

The 3 Party

March 31, 1986

Volume II, No. 4

AT LAST, the final *MAD3* for 1985 is in your hands and out of mine! The fourth issue is always more difficult due to its timing - between Thanksgiving, Christmas, New Years and Boskone there isn't much time for "extra" activities. This time, however, my work - the one that enables me to afford things like fandom - has also decided it is going to keep me too busy for anything else; that is why this is my last *MAD3*.

While this is my last *MAD3* as editor, it is not the end of *MAD3* by any means. Present plans are to continue *MAD3* for the whole of 1986 - 4 issues. To see that *MAD3*'s quality keeps growing, Leslie Turek has volunteered to be your new editor; she plans to produce the first 1986 *MAD3* issue practically on the heels of this one. Leslie also wants to know what interests the *MAD3* readership so keep those cards and letters coming!

I want to take this opportunity to say "THANK YOU" to all of you who have written for, responded to, read and recommended *MAD3* these past two years. It has been very gratifying to watch the numbers of subscribers, and letters in *TURTLE SOUP*, climb.

For my final issue as editor, we have some interesting and informative articles for you as well as a headache-making puzzle. Sue Hammond has found good advice for bidders in the pages of various fanzines, which she shares with you in *ALL MY FUR AND WHISKERS*. In the same vein, Laurie Mann has advice on what bid parties can tell you in *WILL YOU JOIN THE DANCE?*. Continuing his gastric meanders thru Boston, Chip Hitchcock strolls further east in his latest *FLAMINGOS AND MUSTARD BOTH BITE*. This issue's *WHY IS A RAVEN LIKE A WRITING DESK?* puzzle by Priscilla Pollner goes one step further; no layout. For this one you not only answer the questions, you create your own diagram! Along with our good old standby

THE CAUCUS RACE - Parts 1 & 2, which describes some of the nuttiness taking place at our MCFI meetings, we have a whole slew of letters in *TURTLE SOUP*, some of which had additional suggestions regarding bid activities and others, interesting names for our "Name the Cat" contest. Speaking of this, see my comments and cat names listing in *SHORT RAUCUS NOTES*. Time is getting short; get those names in NOW.

As promised, we have also included a list of presupporters, preopposers, committee members and friends as of January 22, 1986. If you are sure you paid prior to this date, but your name is not on the list, please write to Debbie King, our Membership Secretary, so she can check it out. We don't want to miss saying THANK YOU to any of our supporters.

Best wishes to you all.

Pat

TM3P will appear for the rest of 1986. Subscriptions are presently available at \$3.00 for four issues. Newszines and Worldcon bidders/committees will receive one copy of all issues free. All correspondence and requests for subscriptions (please make checks payable to Boston in '89) should be sent to: Boston in '89, *TM3P*, Box 46, MIT Branch PO, Cambridge, Massachusetts 02139.

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THE CAUCUS RACE - PART I

MEETING: Wednesday, September 18, 1985
St. Eulalia's Church, Winchester, Mass.

Meeting was called to order by Rick Katze at 8:27 pm with a wish for a brief meeting. Rick requested that routine reports go in the APA to be read at leisure.

Rick then thanked Leslie Turek, Claire Anderson, Ellen Franklin and Suford Lewis for their fine work on the NASFiC Art Show.

Sue Hammond reported that doing an APA before the worldcon was awful, but felt doing it afterward would have been even worse; it was small but it was done. She urged everyone to contribute to the APA!

Allan Kent asked for Treasury questions; hearing none, there was no report.

Leslie Turek reported that there was a NASFiC Art Show, it was successful, everybody liked it and we, apparently, didn't loose too much money.

Dave Anderson announced some rough numbers: 123 official artists, 1689 pieces in the show, of which 614 sold. (*See Leslie's report in the previous issue of MAD3 for complete details on the NASFiC Art Show.*)

Rick read a paragraph from Jim Hudson's APA contribution which asked the members to write a paragraph or two for the APA regarding the kind of computer equipment - including communications capabilities - they had access to.

Debbie King announced that 127 pre-supporters signed up at Lone Star Con and we sold 80 T-shirts. She passed around a list of possible party supplies for comments, stating that we needed better organization and control of our supplies. She again requested people who used the sales books for parties to get them back to her promptly; she will make copies as requested for reports.

Rick asked anyone interested in becoming ConFederation Liaison to see him after the meeting. Mark Olson suggested splitting the hotel blocking function from the ballot arrangement function as different people might be interested - this was accepted; Rick now looking for 2 people.

Laurie Mann reported that her first Friends Liaison letter asking for their input and suggestions had gone out and felt a letter every couple of months would be good.

Mike DiGenio listed WindyCon, LosCon, and PhilCon as the conventions presently scheduled for 4th quarter 1985 parties. Seth Briedbart would be Director for WindyCon, Rick for LosCon and Leslie for PhilCon. Boskone, Norwescon and LunaCon were the parties presently scheduled for the first quarter of 1986. Mike asked that people think about what kind of party Boskone should be. Jim Hudson, thru Mark, brought up the question of a party at SmofCon II. It was decided to substitute SmofCon for DeepSouthCon as no party was held there.

Pat Vandenberg announced that the 2nd 1985 MAD3 issue got out before the NASFiC. Next deadline September 30th with December 15th (*SIGH!*) the deadline for the fourth issue. Pat commented on the size - larger - and requested ideas (in the APA) of what people would like to see in MAD3.

Laurie reported that the 4-page flyer was done and got to the NASFiC. However, at some point (after Boskone) it would be redone with revisions and some floor maps. For Boskone a one-page informational sheet with line-drawings of the Sheraton was proposed. There was some very silly discussion of overlays and 3-D maps at this point

Jill Eastlake stated that one fan had asked us why we were advertising. Mike commented "Remember folks: You bid, you win, you pay!" The meeting dissolved for a while.

Sharon Sbarsky reported that advertising had a meeting and discussed the layout for 2 ads: decided not to advertise in the NASFiC PR1 and discussed layout for ConSpiracy's PR1.

Debbie noted that sales incurred shipping costs, to and from the NASFiC, of approximately \$75. It was moved to add this to the budget.

Rick announced that quite a few Memory Books were passed to N2 members at Lone Star Con. Greg Thokar was able to give all but 7 of the Australian members' Memory Books out at AussieCon II. Jill and Don dropped two off in Tahiti on their way to AussieCon. Greg also noted that Colin Fine, who is mailroom for ConSpiracy, is willing to send them out in England if we send him a case and the cost of postage. It was decided to discuss this offline. Chip Hitchcock thanked those who had helped mail out the 850-900 Memory Books after the August Business Meeting and target the October Business Meeting for the next mailing.

Don Eastlake and Greg reported that the party at AussieCon went well. (See Greg's report in the last ish of MAD3.)

Greg announced that we had again run out of presupporter buttons; we have over 500 presupporters. (See lists elsewhere in this issue.)

Additional budget was allocated for more buttons.

Much discussion ensued regarding the possible location - in city or out - of SmofCon III. It was generally agreed that it would be in Boston at the Sheraton-Boston. Priscilla Pollner felt we should emphasize that this is a no films, no frills con - Smoffing only! Mark, as Chairman for SmofCon III, said that the dates were dependent on when PhilCon would be - we'd rather not conflict. A budget of \$100 was set for SmofCon III.

Item P3 in the Policy Statement was changed to read "We will hold a Masquerade as a major convention event." The words traditional and worldcon were deleted as there was much discussion regarding possible "changes" to what people thought of as a "traditional worldcon" masquerade. (See Jim Hudson's report on the Policy Statements in the last ish.)

The next meeting was set for 8:15 pm at St Eulalias on Wednesday October 23, 1985.

Meeting adjourned at 9:56 pm.

Newly Invited Friends as of 9/86:

Kelly Persons	Pat Mueller
Colin Fine	Robert Taylor
Gayle Kaplan	Willie Siros
Joyce Scrivner	Kurt Baty



ALL MY FUR AND WHISKERS

by Sue Hammond

In a pleasant change from my last article, I can now report that there's been plenty of "Convention running oriented stuff" in the fanzines! Having thinned the pile to 5 zines, let me start ..

Something that's been around for 6 months or so, but that I only recently got copies of, is *Jane's Fighting Smofs: The Magazine of Convention Bidding*. This printed (Not mimeo'ed, or xeroxed, but Printed??) 'zine is published by Jane and Scott Dennis, to, as they say at the start of #0, "discuss all aspects of bidding: Financial, practical, humorous, political." (and I think bidding is awfully relevant to convention running - can't run something you don't have, can you? At least not very well...). One major article in this issue was a "FOCUS on bids and taxes", discussing the results of a meeting held at Disclave in response to the denial of 501(c)3 tax-exempt status to Archon (discussed in previous issues of *TM3P*.) The "FOCUS" included background, specific suggestions from the meeting (such as forming an APA to spread information on tax questions etc.) and a "Tax Checklist" for clubs and bidders.

Other features in issue #0 included an interview with Willie Siros (of the '85 NASFiC) on bidding for the convention (the article concludes in issue #1 with some conversation on running a con), columns on '87 and '88 bids, a glossary of fanspeak (but they missed sercon') and an article by Ben Yalow, *On Reinventing the Wheel*, about some mistakes often made by "inexperienced committees" who won't ask for advice.

Issue #1 had articles on site selection rules, rotation change proposals, Westercon '87, "The Yalow Pages" on the four major North American cons that are selected by bid each year (or so), and one on the "Worldcon '89" bidding discussing the lack of "announced, organized opposition" to Boston.

Jane's Fighting Smofs was, for me, like turning a kid loose in a candy store: I had to be very "Editorial" with myself to keep from writing this whole column on it! *JFS* is more expensive than a traditional fanzine (\$3.00/issue, \$12.00/year) and does not give free issues for LOC's, but the editors say they will extend subs and lower the issue price if they go over breakeven. (Address: 347 West Second Street, Paris, Kentucky 40361.)

The *Texas SF Inquirer* (#12) has emerged from its Lone Star Con induced hibernation (do armadillos hibernate?) with an article on F.A.C.T.'s proposed activities and a promise of having convention reports next issue. (FACT is the group that put on the NASFiC.) The NASFiC wasn't FACT's only reason for being: ArmadilloCon and the *Texas SF Inquirer* itself are only two of the ways this 501(c)3 group intends to "promote an interest in science fiction, and SF literature, in central Texas". One intriguing specific suggestion they made is to "join the Austin chamber of commerce and supply them with warm bodies for other mundane conventions" in order to learn how other conventions work.

One topic that came up in the *TSFI* lettercol was "anti-social" behavior at cons (fire alarms, elevator misuse, etc.) Pat Mueller's reply included a suggestion that "not blocking out the newcoming 'Riff-raff' (so they feel that they belong) and peer pressure will help." She also notes that silliness like smearing ketchup all over elevator buttons is really NOT funny and "leaves a bad taste in everyone's mouth." (Address: *The Texas SF Inquirer*• FACT, P.O. Box 9612, Austin Texas 78766. \$6/ six issues.)

Joe Rico also addressed the issue of "deviant behavior" in an article called *In The Fringe*, published in NESFA's *Proper Boskonian* (#26). Joe defines "deviant behavior" as simply different from the normal, accepted standards. The article discussed "fringe fans" (IE: not the "norm" in fandom) and NEO's at conventions. He suggests we all have a change of attitude toward the Neofan. "Start thinking of him as future Trufan rather than as a future fringe fan." (Address: *Proper Boskonian*, NESFA, Box G, MIT Branch Post Office, Cambridge, Ma. 02139. \$3.00/issue, or comes with NESFA membership of \$12.00 per year.)

Last, but not least, I come to *File:770* 57, which also has lots of "goodies" this time around, including "LACON II passes IRS audit" - reporting that SCIFI's (the group that ran LACON II) '83/'84 return would be "accepted as filed". Mike's article contains information on SCIFI's presentation to the tax examiner, as opposed to Archon's failed application to the IRS. (Lloyd Penney, I hope this encourages you a bit from the viewpoint you expressed in your letter last ish!)

Mike also published items about '86 Worldcon planning, including reaction to a decision to swap the traditional nights of the Hugo and the Masquerade, putting the Hugos on Saturday and the Masquerade on Sunday, and a piece on Atlanta's policies for payment of tables in the Dealers Room.

File:770 also had a short item on Cincinnati in '88, and a longer one on four views of the Bermuda Triange bid, which raised the question of "just what is the Worldcon, anyway?" (Address: *File:770*, Mike Glycer, 5828 Woodman Ave. #2, Van Nuys, Calif. 91401. \$4.00/five issues.)

Let me end this with a comment and a request: If you've seen a fanzine or an article you would have expected me to mention and I haven't, it's probably because I haven't seen it or heard of it. If there's a zine you think I should be getting regularly, or a back issue that I should review, please send the details to me care of *TM3P* and I'll work on it. We're always interested in more ideas! (*Trades for TM3P should be arranged via the editor.*)

WHO ARE YOU?

MCFI Friend, John Mitchell's first con was Boskone XIII; he didn't even gofer.

Innocence lasted not long - he worked in ops at his first worldcon. He has since worked ops, registration, publications and programming at several Chicago - and a couple of world - cons.

In the 'real' world, he just started his own options trading company. This year, after years of working every con attended, he has promised himself a Windycon to watch - unless he winds up helping in the con suite or gets coopted by ops



WILL YOU JOIN THE DANCE?

by Laurie Mann

I don't have much to report this time so I doubt I'll be starting any controversies with this column. Since the last non-local con I attended was MidwestCon, I haven't spent much time talking with bidders for future Worldcons.

The '88 bid continues to heat up. Both Cruisecon and Columbus..I mean Cincinnati have been showing the most bid activity. New Orleans continues to throw the most hospitable parties; I spent a few very pleasant hours in their suite during Boskone.

Should you vote for a Worldcon based on the quality of their parties? Well... no, but bid parties can reflect the personalities of members of the con committees. Cincinnati parties are invariably smoke & SMOF-filled rooms. New Orleans parties are always friendly without being overbearing; could be some of the old "Southern Hospitality" showing. Cruisecon parties vary radically from con to con, but tend to be fun.

There are three reasons to attend a Worldcon bid party:

1. To meet some of the people behind the bid.
2. To get some information about the bid.
3. To have fun.

In a good party setting, you meet committee members, learn something about the bid, and have fun all at the same time. The Austin people, when they bid for the '85 NASFiC, did all three things beautifully and served a mean crock pot of chili to boot.

Bids sometimes do funny things to draw attention to themselves. The Chicago in '82 committee reached new heights of silliness during their bid by deluging an unsuspecting fan with an entire hotel room full of helium balloons during a Midwestcon. Baltimore in '80 used little cardboard guns which shot "flying saucers" into the air.

True, you shouldn't vote for a Worldcon based solely on the quality of its hacks or the friendliness of its parties. But I think both these things can be strong indicators of the sort of Worldcon or NASFiC the group will run.

Remember, this is supposed to be fun. So lighten up, especially some of you '88 bidders.



MCFI PARTY REPORT - WINDYCON 1985

by Seth Breidbart

I arrived too late Friday to do shopping, so I decided to hold the party Saturday night. Ben Yalow brought the buttons, but the receipt book had not arrived. We also had no flyers; (we did find a dozen flyers on the freebie table, which were appropriated for use as party flyers.)

The party ran from 10 pm to 2 am; Ben and I were there for the entire time. It never got crowded (apparently, the only bid party that did was down the hall from the con suite), but there was a continuous flow of people.

We sold 5 presupporting and two pre-opposing memberships. Please send official receipts to all of them.

The party ran slightly over budget; I'll absorb the excess. Leftover supplies were donated to the dead dog in the con suite, in return for signs thanking us.

In the future, I recommend the following as a minimum for any bid party:

- 25 party flyers
- 1 receipt book
- 20 presupporter buttons
- 10 preopposer buttons
- 8 presupporter T-shirts (2 each size)
- 4 preopposer T-shirts (1 each size)
- Sample Mad 3 Party
- (Other supplies can be purchased on site).

FLAMINGOS AND MUSTARD BOTH BITE - PART II
by Chip Hitchcock

In my last column I brought you from the Sheraton & Hynes intown to Exeter Street, an easy ten minutes' walk. South on Exeter you can see the central tower of Copley Place, although it's easier to get to in the next block.

A short block in this direction is Cafe Budapest, virtually the only central European restaurant in Boston since Polonaise closed. Cafe Budapest is expensive but very good; I recently paid \$68 (with tax) for a complete "pot-pourri" dinner for two, consisting of sauerbraten, cabbage stuffed with smoked ham, scampi Hongroise, mushrooms stuffed with turkey, and veal gulyas, with soup, salad, and dessert. The portions weren't gigantic (we finished everything) but the food was wonderful - properly spiced with lots of different flavors and some heat. (If this is too steep but you'd like to try decent central European food, there is a place called Chardas about 2.5 miles out one of the nearby trolley lines; here the entrees are \$8-15. Like most such restaurants, the menu is a mixture of refined native dishes and French imports (bifteck au poivre, tournedos Rossini)).

The Exeter-to-Dartmouth block of Boylston Street is dominated by the two buildings of the Boston Public Library (cf. Claire Anderson's article last ish). This is classic Back Bay architecture: a 60's-modern hard-edged concrete block next to an equally hulking but thoroughly ornamented Victorian building with the usual busts, bas-reliefs, and "knowledge is good" quotations. Facing the newer building is the architectural monstrosity of 1985, whose black glass and three-story mansard roof caused one reviewer to say it looked like Darth Vader. The only noteworthy restaurant in this block is the Yenching Palace, which has several \$4 lunch specials; this was a good restaurant when I was fressing Chinese but I haven't been there in some years. Bill Baird has offices upstairs, so you may see some hysterical picketers if the moon is right. Around the corner on Newbury Street is the Harvard Bookstore/Cafe, a cute idea that probably won't appeal to most fans - it looks okay and the prices aren't bad, but the books are mostly current favorites sold at retail.

The corner of Dartmouth and Boylston has a number of interesting features: the local shuttle and many tour buses stop in front of the old library's main entrance; Old South Church (where the chorus I sing in rehearses) has been recently renovated (including both organs) in something close to the original style (handcrafted Victorian), and Copley Square, a slightly lowered area with modern fountain, is the closest you will come to outdoor nightlife in Boston. There are usually several pushcarts and food trucks in this area (about all you'll see in the rest of Back Bay is soft-pretzel vendors), but for full meals you need to go down Dartmouth to the entrance to Copley Place. (You can also get to Copley Place from the Sheraton or Hynes by going through the rest of the Prudential Center mall and over a glass-enclosed bridge - useful in bad weather.)

Copley Place is a yuppie paradise, where the rest of us go to see whether anybody really shops in places like that instead of just looking. (It's also a bit beyond conservative Boston standards. Further down Boylston and Newbury Streets are the traditional upper crust stores like Bonwit Teller, F.A.O. Schwartz, and what may be the original Brooks Brothers building, while Copley Place is populated by modern-name fashion stores like Tiffany, Cardin, Gucci and St. Laurent, and anchored by Dallas-based Neiman-Marcus - in fact, Copley Place looks a bit like the (Dallas?) mall where the interiors for *Logan's Run* were filmed, with pink marble instead of chrome.) Everything here is at least a bit overpriced and overdressed, but they do have a number of good places to eat. With the exception of Au Bon Pain (good French bakery and sandwiches whose carts you may have seen if you arrived at the airport), across the front entrance from the gourmet jellybean store (blueberry, watermelon, coconut, and would you believe peanut butter?), all are exiled to the back of the upper floor.

(Update to a previous column: the Au Bon Pain which was in the nearest part of the Pru moved to an undestroyed part of the mall; also some of their more popular croissants were sold at the Sheraton's fast-food stand {"Edible Express"} at Boskone.)

The fanciest of the Copley Place clutch is Arne's Seafood, featuring radical approaches - shrimp with feta and escar-got ravioli are among the many interesting appetizers - and they do lots of the newly-popular mesquite grilling. The food was quite good when I ate here, but some may find the average \$15 for entrees unreasonable. There are also several fancy snack stores: Almond World has assorted nuts and granola and trail-mix type mixtures; Thornton's English Chocolate has good truffles and terrific toffee (there's even a Godiva's on the floor below but this place is better); a coffee bar with cake-and-coffee specials for \$1.50; and a Frusen Gladje Sherbet-and outlet. Wineberries (I have no idea what marketing genius came up with that name) has good huge sandwiches for \$3-5 and a good assortment of imported beer by the bottle.

There's also a branch of Durgin Park, the restaurant recommended in our latest flyer. I wasn't sure how they would have adapted basic filling New England cooking and a boast of the rudest waitresses in Boston to fit plants, pink marble, and the Aztecoid fountain in the middle of the mall; the answer is that the decor is a good simulation but clean, and the service is very polite. The menu is basic and moderate: chicken livers, turkey, roast beef, pot roast, and such for \$6-9; fish, chops, and a good mixed grill for \$10-16 (for some reason they don't have a real classic New England boiled dinner). The baked beans have a very good reputation (I don't like baked beans and so can't speak for them); the cornbread and Indian pudding are terrific (if you've had HoJo's Indian pudding you should come here for dessert so you'll know what the stuff should taste like).

Once you get past Copley Place you're getting out of trivial walking distance from the center of the convention, although there are hotels at either end of Copley Place that we may use (Copley Marriott, site of Boskone XXII, and the Westin; both are new since Noreascon II). Generally speaking, the eateries from here down to the Public Garden aren't the sort of place fans are most likely to go in large groups; some places I often went to as a student have now closed as the area has gotten more expensive, and there are several sidewalk cafes (as opposed to the restaurants with sidewalk extensions described last ish), some of

them of a snootiness that would give your average Parisian apoplexy. However, many are good places to eat in smaller groups, or as a change of pace from food at the hotel, and many of these places have good food to go. There are also many boutiques and art galleries if you are interested in shopping or browsing.

Between Dartmouth and Clarendon Streets, down a spiral staircase from the sidewalk, is Kai-Seki, another good Japanese restaurant - presentation not as fancy as Genji but a number of appetizers and main dishes not found elsewhere and the prices are a bit more reasonable. There's also a cookie store, a Ben&Jerry's ice cream store (I personally prefer the local stores {B&J comes from Vermont} but if you're interested in ice cream you should try all the stores in reach and make your own judgment), and Rebecca's Cafe, which has an assortment of lighter dishes to eat there or take out, and a lot of wonderful desserts - if you want elaborate chocolate rather than the pure quill we serve at parties, this is a good place to go.

This block on Boylston features the Back Bay Bistro, which has modest prices on pates, small entrees, and wines by the glass - not at all the typical restaurant for fannish fressing but good food and a nice change of pace. Unfortunately, Ken's, the best deli in the area, closed a couple of years ago due to self-induced labor problems; a part of their eccentrically-decorated space is now a gourmet popcorn store. (Jalapeno popcorn is a fine theory but none of the flavors are likely to have been popped recently enough to be really fresh, which takes the top off it.)

Once you're past Clarendon, Boylston Street is largely commercial. Newbury St. (through Berkeley to Arlington) has a few places that are OK if you're already in the area: Cafe Florian, which has typical light food but milder prices and some daily specials, and The Magic Pan, a crepe chain that does moderately priced main dishes and desserts. 29 Newbury had a good (and very expensive) reputation but is now being rearranged, so I don't know what it will be like when it's reopened.

Those of you who came to Boskones in 1982-84 will recognize the Park Plaza Hotel down Arlington St. from Boylston. The main hotel restaurant, Fox & Hounds, has a good reputation but an ordinary looking menu; the real reason to come here is Legal Seafood.

Legal is a Boston institution, although that's not much of a reason to eat there; other places, such as Anthony's Pier 4, have spent much more time attracting notables and putting on a generally festive atmosphere. What Legal has is simply the biggest assortment of terrific seafood in Boston (and probably all of New England); they run fish markets near all their restaurants, which means they buy enough fish that they can go right down to the docks and pick the best from the incoming catches. They also carry a lot of non-local seafood - west coast salmon, mountain trout, southern crabs and scallops - whenever they can get it fresh. (They don't serve anything frozen). For the most part the fish are presented without elaboration so you can taste the quality. Best of all, the prices are \$7-12 for very large portions - I generally can't finish both an appetizer and a main dish at one sitting. If you're only going to have one seafood meal in Boston this is the place to have it, preferably with a large group so you can try a number of different kinds of fish. (I suppose this sounds a bit overdone but it's true; there's another Legal around the corner from my office and I eat there a lot, often taking out one of the large appetizers (bluefish pate, smoked salmon) for a light supper.)

Down beyond the Park Plaza is about the last place you'll want to walk to, and that only if you're looking for dinner theatre. Now that Genji has given up teppan, (contrary to a note in my last column) Kyoto (formerly Benihana) has by far the best-tasting samurai steak and the best knife act to go with it. The surprising thing is that through the back of Kyoto (or around the corner if you prefer to use the front doors) is Benisushi, which some friends who make their own sushi assert is the best sushi place in Boston. Here you can easily spend \$40-50 per person if you're greedy, since the sushi is mostly available by the piece (ranging from \$1 for mackerel to \$8 for futo-maki), but if you're eating lightly and not drinking lots of sake you'll get away for less than \$20, and the sushi is terrific. Even if the idea of sushi doesn't appeal to you you should come here and try some; you may be surprised.

THE CAUCUS RACE - PART II

MEETING Wednesday, October 23, 1985
St. Eulalia's Church, Winchester, Mass.

The meeting was called to order at 8:16 pm by Jill Eastlake, Chairman Pro Tem (until the elections). Jill reported for Rick Katze that his back hurt!

Sue Hammond exclaimed that the Secretary was probably never ever again going to say "write for the APA"!

Allan Kent presented the Quarterly and Annual Reports. He asked everyone to note who owed assessments - he would accept checks.

Mark Olson announced that SmofCon II had been cancelled. He then presented his budget for SmofCon III and asked for approval of it and a \$30 membership rate; both were approved. PhilCon had still not decided on its dates so discussion of SmofCon III dates was put on hold.

Jill opened elections for interim President, Treasurer and Secretary; to hold office until April, 1986.

Rick and Chip Hitchcock were nominated for President; Chip won.

Allan Kent was the only nominee for Treasurer and was accepted by acclamation.

Sue Hammond was the only nominee for Secretary and was accepted by acclamation.

Jill turned the chair over to Chip.

Jim Hudson led discussion of what MCFI was likely to want, need or otherwise try to get in the way of computers for the planning period of the worldcon. Two major considerations were cash flow and the number of memberships needing to be tracked. Other records, bookkeeping and E-mail were also considerations. As Mark stated, this is an example of trading money for effort; to make the job of planning the convention easier. Possible donations were also discussed.

Debbie King reported that she was still waiting for 2 more expense reports regarding the NASFiC Art Show and planned to close the books by November.

Greg Thokar read a short sentence from *Locus* which thanked NESFA instead of MCFI for its NASFiC Art Show efforts. As Suford Lewis stated, there are some people who are unable (unwilling?) to distinguish between our organizations.

Claire Anderson reported that everyone who had left artwork at the NASFiC had paid, with the exception of Steve Kistreff.



Debbie stated that the figure on the T-shirts was 1989 and that we had approximately 579 presupporters, 29 committee, 37 friends and 36 preopposers.

Pat Vandenberg reported that she currently had 196 MAD3 subscribers and needed Doug Faunt's address. She reemphasized that the next MAD3 deadline was December 15th (SIGH!)

It was decided to start taking pro-rata subscriptions on the assumption that MAD3 would end with the 4th 1986 issue.

Laurie Mann stated that George Flynn had rewritten the flyer text and it would come out before Boskone.

Sharon Sbarsky said she would have advertising text to pass around at a different group's Other Meeting. The rate for Con-Federation is \$85 per page and we want 2 pages, which is somewhat over the budgeted amount. She is looking into deadlines and rates for the ConSpiracy PR1.

Leslie Turek asked if anyone was going to LosCon or Chattacon since, with the larger flyer, postage costs were higher. Flyer mailings are back on schedule.

Chip reported that a Memory Book mailing of approximately 100 pieces was going out and that there had been no responses to our plea for addresses. The next mailing will be based on the Austin mailing list - if we can get it - and the Boskone list.

Chip summarized a letter from the Baltimore Science Fiction Society which offered a chance to the '88 and '89 bidders to do a presentation at their con. It was requested that presentation ideas be put in the APA and the subject discussed at the December meeting.

Jim Hudson re-emphasized that people should put their GoH ideas in the APA by January.

The meeting was adjourned at 10:13 pm.



WHY IS A RAVEN LIKE A WRITING DESK?

by Priscilla Pollner

PUZZLE #4 - CAT-SCAN

(A diagramless puzzle)

By answering the clues, and connecting the solutions in the appropriate way, a diagram (with the usual secret message) will be produced. A warning to those familiar with how these puzzles normally work: although the resulting diagram-shape is symmetrical, the symmetry is not the standard (diagonal) crossword type. The grid is 7 squares wide by 15 squares long, and the first answer starts in square #1. Too many clues?

ACROSS

1. What "cats can" eat?
5. A logical truism (not "all cats are gray?")
7. Class of cats
9. 7A has 3!
10. Expire
12. Dam project
13. Referring to a queen's?
14. Specialized ones form whiskers!
17. A hideous monster
18. A card game
20. Cat foot
22. Alias.
23. Raining cats ___ dogs?
26. "Cats can" be this breed
27. Thai cats
29. Certain tooth material (not fangs?)
30. Where a mother can get a grip?

DOWN

1. Pre- "Cats" Broadway musical
2. A short test
3. Points a gun
4. Male cat
6. What you're reading now (3 words)
8. What a cat may have nine of?
11. A cat's is usually pointed
14. Cats rarely move this way
15. In olden times...
16. Anger or irritate
19. Sweeps up leaves, or runs claws across?
21. May be found in 11D?
23. Describing lions and tigers (not bears)
24. An exploding star
25. Let fall
28. Common verb

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BOSTON IN 1989 MEMBERSHIP- 1/22/86

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PRE-SUPPORTERS

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PRE-SUPPORTERS

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SHORT RAUCUS NOTES

CONTEST CONTEST CONTEST CONTEST CONTEST

The "NAME THE CAT" contest is coming to an end. To jog your memories and edge you on, the following is a reprinting of the rules. Come on, put those imaginations to work - May 15th is just around the corner. We have eight good names, which should make the judges decision difficult, but I'd love a dozen or more to make it nigh impossible! Don't say "poor judges" - they asked for it - every one of them!

From May 15, 1985 thru May 15, 1986 we will accept entries in our NAME THE CAT contest. The cat to be named is the one represented on the new "Boston in '89" T-shirt.

All entries must be in writing, and sent to Boston in '89, TM3P, Box 46, MIT Branch PO, Cambridge, Mass. 02139.

Entries will be judged for: appropriateness, originality, and pun-ability.

In case of duplication, the entry with the earliest postmark will be credited.

Entries postmarked after May 15, 1986 will not be credited.

The winner will receive one free attending membership to Noreascon III, when-and-if we win. Presentation of the award will be announced in a later issue.

Enter as many times as you wish. Put your imaginations to work!

Names thus far:

Norris - anonymous

Simon & Sushi - Peggy Rae Pavlat

Boris, Lewis, Carroll, &

Claude - Lloyd Penney

Carstairs - Jim Reynolds

If I have forgotten anyone, please let me know! The above are the only entries I currently have in my possession. Good luck to you all.

TURTLE SOUP

Norwalk, Connecticut

Dear Madmen;

Herein please find my contribution/re-subscription to TM3P in the form of a check for \$3.00.

I'd also like to offer my entry in the Name-the-Cat contest; CARSTAIRS; why Carstairs, you ask?

1. It isn't silly, like Morris, Boris, Connie or whatever; non-obvious you know?

2. It has weight and resonance in the mouth; CAH-stairs, CAR-Stairrs.

3. It comes from one of my favorite B-movies' lines; Semi-sane lab assistant, junior archaeologist, etc., offers his opinion/theory on what's going on (he's usually right, too), someone replies in a hushed voice 'Carstairs... You're MAD!'. Need I say more?

By the way, if anyone follows comic books up there, DC has come out with a 3-issue series of funny-animal adventures, *Captain Carrot and His Amazing Zoo Crew* in *The Oz-Wonderland War*! Conceived as a satire on the 'multiversal wars' style of 'epic', the art is based closely on the Tenniel and O'Neill art. Roquat of the Rocks has conquered Oz and wants to conquer Wonderland, so the Wonderlanders get CCAHAZC to come in and help. It's better than a lot of the slop that DC and Marvel are publishing lately.

See You at Boskone,
Jim Reynolds

EDITORS NOTE: Thanks for the renewal and making the Cat Contest judges decision more difficult! The comic sound like fun reading.

Manhattan Beach, Ca.

YES, I would like to attend an unbirthday party. Enclosed is \$3.00 for my pre-supporting membership and another \$3.00 for 4 issues of *The Mad 3 Party*.

Sincerely,
Eric Gerds

EDITORS NOTE: Thank you. Hope you enjoy the "party!"

This is it folks, for the first time, I will be pre-supporting a bid committee, and you are it! Thus, you will find enclosed a total of \$6.00; \$3.00 for a pre-supporting membership, and \$3.00 for a Mad 3 Party subscription.

Sincerely,
John F. Snyder

EDITORS NOTE: Thanks for your vote of confidence! Now that we have you hooked whoops, I mean involved, we hope you will vote and volunteer.

Governors Island, NY

Dear Folks:

Please renew my subscription to TM3P for the next four issues. Also, could you clarify for me the difference between being a "member" and a "pre-supporter"? I know it has probably been explained again and again in TM3P, but lately I've been think'n, and my head hurts.

Sincerely,
Tom Schaad

EDITORS NOTE: An explanation appeared in Volume II #2, but have heard enough comments on the subject to reprint.

The Boston in '89 bid has four types of supporters: Presupporters are people interested in helping Boston become the site of the 1989 Worldcon. Their \$3 fee is mainly used to help fund our bid parties.

During the Boston in '80 bid some of our friends thought we were crazy to want to run a Worldcon (and they were right). To allow them to support the bid while still showing that they thought we were MAD, we invented the Preopposer (and charged them \$6 - twice the presupporter fee.)

Friends are people who have accepted an invitation from the committee to more actively support the Boston in '89 bid, with both money and work. They pay \$12 a year and provide essential help in areas ranging from the Newsletter to running parties.

The Committee runs the bid and, if we win, will choose the people who run the convention. The Committee is the major source of funding and does most of the work.

Hope this helps your headache!

Dear Friends:

Just a short note to ask a few things:

- when, where and how much is the next Boskone? If you have a flyer I would like one. Thanks. SASE enclosed.
- Do you have any of the green "Boston in '89" T-shirts with Mike Moyle's cat on them left? If so, is it possible to buy one through the mail? Please let me know available sizes, cost, etc.

I received my first "Mad 3 Party" zine. Very enjoyable!! Reading it makes me wish (almost) that I lived in Boston rather than the Happy Valley.

Thanks so much,
Barbara Cormack

EDITORS NOTE: Hopefully you have already received information on Boskone (request passed to NESFA) and MCFI's T-Shirt; if not, please let us know. Glad you are enjoying MAD3; if your moving plans change, let us know!

Russellville, Arizona

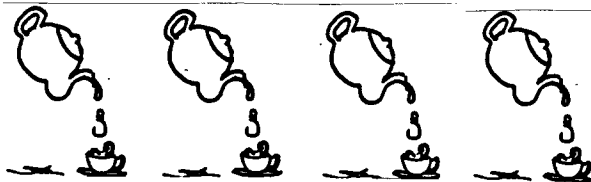
Greetings:

Here is \$6 for our pre-supporting memberships plus 4 issues of The Mad 3 Party.

After I had already sent off my comments on the Noreascon 2 Memory Book, my husband Morris looked it over and found another erratum. He worked most of the convention on the night shift in operations as a radio operator but was not mentioned anywhere in the staff or helpers listings.

Margaret Middleton

EDITORS NOTE: Welcome. Suford sends her apologies. They tried very hard to identify everyone who worked on N2, but slip-ups do occur. Thank you for letting us know, we greatly appreciated your help.



New Orleans, Louisiana

Dear Mad 3 Party Peoples:

Everyone on the NOLACON II bidding committee is very impressed with the consistent quality of THE MAD 3 PARTY; you've set a standard for us to pitch for in THE CON THEY CALL THE CITY OF NEW ORLEANS.

Of special interest in your 3rd issue was the letter from Richard Zellich of the St. Louis bid. It dealt, rather testily I thought, with the infamous leaked Guests of Honor choices of his bid, and with whether our respective bids have mutated into combination worldcon and NASFiC bids under the pressure of the boat - Neal Rest's bid for the S.S. NORWAY. We thought Boston's supporters - of which I am one - might be interested in what New Orleans has to say on these matters.

First of all, NOLACON II has not yet chosen its Guests, although we will, of course, before Confederation. We're waiting because we don't want to run the slightest risk of having our choices leak out. We want to honor these people, not involve them in fan politics. Our criteria for selecting our Fan and Pro Guests, by guests must be long-time science fiction the way, are three: first, both of our people; second, their contribution to the genre must have been outstanding; third, neither will have been Guest of Honor at a worldcon before. Beyond these basics, we'll make no statement about our Guests prior to the Confederation balloting. Besides being the only fair way to conduct a bid, the GoH guessing game is fun for fandom...and New Orleans believes in fun.

On the question of running for the NASFiC as well as the worldcon, New Orleans has not, is not, will not seek the North American Science Fiction Convention. Our aim is the 1988 Worldcon. We are interested in defeating the other bids in fair competition and in putting on an incredible - and incredibly good - convention. Zellich is mistaken in his belief that we, also, have an interest in the NASFiC. John Guidry, our chair, made that clear during his appearance on the worldcon bidding panel at Windycon.

Not that the NASFiC in Austin wasn't good - spectacularly good - for our bid. We scored 187 pre-supporting memberships in two nights of wildly enthusiastic partying, topping 500 total, making contacts and showing fandom what a truly good-time-town is all about.

We look forward to seeing y'all at Boskone, at Confederation, often in between, and eventually at NOLACON II, and NOR-EASCON III. Best of luck -

Guy H. Lillian III
NOLACON II Publicity
504/821-2362

EDITORS NOTE: It was good to hear from another of the 1988 bids - we wish you well. Thanks for the insight into your criteria for worldcon guests; it should give anyone thinking of bidding an idea of what they should look for.

Gardner, Mass.

Dear NESFA:

Please renew my subscription to the Mad 3 Party. Also put me (once again) on the list of supporters of "Boston in '89" - only I can't remember the cost for that. Here's a ten dollar check for both - bill me if I owe, or use the rest toward the association.

Thanks!
Pat Morrissey

EDITORS NOTE: Your subscription to MAD3 has been renewed for 4 more issues. Regarding the additional for another pre-supporting membership: we are always happy to accept donations-bidding is expensive. However, once you become a presupporter or preopposer, you are a presupporter/preopposer until the bid happens - at which time we hope you can become a member! Thanks again for the donation.

Flushing, NY

Dear Editor and Friends!

I just got my *TM3P* and want to let you know that I very much enjoy your fanzine. However, Jim Hudson's article gave me some thoughts, which I would appreciate you passing along to him:

M-4. Artists and dealers ... should cover the fair costs of the resources they use ...

- space costs much money, as we all know. Artists use much space, by the very nature of the service they provide; the ART SHOW, which is essentially SHOWING and NOT SELLING. They are there to provide entertainment and not for selling, so I feel it is unfair to lump them together with the dealers, who go to conventions to make a living, make a sale.

- I feel that the Art Show, just like panels, seminars, etc. should be covered by the membership, if they make a sale, then the con should charge a commission. You can count on one hand the few superstars who would be able to pay for the space proper, the rest of them unfortunately, have to be supported by the convention. There is much talent out there, unfortunately the pay is pretty slim and travel is expensive.

By the way, I am not an artist, just an enthusiast, but I do love great art shows and feel pretty realistic about them. Thank you for your kind attention,

Best Wishes,
Thomas Endrey

EDITORS NOTE: Since the actual space and other costs involved in the Art Show would probably make each panel prohibitively expensive, some subsidizing usually takes place. I, personally, have to disagree about the artists not exhibiting for sale; most of the ones I have seen, do. Only a few exhibit "Not-for-Sale" pieces. There are two advantages I see to having a set price for panels and tables. For the Artist, they know ahead of time - and can budget ahead - exactly what it will cost them; anything they sell is gravy. For the con, the budgeting process is simplified - so much to be paid out ahead will be taken in ahead; this can be very helpful in avoiding both a deficit or an overage after the con. This is not to say the Art Show isn't entertainment -

it is. It is an enjoyable way to get an informative look at one of the visual facets of science fiction.

Dear Sir:

Please find enclosed my check for \$3 to renew my subscription to *TM3P*, which would otherwise expire with Vol II, #1. I enjoy reading you bidzine.

I do have two complaints for you. When I first subscribed to *TM3P* I also bought a pre-supporting membership, and I have the cancelled check for six dollars (\$6) to prove it, but my name was not on the list of pre-supporters published in the last issue. Also, I worked at Noreascon II (at registration on opening day, and closing up the film room (remember my photo of Chip Hitchcock & crew?) and the art show on Monday) but my name is not listed among the volunteers in the *Noreascon II Memory Book*. Are you trying to tell me something?

Yours in Fandom,
Howard Wilkins

EDITORS NOTE: Thank you for your renewal - hope you enjoyed all of volume II and will renew for volume III. We carefully checked the enclosed supporter list to make sure your name appeared this time! Apologies for the oversight in the Memory Book; please come help again so we can list you in the next one!

Baton Rouge, LA

Dear Gentlebeings:

Back in November '85 I received issue #3 volume II of *The Mad 3 Party*. On the back of said zine was a short note about the expiration of my subscription. I have not had time until this very evening in which to get back to you with my renewal. Therefore, you will find enclosed a check for three dollars for four issues. Please restart me with the issue following volume II #3. Thank you.

Yours in fandom,
J.R. 'Mad Dog' Madden

EDITORS NOTE: Thanks for your renewal. This is the issue after volume II #3; sorry for the delay.

Evanston, Illinois

Dear Pat,

I remember you from years ago at (NESFA) business meetings at that hall in Belmont. I remember liking you, and have, therefore felt guilty about not having sent you the fannish bio you called for in *M3P*. So here tis.

Feel free to edit as needed - it'd probably look better written in third person. Anyway, once this goes in the mail I'll feel much better.

With fond (unguilty)
memories,
John Mitchell

P.S. Sorry for the sloppy emanations - I've been doing too much editing. Now I edit myself!

EDITORS NOTE: See WHO ARE YOU? for John's bio... I'm glad you remebered me fondly enough to feel guilty and write! I know what you mean about the effect major amounts of editing can have - I've found myself editing my letters to my parents! Thanks for the bio.

Toronto, Ontario

Dear Pat:

Just got *TM3P*, Vol. II, No. 3. Wow! Egoboo in my own time! Thanks for publishing my letter, and thanks for the zine.

An idea I gave to the Atlanta people, and seeing you've got the 1989 Worldcon sewn up (except for the Myles Bos's House in '89 hoaxbid), you'd have more time to act upon it if you choose. A lot of fan presses like NESFA have been publishing for some time. There's also a lot of well-known, famous books on sf and fandom published way back in the 40s and 50s, books that today's fan would like to see, but often can't get hold of because they are collector's items. I suggested this to Atlanta because of the old ASFO press, and the fact they printed Sam Moskowitz's *The Immortal Storm* back in 1954. Could NESFA print a book on fandom that may have been written and printed in a bygone era? This would be beside the usual NESFA Press book, and the Memory Book you might print. The publishing of an old book on fandom

would be a great service to the legion of new fans that have come upon the scene in the past ten years. Just out of curiosity .. did NESFA have a predecessor? Did NESFA Press have a predecessor?

I see in your colophon/masthead that newszines and Worldcon bidders will receive all issues free. I don't know if he gets it already, but I can give you the address of Canadian fandom's newszine...Garth Spencer edits *The Maple Leaf Rag*, and I'm sure that by sending him copies of *TM3P* regularly, he could keep most of canadian actifandom informed. His address is 1296 Richardson St., Victoria, British Columbia, Columbia, CANADA V8V 3E1.

Re ALL MY FUR AND WHISKERS: I'd heard something about a fanzine being printed professionally (there's a contradiction in terms, right?) called

Jane's Fighting Concoms or something similar, all about running Worldcons, and examining the current bids. I would have thought that such a fanzine would be quite popular even for fans who are just running local cons, but it seems to have disappeared off the face of the Earth.

Re FLAMINGOS AND MUSTARD BOTH BITE II: Maybe another idea for a publication at the con is a guide to all the local restaurants, maybe these essays put together with detailed maps, much like what L.A. con II did for their members. If we're talking downtown Boston, there's got to

be every kind of food close by.

Re Policy List: Excellent list. I hope other Worldconcoms will adopt them or adapt them to their own needs and circumstances.

Again, thanks for printing my letter. I believe the St. Louis in '88 people may be coming up to Toronto for Ad Astra VI (I know they've advertised with us in last year's programme book). How about advertising with us, too? Enclosed is a rate card for our programme book.

Anyway, that's about it for right now; you keep putting out the *TM3Ps*, and I'll keep writing. Let me know when my subscription runs out, if you would. Greetings from T.O.!

Yours truly,
Lloyd Penney

EDITORS NOTE: We have this problem - MCFI and NESFA really are two different organizations. If we win the bid - I thank you for the vote of confidence - and if we decide to do a GoH book (probably), we will (probably) ask NESFA if they would be willing to put it together for MCFI. This is also probable, since NESFA Press has been doing World-con books for quite a few years.

I have passed your suggestion regarding reprinting an old book on fandom to the NESFA Press people. If you have a specific book in mind, you should write to NESFA, P.O. Box G, MIT Branch PO, Cambridge, Mass. 02139, Att: Nesfa Press. I'm not currently conversant with their workload or even the possibility of doing a reprint.

Regarding progenitors, the majority of the people who founded NESFA belonged to MITSFS, the MIT Science Fiction Society, which is still very much alive. NESFA Press is, I believe, the only "press" NESFA has had in its 20+ years.

See this issue's ALL MY FUR AND WHISKERS for a review of Jane's Fighting Smofs and subscription information.

Chip Hitchcock has promised to help expand his very interesting taste tour thru Boston into a more findable restaurant guide, sometime before Noreascon III. I'm wondering, with all your suggestions for publications, is this an area you are interested in?

Also, I passed the Ad Astra rates on to advertising.

You keep writing these interesting letters and they will probably continue to be published. Thank you.

FANZINE CONTROL NO. 1989-2.

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