

The Mad 3 Party

October 31, 1985

Volume II, No. 3

Boy, have we got a Mad3 for you! I thought last issue was a topper, but this one is even bigger and packed with all kinds of goodies. Some of our regular features do not appear this issue due to the intervention of the Worldcon; its a good thing too, for I ran out of room! One thing I would like to apologize for is not including all of the letters we received; but we're already pushing 3 oz. I promise they will get into the next issue. Speaking of the next issue, we will again attempt, as we did for the fourth issue of 1984, to list all of our Friends, Presupporters and Preopposers. The word attempt is used advisedly as the list printed last time was missing quite a few names; we'll try harder to get everyone this time! But back to this issue. Instead of her usual, spritely con-party reporting, Claire Anderson has turned her hand to ORIENTEERING IN THE BPL for this issue. I didn't want to print her article after I read it when I realized she was giving away all the secret places the BPL manages to save SF books for me! Leslie Turek, who ran the Art Show at Austin (with a little help from her friends) has included an amusing look at what can happen when you run an area from 1200 miles away. Greg Thokar and Joe Rico have done admirably as Claire's stand-ins, writing their accounts of MCFI's Aussiecon II and Austin parties, which they directed. Chip Hitchcock has written his second installment of FLAMINGOS AND MUSTARD BOTH BITE, this time including a map to help you get even further lost .. (in the food). As part of our attempt to involve fandom in the planning for the prospective worldcon in Boston, Jim Hudson has composed an article detailing the various guidelines MCFI has so far evolved. Please read this and send us your comments. As Jim says, "It's your Worldcon: what do you want it to be like?"

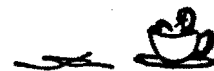
Even with all this good new stuff, we found some space to include some good old

stuff: Sue Hammond's ALL MY FUR AND WHISKERS has an interesting suggestion for those of you worrying about 501(c)3 programming. In TURTLE SOUP, you'll find a letter from St. Louis regarding Laurie Mann's WILL YOU JOIN THE DANCE? column last issue, and a letter from Lloyd Penney with a question to ponder and some neat cat names to add to the judges woes - MORE!! MORE!!

Read, enjoy, and write!



TM3P will appear for the duration of the bid. 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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Artists:	John Tenniel
	Suford Lewis

THE CAUCUS RACE - PART I

MEETING: Wednesday, June 12, 1985 at
St. Eulalia's Church, Winchester, Mass.

Meeting was called to order at 7:38 pm by Rick Katze. Sue Hammond reported that the APA size, reduced to two pages on one, cost \$40 to repro and mail. She asked for people's objections to the new size - hearing none, the new reduction stands. Next APA deadline - July 8th.

Rick asked Al Kent if July 8th was convenient for the inclusion of a financial report; Al had no objections.

Sue asked people to sign the attendance list. Jim Hudson introduced Ariel "SF" (Sarah Franklin) Hudson, his and Ellen's new daughter.

Corrections to the minutes consisted of Mark Olson's request that the last two pages of the Strategy report be credited to the Committee rather than himself, and George Flynn congratulating Sue on her unusual spelling of secretary: "Sectetary".

Al asked how to reach Seth Breidbart and was told to "put it in the APA".."Hi Seth". As part of his Treasury report Al got some leftover budgets (items completed with money left in the budget) reallocated to Administration, badge-making and stickers; all of which needed additional funds.

Sue volunteered to write a thank you to St. Eulalia's who had volunteered to donate MCFI meeting space until after the bidding in 1986.

Jim gave the Timeline and Philosophy Committee (GULP) report on the various policies and suggestions on how the Boston in '89 convention should be run. Various items were discussed and either passed or sent back to committee for clarification. (EDITOR'S NOTE: See Jim's article on this subject, giving those items voted and passed by the membership, elsewhere in this issue.)

Leslie Turek reported on the status of the Austin Art Show. They were close to being full and decided to double the number of panels for a total of 150, with options for further expansion. The ribbon order had been prepared by Claire Anderson and was ready to be sent out. MCFI had imposed on its "Most Favored Club Status" with NESFA to work out a deal to rent supplies from NESFA, do a joint forms printing, and a joint shipment to and from Austin. Concern over the possible lack of air conditioning on Thursday and some creative suggestions

to counteract the heat were expressed: cold, wet bandannas for people and bathtubs of ice for the metal were two suggestions!

Debbie King noted we had 17 new pre-supporters since the May meeting. She also requested the return of all the receipt books and said she had printed up the new sales forms.

Don Eastlake reported that he had a letter from the Sheraton in Austin confirming our party room change for the NASFiC.

Rick asked anyone willing to act as Confederation liaison to contact him after the meeting.

Laurie Mann, Friend's Liaison, reviewed a letter she had written which was to go out to the Boston in '89 Friends in late July.

Mike DiGenio announced that Laurie and Jim Mann were directing the party at Mid-WestCon; Tony Lewis, the party at Rivercon; Sharon Sbarsky, the party at Westercon; and Greg Thokar, the party at Aussiecon. (EDITOR'S NOTE: See Greg's party report elsewhere in this issue.) Paula Lieberman volunteered to run a party at DeepSouthCon depending on whether work would take her there - only a 1 in 4 chance. Mike was also looking for people planning to attend cons the last quarter of 1985 to volunteer to be party directors.

Pat Vandenberg told people the deadline for the second 1985 issue of MAD3 was June 30th, and asked for Boston related articles. She also asked for someone to take over the label processing (EDITOR'S NOTE: Still looking for this, though not as urgently as Bill Perkins still currently willing and able - Thanks Bill.) and announced she would be submitting an APA contribution asking for more MAD3 money.

Laurie brought up the question of the 4-page flyer. Much discussion ensued as to what should be in it: bios, some policy statement(s), information about the facilities. It is planned to have the flyer ready for Australia and Austin.

Sharon had ads in progress for both the Austin and Aussiecon Program Books and a half-page ad for the Atlanta PR2.

When Rick asked for brief committee comments on the new Pre-opposer T-shirts (red circle with line through it on back of green cat T-shirt), Chip asked how brief and Laurie wanted to know if he was now going to do MCFI underwear! Much silliness ensued.

Sharon reported that a case of Memory Books was being taken to Manhattan to be shipped to Westercon for distribution. Mark Olson stated he had also given a bunch to Gary Feldbaum at Disclave to distribute. Additional budget money was passed to mail out the Memory Book to people returning request postcards and a mailing date of June 19th was set.

A motion, made by George Flynn, to donate to TAFF for Terry Carr's 6-1/2 page entertaining report was turned into a sub-committee, chaired by George, who were to look into TAFF and DUFF reports, decide whether the report was "available" to any fan who wanted to read it, and authorize up to \$50 for each report, with a ceiling of \$400 total to be spent.

Jim brought up discussion of choosing guests for Noreascon III. The Timeline and Philosophy (GULP) Committee had found that either deciding the number or type of guests, before deciding on people, pre-disposed the voting as did picking people before types. It was voted to accept the procedure of starting with a broad list of candidates to be any of our guests, decide criteria, narrow the list, and then discuss types (GoH, etc.). Everyone should get their lists together by November/December and approval voting should take place March, 1986 with April thru June for discussions. Other discussion relating to possible conflicts with the '88 bidders ensued. George announced we would not have that problem with St. Louis as they had already announced their GoH, Toastmaster and Fan Guest. (EDITOR'S NOTE: See the St. Louis letter in TURTLE SOUP.)

Jim also reminded people to get their comments into the APA regarding voting for permanent officers of Noreascon III.

The next meeting was set for July 24, 1985 at St. Eulalia's Church. Meeting was adjourned at 10:25 pm.

New Friends as of June, 1985:

Mike Glycer	Cindy Gold
Selina Lovett	Jane Wagner



AUSSIECON II PARTY REPORT

by Greg Thokar

Boston in '89 held a bidding party at the Worldcon in Australia. Attending Committee Members from the bid were Don and Jill Eastlake, Chip Hitchcock, and myself, Greg Thokar, party director. Also helping out were Boston in '89 Friends Ben Yalow, Gail Kaufman, and Mike Glycer, and fellow Bostonians Chris and Misty Buck and Skip Morris.

Planning began in Boston when it was decided that buttons, a dozen T-shirts, the "'89 card" from the *Alice* skit, and some flyers and bid literature was all that we would take. This material, and about two dozen *Noreascon Two Memory Books* bound for Australian members, were distributed among the four Committee Members and Ben. (The Eastlakes, upon arrival in Tahiti, mailed Hayford and Douchka Peirce's copies locally.)

The party was to be held at 10 pm Friday night so as not to conflict with the Masquerade on Saturday. As it turned out, the Friday night banquet ended up running quite late, until 11:15 pm, and the fancy dress didn't run that much later.

Things started happening Wednesday when a group of Australians, Mike Bourke, Ian Mackinder and Steve Tunncliffe, held a party. They agreed to lend us the use of their suite for our party Friday night. To them, many thanks.

On Friday, Skip, who had rented a small Datsun, agreed to take myself and David Taylor of Dayton, who was throwing a Cincinnati in '88 party, out shopping for supplies. We were originally going to leave at 1 pm. While waiting for Skip, Misty and I wrote up the party notices and enlisted Mike Glycer to tape them up in the Southern Cross, the main party hotel, and Renee, from Ann Arbor, to tape them up in the Victorian.

At around noon Skip said he couldn't leave until 2. When Dave and I arrived at 2, Skip said he couldn't leave yet. The film crew, of which he was the night projectionist, was waiting for a part from the projector rental people, and he, Skip, was the only one who knew what had to be done. They were supposed to be there by 2; they weren't. Nor by 2:30, 3, 3:30... We finally left the hotel at 4:30, the middle of rush hour.

We first went shopping at a local, downtown store. It was not your standard supermarket, more an attachment to a department store. There were no baskets or carts. Each "department" had its own cashier. There we managed to pick up vegetables, dip, paper dishes and cups, but soda and chips in large containers were not available, nor were bheer or ice. (Remember, Aussies are notorious bheer drinkers.)

Speaking of ice, we were in need of it because the hotel ice machines were the smallest I've ever seen; only about twice the size of a home ice machine. It would have taken several trips to every ice machine in the hotel to fill one bathtub and the committee would have had corkage problems if they had asked the hotel for ice runs from the kitchens; hence, the need to purchase ice.

We got directions to a real supermarket from a cashier. We just had to follow one of the main downtown streets to the suburb of Richmond... twenty-five minutes later, about 5:40, we found a market with a "bottle shop" next door. We bought our chips and soda, and then found out that the bottle shop closed at 6.

At this point, you must remember that Skip had a small Datsun, which barely had a trunk. It, and half the back seat, was now full of groceries for two parties and we still had to get bheer and ice enough to fill two bathtubs.

We found an open distributor about 15 minutes later in the same neighborhood. After deciding that Dave and I would squeeze in the back with the bheer, I abandoned the passenger seat to make room for what turned out to be 300 lbs. of ice (30 bags). After it was packed we headed back to the hotel. The ice didn't threaten to fall on Skip too many times!

We returned slightly before 7:30. Luckily, someone was in the suite we were borrowing, and we were able to stock it immediately. After that, things were relatively uneventful, except for the fact that all of the rest of the Committee and Friends had decided to go to the banquet (except Ben who was working Ops). Again we had luck. Kevin, a friend of the suite owners, was there and was delighted to help chop veggies for the party. We worked from 8 until 9, when I went to shower. When I returned at 9:30, Kevin, bless him, was still hard at work. We finished decorating the room and put out the chips.

At 10 pm we were ready. Except I was the only one there from the bid, including Friends. I was able to draft Bob Hepperle, a "Hoboken person", to sticker people at the door, while I manned the sales table. Around 10:20, I was told that Bob Shaw had just started his after-dinner talk. The Eastlakes showed up around 10:45, while the dinner was still going on. Jill stayed long enough to deliver the hotel and Hynes literature and "'89 card", which she put up. She then left for bed; they had just arrived from Tahiti that afternoon. Don relieved Bob at the door. Chris Buck spelled Don for a bit later.

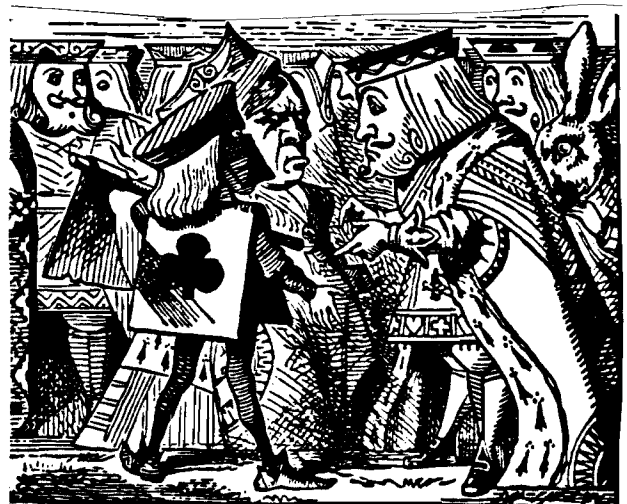
Things were fairly quiet until the banquet let out; from that point on, we were crowded until we closed at 3 am.

Gail relieved me around 12:30 and I went off for some much needed partying and returned around 2 am to help finish out the evening. Ben and Chip took turns sticker-ing after Don went to bed.

I don't have a good idea of who was at the party, but it certainly was a success. I do remember Ed Bryant stopping by, and possibly Bob Silverberg, Gene Wolfe and Hal Clement.

Sometime after 3 am, when we cleaned up the room, there was about half a bathtub full of bheer to dispose of. It was decided to donate it to Saturday night's parties. The bheer was removed to the floor so the occupants of the suite could use their shower the next morning. Of course, I then partied until 5:30 am. (Saturday night the bheer was delivered to the joint New Orleans and Phoenix party.)

Thanks to all for your help, it wouldn't have happened without you.



THE LONE STAR CON ART SHOW

by *Leslie Turek*

The best time to ask someone to work on a convention is in the middle of another convention, preferably one on which the person is not working. Willie Siros, being a clever and sneaky person, did just that. Back in the middle of ConStellation, he asked someone from Boston if the Boston fans might consider running the Art Show at the Austin NASFiC¹. Minds clouded by fun and lack of sleep actually thought that this might be a good idea. After all, an art show is easier than a Worldcon², isn't it? (It had obviously been a long time since I had run an art show.)

The committee, set up under the auspices of MCFI (Massachusetts Convention Fandom Incorporated), consisted of four past Boskone² Art Show chairmen: Leslie Turek, Ellen Franklin, Suford Lewis, and Claire Anderson. We soon became known informally as the Gang of Four. As the most recent art show chairman (and the person willing to do the most work), Claire ended up handling most of the pre-con planning, including all the mailings and arrangements with the artists. I did a lot of the coordination, Ellen worked with Richard Powers, and Suford handled the judging and auctions. Mark Olson handled liaison with both the Austin committee and the L.A. group (who were renting Austin the hangings), thus gaining the title "Speaker to Armadillos". Mark also handled sales, with the help of Sharon Sbarsky. Debbie King was our Treasurer, and George Flynn kept the records. Pat Vandenberg did logistics, and also ran the information desk at the convention. Chip Hitchcock oversaw the technical arrangements and the setup of the hangings. Al Kent assisted with logistics and the hangings setup. Dave Anderson assisted Claire, produced instructions for art show staff, and did the final reconciliation. Jim Hudson also helped with the advance planning.

Pat Mueller, who held many other responsibilities on the Austin Committee, helped us out by letting us use her living room as a storage drop for the hangings shipped from L.A. by Bruce Pelz (about 2 dozen long

and bulky "body bags"). She also received artwork shipped by artists not attending the show, checking it over for damage upon arrival. Kurt Baty did some advance liaison work and handled local logistics for the show. Ben Yalow also helped out as our advance scout, passing on information about the auditorium after his visits to Austin.

Setting up an art show in a location 1500 miles away, with a committee you've never worked with before, has its interesting moments. For example, there was the Palmer Auditorium. Willie had told us that the lighting was poor, but that renovations were under way and it would be better by the time of the convention. Then Ben went down for a visit, sent back dire warnings, and convinced the Austin committee to put an extra \$1000 in the budget for additional lighting. Somewhat wary of Ben's warnings, we sent a light meter with him the next time he went down. About 6 weeks before the convention it became clear we would need to improve the lighting. This was followed by a few weeks of long-distance calls to the Palmer staff and several rental houses in Austin, San Antonio, Houston, and Dallas-Ft. Worth, and the setting up and scrapping of various complex lighting plans too numerous to describe. Finally Chip concocted a plan that involved shipping extra hanging framework material from L.A., modifying the NESFA clip-on lights, shipping the lights and lots of extension cords from Boston, and locating an Austin bulb supplier. There were a few anxious moments at the convention when one of the framework parts we had thought was a 6-way connector turned out to be a 5-way connector, but technology emerged triumphant, and for about \$500 and several hours setup work, the art show ended up lit like a downtown city street (and looking a bit like one too).

On the other hand, some things turned out better than expected. For some time before the show, we had heard various rumors that there would be no air conditioning in the Palmer during the setup period (Thursday). This was pretty horrifying to contemplate, given that the daily high in Austin during Labor Day weekend can easily go over 100 degrees. We made various contingency plans and brought our most comfortable hot-weather clothes, expecting to suffer through melting temperatures. As it turned out, there was no problem. We were comfortably air-conditioned the entire time.

(¹) NASFiC and Worldcon are service marks of the World Science Fiction Society.

(²) Boskone is a service mark of the New England Science Fiction Association.

We had ordered art show staff ID and award ribbons from our usual reliable supplier: Hodges Badge Company in Rhode Island. However, to avoid carrying the ribbons down, we had them shipped directly to Austin. (Thanks to Pat Muller again.) When we arrived we checked over the ribbons, admired the flamboyant red, white, and blue colors, and were suitably impressed that the ribbon company had actually managed to fit the full name of the convention on the streamers: "The First Occasional Lone Star Science Fiction Convention and Chili Cook-Off". It was about an hour later that someone noticed that we had 15 "Best of Show" ribbons instead of 1 "Best of Show" and 14 "First"s. We quickly checked the written order confirmation we had received earlier from Hodges. It was correct, which meant that the mistake was theirs and not ours. This was Wednesday evening, so on Thursday morning Dave Anderson called Hodges and explained the problem. By Thursday evening Hodges had printed up the correct ribbons and sent them out to us via overnight express, at no charge to us. A great company to work with! Claire says that they love doing business with us because our orders are so weird. Their usual fare is horse shows; in fact, the metal tabs on the backs of the ribbons that we use to hang them on artwork are really called "bridle hooks".

Although it seemed pretty exciting at the time, due to our very tight schedule, the art show setup went extremely well. We could not get into the auditorium until Thursday morning, not even to drop off equipment, and we had told the artists to check in starting Thursday noon. Amazingly enough, it all worked, due to the efforts of those people already mentioned, plus a whole bunch of people who turned up to help out. (We did make a list of 68 people who were known to have worked on the art show, but we know that there must be others who did not get noted.)

Some of the factors that made things easier were Kurt's managing to get the hangings delivered to the auditorium nearly at the crack of dawn, the ease of assembly of the L.A. hangings, and the extremely helpful cooperation of the Palmer Auditorium staff. Also, the artists magically arranged to arrive at fairly even intervals throughout the afternoon, rather than all at once. All of these factors meant that we were ready to open on

schedule at 10 am on Friday.

A few artists did not arrive on Thursday and had to set up after the show opened on Friday. One of these was Bill Bond, a professional artist who had previously concentrated on Western themes and had never before appeared in a SF art show. He wanted to try something different, and brought three gorgeous bronze fantasy sculptures which won several awards. One of them, "The Enchanted Forest", brought the highest price of all the works in the show (\$2100). Since the pieces he brought were the first three in a planned series, we hope to see him at future SF art shows.

Another surprise was the sale of the signs. Sherry Lynn Watson ("Sherlock") had done a series of signs for all the convention areas. Most of them were beautifully done, with illustrations relating to the area and the convention themes (chili, armadillos, etc.). The convention committee decided to auction them off and return the proceeds to the artist as a thank-you for producing them. The signs turned out to be a big hit at the auction and brought over \$1000 in spirited bidding. The astonished artist, sitting at the back, appeared to be in shock.

There were some hazards to working on the show. Both Ellen and I found ourselves with extremely itchy insect bites at different points during the weekend. We managed to trace the problem to one of the fabric-covered padded chairs provided by the auditorium that appeared to be infested with fleas! The chair was suitably labeled and removed from the area. Another problem was the lack of reasonable food. The auditorium had a fast food concession, but it wasn't very good and had a tendency to be closed just when we needed it. Due to an exclusive contract, we weren't able to bring food into the building, so people got a little hungry when they had to work long hours. However, we had so many people helping out that most of us were able to get away long enough to get some food and relax now and then.

As with setup, closeout and sales also went quite well. Although the written bid system we were using was somewhat unfamiliar in that area of the country, most buyers seemed to understand the system and were very cooperative with our procedures. Except for an unavoidable line at the start, sales went pretty smoothly. We were pleased with the total sales figures, which were quite respectable for the size of the convention. The

distance of the Palmer Auditorium from the two main hotels did not seem to hurt the sales significantly.

Packing up for the return to Boston turned out to be more hectic than it should have been. We thought we had until midnight Monday to clear out of the auditorium. By mid-afternoon Monday, the hangings were down and most of the artwork was picked up. We were counting money, sorting the paperwork, and packing up the artwork that needed to be shipped back to non-attending artists. Then Kurt Baty came by to tell us that if he moved us out within an hour, he could return one of the rental trucks early and save a significant amount of money. So we started tearing around, throwing stuff into boxes, sometimes packing things we shouldn't have (like the package sealing tape!) to meet the deadline. Boxes had to be labeled, weighed, and recorded before being taken to the shipping company. Finally the scale we were using to weigh the boxes got packed into the last box, and they were ready to go. And then most of the staff went off to the Magic Time Machine (a very strange Austin restaurant where the waiters are dressed up as various historical and literary characters) for a celebratory dinner.

ART SHOW STATISTICS

The Lone Star Con Art Show featured 140 artists displaying 1689 pieces on 177-1/4 panels, 16 tables, and 5 free-standing spaces. 613 pieces were sold for a total of \$48,196.00. The highest-selling piece was Bill Bond's "The Enchanted Forest", at \$2100.00.

The highest-selling artist was Alicia Austin. Other high-selling artists included Wayne Barlowe, Bill Bond, Phil Foglio, David Mattingly, Real Musgrave, Northern Lights Collective, Pat Ortega, Richard Powers, and Sherry L. Watson (Sherlock). 15 artists accounted for half of the total sales.

50 pieces of artwork accumulated 8 bids and thus were placed in the Sunday evening auction, along with 22 of Sherlock's convention signs. Auction sales totaled \$7264.00.

Attendance at Lone Star Con was over 2800. 458 convention attendees registered to bid on the artwork, 367 actually did bid, and 285 purchased art (about 1 out of every 10 attendees).

AUSTIN PARTY REPORT

by Joe Rico

Two parties were thrown at the Austin NASFiC for the benefit of Boston in '89. Both were held at the Austin Sheraton, which was Lone Star Con's party hotel. The parties were held on Thursday and Saturday nights and attracted scores of fen who braved the three block trip across a bridge to get to the party hotel from the Hyatt.

Thursday night's party was directed by Donald Eastlake. Pat Vandenberg and Al Kent provided a car and drove us to local supermarkets to buy goodies. Rick Katze executed a daring commando raid on every ice machine in the Sheraton to cool down the said goodies. Thanks to Seth Breidbart, Bill Perkins and Chip Hitchcock (who made his juice concentrate punch) for help in setup.

The Thursday night party was by far the best attended, taking place on the night before the con officially opened. The crowd of fen easily filled both the suite (which was provided free of charge by the Sheraton Corporation as part of their effort to promote our bid) and the attached hotel room (which we paid for). Among the many persons who visited our rooms and spilled out into the corridor were Robert Sacks, Louise Sachter, Gail Kaufman, Steve Whitmore, and Hotel Security (which, as usual, ignored the contract provisions that Lone Star Con had with the Sheraton and attempted to quiet down the party.)

The party broke up at about 3 am, at which time a noble sacrifice was made for the Bid. Larry Gelfand had volunteered his room for party supply storage; at 3 I called Larry's room. "O.K. Larry, we're ready!" "Who? What? Huh? It's after 2 in the morning!" "And after three as well, but that's not important now. The important thing is that you get out of bed, stagger to the door, and leave it ajar. We'll take care of the rest."

Thanks to Larry and the members of his "Living Wall-to-Wall Carpet" for their sacrifice of that most precious of Con-going commodities, sleep.

The Saturday night party was less well attended with only occasional leakage into the corridor. Directed by me, it was chilled by 200 lbs. of ice provided by the NASFiC Committee. It was also refreshed with some of the thirty quarts of Dr. Pepper that were bought for the parties; to the delight of locals and the puzzlement

of almost everyone else.

It was at this party that more serious talk about the prospective Boston World Con was heard. Tony Lewis chaired an impromptu discussion on the revamped Hynes at one end of the room, while I was answering numerous "Why?" comments at the other.

Saturday's party broke up at 2:30 am with the donation of five bottles of Dr. Pepper to the Con Suite. The unanimous choice for the hit of the parties was the chocolate.

All in all, the parties were a great success, with over sixty presupporting memberships being sold.



WHO ARE YOU? &

Boston in '89 Committee Member, *Seth Breibart* was head of C&C at Noreascon II, head of Operations at Bosklone, worked Masquerades at Torcon, MAC, Iggy and Denvention. Worked Logistics at Denvention, Ops at Iggy, Chicon & Constellation, etc. He states he has worked on Boskones, Worldcons and Westercons, and others too numerous to mention (or remember). In the real world Seth is Executive Vice President of Institutional Strategies Corp., a small public company that he built himself.

Boston in '89 Friend, *Ben Yalow*, attended his first convention, a Lunacon, in 1971. His first worldcon was also in 1971 - Noreascon I.

Ben states that, as of Aussiecon, he will have attended more than 200 conventions, including 15 Worldcons and, according to his work list, worked on 84 of them.

He worked on 13 Lunacons, with positions from gofer to Chair (1978) and is on the committee for 1986 and 1987.

He worked on 12 Worldcons, with positions from gofer to Division Manager.

He worked on 9 Boskones, with positions from gofer through Committee. and,

He worked on over 40 other conventions, including Westercons and NASFiC.

In addition to his convention work, Ben is also a member of the Lunarians, the Fano-clasts, and a NESFA Regular member.

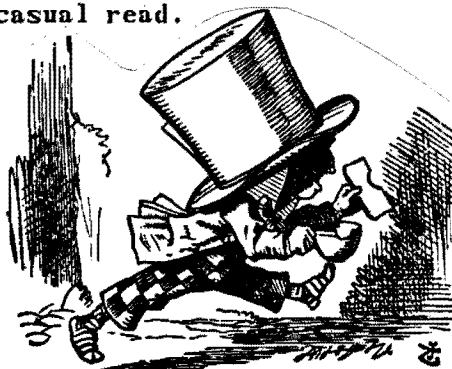
ALL MY FUR AND WHISKERS

by Sue Hammond

There hasn't been too much "convention running" oriented stuff in the fanzines I've seen recently: It would appear that people may be too busy running conventions to write about them. There hasn't been an issue of *The Texas SF Inquirer* lately, for example, which is understandable when you look at how much its publisher did for the NASFiC...

Two things have come my way that bear mentioning. One is *Thyme*:45, which contained, as a "Literary Supplement", reviews of much of the Hugo-nominated material, along with information and suggestions about voting. *Thyme* is an Australian zine, and provided this supplement to help those Australian voters, who might not have seen any of this material, have some idea of its content. (As was pointed out in the 'zine, the only available copies of some Hugo works were scarce, expensive, air-freighted ones.) Reading these reviews provided a different and interesting perspective on the nominees.

Something that is not a fanzine, but interesting nonetheless, was a book we received for reviewing entitled *Shadows of the Magic Lamp: Fantasy and Science Fiction in Film*, edited by George E. Slusser and Eric S. Rabkin. It is a collection of essays, by a broad spectrum of authors, which were presented at the Fourth Eaton Conference, 27-28 February 1982, at the University of California at Riverside which was devoted to the topic of fantasy and science fiction in film. In some cases, the titles were better than the essays (e.g. *The Virginity of Astronauts: Sex and the Science Fiction Film*). While it sounded interesting, it quickly got too heavily into the "Freudian" jargon for my taste). The Book, overall, may provide a useful basis for those considering the academic tone of programming at a large convention. It's more of a scholarly work than a casual read.



FLAMINGOS & MUSTARD BOTH BITE - PART II
by Chip Hitchcock

The hotel and civic center lie against the west side of the Prudential Center, a medium-size semi-open-air mall laid out in the shape of an H, with the Prudential skyscraper in the middle of the crossbar. You can eat on top of the skyscraper, but it doesn't revolve and the food is by Stouffer and expensive. (For that matter, the view is better down the street at the Hancock tower; there are maps showing what Boston looked like before they started filling it in, with telescopes aimed at points of interest, and the windows don't fall out (as they did when the building went up).) On the mall level in the southeast leg, there is a Ground Round (fancy hamburger chain spawned by Howard Johnson) so upscale that they don't even serve peanuts for fear that you'll follow the suggestion of their more suburban restaurants and throw the shells on the floor. In the northeast leg, quite close to a reasonable bookstore, is a Brigham's (Boston hamburger/sandwich/ice cream chain; almost as cheap as MacBurgers and considerably more edible, especially for breakfast). There used to be an Au Bon Pain (local French bakery chain) in the northwest leg, but this is the leg being wiped out by the Hynes expansion and nobody's telling whether the bakery will be revived elsewhere in the Pru.

In front of the mall, in the middle of the stairs leading down to Boylston Street, is a large gilded statue showing a body builder in an up-up-and-awaaaay! pose marred by the placement of the support (I think he looks like a flag-pole sitter who's gotten too far into his work; a friend thinks the small wings on the feet mean he's Mercury). This is where the Boston Marathon finished this year, although in coming years it will end a half-mile down the street in front of the Hancock building (since Hancock is providing cash prizes, previously not offered). If you go down stairs and don't see this, you've left the mall on the wrong side. BE CAREFUL! The nearest large building is the Mother Church of the Christian Scientists, and they won't feed your stomach. (On the other hand, at certain phases of the moon Boylston Street is lousy with Scientologists offering free personality tests. Sometimes you can't win.) It's easy to find

your way around here, since the crossing streets run alphabetically—Hereford, Gloucester, Exeter, Dartmouth, Clarendon, Berkeley, and Arlington. (If you followed these directions you'd be facing Gloucester. Per my last column, if you went out the Sheraton front door and up the hill you'd be opposite Hereford.)

If you simply walk east on Boylston from the Pru you will see, mostly on the north side of the street, many places which claim to offer food. Some of these places are better ignored unless you have the stomach of a goat; there's a deli right opposite, for instance, which is grubby at best, and a block down there is a place called Wok In where the food is worse than the name. But there are also a number of places to suit any purse and schedule. Some of these are on Newbury Street, which parallels Boylston to the north. Newbury Street is much pleasanter to walk on since it was originally mostly residential; most of the buildings are 3-5 stories of Victorian brick with lawns and shrubbery in front of them. The area is still less commercial, with small shops on both sides of the street (the south side of Boylston is mostly monumental from the Hynes through the Pru complex and the public library to Copley Square).

Mark Olson doesn't agree, but I and several Boston restaurant reviewers think that Genji (Newbury between Mass Ave and Hereford) is the best Japanese restaurant in the area and one of the best in the country. They have a good but slow sushi bar and beautiful presentations in bento (lacquered compartmented trays) with wonderful entrees and an assortment of oddments. They also do nabe (hotpot, sukiyaki, etc.) dinners for two or more, and teppan (samurai steak — steak, chicken, and oddments sliced with much showing-off and quickly cooked on a griddle in the middle of a U of seats). Not cheap (\$20-30 per person complete) but very good. A few doors west is the Avenue Victor Hugo bookstore, which has old SF and other off-the-beaten-track items; I'm told it was cofounded by Anne McCaffrey's son Vincent. AVH is an oddities store, not especially strong in SF, but *Galileo* and *Science Fiction Times* were published from here, and *Galaxy*, in the last attempt to revive it. (Rick Kemp, bass player for Steeleye Span, mentioned, on their first concert in Boston since reassembling, that he'd picked up an issue of *Weird Tales* here.)

The next block of Newbury has (at the moment) no restaurants of note, but there is a specialty bookstore: Spenser's Mysteries/Marlowe's Used. Spenser and Marlowe is a punnish pairing, since Spenser is a fictional detective, rather like Chandler's Philip Marlowe, who in the books by Robert Parker hangs around the Back Bay a lot (the place he lives in in the new TV series is actually a firehouse off Charles St., halfway around Beacon Hill from here), while the drawing on their sign indicates the Marlowe intended is Christopher.

A block down from here is Acapulco, a modest Mexican restaurant which turns up in most of Parker's books — not as many interesting meat dishes as Sol Azteca (see last column), but nicely-done basic Mexican food that you can stuff yourself with for about \$7 per person. Other restaurants in this block (between Gloucester and Fairfield) include Davio's (a snooty Italian place — reports vary on everything except the high prices) and The King and I, a Thai place (of course) where some of my colleagues eat frequently. At the far end, a shop called Irish Imports occupies the space that used to be Earthlight, which was for some time the only SF art gallery in the country (run by Boston Committee Member Ellen Franklin). There are lots of small, generally expensive shops and art galleries for the next several blocks; once you get down past Clarendon the shops are just as expensive and much larger (e.g., F.A.O. Schwartz, Saks).

This block of Boylston has one Japanese restaurant I intend to try. Gyuham's menu is a little less pricy than Genji's with lots of interesting-looking appetizers; the house special is a lobster broiled Japanese-style with appropriate sides. Gyuham's recently received a good review. There is also a design-your-own-sandwich place, Hunter's; the rest of their menu looks ordinary but reasonable (entrees mostly under \$10).

A half-flight down from the sidewalk at Newbury and Gloucester is Rudi's, a cheese-and-shop — fancy nibbles and fancy prices, but nice if you want to pick up something tasty quickly. Like Acapulco (and almost every other place on Newbury), Rudi's puts out tables and chairs on the extended sidewalk in good weather; it doesn't really feel like a Parisian sidewalk cafe but it's nice. Back on Boylston, between Fairfield and Exeter,

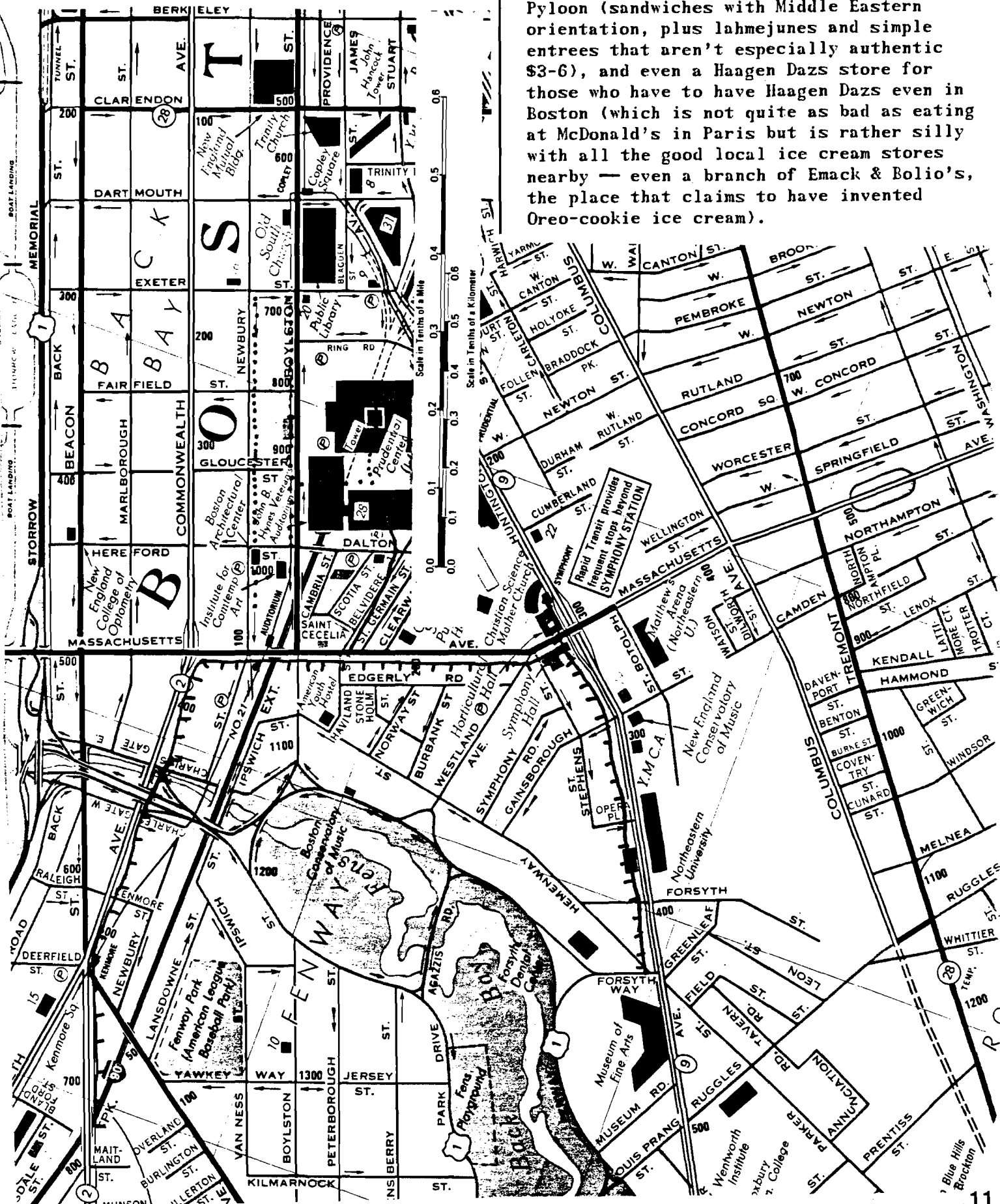
is Cheese Imports, which has a feature I've often used when late to rehearsal; they take hunks of cheese and sausage and packages of crackers, sesame sticks, etc. and break them down into single servings costing 25-75 cents. This is great if you're not in a large enough group to want to pick up a pound or so of something at Rudi's. During summer weekends they osmose onto the sidewalk with all sorts of fruit and fresh-squeezed juices.

This block of Boylston has a number of reasonable places to eat. If you want something breakfasty and can't wait an hour for the hotel coffee shops or stomach the grease of Brigham's, near Cheese Imports is Warburton's, an English bakery chain that is spreading in Boston. They're getting a little too upscale for their britches (they recently dropped what I thought was their best bread, Irish cottage, in favor of fancier, fluffier loaves) but they still have the best non-homemade scones in Boston. (Scones are neither bun, biscuit, nor teacake; you should have one and decide for yourself, even if Warburton's doesn't serve clotted cream with them. Those of you who went to Australia recently and had scones there — these are radically different and much better.) Warburton's also makes a dozen or so types of muffins, including peculiarly New England types like cranberry and squash, and "savories" — assorted fillings (meat and potatoes, chicken, broccoli or spinach and cheese, and fruit) in a flaky crust. (The muffins were a big hit in the Green Room at this year's Boskone; the savories are good, quick meals to go.) Everything can be eaten out of the hands and everything is fresh daily.

There is also a tolerable seafood restaurant called Half Shell, but with Legal Seafood within walking distance (see next column) why bother. J. C. Hillary's is one of those places Jack Finney would be happy in — so atmospheric you could just ... (Large menu, food and prices OK. A few years ago we had farewell luncheon for someone here, at the end of which Alexis Layton (now a Boston in '89 Friend) turned to me and asked whether there was anything he could do to help Boskone get going, it then being the day before the official opening. Such a little mistake ...) There is also a Burger King for anyone needing a traditional fast-food fix.

This map shows the routes Chip has discussed in his first two columns. Follow the dotted and crossed lines.

This block on Newbury Street has a number of nice-looking small places: Pomme de Terr (sandwiches with French orientation, \$3-4); Pyloon (sandwiches with Middle Eastern orientation, plus lahmejunes and simple entrees that aren't especially authentic \$3-6), and even a Haagen Dazs store for those who have to have Haagen Dazs even in Boston (which is not quite as bad as eating at McDonald's in Paris but is rather silly with all the good local ice cream stores nearby — even a branch of Emack & Bolio's, the place that claims to have invented Oreo-cookie ice cream).



ORIENTEERING AT THE BPL - or
How to Find New Science Fiction Books
at the Boston Public Library
by Claire Anderson

The first science fiction book I read (Heinlein's *Red Planet*) was borrowed from a public library over thirty years ago. Today, about half the science fiction I read comes from six public libraries (located in two cities and two towns).

My fannish friends are horrified; most of them buy all the SF they read. Many don't even know the location of their local library. Sometimes, I feel that it would be considered more acceptable to shoplift from a Harvard Square bookstore than to borrow from the Cambridge Public Library. My aberrant behavior, however, is often dismissed as the consequence of having a Masters in Library Science.

My friends shouldn't be appalled at my SF book-borrowing habits. Libraries have long been a major source of science fiction for many readers and the major market for publishers in the early years of hardcover science fiction. If it weren't for libraries I wouldn't have had access to SF except for the magazines when I was young. Gordon Dickson acknowledged science fiction's debt to the public library system when he dedicated his 1977 novel *Time Storm* to the librarians because, until recently, "libraries alone bought science fiction books on a regular basis, shelved them, and made them continuously available to readers; and in this way libraries kept both science fiction and those of us who wrote it, alive."

After some investigating, I discovered that what truly astonished my friends was not that I borrowed books, but from where I obtained most of my novels: the BPL (the Boston Public Library in downtown Copley Square). They regard the BPL's General Library as an unfathomable labyrinth, where to the uninitiated the finding of recently-published science fiction appears to be a fruitless, exhausting task — worse than trying to locate a Tor hardcover during the Christmas shopping turmoil at New England Mobile Book Fair. Good ghods, the science fiction books are not even shelved in one, clearly defined place. They can be officially located in at least a half dozen areas (two of which are even helpfully labeled "Science Fiction") in the General Library collection. Also, due to the infrequent (quarterly) updates to the catalog

(which is now on fiche, rather than cards {horrors!}), it's just about impossible to find out if a new title has been added to the collection (supposing you could even locate the particular collection).

Yes, the BPL's science fiction is scattered about the premises, but the library offers a recompense that continues to make me a frequent borrower of its books: the library orders lots of science fiction books, both hardcover and paperback, and often in multiple copies. I have a better chance of finding a new SF book at the BPL than any other library in the area, including the main Cambridge Public Library (which houses the best and most extensive public SF collection in the Boston area.)

Here's how to find new SF at the BPL:

(1) Wear comfortable walking shoes as you'll have to search for SF on two floors and in possibly a half-dozen locations.

(2) Bring with you an attitude of serendipitousness. Be resolved that you will find something of interest (probably misshelved) to borrow.

(3) First, go to the New Fiction Section on the first floor, which is identified only by a miniscule sign on the first row of shelving. The books, including mysteries, SF, romance, thrillers, anthologies, etc., are shelved alphabetically by author and may have multiple copies. This is my best source of new SF. It takes me about ten minutes to browse the approximately thirty rows of new books. On my last visit I counted over fifty SF books available for borrowing, four of which I checked out myself.

(4) Next, go up one flight to the Mezzanine floor where the Young Adults Collection maintains a good-sized science fiction section. (No, the librarian on duty won't question why you, obviously not a teenager and more OA than YA, is making a beeline or at least arthritically lurching toward the SF books.) New and old hardcover SF is shelved alphabetically by author with most, but not all, of the anthology series in order by title before the single author novels and collections. Since brand new books are shelved with the older books, the only way to ferret out recent titles is to search the entire collection, a time-consuming task. I usually approach this collection with a list of new books and their authors. Don't forget to look over the offerings on the nearby "New Book" table as SF can be found there also. And, I have discovered science fiction lurking in the YA general fiction section.

The YA room has a SF paperback collection containing the newest paperbacks intermixed with older works. They are shelved in no discernable order, but it's not too difficult to select the new books: they are less battered. Throughout the room there are racks and shelves of general paperbacks in which SF can be located. Don't forget to take a quick glance around to see if there are any special displays featuring SF. Ignore the catalog (still on cards!), as titles added within the last couple of years are unlikely to be listed.

(5) If you feel you need to find more SF books or you are still looking for a particular book, return to the first floor to look over the SF collection in the general fiction area. This collection is shelved alphabetically by author or editor, but an appalling number of the books are out of order, and books that aren't SF or even fiction are often shelved or lying about in the area. However, I sometimes do find recently-published books there; last month I came upon C.J. Cherryh's *Cookoo's Egg* (filed with the M authors, right between Ian Watson's *Converts* and Christopher Priest's *The Inverted World*.) I always restore a few books to their rightful alphabetical placement, especially recent books that have strayed over from the Mystery collection. But, avoid doing wholesale re-shelving or you'll be at it all day.

There's also an extensive SF paperback collection located adjacent to the hardcover SF containing many new books, often with up to a dozen or more copies available for borrowing. They are in better alphabetical order than the hardcovers.

(6) Finally, for those who don't know when to quit, there are several other areas on the first floor where recent SF can sometimes be found: in the general fiction collection, in the Mystery collection (and not always misshelved either, as, for example, Philip K. Dick's *Flow My Tears, the Policeman Said* is also considered a mystery book at the BPL), in the extensive paperback collection that rambles throughout the first floor, and sometimes in special displays.



THE CHIEF DIFFICULTY WAS IN MANAGING HER FLAMINGO

A Policy List for MCFI Worldcons
by Jim Hudson

MCFI has been going through an interesting exercise over the last year: trying to think about and plan for what will happen if we win. Some of this is obvious — worrying about Goll selection, PR#0, membership processing, budgeting and rates. But we've also been trying to put on paper some guidelines that have implications for the sort of convention we would hold.

These guidelines are not cast in concrete, cast in Silly Putty is probably a better metaphor. They fit the current thinking of MCFI, but are NOT binding on us in the future. In fact, one of the advantages in setting down our current ideas is to get comments on them so we can change them.

The list below was written for communication among ourselves. Some of the wordings may need to be fixed, and we are interested in clarifications, disagreements, or other comments. We're also very interested in hearing things that you think should be on the list.

Some of the sections have comments {in brackets}. Those are my attempts to clarify, simplify, and make sense out of materials written by a committee and modified by a larger one.

GENERAL PRINCIPLES {quoted from Boson in '80 ads, and we still agree}

G1. We believe that the Worldcon belongs to fandom. We intend to encourage ideas and suggestions from outside the committee, and to support people who have them with all the time, space, and effort we can manage.

G2. We believe that the Worldcon committee should set up a rich and varied program so that everyone will find many events of interest.

G3. We believe that things should be planned in advance so they'll run smoothly and comfortably. "Planning" doesn't mean lots of red tape and hassles — it means short lines, enough space, and a committee that will keep out of the way except when you need help.

G4. We believe that the Worldcon belongs to the fans, not to the Convention Committee, and that the Committee holds the Worldcon in trust for fandom. This imposes certain unwritten obligations on the Committee: the traditions must be followed and innovations should be made only to enhance — not disrupt — the Worldcon. In short, the Committee is responsible to fandom for running the Worldcon right.

Now every fan has his or her own definition of what "right" is. We don't feel that the Committee should select one or another, but should try to encompass all of these feelings of what a Worldcon should be. There should be no attempt to exclude any aspect of fandom. And in order to be responsive to the needs of fandom, it is essential that the Committee maintain prompt and open communications with the convention membership.

MONEY AND RATES

M1. Pre-voting fees for presupporters, preopposers, friends, etc. will not be applied to convention memberships fees. However, we will do something nice for our presupporters, preopposers, and friends at the convention.

M2. Payments of committee assessments will be reimbursed without interest after voting, if we win. We will attempt to reimburse other documented bidding expenses after the convention.

M3. The convention will be fiscally responsible. We will be careful not to lose money, but will not have a large surplus as one of our goals.

M4. Artists and dealers provide an important part of the convention. Their fees should cover the fair costs of the resources they use, and should not be used as a subsidy for other activities. {This is the "no-gouging" clause.}

M5. Membership rates will increase as the convention comes closer, to provide an incentive for early joining and the cash flow that results from it.

M6. Financial information will regularly be published for our members to review.

M7. Unauthorized expenses will not be reimbursed (but might be usable as a donation to a nonprofit).

GUESTS

H1. The 1988 Convention should have priority over us in choosing their guests of honor.

MEMBERSHIPS

X1. All attendees must be members or have admissions. Memberships include the ability to participate in WSFS activities. Admissions can be purchased on a daily basis (given the available capacity of the convention facilities).

{In this one, we commit to the two traditional membership classes: supporting and attending. We also plan to have day admissions if feasible, and also say that those day members will not be enfranchised in WSFS.}

X2. Membership fees will not be refunded, but memberships may be transferred.

X3. Supporting memberships will be convertible to attending at any time.

X4. There will be no separate admission fees for children's programming or babysitting.

{This, and X5, set us to following the current Boskone policy. In that scheme, any child who has use of the convention resources away from his/her parents is an "attendee" and has to have a membership or admission. However, babysitting and kid's programming are part of the convention, theoretically open to any attendee, at no extra charge. I've often thought of going up to babysitting and finding a nice crib to nap in. It's worth noting that this policy generally saves money for the parents.}

X5. Gratis admissions will be provided to those who attend ONLY because they are "attached" to others, such as personal attendants for the handicapped, or "Babes in arms" who always remain with their parents.

X6. We will not attempt to limit Worldcon attendance through exclusionary policies. We will not actively encourage the general public to attend the convention.

{In other words, no tests of trufannishness, but no national TV ads either. We don't plan any drastic steps to make the Worldcon bigger or smaller.}

X7. To the extent possible, membership refunds will be provided to program participants and workers after the convention. {And we'll plan our finances so that can happen, barring major surprises.}

X8. We will work to provide reasonable assistance to the vision-, hearing-, mobility-, or language-impaired.

PROGRAM

P1. Participation in the program should be open, and we will try to allow at least some involvement by any attending SF professional who wishes to participate.

P2. There will not be a Hugo banquet.

P3. A masquerade will be held as a major convention event.

ORGANIZATION

O1. To maximize communication, senior managers and heads of internal services should mostly be local. {It's hard to do hotel liaison from across the country.}

PUBLICATIONS

Y1. There will be two types of progress reports: newsletter, and magazine. The newsletter reports will be short, with useful information but no articles or significant advertising. The magazine reports are the traditional Progress Reports, but should be used only where there are important things to say, particularly in the last year.

DEFINITIONS

Z1. SF includes fantasy (at least for the purposes of this convention).

Z2. We will not attempt to create a written definition of SF.

That's the current list, with more in consideration. Just remember - if one of them really sets you off, and you don't tell us why, we're going to do it this way. It's your Worldcon: what do you want it to be like?

THE CAUCUS RACE - PART II

MEETING Wednesday, July 24, 1985 at St. Eulalia's Church, Winchester, Mass.

The meeting was called to order by Rick Katze at 7:41 pm. Rick requested people sign the circulating attendance list and the pre-opposer T-shirt order list.

Due to what appeared to be many possibly time-consuming issues, Rick asked those who could to give Sue Hammond written reports and let people read about their committees in the APA.

Sue checked that everyone had received their APA on time and asked that the next deadline be set as there would be possible Worldcon/NASFiC conflicts. Deadline was set for August 22nd, before Worldcon/NASFiC, with distribution either at, or mailed prior to, Worldcon/NASFiC.

Al Kent requested a budget be set for the Membership Committee postage and whatnot. This was passed.

Leslie Turek reported that the Austin Art Show was having its "last-minute" meeting the following Wednesday and requested that anyone interested in helping come to the meeting at Jim Hudson and Ellen Franklin's home.

Claire Anderson stated that 121.75 panels had been reserved with an additional 64.5 available, but going fast.

Debbie King requested people get the membership books back to her promptly; she is willing to make copies if needed. She also had books, flyers, etc. for someone to take to Australia.

Laurie Mann asked for a small (\$20) budget to handle postage on letters and announcements to Boston in '89 Friends - passed.

Pat Vandenberg requested a larger budget for MAD3 - passed. It was decided to use back issues for our give-aways at Austin rather than making a special sampler this time.

Laurie asked that people get her any corrections ASAP on the sample flyer in the APA as she wants to get it out by Worldcon.

Sharon Sbarsky requested a special September meeting to go over ad copy for Con-Federation. It was finally decided to combine this with an Austin Art Show debriefing on September 11th.

Ann Broomhead reported that a mailing of requested Memory Books had taken place. Dave Anderson had an accurate list of who had received the Noreascon II Memory Books, but reported that addresses from the L.A.

con list had not yet been merged with our other mailing lists. After discussion, it was decided to give sections of the list to volunteers to update as they had the time.

George Flynn stated that \$15 had been sent out for Terry Carr's TAFF report and \$50 for Jack Herman's DUFF report.

Jim Hudson reviewed the proposals for election of permanent Noreascon III officers. After much discussion, and some silliness, it was decided to: a) hold permanent officer elections in April, 1986 - (April 1st was preferred, but we settled for Wednesday April 2nd) making the minimum time they would have to serve 4 yrs. This would still enable us to announce the names of these people before the voting in September; and b) during regular October elections vote in 6-month interim officers.

Jim then went over additional policy questions, re-emphasizing that these are set more in silly putty than concrete; they can be changed if enough members feel they should be.

Mark Olson summarized his APA write-ups regarding SMOFcon III. He requested permission to broach the subject to the Sheraton so as to come up with rates by SMOFcon II. (EDITOR'S NOTE: As we went to press we were notified that SMOFcon II has been cancelled.) The Committee decided that running SMOFcon III would be a "good thing" (from Ann Broomhead - "My ghod we're all crazy" - no one disagreed) to do, and appointed Mark to run it.

It was decided that all Australian sales would have to be by mail as the cost of taking items as extra luggage (the cheapest way) was \$92 one way, and there could be trouble taking sales items through customs.

The next meeting was set for September 18, 1985 at St. Eulalia's Church. Meeting was adjourned at 9:42 pm.

New Friends as of July 24, 1985:

Allen Baum	Barbara Clifford
Andy Cowan	Robert Doyle
Doug Faunt	Wilma Fischer
Jane Hawkins	Rachel Holmen
Ken Knabbe	Candace Massey
George & Andrea	Mike Ward
Mitchell	Jerry
Suzle	

TURTLE SOUP

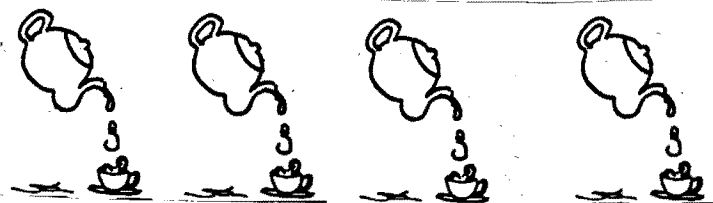
St. Louis in '88

Dear Pat,

I was first appalled, then angry, at reading Laurie Mann's column on the various Worldcon bidders. I wish either you or she had used a bit more common sense and checked on the validity of some of her statements before printing the article, and perhaps blue-penciled out specific names.

First, and most importantly, we have N*E*V*E*R publicly announced our proposed guest of honor selections. On this point, we would like to insist on a retraction in the next issue of TM3P. Almost from our first organizational meeting, various rumors have been floating around about our GoH choices (Robert A. Heinlein seems to be the most prevalent); why we should be plagued with this, we have no idea, but we've been fighting it for 2 years now. On top of this, we DID have an embarrassing leak last year when our proposed fan Coll, out of sheer exuberance at having been asked and with an unexpected ignorance of fannish bidding traditions, informed several people who the GoH and FGoH choices were. While we were frantically tracing down the source of a couple of suddenly-accurate rumors, Dick Smith had the good sense to inform this person that such was not done, and stopped the leak for us (but unfortunately had received the impression that we had requested the revelations, and perpetuated the GoH announcement rumor in his 'zine .. sigh).

Even if Ms. Mann thought we really had pre-announced our guest choices, why on earth would she want to publicly print the names she heard? Whether the set of names she heard are the embarrassingly-leaked right ones, or one of the many falsely-rumored wrong ones, it was a bad idea to print them. If the names (and the reports of public announcement) were correct, she effectively supported a practice she specifically decried; if they weren't correct, she did damage to our bid by publicly reporting false rumors. She should speak to Rick Katze about tact in this matter; it would have been more prudent to write something like "In fact, many fans have been turned off by the reports that St. Louis has shown glaring disregard for fannish tradition by an incredibly premature announcement of their guest of honor choices." (this wouldn't have made us very



happy, since we're trying hard to quash those false reports, but it would at least have been technically true).

On running for the NASFiC: No, we DON'T want to run for the NASFiC instead of the Worldcon. We did, however, take the simple precaution of specifying in our official Worldcon bid filing package that, should any non-North American bid happen to win, we should then be considered a valid NASFiC bidder. The "boat bid" is the only such bidder known to us and, even though we consider it highly unlikely to win, it seemed silly to waste a perfectly good convention organization package should the unexpected happen. I have heard, second-hand, that the New Orleans bidders took the same precaution, but have not heard whether Cincinnati did or not.

Maybe Ms. Mann should have stopped by our party suite at MidWestCon; she would then have met some of the several people there who support us to the extent of having purchased pre-supporting memberships. Obviously, perceptions differ; from where we sit it appears as though the 1988 contest is basically between St. Louis and New Orleans, with St. Louis having an edge after the NASFiC's "walking tour" due to our plans to have the entire convention under one roof.

To bring everybody up to date (although you must know by now), new bids announced at Aussiecon for the 90's are:

1990 - Holland (not yet decided whether in Amsterdam or, more likely, the Hague); Los Angeles has been actively campaigning for some time, of course.

1991 - Sydney (though this might not be a real bid; they were campaigning, but I couldn't tell if they really meant to go through with it).

1994 - Perth (this one was formally and publicly announced, and they also had posters up at Lone Star Con the following weekend).

Sincerely,
Richard W. Zellich

EDITORS NOTE: Thanks for the letter, we're happy to hear that this was a misunderstanding. I had, however, heard the announcement of your guests prior to Laurie's article. Also, as you stated, it appeared in Uncle

Dick's Little Thing. With these other sources out, printing the information in MAD3 seemed mere reporting, not rumor support. By the way, Laurie informs me she did stop by your party suite at Mid-WestCon. Also, I am a presupporter of St. Louis in '88 (I like your T-shirt), as well as New Orleans, Cincinnati, and Cruisecon; I wish you all well. Thank you also for the information on the upcoming bids; when you have more, please let us know.

ConFederation is moving!

Well, almost. The service that has collected our mail and answered our phone number appears to be closing and we will no longer use them.

We will no longer use an answering service, so please do not call our toll free number.

But fear not! We have a new address. Same suite, different address. To write to us, please address all mail to:

ConFederation
Suite 1986
3277 Roswell Road
Atlanta, Georgia 30305
USA

Toronto, Ontario
Canada

Dear Mad 3 Bunch:

I see I've left this letter until the day before deadline, but written it shall get.

Greetings to all!, and thank you for the July 31 Mad 3 Party. A few comments on the varying articles that appear within...

Re ALL MY FUR AND WHISKERS: Not knowing American law on the subject, and being slightly versed on Canadian law, it makes you wonder about the advisability of setting up corporations and other legal entities for the organizing of sf cons. Would a loosely based group of people with no legal titles or papers be better for the organizing of cons? Certainly, for a Worldcon, a legal corporation is needed because of the six-digit cash flow (or seven?), but is such an entity needed for the annual con-

vention that draws 500 to 2000 people? I'd wonder. Ottawa fans have a coporation called OFI (Ottawa Fandom Inc.), and we in Toronto are in the process of setting such a thing up. We now wonder if we should. I know there are different laws here, but still we wonder.

I hope ConStellation still has the debt going, but the question of competence should not be asked. Worldcons are often, almost always, one shot affairs for the concom. There's one chance to make good, based on your own good judgment, and the Baltimore concom had bad luck. They tried things, they thought would work, and they didn't. Money was lost, and if other Worldconcoms have better luck, great. The debts get paid, and life goes on. Perhaps it's easy for me to say this because I've never been on a Worldconcom, and because I've had a great time at every Worldcon I've been to, and Baltimore was no exception. If there was a set group of people holding the con each year, and there was a large loss of money, I'd ask questions. Not in this case, each concom gives their best shot, and circumstances dictate the outcome. Luck and experience at smaller cons help, too but the Worldcon is something different.

Re Will You Join the Dance? ... Cruisecon may or may not work, but the idea is great. We've pre-registered just for the heck of it, and as soon as we can afford it, we'll pre-support the other '88 bids as well.

Name the Cat! How about Boris? Another variation on Morris, Boris from Boston.. or what about Lewis? Or Carroll? How about Claude? This comes two ways... Claude as in claw(ed), and Claude as in Claude Rains, who played The Invisible Man, a man who disappeared as often as did the Cheshire Cat.

Please keep up the good work in the news letters; I barely missed the last Boston Worldcon, and I'd definitely like to get to one. Besides, it's close to Toronto.. Best to you all. I've enclosed a flyer for our annual convention. How about coming up and holding a room party? We'd be glad to have you here.

Yours,
Lloyd Penney.

EDITORS NOTE: Got your first letter, which this replaced, and thought "oh no, it's gotten lost", as I noticed the address on the envelop was different from my mailing. Glad you got your MAD3! Your comments on law and why fannish corporations sound like a great idea for an article. Anyone out there with thoughts on this subject - please write. I don't know what ConSella-tion is doing with its remaining debt (if any), but the SCB&R Committee paid off the assigned debts and sent in a final report - see last year's MAD3s. Wonderful, wonderful cat names - you'll make life hard for the judges! Have passed flyer on to Mike.

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