Worldcon last year, Robert Sacks and I discussed a four-zone rotation plan. When I got home, I started fiddling with the numbers, looking for better balance, and came up with the five-zone plan I sent out in January. Then I developed four- and three-zone plans. [All of these were described in M3P #25 — LT] In the meantime, Robert was talking to various people, and finding political support for the original plan we discussed.

Maps of that original plan are enclosed, under the heading "S&S" (after our initials). In summary, it combines Australasia and Asia with the current Western zone, to form a Pacific zone. The southern part of the Eastern zone (below Virginia) is combined with the current Central zone, as well as Latin America, to form a South Central zone. Europe, Africa, and the Middle East form an Atlantic zone. What's left of the current Eastern zone (from Virginia northward) forms a Northeastern zone.

Not being one to let the better be the enemy of the good, I can live with the S&S plan. Perfect balance based on past bidding activity isn't really that important — yesterday's "wimpy" zone is today's "monster" zone, and vice versa. For a full analysis of the four plans (plus a map of the current plan, and some numbers on an alternative four-zone plan), send me a 65-cent addressed, stamped #10 (or larger) envelope (not only has postage risen since my last letter, but the packet has gotten fatter). [Filthy's address is 4271 Duke Street #D-10, Alexandria VA 22304.]

[At Disclave, Filthy posted yet another successor to the plan he presents here. In the later version, I believe the southeastern U.S. states were moved from the Central zone back to the Eastern zone. — LT]

• J. R. 'Mad Dog' Madden, Baton Rouge LA:

I thought about responding to Erwin Strauss' proposal for yet another Worldcon rotation plan. It is just too fatiguing a thought to deal with now except to say that, with fandom in Europe and Australia of such a sizable nature these days, it is going to be very hard to "exclude" them from bidding for the Worldcon. When fandom was smaller, the fans outside North America couldn't manage a bid except every so often, hence the present arrangement where they can bid in any year. North American fans would like, now that the shoe is on the other foot, to lock the con into our shores more frequently but that might make it less of a "World" Con, wouldn't it? It will not be an easy solution and perhaps a radical departure (leave the decision to a committee/board rather than a particular year's convention membership) will be called for.

• Krsto A. Mazuranic, Samobor Yugoslavia:

In recent years there's been much talk among US fans about the necessity to make Worldcons more international, i.e., truly "World" at last. I felt hope rising in me that Amerifen had realised, at last, that a "Worldcon" with one token member each from Belgium, Brazil, Denmark, Yugoslavia, etc., with two or three token members each from Norway, Sweden, New Zealand, etc., with a score Aussies and Brits each, among 5000 Americans, was *anything but* a "World" con.

I know of small local cons here in Europe with more members from more countries than that!

And then, what happens?

As soon as a non-English-speaking European country wins a Worldcon at last, sheer blind xenophobic panic prompts Filthy Pierre to seek a way to keep Worldcons on sacred US soil and to urge Amerifen "to act before an acute crisis develops"!

So it is a "crisis" if Worldcon moves out of N.A. from time to time. Would it really be "an acute crisis" for Chrissake if Worldcon moves to, say, Yugoslavia in 1993?

(I always though sf fans liked to explore alien places — Dune, Pern, Gethen — and to meet alien friends — Fuzzies, Puppeteers, Mesklinites — for, what else is sf really about? Well, it seems to be so, but *only in reading*. It seems that the very idea of a possibility to go to Europe for a Worldcon and explore alien places there — the Netherlands, Yugoslavia — is so repulsive that "acute crisis" needs to be cried out.)

Let's look at a few facts:

Let me mark a Worldcon in N.A. with "n", a Worldcon in G.B. and Oz with "o", and a Worldcon somewhere else with "x". I'll start with 1939, of course, and end with 1992 for there are no non-N.A. bids for 1991 and 1992:

.....o.....o...x...o..o....o.o.x..

Two Londons, a Heidelberg, two Melbournes, two Brightons, and a Hague in *fifty-two years!*

Or after Heidelberg, two Melbournes, two Brightons, and a Hague in *twenty-two years?*

Don't panic . . .!

Now look at attendance at ConFederation:

Discounting the English-speaking 28 Brits and 29 Aussies, the 23 Japanese, and the one Mexican and Bahaman each (next-door neighbors), ConFederation had 13 (*thirteen!?*) members from 8 (*eight!?*) countries! Some "World" con! I wonder if all thirteen actually attended — I didn't, for one — which makes matters even worse.

Now look at the next year, the Conspiracy: 177 Aussies as compared to ConFederation's 29; 53 French as compared to CF's none (zero); 24 Italians (none at CF); 43 Germans; 25 Yugoslavs; 64 Dutch (none at CF, and them Worldcon bidders); 18 Poles; 33 Swedes; 25 Norwegians; 20 Finns; etc.

593 people from 31 countries (not counting the 1615 home Brits). More like a "World" con, what?

[I don't understand your logic here. You are castigating U.S. fans for not supporting a true "World" con. Yet (as of June 1987) Conspiracy had 1515 U.S. members, 326 of them Attending, and your own chart shows that the frequency of non-N.A. conventions has been increasing in recent years. Seems like it's the U.S. fans who are supporting the "World" concept by supporting and attending non-U.S. conventions, while foreign fans are not yet reciprocating.

Noreascon 3 has attempted to stay in touch with non-U.S. fans by sending out about 25 free issues of TM3P to well-known foreign fans and fan clubs (I assume you read the Yugoslavia in '94 copy). This costs more than \$37 in postage on each issue. You are the first non-North American fan (other than our agents) to write us a letter in the two years I have been editor.

One aspect to this issue that you are (perhaps understandably) not considering is the interaction of the non-North American Worldcons with the North American rotation plan. If all of the non-N.A. bids tend to win against the same N.A. zone, then the problem is not that there are too many foreign Worldcons, but that one of our geographic areas is getting locked out. N.A. sites do not currently have the freedom of being able to bid in any year, as the non-N.A. sites do. On the other hand, Filthy's proposed plan doesn't seem to solve this problem. — LT]

If anyone wonders why Europeans ignore "World" cons in N.A. (even as supporting members) let me tell you what happened to me:

I paid money to buy memberships with Denvention Two and Constellation, therefore I paid money to buy Program Books, too. I never received my paid for Program Books even after I complained.

L.A.con II wouldn't take supporting memberships. So although I knew at the time I couldn't be sure at all of attending, I had to pay a lot of money to buy attending membership. I call that a forced ripoff. And then they never sent me my Program Book. They never even replied to my letters after the con. They must have been too busy counting their profits.

I received my paid for! L.A.con II Program Book only after I screamed in their faces at Conspiracy.

(I must add in all fairness that Noreascon Two and ConFederation did send me Program Books. So the score is two out of five.)

[Actually, I believe the situation was that L.A.con did have Supporting Memberships, but they were priced very high, and did not allow conversion to Attending. Many people agree that this is undesirable, and a WSFS amendment to require that Supporting memberships be available at a fee not greater than 125% of the site-selection fee was proposed and passed at Conspiracy. This amendment will be up for final ratification at Nolacon II.

Many Worldcon committees have fallen apart after their conventions and have failed to send out their program books to all of their non-attending members (local as well as distant). This is certainly not desirable, since it's one of the few things that supporting members get for their membership fee.

On the other hand, the faults have not been all one-sided. Surely you are aware that Conspiracy failed to distribute site-selection ballots to most North American fans? In a race between a European site and a U.S. site, this was certainly an inflammatory situation, and it is to the credit of the L.A. committee that they chose not to make an issue of it at the convention. — LT]

Now, back to the Rotation Plan Acute Crisis:

Alright, in the last six years Worldcon was three times out of N.A. If Worldcon moves out of N.A. again in 1993, it'll be four times in nine years. An acute crisis, indeed!

But watch out: it was none other but Amerifen who voted in favor of Aussiecon Two in 1985, Conspiracy in 1987, and ConFiction in 1990! Non-N.A. voters were too few to count, even in Brighton! It was N.A. votes which sent Worldcon to London in 1957 and 1965 when there was no rotation plan, and to Seacon '79 and Aussiecons in 1975 and 1985 in spite of the rotation plan. So Amerifen do want to travel to other places and to meet other fen after all!

I see no reason at all to speak about changing the Rotation Plan. Worse: if Filthy Pierre hadn't spoken about changing the Rotation Plan he'd have remained a wise man!

• Garth Spencer, Vancouver, B.C.:

Your precis of the ongoing, uh, relationship with the Sheraton was concise. At some point, however, WSFS Business Meetings are going to have to realize there is a basic point of philosophy at issue. I don't know anyone who talks about this point.

How big can Worldcons get, and still be held? Your troubles with the Sheraton are not uncommon: Norwescon, in Seattle, went to 3000 members one year and ever since has had trouble finding a site. Worldcons aside, I think fan groups are always in danger of expanding their conventions to a level exceeding their competence.

I can't attend Worldcons, so I'd like to act early and ask you to place this on the agenda: "Does the size and scale of Worldcons threaten their viability, and should an attendance limit be imposed?"

We've seen the Myles' House in '89 bid run its course. Maybe it's time now to revive the Spuzzum/Wreck Beach bid for Worldcon: what say?

[When you say "place this on the agenda," are you referring to the Business Meeting at Nolacon? If so, I'm afraid you don't understand the structure of the WSFS Business Meeting. At those meetings, there is really no time for general discussion of issues. Only specific changes to the Worldcon Constitution can be proposed (or specific Business Meeting resolutions), and there is not time for extensive debate so most of the decisions are, in reality, made in the heads of the participants before the meeting starts. In general, the Business Meeting won't even spend time discussing proposals that don't have some significant backing already.

This is just the political reality. However much that you believe that your suggestion is the salvation of the Worldcon, there is a lot of momentum on the other side, and there is no way it's going to get passed at a Worldcon Business Meeting in the near future.

There are other ways to make things happen, however. Take the example of our proposal for Worldcon pass-on funds. Rather than bringing it to the Business Meeting, we are planning to discuss it with future Worldcons and bidders and try to just get it accepted by those who would have to implement it. In the case of the membership limit, it seems like the way to go would be to convince some bidding group to announce in advance that that's what they're planning to do. If they do a good job of explaining why, it then becomes one of the things the voters can consider when they vote in the site selection. — LT]

Miscellaneous Topics _____

• Lloyd Penney, Toronto Ontario:

A strange thought . . . if the Nameless division takes in a lot of various items and areas around the convention centre, perhaps the division should be called Hynes 57 . . . arr, arr, Earth humour . . .

[Sad to say, this has already been suggested. — LT]

Must things be SF? Preferably, but there are some things non-SF that fans readily embrace, especially if it's fast-paced, intelligent, funny, silly, or any combination of the four. Cartoon strips like Calvin and Hobbes and

Bloom County, and performers like Weird Al Yankovic come to mind.

• Paul Abelkis, Montpelier VT:

Responding to your comments, Leslie, on my #24 letter . . .

I never stated that there should be 24 hours of wild partying or organized con activities. I only said the World-con is a 24-hour adventure. This means that something is going on all the time, whether con-sponsored or not. Yes, people should be able to sleep peacefully for a few hours (this is what sleeping floor blocks are for) if they want. I just don't want to see us saying, five years down the line, "parties will be restricted to 9pm-1am, no alcohol or caffeine may be served, and cuff links are de rigueur." I'm not saying that Noreascon or ConFiction will be the World-con to restrict *anything*, or that it'll happen at all. I'm just concerned about the general societal trend and hope it won't force us into adopting strictures we don't want.

In each PR — how about one humorous piece to break up all of the fairly dry reportages? They are very informative, but a little levity would throw a spark to the kindling. Perhaps a short short story? More artwork!?

• J. R. Mad Dog: Madden, Baton Rouge LA:

On the program book/pocket program: I do not see the need for duplication. The big "souvenir" book need not have any program scheduling in it; instead, put lots of information about the guests, biography and bibliography, art work, ads, history of the convention, etc. Leave the programming schedule for the pocket program. Keeping the schedule out of the big book would let it get to the printer sooner. Having the schedule in the smaller pocket program would allow a deadline for printing closer to the convention and a possibility of more accurate information.

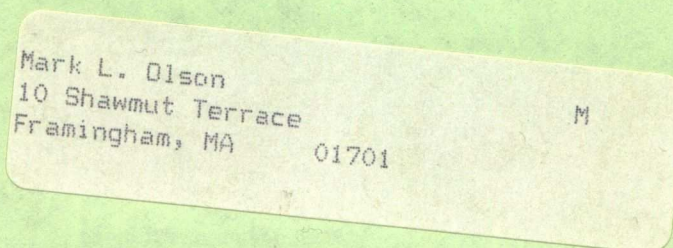
On registration: Instead of breaking the membership list at the "traditional" alphabetical points in order to produce the registration lines, break the membership list so that each station has the same number of names (or as close as possible) even if it works out "A-Be, Bi-Da, De-Fo, . . ." This would distribute the lines more evenly between the stations. Of course, regardless of the situation, when I walk in to register, so will everyone else with a last name starting with M!

[Noreascon 2 had a system that helped the latter situation. We broke the alphabet at even letters, but had a system that could vary the letters in real time, depending on the relative length of the lines. All the letters, A-Z, were available on 3x5 cards that could be attached to the signs. And the registration materials were boxed by letter. So if one line got much longer than its neighbors, we were able to easily shift a few letters over to the shorter line. We also used this to expand and contract the total number of stations depending on how busy registration was at the time and how many stations we wanted to staff. — LT]

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