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February 1988

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The feature article in this issue may tell you more than you ever wanted to know about the administration of Hugo balloting; it covers issues relating to timing, special categories, and eligibility. George Flynn served as Hugo administrator for Noreascon 2 and will be doing it again for Noreascon 3.

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

We've gotten a lot of letters in response to the Masquerade article in issue #22. We summarize and comment on these letters on page 13. Please keep in mind, though, that the original article was a "straw man" proposal to inspire comment, not a final Masquerade plan. We're still interested in hearing your thoughts — not only your reactions to what is printed here, but also new ideas on how the Masquerade might be improved.

For example, Suford Lewis has written her thoughts on the Masquerade in the Extravaganzas apa excerpts beginning on page 8. Suford feels that we should refocus our discussion on the goals of the Masquerade before we start tinkering with the mechanics.

The letter column also features an interesting letter from Paul Abelkis commenting on many of the issues that have been raised in past M3Ps in regard to the future of the Worldcon (see page 10).

**Hynes Convention Center Opens**

The Hynes Convention Center officially opened on January 21, although only one floor was actually in service on that date. The initial convention was the Yankee Dental Congress, with 20,000 dentists in attendance. The remaining floors are scheduled to open in March and April.

**Progress Report 3**

Progress Report 3 is now at the printers and will be mailed out in early February. It is a 20-page newsletter with convention information and reports from each of the divisions.

**Boskone 25**

The New England Science Fiction Association held their annual regional convention, Boskone 25, in Springfield, Massachusetts on January 29–31. The convention, which attracted somewhere between 1300 and 1400 people, was quite a bit more relaxed than last year's Boskone and was unmarred by any unpleasant incidents. Although NESFA had originally set an 1800-person membership limit, it found that the membership was actually more limited by the capacity of the main hotels, the Sheraton Tara and the Springfield Marriott, which were both filled to capacity. NESFA plans to hold Boskone 26

in the same hotels at approximately the same time in 1989.

### Worldcon Bidding News

A new Worldcon bid for Phoenix in '93 was unveiled by Terry Gish at Boskone. It appears that Los Angeles has agreed to wait until '96 for their next run.

### New Committee Appointments

Since we ran the full committee list last issue, I'm just going to give the new appointments this time. The full list will appear again the next time there's space.

#### Program Division:

Academic — Liz Gross  
Science — Alan Bostick

#### Second Floor Division:

Staff — Chris Callahan, Richard Deutcher, Bruce Farr,  
Jane Hawkins, Dan Hoey, Ray Hoover, Dick Roepke,  
Cat Slusser  
Exhibits — Carolyn Sayre

#### WSFS and Art Show Division:

Art Show Staff — Shirley Avery, Martin Deutsch,  
Tom Schaad

#### Facilities Division:

Staff — Larry Ruh, John Sapienza, Kris Brown  
Facility Operations Assistant — Dennis Miller

### British Conrunners' Convention Announced

Liz Gross, Chair of Smofcon 4, forwarded a letter from Henry Balen that arrived just after Smofcon. Henry says:

*After Conspiracy there have been a few British fans with the idea that we have a lot to improve on in the organisation of large conventions. The idea of a con-running convention had been going through a few fans' minds and now we have come up with one. I have enclosed a flyer for Conscription.*

*We are at present seeking advice and ideas for the convention. We would be obliged if you could inform American con-running fandom of our existence.*

*We have just started to organise Conscription hence I do not have a lot of information to pass on as yet. Though we do foresee the convention being split into themes and getting all attendees to participate to some extent.*

The enclosed flyer gave the dates for Conscription as 24–25 September 1988. Location and attending membership rate have not yet been decided; supporting membership is 2 pounds. The address is Conscription, Flat 4, 8 West Ave., Walthamstow, London E17 9QN, England. Members of the committee are Henry Balen, Hugh Mascetti, Steve Miller, and Gary Stratmann.

### Fanzines for Con-Runners

Having just received my first copy of *Conrunner*, I think it might be time to repeat and update the list of related fanzines, last published in April.

- *Con Games*, edited by Bruce Farr. Published by Central Arizona Speculative Fiction Society, Inc., PO Box 11743, Phoenix AZ 85061. The purpose of this zine is to circulate info to those who are involved in sf and related conventions. Each issue has an issue questionnaire that provokes responses from the readers, which are then published in the following issue. *Con Games* has been sub-

stituted by CASFS and is being sent free to interested parties.

- *Conrunner*, edited by Ian Sorensen, 304a Main St., High Blantyre, Glasgow G72 0DH, Scotland. Distributed at British conventions; only mailed to people who trade, contribute or who specifically ask for a copy. "Reserve your copy of number 8 by writing me an article, loc, or begging letter now!" Issue #7 contained a lot of commentary from Ian about Conspiracy: how much work it was, how hard it is for a small group to run a Worldcon, some information about the hotel hassles, and the state of conrunning in Britain. There were articles by others on planning a first convention and the Becon games room. Finally, an article by Ian on the future of Eastercons, and a call for more innovative conventions. Generally quite interesting.

There is also a compendium of the *The Best of Conrunner* available from Becon Publications, 75 Rosslyn Ave., Harold Wood, Essex RM3 0RB, England. Price is marked as 1.50 pounds, but check for mailing costs.

- *File 770*, edited by Mike Glycer, 5828 Woodman Ave. #2, Van Nuys CA 91401. General fan news and gossip, convention reports. This zine is consistently well-written and entertaining. 5/\$5.00, plus \$1.25/copy for overseas air delivery. *File 770* and Mike Glycer have won Hugos for Best Amateur Magazine and Best Fan Writer.

- *Jane's Fighting Smofs: The Magazine of SF Convention Bidding*, edited by Jane and Scott Dennis, 347 West Second St., Paris KY 40361. Published quarterly, \$3/issue or \$10 for 5 issues. Primarily about Worldcon, NASFIC, and Westercon bidding, it contains a definitive list of current bids. The major flaw of this zine is that it tends to come out very late (although the editors are trying to improve this situation). The Spring 1987 issue, containing news appropriate for spring or summer 1987, was delivered to some subscribers in late December.

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### Hugo Ballot Administration

by George Flynn

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This article is about some of the decisions that have to be made (and in particular the ones the Noreascon 3 committee has to make) with respect to WSFS matters.

#### Hugo-Ballot Timing

Basically, I think the decisions we made for Noreascon 2 should work again with little change. Let's work backward from the convention.

*Final Hugo deadline:* Should be as late as practical, to give voters time to read the nominees; but also must be early enough to allow the ballots to arrive (assuming a postmark deadline) and be counted, and for the award plaques to be prepared. 1980 data: the deadline was July 15, the last valid North American ballot arrived July 31, and one British ballot showed up via sea mail on Aug. 11 (just in time to break a tie); there was enough time for the counting and engraving, but it was moderately tight. An additional complication is that, if you want to let people join the con on the Hugo ballot (traditional but not necessary), it's prudent for the ballot and preregistration deadlines to be the same. In 1980 Registration originally want-

ed July 1, but was talked around to the 15th; the key factor here, I think, is the time needed to process the final membership flood (491 in one week in '80) and send them the final Progress Report. Bottom line: July 15 (a Friday in 1989) preferable, July 1 wouldn't be too bad.

*Final-ballot mailing:* The key decision we made for 1980 was to disentangle the Hugo and Progress Report schedules by doing a separate ballot mailing, and I think every Worldcon since has done the same. You need to be sure it gets to everyone in time, so the earlier the better — except that then you start running into the nomination period. If you figure that the nomination and final-voting periods should be roughly the same, the optimum would seem to be a nomination deadline in late March and a final-ballot mailing in late April. In 1980 we did a bulk mailing to 3400 people on May 1, another bulk mailing to 200 people a week later, and thereafter sent ballots first-class by return mail to new joiners ("we" in the latter case being me). Sending them all first-class would of course be more efficient *and* reassuring (especially in view of recent horror stories), but also significantly more expensive. Note that moving the final-ballot deadline earlier would strengthen the argument for going first-class.

*Nomination-ballot deadline:* Again you need time for arrival and counting of the ballots, in addition to notifying the nominees (who must now be given a chance to withdraw) and getting the final ballot printed. In 1980 the deadline was March 15, and the last ballot came in on the 24th; the counting was basically done by then, and the decisions on which nominees to put in which categories were made at a counting session on the 22nd. I sent letters to the nominees on March 25, and gave them until April 7 to withdraw; only after *that*, of course, could we finalize the ballot. Bottom line: needs to be at least a month, probably more, before the first final-ballot mailing. While on the other hand, you also want to leave as much time as feasible for people to nominate. I think March 15 (a Sunday in '89) is the earliest deadline anyone's used, but anything later starts to tighten the final voting period.

*Nomination-ballot mailing:* This does impinge on the PR schedule, given the general assumption that the nomination ballots will go out with PR 5 (especially since they must be accompanied by the WSFS Constitution). Our announced publication date for PR 5 is January 1989, which is fairly late (assuming bulk-mailing and a March 15 ballot deadline). For this reason *and* to keep it as far from Boskone as possible, the beginning of January is about the latest time we should consider, and for ballot purposes sometime in December would be even better. If we can't manage this, then we should have a later nomination deadline, and probably no alternative to sending all the final ballots first-class. In any case, it should be clear that PR 5 can *not* reasonably be postponed until after Boskone. (For N2 the corresponding PR went out on Nov. 20. We got a couple of dozen ballots in December, and the committee insisted on sending these people replacement ballots, on the ground that they couldn't possibly have read the whole year's output then; I still think this was silly.)

Another factor to consider is a pending amendment to the WSFS Constitution which, if ratified at Nolacon, would open Hugo nominations to members of the *previous* Worldcon. If it passes (and if Nolacon sends us a membership list), we get to be the guinea pigs who try this out for the first time. (Guess why I voted against it.)

Presumably we would mail nomination ballots to such people; and presumably the requirement that "the Constitution of WSFS [be] distributed with the Hugo nomination ballots" would apply to these ballots as well as those sent to our own members. (Any argument on this crucial point?)

[Don Eastlake, one of the originators of the pending amendment referred to here, has a different opinion: "We don't have to mail ballots to the previous Worldcon members, although we might want to, just accept nomination ballots from them. The Constitution, etc., should be with nomination ballots we send out, but we have no control over fanzines, etc., that might distribute the ballots with just the category definitions and instructions."]

Therefore we may have to do a separate ballot-cum-Constitution mailing anyway; so why not send all the nomination ballots out this way, thus completely severing the Hugo and Progress-Report schedules? One possible reason is the cost: the Constitution, Standing Rules, and pending business (all of which have to go out together) filled 6 pages in the Conspiracy Program Book, and in pretty tiny type at that; I guess we could keep it under an ounce, though. Anyway, we should give some serious thought to the implications of this can of worms.

(By the way, under an amendment that's already been ratified, the at-con distribution of the Constitution no longer has to be in the Program Book, as long as it's "distributed to all WSFS members in attendance at the Worldcon upon registration." Do we want to implement this and have a separate WSFS pamphlet distributed with the registration materials? It would be easier to carry to the Business Meeting, and could go to press later than the Program Book if we wanted. Think about it.)

#### Site-Selection Schedule

This is much simpler. 1992 bidders have to file with us by the end of Nolacon. The site-selection ballots (and ads from the bidders?) go out in the same mailing as the final Hugo ballots, which must thus keep going out even after the Hugo deadline. The voting is of course open till the convention, but you need a mail-ballot deadline just to make sure that the mail ballots arrive *by* the convention; two weeks before the con is fine for this. (In 1980 the deadline was August 15, and only one ballot arrived too late.) The only decision is if the bidders want to change the voting fee (from the \$20 default), since such changes must be approved by all bidders *and* the administering committee.

#### Hugo Administration

A Worldcon committee is entitled to delegate all authority over the Hugos to a subcommittee "whose decisions shall be irrevocable," but there's no reason to do this unless it's desired to make someone on the committee eligible for a Hugo. (And in case someone's silly enough to try doing this to make *Mad 3 Party* eligible, this would not only be a dumb idea in P.R. terms, but would mean *I* couldn't serve on the subcommittee, having been "closely connected with" every issue.)

Assuming that no subcommittee is appointed, be warned that the full committee *will* be asked to decide any non-trivial questions of Hugo eligibility. I got a little flak for this in 1980, so I want to explain my reasoning. The Hugos are about as important as anything a Worldcon

committee deals with, in terms of high profile (affecting the whole field, not just fandom), long-time significance, and even money for the winners. When a dumb decision gets made, "the committee" is blamed for it, no matter which individual turkeys may in fact have been responsible (and I can think of a number of examples where I know who the turkeys in question were). Given this situation, I think it's important to give the committee the opportunity to actually take responsibility for decisions apt to incur criticism (there are some no-win possibilities). However, I'm going to try here to set out the principles I believe should be followed; assuming that the committee agrees with these principles, the number of special cases should be minimized.

### Special Category

One decision that needs to be made relatively early (certainly before we start designing the nomination ballot; preferably before we order Hugo rockets) is whether to have a special Hugo category. Each Worldcon committee is entitled to add one such category as a one-shot, though the Constitution says it should be done "under exceptional circumstances only." (In 1980 we did this with the Non-Fiction Book category, which was later made a permanent category.) One generic argument against doing this is that the ballots are pretty crowded already (12 Hugo categories plus the Campbell Award), and adding anything else will make it that much harder to fit everything in. As for the merits of any particular categories (and I've already heard one suggestion), for now I'll speak only in general terms. I would oppose any category, whatever its intrinsic merit might seem to be, on which the Worldcon membership as a whole is insufficiently knowledgeable to make an informed judgment. There are already several categories that are at least dubious in this respect, and the more such categories there are, the more the Hugos risk being regarded as a mockery.

### Hugo Eligibility

The decisions that have to be made with regard to Hugo eligibility fall into two main areas: (1) What category (if any) does it belong in? (2) What year is it eligible in?

**Category:** The what-category questions involve such wonderful problems as what to do with something like *The Dark Knight Returns* that doesn't really fit anywhere but nevertheless gets a lot of nominations. (This is the sort of thing I meant when I spoke of no-win situations.) I'll state a general principle which I try to apply to all questions of eligibility: The will of the voters should be complied with unless explicitly forbidden by the rules. (This does not apply only to the Hugos; I thought the site-selection rules were too ambiguous to justify ruling the Bermuda Triangle bid off the ballot, even though I was violently opposed to the bid personally.) OK, let's take some concrete examples from past years. *The Dark Knight Returns* was clearly *not* "non-fictional," so I would have called it a short story or novelette, whatever the wordage was. Something like *Science Made Stupid* ('86) isn't exactly either non-fiction or fiction (it contains untruths, but doesn't have a plot or characters), but it's non-fictional in *form*, so I'd go along with the voters. *The Dune Encyclopedia* ('85) is a tougher call, since the whole construct is clearly fictional; I'd be inclined to call it an anthology. (One thing to bear in mind is that not everything that's SF-related necessarily

has a category to fit it.) *The High Kings* ('84) appeared on the ballot as a Non-Fiction Book, although it was basically a story-cycle with lots of art (the latter left out in the paperback). *After Man* ('82) was another pseudo-fact book: factual scientific principles, but totally fictional details. *Warhoon 28* ('81) got about equal numbers of nominations as a fanzine and a non-fiction book (the latter mostly the result of a review by Terry Carr; the 2/88 *F&SF* has a similarly dubious recommendation by Algis Budrys to treat *The Essential Ellison* as a non-fiction book), and went on the ballot in the latter category — where it had no chance of winning. Noreascon 2 had no eligibility problems of this particular sort; on the other hand, we invented the Non-Fiction Book category, thus creating almost all of the later problems . . . As you can see, there's likely to be one of these problems every year among the stuff that gets on the ballot, plus any more that get ruled off or have to be decided because they *might* make the ballot. As I said above, the committee will be asked to decide anything like this.

The simpler class of what-category-does-it-go-in questions involve the wordage count of fiction nominees. Fortunately, there's a loophole here: the committee is authorized to move a nominee into a "more appropriate" category if it's within 5000 words of the latter category's limits; for example, a novelette is nominally 7500 to 17,500 words, but with this dispensation anything from 2500 to 22,500 words can qualify. A good thing, too, since so many of the voters can't or won't count the wordage and nominate a story in the wrong category. (In 1980 one almost-nominee got *all* its nominations in the wrong category!) The customary practice is to add together all the nominations a given story receives in whatever category (having first attempted to translate those that got the name or author wrong . . .). In 1980 the committee left the final decision up to the counting session (me and anyone else who showed up), with the recommendation that the total number of votes for stories on the ballot be maximized. As it turned out, this wasn't quite practical, since only 3 of the top 15 short-fiction candidates were genuine short stories (or even close to it). The actual nomination counts were as follows, with those underlined getting on the ballot:

Short Story:	<u>56</u> , 48, 45, <u>35</u> , <u>27</u> , 26, 25, . . .
Novelette:	<u>88</u> , <u>55</u> , <u>51</u> , <u>41</u> , <u>40</u> , 39, 33, 30, . . .
Novella:	<u>123</u> , <u>103</u> , <u>82</u> , <u>50</u> , <u>39</u> , 36, 34, . . .

(The 55-vote story was on the novelette/novella boundary; the total vote could have been raised by moving some novelettes to the short story category, but the candidates for this had over 10,000 words — technically eligible for moving, but too long to really justify it. See the sorts of decisions that one has to make?) This and much other additional detail can be found in my 15-page article on the 1980 balloting process in *Voice of the Lobster* #7. The whole process sounds complicated, but is in fact relatively straightforward; I expect to ask for the same sort of authorization again.

**Year:** The question of what year a nominee belongs in is trickier for a number of reasons, not least because any borderline case should involve *two* Worldcon committees. The "date" of a book or story is much more complicated than it might seem, since there are at least four different kinds of dates: (1) *Cover date* determines Hugo eligibility

for a dated periodical, and is in general quite straightforward. (If something is dated "Winter 1988-89" or "Dec-Jan," by analogy with serials it should probably go with the later year.) The tricky question here is whether you treat something like *New Destinies* as a periodical (since it's certainly dated — though the dates inside and outside aren't always the same) or a book (since it doesn't go off sale at a given time); this is a theological question which will be put to the committee if a concrete case arises. (2) *Copyright date* is specifically ruled out as governing eligibility; however, sometimes it may be the only evidence available. (*The John W. Campbell Letters* had a 1985 copyright and went on the ballot as such; however, I still haven't heard of anyone who saw a copy before January 1986.) (3) *Publication date* determines eligibility for everything but dated periodicals, but this is not (as you might think) the date a book appears in the stores. Rather, it is an arbitrary date designated by the publisher; for example, I have here a review copy of *Great Sky River* with a cover letter saying "it will be published on December 1." Publication date used to be more meaningful than it is nowadays, when books are usually on sale in advance of the nominal publication date; it's still when they have the festivities for blockbuster books, and in theory it's when reviews are supposed to appear (though that's also breaking down). Some years ago *Locus* decided publication date was so meaningless that they'd list books by the date they received a copy. However, the Hugo rules still say "publication date." And the last class of date, obviously, is what I'll call (4) *availability date*.

Now the definition of "publication date" is not so carved in stone that it would be irrational to interpret it as "availability date." So what are the arguments against doing so? Put yourself in the place of an average Hugo voter wondering whether to nominate a book. Assume that (unlike you, of course) this voter doesn't go to the bookstores every week and memorize/take notes on when a book first goes on sale. If such voters are conscientious about it, how do they determine the "publication date"? Well, to begin with, nearly all paperbacks and a good many hardcovers include a date of "first printing" or some such on the copyright page; but this nearly always corresponds to the publisher's "publication date" as defined above. Or one can go to the library and look in something like *Books in Print* or *Publisher's Weekly*; same date. In contrast, where can you look up availability date if you don't already know it? Look in *Locus*, you may say. This has problems. Disregard the fact that not everybody has access to *Locus*, and that delegating the determination of the date to an outside party is at least questionable. More significantly, the date *Locus* first sees a book doesn't necessarily correspond to availability date either, but depends on how eager the publisher is in sending out review copies. (Some Boskone books, published in February, got listed by *Locus* as April books — though fortunately not in the last few years.) The fact is that there is no unique availability date; even in the Boston area, one bookstore will often have a new book a couple of weeks before another. So we fall back on the same principle that leads to the separate rule for cover dates: use the most objectively determinable criterion available.

This is easier said than done, of course, since a lot of people *do* get *Locus*, which lists the outstanding books of the "year" — by *their* dating system. Even though they

always say that Hugo and Nebula eligibility is different, this is usually the most widely available recommendation list, and is bound to confuse a lot of voters into nominating in the wrong year (by my system). Last October George Alec Effinger had a letter in *Locus* complaining that by listing *When Gravity Falls* as an '86 book they had jeopardized its chances for Hugo nominations, etc. (This particular case has an additional element of strangeness: while Arbor House definitely listed it as a January '87 book, and Effinger says it was "published at the end of January," the Bantam paperback says "Hardcover edition published . . . December 1986"; I'd say he has grounds to be pretty upset about this.) Besides the *Locus* problem, there's the wonderful confusion produced by the Nebula nominations: though I think the Nebulas have the same nominal eligibility definition as the Hugos, authors have the right to postpone eligibility at will (usually till the paperback comes out), so the list has ceased to bear much temporal relation to reality. For example, on the Nebula recommendation list published in the 12/87 *SF Chronicle*, the top 4 "1987" novels included 3 published in '86 and one in '85!

However you define the year of eligibility, there will be fuzzy cases, especially when something comes out from a non-professional publisher (see above on the *Campbell Letters*). My inclination in borderline cases is to give the benefit of the doubt to the author by assigning the work to the later year — when more people will have seen it. For Noreascon 2 we had the case of *The Ringworld Engineers*: it was available in the Phantasia limited edition in late '79, but what was the publication date? We got in touch with Larry Niven and asked *him*, making it clear that the later date would probably be to his advantage, and he said it was published in 1980. Before we finalized this decision, however, I got in touch with Denvention ('81 Worldcon) to make sure that they would accept the same interpretation. That's important: while consistency in interpretation is a fine thing, you don't want to insist on your position in a borderline case if the other Worldcon involved disagrees, when the result would be to disqualify the work in question for *both* years. (As it turned out, *The Ringworld Engineers* came close but wouldn't quite have made the ballot in 1980, while it did make it in 1981.) I've sent copies of this article to both Nolacon and ConFiction, and I hope we'll be able to agree on any cases like this that arise.

Another sort of year-of-eligibility problem arose last year, when Conspiracy allowed "The Winter Market" on the ballot, even though it had first appeared in the November 1985 *Vancouver* magazine, on the grounds that it "received limited distribution . . . in 1985, but 1986 was the first year in which it received general distribution." This was nobly intentioned (and I thought it was the best thing in the category myself), but it's very dubious that a Worldcon committee has the right to do this sort of thing, when the Constitution explicitly grants this right to the WSFS Business Meeting. Whatever you think on this point, the best way to head off such a problem would be to keep an eye out for technically-1987 works that few people have seen, and implement the rule (for the first time) by making a motion at the '88 Business Meeting to extend their eligibility. This also applies to movies that get a limited release at the end of the year (often for Oscar eligibility!) but are generally distributed much later; in fact, that's why some of us introduced this rule, after *Super-*

*man II* was released a year earlier in Australia than in the U.S.

### Campbell Award

Since this award is sponsored by Davis Publications rather than WSFS, it makes sense to pass on non-trivial eligibility questions to them. We had one such in 1980: Somtow Sucharitkul was otherwise eligible, except that he'd had a story years before in *UnEarth*, which had a circulation less than the 10,000 that qualified as "professional publication" for SFWA membership. After Somtow called the latter point to my attention, I called Stanley Schmidt and got his approval for using the SFWA interpretation. (Somtow thus got on the ballot, but didn't win till the following year.)

I'm sure there are things I haven't thought of, but that's enough for now.

### GULP Meeting

Date: December 17, 1987  
 Topic: The Facilities Division  
 Notes by: Leslie Turek

Attending were Anton Chernoff, Mike DiGenio, Don Eastlake, George Flynn, Pam Fremon, Peter Grace, Chip Hitchcock, Jim Hudson, Fred Isaacs, Rick Katze, Al Kent, Alexis Layton, Mark Olson, Theresa Renner, Sharon Sbarsky, Andi Shechter, Deborah Snyder, Leslie Turek, and Pat Vandenberg. Don appeared in a 3-piece suit and came equipped with flip charts; his explanation was that he was getting in practice for interfacing with the real world. (It sure was convincing until you got close enough to notice the Mickey Mouse design on his tie.)

### Functions of the Facilities Division

Don listed the functions of the facilities division and spoke briefly on how he defined each of them. They include:

1. Procurement of facilities (Hynes and hotels) and negotiation of facilities-related contracts.
2. Facilities allocation (sleeping and function rooms).
3. Security planning and facility operations (guards, security, parties, elevators, etc.).
4. Technical services (sound, light, electrical, video, construction, etc.).
5. Facility liaison ("resume," default interface to facility departments/contractors).
6. Busing and tours.
7. Hynes staff lounge.
8. Ice, etc.

Facilities may also need to get involved with things like what type of badges we will use (to be sure that the guards will be able to work with them), what type of insurance we have (since some of our facilities contracts require certain types of insurance), etc.

### Sleeping Rooms

Don listed the hotels we are currently working with and how many rooms we have at each (see previous *Mad 3 Partys*). Assuming we have the Sheraton, we probably have more rooms than we need for a 8500-person convention. (We're assuming that we will need about 2800

rooms.) We will need to decide which rooms we will give up, but we probably don't need to do this until about a year before the convention because none of the cancellation clauses apply more than one year out. Also, in many cases it's not clear what penalties, if any, apply if we don't fill our blocks.

Don went on to display a Boston map showing the locations of the hotels we are currently working with. Some hotels are within walking distance of the Hynes; another cluster is near the Park Plaza and the downtown area; and a few scattered hotels are across the river in Cambridge.

We discussed what criteria we might use to drop hotels. The answer seemed to be some combination of difficulty of access and price. That is, further-out hotels might be acceptable if they were cheap, but hotels that are both hard to get to and expensive probably should go.

There are a few luxury hotels near the Hynes that did not want to give the convention a block; however, rooms in these hotels will be available at rack rate. We should probably mention these hotels in our publications. Someone asked what's in it for us? The answer was that every person who takes one of these rooms frees up another nearby room for another convention member.

### Access to Hotels

We discussed what techniques we might use to provide access between the hotels and the convention. During the day, the T (MBTA — Massachusetts Bay Transportation Authority) is an option for those hotels near the T. In some cases, the T would be faster than shuttle buses, since it doesn't get slowed down by traffic. On the other hand, the T stops too early (around midnight), and some of the areas are unsuitable for walking late at night. Also, T service can be infrequent on Sundays and holidays.

If buses are used, it would be better operationally to have smaller buses or vans than large buses for most locations. Vans can operate on Memorial Drive in Cambridge, where buses are not allowed. Small buses can load and unload and maneuver through traffic more easily. On the downside, small buses probably aren't much cheaper than large buses, since probably half the rental cost is for the driver.

Whatever method is used, it's important to provide people with detailed directions as soon as they check into their hotel. They will also want to know this information when selecting a hotel.

Because of financial uncertainties, we may not know in advance exactly what bus service we can afford. We should probably guarantee to provide a certain level of service, and then add to that if finances permit. One thing works out well: if we have people in far-out hotels and have to run more buses, it will be because we have lots of members and thus more income.

Leslie asked why we had to cut back hotels at all? Can't we just offer them all and let people decide which ones they like best? The problem with this is that we need to have people concentrated as much as we can to make busing feasible. If we have just a few people in each of a number of outlying hotels, it increases the time and cost of the shuttle loop.

Someone asked how far ahead we would need to set definite schedules with the busing company. The answer was that on a holiday weekend there should be plenty of buses available; it's just a matter of getting the staff. We could probably make a final decision after the last membership rush, just a few weeks before the convention.

### Assigning People to Hotels

We next talked about how we would assign people to hotels. Should we ask them to number the hotels in order of preference, should we ask them what features they are looking for, or use some combination? A number of people felt that many people would very much want to be able to select their own hotel, even if it meant listing a number of hotels in preferential order. For most people, proximity will probably be the determining factor, with price being the next most important criterion. Don felt the only thing we really needed to know about was whether they would be having parties, since we may need to have some control over where parties will be. Andi said that we also wanted to try to block people with handicaps into the Sheraton. Leslie thought it should be pretty much first-come, first-served, with some exceptions for handicapped and people working on the convention. When the initial hotel information goes out, and we get back a whole rush of reservations at once, she thought we should give preference to people who had joined the convention early (low membership numbers).

Al Kent had prepared a list of hotel information that people might want to know when selecting which hotel to stay in. The list included such things as location and transport relative to the Hynes; parking arrangements; transport from airport, bus, and railroad stations; type of rooms and price; special rooms for non-smokers, handicapped, etc.; restaurants; amenities; and convention activities to be held there. In the discussion we added detailed suite info; general condition of rooms; quiet/party floors; cribs, cots, refrigerator availability and cost; age of kids charged for; restaurant and room service hours; size of convention block; foreign languages spoken; airline or car rental offices; and money-changing facilities.

It seems likely that the Sheraton, because of its location, will be the most popular hotel. We talked about ways we might spread demand more evenly among the available hotels. One suggestion was to impose a small surcharge on rooms in the Sheraton, and to use the revenue generated to finance the bus service to the other hotels.

Another idea was to provide the option to cluster affinity groups into particular hotels. If we're going to do this, we should announce it in PR 4, which will be the PR *before* the hotel information goes out. We should tell people who want to establish an affinity group to send us the name of a contact person, the approximate number of people, whether this is to be a private or public group, and what their hotel preferences are. We would then assign a code-word to each group and assign it to a hotel (probably not the Sheraton). Public groups would get advertised in PR 5 and anyone could select them; private groups would get advertised by word of mouth to the people in the group. Then we would just ask people to indicate the group they are interested in by listing the group code word on their hotel application. The idea would be to try to assign members of a group to the same hotel, but they

would not have their rooms blocked together *within* the hotel (unless they could arrange this directly with the hotel involved).

It was again mentioned that as soon as members check into a hotel, they should be handed detailed directions for getting to Noreascon registration in the Hynes. We also considered whether a lot of luggage would be likely to turn up at the Hynes on Monday, as people checked out of their hotels. Jim H. pointed out that about half the people will stay over until Tuesday, and many of those checking out will probably check their luggage at their hotels to save carrying it around.

### Space Allocation

Don reviewed the facilities at which we have function space and we discussed what might be appropriate to put into each. We will be getting some complimentary sleeping rooms at all the hotels. Those in the Sheraton will be used for our guests of honor and for various convention functions (babysitting, etc.). We need to think about how the comp rooms in the outlying hotels might be used. Traditional uses have been for TAFF and DUFF delegates, lesser notables, and for gopher crash space. The hotels are not usually willing to convert these to cash, lower hotel rates, or function space, which would be more useful to us.

We probably could get more free function space at some outlying hotels, but we don't want to spread out our resources too much. One thing that might go into outlying hotels is gaming, since that generally runs itself pretty much. We have asked for a small function room at the Park Plaza, plus a number of 4th floor party rooms. It would be nice if we can arrange for dedicated elevators to shuttle between the lobby and the party floors in both the Sheraton and the Park Plaza.

Don then presented a map of the major function areas in the Hynes and Sheraton (see diagram on page 17 of the last issue). Don currently expects that the Hynes will shut down for a few hours overnight to allow for cleaning, etc., and so we don't have to staff it all night. A possible closing time might be 3 am, and Don suggested opening it at 10 am. A number of people felt that 10 am was too late, especially for the mixing and information area. 8:30 and 9:00 were discussed as alternatives. This was referred to the Second Floor Division to determine when the area could be staffed.

The Sheraton sleeping floors will also shut down after about 3 am. Films may run later, but we have offered to leave that decision up to the Sheraton management. We will have access to the committee offices, etc., in the Sheraton all night. We do not plan to extend the Sheraton pool hours, which are currently 8am-10pm, since noise in the pool area travels right up between the towers and is very disruptive.

The Hilton currently has no set closing time. We could put any small function that has to run late (such as filking) into the Hilton.

Jim H. asked if the Hynes would be air-conditioned during setup. Don suspects that it probably won't be unless we pay them a lot of extra money. This is not yet definite, but is the way convention centers tend to operate.

## Staffing

Don's plans for the Facilities Division are to have a liaison person with each of the major hotels and the Hynes. There would be facility operations people on duty at the hotels during the main party hours (8 pm to 4 am) to monitor the party areas and to work with the hired security guards and the hotel security to keep things calm. There would also be people on duty in the Hynes as long as it is open, to work with the Hynes personnel and the contractors. There was some discussion of the capacity of the party area in the hotel, and potential problems with fire marshals, etc. The conclusion was that we should do our best to have interesting things going on in the Hynes and elsewhere in the evenings so that the party areas won't be overwhelmed.

As his last chart, Don presented a "Simplified Facility Interface Diagram." This diagram showed many of the facility and committee personnel, with circles and arrows showing who would normally be talking to whom. The intent was to show that the "Facility Liaison" position would not inhibit communications with the hotel, but would serve as the expeditor on our side, just as the convention coordinator is an expeditor for the facility. Unfortunately, this meant that there were arrows going everywhere, and the final effect of the diagram was rather confused. There was much joking about colored overlays and of using the diagram on Facilities Division t-shirts. (I hope they were joking.)

## Budgeting

Don asked Mark how the Facilities Division should do its budgeting. In many cases, it will be ordering equipment or services that will be used by other areas of the convention. Should this be in the Facilities budget or in the area budget? Mark answered that, in general, the area should be responsible for this type of expense. Facilities should assist in providing price quotes, placing orders, etc. However, we shouldn't waste our time on penny-ante stuff. For multi-area items under \$500 or so, we should just bill it to Facilities rather than trying to break it out by area.

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## Excerpts from Extravaganzas Division APA

December 29, 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.)*

### GoH Presentation Event Proposal (by Pam Fremon)

**Purpose:** This replaces the traditional GoH speeches with a more lively format. It also solves problems inherent with our GoHs; i.e., one who is particularly shy and another 'set' that consists of members of a club.

**Brief Statement of Operation:** I envision this to be in the style of the tv shows *The Tonight Show Starring Johnny Carson* or *Late Night with David Letterman*. Here, a host brings on guests [note the lowercase g] one at a time and talks with them.

The guests are lowercase g because our GoHs may only appear briefly, or perhaps not at all — if I were them, I'd want a seat in the front row watching this! Instead of

having the GoHs *appear*, this would be an *appreciation* with the show's guests being people very familiar with them (by having worked with them), or deeply knowledgeable of their work, or having some other interesting angle. We might make the Stranger Club members exceptions to this, and have them talk about themselves.

**Time and Place:** Friday night seems to be the best, and the place should be the auditorium. An evening show gives it the flavor we want, and the auditorium gives us lots of seats, a stage, and the multi-screen setup. The actual running time should be 2 hours or a little less. We'd want to have an intermission (to give a break particularly for the host and crew) of about 20 minutes. Call the whole thing 8:30 starting time and 11:00 close.

*[I've omitted some discussion of needed equipment, setup and teardown, and budget. — LT]*

**More on Operation:** To me, this type of show seems an ideal way of presenting our varied GoHs. It moves one on (by subject), focuses on that one, then lets that one go and goes on to the next one. The audience feels they are like a studio audience (and this should make a great video tape if we offered it as a sales item).

There needs to be a balance between guests on and talking and "other" things on the show. These other things, in our case, can be *all* GoH related. Examples are:

- The cameos. These are 10–15 minutes of prerecorded snippets of people who have something to say about a GoH. While a prerecorded audio tape is running, the slide of the speaker (with the name at the bottom) is shown. Example: 10 writers who were influenced by Norton.
- Music. If there are any good songs based on Norton's work, have a folksinger with a good voice and stage presence perform one or two.
- Other GoH-related shticks.

The "guests" would be 2 or 3 people, individually or small teams, who, for each GoH, would come on and talk. (This is where our use of pros comes in.) These are good speakers with interesting things to say, who have solid backgrounds on the GoH about whom they're speaking. These could be people who've worked with them or researched them.

Note that the hardest job is the host's. The host has to be genial, have good stage presence, and be a good speaker (and a good adlibber) and be able to keep things in control.

Jill Eastlake and I discussed commercials briefly. The nice thing about commercials is that they are a break in routine. This could be useful to us (if they're not overdone) and could be our source of levity, if we write our own funny commercials (on the subjects of sf, fantasy, or fandom).

Much of the work for this is preplanned. We should select soon who we want for guests, and who we want to interview for the cameos. We can start recording cameos at Nolacon (I'd feel much more secure if we had these "in the can" before N3 opened, instead of trying to record them at N3). We should start scripting as soon as we know who our guests are.

However, we need fallback guests, on a 1:1 ratio. We must also script for them. This "failure of a guest to show" is probably the most troublesome last-minute-



shuffling problem.

### Masquerade Goals (by Suford Lewis)

We have talked a lot about masquerades but I'm really no forwarder in understanding what the committee wants to **do**, REALLY, about the masquerade. I don't really believe that the monster that the thing has grown into is a good expression of what fans are doing when they have an impulse to wear a costume. I'm rather an "old-time" costumer, myself, and not at all sure how I feel about the more incredible pieces of work that have been the masterworks of current masquerades. They are awesome and I admire them greatly. Somehow, though, they seem also to be off track, out of proportion . . . maybe even . . . too much?

Compared to the current best, the best of 10 or more years ago are all hall costumes. It might be fruitful to examine just how masquerades evolved to see what it was that nudged the event into a stage show (someone who really knows about this part of the history of Worldcons will have to do this, though; I am not quite that old-time an active fan). Currently, it would be hard to allow a large group of spectators to see all the costumes in any other way. However, at the outset, the numbers were much smaller. Indeed, hall costuming seems truer to the original "fannish costuming impulse" than the extravaganza (I use the term advisedly) that masquerades have become. When Forry Ackerman first showed up in a funny outfit (and points on his ears, I believe) in 1939, he was driven by a very similar impulse to the one that today causes a significant minority to spend hundreds of dollars and untold man-hours of their own and their friends' labor putting together a three-minute splash. However, Forry wore his costume around at the con for hours. It was really the first hall costume, not the start of the masquerade.

The impulse we are celebrating with the masquerade is not an impulse to spectacular potlatch, but the impulse to express our sense of wonder, to be part of our fantastic dreams, to act out our feeling that we are, in some sense, strange, alien, fictitious characters. Not only that, but to do so in a group that will approve, applaud, and join us in the idea however briefly.

So, the question for me is, not how many costumes can we work the logistics right to get through in 2 hours; but how can we support and encourage the impulse that is the wellspring of costuming in fandom. We all have felt (even some of the current master costumers have admitted as much to me) that bigger, gaudier, more elaborate costumes were not the goal. However, that is what is rewarded in the current format. No one who saw the Elric costume at Conspiracy would quarrel with it as a quintessential expression of stfnal costuming. It *was* Elric! I loved it!

So what are we trying to encourage, share (make bearable), and reward? How can we help people make a presentation as interesting as their idea is? The costumers want to be seen and admired. The audience wants to see them and admire them. Neither the audience nor many of the costumers care *that* much about the awards. *Some* of the costumers care *very much* about them, but most want only the reward of being seen. We have some intrinsic problems:

- 1) Formal masquerade costumes have gotten out of hand in size, elaboration, expense, time, you-name-it.
- 2) The audience can never see well enough.
- 3) There is no excuse for a hundred-costume masquerade to run more than 2 hours or more than an average of 1 minute to 90 seconds per costume (80 to 120 costumes depending on the mix of times allowed).
- 4) They take too much people power from the committee.

What I think should be encouraged comes down to:

- **Wearable** costumes (not scenery with glitter)
- on interesting **characters** (not symbols or icons)

We (the Extravanzas Division) have had some discussion about why we should have a masquerade. We have talked about various improvements. But we have not talked about what the goals and purposes of the event are so that we have any way to decide between strategies. So let me propose a few:

- Stimulate the sense of wonder of the audience
- Bring fandom together in a common moving experience
- Showcase the artistry of costumers
- Dramatize the imagination of each entrant

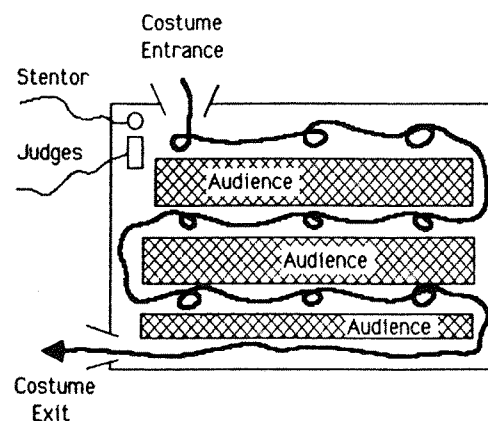
In fact, I would like to propose a general guideline for Extravanzas as a whole:

*If it doesn't really zing our sense of wonder, there is no point in getting "extravagant" about it. Just "POW" isn't enough, it has to be quintessential stfnal "POW."*

So what can we do to help this expression of our fannish sense of wonder that emphasizes the expression of the idea? This is the question whose answer will really mean a better masquerade.

The Master costumers can script, choreograph, dub dialogue and a musical score to achieve the redefinition of the universe around their costumes, and do it with a dramatic flair that uses the stage and dominates it. This is a difficult art. So, how can we help the rest of us set up at least the flavor of our mental universes without the dramaless internal soliloquies, how can we *show* the other world of each costume instead of *telling* about it?

For the audience: "closer is better." Somehow, the audience and the costumers have to get closer together. Just being able to clearly distinguish the person and the costume draw the audience in more. If we can't do raked seating and rental binoculars we might try:



In this kind of thing, which can be set up as a meander above or as a long runway, the "presentation" part is ab-

breviated but many times repeated, thus giving *all* the audience close seats. Since everyone is close, we can manage with much less elaborate staging. No doubt we would have the voice vs mike vs tape problem to solve all over again and the headaches of small distributed technology instead of large centralized stuff. This arrangement would certainly discourage unwieldy costumes!

Another option would be to have the costumers each assigned a display location and have people come to see them after the "usual" masquerade run-through and while the judges deliberate. A layout of where costumes had been assigned could appear in the masquerade "program" and the spectators could try to visit their favorites at the break that has had plenty of its own headaches over the years.

Then again, we could turn the masquerade totally on its head and give each costume its own display area and have the audience walk through these areas looking at each presentation as the costumers repeated them regularly. Less elaborate costumes/costumes with less elaborate presentations could interact with the audience.

Clearly, I think the answer is **accessibility**! This is driven by my belief that the audience really wants to see the costumes, wants to *meet* the characters, wants to briefly *take a trip to the alternate universe* of the costumer's imagination. Isn't this what we read SF for? Taking trips to imaginary universes? *This* is what makes costuming an appropriate activity for a Worldcon.

## 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]*

### Whither the Worldcon

#### • Paul Abelkis, Montpelier VT:

During the ten-plus years I've spent in fandom I've come to some conclusions about its nature, its drawing power, and its weaknesses, as well as having been an observer to many changes within it in that time period. Perhaps the most significant (and vital) thing one could observe about fandom is its function as a family for those within it. These familial ties (though often stretched to the limit) have been the bonding glue of fandom and truly its primary draw. For those rejected by usual societal groupings, fandom was, indeed, a way of life. There are drawbacks to "fiawol" as I'm sure everyone realizes; I won't go into these. Rather, I'd like to briefly look at how this family is, to a large extent, disintegrating. Not only the traditional fanzine fandom, but the larger book and con fandom as well must be included within the overall "base family." The Worldcon is perhaps the most important guide to how this family is faring; it is, after all, our annual reunion. For fandom to flourish, the Worldcon must foster the family feeling (especially among neos). I'm sure fandom would, in some small way, survive without a viable Worldcon, but certainly not in the shape and form we now know it. *Please* note that I regard Noreascon and NESFA in general to be the best organizations around when it comes to maintaining the family and yet adapting to the

inevitable new circumstances in our times.

Some of the elements that I believe are eating at the "family" are: the stratification of fandom to extremes, the creeping growth of commercialism and \*gasp\* money as important influences within fandom, and the overreaction of some fannish groups to the growing conservatism within society in general.

#### Stratification

Growing stratification (horizontal and vertical) has been flourishing within fandom for many years now. Some is inevitable; no human society has ever functioned on only one level. Fandom had BNFs, pros, SMOFs, and other lofty personalities. It added to the mystery. Neos were easily admitted to these "elite" groups, though.

The elitism that is apparent these days is not so innocent. At Worldcons one can find more and more symptoms constantly. Reserved seating is everywhere and at mega-events little room is available for the "common" fan. Some such seating is necessary for the GoHs and upper concom (though this also seems elitist). But what I've seen is ridiculous. Everyone from all the program participants to the Gaming Dept. Head's mother-in-law gets included. Usually the entire space isn't even utilized.

*[While I support most of your comments, I'd like to defend some reserved seating for convention staff. Regular convention members, if they care about a particular event, can more easily arrange to go early in order to get good seats. People busy working at the convention may not be able to get away until the last minute, or may only be able to attend a portion of an event. I feel that they should be able to come to the event at any point and be able to get in and get a reasonable (not necessarily the best) seat. This means that some of the reserved area should remain unutilized, so that space will be available for latecomers. On the other hand, there's no reason to reserve huge blocks of seating (as at Conspiracy) or to limit all the good seats to these groups. At Noreascon 2, we roped off only a small section of the front left balcony for staff. — LT]*

I realize that program participants and gofers today demand more perks than in the "olden" days. On the Worldcon level this gets too ridiculous, however. The few we'd lose by not offering the elitist perks would probably not be missed anyway. Nonexclusionary devices like T-shirts would better fulfill the perk need. Perks for pros are even more ludicrous. Refunded memberships and comfortable meeting rooms for prepanel assembly should be as far as those go. The true pro (as in extensively published) has the SFWA suite as well as his/her publisher. And all pros, including artists, are at the Worldcon to conduct business. Our volunteer labor provides them with free or cheap meeting space. What I'd truly like to see is more of fans *and* pros mingling within the family, more of what it used to be (somewhat more than these days). Most pros are gracious minglers and many honestly remain true to their fan origins, but some treat fen with extreme disdain. Perhaps the pro as a Worldcon drawing card needs to be deemphasized. After all, most non-media fen come to cons to meet their friends, not to see so-and-so. Worldcons certainly don't need to advertise, so that a big name isn't as important as to a smaller con.

Fen aren't immune to the stratification. Many BNFs and some con-running fen would sooner lick a leper's face than notice a lowly neo. Comments and questions from such are generally ignored. Some con runners get so involved in the organization and processes thereof that they lose sight of the ideas that fandom endorses; those of accepting flaws, keeping a light touch, and hopefully, building a bold, new future through our fiction.

The horizontal stratification needs to be treated as well. Fandom has dissolved into so many subgroups that the Worldcon is the only device that rebinds them all. It is an important duty. Too much more schisming (is that a word?) and fandom will dissolve into many permanently sundered ragtag groups. The Worldcon's trick is to re-cement everybody once a year. Those splinters, for example, that don't read much should be presented opportunities for discovering written SF. Do you ever notice how all panels are targeted towards those already-reading fans? Yet we lament how non-book fans abound at Worldcons! Let's make the Worldcon celebratory of all of our aspects! Just as we seek ways to introduce fans to pros, let's think of ways to introduce fans to fans — we're so diverse.

Let's remedy some of the vertical stratification by reducing, at least, some of the reserved seating at major functions like the Masquerade. One way to do this is to reduce the number of press passes handed out. I've found the general Worldcon practice to be to hand these out fairly indiscriminately. Let's restrict such passes to major literate papers and a few fan zines like *Locus* and *SFC*. Disallowing innumerable guests hanging on to pros and concom would also help. I know the con is what little reward we get for years of organizing a Worldcon (though few actually get to see the masquerade or GoH speeches anyhow); but let's express our belief in the communal aspects of fandom by restricting no one from anything.

One way to be fairer and at the same time reduce the lines and crowds for major events would be to open the rooms housing these functions several hours in advance. I realize this ties up valuable space, but would reducing an eleven-ring circus to ten for a while hurt so much? I believe the resulting smoother flow would be worth it.

To further de-stratify, let's make sure that things like New Orleans' "Saint" program never surface again. Though I didn't see much evidence of it in their later literature, their initial idea was to charge a higher presupporting membership and offer in return to these elevated "Saints" additional perks at the con like preferred seating, a ride in their opening parade, etc. Such blatant commercialism has no place in fandom, at least I think so. Perhaps some would contend that bidding costs are sooo high and the money is sorely needed. This brings me to the second of this dubiously honored triad . . . commercialism and money.

Perhaps the most important resolution that could be reintroduced at the next WSFS Business Meeting is a variation of the one several years past calling for a Worldcon's profits to be disallowed in future use for bidding for a later Worldcon. Something on this order is vital. We must insure that monopolies on the Worldcon don't develop. As an aside, I must say that I'm very glad to see all the cities that are endeavoring to bid in the next few years. Nevertheless, such a resolution must be passed. Profits must be forced into useful channels benefiting all fandom,

or even better, all humanity.

such as bona fide charities, or several specific ones, possibly including literacy programs, subsidizing small nonprofit publishers, or establishing grant programs for new artists and writers. What about a WSFS mail-order book service, selling Hugo nominees at cost, in order to attract new readers from the ranks of Worldcon members? Some are non-book fans.

*[The WSFS Constitution currently requires that Worldcon excess income be used for the benefit of WSFS as a whole, although just what this means is not very clear. As M3P readers know, a Constitution amendment disallowing use of Worldcon profits for bidding failed to pass at Con-Federation in 1986. A resolution specifying allowable ways to spend Worldcon profits was adopted several years ago. (The disadvantage of a "resolution" as opposed to a Constitutional amendment is that almost no one remembers them.)*

*Having a "WSFS mail order service" seems to imply a continuing business arm of WSFS. Presumably those opposed to any increase in the duties or funding of any central WSFS organization would be opposed to this. This view seemed to be the majority at Aussiecon II, Con-Federation, and Conspiracy '87 business meetings in 1985, '86, and '87. (See also the letter from Kees van Toorn on page 21.) — LT]*

Bid budgets also need restricting. Some formula can be devised to hold growth on bidding to a certain well-recognized figure, such as the inflation rate or CPI. With all the bids' budgets being held to the same figure, increased bidding would certainly be possible. Smaller cities (though not necessarily less qualified) would be encouraged. Foreign bids especially need this boost as their bidding costs are so much higher anyway. Again, I'm heartened by the recent spurt in bidding. We must not, however, allow ourselves to be falsely lulled. It's likely that many of the current bids will drop out before the end.

Another reason to restrict bid budgets is the frequency with which some bid committees tend to repay themselves for a wide variety of bidding expenses. For instance, when committee members travel to other cons in order to promote their bids, are they not enjoying these cons during the hours they're not actually hosting their party? Do they not use their sleeping rooms for activities other than the bid party? Perhaps this is oversimplifying the point, but it does illustrate the need to not allow expenses such as rooms, meals, etc. to be eventually reimbursed. With a restricted bid budget the bid committee would have a choice: restrict such reimbursements or throw fewer parties.

Finally, fans bid for the Worldcon because it's fun! No matter how much we sometimes complain, we enjoy the intrigue and politicking — we wouldn't do it otherwise. Let's keep our sense of fair play with us.

*[I agree that bids spend too much (see M3P #15). But I haven't called for restrictions on bidding expenditures because there is no way fandom could enforce such restrictions. There is no way to discover how much a bid has spent, no way to prevent individuals from spending on behalf of bids, and a serious freedom of speech question in trying to do so. That doesn't mean we can't informally censure big-spending bids and use peer pressure to make that an unpopular course of action. — LT]*

Regarding the growing issue of commercialism and the Worldcon, let's remember that fandom is supposed to be removed from the mundane world, often said to be better than. Do we truly want its *negative* elements intruding? I oppose any sponsorship of the Worldcon, be it SF publisher or TP manufacturer. The most relevant point here is that we don't *need* the money. The only Worldcon not making a sizable profit in recent history did so only through (what I understand was) gross mismanagement. Baltimore certainly had the attendance. Otherwise profits are phenomenal. Any efficient organization (such as MCFI) can budget correctly and safely and be in little danger of ending in the red. I can see, as in the past, prizes for the masquerade or art show being donated by various concerns. But this should be the limit.

*[Your statements here could inspire a treatise on Worldcon financial planning, but I'll restrain myself to two points, one general to Worldcons and one specific to Noreascon 3.]*

*There's a general problem in budgeting for Worldcons in that most of the planning must be completed months ahead of the convention, whereas a very large piece of the income comes in very close to the convention and cannot be accurately predicted. Therefore, much of this income can't be used on the convention unless the con committee is willing to risk the possibility of a deficit. You can very easily have a situation where the convention has not done all that it wanted to do because of financial limitations, but then ends up with a profit from unexpectedly large at-the-door registrations. (Note that 500 extra at-the-door members at \$100 each is already \$50,000.) So the mere fact that a convention showed a profit after the fact doesn't mean that it wasn't severely purse-pinched throughout its lifetime.*

*(Paradoxically, the semi-uselessness of at-the-door memberships is one of the reasons such fees tend to be so high. We need to do everything we can to encourage people to buy their memberships in advance when they will do some good.)*

*Second point. Noreascon 3 is going to have a number of very large expenses that many previous Worldcons have not had. The Hynes Convention Center and its associated services will be quite expensive; ConStellation had a similar problem. On the other hand, Worldcons that can fit entirely into one or more hotels (e.g., Chicon IV, ConFederation, Nolacon) pay almost nothing for function space. Then there are the expenses we didn't expect: legal costs and extra security costs we will incur due to our problem with the Sheraton, and the shuttle buses required by our spread-out hotels. All in all, we are quite concerned about our financial situation and could certainly use additional sources of income. — LT]*

Bids should also not depend too heavily on outside sources for revenues lest they become beholden to unwanted influences. Bids should be free to choose from a wide array of services after winning a bid, rather than be tied down to certain ones. Hotels are of course a different matter. Some help from them is always acceptable, as we've chosen them in advance and don't have much leeway to go to others later. Being judicious in all funding decisions is the way to go.

### *Conservatism*

The last of my triad of concerns is the seemingly increasing conservative bent among some fans. I'll always be the first to defend the right of anyone to his/her own viewpoints. And there've always been a rather strong showing of conservatives within fandom. All well and good. Differences make life challenging. However, no one group should be allowed to force its agenda on all fandom.

It seems to me that there's a puritanical morality descending upon us. It's hard to define — much of it is a feeling. Fans have never been very puritanical, but now we seem to be *restricting* more things. Restricting booze, costumes, underagers, weaponry . . . As a book fan I'm not necessarily in favor of all of these, but I do believe that fandom overall shouldn't restrict *too* much. Our growth is from a freeform base and our future (judging from our literature) is *towards* a more freeform, ever growing, wiser humanity. We need to practice tolerance in order to achieve this.

I realize that we restrict some things in order to get along with hotels and the inevitable mundanes, including the law. However, especially at the Worldcon, let's try to deny and restrict as little as possible. If necessary, let's seek out hotels that are more flexible. Let's keep the Worldcon as a celebration of diversity. And let's not deny that we attend it primarily to have fun. For some this means alcohol, hall costumes, and some carousing. Let's passionately check badges, but also keep a con suite with bbeer. Let's keep to the law, but also not let the Worldcon deteriorate to the point of a bunch of old fen sitting around in suites sipping tea and discussing the geopolitical situation. This *can* be part of the Worldcon, in fact the goings on of the real world should concern us more. Let's just not let the outside world get us too down. Otherwise, we'll choke on our ever-increasing rules and regulations.

Regarding parties, open ones in particular, several observations:

- The Worldcon is a 24-hour adventure; it is not possible to limit parties without changing that perception and this would fundamentally change the nature of the Worldcon.

- "Niche cons" and hall parties are also integral and great fun; restricting the flow in the hotels would destroy this.

- Most destructiveness is caused by nonfans or borderline fans — how to deal with this?

Several ways to deal with non- or profan intrusions are: blocking correctly, *not* ever advertising the con, limiting press coverage, presenting a large night program, and possibly severely escalating registration fees for at-the-door members. The problem with this last solution is that many new fans (ones that eventually will be fans in all respects) find out about the (World)con only at the last moment. As it is I feel that reg fees are too high considering the high "profits" of recent Worldcons.

In the end, I can't but agree with Mark Olson's statement in *M3P #19* that "it is irresponsible for us to consider N3 in isolation." While innovation is welcome and vital, it's also important to preserve parts of the Worldcon that have endured and pleased fandom over the years. N3 should set a precedent for creating a *warm* environment for *all*, and prohibit as little as possible. Boston fandom is well known for its fairmindedness; Nolacon and ConFiction

should carefully observe its actions.

*[While I, too, have always been strongly attracted to the diversity and open-mindedness of fandom, I have to disagree with your statement that the Worldcon must be active for 24 hours or risk "fundamental change." Because of factors outside of its control, Noreascon 3 will probably be an 18- or 20-hour Worldcon, at least as far as official activities are concerned. (Non-disruptive private room parties will not be so limited.) It doesn't seem to me that asking people to sleep (or at least keep a low profile) for a few hours at night will necessarily change the Worldcon's fundamental nature. As much as we'd like the Worldcon to be our own private universe, we have to recognize that we cannot completely escape the expectations of the mundane world when we're using their facilities for our events. Asking people to "cool it" in the middle of the night doesn't mean we are asking them to sip tea and discuss the geopolitical situation the rest of the time. — LT]*

I'd love to see a panel on SF relating to the real world in political, moral, and social ways. Are we as advanced as our literature? Are we leading the world in bringing about beneficial changes? Does SF make a difference?

In the end, let's make the Worldcon a showpiece, a celebration. Let's celebrate our diversity and get along. Let's be fair and unprejudiced. Let's get others to read! And, let's contribute to the world at large.

#### Masquerade

*[This sure turned out to be a hot topic! Perhaps because the article by Jim Hudson and myself (Mad 3 Party #22) got circulated through some costumer publications, we got a tremendous volume of mail on this subject. Because I can't possibly publish all 25 pages of commentary we have received so far, I'm going to have to summarize the responses and quote only selected passages. (Correspondents should know that their entire letters have been distributed to the Extravanzas division members.) I plan to organize this section of the letter column by sub-topic. Also, to save space, I'll be referring to the writers by their last names. We thank everyone who took the time to write; the complete list (as of about February 1) is:*

Paul Abelkis, Montpelier VT  
 Marty Gear, Columbia MD  
 Dennis Girardeau, New York NY  
 Patricia Hammer, Gaithersburg MD  
 Robert Himmelsbach, Philadelphia PA  
 Peggy Kennedy, Menands NY  
 Toni Lay, Bronx NY  
 Lloyd Penney, Toronto Ontario  
 Robert E. Sacks, New York NY  
 Drew Sanders, Arleta CA  
 (Nolacon "Master of the Masque")  
 Victoria Warren, Pottstown PA

*See also Suford Lewis's comments on the Masquerade from the Extravanzas Division apa on page 8. — LT]*

#### General Comments

*[Most writers said that they agreed with the goals that were stated, but most had some questions about whether the specific ideas we were suggesting would help achieve those goals.*

*Nearly all of the respondents were costumers, and/or people who had been active in running Masquerades. (It would be nice to also get some feedback from people who enjoy watching Masquerades, but don't actively participate in them.)*

*All of the letter writers seemed to approach their comments in a constructive spirit, offered help from costume organizations, and seemed to understand that we hadn't made any final decisions yet. However, the general trend of the comments seemed to be a desire to stick with the same basic Masquerade format that has been used for the past several years. The phrase "don't reinvent the wheel" turned up in a surprising number of letters. — LT]*

*Kennedy:* I don't know whether you are aware that there are now several sources which can be of considerable assistance to all Masquerade Directors: namely, *The International Costumers Guild* and *CostumeAPA*. While I realize that it is a good idea for a Con to start discussions from scratch (you can come up with original ideas better than way), many of the problems you face have been argued over at length by members of these two groups. Consultation with them can save reinventing (probably square) wheels.

*Hammer:* Many of the ideas you have suggested in your article *have been tried and have not succeeded*. Please do not try to re-invent the wheel.

*Girardeau:* Your points are not new. They have, most of them, been tried by some committee or another at some time in Worldcon history. Please don't waste your time inventing square wheels which will only slow you down when you want to speed up.

*Gear:* I believe that you can keep a Worldcon Masquerade within 3 hours from start to finish, without inventing square wheels to do it.

*Sanders:* I got put onto your mailing list so that I might provide feedback to anything I saw that I might want to take issue with, and I've been getting *M3P* for most of a year now without seeing anything that upset me. For instance, I had confidence that you people were going to get the mess with the hotel straightened out. Then I got your issue dated November 1987 with the Masquerade info in it.

I think the proposed plans include a lot of the wrong things for the right reasons. Obviously people care about the convention they're going to be putting on and have put some thought into it. They've just come to what I think are some very wrong conclusions for a variety of reasons.

*[Patricia Hammer sent us the address of the CostumeAPA, and we have written to them to try to get on their mailing list. We'd appreciate it if someone would send us the address of the International Costumers' Guild, which several people mentioned. — LT]*

#### Separating Costumes and Presentations

*[The suggestion of separating costumes and presentations drew the most fire. In some cases, it was because we didn't define our terms well enough, and people thought we were saying that the costumes shouldn't be "presented" but should just march quickly across the stage as in a fashion show. This is not what we intended. We firmly agree with the following comments about how costumes should be presented: — LT]*

*Sanders:* One of my primary disagreements is the attempt to separate costumes and presentations. I have claimed for years that all costumes on stage need to be *presented*. Otherwise, the costume might as well be put on a dummy and stuck in the art show. Now, this doesn't mean that everyone needs to go up and use a minute or two wandering around the stage and filling up time. It does mean that the contestant needs to give some thought to the character being portrayed and what kind of presence that character should project and maintain.

*Lay:* The presentation may help to enhance the costume and give it more meaning and depth by setting a scene, but it is the costume itself that is the primary object. A presentation can be as simple as a graceful curtsey or a forceful wave of a sword or as elaborate as several people gesturing, moving about and evoking a mood.

*Hammer:* Virtually every costume at ConFederation in Atlanta had music to accompany it; virtually every entrant *presented* their costume in some fashion that enhanced the audience's appreciation of what that costume represented. And very, very few entrants were mostly presentation, with little or no costuming involved.

*[So what did we mean when we used the word "presentation"? Peggy Kennedy understood what we were after, but pointed out that they aren't very common. — LT]*

*Kennedy:* The *Mad Three Party* at LACon II was a true presentation (and an excellent one), done to make a point and introduce a bid. The Resnicks' *Avengers of Space* at ConStellation was a super presentation. I am at a loss right now to come up with any other costume group where the primary intent was presentation, not costume. Except, of course, for the pandemic belly dances and Kung-phooey groups, with which we could well dispense.

*[A few other examples might be The Loony League at ConFederation and Smof Busters at Rivercon. Even with the distinction clarified, however, most letter-writers didn't like the idea of separating costumes and presentations, although for widely varying reasons. — LT]*

*Himmelsbach:* I question if separating simple costume presentations from "performance" presentations is a good idea. In my experience, interspersing simple, single-person, walk-on/walk-off costumes with the more complex or "performance" single or group entries still balances out nicely without becoming repetitious.

*Sanders:* By the time you get to the "presentation" section at the end of the show (which I would refer to as "productions" to distinguish them from the kind of presentations discussed in the previous paragraph) you'll have lost most of your audience. "Production" numbers need to be interspersed at equal intervals through the course of the show to give it pacing.

*Warren:* A possible problem with separating costumes and presentations is some people (especially the "costume-proud" regardless of quality) will register as a presentation just for more time on stage.

*[This could be avoided by requiring approval from the committee to get a presentation slot — LT]*

*Himmelsbach:* But please, this is a *costume* competition. If you want to set up a separate *event* for short skits and performances to be judged as *performance*, bless you, but

don't confuse it with costuming!

*Gear:* What you suggest is both poor theater and *boring*. You want to intermix the divisions (beginners and old hands), the singles, the groups, the "quickies" and the "presentations" so that the audience is entertained with, "... and now for something completely different."

You want a talent show, have a talent show. You want a skit contest, have a skit contest, but *don't crap up the masquerade with this!*

Obviously, I do not think that separating costumes from presentations is a good idea. (Terms like "As poorly conceived as The Bay of Pigs" and "As prone to disaster as the Iran Rescue Operation" spring immediately to mind.)

*Penney:* The separate registration and judging of costumes and presentations is an excellent idea. Over the years, the masquerade has changed from a display of costuming talents to small theatre, with the large numbers in some groups, and the complex props used as background. Not only must you be a costumer, but also an actor. If your presentation is poor, then you are marked down on that, and little consideration is given to the costume. The idea of judging the costuming work alone is an idea long overdue.

#### Runway Layout

*Warren:* Based on Conspiracy, a raised stage is a must!

A "V"-type runway setup, if used, must

- 1) be announced far in advance so that the contestants can plan accordingly,
- 2) must be set up in final form for rehearsal, and
- 3) must have the "catchers" trained on it beforehand.

*Himmelsbach:* *Double Runways* set in a "V"? Oh my sox and garters! I hope not. While it's true that the audience doesn't get the best view as the entrants go down a central runway relative to their distance from the centre line, in this system people on one side of the hall would only get a good look at *half* the costumes! That would distress many of the audience, I fear.

*Kennedy:* With a single runway, it is still possible for the next costume to start while the previous one is going down the stairs. Besides, depending on the height of the runways, people sitting on the outside of the two runways may not be able to see what's going down the other runway, while those in the middle will look like the audience at a tennis match.

*Girardeau:* Having two runways sounds like a cute idea, but take it from a theatre major — it won't work. With one group or costume exiting and another entering at the same time the potential for distraction and blockage of sightlines is rife.

*Hammer:* You must understand the nature of a costume made for a Worldcon Masquerade. For the most part, *it is meant to be seen on stage, not close up*. Worldcon costumes are usually made on a larger scale than those for smaller conventions. We know that the people in the "nose bleed" seats or the back row want to see these costumes, and we plan accordingly. Yes, fine detail is lost, but if the costume is presented well it can still be appreciated by the entire audience. Noreascon 3 has an edge over

previous Worldcons such as Atlanta and Baltimore, because the Hynes Civic Auditorium is an amphitheater, rather than a ballroom. The audience is seated *around* the stage, rather than in rows straight back. This will automatically guarantee better viewing for the audience.

*[Not so, unfortunately. The Hynes Auditorium, I believe, is a large square room with a flat floor, balcony on three sides, and a portable or constructed stage. — LT]*

### Pacing and Limits

**Penney:** The double-runway system is a good one, reducing the amount of time the masquerade takes. However, the judges may not have sufficient time to judge each costume with such a time overlap. The pause between costumes is often needed so that the judges can take a few seconds to reflect and mark their scoresheets. Also, the time for costumers to bask in the attention of the audience will be very much limited by the appearance of the next contestant(s). With such a rapid-fire presentation of costumes (much like a fashion show, according to Yvonne), will the audience be able to appreciate the work that went into each creation, also part of the reward of the costumer?

**Himmelbach:** You could reduce dead time between costume entries by having entrances from opposite sides of the stage where possible (on their entry form they note if they have a favored side or need *both* sides or if they really don't care) so, say, all odd-numbered entries enter from the stage right and all even from stage left, where possible. You would need *two* sets of backstage handlers, however, to prep before entry.

**Hammer:** It is distracting to both audience and costumer to have one costume (or group of costumes) at the end of the runway while another is coming on stage. Moreover, many costumers plan dramatic exits or entrances that would be spoiled by the double-runway system.

**Girardeau:** Most "deadtime" in recent years has come because of tech problems, not the costumers themselves. In Atlanta the audience wanted to see them parade all the way down the hall. Also, there were photo line backups. For that masquerade every costumer was in place and ready to go long before they were due on stage. This was helped in large part by an excellent backstage crew.

*[No one said the costumes weren't prompt about going on stage. We were suggesting that we should explore those other sources of holdups and try to eliminate them. On the other hand, some people feel they shouldn't be entirely eliminated. — LT]*

**Girardeau:** Shovel them on and shovel them off and your audience will be reeling within 15 minutes. Your judges won't have time to judge and that will probably mean more time spent later trying to unravel who was what, when. Time limits okay, but don't be ridiculous about the space in between.

In case you hadn't noticed, in the past couple of years, due to the efforts of costumers themselves, the masquerades have been coming in at about 2 hours without the intervention of con committees. Despite appearances, we do not enjoy being involved in multi-hour events. They are just as, if not more, wearing upon us as they are upon the audience.

*[I do not believe this is true. The L.A. con II Masquerade ran into the wee small hours of the morning. More recent masquerades have been shorter, but only because they had fewer costumes entered. — LT]*

**Lay:** Reducing dead time is one thing, assembly-line masquerading is quite another. Having one costume begin just as the previous one's time is up sounds like assembly-line masquerading to me. The audience's attention will be distracted from the costume being presented by the one being set up and the audience will have no time to applaud the costume being presented. Also the judges' attention may be distracted. Costumes should be presented on a stage, one at a time, with as few outside distractions as possible.

**Gear:** Give the people their 30 seconds in the spotlight without the next act breathing down their necks. Given the time and money most Worldcon entrants spend on their costumes, this is not too much to ask. You will really not save that much time, and this will really tramp on toes and feelings. If you remember Atlanta, the audience wants to see the entire presentation without interruption, and is quite willing to wait an extra ten seconds to do so.

**Hammer:** In terms of reducing the length of the Masquerade, two measures have proven effective in the past. One, have a cut-off on the number of entries allowed (I believe New Orleans has a cut-off of 100 entries; Atlanta had the same, but did not reach that number). Second, limit the amount of time each entry has on stage to 60 seconds. Exceptions for larger groups can be made at the discretion of the Masquerade director, but should not exceed two minutes. Your own example of the "Boston in 89" presentation at L.A. *proves* that you can have a large group of people do an effective, and highly entertaining, presentation in 90 seconds.

**Gear:** Set time limits, limit the number of entries, select your judges carefully, and *discourage* skits and playlets! At the end of the adult presentations, move out your judges, do the kids' awards, have a fifteen-minute stretch and potty break, have fifteen minutes of *professional* entertainment, announce the awards and that's it. With between 100 and 110 adult entries you should easily be able to run the whole thing within 3 hours. Having video coverage, a good exit system, a properly set-up and run photo area, and a program book for the credits should see to this and you won't have to be guilty of bad theater or heavy-handed treatment of the costumes.

Time limits and a number limitation [on entrants] will be accepted by the costumers . . . splitting the masquerade won't be, nor will prejudging in any form.

Keep the stage size relatively small, i.e., not over 18' × 24' with a center runway as the off ramp. By limiting the stage size you prevent the inexperienced costumer from wandering about, you increase the number of seats in the hall, and you reduce or eliminate massive groups.

### Exit Through Mixing Area

**Warren:** Exit from stage/hall to waiting area should, if at all possible, involve no stairs, as at a Worldcon-level masquerade with many Masters there will be costumes that can navigate stairs poorly, if at all.

**Himmelsbach:** YES. having a clearly marked and protect-

ed exit route is a wonderful idea. We had awful problems getting the contestants out of the hall and to the photo area at Atlanta until some unsung genius lined up a bunch of chairs to mark off a pathway.

*Hammer:* Your idea for having costumers "exit from the runways through a rope-stanchion corridor that runs through the second-floor mixing area" is, I think, a good one. Many costumers would enjoy staying to see the other entries in the Masquerade, but, in all honesty, I have frankly given up on ever seeing a Worldcon Masquerade in which I am a contestant. I just wait to see the videotape. It might also be a good idea to keep this area open after the Masquerade so that contestants could mingle with other fans.

*Gear:* If this second-floor mixing area is outside the main auditorium so that the lights can be kept up, and provided that you allow the contestants to move at a reasonable, i.e., leisurely pace so that the groundlings really can see the detail of the costumes, this could work; if not, it is in conflict with both your second and third stated goals.

### Photography Area

*Warren:* The preference for photographers is that photos be taken before going on stage; this also gives the contestants something to do while waiting — all information such as rehearsal time and location, green room/backstage assembly area, time for arrival at green room, photo time and location, and time of masquerade should be written down in a handout because the contestants will be too nervous to remember these items. In terms of the photo area, I would suggest that you have it at the end of the viewing corridor, rather than before going on stage. Costumers are very tense just before going on stage; they're more relaxed after. This makes things more pleasant for everybody. Your photo area should have places for both flash and non-flash (available light) photography. Also, prior to entering the photo area, I would suggest having a separate room for handicapped people to view the costumes. This was done at Atlanta, and I thought it was an excellent idea.

*Penney:* How about the photographers . . . with each entrant(s) coming from the stage so quickly, will a traffic jam happen in the photographers' area? Will the photographers be able to get the shots they want without holding up the works between stage and photo area?

*Girardeau:* Depending on space available, I would suggest having the photography done post exit of stage in a place some distance from the stage. Having a clear space for exiting will help keep down blockage delays.

*Gear:* Keep the photography *after* the contestants have appeared on stage. Many of the contestants, even some of the most experienced, are so nervous or preoccupied before going on that they will refuse to be photographed. Others, who have a "gimmick," want to save it for their on-stage appearance; only then they are willing to be photographed. Make certain that you have a sufficiently large photography staging area to prevent back-ups, and someone running the photo area who knows how to keep the contestants moving from station to station through this area without the use of force or cattle prods, and who can and will control the photographers.

### Backstage Setup/Rehearsal

*Warren:* During pre-masquerade rehearsal, lighting and sound crews should be there through all contestants, as this is the only time they have to understand what the contestants want/need.

In the planning of room/space allocations, the photo area and the green room must be planned on:

- 1) The green room must be large enough to hold all the contestants, in costume, their gophers and den mother, and the repair table and amenities tables (food and drink).
- 2) The green room and photo area, if at all possible, should have greater than average height ceilings (8') — this was a complaint at Conspiracy that some tall costumes could not be well photographed due to the height restrictions.
- 3) A concept that is usually appreciated is seating in the auditorium set aside for the entrants, after coming off stage, so that they can see the remaining presentations.

*[We certainly agree with most of these goals, in principle. But many of them are highly dependent on the physical space being used, which there may not be much we can do to change. The best we can promise to do is to heavily advertise any space limitations as far in advance as possible so that costumes can be planned with those limitations in mind. — LT]*

*Kennedy:* Tech rehearsal on the afternoon of the Masquerade makes life very difficult for people with elaborate costumes. They have to dress after the rehearsal, which may mean no time for food between lunch and midnight. I do trust you plan to have stage access earlier in the Con for people to do preliminary blocking?? This will shorten the tech rehearsal a whole lot.

*Girardeau:* I suggest that if you are going to have tech rehearsal you make it voluntary, not mandatory. Some people do not need to meet with the crew while others do.

*[I think we should encourage participants to attend the tech rehearsal, if only to make sure they are familiar with the layout and have received any last minute information. It should be arranged so that people can drop in at any point, rather than having to sit through hours of other people's rehearsal. — LT]*

What is "usual tech support"? What do you mean by "limited" lighting and sound? For lights, does that mean no spotlights or does it mean just house lights (bad idea). As for sound, best suggestion is to let the contestants provide their own tapes and not have anyone tape music for them at the con as a couple of previous Worldcon masquerades have done.

*[It's too early to give details of what types of lighting will be provided. By "limited" lighting, we meant that we would provide a couple of standard lighting options that people could choose between, but we thought that trying to design individual lighting for each costume would take too long and be error-prone. — LT]*

*Gear:* Don't make the mistake that LA did, however, of providing music for those who didn't bring their own. This created a lot of aimless wandering by people who didn't know what to do with the music/time that had been provided by the committee. Let the contestants know well



in advance the size and layout of your stage, the background color of the drapes, what type of lighting you will be able to provide (and keep it simple), and that you will be able to play their tapes, and that there will be NO live contestant microphones. From there on, it is up to them to prepare properly.

#### Award Categories and Judging

*[Just about everyone agreed on the basic structure that has been in use for the last several years. They strongly urged that we retain the traditional Children's, Novice, Journeyman, and Master divisions, based on the competitor's age and experience level, plus a Best of Show that all would be eligible for. (The Re-Creation category is discussed separately later.)*

*Many people made the point that Novice and Journeyman awards were not lower status than Master awards. Most people thought that the awards should not be limited in number; that every deserving costume should get an award, however many there might be. — LT]*

**Gear:** The active costumers, who number about 300, have been batting this around since Denver. They are pretty much agreed on the Novice, Journeyman, Master set of skill/experience Divisions or Judging categories. Why change a system that works and has been accepted by those who play the game? It gives the beginner the opportunity to compete without being blown totally out of the water by somebody who has been at this madness for the last ten+ years, and at the same time challenges those "Masters" to improve rather than allowing them to sandbag or coast.

**Himmelsbach:** Awards shouldn't be too complex or detailed (Best use of feathers by an Albanian) but I'm leery of the idea of altogether abandoning the class system. Give the judges the option of a special "Judges' Choice" award for something really spiffy that just didn't quite make it in its category and/or a special "Workmanship" award if some truly awesome beading or embroidery, woodworking, or whatever happens to appear. There is no requirement that any of [the awards] have to be given (if nothing but dreck appears, no award goes out! — not that anyone expects dreck at Worldcon!). If you *do* change or drop some from the standard set, by all means *get that information out to people as soon as possible!* So that entrants will know what they are in for/up against.

**Hammer:** I would strongly discourage your limiting the number — or type — of awards in any way. If your judges use a simple scoring system based on a 1–10 scale, then the total scores should easily differentiate the winners from the losers. Coming up with the names of awards does not really take a lot of time.

*[Having actually worked with Worldcon Masquerade judges, I must strongly differ with your last statement. It really does take time to come up with "appropriate" names for the awards, especially in a situation where 3000 people are waiting impatiently to hear the results. If we were going to give an unlimited number of awards, I would favor a system used by last year's Boskone: the judges gave out a bunch of awards called "Great Costume," and another bunch called "Good Costume," without trying to be more specific. — LT]*

One way to help reduce judging time, I think, is to have the judges get together informally before the Masquerade. Let them get to know each other, and let them discuss what they look for in a winning costume. I strongly urge you to have *at least two* experienced costumers on your judging panel. They do not necessarily have to be master costumers; they could be highly experienced journeymen. Other judges should have experience in artistic expression or written description of costumes. If these people, as a group, know what to look for, it will make their decisions as judges much easier, and speed the judging process.

*[Yes, indeed. Never select as judges "big names" who think it's a lark and aren't committed to do the real work that judging is. (More on this from Peggy Kennedy, below.) — LT]*

**Kennedy:** Please include at least 40% experienced costumers (Master or top Journeyman) as judges on the panel(s). Then, be very careful about which "celebrities" you pick. Some, especially many of the artists, make excellent judges. Some, unfortunately, are more interested in scoring verbal points or in indulging their personal prejudices than in fair judging. It is far easier to accept losing out to a better costume than it is being denied an award because of ignorance or prejudice on the part of the judges.

**Sanders:** Instead of making things easier on your judges by limiting the awards given out, you'll find that they've been handcuffed by trying to force entries into slots that don't fit, and maybe having to choose between two entries which both fit into the same category, both of which deserve some kind of major award, but one of which is going to be denied because of the limitations with which they've been shackled.

**Girardeau:** If there are only 8 awards, that could very well extend the judging time since judges could find themselves having to repeatedly whittle down a large field in order to work within the restrictions you specify.

Despite feelings of some people to the contrary, work that deserves it should get an award. I don't think anyone who has worked for months, or even years, would feel that their prize is cheapened just because others won too.

**Abelkis:** We're so critical of Art Show quality — let's be the same with the Masquerade. I don't mean disqualifying anyone — let's just try to use panels and the like to build a "quality consciousness." Also, I'd like to see more SF costumes. There are so many now that barely, if at all, relate to SF or fantasy. I've seen Blues Bros. costumes, ever more Renaissance costumes, costumes that are nothing more than a pair of tights masquerading as a *costume*. It is an F & SF masquerade; many treat it *just* as a masquerade.

**Lay:** I would suggest that [you] have Hall Costume Awards given out by knowledgeable judges roaming through the con, as was done at ConFederation. Have their names printed in the con newsletter and maybe even a Polaroid snapshot of the costume on display somewhere.

*[I personally like the idea of hall costume awards, but whether or not we are able to encourage hall costumes may depend upon the state of our hotel relations. — LT]*

Re-Creation Category

**Penney:** In your list of awards, I would vote for keeping re-creations as a separate category. I freely admit bias . . . Yvonne has a reputation for making excellent re-creations of costumes, and she has produced various media costumes for others. It certainly takes a great amount of skill to produce the beautiful costumes that win the big awards at a Worldcon Masquerade, but it also takes an exacting kind of skill to faithfully reproduce a costume seen in a television series, movie, or comic book. Not just look roughly like the costume or uniform, but to make a *replika* . . . same color of cloth, same jewelry, same trim, same proportions, and same dimensions, and to make it hang and wear like clothing. It's difficult to do, and often takes research into the history of costume and uniform, as the studio wardrobers do. Yvonne found out that the uniforms worn in the last three Star Trek movies were modeled on dress uniforms worn by German navy men in the last world war. Having that information, and being able to study actual illustrations and photographs, she was able to make the uniforms fit better for those who ordered them.

**Hammer:** There has been some talk about abolishing the Re-Creation category, and in fact this is being done at several conventions. I think judges who have experience in costuming recognize that it takes different skills to re-create a costume than to create an original one, and that these skills also vary depending on the experience of the costumer. Thus, a master costumer doing a re-creation costume might choose a costume and do it in such a fashion that could totally eclipse a novice re-creation effort that might be well done but somewhat less spectacular. Rather than have separate skill divisions within the Re-Creation category, it makes more sense to abolish the category entirely and have the individuals compete their re-creation efforts within their skills category.

**Kennedy:** About eliminating the ReCreations Division: great!!! The *Guild* and *CostumeAPA* have pretty much come to the same conclusion. Originally, most Recreation costumes were Novices who were unable to come up with an original idea. Now that ReCreations are being presented by everybody, including top Masters, this Division is no longer needed.

**Gear:** I agree with Leslie that Re-Creation should be a judging category within the Divisions.

Pre-registration

**Himmelsbach:** Pre-reg. for masquerade sounds fine, but I'd hold out for the Friday at-the-con cut-off rather than the pre-con; many people, not least of whom are costumers, face the "Oh Ghod, can I finish the project in time to leave for the Con" problem. Allowing as much latitude as possible couldn't hurt and would get you much good karma from the entrants.

**Hammer:** I would also encourage you to have pre-registration for the Masquerade. If you do prepare a program (and this has been suggested for many conventions, but never done successfully), pre-con registration will make it easier on those who prepare the program.

**Kennedy:** Pre-registration by mail is now pretty much accepted. I would only ask that you leave a few slots open

for last-minute registration by costumers who may not have got the message or who may have found only at the last-minute that they can come to the con.

**Girardeau:** From past experience, having the registration pre-con is extremely sensible and time-saving. This tends to eliminate many of those who might suddenly decide at the con that they want to take a jaunt on stage, costume or no, increasing the length of the masquerade. Your staff will be saved much aggravation in the long run.

**Sanders:** I agree with a Masquerade run by advance registration only. I'm running things that way in New Orleans this year. If you have to reserve a space in the art show, there's no reason you can't do the same for a Masquerade. We just need to get people to realize that this is how things are done for a Worldcon.

Pre-Judging

*[Sentiment was very much against pre-judging. That's fine with us; we didn't really suggest it. — LT]*

**Warren:** Screening or auditioning would be a problem, as many costumes are not complete until just prior to the convention or the masquerade. Auditioning or screening, if intended to remove poor costumes, will cause hard feelings among those removed, as they have lugged the costume all the way to Boston.

**Girardeau:** Some costumes are "one-shots."

**Gear:** Prejudging is a crummy idea! Anyone who works hard enough and has the courage to put him/herself onto a Worldcon stage deserves those 30 seconds in the spotlight. No one on any con committee has the right to prejudice them or to be an arbitrator of what does or does not deserve to be seen. The experienced costumers for the most part will not support prejudging in any form and will not participate as a contestant, judge, or worker in any Masquerade that employs prejudging.

Printed Program

*[Several people said that a printed program would be nice, but wouldn't take the place of the announcer reading the information. — LT]*

**Hammer:** As regards the program itself, it will help the audience to know who made and wore the costumes, but should not replace the MC in providing some information to the audience. After all, it's difficult to read a program in the dark. At the least, the MC should read the title of the entry, and the names of the participating costumers.

Which Night?

**Himmelsbach:** (SIGH!) The Battle for Press Emphasis is enduring. I suppose giving the Hugos Saturday night is inevitable, and I concur, more intrinsically newsworthy . . . but we photograph a *lot* better. I assure you, no one will be in the least distressed if you can coerce the *visual* media to come back Sunday night.

**Hammer:** Finally, my last complaint: holding the Masquerade on Sunday night. I have two reasons for objecting to this, both as a costumer and a fan. As a costumer, I dislike the idea because the Masquerade usually leaves me thoroughly exhausted the day after; it's a case of severe adrenalin letdown. If I plan to travel home on Monday, that means I'm doubly exhausted. However, my

main objection to having the Masquerade on Sunday is because I am first, and foremost, a science fiction fan. To me, the Hugo Awards are the *raison d'être* for the Worldcon. They should be the culmination, the high point, of the convention. To me, by placing the Masquerade on Sunday night, you are making *that* event the culmination of the con. If you want better press coverage, combine the Hugos with a meet-the-pros party on Friday night. You get press coverage in both Saturday and Sunday papers, and the pros aren't in suspense for the entire convention. Meanwhile, the costumers will be happy that the Masquerade is on Saturday night; it means we can relax and enjoy the rest of the con on Sunday.

*[Carrying your argument another step, how about having the Masquerade on Friday, and the Hugos on Saturday? After a Friday Masquerade, we could invite the winners to set up their costumes as a fixed display, which would be open all Saturday afternoon and Sunday, so that people can come and get a close look at the costumes they saw in action on Friday night. (This is sort of like the Rose Parade, where the floats are parked in an open area after the parade and people can wander through and get a close-up look.)]*

*This would not be inexpensive, as it would require space, lighting, and mannequins, and would require that costumers be willing to go through the effort of setting up and taking down their costumes. But fixed Masquerade displays have been done with previous years' costumes, and they had all those problems, plus the extra expense of transporting the costumes to the convention. — LT]*

*Sanders:* I also think that moving the Masquerade to Sunday is a big mistake. Do you really think that the press emphasis changes because of the night the Masquerade runs? I don't. Most news coverage is either before or after the convention. Unless you're setting up some kind of special media blitz for Hugo night, and even then you'd be better off scheduling the Hugos for Sunday. (Most news coverage on Sundays seems to be sports reporting, since nothing else has gone on over the weekend, unless it's some kind of unexpected disaster.)

*[In my experience, the usual Sunday morning newspaper coverage of the Worldcon tends to be about the Masquerade, and the headline and caption writers tend to make fun of it rather than treat it seriously. Although those of us in the community value the Masquerade and understand its function, I don't think the Masquerade alone (especially as usually handled by the press) is the image most of us want to project of what happens at a Worldcon. The one time the Masquerade was on Saturday, the Atlanta Sunday paper featured the Hugo nominees. If there was Masquerade coverage on Monday, at least it was too late to affect attendance at the con. — LT]*

*Gear:* While I personally oppose the Sunday Masquerade, it is no big deal either way. If your committee wants it on Sunday, so be it.

*Lay:* Scheduling the Masquerade for Sunday puts strain and stress on the contestants, many of whom cannot completely relax and enjoy the convention until after the Masquerade is over. And if the technical staff knows its job, having a tech rehearsal on Friday or Saturday afternoon will be fine. On the plus side, having the

Masquerade on Sunday will put strong emphasis on it since it will be the last and probably the most attended event at the convention.

#### Masquerade Administration

*Girardeau:* The masquerade is obviously a bone of contention in the Boston area . . .

*[Not so! We discuss the best way to do the Masquerade just as we discuss the best way to organize any other part of the convention. — LT]*

*Sanders:* The other thing I see that I'm not enthusiastic about is that all major decisions on how the show is run are apparently being made by committee now. Whenever the Masquerade Director is appointed, that individual will then be assigned to put on the show that the committee has already determined will be done its way. This seems backwards to me. The Masquerade Director should propose a program which the rest of the committee can then either accept or reject.

*[First, let me again emphasize that by writing about these issues in The Mad 3 Party, we are not yet making any decisions. In this, as well as other subject areas, our process tends to work like this: Members of the committee make suggestions or proposals, which are then generally discussed. Some of them get printed in The Mad 3 Party so that a wider audience can see them and comment on them. We also solicit our readers to send us their own suggestions and proposals. The idea is to try to understand the issues and their pros and cons before the time when we need to make a decision; that way our decisions can be better ones. This is the reason that we are sending The Mad 3 Party to our staff, our prospective staff, and other individuals like yourself with experience in running Worldcon activities.]*

*Second, let me repeat what we have said before about the organization of the Extravaganzas Division. Ellen Franklin and Jill Eastlake have made a specific decision to organize their division differently from the traditional model. Rather than appointing an area head for each major event now, they intend to work as a tightly-knit planning group that will set up the basic structure of each of the events as a team. Although this type of organization is unusual in this context, it has been done before. (Most recently, in my experience, was when a team of four people from MCFI ran the Art Show at the LoneStarCon NASFiC in Austin in 1986.) This organization can work successfully with the right set of people. Later on, the team will probably appoint one of its members as the "point person" to coordinate the Masquerade, but that person will have been involved in the planning and will have the rest of the team for backup. So in a sense, the Masquerade Director has been appointed; but it's a team rather than a specific individual. — LT]*

#### Nolacon Costume Events

*[Drew Sanders sent us a copy of Behind the Masque, the newsletter for the New Orleans costume-related programming. (This is available to interested parties; just write to Drew Sanders, 13657 Rayen St., Arleta, CA 91331.) The newsletter explains in more detail what Justin Winston was referring to at Smofcon when he mentioned two separate costume events. The first event will be a Live Historical Costume Display (LHCD) to be held in the Or-*

*pheum Theatre, which seats around 2000 people. This will be a display (not a competition) of historical costuming and will take place on Friday afternoon at 2 pm. The second event will be The Masque, the traditional masquerade competition event. It will take place on Saturday evening at 7 pm in New Orleans Municipal Auditorium. Both of these sites are several blocks from the hotels, but shuttle buses will be provided. Drew also mentions a potential special event, to be described at a later date, to take place on Friday evening. He also plans to coordinate a standing costume display. — LT]*

### Other Extravaganzas

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- Lloyd Penney, Toronto Ontario:

Some kind of opening ceremonies would be nice, but nothing too elaborate. For many, the opening ceremonies set the tone of the following days of the Worldcon, and when those opening ceremonies are spectacular, the rest of the convention less so, there's bound to be disappointment and some anger. Start simply, and let the convention build up steam from there.

The idea of a small award for the nominees is a good one. The engraved stone would be a keepsake, at least.

- Robert E. Sacks, New York NY:

I would suggest Saturday or Sunday afternoon for the Professional Guest of Honor speeches. I understand this is the traditional thinking, as more members would be able to attend. This opens Friday for a special event or off-site party.

- Mary K. Maulucci, Pleasant Valley NY:

I favor the idea of an SF-based disco-type event. In fact, I have some ideas for possible music to be played. *[Mary enclosed a list of about two-dozen sf-oriented items.]* "The Great Sun Jester" may not seem like SF, but actually it's about a space pilot from one of Michael Moorcock's few SF novels (*The Winds of Limbo*).

*[Thanks for your help. Your list was been forwarded to the people interested in running this event. — LT]*

### Second Floor Division

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- Lloyd Penney, Toronto Ontario:

Seeing what the Second Floor division encompasses, how about renaming it the Social Center division . . . descriptive, and says what it means, especially for the press.

The huckster room can be a bit of a logistical problem. The Atlanta huckster room was confusing . . . I lost my way in there a couple of times, and never had the chance to have a look at all there was for sale. The L.A. huckster room was easier for the average attendee to tell where he'd been, and where he could go, and where any particular dealer was. An idea for a food function in the dealers' room . . . to keep the dealers fed, and reduce food transfer from the central food holding area (whatever that might be), set up a small cafeteria-style arrangement for the use of dealers only, and invited helpers and friends. It might have to be in an adjoining room, and the menu would be necessarily limited, but it would be a valued convenience for the dealers, and a money-making venture for the con.

*[The Hynes Convention Center has a designated caterer who will be operating snack bars in several of the exhibit halls, including the Hucksters' Room. It is not clear yet*

*whether we will have any control/influence over their operations. — LT]*

It was often difficult to know if a particular new issue of the daily newsletter was available, or where that new issue could be picked up. Perhaps specially marked containers (paper box-style) could be placed at specific sites in the main Worldcon activity area (including any information desks you might set up, plus the freebie area). The first issue would list all locations of the newsletter containers. This would reduce the potential of paper litter and sprawl of good paper on flat surfaces, including floors.

*[We're planning to do this. The main newsletter distribution area should have a series of bins, so that all back issues will be easily available in one place. — LT]*

Re Second Floor timeline: The history of bidding for Worldcons is a history some can remember, but few tell others about. When was the first contested Worldcon? Who were the unsuccessful bidders in those years? Is there a city that has bid several times in the past, but never won the Worldcon? (Zagreb doesn't count.)

*[You might see the article about early Worldcons in our Progress Report 1. Columbus is one city that's bid several times without winning. — LT]*

Debbie Notkin's idea of the roving information staff is a good one . . . those people might also need a radio with which they can contact Information Central if they're asked questions they can't answer, but they know who can.

- Robert E. Sacks, New York NY:

If you're not going to call it The Bazaar, have you considered calling it Membership & Exhibits? Or perhaps simply the Main Division?

- Mary K. Maulucci, Pleasant Valley NY:

I liked the idea of painting flats and setting them up for scenery. I was disappointed to find out that the fire codes made them "verboten." However, I recall that in the past, muslin flats have been painted for play sets. The use of muslin rather than canvas probably won't make any difference (indeed, it would probably be worse considering that muslin is a lighter material!), but I think the possibility is worth exploring.

*[We do plan to look into alternate materials for flats. There are fire-resistant materials available that might be used, although they might have drawbacks (like being expensive or hard to paint on). — LT]*

### Art Show

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- Paul Abelkis, Montpelier VT:

I'm glad that you won't be instituting any major revisions in N3's Art Show. Some changes are necessary, such as better hangings, lighting, etc., but segregatory policies are not. Again, fandom is supposed to be fairly egalitarian. Suggestions to divide the show aim to divide us.

Artists that are suggesting to divide the show into a juried (who is to do this, these same artists?) show and an unjuried section, possibly, certainly don't appreciate their own rise to stardom using the very system they wish to destroy. The problem with this idea is multifold. First, even this admittedly nonegalitarian system could deteriorate into a wholly juried system where the same jurors would pick the same people over and over. Amateurs would find it exceedingly hard to get in. Secondly,

amateurs relegated to the rear of the show or another room would get less exposure, as Joe Phan would have little incentive to go looking for "no name" artists. Third, the entire situation is bad for buyers. Discouraging amateurs would mean less to choose from and possibly discouraging artists from the SF field altogether. Untalented artists are discouraged enough by the lack of sales; no other weeding element works better. "No credential" artists must be encouraged — let the snobs sell to the mundane world exclusively if money rather than artistic development is all that interest them!

*[While we haven't announced our plans for the Art Show yet, a "Showcase" section is one of the options under consideration. (More on this next issue!)]*

In the meantime, let me play devil's advocate on a few points. Let's not forget the regional conventions. Why not think of the regional conventions as a sort of "farm team" system? The regionals would remain open to all comers, and those that do well there would "graduate" to the larger exposure of the Worldcon. I believe buyers would work their way to the open section of the show because the high prices of the juried section would put those pieces out of the reach of most. For this reason, I don't see the show going over to an entirely juried system, as you fear. — LT]

At the same time, let's work on our Art Show systems and hangings. Let's make sure there aren't too many Worldcon auctions so we can see the entire show. Let's create sturdy, attractive hangings. Let's stick to rules; if we say there's a limit on prints, then we need to not allow anything outside those rules. There are just too many prints in evidence! Finally, let's remember that we're running a show for the artists and buyers primarily — not for the staff's ease, mundanes, etc. Ideas like setting one price on pieces *don't* encourage sales in fandom. Can we resist them?

*[Aren't we running the show for the artists to be able to exhibit their work to fans who want to see it, with the commercial aspects (sales) being secondary? Let's put the X back in Xmas! — LT]*

• Robert Sacks, New York NY:

*On the resale of art:* Doesn't the absence of a facility/market for the resale of SF art through the Art Shows of SF cons tend to the undesirable result that such art will be destroyed as the owners leave fandom?

*On the Art Show:* At small or regional cons it's fun to visit the art show a few times, perhaps bid, go to the auction, perhaps bid, settle if you buy anything relatively quickly on 'Sunday, and leave. At Worldcons this is almost impossible. Some suggestions: rather than just requiring 7 or 8 bids before going to auction, allow a bidder to mark his bid "will defend at auction"; establish the auction as a main program item Sunday pm so that people know when and where they have to be; as pieces qualify for auction enter them in a database as the auction schedule, close down the Art Show about 2 hours before Auction and enter the final items (item number and high bid, with the item description pre-entered), and generate the auction schedule to either post or hand out at the door.

## WSFS Business

*[We have been given permission to print excerpts from some correspondence between Kees van Toorn, Chairman of ConFiction, and Donald Eastlake, Chairman of the WSFS Mark Registration and Protection Committee. The letters bear on the role of the MR&P Committee, and whether it should have wider responsibilities, a topic that has come up several times in the past. — LT]*

*Letter from Kees to Don (Nov. 1987):*

I know that it has been traditional for selected Worldcons to donate \$1 of each ballot cast to the Mark Registration and Protection Committee. However, that has always happened when there were no problems. In the case of Brighton there are plenty. As of today we have *not* received any of the funds Brighton has collected for us; we have only received a cheque for 1,700 pounds which the Brighton treasurer claims is for cash payments to him. No names, no lists, nothing attached. This means we are facing an administrative chaos.

I am personally going over to England this coming Tuesday to demand the dollar cheques and all other material I can get my hands on. Let me stress at this point that I do not think that Brighton is trying to pull anything; there is no reason for such thoughts. It is just that they can not handle it — even after the convention it seems they are at a loss what to do.

This should be avoided at all times at *future* selected bids.

Hence, I would like to discuss our donation a bit further as the WSFS in general should perhaps have given us — the inexperienced — more guidance in this respect and maybe should have acted with more authority towards the British, at least in the respect of the financial handling of the bidding.

Now, I have to go over, talk with their treasurer and hopefully get the amount which is due to us. This means we will have to make expenses which should not have been made.

What I suggest we do with the possible donation, after the cost of securing the funds has been deducted, is a) secure registration marks in Benelux, and b) set up a legible and understandable guide of operations for future non-North American Worldcons (in simple, but understandable language) and American Worldcons that refuse help from the WSFS or experienced fans. This would mean everybody *knows* exactly what to do and what is expected of him/her to be done.

*Letter from Don to Kees (Dec. 1987):*

At Conspiracy, I was completely unaware that there might be a problem in this area; however, it is not clear that there is anything I or any other member or officer of the Mark Registration and Protection Committee can or could have done in an official capacity about these problems, even if aware of them.

There is no central "WSFS" as such. The Mark Registration and Protection Committee has "authority" that is closely limited to the area of mark usage, registration, and protection. Attempts to add even the most trivial clerical tasks to the duties of the committee have met with strong organized opposition. . . . Based on this, I think you can see that your desire that "WSFS" or the Mark Registration and Protection committee act with more

"authority" towards Conspiracy was just not possible. Any such attempt would likely have been met by howls of protest and be seen by many people as an attempt to seize power in violation of the WSFS Constitution.

The compilation of a guide to procedures, such as you suggest, is an interesting idea. You could try to get a resolution of the Nolacon Business Meeting setting up a committee to do this or simply present such a guide to the Business Meeting to see if you could get approval.

*Letter from Kees to TM3P (Jan. 1988):*

I have no objection against the reprint of parts of my letter to act as a stimulating effect on a forum. I may add at this point that I have been over to England and have been able to secure about 80–85% of the funds Conspiracy had in trust. We have in the meantime been able to clear most of the administrative problems in this direction and hope to receive the final part this month. Still, it would have been a lot easier if we would have received everything all at once.

*[Okay, folks. The question for today is do we have to continue in this state of chaos, or can we establish some minimal structure to try to prevent this sort of difficulty? I'd like to hear from the people who are against more authority going to the MR&P committee: how do you think we can improve the situation? Or should we just keep muddling along as we have been?]*

*As far as putting together a guidebook, I doubt that it would help much. Most of the requirements are already spelled out in the WSFS Constitution but they seem to get overlooked anyway. — LT]*

• Lloyd Penney, Toronto Ontario:

The idea of a special Hugo to go to the Best Juvenile or Children's Book sounds very good, and long overdue. So many fans collect this kind of novel, and many fans who work in libraries make sure that the young reader is well informed of fantastic novels in their particular age level.

### Con-Running Guidebooks

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• Bruce Farr, Tempe AZ:

Regarding Garth Spencer's comments in the December, 1987, *Mad 3 Party*, Fran Skene (a resident of Burnaby, Vancouver) and Ed Beauregard (with V-Con Convention) both receive our publication, *Con Games*. It's possible that Garth might regard *Con Games* as a discussionzine only, but we do include articles on running conventions and our third issue included a Con Runners' Checklist.

So far we've gotten lots of positive comments about the material included in *Con Games*, and the goal is to eventually extract some of the material into a *Con Runners' Guidebook*. However, that won't be anytime soon since we're using *Con Games* as the vehicle for discussion of the articles and as a means for soliciting information . . . thereby necessitating a long period for preparation for such a *Guidebook*. *Con Games* only comes out twice a year presently.

My sincere suggestion for anyone seriously into running cons is to attend one of the upcoming Smofcons. The December, 1987, *Mad 3 Party* included comments about Smofcon, the 1988 edition of which we are conducting in Phoenix, Arizona, in early December. A lot of info on con running always comes out as the official publications of each Smofcon as well.

### Correction

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*[After I distributed the last issue of The Mad 3 Party, a number of people lost no time in pointing out the interesting typo I made in Lloyd Penney's letter about the Hawaiian Worldcon bid (on page 21 of that issue). Let me clearly state that the bid did not intend to "sue" their hotel — they intended merely to "use" it. Talk about Freudian slips! The error was mine — this was a last-minute addition and was not proofread by George Flynn. (That'll teach me.) — LT]*

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