

George

Magicon

Exhibits Division APA

#1 - May 1991

"It's cast in silly putty"

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Why You Are Getting This

This first issue of the Magicon Exhibits Division APA is being sent to a lot of people: People who have volunteered to work in the division, Magicon officers and Division heads, people whom I hope to recruit and people whom I know I can't recruit, but whose input and comments I value.

We welcome your comments, and especially we welcome anything you would like to contribute to the next Exhibits APA. If there is anything to say in it, it will appear in late summer.

Please

The contents of this APA are semi-public. Feel free to show it to people who are interested in working with us or who may have useful input, but don't publish it and ask people you show it to not to publish it. (The reason is that nearly everything in here is tentative. You understand that, I understand that and the person you show it to will probably understand it if you tell him. But the person who reads it in your fanzine or on the net will only know that "Magicon Has Decided X", when we're only throwing ideas around. This is the voice of experience talking...)

We want to make Magicon the best worldcon ever.

recd
5/24/91

Exhibits Division
List of Useful Names and Addresses
 22 May 1991

Please send corrections and additions to either Jim Mann or Mark Olson. We will not list your work phone number unless you explicitly OK it.

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15 May 1991

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ASFA Liaison: Ingrid Nielson

Art Show, Art Exhibit, Other Exhibits

DiFate Liaison - L. Ruth Sachter

Dealers - Dick Spelman

Consulting Fireman

Kurt Siegel

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History of Bidding - Joe D. Siclari

History of Worldcons - Bruce Pelz

History of Fanzines - Nancy Atherton

History of SF Small Press - Tony Lewis

Costuming Slide Show - Drew Sanders

Scenes from World-wide fandom - Dirk Bonkes, John Robert Columbo, Takumi

Shibano, Charles Mohapel, Anatoly Paseka

Other Exhibits

Laurie Mann

What We're Trying To Do

MLO

As Magicon's Exhibits Division we have a really unique opportunity to do something special at the worldcon. We have a focussed group of areas with which we can create an integrated environment where the various parts harmoniously interact to make a whole which is more interesting than the sum of its parts.

Unless we come up with a better scheme in the next couple of months, we'll use the Theme Park as our organizing principle. Any of you who have been to a first-class theme park (like one of the Disney parks) know how engrossing they can be. So our plan is to create the Fannish Theme Park.

Because we have limited resources—both cash and manpower—we're going to have to be clever. ("We have no money, so we will have to think." - Ernest Rutherford.) I believe that we can come up with innovative schemes to produce a spectacular result. What we want to do is to create an area where people *want* to hang out.

While we will ourselves put together some of the central exhibits, we will try to arrange things so that we can easily encourage the construction and display of scratch exhibits from outside. We'll provide a home for club tables and club exhibits. We'll provide a home for commercial exhibits.

I plan to stress a participatory approach to this. To the extent you are willing to talk and write about your ideas, we want them on all parts of the division, not just where you're working. Even when you are appointed to run a particular area or part of an area, it is not yours to do with as you like. We are all working on Magicon, and we must all try to make our decisions with Magicon in mind.

Our goal is to make Magicon the best, most interesting, most fun worldcon ever. And to have fun while doing so.

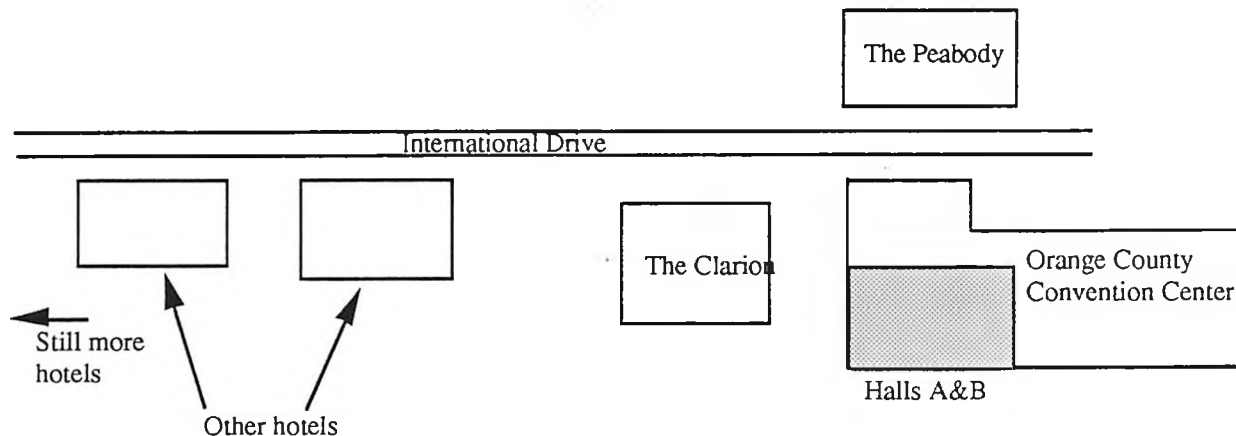
A tour of our facilities

10 May 1991

MLO

An Overall View

I don't have a good map showing the relationship between the hotels and the OCCC, so here's a rough schematic:



The main axis of the convention is International Drive. The Peabody (the main hotel), the OCCC and the Clarion (opening this September) form the central core. Most of the rest of the hotels lie up International Drive to the left in this map.

International Drive is a suburban road with two lanes in each direction and a wide, green median strip (it would be called a parkway in Boston). Traffic doesn't seem particularly heavy and it's normal city speeds of 30-35 mph. There is a traffic light for pedestrians between the OCCC and the Peabody.

The OCCC-Peabody distance is between 1 and 2 blocks. (The schematic shows the Peabody and the OCCC closer than they are.) The OCCC-Clarion distance is somewhat less. The nearer hotels up International drive are definitely within walking distance, though it's not clear that you will enjoy the walk if the weather is hot. (We've stayed at one of the cheapest (The Econolodge, I believe). It was decent, though not luxurious, and I think we'll consider staying there at Magicon. (Balance off the hassle of a long walk in the heat or a short drive and less-nice rooms vs. a \$40+/day saving.)

There're lots of restaurants along International drive, though none of them were very good. Orlando seems to be geared strongly for the vacationing family so that many places stress quantity over quality. Prices weren't particularly great, either. The best food we've had down there was at the Peabody and at Epcot Center.

Space in the OCCC

The first map (a couple of pages hence) shows the maps of the OCCC. Magicon has Halls A, B and C and all of the function rooms up to 10A. We also have the whole 2nd floor.

Nothing is certain yet, but present plans call for Events to have Hall A and Exhibits to have halls B and C pretty much all the time. (Hall A may have a few program items, and we will most likely provide space for some things from other divisions.)

Additionally, we have responsibility for the courtyard/Grand Lobby outside of A/B/C. The courtyard is a very large area (about the size of one of N3's exhibit halls). It looks like we can set up exhibits out there which do not need security, can have limited program there (e.g., a painting demonstration) and can certainly have food and schmoozing areas.

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Food service is not a bright spot. It's run by an exclusive caterer just like at the Hynes at N3. Only time will tell if they are as hard to deal with as the Hynes's caterer. (On the hopeful side, OCCC has in general been easier to deal with than the Hynes was.)

As things stand now, it does not seem likely that Exhibits will be using any of the smaller rooms, but this may change.

We anticipate being able to use the loading docks, but we will have to control usage since we apparently can't have the A/C running while the doors are open. I don't know about you, but I'd rather have it cool and have to do a little hauling. Our present thinking is that we will have the loading dock open for a very limited time early in the con both for us and for big hucksters to unload and after that we will close up and turn on the A/C. We will probably be charged for A/C during setup and teardown, so budgetary considerations may change this.

We are still exploring the rules and regulations, but it does not appear that unions will be a problem.

Don Eastlake of Facilities is getting decorator information. We should have some idea what that's like by summer.

Layout of Halls B&C

We want to create an integrated environment so that halls B and C and the Grand Lobby outside appears as one inviting space. This will be a challenge.

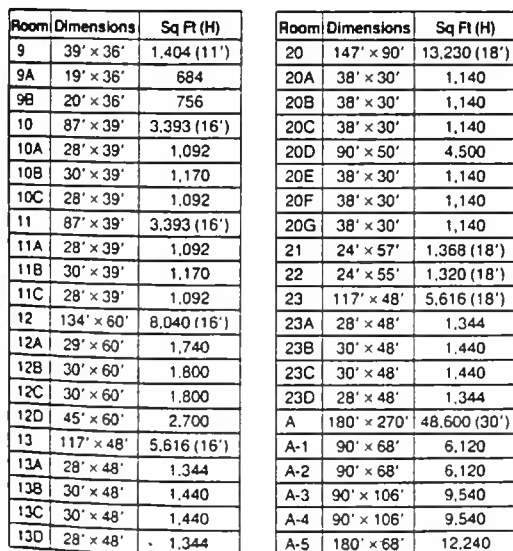
The second drawing is a schematic of what my current ideas. It is not to scale (in particular, the real hall is much wider in proportion to its height) and nothing is final. "It's set in silly putty."

A few salient points: (a) Hucksters and Art Show/Art Exhibit are away from the main entrance. They are major attractions, and I want people to pass through the exhibits area on their way to them. They will have some sort of high wall around them for security, but otherwise, I want to keep fairly open lines of sight in B/C. I particularly don't want Hucksters or Art Show/Exhibit to be invisible from the door. (b) We will have lots of schmoozing areas throughout. (c) We will welcome areas and outposts from the rest of the con to use our space.

The Peabody

I've also included a map of the Peabody for your information. We do not expect to use any space in the Peabody for Exhibits.

Convention/ Civic Center



Second Floor

Gallery

RR

20 A 20 B 20 C

20 D

20 E 20 F 20 G

RR

Open to Below

Open to Below

Open to Below

RR

21

22

Ceiling Hall A

Escalator

Open

Stairs

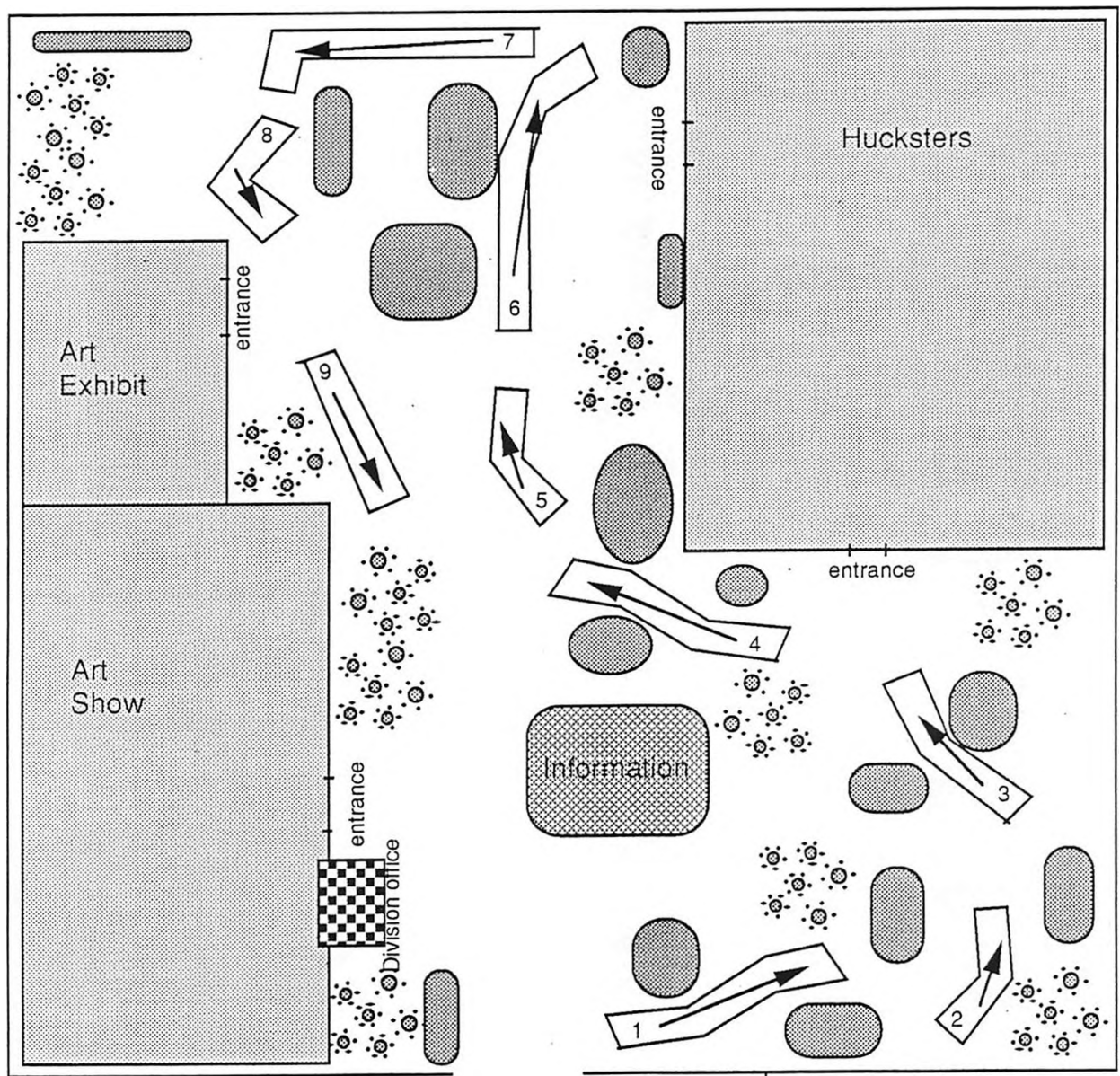
RR

23 A 23 B 23 C 23 D

Stairs

Elevator

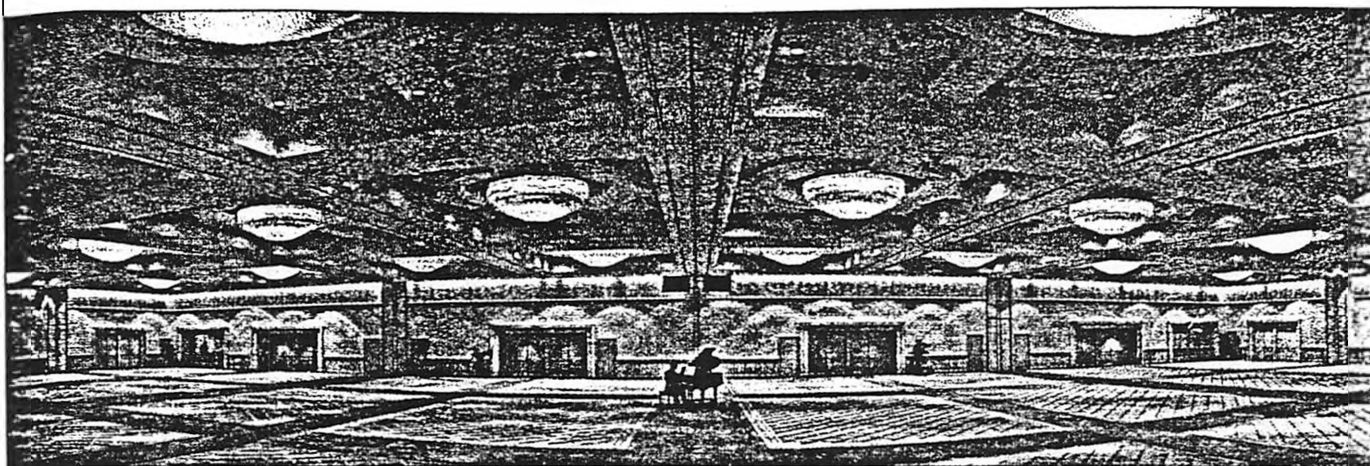
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an exhibit

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a continental flair, and Dux is one of Orlando's finest gourmet restaurants. **RECREATION AND SPORTS:** Tennis on four lighted courts; golf on championship Joe Lee course; Peabody Athletic Club with Nautilus, steam room, sauna and massage; heated double Olympic-size pool, children's pool. **ADDRESS:** 9801 International Drive, Orlando, Florida 32819. **PHONE:** (407) 352-4000. Telex: 4930341. FAX: (407) 351-0073.

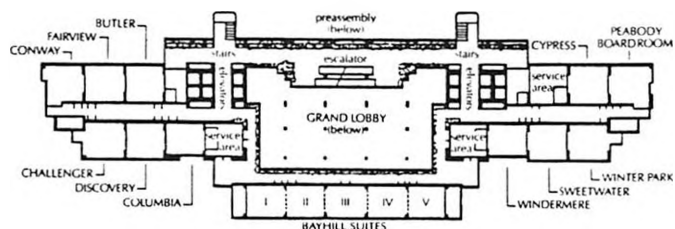
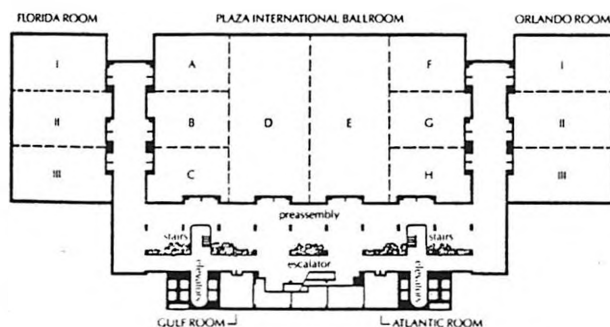
	Length	Width	Square Feet	Ceiling Height	Theater Capacity	Classroom Capacity	Hollow Square	U-Shape	Banquet 8' x 10' Capacity	Exhibits
Plaza Int'l Ballroom*	232'	115'	26,680	18'	1,200	2,000	—	—	2,800	177
Florida Ballroom**	118'	71'	8,378	14'	1,000	600	—	—	750	54
Orlando Ballroom**	119'	73'	8,687	14'	1,000	600	—	—	750	54
Gulf Room	22'	27'	594	9'	50	30	30	25	40	—
Atlantic Room	22'	27'	594	9'	50	30	30	25	40	—
Bayhill Suites†	119'	19'	2,261	9'	—	—	—	—	—	—
Peabody Boardroom	25'	24'	600	9'	—	—	—	—	—	—

*Divisible into 8 rooms

**Divisible into 3 rooms

†Divisible into 5 rooms

	Length	Width	Square Feet	Ceiling Height	Theater Capacity	Classroom Capacity	Hollow Square	U-Shape	Banquet 8' x 10' Capacity	Exhibits
Butler	24'	24'	576	9'	60	36	35	27	50	—
Challenger	24'	24'	576	9'	60	36	35	27	50	—
Discovery	24'	24'	576	9'	60	36	35	28	50	—
Columbia	24'	24'	576	9'	60	36	35	28	50	—
Windermere	24'	25'	600	9'	60	36	35	28	50	—
Sweetwater	24'	25'	600	9'	60	36	35	28	50	—
Winter Park	24'	25'	600	9'	60	36	35	28	50	—
Cypress	24'	24'	576	9'	60	36	35	28	50	—
Peabody Boardroom	25'	24'	600	9'	—	—	—	—	—	—



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Art Show Organization

MLO

I'm convinced that Worldcon art shows—if done right—are too much work for any reasonable people. While I'd hate to accuse art show people of being reasonable, I think it's time to try and evolve a way to run large art shows which doesn't eat people alive. I'd like to try to do it for Magicon.

I believe that we need to settle on a organization for the Art Show by August (before Chicon), so what I'd like to do is describe my notions in some detail here and solicit comments from you. If you all think it's a good plan, I'll make appointments in time for Chicon; if you don't, I'll try and revise it quickly or just adopt the traditional style.

As I understand it, the traditional style for the Art Show is to run it as a large area: there is an area head in charge of the whole shebang, and staff who work on various pieces of it. From what I've seen, the Art Show area head usually does a lot of the work and is frequently overwhelmed.

What I'd like to try is to have no one person responsible for the Art Show as a whole, but to make the Art Show a group of between 5 and 12 areas all reporting to the Exhibits Division, but all working together to coordinate the show and to set Art Show policy. The key to this is whether we can split things up without losing significant information in the cracks.

A lot of this is based on the successful "B' Austin" Art Show that we ran for the 1985 Austin NASFIC. It was coordinated by a group of a half-dozen or so people in Boston with another half-dozen participating regularly. (Leslie Turek and Claire Anderson did more of the coordinating than anyone else, but I don't think that either of them did the traditional "Art Show Director" job.)

Here's a list of potential Art Show and Art Exhibit areas:

- Pre-con paperwork
- Pre-con mailings
- Hangings setup and teardown
- Sales
- Print shop
- Judging
- Auction
- Post-con paperwork
- Artist checkin
- Artist checkout
- Security
- Reception
- At-con operations
- Logistics
- Convention Center interface
- Artist layout (who is hung where)
- Art Show layout (what goes where)
- Di Fate Liaison
- Exhibit writeups, brochures or catalog
- Exhibit operations
- Liaison with Program and tours.

It's unlikely that we'll actually have this many separate jobs (but, then, it's unlikely that this list is complete), of course. If anyone can think of additional jobs or thinks that we should combine some of these or should split some of them, please let me know.

Probably the only job which isn't obvious is "at-con operations". I think it is worth considering having a person whose job it is to run the Art Show from about the time that artist check-in is complete until artist check-out begins. He (along with a large staff) would

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be responsible for handling opening and closing the show each day, bidder registration, problems of all sorts, security, bid sheet vetting and all the other miscellaneous things needed to keep the show going Friday, Saturday and Sunday. The biggest responsibility would be to make sure that enough staff were on hand to run the show.

In most art shows I've worked on, at-con operations, pre-con and post-con paperwork, layout, mailings, logistics, security, convention center interface and the reception have all been done by the Art Show Director. More than anything, this overloading is what I want to end.

The way I foresee this working is that I will appoint something like a dozen people as area heads. It seems likely that the pre-con paperwork will be done in Boston, but that otherwise no attempt will be made to localize the people. These dozen will report to me; I'll coordinate them (though I will try very hard to do none of the work myself—I will *not* be the Art Show Director); as a group they will be responsible for planning the Art Show.

I anticipate that many (but not all) of the area heads will also choose to work on at-con operations staff.

Please give me your feedback on this scheme. And unless you think it so terrible an idea that you can't see working with it, please tell me what sorts of jobs you'd particularly be interested in.

Incidentally, please be aware that this scheme requires good communications between all of the people involved. Jim Mann and I will work to facilitate this, but you all need to buy in to it, also.

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This is about 80% of the material I included in the March 91 issue of "Poof - you're it!", the Magicon committee APA. I'm including it here for your information.

Facilities Issues

Right near the top of my list is getting a number of basic issues concerning the Convention Center settled, things pretty much outside of our control which have a big impact on planning. Probably the most important thing I need to know is how much space I can plan on in the Convention Center. I expect that this will depend on cost, and the contract is ambiguous.

(The following numbers are all approximate, but accurate enough for our purposes.)

Halls B&C together are 160,000 ft². The rental rate for exhibit space for the expected duration of the con is 92¢/net ft². *Net ft²* is ill-defined. It is defined as the space actually used for exhibits exclusive of aisle space and exclusive of administrative space and some other types of space. *Exhibits* definitely includes things like Hucksters and Art Show where we re-sell the space to others. It is not clear whether or not space we use for our own exhibits (including the Di Fate Exhibit) is included. *Aisles* (or, at least, the free portion of the aisles) may be limited to 8' wide at the discretion of the CC manager. Some CC's require that net be no less than 50% of gross; our contract is silent.

If we assume that net is as low as 50% of gross (dubious, but about as good a guess as we can make right now), then we're going to be paying about 45¢/gross ft². If we use the entire space of B&C, we would then pay \$67K.

It is frequently the case (and it appears to be the case in our contract) that meeting rooms are free when you rent the exhibit halls. This suggests that we might also have to pay for Hall A, but nothing more. (If we pay for Hall A on the same basis as B&C, it might cost \$22K. There ought to be a non-exhibit rental rate for Hall A, but I didn't notice one.) Oddly, our contract has a fixed fee of around \$48K for Halls B&C, and no fee for Hall A. Which applies: the fixed fee or the net ft²-based fee? Who knows?

A worst-case analysis says that we do have to pay on a net-ft² basis for A, B and C, and we won't get 50% net but it will be more like 60-65%. This gives us a cost of \$122K.

If you found the foregoing confusing, you've got an accurate picture of where we stand. This is perfectly normal. CC's appear to operate this way as a matter of course.

At N3, Don Eastlake worked for two years to get a clear picture of what we would have to pay. In the

end there were still some ambiguities, so we budgeted reasonably conservatively. (Around 60K, as I recall.) When we got the final bill, it was something like \$13K *lower* than our best estimate. To this day we don't know how they arrived at that number. Unfortunately, MagiCon can't count on the same sort of thing to happen. (I've heard that ConFiction was hit with a much *larger* than expected final bill, which ate up their reimbursement money.)

This has two impacts: Convention budgeting as a whole will have to suffer from a major uncertainty for a long time to come, and Exhibits will probably wind up being squeezed for space. (Since it is likely that we'll be charged only for the Halls, and it's hard to see how Events can use less than the whole of Hall A, the only way we can cut our CC facilities budget is to use less than 100% of Halls B&C.)

Obviously, I'm very interested in knowing how much space I have as soon as possible. Dick Spelman wants to do a Hucksters layout as soon as possible, and wants to be assured that he'll have enough space to hold all the tables. He'd like 50,000 ft² and probably can't be squeezed down below 40,000 ft² without losing tables. Art Show and Art Exhibit would like at least 25,000 ft², and probably can't be cut below 20,000 ft² without having to cut panels. The rest of the Theme Park's needs are still very fuzzy, but it's hard to see how we can manage with less than 30,000 ft², and probably should have more.

This means that we'd like to have 105,000 ft², minimum, and it's easy to use up the entire 146,000 ft². It's much harder to squeeze down.

Since this was written, Joe, Ben and Don have made major strides in working out the OCCC contract and it looks like the OCCC costs will be at the extreme low end of my range. I'm surprised and delighted. I left this in to give people an idea of what sorts of considerations we faced—and still may have to face.

Fire and Safety

Besides the space cost issue, we need to understand the fire and safety code issues for Orlando. (I don't ever want to get blindsided again like we did with the N3 Art Show!) Ben Yalow and I have asked Kurt Siegal (the fireman from Schenectady, NY who helped N3 so much) to make contacts with the appropriate local officials and get a preliminary reading on what we have to do. Things we want to know:

- What are the minimum aisle requirements for exhibits?

- What do we need to do to get our Art Show hangings approved for use?
- What do we need to do to run our auxiliary lighting?
- Are there any special requirements for building materials for exhibits?
- Are there any unusual health or safety rules?
- Do we have crowd size limits?
- Do we have to hire firemen, fire marshals, or whatnot to stand by during open hours?
- The CC has drive in capabilities to the show floors. Can we actually use them with ordinary drivers and vehicles?

We don't so much need hard and fast answers to these questions as we need to eliminate the worst cases. (For example, as long as we know that Orlando will accept standard fireproofing for exhibit materials, we can work out the details of getting our specific materials approved at leisure. What we need to know early is if Orlando has any special, weird requirements.)

What we're doing here is trying to get an unofficial, quick look at the rules and regulations we'll have to deal with. In six months to a year someone in Facilities will be going through official channels to get approval of our plans.

Convention Schedule

Priscilla and I plan to be at Lunacon (which will be over before you read this) where we plan to help run a Magicon table. We next expect to be at Disclave in DC over Memorial Day and at the ABA in NY a week later.

We have hopes of getting to Fourth Street Fantasy in Mpls in June and will probably be at Chicon.

We're definitely planning to get to Smofcon in Portland in December and would like to get down for Tropicon the previous weekend (that will depend on air fares and Priscilla's job schedule). If we miss either of the foregoing, we'll also make it to Philcon.

Our 1992 schedule includes Boskone, of course, and probably Lunacon and Disclave. Oh, and we'll probably make it to Worldcon, too.

I suggest that everyone else should list their convention plans, too. It's useful in planning where smaller groups of us can meet and talk, and it may allow Joe and Becky to plan larger meetings.

The next few months for Magicon

I see three main tasks ahead of us: (1) Finishing our Area Head-level recruiting; (2) Getting the

budget sufficiently together that decisions can be made on fundamentals like the scope of the convention; (3) Resolving the last major inter-divisional coordination issues (who is responsible for what?).

I'd say that recruiting is pretty much on target. Peggy Rae Pavlat (vice-Chairman of ConFrancisco) has started an aggressive recruiting drive, and is pulling from pretty much the same cadre that we are. We've already seen people having to choose which convention they will work on, and sometimes it isn't ours! We need to recruit more heavily in the South and Midwest. Both should be natural sources of talent for Magicon, and we haven't tapped them enough yet.

Probably budgeting is the most critical item ahead of us right now. At the end of the January MOB meeting, my back-of-the-envelope calculation showed that the expense budget exceeded the income budget by about \$100K. To get this I used my own estimate of income (6000 members, as I recall) and got the expense total by adding up the raw requests (with rough corrections to eliminate the biggest duplicated items: space rental, contingency and guards each appeared in two different budgets). This isn't bad and it isn't good. I feel confident that most of the shortfall will go away as budgets are examined in detail and items which are obviously beyond the scope of the convention are dropped.

Real excitement starts if the budget is still substantially out of balance, and hard decisions need to be made where we decide not to do things that we'd like to do or to do things in a different way than we want to. I want that first pass to happen as soon as possible, since we're wating our time if we do a lot of planning and then find that the budgetary ground has shifted out from under us.

Finally, I think we need an up-to-date TO ASAP giving the current best estimate of who is responsible for what. We also need to get a handle on what each area is thought to be.

Because we are all so dispersed, the usual technique of sitting around for a few hours every few weeks and talking won't work. I'd like to suggest an approach. Let each Division head write up a "mission statement" for the division and for each area in it. Nothing elaborate, and not too formal, but it should state what we think we're doing and what we think we are responsible for. Put them all together and start looking for holes and start looking for duplication. The budget is an excellent start on that, but I sense the need for something more. Let me emphasize that these, too, will be "living documents". The purpose is to

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clarify, not to freeze. I'll start by doing one for Exhibits:

Division

- Coordinates layout of Halls B & C and Grand Lobby
- Is "landlord" for other division's areas located in those spaces.
- Main Magicon interface with decorator
- In conjunction with Facilities, is main Magicon interface with food services in CC
- In conjunction with Facilities, provides Exhibits liaison with CC.

Art Show/Di Fate Exhibit

- Builds hangings (includes procuring, setting up, tearing down and returning all hanging hardware and lighting)
- Solicits art for A/S, collects payments for space and turns payments over to Treasurer
- Operates A/S during con
- (Relies on Facilities to supply guards)
- Runs auction and Art Show Sales, collects payment and turns them over to Treasurer. (*Not* responsible for arranging to be able to accept V/MC.)
- Produces any forms it needs
- Arranges for judging and awards (Who is responsible for award ribbons? Artist's insignia?)
- Works with ASFA to plan, setup, run, and tear down print shop. Works out plan for Print Shop money handling acceptable to Treasury and ASFA
- Works with ASFA liaison. (*Not* responsible for ASFA suite, if any.)
- Liaises with Vincent Di Fate on Exhibit and book (but not on other GoH-related issues). (*Not* primarily responsible for book sales, though it may provide space for book sales in Exhibit.)
- Receives, hangs and returns art for Exhibit
- Primarily responsible (coordinates with Facilities) for insurance for Exhibit.
- Produces A/S directory (if any)

Hucksters

- Solicits dealers for Hucksters room
- Collects payments and turns monies over to Treasurer
- (Who is responsible for Huckster's insignia?)
- Produces HR directory (if any)

Exhibits

- Builds, invents, recruits or inveigles exhibits from all over

- Develops a miniature Golf Course for Halls B&C
- Does overall decoration of Halls B&C
- Placates worried lawyers

Other division's areas likely to be located in

Exhibit's space

- Convention sales (Events)
- Information and whatever else comes with it (Services)
- Events ticket sales (tours?) (Events) ((is this where we will sell tickets for the Masquerade?))
- Autographing (Program)
- Exhibits-related program (Program)

So, what have I missed? What surprises you?

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The Enchanted Duplicator Theme Park

20 May 1991

Mark L. Olson

Halls B & C will have as their unifying motif the "Enchanted Duplicator Theme Park" which neatly ties in Orlando's main claim to fame with major MagiCon guests and themes: **Walt Willis** We take fannish history, particularly episodes Willis has been involved in (notoriously forgotten by today's fans) and make it real by creating entertaining exhibits. We'll stress interactive over embalmed, and will stress getting right the flavor of the ferment in the best fanzines rather than detailed content. To emphasize the creative aspects of fannishness, we will be perfectly happy to create new events and episodes as well as to illustrate old ones.

Where Magic Meets Technology This will depend on the exhibits we can arrange, but I'd hope that we can at least get some interesting space stuff. There's a tie-in with Events' tours here, too. (Perhaps the tour booth/table/office/whatever could be in with the Exhibits?)

Vincent Di Fate Di Fate's SF Illustration Retrospective will be a prime part of the exhibit. With a little luck we can come up with decorations which make it feel like a major Epcot-like exhibit.

Jack Vance Beats the hell out of me how we'll work Vance in, but we've got a year to think of something.

Some of the ideas which we've already thought of are listed below. We need more! It's unlikely that we'll do all of them, of course, (if nothing else, some of them are near duplicates of others) but I'd rather have too many good ideas than too few. To involve more of fandom in the planning, we will schedule some brainstorming sessions at cons over the course of 1991.

We plan to advertise heavily in the next PR and try to get ideas (and volunteers) from fandom. Getting as much of fandom as we can involved in the exhibits is part of the plan—involved people are happy people. We will design this to be low-budget, but obviously we can use additional money if it is available to trade off against work, to buy rather than build and to provide decorations to generally spiff the place up.

We will stress interactive over static and fun over dull.

Things which are already planned: Art Show, Hucksters and Peggy Rae's history exhibits will fit in easily. The main question is if we can find enough creative and energetic people to do a great job.

One of the best parts of this is that nearly anything can be fit in.

- **Duplicator Theme Park**
To tie in with Walt Willis' Enchanted Duplicator, we'll use a duplicator motif wherever we can. For example, a little duplicator logo for the various exhibit handouts, Hucksters, etc.
- **Beer can tower to the Moon**
One of the old fannish schemes was to build a beer can tower to the moon, or at least to show that it was possible. We could get lots (thousands!) of clean, empty cans and set up a competition for tower building. (Perhaps get a sponsor to donate the cans?)
- **Hotels of Horror**
A gallery of horrors of famous hotel disaster stories (a favorite smoffish pastime). We pick some of the more legendary disasters (e.g., St Louiscon; The Hotel of Usher at BayCon; The Metropole; The Commodore at Lunacon; The Hostility House, etc.) and create exhibits containing actual documentation and the like. What we do, of course, is make it up (artifacts and all) to fit the legends. So for St. Louiscon, we have a copy of Stew Brownstein's actual letter to his boss which cost the hotel its insurance coverage, and for Hostility House, we exhibit the actual American Express label peeled off by Amex in response to

Seth's letter, etc. In general, we try to give some creative people room to be creative.

- Cheap or free fanzine hucksters area
See if we can figure out how to provide a way for people to sell their fanzines.
- Ghoddmiton
I'm not sure how we could do this one...
- The *Real Story*
An exhibit telling the real story behind various half-remembered fannish legends. Done sorta like *1066 and All That*, it tells fannish history the way it is remembered rather than as it was. We might try to get good fannish writers to join in this one.
- Who sawed Courtney's Boat?
Beats me. But how about having—without sign or comment—a wooden rowboat which has been sawed in half?
- Fannish lawyers
Create an interactive exhibit where we let people try to estimate how many fannish lawyers it takes to screw in a lightbulb, etc. We will also conduct a poll to select a fannish lawyer most typical of the breed to stuff and mount and pass on to ConFrancisco as part of a permanent exhibit.
- Forgotten Events awards
An exhibit (like the Hugo exhibit at N3) of a nonexistent award which is given out each year for something which didn't happen. E.g., 1973: Mpls in '73; 1953: The 2nd annual Hugo award; 1942: the 3rd Worldcon; 1966-97: *Last Dangerous Visions*, etc. We make up the actual trophies as well as associated documentation.
- Hugo Awards for stories never written
There are quite a few books and stories which were projected or written about or whatever which never actually got written. (E.g., Heinlein's "The Stone Pillow", the Comte d'Erlette's *Les Ghoules*, *Last Dangerous Visions*, etc.) Have a little exhibit of previously-unknown Hugos which were given out. (Probably do it deadpan with some sort of explanation that each year's Worldcon committee gave out one extra Hugo and this has been kept a deep,

dark secret until now. Perhaps we can do an expose?)

- Illustrations of Vance stories
Create a special section in the Art Show to display the originals for as many Vance covers we can get. We could include any Vance art which was not used on covers as well. Ask for help with this in the PR.
- Minneapolis in '73 Memory Book
Speaking of never-happened-but-should-have, how about a Memory Book for Minnicon One, the 1973 Worldcon in Minneapolis? Get people to write articles, create news clippings, get some fan artists to draw pictures from the con, etc. (If possible, we should have copies of this available.)
- Tales of Ops / From the Ops Log
Pretty much what it sounds like.
- Decorations around main entrance to halls B/C
How about putting some sort of decorations around the doors to make it look like you are entering a theme park?
- Walt Willis World
I like the name, but I'm not sure what else we can do with it.
- Build the Tucker Hotel (Legos)
The Tucker Hotel is an old fannish schtick where fans were encouraged to send Bob Tucker a brick as a contribution to build the Tucker Hotel, a moveable, designed-for-cons hotel. We can't use bricks, but we can use Legos. There are several possibilities here: if we feel flush with money, we can supply a goodly quantity of Legos (probably the Duplos size); if not, we can publicize the event and ask fans to bring a contribution (a better fit with the Tucker Hotel, anyway). We might see if we can get Legos Corp. to sponsor it.
- Exhibit of astronomical art covers. Not the paintings, but the book and magazine covers. This could include a big group of, say, the Earth (or Mars, or the Moon) from space showing changes over the years. Harry Stubbs used to do a great slideshow on this—perhaps he'd be interested?
- Gestetner Museum Exhibit
Take a dead mimeo and polish it up and set up a museum exhibit of the future,

perhaps 100 years after desktop publishing has wiped the last mimeo from the face of the earth. Make the signage humorous and make it clear that the person who constructed the exhibit had only a vague idea what a mimeo did. (This could be expanded to include hecto ("a typical fannish meal of the 1950's"), etc. We might also throw in a few sneering references to the hopelessly antiquated DTP technology of the 2010's.)

- Callahan's
If we want to include Spider Robinson as a guest, a possible tie-in is to do up the Con Suite as part of Callahan's. Or perhaps we could set up a Callahan's in Halls B/C somewhere. There's a lot of possibilities here.
- Neat throw-aways
Every once in a while around the hall have a little free-standing fannish thing. No particular relationship with anything else and no particular story connected with it. For example, have a field-stripped (but clean!) Gestetner lying around. Or maybe a Gestetner which has been taken apart, each piece painted a different, bright color and re-assembled. Who knows?
- Exhibit of DTP hardware and software
See if we can get some of the companies which make DTP hardware and SW to show their wares, including hands-on. Aim it at the fan publisher.
- Sketch Books
An exhibit of sketch books from some good artists. Perhaps showing some of their roughs.
- Staple Wars
A definitive history of the great 2 vs. 3 staple wars. Possibly present it as interviews with veterans?

Golf course

An idea which has been kicking around for some time is to do a miniature gold course as part of the Theme Park. The holes would sort of wind around through the park and would be one of its great unifying themes.

Obviously, there are some problems. To begin with, it's an awful lot of work to do a good job. And it may cost a lot. And there are liability considerations. Also, it may be too much fun.

I think we can deal with each of them:

The amount of labor involved is a problem, but like most problems it can be made into part of the solution. Since we don't have the manpower to set up the golf course so it is

- Ad-hoc Con buttons
ConDigeo produced some of the best ad hoc buttons I've ever seen ("Your name is ConDigeo Montoya. You killed my weekend. Prepare to die!"). How about an exhibit of this sort of button from many cons.
- Another sort of general idea is to include the vast number of bid, club and SIG tables in this area and work them in, perhaps as an "international pavillion" area. Nearly any kind of exhibit can be accommodated.
- Commercial exhibits
Naturally, we'll work whatever commercial exhibits we get in here. We should be able to do particularly well with the networking people.
- A fannish T-Shirt (not just bid T-shirts) exhibit.
- An exhibit "The *Real* Story Behind..."
Where we tell what really happened in some events of fannish legend. (This time we really do tell what happened.)
- Bidder's tables
Epcot Center has country pavillions. Why can't we help the bidders to decorate their tables to match their cities. We ought to be able to do better than a dull row of tables.
- Use theatrical flats for decoration
Ann Chancellor suggested this one. Contact theatrical supply houses in the Orlando area and arrange to rent (at very cheap prices since we are only renting unused and—at least for that weekend—unrentable) props. It should be a good way to get more color and excitement into the area with relatively little labor.

ready at the start of the con, we make building it *part* of the con. Chip Hitchcock has sketched out a rough scheme in which we produce some pre-fab parts in advance and then let people assemble the holes and decorate them. For example, we could have something like an ice sculpture competition (using what materials, I don't know!) to build some of the scenery. We could provide big cut-out shapes (like trees, and people, etc,) and let people paint them.

Additionally, we could challenge each of the bids to do a hole and to decorate it as an advertisement for their bid. Get them to show their creativity!

Where do we go from here?

I'm looking for two kinds of people for work with the exhibits: people to build individual exhibits and people to help recruit new exhibits and manage things.

We need to encourage as many people as possible who are otherwise not connected with Magicon to build exhibits (I can't possible recruit enough people within the division to do the job right!). We need to publicize what we are doing (I expect a *major* writeup for the next PR) and to get people excited.

I'll need several people who can work on general technical issues: display cases, bulletin boards, pre-fab golf course construction, decoration, (lighting?), general glitzy decorations. Think of an amateur (or, better yet, impoverished professional) theatrical background as ideal.

We'll also need a largish staff to coordinate setup (that will be a nightmare!) and to operate the theme park (make sure it doesn't collapse!)

What we are trying to do is to create an "insanely great" convention.

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A MagiCon Exhibits Budget

28 January 1991

Division total: \$88,935

		\$88,935	Description
Division	\$5,161		
APA/Communications	\$216		
Copying		\$96	4 issues * 20 pages * 30 copies * .04¢/page
Postage		\$120	4 mailings * 30 staff & div heads * \$1/copy
Phone/Postage	\$1,190		
Postage		\$50	Guess
Phone		\$540	\$15 for 8 mo; \$20 for 6 mo; \$30 for 4 mo; \$45 for 4 mo
Genie charges		\$550	22 months of Genie @ \$5/mo for avg of 5 people
Modem		\$50	Estimate (MagiCon pays half)
Travel	\$1,200	\$1,200	4 trips @ \$300
Decorator liaison	\$1,400		
Administration		\$200	Guess - mostly phone
Pipe & drape		\$1,200	600' of 10'+3' pipe & drape @ \$2/ft
Miscellaneous	\$500	\$500	A round number
Office at con	\$655		
Tables & chairs		\$180	8 tables @ \$10 & 20 chairs @ \$5
Copier rental		\$175	Guess
Misc		\$100	Guess
Telephone		\$200	Estimated total cost of 1 telephone
Art Show	\$22,595		
Sales	\$5,620		
Telephone for verification		\$600	Est. 3 telephones @ \$200
V/MC fees		\$3,000	3% on \$100000
Forms		\$370	Guess
Calculators and supplies		\$150	Guess
Packing supplies		\$300	Estimate
Tables & Chairs		\$1,200	30 tables @ \$35 & 30 chairs @ \$5
Hangings	\$3,183		
Truck rental		\$1,583	Rental \$1000 + gas: \$1.40/gal*2500 miles*6 mpg
Tables for 3-d art		\$1,050	30 tables @ \$10
Table covers		\$150	30 sheets est at \$5 ea
Driver's per diem		\$200	Per diem: \$25/day for 2 people for four days
Motel for drivers		\$200	2 nights lodging each way for two people @ \$50/night
Pre-con & Post-con	\$1,798		
Copying for early mailings		\$448	2 mailings * 8 pages/ mailing * 700 copies * 4¢/copy
Copying for late mailings		\$360	2 mailings * 10 pages/ mailing * 450 copies * 4¢/copy
Postage for early mailings		\$660	2 mailings * 600 sent * 55¢/postage
Postage for late mailings		\$330	2 mailings * 300 sent * 55¢/postage
Miscellaneous	\$1,165		
Carpeting for staff area		\$225	WAG: 75 sq yd * \$3/sq yd
Award ribbons		\$500	Estimate based on N3
Artist ribbons		\$120	600 @ 20¢
Art Show business cards		\$20	Estimate for 500 cards
Administrative		\$300	WAG
Electricity	\$1,000	\$1,000	Guess
Artist's reception	\$1,500	\$1,500	Estimate - very flexible; this is small reception
Guards	\$5,529		
Open hours guards		\$1,932	2 guards for 6 days @ 14 hr/day @ \$11.50/hr
Closed hours guards		\$1,725	3 guards for 5 nights @ 10 hr/night @ \$11.50/hr
Supervisors		\$1,872	1 on at all times (6 days) @ \$13/hr
Setup/teardown	\$300	\$300	Drink and munchies for crew
Wish list	\$2,500		
Lodging for setup crew		\$500	5 rooms for 2 nights at \$50/room

A/C for setup/teardown			\$2,000	20 hours @ \$100/hr	
Carpeting					3
Art Exhibit	\$23,479				
Hangings				(included in Art Show hangings)	
Insurance	\$2,250	\$2,250		V. rough guess: 300 paintings @ \$2500 each @ \$3/\$1000	
Shipping	\$10,500				
Shipping		\$7,000		Guess: 70 packages at \$50 each, each way	
Drayage		\$3,500		WAG: 70 packages at \$50 each	
Guards	\$5,529				
Open hours guards		\$1,932		2 guards for 6 days @ 14 hr/day @ \$11.50/hr	
Closed hours guards		\$1,725		3 guards for 5 nights @ 10 hr/night @ \$11.50/hr	
Supervisors		\$1,872		1 on at all times (6 days) @ \$13/hr	
Electricity	\$500	\$500		WAG	
Miscellaneous	\$500	\$500		Guess at misc costs	
Wish list	\$4,200				
Carpeting		\$4,200		WAG: 1400 sq yd @ \$3/sq yd	
Hucksters	\$13,350				
Furniture	\$7,500				
Tables		\$3,000		300 tables at \$10/table (undraped)	
Chairs		\$3,000		600 chairs at \$5/chair	
Coverings		\$1,500		Guess: 300 sheets @ \$5	
Mailings	\$960				
Copying		\$300		3 mailings * 5 pages/ mailing * 500 copies * 4¢/copy	
Four mailings		\$660		3 mailings * 400 sent * 55¢/postage	
Guards	\$4,320				
Guards		\$2,760		2 guards for 5 days @ \$11.50/hr	
Supervisors		\$1,560		1 on at all times (6 days) @ \$13/hr	
Miscellaneous	\$570				
Ribbons		\$300		1500 @ 20¢	
Hucksters business cards		\$20		Estimate for 500 cards	
Miscellaneous		\$250		Guess	
Historical exhibits	\$4,900				
Shipping	\$1,300	\$1,300		WAG	
Development	\$750	\$750		WAG	
Materials	\$1,250	\$1,250		WAG	
Sanders Exhibit	\$1,100	\$1,100		Guess	
Miscellaneous	\$500	\$500		Guess	
Con Suite	\$10,000	\$10,000	\$10,000	VWAG - a placeholder	
Food & Drink					
Decorating					
Miscellaneous					
Theme Park	\$7,000		\$7,000	VWAG - a placeholder	
Golf course	\$2,450				
Supplies	\$2,000	\$2,000		VWAG - a placeholder	
Miscellaneous	\$450	\$450		VWAG - a placeholder	
Space usage (not in budget, above)					
Total	\$46,800				
Art Show		\$11,250		25,000 sq ft @ 50% net @ 90¢/net sq ft	
Di Fate Exhibit		\$6,300		14,000 sq ft @ 50% net @ 90¢/net sq ft	
Hucksters		\$18,000		40,000 sq ft @ 50% net @ 90¢/net sq ft	
Other		\$11,250		25,000 sq ft @ 50% net @ 90¢/net sq ft	

A Magicon Exhibits Timeline

DRAFT - 5 February 1991

Comments, please! This one's really rough—I need a lot of input.

Hucksters	91-02-17	Make area head appointment
Hucksters	91-02-25	Get agreement on rates
Hucksters	91-03-01	Have PR 3 text ready
Hucksters	91-03-01	Have draft of first mailing ready; review policies
Hucksters	91-03-15	Send out 1st mailing to people who requested it
Hucksters	91-04-15	Send out mass mailing announcing Huckster table rates
Hucksters	91-06-01	Submit Huckster Room layout to OCCC
Hucksters	91-08-01	Begin table assignments
Hucksters	92-01-01	Finalize at-con schedule
Hucksters	92-02-01	Settle Huckster move-in policies (drive in?, etc)
Hucksters	92-02-01	Get final OCCC, etc., approval on layout & materials
Hucksters	92-04-01	Review draft of final mailing
Hucksters	92-05-01	Do final mailing
DiFate	91-03-01	Have PR 3 text ready
DiFate	91-04-01	Decide on location of Exhibit
DiFate	91-04-01	Go/No-Go on Book
DiFate	91-05-20	(Potential ABA meeting w/DiFate & L. Ruth)
DiFate	91-06-01	Have at least preliminary info on insurance
DiFate	91-06-01	Get Orlando-area drayage info
DiFate	91-07-01	Decide on how art is to be received in Orlando
DiFate	92-02-01	Get final OCCC, etc., approval on layout & materials
ArtShow	91-03-01	Have PR 3 text ready
ArtShow	91-04-01	Contact ASFA in re print shop
ArtShow	91-05-01	Settle rates
ArtShow	91-05-01	Get fire policies from OCCC
ArtShow	91-07-01	Have draft of first mailing ready; review policies
ArtShow	91-07-01	Have first draft layout complete
ArtShow	91-07-01	Deadline for Go/No-Go on ASFA for print shop
ArtShow	91-08-01	Make decision on special Hugo Nominees exhibit
ArtShow	91-10-01	Initial mailing to artists
ArtShow	92-01-01	Finalize at-con schedule
ArtShow	92-02-01	Get final OCCC, etc., approval on layout & materials
ArtShow	92-05-01	Must have driver for hangings truck
ArtShow	92-05-01	Order award ribbons
ArtShow	92-06-01	Bid Sheet mailing to artists
ArtShow	92-08-01	Drop dead date for additional artists
Division	91-02-05	Get first draft of timeline to Joe
Division	91-02-18	Boskone—(most of MOB) meeting
Division	91-03-01	Get on line
Division	91-04-15	Send out first division apa
Division	91-05-01	Make initial decorator contacts; get prices
Division	91-05-01	Get someone in Orlando looking for alternatives to decorator
Division	91-05-01	Get decision on space available (space vs. cost)
Division	91-05-28	Disclave—meeting for interested parties
Division	91-06-01	Get solid guards info

Division	91-07-??	MOB meeting in Orlando?
Division	91-08-28	Chicon V—meeting for interested parties; MOB meeting
Division	91-12-01	Tropicon X
Division	91-12-08	Smofcon
Division	92-01-15	MOB meeting in Orlando?
Division	92-02-15	Boskone—meeting for interested parties
Division	92-04-01	Get decision of A/C during setup/teardown
Division	92-05-28	Disclave—meeting for interested parties
ThemePark	91-03-01	Have PR 3 text ready
ThemePark	91-04-01	Get decision on Drew Sanders' proposal
ThemePark	91-06-01	Initial decision on display technology: bulletin boards, etc
ThemePark	91-06-01	Get reasonably definite info on OCCC-supplied food & bev.
ThemePark	91-07-01	Get info on possible Orlando source for flats
ThemePark	91-07-01	Have draft Golf Course plan (materials, scope)
ThemePark	91-08-01	First draft floor plan ready
ThemePark	91-09-01	Go/No-Go on golf course
ThemePark	91-10-01	Do preliminary furniture order
ThemePark	92-01-01	Finalize at-con schedule
ThemePark	92-02-01	Get final OCCC, etc., approval on layout & materials

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Draft for PR 3

Science Fiction Retrospective Exhibits

Submitted by Peggy Rae Pavlat

The Fiftieth Worldcon will be held in Orlando over Labor Day Weekend in 1992. The first Worldcon was held in 1939. (The 1989 Worldcon was the forty-seventh Worldcon, because Worldcons were not held during World War II.) In recognition of this anniversary, several exhibits have been developed to highlight the history of the field. These exhibits are The History of Worldcons, The History of Fanzines, The History of Bidding, The Portrait Gallery and the World-Wide Fandom. At Magicon we also expect to have a History of Specialty Press exhibit and a retrospective of Worldcon Masquerades through a slide presentation in the exhibit area.

If you have material you would like to contribute for any of these exhibits (for display, it will be returned after the History of exhibits are concluded) please contact Peggy Rae Pavlat at 5709 Goucher Drive, College Park, MD 20740 USA.

The History of Fanzines exhibit, developed by Nancy Atherton, encourages the current-day fan to travel back to the days of Spaceways, Le Zombie, Quandry and Xero. The exhibit features a feast of fanzine writing from the 1930s through the 1950s by such legendary fans as Walt Willis, Lee Hoffman, Donald Wollheim, Ray Bradbury, Robert Silverberg, Robert Bloch, Bob Tucker, Marion Zimmer Bradley and a host of others.

The fanzines on display are likely to include the 1930's Cosmology, The Planet, The Time Traveller, The Phantagraph and Fantasy Magazine; 1940's Peon, The Acolyte, The Fanscient, Futuria Fantasia, and Spacewarp; The 1950's Fanac, Hyphen, Grue, the Vega Annish and the BNF of Iz. There will also be copies of special items such as Up to Now, the first fan history; Walter A. Willis's immortal fan fable, the Enchanted Duplicator; Jack Speer's original Fancyclopedia and Bob Tucker's original Neo-Fan's Guide.

The History of Worldcons exhibit, developed by Bruce Pelz, includes the World Science Fiction Convention banner, the Program Book from each previous World Science Fiction Convention, playing cards, sets of stamps issued in honor of the convention, official Worldcon stationery, some T-shirts, a hat and tote bag and many badges, buttons and other memoriabelia.

Banquet pictures from some of the World Science Fiction Conventions in the 50s and early 60s will be on display. We'd like your help in identifying people in these photographs. If you know who one or more currently unidentified people in these photographs are, please give us the information by following the posted instructions. We are in the process of making arrangements to duplicate the 1963, Discon I, banquet photograph. If \$2.00 was too steep a price for you to be able to afford to get one of these photographs for yourself that year, if you have any of the other

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banquet photographs, and are willing to have them displayed, please contact Peggy Rae Pavlat at the above address.

The Portrait Gallery, a collection of over two hundred photographs of professionals in the science fiction community, is being created by Christine Valada. Beth Zipser is coordinating the biographies for this exhibit. Christine will be taking more photographs during Magicon.

The History of Bidding, developed by Joe Siclari based on a prototype by Peggy Rae Pavlat, features the potpourri of gimmicks which silly groups of fans have used to win (or lose) the right to work themselves to a frazzle over the Bank Holiday or Labor Day Weekend. There are ceramic whales and beer buckets and coupons good for a backrub and rats and wooden shoes and a host of other ideas too fascinating to be forgotten. If you have material which you are willing to have on display, please contact Peggy Rae Pavlat. (FYI, Joe tells us he expects to be a little busy this year and would like someone else to be recruited to continue this exhibit for Orlando. If you're interested in further developing and displaying this exhibit, please contact Peggy Rae Pavlat.)

The History of the Science Fiction Small Press is being developed by Tony Lewis. Please let us know if you can help.

Scenes from World-Wide Fandom will include material from Japanese Fandom (thanks to Mr. Takumi Shibano), Russian Fandom (courtesy of the Russian SF artist Anatoly Paseka), Canadian Fandom (many thanks to both Charles Mohapel and John Robert Columbo). In addition, there are Scenes from the Dutch (Dirk Bonkes), Finnish, German, Norway and the Czechs. Other European fan groups were contacted during ConFiction and are being recruited to provide Scenes of their own fandom.

As a special treat, we are also arranging a Hologram Exhibit, to be provided by Mark Kernes.

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as of 3/15/91

STAFF LIST:

Science Fiction Retrospective Exhibits	Peggy Rae Pavlat
The History of Fanzines	Nancy Atherton
The History of Worldcons	Bruce Pelz
The Portrait Gallery	Christine Valada
staff	Beth Zipser
The History of Bidding	Joe Siclari
The History of the Science Fiction Small Press	Tony Lewis
Hologram Exhibit	Mark Kernes
Scenes from World-Wide Fandom	Mr. Takumi Shibano, Anatoly Paseka,
Charles Mohapel, John Robert Columbo, Dirk Bonkes	
Staff:	Joni & Todd Dashoff, Dan Hoey, Bill Jensen, Steve Swartz

Ross: I'm being too casual about writing down who I've recruited; this is just the tip of the at-con list.

If it would help to have this on a high-density 3 $\frac{1}{2}$ of 5 $\frac{1}{4}$ floppy in either ascii text or Word Perfect 5.0, please let me know. I can send it to you easily.