

— Special Smofcon 4 Issue —

ARTICLES

- 1 Smofcon 4 Report
- 5 Current Noreascon 3 Committee Structure

COMMITTEE CHRONICLE

- 6 GULP Meeting / November 6, 1987
Program Division
- 8 Division Heads Meeting / November 8, 1987
- 9 APA:89 / November 15, 1987
*Budgeting, Comments on Weird Ideas,
Historic Costume Show, Program Registration*
- 12 MCFI Meeting / December 2, 1987
- 13 Division Heads Meeting / December 5, 1987
- 15 APA:89 Preview
*Sponsorships, Convention Layout,
Exhibit Hall Setup, Special Hugo*

LETTERS

- 18 *Committee Structure, Masquerade,*
- 19 *Other Extravaganzas, Second Floor Division,*
- 20 *Art Show,*
- 21 *Sponsorships, Children, Bidding,
Miscellaneous Topics,*
- 22 *Con-Running Guidebooks*

The Mad 3 Party — more than you ever wanted to know about running a Worldcon — is published by Noreascon 3, Box 46, MIT Branch PO, Cambridge MA 02139. Editor and source of all uncredited writing: Leslie Turek. Copying by Al Kent. Logo by Wendy Snow-Lang.

The subscription price is \$1 per issue for up to 12 issues. The regular subscription price covers surface shipment outside North America; please add \$1 per issue for air mail. Free copies go to newszines, Worldcon bids and committees, the committee and staff of Noreascon 3, and significant contributors.

Copyright © 1987 by Massachusetts Convention Fandom, Inc. (MCFI); all rights reserved. "Noreascon" is a service mark of MCFI. "Boskone" is a service mark of the New England Science Fiction Association, Inc. "Worldcon", "World Science Fiction Convention", "WSFS", "World Science Fiction Society", "Hugo Award", "Science Fiction Achievement Award", and "NASFIC" are service marks of the World Science Fiction Society.

Smofcon 4

More than half of the Noreascon 3 division heads and other members of the committee attended Smofcon 4 last month. We had a profitable and enjoyable time participating in panel discussions, playing the Smofcon game, recruiting new people to work on Noreascon 3, enjoying the con suite refreshments, and smoffing, smoffing, smoffing. A Smofcon 4 report begins below.

More Area-Level Appointments

Since the last issue, some new area heads have been appointed, and they are given in the list on page 5.

Hotel Situation

Our lawyers continue to refine the wording of our agreement with the Sheraton-Boston Hotel. If space permits, we'll run some excerpts in the next issue.

GULP Meetings

The GULP brainstorming meetings continue. In this issue, we report on the Program Division (page 6). Next issue will have the Facilities Division.

Progress Report 3

We are currently preparing text for Progress Report 3, which will be a newsletter-style progress report scheduled to go out in early February.

Nolacon II News Release

Nolacon II has received the bids for the 1991 Worldcon site-selection ballot. Cities qualifying are Chicago, Illinois, and Sydney, Australia. Further information can be obtained at the following addresses:

- Chicago: PO Box A3120, Chicago, IL 60690 USA
 - Sydney: GPO Box 4435, Sydney, NSW 2001 Australia
- LT

Smofcon 4 Report

by Leslie Turek et al

Smofcon 4 was hosted by Fanaco and was held on November 20–22 in Columbus, Ohio. 71 people attended this first midwestern Smofcon, which focused on regionals large and small.

Roughly one-third of the attendees were from Ohio and Kentucky, including Scott and Jane Dennis, Steve Francis, and Michele Canterbury, as well as the organizers, Liz Gross (Chair), Bob Hillis, Mark Evans, Doug Andrew, Jeff Tolliver, and Van and Carol Siegling. There were contingents from Massachusetts (Mark Olson, Don and Jill Eastlake, Tony Lewis, Leslie Turek, and others), the DC

area (Peggy Rae Pavlat, Marty and Barbara Gear, Joe Mayhew, Tom Schaad, Martin Deutsch, and Shirley Avery), Florida (Joe Siclari, Becky Thomson, Judy Bemis), and Toronto (Lloyd and Yvonne Penney, Mike Wallis); and individuals from New York (Ben Yalow), New Orleans (Justin Winston), Winnipeg (Linda Ross-Mansfield), Chicago (Kathleen Meyer), St. Louis (Rich Zellich), and Phoenix (Bruce Farr). Notably absent was anyone from the West Coast.

The venue was the Airport Quality Inn, which was a comfortable hotel with its own courtesy shuttle bus to and from the airport. Convention room rates were only \$39/night, and there were several fast-food places reasonably near the hotel. The staff seemed reasonably tolerant of fans sitting all over the lobby late at night, and the security guards only asked us to close the doors of the con suite after midnight. The con suite, four connecting rooms, some with the beds removed, was generously supplied with soft drinks, wine, beer, cheese, veggies, and morning coffee and doughnuts.

The program book was a loose-leaf notebook holding schedules, a map and restaurant guide, handouts on various topics, and blank sheets of paper for notes. The cover, by Jeff Tolliver, depicted a Star-Wars-style space battle featuring propeller beanies and bow-tie fighters. The handouts had been distributed in two sections: one section mailed out before the con and the other section handed out at the con. (These quickly became known as "The Old Testament" and "The New Testament.") Topics included "Managing Your First Convention" by David M. Taylor, "Running a Dealers' Room" by Tom Barber, "Establishing a Timeline" by Mark Evans, "Living with a Budget" by Bob Hillis, "Programming Mechanics" by Mark Evans, Boskone Art Show rules and paperwork, Balticon Masquerade rules, Rivercon hotel contract and registration procedures, and essays on Troubleshooting/Operations by Ben Yalow, Bob Hillis, and Mark Evans. (Ordering information for the handouts is given at the end of this article.)

Friday Night

The program actually began on Friday night with a 2-hour brainstorming on **recruiting and training** staff run by Van Siegling. The group talked about which jobs are hardest to fill and why, where and how to recruit, and how to train and reward people. Tangible rewards mentioned included free memberships or membership refunds, share of the profits, free food, staff lounge, dead dog party, free hotel room, t-shirts, etc. Intangible rewards included ego-boo, name in print, chance to meet pros, making friends, working with friends, something to put on a job resume, exchange for work on your convention, sense of belonging, etc. The "power trip" was mentioned as one motivation to avoid.

Van particularly mentioned the advantages of cross-training with other cons as a way to find new ideas, new speakers, and new volunteers (also to learn from other's mistakes). The general lack of written manuals was mentioned. It's hard to write manuals because the details keep changing, but even just a checklist of things to consider could be useful. Someone mentioned that ASFA has recently issued guidelines for art shows.

After the brainstorming, Mark Evans presented a brief humorous slide show titled "What Every Convention Manager Needs." Then we went on to the serious busi-

ness of partying. Joe Siclari made a splash with his "MagiCon Potions." They were little plastic zip-lock bags containing various pills or powders with labels like: "Facilities Expander — Give to all attendees when your facilities aren't large enough (Ask Alice)" (containing a mushroom), "Instant Contract — Mix with swamp water and smear on hotel doors when manager breaks contract," and "Instant Faned — You'll think you can edit anything (even Instant Message)."

Saturday

Saturday programming (two tracks) started at 10 am. I moderated a panel on **changing the management of SF conventions** with Bruce Farr, Peggy Rae Pavlat, and Joe Siclari. Just before starting, Joe handed me another MagiCon Potion: "Moderator Multi-Vitamins — Will give you the strength to squelch that insufferable panelist." Luckily, I didn't have any insufferable panelists and things moved fairly quickly.

We started out by comparing the advantages and disadvantages of having jobs locked into a particular individual versus changing management from year to year. When jobs rotate, you tend to avoid burnout, provide more opportunities for new people, have more fun, develop an understanding of more parts of the convention, can train future chairmen, and will get new ideas into each area. Bruce felt that to provide continuity, not more than one-quarter to one-third of the jobs should be rotated in any given year. It was also mentioned that rotating could take place between different conventions, and could move people both up and down (to give people a rest in between difficult assignments). Rotating can be hard if the fan group is small.

Locked-in jobs can lead to predictable results (may be a plus or a minus), allow you to progress from year to year, build up a rapport with artists and other people the area needs to deal with, and build up a competent team. The disadvantages are that the area might get stagnant, and when you come to depend on someone too much, what do you do when they leave?

Meanwhile, Mark Olson was moderating a panel on **regional art shows** with Fran Booth and Joe Mayhew. Martin Deutsch, Shirley Avery, Courtney Bray, and Tom Schaad also participated from the audience. (The writeup of this panel is by Pam Fremon.)

Prints vs original art: Joe asked what is the difference between the Art Show and the Huckster Room; that is, what should be sold in the Art Show? Fran said that prints vs. original art is a big discussion in Texas currently. Martin said a *print* is machine-produced, while something made by hand is *art*. Both he and Joe felt that a machine-produced piece belongs in the Huckster Room.

Courtney said this wasn't possible for many of the small Southern regionals, since they get mostly prints. Fran said Armadillocon doesn't get much original art because artists won't risk having their art travel. Tom said the Art Show at a smaller regional is a less-threatening environment for emerging artists, but too many prints will crush it. Fran agreed that the smaller con's Art Show director should encourage new people.

Shirley wondered about the ethics in print production. How does a buyer know that an artist won't reprint a "limited" series? Is it a problem for a con if a print from the Art Show goes to auction, when an identical copy is

selling for a fixed price in the Huckster Room?

Sales and resales: Joe said we can encourage the type of art we want to see on books, etc., by what we have in the Art Show. Tom said that original art won't appear in the Art Show unless the artists can make money by exhibiting it.

The panelists and the audience were polled as to the attendance of their closest regional and the dollar amount of its Art Show sales. Data from about 8 conventions of varying types showed a range of \$7 — \$15 in Art Show sales per attendee. Joe noted that some cons are becoming more display-oriented, with many pieces not for sale. Some cons with large sales have gotten this way because of a reputation for having good art, and consequently drawing people who want to buy art.

There has been general opposition to reselling art in the Art Show. Some felt this would make it akin to the Huckster Room. Mark felt that encouraging resales would tend to run up prices. He noted that there was no good way for the shows to verify whether the seller really owned the art. Joe said resold art is "the same old stuff," and doesn't encourage the displaying of new art.

Mistakes small cons make: Tom said the paperwork is too complicated. Mark agreed, adding that multiple copies for multiple departments are unnecessary for a small Art Show. Joe said many misjudge the space needed. If a zigzag setup is used, the distance between the points should not be less than 8 feet, and the distance to an outside wall should not be less than 6 feet. For a box setup, the distance shouldn't be less than 12 feet.

None of my informants managed to attend the panel on **babysitting and children's programming**, which was moderated by Carol Siegling and included Kathy Gallagher, Becky Thompson, and Debra Wright. I'd appreciate a letter from anyone who attended.

I attended a portion of a panel on **different styles of conventions** with Ben Yalow, Lloyd Penney, Bruce Farr, and Bob Colby. They addressed "cultural differences" between conventions, such as whether or not alcohol is served, how operations is handled ("storm trooper" vs. "laid back"), and what fringe fandoms are included.

The **Registration** panel included Doug Houseman, Ann O'Connell, Debra Hussey, Barbara Cross (from Millenicon), and Doug Andrew. They discussed the 10 commandments of registration, including items such as:

- Make the at-the-door price an odd price, e.g., \$17.93.
- Make the registration cash box the only one for the con.
- Put registration in a small room with one door.
- Close registration for 30 minutes to count the cash box every two hours.

After this, they went into a discussion of computerized registration. Doug Houseman has a system that he claimed had actually worked at a convention; it involved 30 terminals, 28 where people entered data themselves and 2 where helpers were provided. (Thanks to Jill Eastlake for notes on this and the following panel.)

The **Masquerade** panel included Marty Gear, Joe Mayhew, and Yvonne Penney, but was dominated by Marty and Joe, who both come from the DC area and share similar ideas. Marty felt that good costuming drives out bad; that when people with poor costumes are exposed to

good costumes they will realize themselves that they are not competitive and work to improve. Marty also listed the many different options for costume events other than a full-scale masquerade: hall costumes, panels, displays, parties, and workshops. Joe talked about the different kinds of costumers: fetishists, creative artists, and theatre-oriented theme costumes. He felt that hall costume awards might keep random costumes out of the masquerade. They felt that MCs should have empathy with the costumers and should be willing to draw negative attention to themselves if necessary to prevent the costumer from being embarrassed.

A panel on **creative programing**, with Peggy Rae Pavlat, Robert Colby, Dave Taylor, and Kathleen Meyer, generated ideas for non-standard program items, such as interviews, performances, and demonstrations. They suggested contacting the local zoo, science center, or planetarium. Often, these organizations will provide a presentation in return for a donation. It was suggested that program items be linked. For example, transcribe the results of a Worldbuilding panel and use them the next day in a story-writing panel. Tony Lewis reminded people that panels can have mixed composition; not just writers. Someone else pointed out that program items need not be tied to 1 hour in length. Everyone agreed that panels need moderators. We should consider inviting non-actor media guests, such as makeup artists (who could do a demonstration) or special effects people. A successful item at one con was evening storytelling with milk and cookies.

The **hotel relations** panel, moderated by Steve Francis, talked about the types of things that can go wrong with your hotel and what, if anything, you can do about it.

A lively panel on **operations**, with Bob Hillis, Don Eastlake, Kathleen Meyer, and Ben Yalow, discussed whether you need an operations department at all, and if so, what should it do. This panel identified several reasonable roles for an operations department. The first is to serve as a expediter of communications within the committee, whether by using written messages, telephones, beepers, and/or radios. The second is as a contact point for hotel personnel. The third is using rovers to provide a visible committee presence and to deter trouble-making activity, mostly at night. Finally, there is the need for an identifiable committee representative to listen to members with problems and help them find a solution.

An audience member noted that there have been problems with some conventions resenting the Operations staff. This may be worse with Worldcons where the Ops staff have not been involved in the pre-con planning. Most people agreed that the model of an Operations department that runs the convention is an idea whose time has passed.

Tony Lewis attended the Fannish Inquisition, in which Jane and Scott Dennis interrogated representatives from the **1992 bidders**: Orlando/MagiCon (Joe Siclari and Becky Thomson) and Washington DC/Discon III (Marty Gear and Tom Schaad). I have about four pages of Tony's notes, but Tony's conclusion is that both groups have viable bids with adequate facilities.

Local attractions: The Orlando area has Disney World and Cape Canaveral. The DC metro is complete; attractions include the Smithsonian and the DC Zoo.

Facilities: The Orlando facilities are the Orange County Convention Center (240,000 sq.ft. on one floor reserved out of 430,000 sq.ft. total); Peabody Hotel (across street, additional 58,000 sq.ft. and 750 sleeping rooms); Quality Inn (600 rooms, 15 minute walk); and a total of 3250 rooms in under a mile radius. The convention center has parking for 3000 cars and all hotels have free parking. DC facilities are the "Connecticut Avenue Collection" of three hotels, with 140,000 sq.ft. of exhibit space. 2000 sleeping rooms are in two of the hotels across the street from each other, and the Hilton offers another 1000 6 blocks away. The hotels work together to be competitive with the downtown convention center; they will provide a free shuttle bus if more than 2000 sleeping rooms are taken.

Committee: On the Orlando bid, Joe Siclari and Becky Thomson have experience on several Worldcons and many other conventions. The rest of the group is new since Suncon, and has run the local regional, Tropicon. The DC group works together on three local conventions: Disclave, Unicon, and Balticon. About half are members of the "permanent floating Worldcon committee." Both groups have been volunteering to work on other conventions to gain additional experience.

Theme: Both groups plan to emphasize the literary aspects of science fiction. The Orlando theme is "Magic Meets Technology." They plan to tie into local resources, such as NASA, Sea World, and possibly Disney World. The DC group plans to invite people from government, etc., who are responsible for building our real-world futures. They also hope to provide the "feel" of a small convention.

Tom Schaad provided the following notes on a panel on the **changing composition of SF fandom** with Steve Francis, Courtney Bray, Debra Wright, and Liz Gross (moderator): After preliminary discussions on what constitutes undesirable behavior (vandalism, roving packs making noise, etc.), discussion focused on what was seen as the major problem — the non- or marginal fan who attends only to party and engages in disruptive behavior. Discussion ranged from the causes of the phenomenon (increasing size and visibility of conventions), to possible solutions (loss of memberships, barring of individuals with a history of disruption). The consensus was that it is a serious, growing problem that needs to be addressed, but that many of the possible solutions have their own costs and potentially negative impacts on the 'feel' of the convention. The final topic discussed was alcohol at conventions, particularly in the con suite. There seemed to be a trend toward limiting availability of alcohol in the suite, with several cons going 'dry'.

One of the last sessions of the day allowed the audience to meet with representatives of **upcoming Worldcons and Smofcons**. Co-Chairman Justin Winston spoke for Nolacon. They currently have about 2200 Attending members and 800 Supporting. They feel they have good hotel relations, and the hotel reservation cards will be distributed with the next progress report, which is currently at the printers. All events will be in the hotels, except the Masquerade, which will be in both the Civic Auditorium and the Orpheum Theatre, with shuttle buses for transportation. (I was a bit confused about how the two sites would be used, although Justin said that the Orpheum Theatre holds 800 people and would be used for a period costume event.)

Justin said that several of the major items were assigned to people from out of the area who would be bringing in their own volunteers. For example, Elizabeth Pearce would be handling the Art Show, Drew Sanders the Masquerade, and Dick Spelman the Dealers' Room. He said that these people had full responsibility for their areas and he would be unable to answer any detailed questions about those areas.

Chairman Mark Olson spoke for Noreascon 3 and talked about some of the things you have read about in *The Mad 3 Party* — our division structure, the hotel situation, and our plans for the Second Floor Division. One excellent suggestion was to provide a bulletin board with the daily news and weather reports from the real world, for those attendees who would like to keep in touch.

As Bruce Farr moved forward to talk about Smofcon 5, Joe Siclari presented him with a "small convention startup kit" in a shoebox. This included miscellaneous material such as program books, hotel keys, badges, etc., with appropriate commentary.

Bruce is talking to a Hyatt and a Holiday Inn for Smofcon 5, and will announce his decision next month. The date will be early December, 1988. The focus of the convention will be all aspects of communications — with the committee, with the members, publications, and publicity.

The discussion then went on to future Smofcons, and how they would be selected. The Toronto group, which had expressed an interest last year, said that they were still interested in holding Smofcon 6. Joe Mayhew expressed his unhappiness with the informal way in which Smofcon selection has been done, pointing out that the system had led to misunderstandings in the past. However, he said that he was no longer asking for a Smofcon in DC. The conclusion seemed to be that as long as we can work out the schedule informally among the "bidders," we should continue to do so. If a conflict should arise over a given year, then the Smofcon members should vote. We should not fix the succession too far in advance, and there should be one North American Smofcon each year rather than regional ones. The hope was expressed that more West Coast fans would attend next year's Smofcon in Phoenix.

Saturday Night

The committee had originally scheduled two parallel activities for the early evening: another Fannish Inquisition featuring the **bidders from '91 and '94**, and a repeat of the game that had been created for last year's Smofcon. After requests from people who wanted to go to both, the game was delayed.

I unfortunately missed this installment of the Fannish Inquisition because of having to wait more than an hour to get a taxi back from dinner. (The whole town seemed to be out celebrating a football game that night. Or, as Tony Lewis, put it, "OSU beat MSU — a religious epiphany and numinous event in Ohio.") Liz Gross reports that the participants in the Inquisition were Winnipeg and Berlin. Linda Ross-Mansfield, representing Winnipeg, described the facilities, the city, the committee, and the theme of the convention as having an international flavor. The Berlin bid was represented by Andreas Mielke, who is the brother of the chairman of the bid, and by Ingrid Kiltermann, who represents the Berlin Convention Center and brought video tapes of the city and the convention center. The Berlin

bidders also ran a party Saturday night.

The Smofcon game, *If I Ran the Zpp . . . Con*, was then played. Chip Hitchcock served as the SMOF, Van Siegling was the Independent Accountant, and Tony Lewis repeated in the role of Murphy. Two teams, the Black and the Blue, competed, and a grand time was had by all. (Thanks to Alexis Layton, the game has been reprinted; ordering information is at the end of this article.)

Sunday

Sunday was much less heavily programmed, so there was more time for just smoffing. In fact, there was only one program item, on **Programming Mechanics**, with Mark Evans, Chip Hitchcock, Kathleen Meyer, and Anna O'Connell. This panel considered such topics as how to find missing program participants (or how to fill in for them) and where to obtain needed equipment.

After that people gathered in small groups in the lobby or con suite until the time for their departure.

Smofcon Publications

The handouts and proceedings of previous Smofcons are still available. Many of them are distributed by the New England Science Fiction Association, Box G, MIT Branch PO, Cambridge MA 02139. (When ordering from NESFA, enclose an additional \$1 per order for postage.)

Smofcon 0 was organized by the Noreascon I management and held in New York City in 1972. It was called "Conference of Science Fiction Convention Managers" and its theme was hotel relations. Tony Lewis says, in the introduction to the *Proceedings*, "With the revival of this type of conference in the mid-1980's as 'Smofcon' I dug up these proceedings from my files and we decided to make them available to today's con runners. Take a look at the problems and proposed solutions. We do not seem to be much further along today in many cases. In all cases, you will find it interesting to look at the dollar amounts being talked about." [For example, Smofcon registration was \$2, and the hotel rates were \$17 single and \$22 twin (in New York City!).] The Smofcon 0 Proceedings, 14 pages, is available from NESFA for \$1 plus postage.

Smofcon 1 was organized by Ben Yalow and Theresa Renner. Held near Washington DC in 1984, it covered a variety of topics relating to large and small conventions. The Smofcon 1 handouts, over 100 pages, are available from NESFA for \$8 plus postage.

Smofcon 2 was to be held in California, but was cancelled due to low pre-registration. No documents were produced.

Smofcon 3 was held in Massachusetts in 1986. Its theme was "Brainstorming the Worldcon"; two publications are available, both from NESFA. *The Smofcon 3 Record* is \$4 and the Smofcon game, *If I Ran The Zpp . . . Con* (with a new cover by Merle Insinga) is \$6.

Smofcon 4 handouts (pre-con, at-con, and post-con) are available from Liz Gross, c/o Fanaco, 376 Colonial Ave., Worthington OH 43085. The price is \$15 including postage. See the beginning of the Smofcon report for a partial summary of the contents.

Current N3 Committee Structure

The following table lists the various areas that are currently within each division, and gives the people who have been appointed so far. New appointments or position changes since the last issue are given in boldface. Additional areas will be added as planning continues; please feel free to tell us what's missing.

Officers

Chairman – Mark Olson
 Chairman's Staff – Jim Hudson, Leslie Turek
 Treasurer – Ann Broomhead
 Deputy – Dave Cantor
 Staff – Wendell Ing
 Secretary – Jim Mann
 Mail Room – Pam Fremon
 Corporate Counsel – Rick Katze

Program Division

Division Heads – Priscilla Olson and Ben Yalow
 Division Staff – Merle and Aron Insinga, Tim Szczesuil
 Ideas and Advice – Tony Lewis
 Creative Consultant – Paula Lieberman
 SF and Fantasy Program – Tom Whitmore
 Fan Program – Patrick and Teresa Nielsen Hayden
 Workshops/Discussion Groups/Readings –
 Todd and Joni Dashoff

Children's Program –
 Autograph Sessions –
 Special Interest Groups –
 VIP and GoH Liaison – **Willie Siros**
 Program Operations – Pat Mueller and Dennis Virzi
 Green Room – Fred Duarte
 Pocket Program –

Extravaganzas Division

Division Heads – Jill Eastlake and Ellen Franklin
 Area-Level Planning Team – Deryl and Rod Burr,
 Bill Carton, Kath Horne, Georgine and Mike Symes,
 Suford Lewis, Paula Lieberman, Pam Fremon

Second Floor Division

Division Heads – Fred Isaacs and Peggy Rae Pavlat
 Preregistration – Sharon Sbarsky
 Registration – Ruth Sachter
 Information Subdivision – Debbie Notkin
 Information Desks –
 Newsletter –
 Press Relations –
 Freebie Racks and Bulletin Boards –
 Sign Planning –
 Mixing Area –
 Special Interest Group Tables –
 (includes bidders' tables and site-selection area)
 Filking –
 Passing Fancies (Hall Events) – Sue Lichauco
 Assistant – Bill Lehrman
 Exhibits –
 Hucksters' Room –

WSFS and Art Show Division

Division Head – George Flynn

Art Show – Claire and Dave Anderson

Technical – Chip Hitchcock

Staff – Yoel Attiya, Joe Mayhew, Walter Miles

Business Meeting – Donald Eastlake

Staff – **Bruce Pelz**

Hugo Procurement – Greg Thokar

Facilities Division

Division Director – Donald E. Eastlake III

Assistant – Theresa A. Renner

Deputy Division Director – Andi Shechter

Assistant – Anton Chernoff

Staff – David Bratman, **Gary Feldbaum,****Katie Filipowicz, Candy LaRue,** Bob Lidral,Malcolm Meluch, **Bill Perkins,** Naomi Ronis,

Deborah Snyder

Contracts, etc. – Donald E. Eastlake III

Technical Services – Rob Spence

Deputy – Nigel Conliffe

Staff – Monty Wells, Peggy Orrill, Andy Robinson

Sleeping Room Allocation – Debbie King**Function Room Allocation – Alexis Layton**

Sheraton-Boston Liaison –

Back Bay Hilton Liaison –

Boston Park Plaza Liaison – Pat Vandenberg

Other Hotels Liaison – Al Kent

Hynes Liaison – **Joe Rico**

Security Planning –

Facility Operations – **Bobbi Armbruster**Assistant – **Mike DiGenio****Services Division**

Division Heads – Laurie and Jim Mann

Assistant – Jane Wagner

Staff – Larry Gelfand*Publications Areas:*

Progress Reports – Greg Thokar

PR Advertising – Rick Katze

Program Book – Greg Thokar

Mad 3 Party – Leslie Turek

GoH Book Liaison (if any) –

Computer Nets –

Committee Newsletter –

Member Services Areas:

Handicapped Services –

Dragonlair (Children's Activities) –

Babysitting –

Off-Site Events (if any) –

Official Airline/Travel Agent Liaison (if any) –

*Internal Services Areas:*Office – **Debbie King**

Logistics – George Mitchell

People Mover –

Sign Production –

Committee Den –

Gopher Hole –

Insurance –

Photography –

GULP Meeting

Date: November 6, 1987

Topic: The Program Division

Notes by: Leslie Turek

The first topic discussed was whether we should follow the traditional "track" system for programming. Priscilla Olson felt that we should avoid the concept, and think in terms of a more integrated program, with "clusters" of related program items. Ben Yalow felt that a track was just a group of related program items developed by a person. Mark Olson pointed out that there was a strong connotation of linearity in presentation. Tony Lewis said that the idea came from technical meetings. Mark said that his biggest objection to the track scheme was that it led to stale and predictable program topics. Leslie Turek said that having tracks might make it easier to schedule the items. Ben said that the program schedule would probably be developed by using lots of little post-its all over Priscilla's living room wall. (Mark protested, saying that all the walls were covered with bookshelves.)

Ben and Priscilla explained that they hoped to get together a number of idea people to help develop the program. These people would not be limited to specific tracks, but would be fairly free to come up with ideas in any area. Since they will probably be scattered over the country, a central Boston-area "secretariat" would be used to keep track of what's being planned and to coordinate ideas and correspondence with potential program participants. A division apa would be used to help with this coordination.

Jim H. asked how this would differ from what's been done in the past (say at ConFederation)? Priscilla said that they would try to keep people more coordinated; at ConFederation sometimes there were two items on the same topic organized by different people. Fred Isaacs said that they let this happen intentionally, thinking that it might produce interestingly different approaches to the same subject.

Tony pointed out that Worldcon attendees have many different interests. Ben agreed that the program should be diverse, but should keep the main themes in mind. Jim H. asked what the themes were. Ben replied that there are several themes based on '89 being the 50th anniversary of the first Worldcon. We want to explore how f&sf has changed during those 50 years. The original Worldcon took its name from the World's Fair; we could look at the '39 World's Fair vision of tomorrow and compare it with the '89 vision of tomorrow.

Priscilla added that we should focus on Andre Norton's influence on young fans, and what made us what we are today (by "us" meaning both us as individuals and fandom as a whole). We should consider the history of sf publishing, tying in with the Ballantines, who virtually originated the paperback book. We could look at the relationship of sf to "literature."

Ben pointed out that the Stranger Club will have been founded about 50 years ago, also. We should look at how fandom has changed over the years and how the type of person attracted to fandom has changed.

Leslie pointed out that if we had 10 theme topics, with 5 items on each one, that would give us 50 items. That still leaves plenty more. Someone said that we still need to run the standard ever-popular program items (such as World Building), since every Worldcon has a bunch of new people who haven't seen these before. Tony suggested that we look back to old items that used to be popular but haven't been done recently. Perhaps we could get the same people to re-create panels from older Worldcons.

Leslie brought up the subject of quality — maybe we should have few items more carefully done. Mark said that many program participants just don't prepare for their items, as Tom Whitmore says in a letter to *Mad 3 Party* [#21]. We should start to keep track of people who just don't prepare. We should give the poor performers something to do so they can make the convention tax-deductible, but we should come up with a good set of well-crafted program items.

Ben and Priscilla asked if it was Noreascon 3 policy that we would have to use anyone who asked on the program? Mark said it wasn't. Don Eastlake pointed out that professionals don't necessarily have to be on the program to make their convention expenses tax-deductible. They can cite meetings with publishers, attending informative program items, etc. Jim H. said that it was still useful to have their name in a program book if they were audited. Fred agreed that we shouldn't require the program developers to use everybody because it makes the program development job very difficult.

Ben pointed out that program participants don't have to be "pros." We should use anyone with something interesting to say. Paula Lieberman said that the committee would need to work hard setting up the right topic for each individual.

Priscilla agreed that we needed to get information about people's interests, but she didn't think the best way was to send out a long questionnaire listing program items. She thought that the program staff should develop program ideas, write up detailed precis, figure out who would be good on each item, and then invite people to be on specific program items by sending them the precis and asking if they are interested.

We went back to the idea of how to find out who is good talking about what. Leslie suggested using the Confederation room manager forms, which collected such information about half of the program items. We should figure out a way to collect such data at Nolacon and any other conventions we go to. Ben said we could talk to the program development people at other conventions and attend program items ourselves to note people. (Jim Mann pointed out that the program development people almost never get to see how their ideas work out because they're too busy keeping things going.) Leslie suggested reading con reports that discuss program items.

Jim H. reiterated that he would prefer to see us do a smaller number of good items. Priscilla didn't agree with the idea of "smaller number." Jim H. said that if they were going to invest the effort in making some high-quality items, they just wouldn't be able to set up so many items. Ben disagreed. He suggested that they should do about 150 first-rate, innovative items, and then up to 250 routine items (including easy things like author readings, etc.). Jim H. asked if Ben really thought he could make 150

items he personally would like to attend? Ben said yes. Jim H. said jokingly that he thought we were in the middle of a Greek tragedy.

Tony (who did program for N2) said to think of the scale we are talking about. He said he did 100 to 110 items for Noreascon 2. Priscilla said she had 100 at last year's Boskone. Jim H. pointed out that Priscilla was counting author readings, etc., and Tony wasn't.

Ben said we should have 10 tracks for 10 hours a day for 5 days, thus about 500 items. Mark disagreed. First, there's not 5 full days — more like 4 1/2. Then it's more like 8 hours per day. Suppose for each hour there are 2 first-class items and 1-2 routine ones. That totals about 140 items. Then add up to 3 tracks of single-author things. Leslie pointed out that we've been talking about averages; an article in *M3P* #19 on program attendance shows where we should ramp up for peak periods.

Ben said that we should use our contacts at MIT to get 20–30 good science items. Andi Shechter said she has attended interesting programming where sf personalities talked about their mundane lives — doing DNA research and working as a patent attorney, for example. (Priscilla then made a blatant attempt to lure Andi away from the Facilities Division, but was repulsed.)

Ben suggested that we try to put together a program book that *talks about the program*. This would contain the program item precis and participant biographies. Mark thought this might cost \$1.50 per book. Pam Fremon asked if we should charge for them? Mark said this would be a great last-minute money sink. [In general, we will be looking for things that we can decide whether or not to do at the last minute when we learn the size of our last few months' membership income.] However, it would require us to edit the precis more carefully and it would be harder to change them at the last minute. Tony said that the precis wouldn't be an exact description of the program items in any case, since the participants will expand on them as they talk.

Jim H. suggested that we identify one contact point for each panel; and work with this person to develop the precis, rather than trying to interact with each panel member individually. Perhaps this person could also help select participants. Priscilla would want them to coordinate with the Secretariat, so as not to confuse the potential participants by having them bombarded with requests from multiple directions.

Jim H. pointed out that many times the ideas for program items come from individuals who want to organize a particular item. Tony agreed, and gave some examples. Mark said this would fit into the scheme; if we like the idea, that person would become the focal person for that panel.

We returned to the idea of offering a participant a particular topic rather than just a general invitation to participate. Andi liked it. Ben pointed out that they could turn it down and suggest something else. But Paula asked, if you did that, how would you find people you didn't already know? Priscilla said that between all the people in the program department, we would have a lot of contacts. Jim H. felt that it was a big political mistake only to invite certain people. The pros talk to each other, and those not invited will feel slighted. Tony said that we should at least contact the pros, even if we don't promise them anything

in particular.

Aron Insinga asked how to get people to attend an item when the participants are all unknown? Tony said to put 4 unknowns on a panel with a famous pro. (Leslie: and then have the famous pro not show up.) Priscilla said we could give it an interesting description. Ben said we could give it a good slot.

Leslie suggested that we try to establish a couple of things that *everyone* who wants to can do. Autographs, for example. Fred said volunteers who don't get used should be admitted to the program participants' lounge so we can call on them as backups.

Leslie thought that it was essential to send some sort of letter to pros letting them know, in general, about overall convention policies towards pros: SFWA/ASFA suite information, SFWA/ASFA meetings, membership policy, the various things they could participate in and how to do so. Mark pointed out that this did not necessarily have to be combined with the program letter.

Discussion ensued as to when the program letters might be sent. Ben was advocating early 1988, to allow the program planning to get under way. Tony said, from experience with Noreascon 2, that people wouldn't commit that early. Even in the spring of the convention year, people would say things like, "Sure, I'll participate . . . if I come." George Flynn felt that right after Nolacon, people would be more intensely focussed on program ideas. Jim H. said we should not try to ask people about our program while Nolacon is preparing theirs.

Paula and Ben both pointed out that some groups of people (scientists, for example) tend to get booked well in advance.

Priscilla thought that there were things we could do now. We could work on setting up our contacts, and start to think about tentative program ideas. Jim H. thought that by April we could set up about 90% of our precis and focus people.

Tony suggested we write to academic groups now and set up liaisons. If we want to have academic papers — on Andre Norton, for example — they will need time to prepare. Maybe we should have the academic presenters wear academic gowns and hoods. Mark wondered if we could work with local universities to set up something, perhaps before the convention, that would give academic credit. Leslie pointed out that ConFederation had something like this running during the convention for teachers.

Jim H. mentioned some traditional and non-traditional types of closed program: food functions, SFWA meeting, workshops, etc. Maybe we could set up a "neopro function" to allow new pros to meet each other and trade war stories.

Tony warned that no matter how difficult you think setting up the final schedule will be, it will be much worse. You really shouldn't try to computerize it; the issues involved must be solved by people.

Priscilla mentioned some of the things that need to be coordinated with other divisions. Although autographing will probably be physically located in the mixing area, she would like program to coordinate the schedule so it can be integrated with the pros' other commitments. Discussion groups may not be scheduled in advance, but set up at the con. In general, scheduling of program participants' time should be coordinated by the Program Division.

Division Heads Meeting

Date: November 8, 1987

Notes by: Jim Hudson

The meeting was held at CCA before the NESFA meeting on Sunday (11 am – 12:45 pm). Various people brought various flavors of muffins, and a grand time was had by all. Attending were Mark, Priscilla, Don, Jill, Jim H., Ellen, Leslie, Jim M., Fred, Ben, Leslie, Ann, George, Andi. In the neighborhood were Ariel and Don IV.

There was a Board of Directors meeting held at this meeting, where the Board voted to appoint Dave Cantor as Deputy Treasurer (this had to be done by either the Board or the Membership).

Jim Mann is going to be responsible for keeping the committee roster up to date, with help from Sharon. Most of us approved the current draft of the Area Heads appointment letter, and look forward to receiving our official appointment letters soon. We need to continue to work on space budgets (Don and Jim H. will be working on an overall draft for comments).

Mark is doing a detailed area-by-line-item budget layout, and putting in numbers. The various areas and divisions will get this as a starting point, and be encouraged to propose changes as they get information.

Progress Report 3 text is due December 1, 1987. Much of this will be short descriptions of the divisions and their planning. The Division Heads are responsible for preparing these materials; the stuff in *M3P* may serve as a starting point.

We all agree with Don's proposal that there are four basic levels of people involved in the conventions (five if you add the members). Divisions are free to assign whatever titles they want, within reason, but it should be clear which level the position falls into: 1 – Division Heads (including officers, chairman's staff, etc.); 2 – Area Heads; 3 – Staff; and 4 – Gophers.

We talked about the importance of Division Head reports at the main MCFI meetings, and how those reports — and discussion of their key recommendations — will be the main topics for MCFI meetings for a while. We also talked about how to concentrate the division heads meetings on key topics when needed, or whether to keep them amorphous as we have been. We decided that the Technical Support area in the Facilities Division will coordinate the technical needs of the entire convention, although other areas and divisions might designate particular technical liaisons. We had some discussion of other issues, such as hucksters layout and the staff lounge in the Hynes, and spent considerable time discussing potential staff people.

Excerpts from APA:89

November 15, 1987

(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.)

Budgeting (by Mark Olson)

I've begun work on an expense budget for the entire convention. Following a discussion with Leslie, I'm going to see if I can construct it so that we don't need a parallel encumbrance system. To make this work, the line items in the N3 budget will have to correspond more-or-less to specific things at the area level. This way, it's possible to relate the convention budget to the actual expenditures.

Put it another way: I can track the convention's planned expenses only if I can ask each area to tell me what they actually plan to spend money on. This differs from a typical Boskone budget because a Boskone budget is usually broken down only to a level of activity, not to specific items.

Don't fret that N3 will be completely controlled by a master budget that tries to record every detail of the convention and thereafter must be followed to the letter. I regard a budget as a management tool rather than a straitjacket. The reason I want a budget at this level of detail is that the only way I can track expenses is to follow the convention as it evolves and keep my expense budget up to date.

I plan to be flexible in changing it. Its main purpose is so that the division heads and I know what is happening; what's planned and what's not planned. When plans change, the budget will change.

I will be talking with areas and divisions on a regular basis to keep it up to date, and I will make it regularly available to the committee and MCFI. I doubt that it will be published in its full detail to the world at large — at least not very often. It will not be a deep dark secret.

MCFI's place in the budgeting process will not be the same as NESFA's place in the Boskone process. MCFI sets policy and decides what will and will not be done at N3. It is also ultimately responsible for the fiscal policies of the con. MCFI will *not* debate and pass every line item or even every area budget.

I expect to present N3 budgets to MCFI for discussion on a regular basis, probably by publishing them in the APA. If any member feels that there are problems with a budget item (or even the whole budget) they should talk with me and with the appropriate division head. If we can't resolve the issue, I will bring it up before a meeting. I expect that MCFI's formal voting on a budget will be done mostly on the macro level: telling me what the total income/expense budget should look like (e.g., how many people to count on, etc.) and by telling me and the division heads what things to do and not to do. E.g., don't do a 250-page hardcover Program Book unless it can be gotten under \$3.50/member.

Comments on Weird Ideas (by Mark Olson)

I like the "in memoriam" idea a lot. I think we should do both. I've been bothered by the simple black-bordered page in the PB — it never seems enough (who are these people, anyway?).

The bulletin board is a very interesting and fitting addition to the milling area. I think that many people who might stay away from the memorial session would read things which are posted. I don't see the ghoulishness concern at all — the selection and presentation would require some sensitivity, but this isn't incompatible with it being run by a fan.

The memorial session (I think "memorial service" would have the wrong connotations for many people) suffers only from the weakness that it might be dominated by a biggie. If we lose a major figure or particularly well-liked figure, nobody else may squeeze in. Again, it requires sensitivity.

Club Degler sounds on the face of it to be something we want to avoid. You've worked very hard to build a case that it is plausibly SF and hence within the scope of the con. But is it really?

I tend to think that there will turn out to be very little besides the MTV-style rock videos which qualifies for inclusion under your criteria — I understand that there's lots of rock video with SF elements. The problem is that while a convention item (a panel, a couple-hour presentation, whatever) on SF-oriented rock video is perfectly in order (a good idea, in fact), making something so peripheral to the SF field as we know it into such a big deal is the wrong way to go. We're saddled with some non-SF or slightly-SF items, but I see no need for us to invent another.

Finally, I see this getting expensive in terms of money and manpower. I see it drifting from its stated goals (I don't believe that even with the best of good will its area heads will be able to keep to an SF theme — it's too easy to just run lots of rock videos.) I see it not fitting in at all with the rest of the convention.

I don't think that your dismissal of off-site parties is very convincing. I see nothing sacred about holding GoH speeches on Friday night, and I've heard nothing resembling a proposal for a Thursday night event. Finally, there *will* be many people here on Wednesday night.

The best argument against Wednesday is that we may not want to signal everybody that the con starts then — if we announce a big event on Wednesday night, you can bet when the crowds will show up.

We may or may not want to do this, but your timing arguments are inadequate.

I like the scenic flats idea, but the logistics of them seems a nightmare! They're big: where do they get built and how do they get moved and what do we do with them afterwards? Can they really be painted, collapsed to sticks and a roll of canvas and then reassembled with acceptable effort?

Perhaps we could generalize on the Boskone Mural and have some real artists doing a wall painting as part of the Bazaar? A cartoonist's wall? The mural, of course. There's lots of room here for interactive graphic art. (Remember the Austin NASFiC's idea of having art

demos? I never found them, but they'd go well in the Bazaar.)

[See also Ellen Franklin's comments on Exhibit Hall Setup on page 16.]

Historic Costume Show (by Pam Fremon)

At Conspiracy, Forry Ackerman was saying that not only does he still have the costume that he wore to the '39 Worldcon, but he's planning to make a new copy of it that he can wear. Going along with our "50th Anniversary Worldcon" theme, we could have a costume history. We could get current costumers to recreate classic ones from the past and model them in a show with no awards. Either the Costumers Guild or separate individuals could tackle this. It would involve collecting photos of notable past great costumes (either Worldcon or general) and deciding which to recreate — which ones are not just *good* costumes, but costumes that are *indicative* of an area. For example, I'd like to see a show of a history of sf media costumes through the decades. Buster Crabbe's *Flash Gordon* had a great impression on me as a child; I'd like to see that costume recreated — and there is room for many other greats from notable films, serials, and tv. Someone could research each costume so that the emcee could read off a brief commentary on how each costume was representative of its time.

Rather than make this one big show, I see it done for, say, half an hour each day, each day's show featuring a different decade or two, or a special subject (like the history of media costumes). I wouldn't expect a large turnout for this, and therefore would not see a very large room needed (and certainly not the auditorium). In fact, the stage in Leslie's Hall C concept could be used. This would not be a tech workload, since there would be no lighting changes, tape recordings, etc. If a stage were not used, the costumer could merely come down the center aisle. In a not too large room, everyone would thereby have an adequate view of it, even without raked seating. Obviously, only completely mobile costumes could be used.

Program Registration

By Jim Hudson:

It seems to me that most of the special-area registration situations are pretty easy. Handicapped can have a desk outside registration, and can walk through packets for people with impaired mobility. Hucksters and Art Show can give limited-access passes to let people set up, and then let them go to registration whenever they want to. But Program is more complicated. If you register program participants elsewhere, they may never get to Program to pick up their stuff (that was clearly the experience in Atlanta). But you can't just let anybody go past our security cordon to get to Program, and you want to make the processing as simple as possible.

I see four ways we could go, which I'll call:

- Serial
- Parallel
- Serial at registration
- Parallel at registration

In serial, people go to registration and then go to program to pick up their stuff. In parallel, program participants go to program to register and others go to registration. In serial at registration, participants go through registra-

tion and are directed to the program "desk" where they do the other necessary things related to program. In parallel at registration, we have lines for A-Q, R-Z, and Program Participants.

I like serial at registration best; I think Priscilla likes parallel best; and we don't need to make a decision for probably a year. Let me make the case for and against each option.

Serial. In some ways this simplifies life. Program only has to do its thing, without learning registration procedures; registration people don't have to do anything special for program participants. Security is easy, since *nobody* gets through the cordon without a badge. And a VIP desk can handle the mobility-impaired and fuggheaded pros, plus real VIPs.

However, there is a major weakness: the program participants don't have much incentive to check in with program. Maybe half will follow instructions and come in sometime on Thursday and Friday; probably 10% won't check in until just before their program item. While this is the easiest version to implement, I believe that it will lead to lots of hair-tearing among the track managers and program operations people.

Parallel. The advantage here is that the participants get to do 1-stop shopping. They come to program and get registered and checked in at one time. If they follow instructions, it requires the least thinking and travel on their part.

I see three disadvantages. First, it requires the program staff to do more different types of things, for more hours. I know I screwed up a few at Atlanta, and I know there were problems in when this area opened. I'm not sure we want to be required to have program ops open whenever registration is open.

Second, it has problems in a wide range of mistakes. If a participant goes to the registration place, he/she may get registered but not know to go to the program area. If a participant does not tell us in advance that they will be attending with a spouse/friend/kid/significant other, then that registration material won't be at the program area; we would either have to create new material (the easiest way out) and communicate that to registration, or we have to send part of the party to registration, which is a real loser. My opinion is that this causes a lot of paperwork and a lot of potential for error that we may be able to avoid.

I believe the third problem is the biggest one. On all the plans we have so far, the program operations area is near the program rooms, well within our security cordon. For program to do registration there, we have to get the participants in there. And all the ways I see to do that are difficult:

- We can mail the participants badges to get past security, but some will forget their badges, and the badges *must* allow access to the main part of the convention, so we have to worry a lot about collecting the badges, making sure they don't get given to friends, etc.
- We can generate lists, which will be used by paid guards to let people into the main area. This means that (since the guards won't know anybody) a kid could come up saying "I'm Larry Niven" and get through security. We also have to be able to give a complete, up-to-date, and nearly perfect list to the guards, which is not easy given program changes and

dispersed tracks. Not impossible, but tough and weak on security.

- We can do both. This has most of the disadvantages of both.

At the very least, this is a tough problem to think about.

Serial at Registration. Let's assume (for now) that they go through registration and, because of signs, earlier information sent to them, and markings on the card the registration person looks at, get directed to a banner which says "Program participants check in here." The advantages are that everything is in one place, that this has minimum effect on what the program or registration people each have to do, and that it can catch almost all the program participants early in the convention, or at least on arrival. Security is fine, too. The disadvantages are significant as well:

- Program operations has to staff two areas, though almost all the check-in will be on Thursday/Friday, and almost all the program on Friday/Monday.
- When program *does not* have staff there (midnight to dawn, for example), we have to either
 - not register them (a real loser)
 - register them and tell them to go to program ops when it's open (devolves to "serial" for these participants; requires duplicate packets). Not too bad if program ops is open at that moment.
 - register them and tell them to come back in the morning (worse than serial in actually getting them to do so)
 - train and trust the registration shift supervisors to do the right thing for program check-in (best of a bad lot?)
 - make sure that program has staff there all the time (ridiculous amount of staffing)

I like training and trusting certain registration people to handle the small number of weird-hours pros. I'd have program people there Wednesday evening if registration is open, and the major hours (10-10?) Thursday and Friday. I'd train and trust registration the rest of the time.

Parallel at registration. The advantage compared to serial at registration is that the participants only have to go through one line. Of course, if they're paying cash for memberships or have spouses, etc., some of the party may go through other lines. The disadvantages are that program people may get the full set of registration stuff to do: new member entry, preregistrations, cash, check, credit cards. The problems of what to do after hours remain, but are worse: the poor registration staff member has to find out whether somebody is a program participant before trying to find the membership because those are in a different set of boxes.

And, for the sake of appearances, we can accept a system where everybody gets through registration quickly and some stand for a while to get their program stuff (we don't like it, but it wouldn't be deadly) but we *can't* have a situation where I get through immediately if I'm JoeFan, but I have to wait in line for 15 minutes if I'm JoePro. The appearances would kill us.

Final comments. I believe we must eliminate parallel because of the security problems, though we should look for a way around them. I believe we should eliminate serial because too many of the participants won't get there. And I like serial at registration best *if* registration does their job right. I'll be interested in hearing comments on this.

By Priscilla Olson:

The recent note I got from Jim Hudson inspired me to do a little thinking about the problems of Program Registration. (For anyone reading this — the thoughts are, as usual, "cast in silly putty," and furthermore haven't gone through Ben at all, who might (and probably does) have a different idea . . .) Anyway, thanks to Jim H. for starting me thinking.

When Jim and I first talked about special-area (specifically, Program) registration last week, I was initially thinking of registration in the Green Room itself. Some time during that talk (and boosted by the discussion in Jim's letter about it), I realized that perhaps "Parallel" was not in fact the way to go — that "Parallel at Registration" might be the best solution. A few points first:

- Parallel in the Green Room setting *has* in fact worked extremely well at Boskone in recent years. I've been there; I know. I have a feeling that some who have not had any contact with recent Boskone Programs have a somewhat mistaken view of it. Admittedly, it's only about 20% of the Worldcon size (about 200 last year) but we have had *no* major problems . . . this has also included registering spouses, friends, and others that a pro wants to register with. No big deal — honest!
- As far as getting through a security cordon — well, they could bring their letter-from-Program with them. We have to assume (hope?) that we are working with adults who can occasionally be trusted to do what we tell them is important (they're really not as helpless and/or difficult to work with as was indicated). However, Jim's write-up convinced me that even if 90% of all program participants do follow directions and have no trouble reaching the Green Room, "Parallel at Registration" might work better.
- Registration of program participants is not the onerous job that some people may think . . . in fact, registration procedures are (should be?) relatively straightforward, and I hardly think that Program staff *needs* to have other people helping us out to the extent indicated.
- After-hours, unusual situations, etc. — well, there are always some things that can't be handled well by any one method. Program registration in the Green Room at peculiar hours . . . "problem solvers" (and pre-thought out solutions) available at Program Registration and Ops, etc. — let's creatively solve these things together!

Now for some thought on why I don't think "Serial" works (besides the ones Jim himself noted):

- Bureaucracy rears its head . . . why should *anyone* have to go through 2 sets of lines, or find 2 rooms? Program registration should make it *easier* for the participants to register, not more difficult (and if Program staff has to work a little harder, or be a little more organized — well, that's part of the job . . .).

- See my comment (3) above: Registration has enough things to do without having to worry if Program (Ops) gets off to a good start too.

You're right — we don't have to make any decisions for a while.

MCFI Meeting

Date: December 2, 1987

Notes by: Jim Mann

The meeting was called to order at 7:31. The next meeting will be on February 10.

Treasurer: Ann Broomhead said that it was a quiet month. Cash flow would have been very good if not for the outflow to Riemer & Braunstein. The following is a summary:

Summary Report for October-November, 1987

Income

Memberships	1020.00
Mad 3 Party	83.00
Interest	<u>151.62</u>
Total	1254.62

Outgo

Riemer & Braunstein	3122.55
All Others	<u>412.71</u>
Total	3539.26

Boskone: Mark Olson asked whether we want to sell memberships at Boskone. We could either sell them at a separate table, or share a table with NESFA. Jim Mann said that sharing shouldn't be a problem, since our rates won't be going up just after Boskone like they did last year. Sharon Sbarsky, when she arrived later in the meeting, was asked to talk to Kelly Persons and work this out.

Andi Shechter noted that Boskone is a good time for division meetings, since out-of-town people may be there. Mark and Jim M. agreed.

Smofcon Proceedings: Aron Insinga has produced the *Smofcon 3 Record*. Copies for members will appear at the clubhouse. NESFA will sell extras.

Smofcon Game: Alexis Layton has reprinted the game with a new cover by Merle Insinga. There have been only minor changes otherwise.

Preregistrations: Sharon Sbarsky said that we're getting more members. We're starting to hear from those who attended the first Worldcon. (They get free memberships in N3.) Sharon also said that she's received the database from Nolacon.

GULP: The Facilities division will be GULPed on December 16. The Services division will probably be GULPed on February 26.

Publications: Greg Thokar said that PR 3 is in production. He'll have drafts at the NESFA December Other Meeting.

Poll: Pam Fremond said that she and Deborah Snyder appreciate the comments they've received on their draft member poll. Something will be ready to go in the PR.

Nolacon: Mark noted that Nolacon is approaching rapidly. He summarized our obligations:

- MCFI sales
- NESFA sales
- Suite
- Closing ceremonies (receiving the gavel)
- Area followup
 - Opportunity to observe
 - Division meetings
 - Area Meetings
 - Networking

It was noted that most division heads and many area heads will be occupied full time with Noreascon 3 discussions, meetings, and recruiting, since the Worldcon provides a major opportunity to meet with non-local people.

At Smofcon, someone who expects to hold a major post at Nolacon asked for our help, either as a group or as individuals. Mark asked to what extent can we afford to help? Can we make a difference if we can just work at-con? What would we learn? What would be best for Noreascon 3?

After some discussion, we decided that of course we should help, but not as an organized group. Each member should keep his or her Noreascon 3 obligations firmly in mind, determine which area it would be most useful for them to work in/observe, and volunteer their time accordingly.

The Hotel Situation: Don Eastlake said that the Sheraton has not yet signed the contract. They are still debating small issues. For example, rather than guaranteeing the "lowest" room rate for similar events, they wanted to agree to the "average" room rate for similar events. Don is trying entirely new wording, "room rates in line with recent Worldcons at first-class properties in the United States, adjusted for inflation."

Also, to cover the fact that Don had signed the contract, he proposed a bylaws amendment:

Moved, to amend the MCFI By-Laws, Article IV, Section 4.4 (B) by replacing "Treasurer" with "Treasurer, Deputy Treasurer, or other person designated by the Treasurer and approved by the Board of Directors or the Membership" and replacing "Chairman" with "Chairman, Deputy Chairman, or other person designated by the Chairman and approved by the Board of Directors or the Membership."

Rick Katze asked if we should note that the change covers past events. Mark said that, if Don's signature were invalid, it would be a "serious matter" and thus covered by the Gulf of Tonkin resolution. [The "Gulf of Tonkin" resolution was passed in February when the hotel situation first occurred. It gave the Board of Directors essentially unlimited powers for dealing with the crisis.] Tony said he didn't see why we needed this new amendment, but he wasn't going to object.

The amendment passed unanimously, with secret ballot waived by unanimous consent. Fred Isaacs moved that Mark grant a pardon to Don. No one objected.

Jim Hudson asked about the damage deposit the hotel wanted. Don said that they will settle for \$5000 if it can also be used as a deposit against other charges.

Nameless Division: Fred listed some of the ideas that had come up at Peggy Rae Pavlat's open brainstorming at Philcon.

- Information could consider having computers, perhaps with touch screen CRTs. (We should not rely on this.)
- We should look for a wall-sized map of the Boston area.
- Town criers could be used for announcements.
- We need to think about a policy decision: if we have street performers, can they pass the hat?
- Another question: can filkers sell tapes of their stuff afterwards?

This led into the general policy question: does all entertainment have to be SF-related? Fred thinks not. We will want to use some things for crowd control. Sue Lichauco asked if we would be willing to give free admission passes to performers.

- The mixing area should have a library. Let people sign books out, and tell them to return them in 9 years. [Remember, folks, you heard this one from Fred.] We should try to get donations for this room, and should try to include the Hugo nominees.
- Can we use bean bag chairs or foam slabs in the mixing area? We would like to carpet this area, if possible.
- We should start soliciting exhibits from clubs and other organizations.
- Do we have cheaper huckster tables, perhaps in a separate area, for people who only want a table for part of the con to sell used books?
- Another policy question: Do we ban weapon sales in the huckster room?
- Do we want to try to publish an anthology of Hugo nominees?
- What about publishing a book version of the Rogues' Gallery (display of program participants' photographs)?

Facilities Division: Don announced that Joe Rico will be Hynes Liaison. He has also confirmed that we have all the function space in the Back Bay Hilton.

Since he had the floor, Don also used this as an opportunity to move that MCFI redeem all of its NESFA Lunar Realty Trust notes. This was passed with no objections.

WSFS and Art Show Division: George Flynn noted that he hasn't done anything. Mark joked that we were adding babysitting to the "George Division." [George groaned.]

George noted that we can add one Hugo category if we wish. He is **not** recommending this. However, if we want to, we should discuss it in the apa.

Greg asked about bases for the Hugos. George referred discussion to the apa.

George said that he will contact Nolacon to make sure that we are defining Hugo eligibility the same way.

Dave Anderson talked a bit about the Art Show. He will have more to say in the apa. Basically, the Art Show serves 3 groups: attendees, artists, and publishers. We should also try to minimize pain to the staff. Generally, the N3 Art Show will be similar to the N2 and Boskone Art Shows. It will not be designed to make money for the convention. It will be about the same size as the N2 Art

Show. We'll probably have a print shop.

Dave provided a rough schedule. The initial mailing will be in January 1989. At con, it will be open Friday, Saturday, Sunday. There will be one closeout — late Sunday. Auction and sales will be on Monday. Perhaps, if needed, there will be another auction on Saturday.

Dave raised several points for further discussion:

- He believes the disadvantages of quick sale outweigh the advantages.
- Policy question: Do artists have to be con members?
- It would be nice to have a special display. Any suggestions?
- Jurying. Most likely the show will be in two parts:
 - Showcase (15-25%). Limited to the top-quality commercial stuff. Charged a higher fee.
 - Rest of the show. This will be more or less open.

Leslie Turek noted that artists may want info earlier than the first mailing, just to decide whether or not they should join N3. We should perhaps send out some basic info in a PR before then (e.g., rates), even if we're not yet ready to start taking reservations.

Program Division: Priscilla Olson said that Program doesn't have much to say for the PR. They want to get policy straight first. For example, she said that the boundary between Children's Program and Dragonslair is still an open issue, and asked for discussion in the apa.

The division has a good staff developing. They are going to try out some new things at Boskone. Ben Yalow said that he has been holding ad hoc meetings at cons all over the country.

Program would like to be GULPed again, when the other divisions have been done. Tony suggested some open brainstorming at a convention.

Services Division: Jim M. reported that Debbie King would be running the Office and that Larry Gelfand would be Services staff in some capacity. He said that much of what the division has to do can wait 6 months. We should, however, be looking at two issues now: what kind of Program Book do we want and what kind (if any) GoH book do we want. Jim/Laurie and Greg (for Program Book) will be working on a proposal for an upcoming apa (maybe even this apa). Talk to them if you have ideas.

We adjourned at 9:08.

Division Heads Meeting

Date: December 5, 1987

Notes by: Leslie Turek

The meeting was held at the Eastlakes' on Saturday night from 8 pm to about 11 pm. Attending were Mark, Priscilla, Don, Jill, Laurie, Jim M., Fred, Peggy Rae, Ben, Leslie, George, and Andi.

Boskone Activities. Most divisions are planning to hold staff meetings sometime during Boskone so they can meet with some of their out-of-town staff. Also, some divisions will be doing some experimenting as they work on Boskone. Priscilla has assembled much of the N3 program staff to work Program at Boskone. They will be trying out Ben's program data base system, and will observe the program participants and start building a dossier on

how they perform. They will be holding a discussion group for N3 program brainstorming, and will experiment with new formats, such as a couple of 1 1/2 hour program items. Ruth Sachter will be working with Registration and will observe Boskone's experiment with laminated badges. The Art Show will have a print shop for the first time.

Staffing. There was the usual long discussion of people and jobs. Some new appointments were announced (see committee list on page 5). In the process there were several side discussions about job definitions and division of responsibilities between divisions.

One long discussion was on Sheraton-Boston hotel coordination. What needs to be done both pre-con and at-con, and which division/area should do what? No clear result was achieved, and it was suggested that we discuss this further in the apa.

Area Structure. Leslie had prepared a list of areas which either hadn't yet been assigned a division, or fell across several divisions and needed to be understood better. We went through the list twice. First we identified those areas where there was general agreement. Then we discussed some of the areas that needed more discussion, and came to an agreement on some of those. The remaining areas were identified as issues that need more thought, and people were encouraged to write about them in the apa. A revised version of the list, reflecting the discussion, follows this report.

Budgeting. Mark has put together a draft of the budget structure (without many of the numbers filled in) using Lotus 1-2-3. This is a hierarchical structure by division, sub-division (in some cases), area, and sub-area (in some cases), followed by the actual line item expenses for that area. Once the line item expenses are filled in, the software will automatically produce totals for the area and division. There is space for a comment next to each item that will indicate how the estimate was derived.

Mark plans to use this not to produce a budget, in the sense of a spending limit, but more as a projection of what we expect to spend, given our current set of plans. It is his intent that this projection be easy to change as our plans change.

He handed the appropriate pieces of this out to the various divisions and requested their help in completing the structure and filling in the numbers.

Next Meeting. Topics for discussion at the next division heads meeting include resolution of the Sheraton-Boston Liaison position, how we plan to handle the committee den/staff lounge (see below), how we will handle "ops," space and dollar budgets, and the further resolution of the boundaries between divisions.

Areas Decided

- *Filksinging.* This will be run by the Second Floor division, but will probably be located in the Hilton so that it can run all night.
- *Liaison to SFWA and ASFA.* This will be an area under Program. They will need to liaise with Facilities (for assigning suites) and possibly Services.
- *Liaison with Miscellaneous Groups.* During the last year, we're going to get lots of letters from miscellaneous groups, both commercial and non-profit, that have ideas for something they want to do or think we should do at Noreascon 3. Program will assign a

specific person to serve as a clearing house for these groups, respond to their letters, evaluate their suggestions, etc. Worthy suggestions could be forwarded to other divisions as appropriate. (Program for program items, Second Floor for exhibits or mixing area activities, etc.)

- *Photography.* We may have several different needs for photography. We want a record of the convention for possible later publication (Services/Publications), but we may also want near-real-time photography to form part of the Extravaganzas, to exhibit in the mixing area, to use in the Newsletter, or as an insurance record in the Art Show. We concluded that Services should run archival photography, and make photographers available on assignment to the other areas that might need photographic services.
- *Regency Dance.* Extravaganzas would prefer not to run this directly, since it is somewhat of a special interest. We concluded that we should try to locate someone traditionally involved with the Regency Dance who would like to organize it, and fit it in under the *Liaison with Miscellaneous Groups*, mentioned above.
- *Tips.* Facilities will tip personnel they deal with; and Services will tip personnel they deal with. This should be coordinated when the time comes.
- *Ushers/House Manager/Crowd Control.* There are three areas of this sort: during big events in the auditorium, in the evening party areas, and generally in the corridors (e.g., between the Hynes and Sheraton). Extravaganzas will handle the first and Facilities will do the second two (since they tie in with security). Facilities can call upon the Second Floor division to provide activities/entertainment in critical periods to keep large-events flow from going directly back to the Sheraton all at once.

Areas that Haven't Been Settled Yet

- *Badge and Insignia Coordination.* Various areas (including registration) have the need for some sort of badges or identification. If we let them each make their own plans, we will have chaos. We need some central person to at least coordinate these requirements, and perhaps help with the physical production. We should end up with a set of insignia that will be comprehensible to the security people.
- *Committee / Staff / Gopher / Program Participant Lounges / Den.* Which of these should we have where and who should run them? To decide, it would be nice to know more about our space needs, Hynes refreshment policies, etc. It might also help to see the new Hynes layout. The plan that we seem to be defaulting to consists of the following elements:
 - Committee Den in the Sheraton run by Services. Upstairs, comfortable, supportive, open to levels 1 and 2, and level 3 when appropriate. Mainly aimed at people who are under a lot of pressure who need a quiet place to escape to, plus a lot of human support.
 - Staff Lounge in Hynes (run by Facilities?). In Room 300, open to levels 3 and above and maybe program participants too. An easy-to-get-to retreat for a short break. Unclear how much food will be provided here.

- Gopher Hole in Sheraton run by Services. In a function room, beverages and munchies, coordinated with People Mover (which see), open to level 4.
- **Computer Services.** Do we need some centralized place where areas that could use some computer support can get advice, planning, and instruction, or do we proceed as we have been, letting each area that needs computer support work it out on its own? If we do it, could be Tech Services or Services division.
- **Fan Activities.** We've assigned some of this, but it would be useful to have someone specifically responsible for coordinating this. Some of the possibilities are:
 - Fan lounge. Can we use a portion of the mixing area for this, or do we need a separate room?
 - Mimeo support. Is this assumed to be part of the newsletter's responsibility?
 - Fan program. This will be done by Program.
 - Fan exhibits. This is part of Second Floor/ Exhibits.
 - Fanzine sales. The mixing area will provide space for this, but we need someone to run it. Will they report to the Second Floor division?
 - Fannish videos. An idea that came up at the meeting. A lot of fan groups have produced amateur videos of various sorts. Should we try to show some of them? (Also see Video, below.)
- **Games.** Several branches:
 - Computer games. Logistics, power, and security problems. Could decide not to do. Not clear what division.
 - Non-computer (board) games. Easy — just needs one or more rooms. Should pick someone from the gaming world to coordinate (I have some names). Could be in Hilton. Probably should do. Not clear what division. Maybe Program.
 - Interactive games. Such as Trivia Bowl, Scavenger Hunt, Smofcon Game, etc. These can be fun for an audience, too. Program division is planning to do some subset of these.
 - Role-playing games. See Rolercon scenario in Smofcon game. Maybe we should avoid these.
- **Hall Costumes.** Are we going to allow them? Encourage them? Give awards to them? Extravaganzas will consider this as they develop their Masquerade plans.
- **Medical/First Aid.** We may not want to do anything ourselves, due to liability problems, but could we set up some outside group to do it? Conspiracy used the Brighton Red Cross. If not, we should at least have a policy for what to do when these problems come up. These problems will be hitting Information, Services, and Facilities (party rovers). It fits in somewhat with babysitting and handicapped services. One of these divisions should be responsible for developing a plan.
- **Meet the Pros.** Extravaganzas is currently not planning a traditional Meet-the-Pros event, since they are not happy with how they tend to work out. (This will need to be approved by MCFI.) However, the Second Floor division is planning to set up smaller, more intimate meetings with pros in the mixing area throughout the convention. These will not be scheduled before the convention, but pros will be invited to select times

after they have been given their appearance schedule at the con.

- **People Mover.** Although we know this will be in Services, we haven't talked much about how it should work. Mark has indicated that he doesn't think we should do much centrally. We need to talk about this in the apa.
- **Sales to Members.** Located in Second Floor, but could be run by Treasury. Or Services, who will be producing at least the printed items. Who is responsible for thinking about what other souvenirs we might have, other than the GoH book?
- **Sponsorships.** Where these go probably depends on what form of sponsorship we decide to do, if any. (See list of possibilities by Jim Hudson in the upcoming APA:89.)
- **Video.** This includes showing of video tapes and video coverage of the convention. Extravaganzas seems to have accepted the latter, at least for Extravaganzas' events. The former logically falls in Program, but could also go along with Films. Video programs have traditionally consisted of Japanimation videos, since it seems to be difficult to get legal permission to show anything else. Maybe we should think about showing amateur fannish videos.

APA:89 Preview

Excerpts from Upcoming Apas

(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.)

Sponsorship (by Jim Hudson)

I'm going to try to discuss some of the ways we might use sponsors, what's in it for them, what we gain, and what our members gain. We all know that sponsors can be underutilized (most past conventions) or overutilized (Conspiracy). We also understand the basic Worldcon financial problem, which is that the money comes in well after most commitments have been made.

It's worth noting that N3 has, in my view, as bad a set of financial problems as has been seen by a U.S. Worldcon. There may be equals, but there are none with more difficulties. And one big reason is the difference between hotels and convention centers: in hotels, the function space is usually free. We have a few other problems, like legal bills (our version of Diamond Vision), shuttle buses, etc. This convention sure would be easier to run if we had an extra \$150,000 or so.

So, what do we want from sponsors? *Activities, etc. which would improve the convention, but which we can't pay for.*

What do the fans and pros want? *The same, but aimed at their individual interests.*

What do the sponsors want? *Favorable publicity, and a feeling they've contributed to the field. Tax writeoffs for a charitable contribution.*

Now for the hard part: *What sorts of sponsorships make sense?* Starting from the top:

1. The standard trade show sponsor provides "Continental breakfast," "Afternoon coffee break," or "Cocktail party." These could be useful to us, and are things companies are used to providing in return for a sign and a listing. Prices are easy to prepare (or will be, once the Hynes exists). We did this with some of our surplus. So did Torcon.
2. We could get a specialized sponsor to provide an exhibit. For example, all of Norton's works from her publisher. Or the various movie prop rooms there have been in the past. These would probably be a flashier exhibit than we could afford to do ourselves, and would be done by a professional design house and fabricator in most cases, so we wouldn't have problems with hall standards, fire laws, etc. Essentially, it's a promotional exhibit of something our members would like to see.
[We shouldn't forget the extra cost of security. I was told by a member of the ConStellation committee that the con had an arrangement with such an exhibitor that the exhibitor would reimburse the con for the extra security; but after the convention the money was not forthcoming, even though ConStellation was heavily in debt and needed it desperately. — LT]
3. Special events. In the past, most of these have been gaming-oriented, though other participatory stuff like workshops would fit (this writing workshop brought to you by Tor, for example). Some company runs the event, for publicity.
 For example, INFOCOM has been going around the country running "Marathon of the Minds" where they bring in an unreleased game, 20 or so computers, and the press. Local teams enter, and work (typically overnight in a hall) solving the new game, with prizes awarded for the winners, etc. Since their games are all text-oriented and 90% SF or fantasy, they fit our written SF focus well. Maybe we should talk to them.
4. Equipment. Getting various stuff loaned to us for the convention in return for credit. For example, the sound system for N2, computers for the various game rooms, etc.
5. Sponsors for stuff we'd do anyway. This is what Conspiracy did, selling off the Hugos, the Pocket Program, etc. I'm against it, both from our point of view and from the sponsors'. This is stuff we're going to do anyway, and we'll do it whether or not the sponsor pays. What good is that for them or us?
6. Money. Finding organizations which will give us grants. These may be conditioned on some special use for the money, but it's cash and it provides them with publicity.
7. Insurance. This is Mark's idea. An outsider provides us with, say, \$10,000. For that, they get their name in the program book and — if we have a surplus — they get it back. I'm not convinced that we'd get any takers on this, but it's worth a try.
8. Contributors. Why don't we do what all the other non-profit cultural and educational organizations do, which is push their members to give money? Those who give \$100 over their memberships get listed in the "Contributors" section of the program book. Those

who give \$500 are "Patrons," etc. Of course, this could get ridiculous. (I'm picturing pieces of art show Dexion with little brass plaques saying: "Kind gift of Claude Degler.")

That's my list. I think we're willing to entertain proposals in any of these categories. However, I think we need to let this stew awhile before we try to *market* any of them. I strongly recommend *against* talking to *anybody* about becoming sponsors, because I don't think we know what interests us.

That's enough on that topic for now. Anybody know a good source of little brass plaques?

[As a matter of fact, I do. Saddle shops sell various sizes of personalized brass plaques at reasonable prices for fastening to saddles, halters, and stall doors. — LT]

Convention Layout (by Jim Hudson)

[Note on floor plans: Our space allocation discussions will be hard to follow without reference to floor plans of our facilities. However, we don't really have the space to run the full floor plans in every issue. An overview of the layout that shows the relative size and layout of the major function rooms is given on page 17, and I'll be happy to send a complete set of floor plans to anyone who asks and sends an SASE to the convention address. — LT]

Distances are deceptive. Say I'm right in the middle of the Hynes mixing area [Hall C]. To go to the offices in the Sheraton, I go 110' to the Sheraton entrance, 30' down that corridor, 100' to the second Sheraton entrance, and about 40' to Hampton. Total walking distance, 280'. Now say I want to go to the offices on the second floor of the Hynes. I go 110' to get out of the mixing area, 100' to the back corridor entrance by room 207, 30' down that corridor, and 10' into the office. Total walking distance, 260'.

For most people working on the second floor of the Hynes (Extravaganzas, Second Floor, Facilities), a staff lounge in Commonwealth (in the Sheraton, near the Hynes entrance) would be *closer* than one in Hynes 300.

Consider starting at the office in Hampton (in the Sheraton) and going to program at the far corner of Liberty, a distance we all know well. For that same walk, with a single escalator, you can get to all the program rooms in the Hynes (though not quite to the art show).

I don't think I'll really *believe* this until I'm in the facility and pacing it off. But my mental picture has been "Anything in the Hynes is close; anything in the Sheraton is far away." And I'm now questioning that.

I was worried about our need for lots of offices in the Hynes; I was worried that nobody would ever get to Services in the hotel because it was so far away. I was worried about putting kids' items in the Sheraton, far far away from their parents. And I was worried that the mixing area wasn't really central to the convention, just to stuff in the Hynes. I'm not so worried anymore.

Exhibit Hall Setup (Jim Hudson quoting Ellen Franklin)

Various comments from the Real World:

The basic rule in most exhibit halls now is "If two people can do your show setup in under an hour without tools, you don't have to hire union labor to set up your stuff." She's not sure about the Hynes, and is finding out what it looks like from her sources. We shouldn't have a

problem with Hucksters, and may not with the Mixing Area, but the Art Show could be very expensive if it's in the Hynes. (Note that the Sheraton Grand is an alternative for the Art Show, and Main Films could easily shift to the Hynes "Ballroom" on the baseline plan.)

Her comments on my ideas for the mixing area were:

- Yes, yes, 100 times yes, visual design is extremely important if the space is to work. It has to be done, and needs to be both effective and cheap.
- No, no, 1000 times no, we won't be allowed to do what I suggested.

Because of fire codes and the like, no canvas except if specially treated, no 2x4 (and metal studs only in special situations), and we'll run into lots of problems and extra costs both in getting exhibits to meet codes and in paying for the union people to set them up.

Special Hugo (by Jim Hudson)

All Hugo committees have the right to do a single special Hugo award, as a one-shot. We did that in 1980 with the Nonfiction Book Hugo. People thought it was a good enough idea that it got taken up by other committees and eventually put into the standard set.

When the idea I'm discussing here came to me, it wasn't because I was looking for a special Hugo. Instead, I was thinking about our themes based on what the program division is doing, and the idea jumped at me. This is the "my motives are pure" paragraph.

We've been talking a lot about sense of wonder, how many of us entered SF through Norton's works, and how SF develops both in the individual and in the culture. I think most of us place a lot of value on SF aimed at kids, whether it turns out to be just as interesting for adults or

not.

At the same time, I've been reading (aloud, to Ariel) lots of children's SF and fantasy, ranging from Alice to Jane Yolen's works and quest stories like The Patchwork Cat. We've got a ways to go: everything we do now will be done again over the next few years, and we haven't even started Narnia or some of the other classics. Bed-time stories are fun.

Jane is President of SFWA, with one "Adult" novel to her credit; people like Patricia McKillip, Lloyd Alexander, Sheri Tepper, and Madeleine L'Engle continue to do excellent work in the "juvenile" part of SF and fantasy.

I think it's time we noticed how important this is to us, with a Hugo. I'm not sure of the title: "Best Children's Book" sounds too young and might eliminate the young adult books. "Best Juvenile" eliminates the work for small kids. But it should be for an original work of fiction, with no word limit, intended for the children's or young adult market. I'd argue that the nominators should decide whether a book was "intended" and that the authors always have the option of refusing if they don't believe it was.

We can justify this one easily because of our themes and GoH. If this doesn't work well, it dies after N3. If it works, there are two options: other Worldcons might pick it up so that it eventually becomes another standard Hugo; or, it could be run by some other organization, with another name (Norton's eventually?).

If we're doing this, or other things like it, I would also like the art show to try to get some of the good kids book illustrators to show their fantasy work. I think there would be a good market for them at the con, and I think there is a lot of exciting work there.

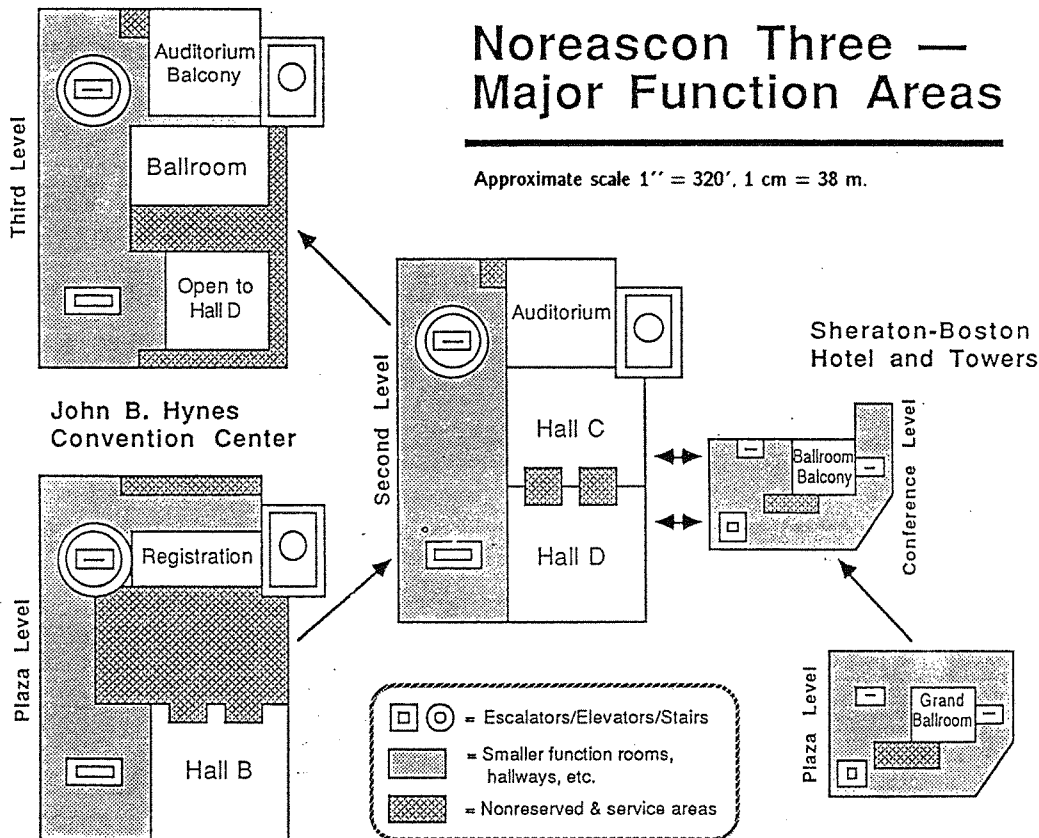


Diagram by Donald Eastlake

[Don Eastlake points out that at Aussiecon II some New Zealand fans introduced an amendment to add a "Best Juvenile" Hugo. As he recalls, this was amended into a resolution requesting ConFederation to try it as a special Hugo, but this was never done. — LT]

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]

Committee Structure

- Chris Callahan, Berwyn Heights MD:

Thanks for the overview of the division structure. Good luck making the intersectional/interdivisional communication a reality. You could really set a precedent here.

- Corey Cole, San Jose CA:

I've been gradually working my way through *M3P* back issues, and am really enjoying them. It sounds as if your group has a Con-running conception close to mine in many ways.

A major proposal has been to add several "almost co-Chairs" who can make command-level decisions. This is an interesting concept, but I think it solves only a few of the common problems (such as "falling through the cracks" and "tunnel vision"). I feel that most of the potential committee problems boil down to "lack of communication." To solve this, I propose the addition of a number of "Coordinators" (one in each major Area, if possible).

An Area Coordinator (I hope someone will propose a shorter name! Let's call him/her the "AC" for now) reports directly to the Area Head, and has no direct/specific responsibilities in the Area. The AC's job is to know everything there is to know about the Area, to share that information with the AC's of other Areas that may need to know parts of it, and to obtain needed information from other AC's. The AC also acts as advisor to the Area Head, and tries to spot potential problems (such as jobs that aren't getting done, other Areas not communicating, etc.).

Example: The job of Dealers' Liaison requires constant interaction with Facilities Management (room size/layout, setup and power requirements, fire code conformance, etc.). Each of these Areas also contains a number of tasks that are unrelated to the other Area. Having one or two individuals who are in charge puts people in the position of "pushing" the Area Heads to make the appropriate decisions and get their jobs done. (In the extreme case in which an Area Head is not getting the job done at all, having AC's shortens the time to discover and correct this.)

Ideally, AC's should be people with considerable experience in their Area. They also need to be communicative, and probably at least somewhat aggressive. Where do you find such people, since they tend to be in demand elsewhere? Look for "burned-out" fans who want to help make the convention work, but are tired of doing it all themselves. There is much less pressure on an AC (and

less time-consuming work) than on the Area Heads and other committee members/staff. But there is a lot of brain-work and SMOFing (in a positive sense). Just the thing for someone who's run one too many Art Shows or Masquerades!

[It seems that much of the function you describe for the AC is similar to what we are hoping the Chairman's Staff will do; you just have more of them in a different place on the org chart. It's hard to say whether this would work better. I find it interesting that your description of the type of person to recruit for this job matches very closely my and Jim Hudson's credentials as Chairman's Staff. — LT]

- Lloyd Penney, Toronto Ontario:

The WSFS/Art Show division is a bit of a strange combination, but if George Flynn has the interest and involvement in both, then it should work fine.

Masquerade

- Dennis Virzi, Duncanville TX:

I like the printed program idea and the advance registration of entrants. But, don't make the advance registration a rigid rule. Outline the benefits of early sign-up and encourage it but allow for at-the-con entry too.

The staging idea of twin ramps sounds good. Is the site designed to accommodate this? Will this require double backstage staff because of the twin sites?

[The auditorium is planned to have no permanent stage setup, so we are probably pretty free to build anything we want. A double staging area might require a few extra staff, but this is just for a few hours, and we think the results are certainly worth it. — LT]

Uh, separating costumes vs. presentations sounds good logistically but my feeling is that it will make for a very tedious if not boring parade of brocade. Maybe you should get some advice on showmanship?

[You may be right. Pat Kennedy is planning to reprint our writeup in a couple of costumer publications, so I expect we will be getting a lot of feedback on this from the costumer's point of view. Some things to consider on the other side: If costumes and presentations are mixed, do the costumes sandwiched between presentations get less attention? Do the costumers really like the current situation where the long break for judging makes half or more of the audience leave before the awards are announced? — LT]

Good luck maintaining "goodwill points" if you're going to keep the contestants from stopping in the hallway if you allow spectators to view at the exit. The Masquerade should be in the function space, not the corridor.

Photography should be after, not before, or you'll have an immense slowdown! I was in the photo area at Cactus-Con. Posing takes a long time. Do it afterwards and avoid problems.

[But ConFederation did it afterward, and that caused an immense slowdown, since the costumes backed up to the auditorium exit, so the starting of costumes across the stage had to be slowed. That's the reason we were thinking of having a long walk through the corridors to the photo area. That way, if the photo area backed up, there would be plenty of buffer to take the backup without involving the main auditorium in the slowdown. — LT]

- Corey Cole, San Jose CA:

Cactuscon tried an interesting (although unfortunate) experiment with the Masquerade. Two competitions were held, the first entirely open, and in less-desirable facilities, the second entirely pre-registered, and in a more impressive room. One would expect the really serious costumers would enter the pre-reg masquerade. In practice, the pre-reg event consisted almost entirely of local (Phoenix-area) costumers, and was of mediocre quality. But it was short for a change! I didn't make the "open" masquerade, but I understand it wasn't terrific either.

How do you make a pre-registered masquerade work? The major change I would have made would be to send letters to known Master Costumers (and to the Costumers' Guild for their newsletter), playing to their egos, and specifically inviting them to pre-register. Just enough would "buy it" to up the general quality of the pre-reg masquerade. I don't much like the idea of restricting entrance to known "good" costumers, but there may be a place for that at the Worldcon level.

I agree with the comments that judging is one of the major slowdowns. I favor Jim Hudson's "dog show" model. As for entertainment (masquerade half-time or elsewhere), I'd love to see the Flying Karamazov Brothers again! It's been a while. Although I am an active filker, I believe that an active, high-energy act like Karamazov works much better than something low-key like filk- or folk-singing.

[More Masquerade comments have arrived and will appear in the next issue. — LT]

Other Extravaganzas

- Dennis Virzi, Duncanville TX:

Opening Ceremonies. When you get all the ingredients together have someone taste-test the recipe before you go ahead. Plan a cohesive event. Recent [Minneapolis] Minicons have done very good opening ceremonies. This is the place for your Toastmaster to shine. The OC should: introduce the guests and make them feel welcome, set the tone of the convention, get the attendees excited about the Con, and establish good will between yourselves and everybody else. In other words, don't do what Conspiracy did.

Closing Ceremonies. All good things come to an end, pass the gavel, etc. Reading off the committee names may be boring but the recognition is necessary. Make it exciting, well, less boring anyway. Perhaps some method of "rolling the credits" a la the end of a movie? Or a "graduation" ceremony. Propeller beanies in place of mortarboards? Tee shirts instead of diplomas?

[Another problem with reading committee names that wasn't explicitly mentioned in the brainstorming is that the last few Worldcons have succeeded in offending some of their own volunteers by either not mentioning them or mentioning them in a derogatory way at the closing ceremonies. Seems like if you start listing people you have to make an effort to list everyone, and that can be surprisingly hard to do given how much things which actually happen at the convention may differ from your pre-con plans. — LT]

My preference for the Hugos is Sunday. I may have only been an acceptor at Conspiracy but the experience was exciting. Hugos on Saturday would be like having an

orgasm halfway through a romantic evening. What would the nominees do Sunday, smoke?

[I would think they would bask in the adulation of their fans and peers. — LT]

Club Degler. A rose by any other name . . . I like the idea, had a good time at Cactus Con's dance, and don't care what you call it.

Off-Site Parties. Any consideration for what the trade calls "The Spouse's Program"? A museum package would fit the bill nicely. Look into including tourist brochures with one of the later PR mailings. As I discovered at Conspiracy, there's a whole city I haven't seen out there!

Worry Stones for Hugo nominees. Heh, I can see the buttons popping up in the dealers' room now: "I got Stoned at Noreascon 3" and "I Got My Rocks Off At Noreascon 3." Or worse, "Gall" stones.

[. . . for the losers? — LT]

Second Floor Division

- Dennis Virzi, Duncanville TX:

How about calling the Second Floor Division "One Flight Up"?

[That's clever, but it doesn't satisfy one of our criteria: we'd like to find a name that would make it reasonably clear to the uninformed member just what the division does. — LT]

- Erwin Strauss, Alexandria VA 22304:

My favorite name for the Second Floor is "The Con-Course." Others could be ConFluence, Conlval (pronounced CAH-nival, in proper Boston fashion), Con Central, Fan Exchange, Contact, or ConMunications Center.

I was glad to see you're planning to have a list of those physically present posted for the membership. I hope it'll be on soft boards (that pins can be stuck in) so it can be used as the basis for a message clearing setup, as at Atlanta last year.

[This is referring to the brainstorming session which said that we "would like to have a back room that can generate and post attending lists for the members." Please keep in mind that brainstorming generates ideas and then the actual registration staff has to decide methods and feasibility. We certainly hope to be able to do this, but I'm not sure it's correct to say we're "planning to" at this point. We still need to decide just how much real-time computer use will be practical. — LT]

- Corey Cole, San Jose CA:

Meet the Pros (and Fans). One of the reasons fans attend Cons is to meet compatible people. This can be difficult at a huge Con. An idea I came up with for smaller Cons which might be adaptable is to use small color-coded dots to identify special interests. You either issue oversized badges with a blank area for the stickers, or give out separate blank white buttons (or such). One way to distribute the stickers would be to set up the "Meet the . . ." event with a number of tables around the periphery of the meeting area, each manned by someone representing a special interest. Each table would have a roll of the appropriately-colored dot stickers. Not only could members spot others with similar interest by their dot colors, but people would tend to congregate about the ap-

appropriate tables. Some dot examples are: Gamers, Filkers, Artists, SMOFs, Horny ("I'm here to fool around"), etc. Make sure you have lots of the latter color!

"Interest dots" could also be available near Registration, but I like the idea of tying it in with the "Meet Everybody" social as a sort of party game.

As for actually meeting Pros, Meet the Pros parties aren't great. Smaller groups are better — lunch/dinner parties come to mind. How about having sign-ups for each meal with various Pros? The Pro chooses (in advance) where he/she will eat (could just be a hotel coffee shop, or a nearby restaurant), and puts out a signup sheet (like those used for game tournaments). Approximate price is guesstimated in advance (and listed on the signup sheet). If anyone wants anything special (such as drinks), they toss extra money into the "kitty" when they order. What's in it for the Pro? Simple. Each person pays for his/her meal, and a "share" of the Pro's (e.g., with six people each pays 1 1/6 of estimated meal cost.) The Pro gets a free meal (or several, if he signs up for more than one of these.) Your typical Starving Pro will love the idea.

Actually, some details need to be worked out, such as how to split the meal if few people show up. Maybe the Pro should have to pay part (on the other hand, if only two people show up, the fans really get to talk to the Pro). A Small-Name-Pro who picks a \$50 per person French restaurant is probably not going to draw a great crowd. Also, the initial "entrance fee" should be set a little high (it's much easier to redistribute left-over cash than to get people to put in a little more).

[We are thinking of having small "kaffeeklatsches" with pros in our mixing area. This will have a similar feel without the hassle of dividing the bill. — LT]

Making a Large Con Feel Small. Lunch with your favorite Pro is one way to accomplish this. I also think that certain of the special interests can be "blocked" in hotels. For instance, put all the Filk-related activities in one hotel, all the Gaming in another (Denvention did the latter very successfully, Cactuscon the same with somewhat less success), etc. You might use the farther first-tier hotels, or even second-tier hotels (but fans will scream) for these, thus reducing some of the "everybody wants to stay at the Sheraton" crunch.

[Exactly so, and this is something we're considering, if we can work out the logistical details. — LT]

Distribute the load on some of the more crowded activities. Schedule a major film (but not a first run) opposite the Masquerade.

Art Show

• Corey Cole, San Jose CA:

One of the best-run areas at Cactuscon was (in my opinion) the Art Show. Terry Gish introduced a couple of innovations. One was having three auctions with an increasing number of bids needed for each. (Pieces with two bids by Friday close went into the first auction, three bids on Saturday made it to the second, and four bids were required for the final auction. The second auction was the smallest, as might be expected. The really popular pieces went to auction early, so the losers had plenty of time to make written bids on other pieces.) Perhaps a weighted version of this might work even better (although would cost extra "people points") — have Art Show staff

roam the aisles every few hours, placing "Auction" stickers and noting which pieces are going to auction. When an arbitrary limit (say 75) pieces are in auction, that auction is closed.

While I was rather surprised at just two bids to the first auction, I much prefer that to the 7–8 bids that Worldcons have been requiring lately. Auctions are fun, and good for the artists. It is also nerve-wracking to have, say, the 5th bid on a piece, and have to "guard" it to keep someone from snatching it without auction with the sixth bid.

[One problem with auctions is that they limit art sales to people willing to make a major investment in time to sit through the one or more auctions. The Boston regional convention went to an 8-bid system many years ago in a reaction to the marathon auctions that Worldcons were having then. The idea was to sell most of the show's artwork via written bids alone. In this way the buyer could bid and then go off and enjoy the rest of the convention. It seems that the Cactuscon system would have the disadvantage that if I bid on a piece of art the first day, I'd have to come back and check out every auction in case there were other bids that put it in. I'd be inclined to get someone else to bid on it the first day, just to force it into an auction and get the suspense over with. Also, you have the problem noted at ConFederation — that a lot of the best art will be sold and leave the show early so the fans don't get a chance to really see the whole show. — LT]

On the other hand, I hate the idea of fixed sale price for all pieces not in the "juried show." Having minimum bid and quick sale price is fine (although probably needs more artist education — many of them set ridiculously low quick sale prices, due to not really understanding the system). But not all "quick sale" — minimum-bid system gives buyers the chance to pick up an occasional bargain, while giving artists the chance to see the occasional "bidding war" driving a price unexpectedly high.

[Looks like Claire and Dave Anderson agree with you, and are currently planning to use bidding for all for-sale pieces in the N3 show. — LT]

• David J. Williams III, Columbus MD:

Art shows and auctions: I haven't been too impressed with the way art shows and auctions have been handled in the Baltimore area. I expect, for example, that if a piece of art is marked for sale in a second or third auction that you do *not* pull it and sell it in the first auction just because you've run out of pieces. Rather you stop the auction. It is also nice if you are only buying one piece of art at an auction that you can settle up after you've gotten the piece instead of having to wait around until the end of the auction to pay and get your art.

[I agree that once the rules of the game are advertised, the committee should stick to them unless there's some really compelling reason to change. And I understand why it would be annoying to have to wait around through an auction that you weren't interested in to pay for your artwork. Setting up sales procedures can be difficult, however, as that is the critical point where the con must keep good records and have trusted people to handle the cash and properly follow the check and credit-card procedures. So sometimes it's hard to casually collect money during an auction; rather, the convention might want to concentrate all payment activities in a limited time or place where they

can be adequately supervised. — LT]

Sponsorships

- Chris Callahan, Berwyn Heights MD:

On the subject of outside corporate sponsorship, I'm more than a little ambivalent. I was offended by the obviousness of the Bridge presence at Conspiracy (though I didn't realize till I saw the latest *SF Chronicle* just how pervasive it actually was). Part of my objection was simply that it was a Hubbard/Scientology thing (I'm constantly amazed and disgusted at the number of big-name writers who associate themselves with Writers of the Future). But any corporate sponsorship seems not quite right for a fan-operated endeavor. Is that money *really* necessary? Maybe Worldcons need to either start charging more earlier or try some reorganizing and (horrors!) scaling down of money-gulping ideas. One way to cut costs a tiny bit would be cutting back drastically on free goodies in the con suite and having as much cash bar service as possible — the "Bazaar" area for the Con Suite sounds good to me. I liked the ConFederation system, especially with the food bar on the lower floor to provide something solid. Having such a setup running into the wee hours (as at ConFederation) but either in or next to the con suite area would work, I think. If sponsors are considered really necessary, I agree with Tony Lewis that it should be spread around (and *not* include Bridge! But that's my personal prejudice).

- Dennis Virzi, Duncanville TX:

The "S" Word. Sponsorship shouldn't be rejected solely because of a previous bad example. I don't agree with Ms. Fremon's contention that it would "distract from the natural fannish aspect of the convention." A budget of almost a half a million dollars isn't "fannish." Worldcons are big, professional affairs. They need to be managed accordingly. Every option should be explored and evaluated. I didn't like the New Era presence at Conspiracy. I blame the con organizers, not New Era, however.

Children

- Garth Spencer, Vancouver BC:

Re Michele Canterbury's complaint — The reality is that any number of fans these days have kids, kids will be a continuing feature at cons, and committees will have to spare some thought for accommodating them. Even Disclave's somewhat peculiar babysitting rules might have been more effectively advertised, quite aside from being more effectively designed.

I suspect that people are going to behave about kids the way they already behave about smokers: designate segregated areas. If you like kids, or if you don't, you choose your places to go, and if you want to drift back and forth you do so. Please note last clause.

[The feeling among many Boston fans is that children who pay full price are full members of the convention entitled to attend programming, etc., as long as they are not creating a disturbance. — LT]

Bidding

- Garth Spencer, Vancouver, BC:

Lloyd — Your letter was the first I've heard about *Canadian NASFiC* bids.

I notice that it looks like no *Mexican* fan committees have ever mounted a bid for either Worldcon or NASFiC. Do circumstances prevent? (For that matter, the only fans in Latin America of whom I am aware are some fan publishers in Argentina. I puzzled out enough of *Nebulosa* to gather there might be one con there; don't know if anyone in Latin America has the resources for a Worldcon bid.)

Re Debra Sanders' enthusiasm for a Hawaiian bid: your point about hotel salespeople is well made. Another point (this based on bitter experience) — one of Debra's next steps is to contact local fandom and find out what support, i.e. volunteer labour, they can and will contribute. I am writing to her and to Daniel Farr to put them into contact. Daniel has a picture of fandom in Hawaii and should be able to point out what limits Debra has to operate in.

The fact that Hawaii is not eligible for a Worldcon until 1993, like other western-zone regions, I should find *encouraging*. Another part of my Bitter Experience taught me how much preparation and planning, or how much fan-nish growth, even a medium-sized convention requires. Seems like the Hawaiian community has a good deal of lead time, starting now.

- Lloyd Penney, Toronto Ontario:

I wrote to Debra Sanders not long after getting *TM3P 21*. . . I received a very nice button, a postcard showing the hotel the bid intended to sue, and a form letter telling the inquirer that after much discussion, the bid for a Hawaiian Worldcon in 1993 had folded.

Miscellaneous Topics

- David J. Williams III, Columbia MD:

I hate to be a born-again W. C. Fields, but I feel that anyone who hates kids and animals can't be all bad. I realize that there isn't much you can do to stop folks from bringing their kids to the con, but I do wish that you would do something about cluttering the con with pets. A lot of people don't care for pets, and it is a bother to find animals of all sizes wandering the halls of the convention. I get a bad reaction from cats, and don't want to be around them. There are kennels where pets can be left while their owners are away and their use should be encouraged.

[I happen to like animals, myself, and enjoy meeting well-behaved pets. However, certain exotic animals (large snakes, for example) have been known to give hotel personnel and mundanes the heebie-jeebies. (And a very large dog who had eaten quite well did cause a brief janitorial crisis at Noreascon 2.) From the point of view of facility relations, it would probably be better if people did leave their live pets home and stuck to their stuffed animals for the convention ("inanimate significant others," as I've heard them called). Seeing-eye dogs and other official companion animals excepted, of course. — LT]

I am not too impressed with the suggestion that colleges be used as the location for large cons. Their accommodations are not what I am used to. Maybe in my

younger days, but that is long past. I'm not up to group accommodations any more. I appreciate the luxury of a good hotel, and a ban on wild parties after 1:30 am.

• Carl C. Fields, Farmer City IL:

Keep up the good work! Noreascon 2 was my first Worldcon and your zine is giving me all kinds of insight into the amount of work that was going on behind the scenes.

• Chris Callahan, Berwyn Heights MD:

Have to agree with Fred Isaacs about food in the Green Room, having been there for ConFederation's "feeding frenzy." Gofers make much more sense — after all, they could be called on to get drinks if desired, why not sandwiches? I do think that a coffee/hot water/ice water setup should be included, though.

I do like the historical theme, and think it should be carried through the film program in some way. The balloting for greatest films by decade is a good idea. The costume idea sounds great too — maybe consider setting aside a portion of the masquerade for the purpose, if the Costumers' Guild would be willing to work out a system and help advertise it as a special segment.

Re complaints about the Metropole — one British fan we talked to said the management was unpleasant at Seacon also, and the fans didn't like to go back but were forced to because only Brighton had sufficient facilities, the Metropole specifically included. Sigh.

• Garth Spencer, Vancouver BC:

Leslie — re "I consider a fan panel a success when the audience outnumbers the panel": if you don't watch out, somebody's going to put that in BCSFA's *Basic Truths of Fandom*.

• Dennis Virzi, Duncanville TX:

M3P:22 arrived yesterday and as usual provided me with informative and provocative reading. Your energy and enthusiasm is amazing. You know that in twenty-two months you won't have this to do anymore. Start planning now for all that free time — do something easier, have a few children.

[All I can say to the people who are impressed by my publication schedule is that you have no conception of the

amount of effort chairing a Worldcon takes, and how much easier this is by comparison. — LT]

• Corey Cole, San Jose CA:

Leslie asked me to say something about the San Francisco Area Science Fiction Association or (SFA)², which got 501(c)3 non-profit status last year, after several other groups had failed. In my opinion, the major factor in our favor was that we didn't paint ourselves as strictly a convention-running group. Instead, we billed (SFA)² as a service group for science fiction. One of the ways we do this is by holding conventions, but they are not the sole purpose of the organization. As a result, the IRS questions were of the nature of "Which of the Directors is going to make obscene profits from the association" (easy to answer!) rather than the tougher "Conventions, eh? Aren't those just big parties?"

Con-Running Guidebooks _____

• Garth Spencer, Vancouver BC:

In the fullness of time, will you condense all the issues of *M3P* into a NESFA conrunning guidebook? I have been trying to track down things like that but keep running into a few discussionzines; that is all.

[I doubt it. Aside from the amount of work it would involve, I've always found it difficult to write such a handbook because so much depends on the particular circumstances of a particular convention. One could write about general principles and suggest checklists, but it's not clear how useful that would be. But see below. — LT]

• Corey Cole, San Jose CA:

Incidentally, (SFA)² is currently compiling a "book" on how to run successful science fiction conventions. We're not experts; the object is to get ideas from lots of people who are. I visualize something like "The Art of War," with suggestions and commentaries on them. The "book" will be published in a loose-leaf format for ease of editing, and will also be made available in electronic form. No idea of cost yet, or of how we will distribute it. I would also be interested in hearing of any similar projects people know about, so that we can contact other editors for ideas.

I can be reached on Compuserve (76224.66), GENIE (COREY), or by mail: 2139 Lakewood Drive, San Jose CA 95132.

The Mad 3 Party #23
Massachusetts Convention Fandom, Inc.
Box 46, MIT Branch PO
Cambridge MA 02139

FIRST CLASS MAIL