

VOICE OF THE LOBSTER

#5/6



VAB

THE VOICE OF THE LOBSTER #5/6

is the final pre-convention issue of the fanzine produced by the Noreascon II committee to encourage discussion of topics related to the running of Worldcons. Price \$1.00 for this double issue, 50¢ each for issues #1 and 2 (only a few left). Send all correspondence to Noreascon II, Box 46, MIT Branch P.O., Cambridge, MA 02139.

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You are getting this zine for one of the usual reasons (see list in #4), and if you get this one you'll probably also get any issue we manage to produce after the con. Enjoy your reading.

(last stencil typed 3/16/80)

The Voice of the Editor

George Flynn

A funny thing happened on the way to VotL 5.... This is the issue that was supposed to come out "sometime in the early fall". Well, it didn't. At first I was waiting for material to come in, notably the report on the Seacon business meeting that was supposed to be the feature of the issue. I never did get that report (though most of the business meeting's results are reported one way or another herein), and finally started putting the issue together without it. It turned out to be a large one, with essentially three different letter columns (the late letters on #3, the comments on our questionnaires, and the letters on #4). So the work dragged along slowly.

Still, I was aiming to push to completion over New Year's weekend, and I probably would have made it - except for one detail: on December 28 I got flooded out of my apartment! (Some people upstairs had a fight, and one ripped the sink loose. By the time the water got shut off....) This was somewhat disruptive to my work habits. I didn't get settled again until late February, and during that interval about all I managed to do was keep up with the regular Noreascon mail. It was early February before I typed anything (cf. the top of p. 67), and in the next couple of weeks there was BoskLone (where I produced the daily newsletter). Meanwhile more material had come in, including roughly the last 5 pages of the lettercol. And the Noreascon mail (which I process in my capacity as Secretary) and especially Hugo nomination ballots (which I count in my capacity as Hugo administrator) continued to escalate. But the job is finally done; we expect to get this issue collated March 26 and mailed (bulk rate, of course) shortly afterward.

Even before the hiatus, Leslie and I had agreed that because of its size this should be a double issue (@ \$1.00). What's more, it'll be the last issue before the convention: I barely managed to get this one done, and there simply won't be time for another. While we welcome your comments on this issue, don't expect them to be printed. It is possible that we'll put out an issue after the convention (if we don't all gafiate), but we'd like that to be devoted to people's comments on the convention itself, what we did right and wrong, rather than to comments on the previous issue. We hope that those of you who attend will send us such comments, even if we don't manage to get another VotL out.

Subscriptions are still available for \$2.00, but issues 3 and 4 are already sold out and we have only a few of #'s 1 and 2 left; I recommend inquiring first.

I mentioned the flood of Noreascon mail above. In the last week (March 9-15) I logged 283 pieces of mail, including 90 new memberships and 166 Hugo ballots. You might be interested in some preliminary Hugo statistics, based on the first 393 ballots (I expect at least 200 more): the number of people nominating in each category, and the number of votes for the leader. Novel, 345, 102; Novella, 220, 89; Novelette, 251, 61; Short Story, 264, 38; Non-Fiction Book, 201, 78; Dramatic Presentation, 273, 167; Professional Artist, 295, 116; Professional Editor, 309, 129; Fanzine, 220, 62; Fan Writer, 170, 49; Fan Artist, 198, 76; Campbell Award, 208, 81; Gandalf Award, 240, 63. Fuller statistics will be released with the list of nominees next month. Also as of March 15, by the way, we have 3247 members - and 362 VotL subscribers.

Well, that's it. It's been fun. See you at the con.

Projecting Attendance

Jim Hudson

The article on Worldcon trends in Noreascon II PR2 showed that the cons have been growing, but not a whole lot else. It surveyed too long a period, with very high residuals (differences between actual numbers and estimated values) in the most recent years, which are most critical. For real convention planning, you have to look carefully at your own trends, the various economic and social forces, and all sorts of other concerns.

Everybody has their own ideas of these forces and their effects; looking through previous VotL's, you can find estimates from 4000 to 10000, with the usual confusion of attendance and total registration. My concern here is to see what the data say, not necessarily to project social forces. (I do that for a living.) I should mention that we've got a pool going within the committee, the winner to be whoever guesses closest, and that may be a social force on its own.

First, though, I'd like to state what we're interested in:

Item	Reason
Total Registration	count of members, print-run of publications
Total Pre-Registration (Attending and Supporting)	relates closely to revenues
At-the-Door Full-Rate Members	at-con revenues
At-the-Door Day Members (if any)	" "
Total Attendance	stress on facilities (crowding, etc.)
Peak-Day Attendance	" "
Total Supporting and No-Shows	post-con mailing costs
Total Room Nights	determines no. of complementary rooms

The figure accompanying this article shows the best time lines I can get for most of the Worldcons in the past ten years (I left out Aussiecon), based on correspondence with the committees, daily newsletters at the cons, progress reports, and program books. The numbers are the total registrations at each point, and the only good data come from Noreascon I (and II, of course), which had monthly figures. Numbers from Seacon, Iggy, and L.A.Con were reasonably detailed, but they go downhill from there. There are some things that should jump out at you from the data, though:

- (1) All the activity starts to happen around the March before the convention. MAC, SunCon, Iggy, Seacon, and Noreascon II (so far) have all followed about the same path over the first 18 months, with a lot of divergence in the last 6 months.
- (2) There's a big difference in the final results, from c. 3000 to c. 6000, which is a lot to happen in 6 months.

Going outside the graph, we have some interesting data:

	Attendance/Total Reg.	Attendance/Total Pre-Reg.
MAC	.65	.75
SunCon	.65	.75
all other N.A.	.8	1.0-1.2
Seacon	.6	.7
Aussiecon	less	less

In other words, the cons with relatively poor fannish press got few at-the-door members and had lots of no-shows. The cons with big at-the-door counts were:

Discon II	1500	
IguanaCon,	1250	(actually 1000 full-rate and 1000 day)
L.A.Con	750	(may not include day members)

Both Iggy and Discon, I think, had pretty good local press before the con - though neither advertised, both got coverage. They also both just drew in fans from all over, though. I'd love to see a membership map of the at-the-door members compared to, say, the map in PR1. Probably much more heavily local, which would support big counts for Discon and L.A.Con.

Based on all this, and assuming no depression, I'm confident we will have at least 4000 total count (3200 attending) and wouldn't consider 7500 total count (6000 attending), i.e., Iggy + 1500, beyond the realm of possibility. I also don't think we can estimate things much tighter until about next May/June - though if we stay ahead of the pace, we can figure on keeping those gains.

I'd give some estimates on the ratio of room nights to attendance (how many can you fit into a room, Joe Phan?), but I haven't got the data to do that yet. I suspect the peak night is something like 1:4 and the total something like 1:1 or 1:1.5 (which would give a number like 3200-4000 for Iggy). If you get 1 complementary room per 50 room nights, then you're talking about 65-100 comp room-nights for an Iggy-sized con, or 13-20 rooms at 5 nights each. For a 4000-total con, it's 8-13 rooms, as well as I can estimate it at this point.

All this is fun + games + planning. I'll be writing up a retrospective after the con, and would also be particularly interested in comments from two sources:

(1) those with more data for us;

(2) those wanting data from us (e.g., Denver, bidding committees).

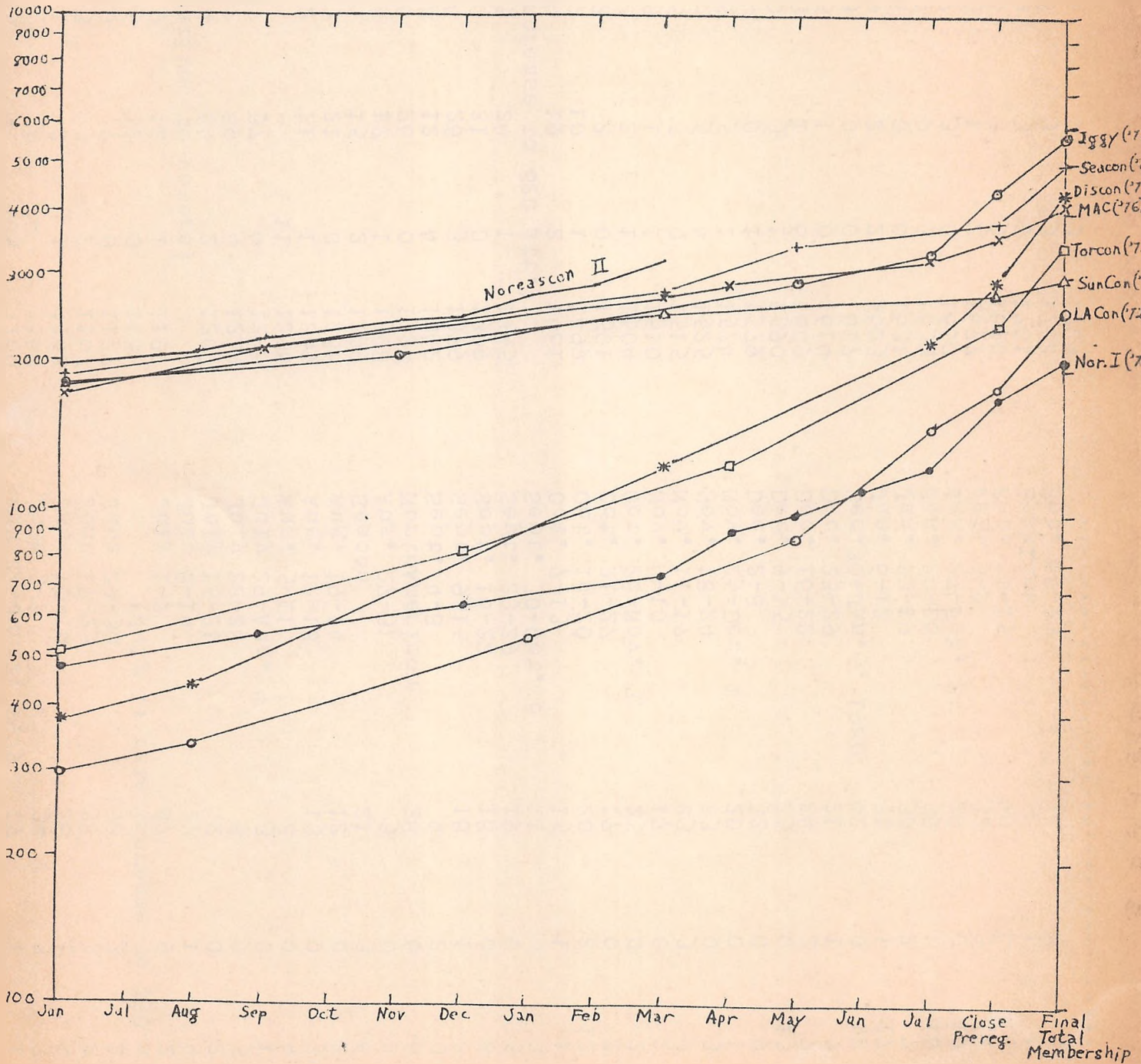
If anybody has good data on regionals, and can figure out how to apply it to the Worldcon, that would be nice too.

In closing, I'd like to thank everybody from past Worldcons who helped me, and to bemoan the state of their data. It's awfully hard to learn from the past if it disappears before you can get to it, and that's what I've found here. Please, please realize that part of your job is to make things easier for those who come after - not just in your own responsibilities (as in Don Eastlake's "saga of the ballots"), but also in the records you keep that may make a difference to them.

* * * * *

((George Flynn here. For whatever it's worth, I'm currently guessing an actual attendance somewhere in the 5500-6000 range. On the opposite page you'll find the graph referred to in Jim's article. And on the page after that, for the further enlightenment of our successors, I think I'll give a table of our week-by-week membership count so far. These are my own numbers rather than the official count, i.e., they count memberships when they come in rather than when they're processed (often after delays to make up underpayments, etc.); but for that reason they should be all the better for purposes of extrapolation.))

WORLDCON REGISTRATIONS OVER TIME
(Semi-log Plot)



(Next page: table of Noreascon II registration figures week-by-week; cf. bottom of p. 4.)

Date	New Att.	Conver- sions	New Supp.	Total Memb'p.
IguanaCon	355	-	805	1160
(committee conv.)	-	30	-	1160
Sept. 5-9, 1978	1	2	1	1162
Sept. 10-16	3	9	2	1167
Sept. 17-23	10	7	0	1177
Sept. 24-30	5	11	0	1182
Oct. 1-7	9	12	1	1192
(Oct. 5: mailing to voters)				
Oct. 8-14	14	64	2	1208
Oct. 15-21	12	89	4	1224
Oct. 22-28	17	37	4	1245
(late ballots)	-	-	11	1256
Oct. 29-Nov. 4	12	21	1	1269
Nov. 5-11	17	21	0	1286
Nov. 12-18	11	15	2	1299
Nov. 19-25	8	17	1	1308
Nov. 26-Dec. 2	16	26	0	1324
Dec. 3-9	14	12	4	1342
Dec. 10-16	34	26	3	1379
Dec. 17-23	20	21	0	1399
Dec. 24-30	45	24	1	1445
(Jan. 1: rate increase to \$20 att.)				
Dec. 31-Jan. 6, 1979	34	19	2	1481
Jan. 7-13	17	10	1	1499
Jan. 14-20	2	2	0	1501
Jan. 21-27	2	2	1	1504
Jan. 28-Feb. 3	5	1	1	1510
Feb. 4-10	5	5	0	1515
Feb. 11-16	6	5	4	1525
Boskone 16	48	5	1	1574
Feb. 19-24	4	0	1	1579
Feb. 25-March 3	10	3	1	1590
March 4-10	13	1	6	1609
March 11-17	5	1	0	1614
March 18-24	3	0	0	1617
March 25-31	4	2	2	1623
April 1-7	8	0	0	1631
April 8-14	19	0	3	1653
April 15-21	7	3	0	1660
April 22-28	15	1	2	1677
April 29-May 5	13	3	0	1690
May 6-12	9	3	2	1701
May 13-19	8	3	3	1712
May 20-26	9	0	3	1724

Date	New Att.	Conver- sions	New " Supp.	Total Memb'p.
May 27-June 2, 1979	17	1	1	1742
June 3-9	34	3	3	1779
June 10-16	26	1	4	1809
June 17-23	58	5	2	1869
June 24-30	102	3	2	1973
(July 1: rate increase to \$30 att.)				
July 1-7	67	9	2	2042
July 8-14	17	1	4	2063
July 15-21	2	0	2	2067
July 22-28	8	0	5	2080
July 29-Aug. 4	3	0	1	2084
Aug. 5-11	8	0	4	2096
Aug. 12-18	13	0	3	2112
Aug. 19-24	12	0	2	2126
Seacon	21	3	16	2163
Aug. 27-31	3	0	2	2168
North American	28	6	6	2202
Sept. 4-8	9	2	0	2211
Sept. 9-15	18	1	8	2237
Sept. 16-22	18	0	6	2261
Sept. 23-29	19	0	5	2285
Sept. 30-Oct. 6	11	0	3	2299
Oct. 7-13	15	1	1	2315
Oct. 14-20	20	2	12	2347
Oct. 21-27	17	0	2	2366
Oct. 28-Nov. 3	25	0	2	2393
Nov. 4-10	17	0	2	2412
Nov. 11-17	23	3	9	2444
Nov. 18-24	23	0	3	2470
Nov. 25-Dec. 1	20	0	1	2491
Dec. 2-8	32	0	9	2532
Dec. 9-15	25	0	13	2570
Dec. 16-22	24	2	7	2601
Dec. 23-29	21	1	9	2631
Dec. 30-Jan. 5, 1980	42	0	12	2685
Jan. 6-12	31	1	17	2733
Jan. 13-19	30	2	7	2770
Jan. 20-26	38	1	14	2822
Jan. 27-Feb. 2	29	0	10	2861
Feb. 3-9	32	3	11	2904
Feb. 10-15	40	4	6	2950
Bosk Lone	52	1	1	3003
Feb. 18-23	34	0	4	3041

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The Voice of the Locster, Part I
(Letters on VotL 3)

((You'll recall that VotL 4 came out in something of a hurry, with the result that we had a lot of letters on #3 left over. (For the record, #3 was mailed May 31-June 2, and the lettercol of #4 was closed as of June 18; the first letters on #3 from the West Coast didn't arrive till the first week in July.) So to avoid confusion I've decided to split this issue's lettercol into two batches, the letters on #3 and on #4. Here's the first batch; as usual, my comments are in double parentheses. - G.F.))

Bidding Strategy

Ben Yalow:

Michael Tallan is probably right that the increasing size of the Worldcon will limit the number of sites where a Worldcon will fit. However, he understates things when he says that the larger and better organized clubs can put on a Worldcon alone. At this point, I don't see any club/city that has enough trained, talented, and ~~for/less~~ devoted enough people to put one on without outside help. From the very fact that NESFA has requested outside help, one can certainly feel fairly confident about that conclusion. As further evidence, one need merely look at the past few Worldcons. However, it is also true that a large and experienced local group is needed to put on a successful Worldcon.

((Standard disclaimer: Noreascon II and NESFA are not the same entity; there are people active in each but not in the other. Even if this were so, NESFA isn't the largest club around (LASFS is much bigger), but I agree with your main conclusion anyway.))

Seth Goldberg:

Gary Farber's mention of Worldcon attendance trends in the future brings up an interesting topic. However, I am not so sure that a linear or geometric increase is valid. For one, I am convinced that there is a maximum level at which attendance will flatten out. Population increase in the US is decreasing, and as sf gains full popularity, everyone who might want to go to a Worldcon will be hearing about them and a certain average number will go each year. The question is what is that maximum (or perhaps a very slightly increasing number).

((I don't know, I had heard of SF cons at least a decade before I ever went to one. There weren't as many then, though.))

However, I also suspect we will make a peak that will be outrageous due to some enormous publicity (by accident), just like most other popular culture phenomena. For rock music it was probably Woodstock at about 300,000. Guessing our potential to be around 5% of rock music, that would give us 15000 + 5000. As for a leveling-off value, I would say half, or 7500. But then I must admit this is mostly intuition.

The next question is date. Modern rock's catalysis was the Beatles in 1964. Woodstock happened in 1968. For sf I suspect our catalysis may well be Star Wars (*sigh*) in 1977. Peak attendance would then be about 1981 + 1 year. Just hope it is not minus. ... I do think that being in a major population center will make a difference too.

((Clearly there has to be a saturation point, but are we near it yet? I must say that the data shown on p. 5 don't seem to indicate any leveling-off yet.))

The Saga of the Ballots

Gary Farber:

Don Eastlake's article on the balloting was a very funny piece. I read it with great enjoyment. His wit tickled me at every turn. When I don't read it as a comedy piece, I actually thought it was very good. It was accurate to my knowledge, and actually succeeds in minimizing lots of bumbling I do know of. It certainly would be a wonderful thing if every Worldcon department could turn in such a report (or even if the people could know enough about what they're doing to do it, much less write about it). I concur with his recommendations, with the addition that I would like consideration of the addition of "Hold over funds" as well as "No preference". It should be reemphasized on the ballot that this is a secret ballot, as I was surprised to learn in recent conversation that a number of people didn't realize this.

((That's true if the new rule is observed, with the voter's names separated from the ballots before they're counted.))

Ben Yalow:

The article is a very useful piece for anyone wondering why a number of people have been complaining about balloting administration procedures. From my involvement with operations once Iggy began, I had heard pieces of the story, but never the whole story, and for many people this will be the first hint of some of the problems involved. I also find myself in agreement with many of the recommendations that Don Eastlake has made concerning the balloting procedure. Many of them seem trivial or obvious, and one might wonder why they need even be stated, were it not for the fact that "obvious" procedures have been disregarded too often in the past. ... On the ... single-sheet vs. double-envelope question, I favor the single sheet, since it's simpler and so far the double envelope has not proved necessary.

Lauraine Miranda:

At least this year the ballot is well laid out, altho it still could be misconstrued on how much money should be sent by some people. Oh well, the best laid plans of mice and men....

Membership Rates

Ben Yalow:

I don't see what choice you had. The rates seem quite reasonable in view of financial realities. However, if you suddenly get a huge flood of late registrations and end up with a huge surplus (which is always possible, since you can't budget counting on these people, and you might get in too much cash - about \$50-100,000 - to spend easily or in time), be prepared to face a lot of flak from people who won't understand why things can happen that way.

Seth Goldberg:

Linda Bushyager and Mike Glicksohn are quite right about the low cost of an sf con. The latest national American Chemical Society meeting was held in Honolulu and drew a record 8000. They charged \$60 in advance and \$85 at the site for members (higher for nonmembers). For your nonchemist guest (i.e., your spouse) to walk around the con with you, it cost \$20. Only break was for students, \$10.

((I know, I know. And membership is currently \$48 a year, too.))

Date of the Worldcon

Gary Farber:

People should remember that having the Worldcon over Labor Day weekend is not graven on stone tablets. ... As hotel space gets tighter it will be harder to make arrangements for specific dates on such short notice (most large hotels have bookings up thru the 1990s at this point) - consideration should be given to being flexible here.

Tim Marion:

Laurie Mann has a good point about the date of the Worldcon - it is very inconvenient for a lot of college students, who can miss much material that it may be very difficult to make up (high schools usually take a more lenient approach to this matter, but that isn't guaranteed). The question is - what (or which) holiday weekend should it be moved to? July 4th is Westcon, and Memorial Day is Disclave.... Maybe some time in early August would be best.

((There's one serious problem with moving the date much earlier: the Hugo schedule. When we worked it all out this year, we found that things are very tight if enough time is allowed for people to read the year's output, make nominations, notify nominees, print and distribute the final ballots, vote on them, and count the results; it'd be virtually impossible to do it all right if the deadline were earlier than August.))

Stephen M. St. Onge:

Labor Day being already a holiday, visitor's facilities are swamped by the rest of the public. By all means put it forward a few weeks.

((In resort areas, perhaps, but not generally.))

Graham England:

Why hold a big convention in Australia during the winter? Would there be support to holding a possible Worldcon in Australia during January or February? SEACON is on the weekend of our ((Britain's)) equivalent to Labour Day. Why call it a WORLDCON at all, why not the International Science Fiction Convention instead? Perhaps we're happier to say International..., where you'd say World....

((Besides the problem with the Hugos (see above), this would be disruptive for the people who try to attend them all: two Worldcons on opposite sides of the world a few months apart, with a year-and-a-half gap on the other side?))

Membership Cards

Stephen M. St. Onge:

I do hope you issue membership cards. They're very nice keepsakes, and much more compact than PR's. My old books and magazines are massing more than my furniture, so that last is an important consideration.

Tim Marion:

Too frequently do Worldcon committees send little cards way down in the bottom of the envelope that get lost when the envelope is thrown away. With Andy Porter's idea of having the membership cards bound into the/a progress report, there is more chance that the member will notice it.

((It does cost extra, though. We still have no plans for cards: our questionnaire indicated that most people can live without them.))

Publications

Ben Yalow:

As for progress reports, I favor the minimalist school thought. Progress reports must contain the information that members need (rates, hotel data, schedules, etc.). However, I don't think of them as fanzines, so they don't need things like "Planning for the Worldcon" (which belongs in VotL), a history of the Worldcon (which belongs in somebody's fan history, not a Worldcon publication), or similar articles which have appeared in recent Worldcon PR's. Also, by reducing the size of the PR's, you may be able to go back to the $5\frac{1}{2} \times 8\frac{1}{2}$ size, which will allow the ad rates to come down to levels where a fan or fan group can afford to place full page ads without such a high cost. I agree that with the costs you have the ad rates are necessary, but they are high, and a smaller PR would help solve that problem.

John Hall: . .

Gary Farber's suggestion to include advertising in pocket programs is enterprising but, I think, impractical. . . .

((For obvious reasons: no room. But that was not what Gary said: he suggested that Program Book ads be used to subsidize the pocket program. This is only a question of accounting.))

Hotel Relations

Gary Farber:

I was pleased to see your response to John Charles McCormack's comments. As you pointed out, hotels are in business to sell space. It would be unreasonable for them to hold space for us for free when it is their business to sell it. If we have enough money/people and book far enough in advance, we can take an entire hotel/facility. If not, not. Furthermore, when renting an auditorium, or convention center site, a rehearsal and/or a set-up/takedown day is included if you ask for it and pay. In Phoenix, the rental of the Assembly Hall (huckster room), Phoenix Room, Prescott Room, Flagstaff Room (artshow, auctions, blood drive, programming, electronic games, etc.) for August 31 thru Sept. 4, plus the Symphony Hall, Rehearsal Hall, & Green Room for the 2nd & 3rd cost \$2500.00. This included non-event days for set-up/takedown of the 30th of August and Sept. 5th. This doesn't count the per-foot costs of exhibiting charges, labor, etc., etc., etc., but is the Basic Rental. Hotels are not "so anxious" for convention business. Some want it, others are full for years. It is now becoming standard for con-rates only to be available if you get your reservation in several weeks before the con - things are getting tighter. However, we should not go in with "larceny in our hearts"; as meeting planners, we should bargain hard, but attempting to deal with a hotel or facility in any other way than in good faith is a ticket for trouble. As professionals, it is their job to make things nice for you. With luck, they actually will - they get bonuses, commendations, and recognition from their superiors. One can't go naively expecting them to do things for you, but if you know what you're doing, the convention hotel staff (and the city's convention bureau) can be a large help.

((See VotL 4 for our auditorium expenses (which are a lot higher than in Phoenix). One might add that hotel staff who do not "make things nice" can get fired, and in a number of cases complaints from cons have accomplished this.))

Ben Yalow:

I find my feelings about the unfortunate extent of voter ignorance being unfortunately reenforced. I agree completely with your response. If anything you understate the case. Hotels are fuller now than ever before - if you can find a Worldcon-class hotel that is "so anxious for convention business that they'll do almost anything to get it," I'd like to find out more about it. This is true not only for function space, but also for room rates. The street rates in first-class hotels in major cities for 1980 should be in the \$60-80+ range and will be going up even faster if this boom continues. I suspect that nothing but a major recession will halt this growth. Another factor is that the fall of the dollar has filled many US hotels in tourist cities with European, Japanese, and Arab tourists who pay very high rates, since these are still cheap by their standards. I don't know what the solution to this problem will be, but it is a problem that will be faced by every bidder for the next few years, and is already being faced by an increasing number of regionals.

John Hall:

The Noreascon I feature in PR#2 mentioned that they printed their hotel contract in the program book. Will Noreascon II also do this? ((We expect to, if space permits.)) So much of what has been published so far in the PR's and VotL has been "tutorial", the educational value of seeing the contract would make it worthwhile. (If it were any other concom and hotel I would add "... and to keep the hotel 'honest.'")

"Planning for the Worldcon"

Gary Farber:

Shortly after the bid is won, it becomes obvious that things are going to get done in small subcommittee meetings, or 2-5 person conferences, with the major committee meeting left for policy decisions and briefing to keep everyone up to date. Such a split is inevitable because it would take forever to get things done in a large group, and often all that is needed is for one person to speak to one other to accomplish something, or acquire information. However, the general meetings remain very necessary to keep information flowing. Everyone should have a good idea of what stage other departments are in, and what major changes are going thru. They might affect you, or you might have a good idea.

((We have now stepped up our general-meeting frequency to about once every four weeks. Another means we use to keep people informed is the committee apa, which always includes the minutes of these meetings. The committee currently has 21 voting members, with 14-15 at the average meeting.))

One of the things I neglected to do on the last couple of Worldcons is Xerox all the nut letters they got. There were the letters accusing the committee of being Nazis. The ones offering rental of the bridge of the Enterprise. The ones offering Robbie the Robot (for only \$1500, plus airfare for 4, accommodations & food - cheap, eh?). The "Dear Mr. Iguanacon" - honestly; the people offering talks on ancient astronauts; the levitation machines. Then there were the plain incomprehensible ones. You probably won't get many of them for awhile yet, but just wait.

((Well, we do have one with The Secret of the UFOs. While I was in charge of HQ at NorthAmericon we got a call from a fellow who said he was a Star Wars stuntman and wanted to talk to the Chairman personally; don't know how much he wanted to charge.))

Admission/membership policy is the same as the last several Worldcons have used. I'd like to stress that program participation should be more important than professional writing credit. In other words, don't second-class mere "fans". Writers, editors, and artists can at least write off the trip on their taxes as professional expense. Also, gophers should come very high also.

((We agree on these points; all program participants will be treated alike.))

Seth Goldberg:

Your policy on membership refunds is probably the best if: (1) The concom knows how to budget. (2) The concom is honest enough to include refunding memberships in the budgeting. (3) The concom is reliable enough to follow through with the refunds after the con. With your concom I strongly suspect none of these are problems, but for many concoms #3 is very difficult.

Ben Yalow:

One nice idea is the use of money market funds to park spare cash. Worldcon cash-flow patterns being what they are, there are often times when a large cash surplus accumulates, and it seems foolish not to invest it, if possible. However, since few recent Worldcons have published financial reports, it's impossible to see if there is an "interest" line under income to see if they have done so. ... Hopefully, some sort of investment of spare cash will be done by future Worldcons.

The story of the bulk mailings is going to be an eye-opener to those who have never done them before. For me, it merely brings back terrible memories of some of the old STCon mailings. Before we finally stopped, the mailing list had grown to about 20000 names, and mailings would take 20-30 people an entire weekend. ... I notice you left out the "C" code (all same city). ((So far Boston is the only city that'd qualify.))

Graham England:

Denver wanted the address list of SEACON, & negotiated with the SEACON committee for a copy. The committee offered it on magnetic tape or on listing for the price of a page in the Program Book at fan rates (£45) & subject to conditions of use only for the promotion of the bid & with verbal promises on destroying any such list after SEACON.

From then on things got hairy. The computer file was kept by Martin Hoare on a computer in Bracknell - & the tape would be in ICL1900 format. Pause for technical point - in order to read a 1900 tape on machines expecting IBM tapes, then you have to translate each character, which while possible, it's messy. So Denver wanted it on paper - to enter on its own machine. Martin meanwhile started working at Manchester for most of the time & so was about 180 miles from the computer with the address list & no one else knew how to run the programs.

Thus Denver in '81 did not get the list. The problem goes back to you.

Programming (General)

Ben Yalow:

The letter column continues to provide evidence that insofar as programming is concerned, you can't please everybody (and at times I suspect you can't completely please anybody). However, I tend to feel that errors should be made in favor of moderate overprogramming rather than underprogramming, for reasons similar to Gary Farber's. Of course, this has the unfortunate side

effects of more work for the programming department, more staff needed to handle the extra events, more refunds to be given and other expenses incurred, etc. (You just can't win, can you - sigh.)

John Hall:

Your idea to use TV monitors to show upcoming programming sounds good. I saw such a system at Marcon and again at Conebulus this year. In both cases one of the new hobby computers was running the display. Feeding multiple monitors shouldn't be too hard, especially if the hotel is already wired for TV. ... Does the hotel have its own closed-circuit facilities?

((To the guest rooms, yes, but the convention floors aren't wired, so it turns out we can't set up monitors all over. This would in any case entail severe theft/insurance problems. Sorry.))

Sharron Albert:

Feminist programming is not necessarily a dead or dying issue. It could be, as Jeanne Gomoll pointed out, a beginning. Some panel topics that popped into my mind when reading the discussions were: the differences between the new literary heroines and the traditional heroes; utopias seen by women and men writers and their differences (including dystopias); and alternative lifestyles presented by female and male writers in recent years. If I can come up with those without thinking, there must be lots more possibilities.

I was slightly infuriated at Suncon when 2 of the 5 events that would truly appeal to a feminist were scheduled against each other (CJ Cheryh reading and panel on feminism in fanzines), both following a pro panel about women authors (Terry Carr was the token male). I went to the reading, but was annoyed that I had to miss the panel: living in Alaska, fanzines are very important to me.

((One thing that sometimes happens is that readings and panels are scheduled by different people, leading to conflicts. I have twice seen authors come to con HQ's to complain they were supposed to be two places at once.))

Tim Marion:

I'm a little afraid of Laurie Mann's idea for children's programming - what she describes might also be appealing to adults, especially fans who are known in mundane circles for their "childish" tastes. Would the kids resent large numbers of adults (who I assume will be at the convention in better force than the children) going in and perhaps "taking over" their programming? More importantly, is there any difference in the programming, and, if not, why make the difference in name only? Children resent being talked down to; if nothing else they may be going to the convention to be with the other adults and to attend the adult programming; to be treated like a regular person (read: "adult"). I guess the age is the main factor here. Some children at the convention will be young enough to need constant supervision; others will probably greatly resent being "tended" to. Still, I think Laurie's ideas could work, but they would have to be executed carefully.

((I think it all depends on the individual child. If adult "take-over" is a problem, we could always put up "NO ADULTS ALLOWED" signs.))

Films

Stephen M. St. Onge:

I suggest you do everything in your power to get your hands on the prints a couple of days in advance, and run them through to see if the condition is acceptable. The old movie houses I attend get stuck pretty frequently. It would also be nice if you could show everything two, three times.

((Of course: we pre-screen films routinely (assuming that they make it through the mail in time), not just to check the condition but to time them and make up an exact schedule.))

Seth Goldberg:

I must agree with Evelyn Leeper about not tolerating excessive noise during the Rocky Horror Picture Show (though Andruschak's idea of showing it opposite the Hugos is not bad). The dialogue is actually quite funny as is the lyrics. I think it would be great if people who had not seen it before the "Great Rocky Craze" had a chance to really see it.

Gary Farber:

I'm curious as to how Evelyn C. Leeper expects heckling of films to be "not permitted": Should you have special anti-heckling guards perhaps, or should the film be stopped each time, or what? I think she overestimates the committee's ability to control events. And perhaps their desire.

((In practice you're probably right, but at least we can ask.))

Art Hugos

John Hall:

Changing the pro artist Hugo into a vote for a particular work will make it prone to all of the problems of the writer's Hugos (no chance if published late in the year, etc.). Voting for the artist allows us to judge by the entire body of past work. I have this strange vision of book and magazine publishers scurrying madly from con to con with stacks of their cover artwork, trying to get "exposure".

In WotL #3 Gary Farber is apparently assuming the art Hugos to be quality judgments. Let us bear in mind that the Hugo selection procedure makes them primarily popularity awards. "Educated judgments" to pick the "better" work is not essential.

((The specific proposal is dead, but the problems remain. Remember that the Best Artist Hugo is not for "the entire body of past work" but for that published in the previous year. Obviously people vote on the basis of quality; it's just that some have strange ideas of what quality is.))

Fanzine Hugos

Ben Yalow:

I am firmly convinced that no solution will please everyone, and the current system which you introduced may well be the best reflection of the realities of the situation. I would also like to point out that a few years ago, Geis' SFR (then The Alien Critic) was a mimeo 3000-circulation fanzine. It might also be worth considering David Gerrold's proposal for the fan Hugos. I'm not sure I like it for the pro Hugos, where there can be a reasonable presumption of voter familiarity, but the same does not hold true for the fan categories. (I also am glad to see that you mentioned the articles - they should be required reading for anybody seriously interested in the Hugos, how they affect pros, how they are voted on, etc.).

Chris Mills:

The thing is, even those of us who are actively putting out fanzines are not all that well informed. F'r instance, of the nominees on the SeaCon Hugo ballot for best fanzine, I subscribe to SFR and read it, and am presently attempting a trade with Janus. I know nothing at all about the others. How many other active faneds are thinking the same thing? I think the situation here is vaguely similar to that of SFWA - the writers are so busy writing that they don't get the time or inclination to read other people's work (thus resulting in the widespread accusations of apathy in the Nebula voting). Now, this should be different with fans, 'cause we can trade with other fanzines and read them. I read a lot of fanzines. But somehow, I never even heard of most of those on this year's ballot. This irritates and confuses me no end.

Why not have a best semi-pro magazine category? Lately I've seen a lot of semi-prozines edited by people who don't want to trade with fanzines or give away copies for locs, yet with small circulations. Perhaps this category should not be qualified by circulation, but simply by how the faned in-charge runs it. F'r instance, does he or she send copies to people who locced, and trade with other fanzines, and send copies to contributors? And there is inequity when a fanzine of small circulation is (Ghu knows how) nominated and runs against a 'zine with a circulation perhaps two or three times larger. Maybe there should be four categories for 'zines, though I think that's a bit excessive ... But it does bother me.

Thinking some more about it, if a fanzine has enough circulation to make it onto the Hugo ballot, chances are it is not running at a very sizable loss and is indeed probably making a slight profit at least, making it a prozine or semiprozine. In fact, one would be tempted to say that due to their very nature, any attempt at making the Hugo nominations equitable for a real fanzine is doomed to failure because of the large numbers of voters. I mean, most of the real fanzines do not have circulations higher than several hundred at the very most, and to get nominated by enough people to make the ballot as a fanzine (er, excuse me, semiprozine) would have to have a circulation nearer a thousand. Does anybody have any figures on the least number of nominations received to get a 'zine on the Hugo ballot?

((I was waiting for you to ask that. In 1978 540 people made Hugo nominations; the highest number of nominations for any fanzine was 33; and the minimum needed to get on the ballot was 15. The corresponding figures for 1979 were 467, 71, and 26. It's ridiculously easy to get on the ballot; winning, with close to 1000 people voting, is another matter. -- I've gone over the semi-pro problems before, but let me review them. How is the average Hugo nominator to know "how the faned in charge runs" a zine, and thus which category to put it in? And how is the Hugo administrator to establish these things, especially if there's controversy about how they apply to a particular zine (as in fact happened the last time anything like this was attempted)? And as you point out, what's the point of it, if the bulk of the voters aren't qualified to vote on a truly amateur zine?))

Graham England:

Earlier I'd wanted to propose that the Fanzine Hugo be abolished. That doesn't seem to be generally wanted here ((in Britain)) - among the people I've spoken to. Some people would like to vote an award to Dick Geis in perpetuity! Perhaps the Hugo award should be for the semi-pro-zines - whatever they are. At least large circulation zines are the only ones

that can be voted on by about 1000 voters. Twll Ddu by Dave Langford has a circulation of 300 - the 1000 voters won't be interested in it.

If people want a Hugo that's going to be voted about by 1000 (or more) people - then perhaps it should be about the large circulation magazines - hence Locus, SFR, Algol & perhaps now Janus. In Article II Section 9 uses the phrase "defined by the will of the membership", which does not seem to have made much difference, though seems not to mean much unless a referendum of all members were held. Congratulations on a form of words that implies "please nominate whatever you think a fanzine is" - but unless we can get Geis against his actual rivals, instead of the straw people who don't much want to rival his work, it's a One Horse race - so a bit boring to the beholders.

Stephen M. St. Onge:

I'm not going to be voting on the fan Hugos this year, because of all the nominees the only ones I've seen are SFR, Geis, Gilliland, and Rotsler. How could I vote intelligently? ((Would that all the voters were so conscientious.)) Locus printed the nominees' names, but with no addresses there's no way to sample their work. Even if I did have addresses and prices for obtaining a sample copy, there wouldn't have been enough time to get replies, 'specially if a thousand other people wrote at the same time. So I have An Immodest Proposal: To be eligible for nomination, candidates must agree to supply to the convention committee, upon request, samples of their work for the year in question. Those wishing to vote for these awards will pay an extra fee, in advance. Directly the nominees are known, the convention committee will print up a special PR containing the work of the nominees, and distribute it to those eligible to vote. It would be desirable to do this with fiction nominations also, but the publishers would probably be reluctant, for commercial reasons. With amateur efforts, these should be non-existent, by definition.

((The mind boggles. Where shall I begin to explain the flaws in this idea? The first point is that nominees don't apply for the position, but are presented with it as an honor by the members. No "sample" can be a fair representation when the awards are for the entire year's work. The bookkeeping necessary to have two classes of voters would be a major pain, especially since many people join late just to vote. The extra cost would be significant. But worst of all is the time problem: This year the nomination deadline is March 15, and it'll take heroic efforts for us to get out a simple ballot by May 1. But it takes a couple of months to get a PR assembled, typeset, and printed; by the time all that was done, it'd have to go out first class for people to get it in time, and the cost of that.... (With the fiction categories you'd have the added problem of arranging reprint permission with all the publishers on top of all this.) It may not seem so, but the Hugo voting schedule is very tight now, and it simply isn't practical to add any further steps - even if it were desirable.))

Non-Hugo Awards

Gary Farber:

In answer to Laurie Mann, one problem with the Gandalfs is that the Hugos are for SF and fantasy. If people feel a separate award is necessary, perhaps they should think about removing the fantasy category from the Hugos. Otherwise, the Gandalfs (and the Balrogs, and the World Fantasy Awards...) tend to distract from this fact, causing valid fantasy to not be

nominated for the Hugo as perhaps it should. It should be straightened out.

((I trust anyone seriously proposing such a separation of fantasy and SF will come up with a workable definition of the distinction between the two. Considering that an SF novel won this year's Gandalf, one is hard put to see what people think the distinction is.)

Sharron Albert:

I was irritated when Harry Andruschak called the GandalFs junk. I find them just as interesting as the Hugos and the Big Heart Award. Several people mentioned the World Fantasy Convention as a place for the GandalFs, but I'm not sure. I haven't seen any way in which Jill Phan could vote for their awards. ((No, they use a panel of judges.)) As a fantasy fan, I like to be able to vote for my favorite novel, an author that has given me much pleasure over the years (but whose works may never have appeared on the Hugo ballot), and I wouldn't mind even a category for short fiction. And traditionally fantasy does not appear on the Hugo ballot. ... I also don't see where the GandalFs cheapen the Hugos. There is no reason why the GandalFs cannot, or should not, have the same prestige (and monetary advantage) to the authors and works which receive them. One person's junk is another person's preference: it's a matter of opinion.

((However, the fact that SF usually beats out fantasy when both compete for the same award can be interpreted as showing that the preferences of the Worldcon membership are not neutral between the two.))

Ben Yalow:

I am totally convinced that the GandalFs and other non-Hugos have no business at the Worldcon. Part of this is my feeling that there are entirely too many awards in the field. At this point, there are already too many, and the number seems to grow every time a convention or individual or group decides to make up a new set. At this rate, we'll soon have awards for "Best Novel - Awarded by a committee of one person in each rotation zone and one overseas" or "Best 37245-Word Story of June". Perhaps the pros like to get awards, or perhaps cons/people/groups feel important by giving them, but each new award reduces the significance of all of them. The Worldcon can't stop all of them, but there is no reason to participate in this foolishness. I would probably support a constitutional amendment barring the Worldcon from participating, but I'm not sure how safe it is to weaken the Worldcon/WSFS separation provided by Article I, Section 4, which I view as very important in protecting individual members of the Worldcon. However, nothing prevents an individual Worldcon from ignoring the non-Hugos, and I hope that Noreason chooses to do so.

((As you know by now, we didn't. Our questionnaire showed that most of the membership is distinctly more favorable to the non-Hugos than the people who've written to VotL, and the committee voted to retain the Campbell and the Gandalf Grand Master. What's more, a new award was added, though at least this was in a new area (Best Non-Fiction Book). For the record, I voted against all of them.))

In addition to my general dislike for the non-Hugos in general, I have a particular dislike of the GandalFs. Now that they include best novel, they overlap the Hugos. I am therefore very afraid of having people who don't vote/nominate a fantasy work for a Hugo because "it'll get a Gandalf". This would diminish not only the choice available to the voter, but indirectly also the status of the Hugos. If the World Fantasy Con wants to give a set of fantasy awards, we can't do anything, but there is no reason

to encourage/administer awards directly diminishing our own.

((That is basically why we did decide to eliminate the Gandalf novel this year.))

Hugo Voting (Miscellaneous)

Stephen M. St. Onge:

I'd like to suggest that Hugo nominations ballots be put in the mail a little bit sooner, like say Jan. 2nd. I managed to miss all the nominees last year, and if it hadn't been for the advance notice in Locus I'd never have had time for all of them. The main reason for getting the nomination ballot out sooner is with the publishers, though. The only copy of Blind Voices I've seen was the hardcover I bought, and I really couldn't afford it. The Carr novella antho and the Dozois best of '78 won't be out till after the final ballots have to be in. Two months more warning might have gotten them distributed in time to be of some help. There's got to be some way of making it possible to easily track down those nominees we've missed.

((This year the nomination ballots are going out before Dec. 1, with PR3 - probably before this issue of WotL is done, in fact. This may even be too early, since people might nominate prematurely. That's why we didn't want to move the nomination deadline any earlier than March 15, to give people time to survey all the year's output before nominating. And that in turn is why you can't expect to have any effect on publishers in time: it typically takes at least six months for a book to go through the production process, and with the nominees not known before April....))

Publishing Voting Results

Ben Yalow:

As for publication of voting results, I have very mixed feelings, both about site selection and Hugo voting. In general, I think that releasing information is a good idea (despite the fact that I have had no quarrel with the integrity of the business meeting/site selection/Hugo administrator). However, as David Gerrold has so well described, losing a Hugo is not an easy thing. As a member of a losing bid committee, I would not have minded having the totals announced at Aussiecon, but I feel we did respectably. Had I been on a bid committee that got less than 10% of the votes (and I have heard of cases where this happened), I'm not so sure I would be in favor.

((Well, that should be a deterrent to frivolous bids. Anyway, an amendment requiring publication of site-selection voting results received first passage at Seacon; and I plan to introduce a similar proposal on the Hugos myself, if nobody else does.))

Stephen M. St. Onge:

I strongly agree that ballot results should be published, including the number of counts and intermediate results on each award. I can see how some authors might not like it too much, but it's the fans' convention. And please copy Seacon's ((and Iggy's)) reporting of the number and spread of nominations. In fact I'd like to see the names of all nominees, # of votes for each, and total fans participating for the nomination ballot as well, although not until after the voting closes.

((That last would be a bit lengthy: for example, in this year's Locus poll 121 novels and 288 short stories were nominated.))

Worldcon Site Rotation

Graham England:

Many British fans agree with Peter Roberts' letter to File 770 & with the views you quote from Chunder. There is some call from fringe fans for the Rest of the World every 4th year - mostly those I've spoken to don't seem to have thought through the problems posed.

Seth Goldberg:

I must admit that if one is going to have an overseas zone in the Worldcon rotation, then Pascal Thomas's plan is best, as it makes the bidding for an overseas con done on a rotating basis around the US and most importantly one US location is not stuck with always bidding overseas. I still do not favor the idea.

Tim Marion:

I have a suggestion for the Worldcon site selection that seems much simpler and much more effective than any I have seen mentioned in VotL. My suggestion is that the site selection rotation be interrupted by the foreign bid, but then resume after the year in which the foreign Worldcon has been held. Thus, DC can start bidding for a Worldcon in 1984, but start bidding 1978 or early 1979, without worrying about whether or not England will win the '79 bid, which would normally mess up the entire rotation, and delay the DC bid again for another few years.

((I must admit I don't understand this, since under the present system an overseas Worldcon does not have any effect on the rotation for subsequent years. Thus if the system isn't changed, the 2001 Worldcon is already set for the Eastern zone, regardless of how many overseas cons there may be in the interim. Anyway, D.C. seems to have given up on 1984.))

Ben Yalow:

I totally oppose the proposal to change to a four-year rotation with an overseas zone. First of all, there is the terrible disadvantage that will be suddenly placed on overseas bids. They can now bid whenever they want to, while this proposal would limit them to once every four years. It would codify a 3/4 US ((and Canada)) requirement in what should be, and has been, a World Science Fiction Convention. From a North American point of view, there are also disadvantages for the poor sucker (the Western zone bidder in this case) who must always wrap up their bid campaign at an overseas Worldcon. Speaking from the point of view of the person from the NY in 77 bid who ended up on a podium at Aussiecon trying to explain to a hundred or so Australians why mine was the best city/bid choice among four cities halfway across the world which mostly they had no contact with, I have a lot of sympathy for those Western zone bidders. As for all the alternate proposals, some of which do fix some of the problems with the current proposed change (and introduce ones of their own), I'm opposed on the general principle of "if it works, why fix it?"

Seth Breidbart's proposal addresses a very different problem than the other rotation plan changes in that section. The problem he addresses is not the overseas zone, but the out-of-rotation bid. The current requirement (Article III, Section 3) calling for a 3/4 vote to set aside the rotation is clearly impractical and should be replaced. The ((just ratified)) amendment which removes this option, and adds a "none of the above" is also not very practical, since this can result in the business meeting having to decide between bids that may not even have existed before the

meeting, much less have prepared by getting a tentative contract with a hotel, internal bylaws, etc. (a frightening thought with the size Worldcons we have now). I think that Seth's is a much better solution, and would gladly support it.

((Once you've got a situation where all the bidders are unacceptable, there are no good alternatives. The original proposal to change the zone rotation is now dead, but the debate continues.))

The "World" in WSFS

Ben Yalow:

As for the "World" in WSFS, it's already there. In fact, only North American bidders and English-language works are explicitly discriminated against by the WSFS bylaws. Any bidder outside North America can bid at any time, and will merely require a majority vote to win in any year. A North American bidder needs a 3/4 vote in two out of every three years, and because of this constraint, is really only able to bid in one year out of three. English-language works are similarly discriminated against. An English-language work is only eligible for a Hugo in the year of publication. A non-English work is eligible twice, once in year of publication and once when translated to English, and therefore enjoys an advantage over an English work.

Since I'm opposed to the non-Hugos in general, I see no reason to encourage more recognition of non-Hugos at a Worldcon, as Seth Goldberg suggests. I don't like the idea of mandating a foreign GoH for the Worldcon since (a) the Worldcon isn't even required to have a GoH (or program, or anything - merely award the Hugos, have a business meeting, and select a site for the appropriate upcoming Worldcon), and (b) I don't like to mandate any more expenses for a Worldcon than can possibly be avoided.

((The suggestion was more for the establishment of a tradition than a mandate, though.))

Other WSFS Business

Ben Yalow ((again)):

For the most part I am opposed to the CPA amendment. In general, it's a nice thought and tries to correct a real problem, but it has a number of major disadvantages. Firstly, it weakens the separation clause, and that is a bad thing. Secondly, I'm not at all sure it will solve problems. If the CPA is there for a large amount of time, then his services will be very expensive, and I can't see adding a major expense like that until it is proved necessary. Therefore, I will assume that the CPA will only be spending a small amount of time auditing the books. If the treasurer and/or bookkeeper is incompetent, then a small (affordable) amount of time will not be enough to fix things, and the concon should replace him. If he's competent and dishonest, he'll be able to hide things well enough so that the cursory audit will not disclose them. And if he's competent and honest, why mandate the CPA?

((At least that amendment was weakened so as not to require a CPA, just an accountant. More on this if I manage to get an article on the Seacon business meeting into this issue.))

The scheduling of the business meeting is a constant matter of debate. I suspect there is no solution to keep everybody happy, and I suspect that an out-of-the-way, early-morning time is probably least inconvenient. One additional fact to consider is that very often much of the key staff of

the con wants to be at the business meeting, and so you want to put it at a time when their absence can best be tolerated.

Miscellaneous

Tim Marion:

The appearance of VotL is quite attractive, and I especially like the Stu Shiffman cover. It's about time Stu won an award of some sort... Maybe both sorts.

Seth Goldberg:

Great Shiffman cover again.

I might say that I am pleased with your PR's, most especially with all the questions and questionnaire you have in PR2. I also like the graphical historic data you have been including. However, I must say I thoroughly distrust your least-squares fit line on the one in PR2. I am not so sure that an exponential curve is the right one (though thank ghod you did not try to fit a linear one).

Gary Farber:

In case Jeanne Gomoll has forgotten, the idea of slides of book-jacket art, etc. with the Hugos was pioneered at Suncon. It happened to be a dismal fizzle, due to the people responsible not having checked if the slide projector was indeed bright enough, not having rehearsed the lights, and getting the slides out of order. But, it was done. I agree, though, that the Hugos can be done with both dignity and fun. It is essential to keep down the length. Iggy's actually ran way ahead of schedule, and ended quickly.

I certainly agree with Andy Porter that the money from the Worldcon Emergency Fund should be discussed currently. It should probably just be incorporated into the next Worldcon's treasury, and passed on. It is rather silly in its current state.

What is your policy on what will happen to the convention assets after the convention?

((We will defer that decision until we know whether there are any. But note that the WSFS Constitution requires any such funds to be used "for the benefit of the Society as a whole", and our Articles of Organization as a non-profit corporation contain what in effect is a similar requirement.))

((The following are comments on VotL #3 that I missed the first time around because they were amid the locs on #4.))

Mike Glycer:

Regarding John Charles McCormack's statements that conventions are the backbone of hotel business, and are actively sought - I suspect you will find that two different staffs run sales and hotel administration. The communication between them is haphazard unless your committee is able to convince the sales rep that his duty is to show up and lend a hand during the con. Hotel management focuses on day-to-day matters, and for them cons are a pain in the ass no matter their need for the trade.

((There's something to this, though our hotel is very good in this respect. A bigger problem is often the lack of communication between day and night staff: hotel night managers are almost universally incompetent.))

Considering the comparative attendance of feminist and fannish (excluding pro) panels at Iggy, it seems to me that it's fannish programming that has to hustle to justify its place on the schedule. Seriously, though, there is a substantial audience for feminist programming, as Jeanne Goll pointed out.

((Now that I look again, I see that paragraph is a comment on #4. Oh well.))

Donald Franson:

Re Worldcon Site Rotation. There could be a very simple solution to quell any fears that overseas cons might be voting on sites of American conventions, which several give as an argument pro or con something or other. Eliminate the at-con voting entirely - make the site selection entirely by mail. Cut-off date before the con, like the Hugos. This might also stimulate supporting memberships for the overseas con, because of the contest.

This is merely an extension of the change making the mail ballots possible in the first place, some years ago. I never approved of the original situation of one U.S. zone voting in ignorance on a site in another zone, at the convention business meeting only, before (1964?). ((1972, actually.)) A restriction of site voting to mail ballots might solve some counting problems, too. All would be done by convention time.

((Basically I answered this in my reply to Laurie Mann in #4. I'd add now that this year's experience does not encourage this proposal: a lot of information about the bidders became known fairly late, and I think quite a few people changed their minds late. We'll be sending out the site-selection ballots with the final Hugo ballots, no later than May 1.))

While I deplore the scanty attendance at business meetings, at least they attract the people who are interested, so I am not pleased by ((Andy Porter's)) suggestion of a giant business meeting at 10 PM, which would really be a circus.

((So much for Part I of the lettercol. Those of you who like reading letters needn't despair, though: on the basis of sheer thickness of the pile it looks as if I have substantially more material in locs on #4. This is going to be a fat zine, if I ever get it done!))

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From Noreascon II News Release #8, Aug. 15, 1979:

APPOINTMENTS

Since the last news release, the following area heads have been appointed:

- Operations Division: Gail Hormats, People Mover
- Program Division: Pat Vandenberg, Special Interest Groups

MEMBERSHIPS

As of August 11, Noreascon II has 2089 members, with 1725 Attending and 364 Supporting.

PUBLICATIONS

All members with membership numbers 1961 or below should have received Progress Report Two by now.

Comments on Questionnaires

This is another lettercolumn of a sort. Just about all of you are Noreascon members and have seen the questionnaire we put in Progress Report 2. In PR3 (which most of you will probably see before this issue of WotL) we have a numerical analysis of the first 433 questionnaires received, so I don't need to go into that. However, it would be a pity for all the accompanying comments to be lost; the article in PR3 quotes only a few of them, and this is an attempt at giving a more comprehensive sampling.

I've grouped the comments by topics as I do in the regular lettercolumn, though in this case the boundaries tend to be a lot fuzzier. The minds of fans given free rein for discussion are rather protean, and it often wasn't easy to decide what heading to put a particular comment under. I'll give credit to everybody (names in parentheses after each comment); because of the number of comments, however, it won't be possible to give copies of this issue to most of them. ((My own remarks will as usual be in double parentheses like this.)) -- George Flynn

The Questionnaire Itself

"Since fandom is growing constantly, the likes and dislikes of the majority may change. Having a questionnaire like this for each Worldcon would help make a convention of, for, and by the fans. Hopefully you have started something that will carry over to other WorldConComs." (Jeff Siegel)
 "I think that this is a very good idea. You should always have it." (Heidi Enzmann)
 "Excellent idea ... and very overdue." (Larry Smith)

"Some of the items I did not rate highly I have no interest in, such as the Heyer tea, or a Burroughs Dum-Dum, but I do strongly feel that they should be available on the program for those fans who like them." (Matt Zimet)
 "My ratings of each item correspond to their impact on me personally and don't necessarily mean that I think the items I gave low ratings are bad ideas, they just don't matter too much to me." (Lance F. Larsen)
 "Most of the items I marked as 1 (Don't care about it) I could really care less about. I would just as soon they weren't there, but I wouldn't get upset if they were." Some of the things I rated quite highly (Filksings, D&D) I expect to provide myself or get from other fans without committee involvement being necessary." (Barry Gold)

"Poorly constructed questionnaire - there were several which I wanted to answer both 5 and 2, for instance." (Neil Rest)
 "Some of the questions cannot be reasonably answered. For example, how can anybody be against help with hotel problems (which ideally should not exist at a Worldcon, but will in any real one) or lower membership rates (unless you know what will be cut)? A question on progress reports - how can you be against them - but there is no way to comment on the type of PR desired. There are also some things which must be there - you have to have some kind of registration, and WSFS has to have its business meeting." (Ben Yalow)
 ((The questionnaire was designed primarily for ease in tabulating; but I hope any future attempts along this line will ask more specific questions.))
 "Could use 2 more categories in questionnaire: (1) I may not go, but it is important to others, & to me for atmosphere (which is how I feel about a lot of programming); (2) if it is not there, committee should be - uh, dumped in a mud puddle." (Adrienne Fein)

"You are absolutely great to include 1 copy for our own records! Certainly, there is an archivist or completist among you." (Roger Sween)
 "It is

very considerate of you to provide one questionnaire to mail and one to keep as part of the Progress Report." (Deborah Ann Himelhoch) ((However, you can't please everybody....)) "You should have made a point of making a member's name & address mandatory on this form. It gives people the option of voting twice as you provide two forms." (Mark Grand) ((This didn't worry us, and I don't believe anyone tried it. However, you'll note that we did not provide an extra copy of the Hugo nomination ballot in PR3 (though overseas members, for example, are in fact getting extra copies.))

"The results of the survey may be interesting, especially in the cross-correlations. It may be possible to discover blocs of interests, as well as the more obvious questions of what is of interest. Hopefully, some of the results will be analyzed in some depth in an upcoming VotL. (Ben Yalow again) ((I'm afraid this will have to do for now.))

Membership Rates

"Present rates are an out and out bargain." (Harold P. Zitzow) "When Seattle won the bid at Pittsburgh in 1960 for the next Worldcon, they announced that attending membership would be increased by \$1.00, which put attending membership up somewhere in the neighborhood of \$3.00. Certainly there has been inflation since then, but certainly not on the order of one thousand per cent. Seattle, with an attendance in the three hundred plus range, and with such a low membership fee, made money. So why the huge increase in Worldcon membership costs?" (Boyd Raeburn) ((Several reasons: people expect more of a con these days; sheer size requires the use of expensive facilities; printing costs have increased faster than the general cost of living.)) "Membership rates should be determined by each con committee according to need and objectives. After the bills are paid, do you want to keep membership in bounds, pass a fair kitty on to the next Worldcon committee, etc. ...? 'Til now, Worldcon fees have been quite reasonable." (Karl T. Pflock) "I would like to keep the quality of the con as high as possible, and therefore think the rates are modest." (Stuart Berman) "I have seen enough in the PRs and VotL to believe the membership fee is fair. This might be a better way of putting the question." (Geoffrey Germond) "I approve of high at-the-door prices to prevent the influx of so many extra bodies off the street." (Daniel F. Iyama-Kurtycz). ((MAC tried that; it doesn't work very well.)) "Of course I'd like lower membership rates but not if it's going to cripple the con committee or cause curtailment of activities. And part of it is my own fault for not joining sooner." (M. E. Tyrrell)

Membership Cards

For: "Membership cards are nice. It gives you tangible proof that you're a member of the con - like a namebadge in advance. ... If Boston could've had such cards ready and passed them out with membership receipts, the work would have been spread out, and seemed like less." (C. D. Doyle) ((Unfortunately our "receipts" for most people were postcards of acknowledgment.)) "Membership cards are important! Can be sent out in next issue with Hotel reservation card." (Joseph K. Wilcoxon) ((This was under consideration until the reservation "cards" expanded to a full page.)) "YES on Personalized member cards!!" (Paul Michals) "I treasure my past con membership cards and would like some type of card, even the 'punch out' type would be better than not having a card." (Betty L. Williams) "I know a few people who are membership card collectors. Even if they are not personalized, you should keep them." (Scott R. Bauer) "Personally, I am very fond of membership cards, as they tend to be one of the few mementos which survive a Worldcon intact." (P. A. Noland) "I don't care much.

about personalizing membership cards, but I most definitely want one" (Stephen M. St. Onge) "Membership cards are a time-honored tradition & should be continued. My first Worldcon membership was in Noreascon I. I've belonged to every one since & still have all my cards. The nonpersonalized card should be a last resort, used only if cost (time/money) of personalized cards is prohibitive." (Karl T. Pflock) "A membership card of some kind is always nice for us out of town, non-attending members." (Barry R. Hunter)

Against: "I don't think any membership cards are necessary (I only collect the namebadges." (Katie Filipowicz) "Forget the membership cards - they aren't necessary." (Linda Bushyager) "On membership cards, & other frills, go ahead & save; concentrate on essentials." (Robert E. Sacks) "Having done registration or aided it at several West Coast Cons, I say bravo! to the pioneers of abolishing the troublesome, time consuming monsters!" (Donna Crisci) "Personally, I would not miss the membership card - never saw much use for the things anyway." (Kathryn E. Shapero) "While I enjoy having the membership cards they really serve no purpose & would prefer seeing the time & money better spent elsewhere." (Michi M. Wada) "Membership cards are a waste of time and money. And who do you know who is physically capable of preparing a card a minute for 3 hours?" (David Lubkin) "You've convinced me about membership cards; I'd like to have my number & membership number on my card because I use it afterwards. But if it's a cost that can be avoided with no harm to the con, well & good." (Guy H. Lillian III) "I don't need a membership badge sent through the mail, just a name badge given at the con." (Cecilia Cosentini) "Membership cards are irrelevant." (Dennis G. Flynn) "Forget membership cards! They're nice souvineers but if you use them for I.D. they get lost anyway, I don't feel it's worth the cost." (Todd V. Herrick) "Superfluous." (Andrew Stephenson) "As long as I don't have any trouble registering, I don't care." (M.E. Tyrrell)

Mixed: "As for personalized membership cards, I have no preference either way." (Sarah K. Swider) "I don't care one way or another about membership cards, but if they are important to a lot of people, why not make the card into The Badge, simply by slipping it into a frame or plastic sleeve?" (Charlotte Moslander Newman) "Kinda nice but so many people forget them that they're not really useful for ID purposes - good mainly as a souvenir and there's lots of other stuff for that." (Daphne Ann Hamilton) "Not really very important to me, although I feel that if you do decide to have anything at all, you should go all the way and have personalized cards." (Mederick Black) "I have no qualms about the matter. As long as there is something in the way of memorable paraphernalia everything is cool." (Anthony M. Gawienowski Jr.) "I think that people would rather have cards that said 'Noreascon II' on it and put their names (fan or real) on themselves. Many enjoy writing it their own way & embellish w/artwork." (Della Hoke)

((The above quotes are fairly representative of the distribution of comments (I omitted the few that didn't understand the difference between membership cards and name badges). But the actual vote on the question was significantly more to the negative side, indicating that the people who favor membership cards are more likely to be vocal about it. There were also a few comments that went off in somewhat different directions:))

"The only thing I use my membership card for is my number, required on Hugo ballot. As long as it is on the mailing label & everyone remembers not to throw the wrapping away too fast, it'll work. ... I don't know how much trouble you have in general with people not putting numbers on ballots, but not having membership cards might increase the problem (if it is one)."

(Linda Vickery) ((It isn't. We're asking for membership numbers on the ballots because the rules require it, but this doesn't furnish any additional safeguard, so it isn't necessary to fill it in. You know, we seriously debated whether to have membership numbers at all.))

"One of my pet peeves is name tags that can't be unobtrusively read at a normal distance. A perforated membership card, bound into the last Progress Report, could have a tab on it that could be folded over so that the card could be mounted in a shirt pocket, collar, belt, or wherever. It should be at least three by five (after folding), or maybe even five by eight. People could write their names in LARGE letters with felt-tip pens. For those who forget to bring the cards, a supply of blanks could be on hand at the registration tables." (Erwin S. Strauss) ((Sounds like a great opportunity for crashers. One problem with self-written nametags is that they're nearly always less legible than printed ones.))

"I, for one, am for them. But why don't you find out who really wants membership cards and just print them for them? That will cut down on time and money. You could either give them to the people who want them free, or charge a small amount for them, 25¢ or 50¢." (Rebecca Lyons) ((Some of us find the idea attractive. And for the last word on the subject....))

"Don't we all get tagged like prize sheep when we register anyway? Will we, nill we? I should think that much ID would suffice almost anyone in the age of Big Brother. (Parenthetically, I hate those I.D. badges: have you noticed how everyone wanders around looking at every one else's chest to see if they ARE Some One? Get into an elevator with over 5 people & you can get eyestrain & a permanent stoopshoulder, just from reading name tags!)" (M. L. Mittelstadt)

Program Book

"No hardcover program book like MidAmeriCon. If it's demanded, sell hardcover PBs, and give out paperback ones. A waste of members' money & inconvenient to handle & mail for both member & committee - weighs tons." (Donald Franson) "If a fan has paid for an attending membership and for any reason couldn't attend the Worldcon, they should be sent a program book after the con." (Elaine Wojciechowski) ((Of course; this is always done. Eventually.)) "One way to ease the shyness that some of us have would be to list the authors that are attending (in the program book) and include semi-brief biographies which would in part reveal how much each author likes to meet readers, and that would also tell prospective autograph hounds something about the authors' personalities." (Stuart Berman)

Hotel Relations

"Try to get the hotel to block the party rooms together so those who want to sleep, can." (Jacqueline Lichtenberg) "It would be nice to keep the people who bring children housed in the same area. Most people with children will retire early and don't want to be kept up all night by other people's parties. Also, the people who kept one awake all night are usually outraged when the kids get you up before 8 AM even if you make only 1/10 the noise their party did." (Sande Cunningham) "If my experience working on this year's Westercon has taught me anything, it is that party areas must be blocked so that they don't bother anybody who wants to sleep. There should be (at least one) 'quiet floor' for those who need their rest (e.g., the committee) and those who can't fall asleep with noise around." (David Bratman) ((The committee sleep? You must be joking! Seriously, we wanted to do this, but as explained in PR3 the hotel tells us they can't manage it; sorry. This year's Westercon seems to have struck a chord in quite a few people....))

"Please have a hotel that doesn't close down parties, even relatively quiet ones, such as the Westercon this year. All parties, even the SFWA & pro parties, were shut down by 10:30 PM!!! Also please have the hotel block the fan rooms so you don't have Mundanes on the room floors to complain of parties." (Gail Selinger) ((This kind of blocking can be done (except that you can't make someone move if they were there first). But as you can see above, not all the complainers are mundanes.)) "At the last Westercon, some parties moved out of the rooms into corners of the main program room. (Hotel hassles.) It wasn't planned, but it worked out fairly well. (Richard Brandshaft) "Be sure that your situation with the hotel regarding parties is clear. Although I'm sure that because of the Boskones, etc., it is, you never know." (Paul K. Abelkiš) ((We've had some trouble at past Boskones. But we've also gotten some night managers fired.))

"Westercon XXXII [was] undoubtedly the worst convention ever thrown. It was bad for these reasons: I. Poor communication with the hotel staff. The hotel would not block the rooms or the parties. This resulted in the closing of parties throughout the con. ... II. Poor understanding of the hotel of the needs of fans. Typical of this lack of empathy is the habit of the hotel of booking loud raucous bands in the bars, and playing the juke box loudly. Fans come into bars at the hotel to meet other fans and pros, and to talk. Not to listen to music that they have no interest in. This is a small example of what can go bad with a con. They can be cured in case I by having con security meet with the hotel security and develop a good relationship with the staff so that no action is taken without conference. In case II by the committee having the hotel not book a group in and the bar staffs warned about box volume. This also goes for Muzak." (Frank Gasperik) ((Of course, how much of this you can get away with depends on how much of the hotel your con takes over.))

- "SunCon was a bust. Why? Mostly, I think because of the attitude of the hotel, which tried to enforce stupid rules about "no-food-not-provided-by-room-service-in-the-rooms" etc. Can you brief the Sheraton on who/what is coming? Also, until one of the General Technics people tapped the main hotel ice machine, they actually expected us to order ice!" (Amy S. Bouska) ((Well, the Sheraton does know "who/what is coming"; they had about 2000 fans at the last Boskone. But I must point out that hotels do have the right to make rules (whether "stupid" or not) about what one can do on their property, and if you violate them you're on your own.))

Con Security

"Do not use Gestapo security - it's not necessary." (Lou Moore) "What about security? Is the Dorsai handling it this time?" (Nan Nagel) ((No.)) "Security: particularly in art show: area to check cameras or packs or large purses. 24 hr. guards: no entry ever without badge (unless is known committee member or pro guest or such). One entrance, one exit in both art show & dealers. (I realize you guys probably know all this - I've heard all good about Boston cons - but after Iggy last year...." (Amy Falkowitz) ((We aren't going to discuss our plans for security in advance, of course, but it'll be as unobtrusive as we can manage.))

Registration

"I'm a little confused on how I'm to gain entrance to the con. [Will I] receive some kind of ticket or do I just show up at the convention, prove who I am, and get my name badge." (Sharen A. Mann) ((The latter, in case anyone else is wondering. While this was the only explicit comment we got in this area, I have noticed that a lot of people (mostly neos) ask for "tickets" when registering for a con and are sometimes alarmed when they

don't get them. While tickets have been sold for Star Trek cons and the like, ordinary SF cons have usually avoided their use. Some of the advantages of tickets have been applied in the "quickie check-in" system used at recent Boskones: preregistered members are sent a form to fill in in advance, and they can register by simply turning it in; those who forget the form can still go through the normal registration process. A number of people appreciated it:)) "How about the pre-registration quickie sheets a la Boskone XVI? They worked so well that I almost didn't know I was registered." (Kathy Godfrey) "Being that it was my first ever con, I don't know how the conventional system rated time-wise. I have heard from more experienced fen that it was a massive improvement. Were you planning to implement the same system at Noreascon? ... I think it is/was a great idea and would be quite useful." (Sarah K. Swider) ((We haven't decided on a registration system yet. One problem is that crashers are more likely at a Worldcon, given the higher prices, so we have to worry about this. But it'll be as efficient as we can manage without compromising security.))

"For most fans I would think that the Iggy people may have had the right idea for registration, but screwed it up just a bit. The area was too small for that function, especially when lining up for tickets & such." (Fred Jakobcic) ((I wouldn't know: I was back in HQ and never went through the line.)) "At Westercon 31 we found that new members could join very quickly if we only kept track of the sequential numbers given to them, typed a badge, & provided them with forms to return if they wanted more info, final PR, etc. About 1/3 wanted final PRs (that does not include preregistered). This provided a good first impression for new members (no waiting in lines, receive their materials quickly, etc.)." (Edward Finkelstein)

"I think it would be helpful if the printing on the name badges were darker and larger than the 3/16" size most commonly used at most of the cons I've attended." (Keith G. Kato) "Readable name badges (big black type), I'm nearsighted." (Donald Franson) "Please include city, state, country on name badges - it's nice to know where different fen call home. It also helps to locate fen from a particular area in which one might be interested." (Marye Erin Wexford) ((All attractive ideas. But bear in mind that large-type typewriters are hard to come by, while adding addresses takes longer.)) "Considering the size of the Worldcon now, it may be economically feasible to have customized continuous form membership cards printed that can be used on a line printer for a computer. Individualized membership cards can then be printed quickly by a computer. There are even special machines that will burst the forms into the separate cards. Given the availability of micro-computer systems, serious consideration should be given to purchasing a computer system to automate the handling of memberships for all future Worldcons." (Danny Low) ((Our pre-convention handling of memberships is computerized, but we are very leery of having to depend on computers at the con. This is best put in a letter our Chairman Leslie Turek wrote giving advice to another convention: "Computers are treacherous and underhanded and heartless beasts that always do the opposite of what you expect and ALWAYS break down just when you need them most. Play with them if you will, but don't DEPEND on them for anything (except in advance of the convention, when it won't hurt if they're down for a week)."))

((However, there are some less critical things that one can use computers for at the con:)) "How about a small computer set-up to give the names of people actually in attendance? Or even posting computer-generated

lists of attendees, as I have seen at some scientific meetings?" (Sandra Miesel) "I hope it will be possible to post a computer listing of the names of members, in a widely-spaced format, so people can indicate that they're in attendance (if they want others to know) and how they can be contacted at the con (again, if they want people to contact them). It would also be a good way to handle messages to particular people - pin them by the person's name." (Erwin S. Strauss) ((Which brings us logically to our next topic....))

Bulletin Boards, etc.

"Possibly as an addition to the bulletin board, the following service might be offered: A box could be set up with alphabetic dividers at the table most convenient for the ConCom. (A table near the registration area would be best.) People could leave messages there for friends. Scrap paper can sometimes be obtained from friendly printers and this paper could be color coded for days. Green for Thursday, Blue for Friday, White for Saturday, etc. That would enable the table workers to throw away old messages if the space was being taken up from mouldy letters 2 days old. This would really be valuable since bulletin boards get so crowded so quickly." (Becky Matthews) "Something I think is very necessary is a blackboard (with chalk) in the registration area. The lack of this at Iguanacon severely inhibited my communications abilities. (I didn't get to talk to the people I wanted to.)" (Alice Insley) "Okon folks suggested using a large sheet of paper instead of a chalk or 3x5 card board; paper would be changed daily. For the "freebie table" use IguanaCon's board-and-string approach and limit each flyer to one slot rather than putting bundles of the same flyers at several places on the board." (James R. Madden) ((I suspect the large sheet of paper would tempt some people to write in foot-high letters.))

"Has anyone ever thought of a 'party board' where room #'s for open parties could be posted? Esp. Neofen who Don't Know Anybody would find this more useful than Word of Mouth, & it might eliminate hotel-related problems such as signs on walls & in elevators." (Charlotte Moslander Newman) "For parties, some sort of lined posterboard or blackboard should be set up, where party-givers can fill in date, starting time, closing time, location, sponsoring group, and any other remarks in a designated columnar format. This would make it much easier to scan for parties one might wish to attend. General bulletin boards might be divided by function - one for rides, one for crash space, one for lost and found, etc." (Erwin S. Strauss) ((The best parties don't have closing times.))

Ticketing of Events

"At Phoenix (Iguanacon) the lines for the Banquet and the Hugos (One ticket per person only. No exceptions.) were an abomination. Find a less germanic way of doing it, please. Why can't I pick up my husband's tickets, too? He was at another session when I saw the lines, so I waited for an hour before being told I couldn't get his tickets too. SHIT." (Carol A. Roberts) "Elimination of last minute ripoffs re ticketing for major events like the Hugo Awards is a must - No info until last minute was given re ticket pick-up & one had choice of standing in line or going to panels, discussions & events. Tickets for Hugo Awards are a part of our membership fee & should be given out with Registration packet - ditto the film preview or anything else with limited ticket access!" (Joan Conner) ((If you simply give tickets to the first N thousand people to show up, not all of them might want to attend; and asking people to make such a decision as soon as they arrive also seems unfair.))

"The biggest flaw with IguanaCon was the last minute confusion and policy changes over things like the Masquerade, Hugo Ceremony, and special movies, i.e., tickets, when passed out, etc. Make plans, announce them and stick with them." (Mark S. Marley) ((This is always a good idea, though sometimes it does turn out to be impossible.)) "My chief complaint about IguanaCon was their lack of Auditorium space for both Masquerade and Awards Presentations. I certainly hope your Auditorium is larger and I know will be more pleasant. I may never forget standing in line at Phoenix in the heat." (Joye H. McMullin) ((Actually Iggy's space was big enough: the hall was never filled. But of course we don't know how many people the lines may have scared away.)) "One item badly mishandled at 'Iggie' was the constant need to spend time waiting in lines for tickets to certain events (i.e., masquerade, Hugos, etc.). Please get your shit together; either your facilities will be large enough to handle the crowds or pass out tickets during registration (included in the Program Book???)". (Kurt Weideman) ((As we've said before, our facilities are big enough: the Hynes main auditorium holds 5000, and it's hard to imagine a crowd bigger than that for any one event. But not all future cons will be as lucky, and when ticketing is necessary it's hard to see any totally satisfactory solution. -- By the way, in one more attempt to correct the historical record: no matter what impression may have been circulated at the time, tickets were not required for the Iggy masquerade. The lines there were because the opening time they announced was earlier than when they told the guards to show up.))

Smoking

((The explicit comments in this area were rather one-sided:)) "Smoking/No smoking areas is an acceptable solution for some, but enforced no smoking might be preferred if possible." (Dave LeVine) "Smokers are a problem - need they be permitted at all in crowded areas (e.g., films)? At least segregate them downwind." (Kathy Godfrey) ((What wind?)) "As well as lots of fellow-sufferers, I would appreciate it if smoking were banned in meeting rooms - or the two factions were at least segregated. If it can be done on planes, perhaps Noreascon II could manage?" (Gerda K. Oberg) "No smoking areas are important for those of us with allergies (to tobacco smoke). For all that I love fandom, fen tend to be real turkeys about obeying non-smoking areas." (Amy S. Bouska) "No smoking in small/overcrowded rooms. No smoking in wherever the masquerade entrants gather (some costumes are flammable or hard to breathe in). (I've had to leave panels I was interested in because of too much smoke.)" (Amy Falkowitz) "No smoking areas? Blessings on you!" (Daphne Ann Hamilton)

((Mind you, some were more tolerant:)) "I smoke & hate not being allowed to, but don't mind internal segregation." (Sharron Albert) "I would prefer completely no smoking, but I'm willing to go along with marked off smoking/no smoking areas. Give preferential seating to non-smokers." (Harold P. Zitzow) "As a former smoker, I know how annoyed I used to get when I was expected to sit thru a panel or discussion without having a cig. Now, I realize how some non-smokers may be annoyed by the smoke. So in my opinion, the only fair thing is to have S/N-S areas. I would make one suggestion, though: keep the areas uniform throughout the con. For example, if the left side of the room for a panel is for smokers, then so should the left side of the movie room, etc. be for smokers. It was not this way at Iggy and it got very confusing." (Marye Erin Wexford) ((Plus highly visible signs in every such room. We had intended to proceed along these lines until we found out that smoking had to be barred in some areas - see PR3 for details.))

Children

((A number of people commented on babysitting and children's programming together:)) "Although the babysitting/children's programming is not important to me personally since I won't be utilizing it, I think it's a good thought. I'm sure many parents won't be able to come to Noreascon unless they bring their children, yet I'm equally sure they would appreciate some free time." (M.E. Tyrrell) "These are of no personal importance but I recognize need + value + do not want to give a negative reaction." (Geoffrey K. Germond) "I will not use these services but think that it is very important that they be available." (Daphne Ann Hamilton) ((This attitude was not unanimous, however.)) "I don't believe Noreascon II should provide separate programming for child members. It is my belief that any child mature enough to attend the convention as a separate person can attend the same events as adults and enjoy them." (Sharen A. Mann) ((On the other hand....)) "I don't need it but a great idea. Fans' children can be annoying, playing in elevators unsupervised. Children's programming might keep them amused & tractable. It bothers me to see the kids wandering in hotel corridors late at night & their parents nowhere about. Protect the kids." (Elaine Wojciechowski)

((Some people had more concrete suggestions:)) "For those kids who are too old to need a babysitter but too young to comfortably stay alone in a strange place late at night while their parents carouse, how about a sign-up sheet (mayhap in the babysitting room) so we can get these kids together to keep each other company on the nights needed. Parents would just need to list name, night, hours, and room # and each could get in touch with the other." (Harriet Kay) "After taking 2 kids to an Alumni Reunion last year, I would like to make a few comments: 1) ((see p. 26 on room blocking)) 2) Refrigeration may be required since infants may need bottled formula and small children may want to eat at odd times. 3) Is there a dining room in the hotel which caters to the family trade? I.e., has peanut butter sandwiches, hot dogs, baby food, bibs and high chairs. 4) Would babysitting be done in the hotel room on an individual basis or by groups with a nursery school atmosphere? Both are needed to handle a mix of ages and differing nap and bed times." (Sandee Cunningham) ((I don't have the answers to these questions yet, but presumably the babysitting staff will work it out.)) "Children's programming might include readings, puppet shows, or games based on Tolkien, Lewis, or even something like Heinlein's Star Beast." (Mary Price)

((Since this brings us to the edge of the whole area of programming, let's cover the rest of it:))

Programming (General)

((I'll begin with the comments on scheduling and other such general topics.)) "Please do not schedule workshops, discussions and films at the same time! I dislike missing things I want to see and hear. This happened before and it is most frustrating, so if it can possibly be worked out otherwise - help - I know it is often difficult to get everything scheduled to suit everyone." (Dawn B. McGhiey) ((But some people like films but not discussions, or like only some of each, etc. To avoid all conflicts would mean only one thing happening at a time, and a lot of people wouldn't like it - or be able to fit if they did.)) "I would like to see a constant variety of events, while at the same time not having two important, not repetitive events cotemporaneous. I would also like to see certain films, etc. repeated to prevent the 'I can't be in two places at once, what will I do' syndrome." (Stuart Berman) ((Feasible with films, but you can't very well

ask people to give a talk or panel twice. And which events are "important"?) "Marty Massoglia has suggested scheduling popular movies opposite big draws like the awards ceremony and masquerade, with another showing that does not conflict so people won't feel compelled to miss one or the other. This avoids people going to the big draw because there's nothing else to do. For the same reason, the Art exhibits, Art show, Dealers room, etc. should be kept open during the big draws. I favor this idea. Overcrowding of these events has cut down on my enjoyment of them so that I skip them about half the time." (Barry Gold) ((Mostly sensible. As we'll see later, though, there are problems with having the dealers' room open in the evenings.))

"I believe it would be very useful to the attending members to know in advance the times the Worldcon activities start. This is especially important if First Day activities are to start very early in the morning. Last year I attended a convention which did not advertise an early registration and lecture starting time of 9:00 A.M. Therefore, I arrived late because I had made plans so that I arrived at the usual convention registration time of 12:00. I missed several activities which were of interest to me because of this situation." (Joseph B. Szczepaniak III) ((Seacon and NorthAmericon both started programming at 10 A.M., which made a lot of people unhappy: fans tend to party all night and sleep all morning. I expect our main programming will start at noon, but we'll certainly announce it if we decide otherwise.)) "I don't like the overflow rooms. George Fergus had the best idea of scheduling talk time between events. I realize the disadvantages of using up time that way, though." (Robert Hamlin) "For programming your moderator should introduce the panelists & identify the program item. For solo speakers, there should be a couple of persons who do the intro's. A working 'Green Room' might help." (Jan Howard FINDER) "Please keep speeches as few as possible and SHORT, INTERESTING and TO-THE-POINT." (Dawn B. McChiey) "Programming? oh yes - that stuff." (Denny Lien)

((Then we come to particular program topics. Some people just took the list of possible topics we gave in PR2 and said, "I'd like x, y, and z." I don't propose to quote those, but others came up with a variety of different ideas.))

"I'd be interested in a seminar by somebody from Locus on current trends in SF." (Donald L. Day) "I have added the suggestion for a State-of-the-arts panel. Something I have seen done, but rarely. As Worldcons move closer to being a standard business convention, it seems to me there are more people attending who are interested in the 'business report and forecast' type item. I would see it as a panel of experts in the fields, reporting on the events of the past year and what they see ahead, in h/c books, p/c's, magazines, movies/video, and what ever else. This appears in Locus, but not everyone reads it, and a nice summing up would be interesting." (Rick Sneary) "How about a panel on SF in the 70's - many folks (e.g., Malzberg, Harrison) find nothing going on, while I see the emergence of several very great talents. Might be fun." (John Mitchell)

"How about some serious lectures given by 'real' scientists? Like the state of the space program (including what public officials are for and against it); what kinds of problems, psychological & physiological, space colonists may face (i.e., long periods in close quarters, long periods in a different gravitational pressure, etc.). Other possible topics: what kind of warfare we are capable of & what the future holds; communication w/chimps & dolphins; what computers are capable of & what they will be

capable of (in LAYMAN's terms)." (Cat Calhoun) "Some science programming pitched for those with technical educations outside the field of the presentation. One idea that has been used a couple of times in the past is a popular science level program in the big programming room, and a somewhat more technical program of the same subject in a smaller room." (Richard Brandshaft) "Topics I'd like to see: 'L-5: A Critical Analysis', 'Nuclear Opposition and Ulterior Motives' (Are anti-nuke leaders basing their opposition on ecological or social foundations?), ... 'The Heinlein Hero'" (Joseph J. Rico Jr.)

"I'd like to see some sort of programming showcasing neo-pros. Readings, seminars, etc. Something to introduce these unknowns to the general populace. There is no one as lonely as a neo-pro! (Look at all the attention neo-fans get.)" (P.A. Noland) ((The trick is to get an audience for such an item.)) "I suggest you have a 'battle of the cartoonists' if you don't already have one planned; of course, a group of cartoonists would be necessary. ... Contests might be a good thing, such as writing (amateur), drawing or designing, jokes, etc. It might be a little complicated to do at a Worldcon though, but you would have a lot of pros for judges." (Todd V. Herrick) "Panel on magic/witchcraft as practiced and as to how they relate to sci fi/fantasy writing. (I am a 'black magician', though not evil by most people's standards.)" (Corey S. Cole) "Programming: Early in the week, 'how to design/construct masquerade wear'; 'NFFF' - now and earlier'; Damon & Kate talk of cons; proz speak of editors known & loathed." (Charlene Hinchliffe)

"I've often wished that it was possible to have small writers' workshops (that's small workshops, not writers under 5' 3") at Cons for novice writers who don't know what they're doing and would like to find out (you know what I mean). Some things have been done in this area, but it's difficult to be more than general with 40-100 people involved. I don't know how much of an actual workshop could be done, but this might give novice writers a chance to button-hole an author without pestering him silly, and ask questions of someone who knows how it's done. Limit it to say, twenty people on the outside per session (twelve is nicer), signing up in advance.... And limit it to unpublished writers.... It is to be assumed that published writers (more than a year) already know what they're doing." (Rebecca Lyons) ((Several other people also suggested a writers' workshop, but this was the most thorough proposal. One problem is that such a system can only serve a very small fraction of the con attendees. And a full-scale workshop (like Milford or Clarion) takes full time for a week or more; obviously something like that isn't practical at a con. However, there is a possibility that we'll be able to offer something less elaborate.))

"One of the reasons I like big cons is that the programming tends to be better, more interesting, & more varied. And I like lectures & panels, etc." (Cat Calhoun)

Films

"I was strongly disturbed by the perpetual heckling at movies at the last Boskone. Obviously some films are most enjoyable with that sort of thing (e.g., The Vampire Hookers), but the catcalls persist through all the movies these days and make the classics basically unwatchable." (Matt Zimet) "It should be emphasized that there are people who want to watch and listen to the movie without loudmouths yelling out 'humorous' comments throughout the entire program. At the last Boskone it was practically impossible to hear any of the soundtrack due to these people. Not to dampen their enthusiasm; it's just plain rude to shriek and scream during a movie - so there."

(Cortney Skinner) ((These comments would logically be followed by some of the many suggesting The Rocky Horror Picture Show, but they didn't say anything not already covered in the regular lettercolumn - including proposals for "quiet" and "noisy" showings.))

"Why not wait until the real, live, honest to gosh film list, with correct times, is finished and verified before putting it out? That is, maybe in a form like the daily newsletter type thing, rather than as a list in the events schedule that is usually wrong, anyway, and rather than a list posted outside of the film room so you either have to copy it down or else come back by every time you forget when a film is being shown. One could be distributed each day, if need be, or something, rather than find out, after the fact, that you missed a showing of something you really wanted to see." (Robert H. Brown) "Try to do a better job of announcing the times of movies. Try to have the G-rated films (i.e., Hercules + Jason + Sinbad films) around noon on so we can deposit children in the film room with 80 films & adults can go off to other programming." (Gail Selinger) "Please run the film program 24 hours." (Kurt Weideman) "Show films more than once, if possible, to allow better chance for folks to see their favorite's." (James R. Madden) "If it is possible, arrange the seating so that those beyond the first couple of rows can see. Maybe raising the screen a few feet would help. Also, last year there was a lot of noise just outside the film room, and when anyone tried to enter, they had to wade through people seated on the floor near the doors and in the aisles." (D. Rosenburg) ((That last is always a problem. People arriving late understandably don't want to grope around for a seat in front of others.))

"It's my own personal belief that the film program should not feature things 90% of the audience has already seen. I like Forbidden Planet as much as the next fan, but at every con? (And in the slightly cut matinee version, too!! GRR.) As far as recent films go, I think the emphasis should be on things few people would have had a chance to see (due to bad distribution, say). (On the other hand, if you secured copies of The Lord of the Rings or Star Wars...)" (Kathy Godfrey) "If you do a poll to aid in selecting films for the con, you might want to ask not only what films folks would like to see, but the ones they are sickest and tireddest of seeing. I personally am not into films but I run a con in a town where there are a lot of film fans in the local group; and I get as many queries of the 'I Hope You're Not Going To Get XXXXX Again' as the other kind." (Margaret Middleton) "In regards to the film program, many are called but few show up. Plan to have most of the goodies never turn up, especially if you're not relying on private film libraries - legal or not. Overdo the program so when something doesn't turn up you still have something to show. ((Our experience at Boskones has been a lot better than this; but I have seen some horrible examples elsewhere.)) No premieres or goodies at ungodly hours!!! I want to see them, not sleep through them! I'm not a pessimist, just a realist: Iguanacon's film program washed out. Also they didn't want a film anyone could go see at home (Star Wars!) besides everyone's seen it 12 times already - only thing they forgot was that I'd seen their whole film program before too and so had most other people and we still wanted to see it. Not only that but that movie was made to be seen by a roomful/theater full of science fiction fans! Best way ever!" (Mary Paterno)

"In program book, put capsule comments or descriptions of movies. However, do not insult movies as this upsets many fans. (For example - several Boskones back the Program Book insulted Silent Running. I, and many other people, like Silent Running.)" (Jim Mann) "would especially like to see

an amateur film program, as I am an amateur filmmaker myself and therefore always looking for an audience to inflict my movies on, and I'd like to see the work of other amateurs." (Lewis Thomits Jr.) "Amateur films should be shown in a separate room." (Kathy Godfrey)

((Well, I suppose I should get on to the suggestions about the content of the film program.)) "Lots of old stuff." (Mederick Black) "I vote to limit the number of horror movies and limit those to the 'old' classics, such as The Fly," (Betty L. Williams) "Especially foreign films that don't get a wide distribution." (R. Laurraine Tutihasi) "Various 3D films with SF oriented plots." (David Salter) "How about some X-rated SF?" (Susan Kay Fielding) "The only important movies are premieres or Hugo nominees." (Moshe Feder) "It might be interesting to schedule a classic followed by a spoof of that classic, such as Phantom of the Opera followed by Phantom of the Paradise.... Also, how about a swashbuckler?" (Lance F. Larsen) "Film exhibits, like the Star Wars room at MAC, should definitely be considered. ... A turkey night might be an idea - Godzilla vs. the Smog Monster." (Laurie Mann) "The 10 worst genre films - Santa Claus vs. the Martians, The Creeping Terror (Unknown), etc." (Scott R. Bauer) "In the animated shorts category: Rent American! Maybe I'm not cultured, but I'd much prefer a Warner Bros. cartoon to another Film Board of Canada short featuring dots and lines bouncing about the screen (especially at 3 A.M.). ... Old TV programs! These we almost never see! I'm an old Japanese cartoon freak who would die happy if I could only see Astro Boy again. (It's been almost 15 years!) Hell, I'd even settle for Prince Planet." (Kathy Godfrey) "If at all possible I would love to see all twelve instalments of The Prisoner. I know it was re-run on Public Television last year but I missed it, and I am sure there are very many who are in the same situation or who have only recently heard of this amazing serial." (David Gress)

((But now I'm starting to get into specific titles, and I'll have to draw the line. I find in my subject index to the questionnaires (Well, how did you think I was putting this together?) more comments on films than any other topic, and more than half of those basically just gave lists of films they wanted to see. One person listed 21 films, with remarks on most of them, plus a batch of old TV programs. The suggestions ranged from the totally obvious (2001, Star Wars) to things that I've never heard of. The lists make fascinating reading, and we certainly appreciate the ideas, but I'm afraid I can't justify taking another couple of pages just to list titles. So let's move on.))

Fannish Programming

"At least some of the fan programming should be part of the main program." (Moshe Feder) "I hope you don't segregate fan & pro programming as many past Worldcons have done. Fan programming ought to be an integral part of the program -- it is an opportunity to expose new fans to the history & traditions of fandom. By segregating such programming, few neofans tend to attend the fan program items, primarily because they are still in the reader stage & go for competing pro program items. Up against Ellison or Silverberg fan programs will get only 20-50 people & often are a waste of time for the poor panelists who face an audience hardly larger than the panel. Fan panels should be worked in with pro panels & emphasis should be placed on making them interesting for the new fan. (No one wants to hear a panel on mimeograph paper prices -- including the panelists.) ((I admire the intention, but I have my doubts that it'll work: I've seen instances when fannish panels were on the main program and the audience simply evaporated; come to think of it, I was on one such panel.)) Suggestions for topics for

fan programming: 1) History of SF fandom - its evolution including discussion of various fringe fandoms. 2) Fan activities - what sort of things are available in fandom - clubs, zines, regional conventions, awards (many neos don't understand how the Hugos are awarded - even neos who go to a Worldcon, for instance). 3) International fandom. 4) Filksinging - including information on its history - who composed what songs, including singing of some of the best known songs. 5) Fan legends & traditions - what are the fannish ghods, who sawed Courtney's boat, etc. Now that fanzines are on the decline, many of these traditions are being forgotten since there is no place they are discussed. 6) An introduction to fan politics - who puts on the Worldcon, why & how, with discussion of other topics such as running a regional, are Hugos valid, SMOFs, etc." (Linda Bushyager) ((I don't think fanzines are in decline; just because you folded your zine.... Ahem. Those of you who don't understand the terminology in the above comment might do well to order a copy of The Neo-Fan's Guide: 75¢ to Linda Bushyager, 1614 Evans Ave., Prospect Park, PA 19076. The following comment isn't really about programming, but illustrates the problem:))

"Please try to hold it down with the extreme fannish terminology - it can be confusing to people, even if this is your 3rd Worldcon (meaning me). Some of us on the outskirts of fandom (Tampa is on the outskirts of everything) and who haven't been involved since 1939 don't know what the hell you people are talking about sometimes, as it can be very "in-groupish". I felt a bit like an outsider at SunCon, and I was born in Miami! Imagine what such things could do to someone who had had no contact at all with fandom - they might not stay long enough to learn." (Robert H. Brown) ((Of course any subculture develops its own customs and language, or it wouldn't be worth developing in the first place. There is always a tension between developing these to the fullest and remaining accessible to newcomers. And indeed, some think newcomers ought to have to work at it, to discourage a population explosion. I don't agree with this, but I do think some difficulty in understanding is inevitable - and worth the effort of overcoming.))

"A personal desire of mine would be for ready access to reproduction facilities, especially electrostencil and mimeograph. If fees are necessary to cover supply costs, fine, but fan should be able to publish in a mood of spontaneity at the Worldcon." (Tom Gould) "I would love to see a fan room and especially info for neos, as well as exhibits sponsored by SF clubs." (Eric Bradner) "How about a special '50 years of fanzines' exhibit?" (Victoria Vayne) "I'd be interested in programming about APAzines or for APA members." (Ed Zdrojewski) "In the past Herbangelist ceremonies have drawn 50-80 persons and are very entertaining to the attendees. Also, fannish awards such as the Hogus and Blackholes are popular fannish events also drawing about 60 or so people. Usually these are held at a local 'junk food' place such as McDonald's or Wendy's but have in the past been official convention items." (Elst Weinstein)

((And finally we have a comment at odds with the whole idea of fannish programming:)) "One reason why many science fiction readers would never dream of going to a science fiction convention is the tendency of many conventions to focus on 'fannish' programming. Science fiction exists because of science fiction authors and science fiction readers - many science fiction fans don't even bother to read science fiction. More attention needs to be paid to the writers, and the concept of science fiction as literature (not genre) needs to be emphasized. It would be nice to see a Worldcon program dominated by author panels, writing panels, critics

panels, publishers panels, etc., rather than by exhibionistic/hedonistic parties, orgies, costume ceremonies, etc. Fun is fun, but literature, thought, and the written word are fun, too." (Lawrence I. Charters) ((Mr. Charters' description of fandom is not without merit. Whether this situation is something to be deplored, and whether his alternative would be preferable, are matters of taste; certainly such a convention as he proposes would be very different. In any case, we do not plan to program any orgies.))

Feminist Programming

For: "This seems a good place to emphasize the importance of feminist programming. I'm pleased to see that you included it as a possibility in your list of programming topics." (Rebecca Lesses) "Suncon succeeded in scheduling 2 of the 5 feminist events vs. each other. Not good. Iggy's programming re this was nice." (Sharron Albert) ((So help me, those are the only straightforwardly favorable comments I can find.))

Against: "Why should it be necessary? Why not a listing for masculine programming, also? Silly." (Elaine Wojciechowski) "I feel strongly against feminist programming. I am quite poor; a con bankrupts me for the whole year. For the 5 con days, anything that gets in the way of my fan-nish pleasure is anathema. There are 360 other days for reality." (Matt Zimet) "I feel strongly that NON-FANNISH things do not belong at a con - this applies to feminist programs, black programs, anti & pro nuclear programs, etc." (Dave Levine) "Feminist programming!? And black programming? And gay programming? And No Smoking? And machismo programming? All are divisive. Let the government be divisive; let us instead seek/try to keep unity." (anonymous) "I feel very strongly that there is no place in a science fiction convention for 'feminist' programming. Apart from being not at all appropriate to the convention, the mere existence of 'feminist' programming would be 'sexist' which is something the more militant feminists are against...or do they consider that 'sexism' only works one way?" (Boyd Raeburn)

Mixed: "I suppose a feminist panel is de rigueur but it's also trite. Don't let this turn into a circus like Iguanacon." (Sandra Miesel) "It is fun to hear about feminist trends in SF - but no diatribes, please, as my male friends were subjected to at Suncon. Good, intelligent sessions of value, not strictly venting spleen." (Donna Crisci) "I only give this a zero if we're talking about basically mundane feminist things, as seems to be a trend lately. What I would like to see is consideration of things like alternate sex roles in (say) future and/or non-human societies, and similar things with a bona-fide stefnal content. But instead things have lately tended to relatively narrow practical things like how to get the ERA deadline extended. Insofar as SF has gotten into these panels and talks at all, it has tended to be of the form of how SF can be 'used' to advance feminism. Again, it's a worthy cause; but ... it's a tendency to use fandom as a means to other ends, and I don't like to see that." (Erwin S. Strauss) ((For our policy on this matter, see Tony Lewis's statement in PR3.))

Blood Drive

"Blood drives are excellent things, but when people are going around for 4 days on little food and less sleep they are in danger of losing their health when they try to do without some of their blood too." (David Bratman) "A blood drive is well intentioned and a great idea but maybe more of a hassle than achievement. For such a short convention I think a blood

drive would be ill advised." (Anthony M. Gawienowski Jr.) "The Worldcon blood drive has become a tradition that serves a worthy purpose and identifies fandom with a good cause, much like the Lions Clubs and their eye bank, etc." (Karl T. Pflock) "However worthy, the blood drive really doesn't have any firm connection with fandom (Heinlein notwithstanding). To me, it represents the Rotarization or Kiwanization of fandom - using fandom as a means to ulterior ends. The direction it leads is that fandom has to do something to 'justify' its existence." (Erwin S. Strauss). ((I think you can see why I juxtaposed the last two topics.))

Masquerade

"The Masquerade is surely the basic program item that could use the most improvement. Some provision should be made for the comfort of the participants (MAC). Genuine prejudging as at Torcon would help. I like the idea of workmanship awards. Fan judging with costumes in the right categories, categories adapted to entrants present." (Sandra Miesel) "For a masquerade the size of the Worldcon's, some sort of organized run-through on stage is, I'm afraid, necessary if everyone is to get a fair chance to show off his/her costume, and to see the other costumes. But I would like to see this theatrical element minimized. For example, Balticon had a darkened room and a spotlight. One costume would be spotlighted on one side of the stage, while the next costume got into position on the other side. The light would then switch over to the new costume, and the one after that would come on stage and get ready. This cut out a lot of dead time on entrances and exits. Balticon cut down each costume's time just a little too much for my taste, but some middle ground should be possible." (Erwin S. Strauss) "I was very impressed with Boston's handling of the masquerade at Phoenix - the master of ceremonies had a costume, and handled his duties without taking 'cheap shots'." (C.D. Doyle) "I would like to suggest a masquerade dance, where everyone would be encouraged to dress up, not required, and not necessarily as elaborate as the usual masquerade presentation. Music would be provided either live or recorded, preferably a mixed selection to accommodate fandom's mixed preferences. This would be an addition to and not a replacement for the standard masquerade. I think there would be good response to this and it also could encourage people to go all out at later cons to build more elaborate costumes." (Marc Perkowitz)

((A number of people were mainly concerned about photography.)) "Photographers (free-lance) available to take pix (especially at Masquerade) for sale?" (Jane T. Sibley) "Make sure photographers are given access to masquerade contestants for individual pictures." (Lou Moore) "I was in the photographers' area at NorthAmericon and would like to recommend you make provision for a 'coolness under fire' award voted on by the shutterbugs for the contestant who gets least rattled by the heckling in there. (Laurie Mann would have won it hands-down (balloons-down?) this year, I think.)" (Margaret Middleton) "I would like to see the masquerade photo done RIGHT this time. To do so, I think you should use ideas from a few past Worldcons: 1) Lots of room. LACon had three large photo areas to spread things out. 2) Good backdrops. LACon and Discon had colored backdrops 10' high and 18' long (at least) for each photo area. 3) Good lighting. Noreascon I, LACon, & Discon had lots of floodlights so even slow film worked OK. LACon and Discon had separate areas for daylight (~5000 °K) and indoor (~3200 °K) lighting. LACon had a third area set aside for strobe/flash. 4) Photos parallel with pre-judging. Season did this and it worked almost perfectly. For once we got photos of undamaged costumes! The lighting, backdrops, and size of areas were poor, but it was still quite successful." (Alan E. Frisbie)

Fan Cabaret

"If it's going to be done, it should be more structured than it was in Phoenix. The acts varied so widely in quantity (length) and quality that it was essentially impossible for anyone to get much entertainment value out of it. The acts would have to be auditioned, and then programs, lasting maybe one to three hours, assembled. The acts would be chosen to give a good variety of different forms (singing, magic, mime, etc.), with segment lengths and quality of performance such that attendees could reasonably expect to be entertained. After the set show each night, the mike could be left open for anyone else. For the set programs, the acts and times on stage could be announced in advance (maybe in the newsletter) so people could plan to see what interests them." (Erwin S. Strauss) "Be sure there are two or three hours of preparation time allowed for the people setting up lights, mikes, sound speakers, etc. I was MC for the first night of the cabaret in Phoenix, and because only one hour had been allowed for the installation of the electronics, the job could not be done in time. As a result, there was an hour and a half delay that irritated a number of performers (several left) And spectators who wanted to see the show. Give this kind of set-up more time than you think it needs - because it will require it." (D.C. Fontana) "Require/request all participants to put in a minimum of $\frac{1}{2}$ hr. of their time providing entertainment for the kids (if the act is appropriate, that is...)." (D. Axler)

Art Show

"One of the limiting factors in running a Worldcon is administrative manpower, and running the art show seems to me to be a major drain on that resource. ((Right!)) I think Boskone has had the right idea in trying to move the con out of the business of running a commercial art gallery, charging a flat rate for display space. I wouldn't mind seeing each artist severely restricted to a few pieces and/or a small amount of space, the idea being to show only his/her best work for judging. Aside from a flat entry fee, the con would handle no money. If the artists want to sell, they can get tables in the huckster room. One special part of the hucksters' space might be set aside for them, with hangings rented out like tables. This would free the committee from handling money and art just before and at the con." (Erwin S. Strauss) ((The solution seems more severe than the problem yet requires. This system would make it rather hard to have auctions, which a lot of people enjoy (and which tend to bring the artists more money). Anyway, handling art is fun.)) "I offer these suggestions: 1) The exhibit be divided into two categories, amateur and professional, 2) amateur artists would have to donate their works, 3) awards should be given in both categories." (Sharen A. Mann) ((I think we have here another example of the pernicious effect of the word "amateur". Just about all the artists at a con want to sell their work (if only to pay the art show fees); the "amateurs" are in general simply those who don't make a living at it.))

"Westercon 32 had a great idea for the art auction - all works scheduled for voice auction were published in an 'auction schedule', priority being established by how early the work got two written bids, and the approximate time at which each work would come up was included. This is a great help to those who plan their bids (and undoubtedly reduced crowding in the auction room)." (Corey S. Cole) "Don't do what happened at Iggycon, have one of the art auctions during the Roast (a large program item)." (Cecelia Cosentini) "Art show hours must be long enough so people can get in to see it. At Iguanacon I went three different days all at scheduled times

and it was not open once! Closed for auction or whatever!" (Mary Paterno)
 "Try to be definite on art show room closing and auctions." (Gail Selinger) ((We won't be having the auctions in the Art Show, so the only closing needed is for long enough to circle the high bids (see the article on the Boskone Art Show in VotL 4); this will be at a well-publicized time.)) "There's never enough time for art viewing. The art show should stay open late at least one (and, if possible, more) night." (Moshe feder)
 "An idea from the 1978 Westercon Art Show: The room was arranged with one entrance and one exit and no parcels were allowed in. The committee reasoned that, as long as they were paying guards to stand by the doors, they could guard open doors instead of closed ones. The room was left open until midnight, but art show staff was around to answer questions, sell sketches, etc. only during "normal" daylight hours. This was a great boon to night owls like me." (Barry Gold) "If the art workings could be less than rigid, not imposing or autocratic, it would be nice." (Anthony M. Gawienowski Jr.)

Dealers' Room

((Most of the comments here were in response to our inquiry about how long the room should be open.)) "I'd like to see Hucksters Rooms and the Art Show open late - say, 2 A.M." (Donald L. Day) "Option Bor C. A ((the whole room open late)) is insane. At the table I'd be at, there'll be about six of us in shifts, but no-one would work after sundown, I'm sure." (Mark Owings) "I'd go with leaving the room open late and letting all hucksters know this well ahead of the convention so they'll plan to stay long hours or arrange for relief from friends." (John W. Allen) "We would have no interest in staying open past 5-6 pm." (Alexei and Cory Pan-shin) "Since considerable travel & expense is involved, I would like to have the portion of the dealer's room I am assigned to open the maximum number of hours in the evening." (Dick Spelman) "A huckster room with 500 tables is a nightmare. A huckster room with a crowd moving through it after closing is a bad idea. A huckster room open until midnight for anyone is insane." (Bob Wayne) "As a dealer, I really don't care how late the Dealer's Room is open. When I'm tired, or there are no customers, I'll pack my stuff up and take it to my room. Unless your security is damned good, it just isn't worth leaving the stuff, so it wouldn't matter to me whether the room is open or not later than I want to be there. And I doubt that you'd close the room before I get tired of sitting behind a table." (David Lubkin) "I think the dealers room should be closed during major evening program functions." (Todd V. Herrick)

"Option C ((mixed hours)) would be most convenient; however, how many dealers would go with it?" (Jerry L. Lawson) "Hours, if extended into the night, should be divided (10-5, 8-12) to allow dealers time for dinner, etc. Otherwise have one "night room" and one day-only room." (Paul K. Abelkis) "I don't feel a strong need for extra-long dealer hours, but if you had one section for normal-hours dealers and another section for extended-hours dealers, and if the costs were close to the same for both sections, I'd take tables in the extended-hours section - assuming that the tables had extra cloths so that I could periodically close the table to go eat. (I'd hate to be stuck in the extended-hours section for 14 hours if it was like Phoenix - no table cloths allowed, and no safe way to close the tables while going to eat unless you could find somebody to watch the table for you.) (Don Blyly) "As an artist and also a dealer I am concerned about the security arrangements. The dealer's room seems particularly vulnerable from what has been said. I would really not like to stay open later than 5 P.M. as I would like to see the con." (Tracy

Scheinkman) "You should set up a pass-card system to let hucksters into the Dealers Room when it is closed." (John W. Allen) ((Now that would really be insecure: dealers can be thieves too, you know.)) "All of your dealer's room ideas leave a lot to be desired." (Constance Wayne) ((Which about sums it up. This is clearly another of those areas where it's impossible to please everybody.))

Filksings

"I'd like to see a main filksinging room open all the time (at least, all evening and night), and several smaller rooms that people wanting to do Midwest-style filksings in could sign up for." (Erwin S. Strauss) ((In general, "Midwest-style" filksings feature soloists, while Eastern fans tend more toward community sings.)) "How about secluded rooms for unprogrammed filksings?" (Rhymer) "Let people do it themselves. Space to organize is about all you need provide." (anonymous) "Please do not try to organize this." (Mark Owings) ((The latter two comments also covered parties and restaurant expeditions.))

Disco and Rock Music

((As mentioned in PR3, this was decidedly the liveliest area of comments. Honest, we never had any intention of having disco at the con. But there have been some other cons (which shall be nameless) that did have it, so it seemed worth including on the questionnaire. We expected a negative response, but not quite this intense....)) "I emphatically protest the use of any disco 'music' at Noreascon II. This allegedly tuneful garbage is purely anti-thought and anti-idea. Science Fiction is a literature of ideas. Hence, disco has no place at any Worldcon, and it was a downright foolish thing to have it on the questionnaire at all in the first place." (Eric Breitenbach) "If you insist on including rock or (gad!) disco music in your programming, or even if you intend to tolerate its presence in unofficial functions, for God's sake please put it in a soundproof basement somewhere - and try to understand that there do exist a few benighted souls whose interest in music rises above the sheerly visceral. Some of us even still nurse a fondness for the musty old classics, and I would regard it as a great favor if the Committee crawled out of its tunnel and recognized this fact." (Allen Varney) "If you put any kind of disco in this convention, someone will surely shoot you all at sunrise - if they want to get up that early." (Lisa C. Kaczmarczyk) ((And I don't seem to have here the comment (quoted in PR3) about burying us at the crossroads with a stake through the heart, but you get the idea. Well, at least not everyone took it against us personally.))

"Disco sucks, etc., and has no place at any SF con." (Kathy Godfrey) "I can't believe you're serious about the Disco/Rock. They have nothing to do with the Genre at all, and often disrupt entire floors. Look at all the people who complain and break up filksings, and these are much quieter than Rock/Disco, require some knowledge of the genre to enjoy. A number of Lunacons ago they had a Prom, complete with rock band, on the same floor, in fact, next to the rooms running movies & speeches. (Ask Harlan - he tried to do an author's reading over them.) If people must have disco parties, fine, but don't encourage them. What has that to do with SF?" (Rhymer) "To those not in a room where disco is playing, only the beat is audible/palpable. It is both distracting/disruptive & dangerous - the human heart-beat speeds up to match it." (anonymous) "No!No!!!No!!! If you must have rock +/-or disco stuff, have it after the main events so it won't drive people away. (I missed the masquerade judging at Boskone because of the noise the band made - it was awful.) Have the rock after awards, judging,

etc." (V.B. Zitzow) "No Disco Please!" [in inch-high letters] (Elena Sirignano)

((The above comments are only a selection, of course. Here, however, are all the pro-disco comments I could find:)) "I think [a list of topics including/ disco, disco party (perhaps in sci-fi costuming!) ... is nice." (Cathy Wilson) "I loathe disco music, but feel unsure of my right to deny it to others, unless its expense bars items I would prefer." (Matt Zimet) "I'm ambivalent to disco music; I make up tapes of various dance music (well-received) which include disco as well as lots of new & old rock." (Georges Giguere)

((But there were some who favored rock as opposed to disco:)) "Come on! There are enough good, not so well known rock bands in the circuit of the Boston clubs so that the con might be able to get one for not so much, and that would satisfy a (small in percentage of the congoers, maybe) audience. You could even find a band which would have Something To Do With SF." (Pascal Thomas) "I'd like to see the Major Thinkers (an SF rock band) play at the con." (Giani Siri) "Bob Dylan or the Doors would be more appropriate(?) [than disco]." (Matt Costello) "Please no disco; while I like rock, a rock band at a con would be tacky and mundane." (Jim Cummings) "MAC's midnight specials were a good idea. Since I'm a strong believer in the 'Disco Sucks' philosophy, I'd prefer that a disco would not be one of these 'specials'. A rock band that plays a little bit of everything might be nice one night. For variety, a string quartet would be interesting, though I suspect it wouldn't go over well for late-night entertainment." (Laurie Mann) "I would greatly prefer to see anything on the order of musical programming be integrated into the convention through some SF or fantasy theme behind it. My musical tastes run to rock, not disco; however, in the context of a Worldcon I think that relation to the rest of the programming is more important than the genre the music is usually pigeon-holed in. Pannish tastes include folk (as well as filk), classical, big band, jazz, blues ... as well as rock and that other stuff (disco). Soundtracks from SF movies having large interest groups are common." (Lance F. Larsen)

((And others had quite different musical ideas:)) "As an alternative to (ugh!) disco (hak-caf) and rock music (ummph) how about some spacey tunes (e.g., computer-generated)? I read recently of such goings-on at MIT... is this a possibility? As we should be investigating the future, let's do it in an intellectually stimulating fashion - not rock music (passé) or disco (anti-music)." (Richard Willis) "How about having a New England Contra Dance at the con, for a bit of memorable local colour. Anyone can contra-dance, and the callers give instructions before each dance for the benefit of newcomers. There are good local bands in the Boston area." (Fred Lerner) "Please omit any professional music (i.e., bands, taped, piped in, etc.). Although I enjoy all kinds of music (except disco), it is unfair to some and very out-of-place to have music at a Worldcon. Besides, there are so many coffeeshops, etc. in the Boston area that those who are desperate for live music can easily find it nearby. Filksings are of course O.K." (Daniel Harper)

Games

((Another somewhat controversial area.)) "Dungeons & Dragons - best ever!" (Edward Wilson) "Wargames, D&D, computer games, etc. are similar - special interests that are In just now. I'm not talking about opposition; their scheduling should be a matter for individuals, not 'be part of a Worldcon'." (anonymous) "I would be interested in [having] a place

specifically for wargamers at the Worldcon, and maybe have a little tournament or competition." (Laura Dolan) "I do not think war games are compatible with cons; they have nothing to do with real fandom." (Matt Zimet) "They should perhaps be fostered as a sidelight - an informal setup in an occasional room. They are not important but fun." (Anthony M. Gawienowski Jr.) "I am very much into various types of wargaming, but most don't belong at a Science Fiction convention." (Robert E. Sacks) "War games have their own conventions." (Richard Price) ((Those in favor also had a few practical suggestions:)) "D&D - Keep room or area open from 6 pm to 6 am - at Iggy they did it noon to midnite, but I was too busy during day & evening to get with it." (Sharron Albert) "How is the D&D, Traveller, etc. area going to be run? Most places I've been it's been crowded, disorganized, etc. Try having a separate room set aside for role-playing games, and provide some way for players to sign up ahead of time." (Dennis Matheson) "I would like to see an exhibit of 25-mm figures of D and D by dealers." (Martha Heramia)

Hospitality Suite

"You're a very organized group, and we need that for a Worldcon - but I hope you won't forget the friendly aspects of a con, like a nice hospitality suite, with drinks (soft, at least) free, or at nominal prices. Parties, and hotels which give them a good atmosphere, are very important for a nice con." (C.D. Doyle) "The Southern cons usually have a 24-hour hospitality room; the Worldcon should be able to do the same." (Erwin S. Strauss) "Instead of something like a hospitality suite, which can't hold all that many people, why not keep a big function room open all night, perhaps with a snack bar and regular bar. Perhaps they could try some of the bidding parties in there, and see if it works out." (Richard Brandshaft) ((That's not too conducive to a relaxed atmosphere, though. We believe it's possible to have a hospitality suite even at a very large con - the trick is to use a lot of nearby rooms, some smoking and some not, some for singing, etc., to spread out the crowd.))

Media Relations

"It would be a good idea to have a person(s) designated as press agents to assist and deal with members of the mass media attending Worldcon. ((There will be.)) Not only will this be tremendously helpful to reporters and such, but will probably reflect positively (re accuracy and interesting reading) in what is written about the con in the mundane press." (Ed Zdrojewski) "If any TV network wants to film, make sure they understand that they can't get in the way of regular participation. (BBC seemed like they were running the show for pre-judging & photography of the 'Fancy Dress' at Seacon, plus kept shining floods into the audience & in the eyes of some contestants." (Kay White)

Meeting the Pros

((As we've said several times, we don't plan to have the traditional Meet-the-Authors Party. A number of people agreed with us:)) "You're right, the meet-the-pros party is an imitation of a sardine can and everyone just wants an autograph! The pros need to circulate more and fans need to be much more courteous and considerate!" (Mary Paterno) "I definitely vote yes to the plan not to hold a Meet-the-Pros party. Iggy's was downright claustrophobic; the area outside the party room was more comfortable!" (M. Ruth Minyard) "At the meet-the-authors party it seems the authors usually talk to each other rather than to the fans. Perhaps it's too contrived. ... Maybe there's a better way to get to meet the authors." (anonymous)

"Actually, there is only a limited satisfaction in having been in the same room with some admired author, when he or she was so surrounded that one could not even get close. On the other hand, I realize that the poor star performers cannot slice themselves up for the public, either." (Gerda K. Oberg) "Please do not make the mistakes that both 1976 and 1979 Worldcon did for the Meet-the-Authors Party - Big Mac wasn't very well lit, so you couldn't see any faces clearly unless you were almost on top of them (and couldn't read badges very well), while Seacon turned on the Disco music as soon as the pros were introduced, driving out most of the authors one would want to meet." (Kay White)

((Other ideas were of various kinds. Many favored meals of some kind:))
 "Perhaps some of the more gregarious pros would be willing to post cards somewhere on which fans could 'sign up' to join them for meals or whatever." (Corey S. Cole) "Small lunches/brunches with discussions afterwards sounds like the best way to meet the pros." (Dennis G. Flynn) "... a cheap relaxing fan bar or other than that several author lunches scheduled in different areas at the same time to split up the fans and avoid a mob scene." (Trubic L. Turner II) "Perhaps there should be 2 days of lunches with the authors. I've always come too late to conventions to be able to sign up for this function and I'd like to." (anonymous) "The informal atmosphere [at such lunches] can establish a good relation. It can also reduce the pro's expenses - you could end up with more pros attending the con & thus a better chance for each fan (no matter how shy) to meet their favorite or discover new authors." (Jacqueline Lichtenberg) "Would it be possible to have an authors' brunch as a way to meet the pros? ... There could be tables set up. One table for each author. Then interested people come in & sit where they want. No one knows which author sits at which table. After everyone is seated, the authors come in & sit. It was done at Penulticon in Denver & worked well." (Gerri Baiter)

((Others liked the overflow-room idea:)) "Since pros always get surrounded after a panel anyway, it would be nice if there was a 'reception room' there and the fans could sit down in. And if a panelist has to rush, well, he/she wouldn't be obligated to go there." (C.D. Doyle) "The idea of a Program Overflow room is excellent; I met more pros that way, at SunCon, than anywhere, and enjoyed it more." (M. Ruth Minyard) ((While some simply put the emphasis on small groups:)) "Your idea for smaller functions where people can actually meet the authors is much better than a large party where you can't find anybody (even the person with your room key!)." (Lance F. Larsen) "Small gatherings better for meeting pros." (Peggy Kennedy) "I feel that meeting authors should be left to small (10) lunches or individual contact." (Paul K. Abelkis)

((There were those with more specific suggestions:)) "I suggest that you set aside a medium-sized function space for meeting authors. You would arrange to have one or two authors there at a time, for an hour or two each, all through the day each day of the con. A printed schedule of appearances should be available. These sessions should stress conversation (they could be like giant discussion groups) and person-to-person contact. They should be separate from autograph sessions. Since they wouldn't work if too crowded, some control over access (sign-ups, tickets, metered entry, etc.) might be necessary. Some extra slots should be left open for repeat appearances by those who prove especially popular." (Moshe Feder) "How about afternoon 'tea' parties, held at the same time every day for an hour, with only two or three pros at each. List who is going to be at each one so that people can choose the ones that most interest them." (Cat Calhoun) "How about scheduled 'open houses' in the con suite or a nearby room?" ...

(Joseph Patrouch) "Distinctly different nametags for pros, and photos of pros you know will attend in one of the PRs." (David C. Merkel) ((But the final full-size PR goes to press in March.)) "I'd like to see artists included in any 'meet the pros' program." (Cecilia Cosentini) "My favorite 'meet the pros' sort of function is the somewhat informal reading by the author of a portion of a work in progress, followed by discussion and/or autograph session. Other than that - do we really need a special function for this?" (Kathryn E. Shapero)

((Not all the suggestions were serious:)) "Special function at which they buy us drinks - seriously, I don't go to cons to meet pros, so no opinion." (Denny Lien) "I have an idea for meeting the pros. We could put them in large wheeled cages in the main auditorium. That way they could be wheeled throughout the convention without chance of harm to the fans. Anyone wishing for a closer encounter may be allowed into the cage (armed of course). By this method the pro can see and be seen, without incident.... A person will be needed, of course, to feed the animals and clean their cages. But aside from that I see no weakness in this plan." (Eric Bradner)

((And finally a quite serious, though rather extreme, opinion:)) "A question ... relating to whether cons should be slanted more toward fans or pros & the general stand-offishness of both groups should be addressed. More author/fan interaction is needed, in the form of authors' forums, discussion of specific works by authors, ... open-ended writer's workshops (quite a few authors are willing to analyze aspiring writers' work as a friendly gesture), and general round robins.... The trend towards fannish cliques is baffling & downright alien to otherwise normal human beings attending their first major con. ... There are fans who relate to the authors & those who relate only to themselves & their narrow-minded themes; I am the former. The same goes for authors who go scampering off to dinner with publishers & SFWA-related meetings. An author should make himself as available as is reasonably comfortable for his own mental wellbeing. ... GoH's, etc. have an obligation to be present & reasonably alive at all con functions involving their presence. Make Worldcons what they were originally intended to be, fan gatherings to meet the authors." (Mark D. Rhodes) ((I must disagree with you. The purpose of a con is for all the attendees, fans or pros, to enjoy themselves however they see fit. None of them have any obligation to conduct themselves according to others' expectations (except as required by common civility) unless they freely choose to do so. And it's perfectly human and reasonable to interact mainly with small groups of people that one knows: it's impossible to relate effectively to thousands of strangers.))

Tours/Travel Information

"Con directions are important. Side vacation info can be supplied by AAA!" (Adrienne Fein) "Why not just give the Tourist Bureau address or provide the information in the registration packet?" (John Miesel) "I don't feel this is a matter of top priority. I feel the money and time that would go into planning tours could be better in other areas such as exhibits, speakers, babysitting, etc." (Sharen A. Mann) "I'd rather see you put your energies into the conference, not into organizing sight-seeing tours. As long as you can point visitors in the right direction for these kinds of services, I feel that is adequate." (Gail A. Page) ((And that's basically just what we intended to do. Other people were concerned about when tours might take place:)) "I object to any tour during the con, that takes fans & pros away from the convention so they miss events (or are missed). Before or after is okay." (Donald Franston) "While the con is in progress I will, for the most part, ignore the outside world. Thus, for any outside

points of interest that I want to see I will either come early to the hotel, or stay late, or have to have it included in some way in the programming." (Bruce Martz) "I'd like to see more of Boston than the hotel; but any major touring around I would prefer to be either before or after the con. I hate leaving a hotel while anything is going on, I always wonder what I'm missing." (Sheils Strickland) ((Again, we didn't plan to have any tours during the con.))

"A detailed map of ten blocks in every direction from the con site, plus detailed info on public transportation to and from train, bus & airport would be great." (Donald L. Day) "As I enjoy walking, is there any possibility of a walking tour? Perhaps a hand-drawn map with important places marked on it." (Trina King) "Tours - not essential; but pleasant if timed to happen outside con days or hours." (Andrew Stephenson) "Most expeditions should be in small groups; it's tough to keep track of everyone in the group when there are 20 or so." (Sheila Strickland) "Any outings sponsored or organized by the committee should be SF-related." (Mederick Black) "As long as the convention centre is well provisioned with food and spirits, who needs to go anywhere?" (Anthony M. Gawienowski Jr.) ((Which last brings us to our next topic....))

Restaurants

"Restaurant guides (with accurate info on prices, hours, how-to-get-there, phone number for reservations and even recommended dishes) can be very useful. ... Thank Roscoe, unlike some con hotels, yours has plenty of places to choose from nearby." (Moshe Feder) "Restaurant guide would be good - I spent one Boskone in a semi-starved state because my friends and I didn't find food." (Lisa C. Kaczmarczyk) "Restaurant listing should include cost, dress requirements, and any useful comments (OK food, great service, loud noise, cover charge, etc.); someone should have a list at info desk for people with dietary restrictions." (Linda C. Saalman) "The restaurant guide is an absolute need for a vegetarian; at Iggy I subsisted on grilled cheese sandwiches. Do you know how boring 4 days of that can get?" (Tracy Scheinkman) "I am hypoglycemic, which means I have to follow a special diet that I cannot deviate from. I have had hellish trouble in the past with cons in general and Worldcons in particular. ... (After SunCon I was sick for a month because there was no way I could check the contents of the food I was eating.) ... I would be very grateful for a list of restaurants where I could eat without fear. Natural food restaurants, restaurants that cater to special diets." (Rebecca Lyons)

"The availability of 24-hour food service is a must for the con. In Phoenix it did much to alleviate tensions, riots, etc. - should be available in con hotels close to lobby - food service after midnight should not be limited to bars. An early-AM or all-night breakfast coffee shop should be possible for the duration of the con." (Joan Conner) "My only complaint at Noreascon I was the lack of access to food/drink (not even a water fountain!) during all-night niches." (Gail C. Futoran) "I'm too busy to take time out for time-consuming restaurant meals." (V.B. Zitzow)

Banquet

((This seems the logical place to put this. Now remember, we aren't having one.)) "I applaud your decision not to have a banquet." (Sandra Miesel) "I am very disappointed that you will not be having a banquet. IguanaCon was my first Worldcon, and because I was low on money I was unable to go to the banquet. However, they had a nice idea in their option for vegetarians." (Tracy Scheinkman) "Offhand, I have yet to encounter a really edible convention banquet (though Westercon 32 came close); you might

want to substitute an awards ceremony without food, etc." (Kathryn E. Shapero) "I like the idea of a banquet of some sort, as I like to get dressed up & eat 'elegantly' at a con at least once - but please, not as a roast if you decide to hold a banquet at all." (Katie Filipowicz) "Banquet ticket prices have become excessive of late; how about wine & cheese? Pot-luck? How about seating after the meal?" (Kurt Weideman) "Some of us will go regardless of the price." (Marlene Healey-Ogden) "The traditional banquet is one item which should be laid to rest as a part of history from the days of small cons. There hasn't been a decent banquet in years; not enough room to accommodate all the attendees, uniformly terrible food, and boring speeches, generally on the part of the GofH. On my own, I'd decide not to even have a GofH speech; lacking that choice, I'd hope for one that was interesting, entertaining, and didn't lead to riots in the streets. I have never seen, or heard, one which met all the above. So, for those of us who aren't interested in boredom or riots, try to have something else going at the same time, please." (P.A. Noland) "As for the banquet, I want to go if it's held, but I don't care if it is." (Ben Yalow) ((Anyway, instead of the banquet we still have:))

Award Ceremonies

((The first question here is whether to combine the Hugo ceremony with the Guest-of-Honor speeches:)) "Please do separate the GoH speeches and the awards. Remember what ordeals Hugo nights at Torcon & Discon were because of the length of the speeches?" (Sandra Miesel) "I would suggest that the Guest of Honor Speech be combined with the Hugo Awards Ceremony and held on Sunday ... instead of the proposed Friday ... because some of the visitors who are coming to the Worldcon would still be arriving and might miss this interesting activity." (Joseph B. Szczepaniak III) ((The Hugo ceremony has always been scheduled for Sunday night.)) "The Guest of Honor speeches should definitely be near the opening of the con, but leave the Hugos for later." (Mederick Black) "How would giving the goh speeches Friday give people a chance to meet the special guests? Between having a masquerade, fan cabaret, and other such events, how could a speech night be scheduled anyway? ((The masquerade is on Saturday; and the fan cabaret will draw a relatively small crowd.)) Furthermore, the gohs' pictures will be in the program books anyway, so fan will know who to look for by the time they register at the con." (Laurie Mann) "As for combining the speeches with the awards - terrible idea. Either is sufficiently long by itself!!" (P.A. Noland) "You might put the banquet & GoH speeches on at the same time or a different time. I've seen both & both are OK with me." (Guy H. Lillian III) "While understanding the reason I regret the break-up of the old banquet-GoH speech- Hugo Awards grouping. It was the one time when fans had a chance/reason to put on their best clothes and act in a formal way ... where you could be reasonably sure all the VIPs would be - and where even a new fan could feel part of an impressive tradition. Just sitting in auditorium seats is going to change fans from participating in the event into mere spectators ... as has happened at the masquerades. You can't hardly help it ... but it is another evil of success." (Rick Sneary)

((Then there's the question of whether to give all the awards at the same time or not:)) "All the awards at one dinner will be much; how about breaking it down to a couple of sessions?" (Susan Kay Fielding) "The sessions for ceremonies should be short - one spectacular ceremony would probably be too long. I like the idea of non-Hugo awards, but maybe they could be in a separate ceremony." (Mederick Black) "I like a nice long, suspenseful Hugo ceremony. Non-Hugo awards add to the show; I like them. However, please keep such awards to a responsible minimum." (Guy H. Lillian

III) "The principal traditional awards should be all together at banquet or Hugo ceremony. This includes Art, Big Heart, New Writer, etc. [Any] which can't be fitted in as above should be presented as publicly as possible, preliminary to a major talk, for example. Part of any award is the public adulation that goes with it." (Hal Clement) "I'd suggest all non-Hugo Awards be moved to before or between the masquerade." (Rick Sneary) "I think the Art Show Awards should be at a separate time. This adds to the prestige of all the Awards (big ceremonial functions) & the convention awards, & non-Hugo also - giving a one-to-one feeling." (Irene K. Wilson) "Why not have the art awards incorporated into other art programming (before, during, or after the art auction, for example)? And the same with fannish and other awards? That way, people interested in a particular segment of fandom could enjoy it without being forced to sit (sometimes restlessly and noisily) through things they aren't interested in." (P.A. Noland)

((Note that there's no heading for general comments on the non-Hugos or other aspects of Hugo voting. It's not that we didn't get any such comments; but they didn't offer any arguments that haven't been done to death in the regular lettercol, so I left them out. Back to ceremonies.))

((As for the content of the award ceremony, a lot of people just wanted it short:)) "Keep the awards short and dignified. Don't make them spectacular! The authors are professionals. Don't add any more awards." (anonymous) "The award ceremonies should be simple and dignified. Our Hugo is a high honor. The ceremony that gives it should not be embarrassing." (John Nizalowski) "The number of speeches by people other than those giving awards, and the guests of honor (if they are willing, anyhow) probably ought to be kept to a minimum. There are few things more tedious than an individual who feels compelled to make a speech s/he doesn't really want to in front of a group of people who can hardly wait for it to end so they can escape. (Especially if it's after a banquet; people just want to go someplace & digest." (Kathryn E. Shapero)

((The idea of readings drew varied opinions:)) "The idea of readings at the Hugo Awards presentation is a stroke of genius!" (Fred Lerner) "Under no circumstances have readings from nominees - think how long this would take!! (Oral presentation of something meant to be read by eye is a questionable operation at best.)" (Sandra Miesel) "A 'professional' ceremony would be nice. ... Some of the features this might include are: 1) Authors reading a passage from their nominated story (to get any real sense out of this would be to limit it to one category because of time limits - either short story or novel). 2) Slides of the work of artists nominated in pro and fan categories; as well as of the art show winners. 3) Clips of dramatic presentation nominees." (Scott R. Bauer) "Readings from nominated works sounds like a nice idea, but it would be absurdly time-consuming for an awards ceremony. Hearing only one or two paragraphs from a work would be very unsatisfying. Showing brief movie clips, on the other hand, might be a nice way to spice up the dramatic presentation awards." (Laurie Mann) "Possibly acting out of scenes from past Hugos, & the present contenders." (Marsha Barrett)

((And some miscellaneous ideas:)) "Seating the nominees together with easy access to the stage is helpful." (Sandra Miesel) "A friend of mine who is a SFWA member and also was on the program [in Phoenix] complained that no separate section (& advance seating) was set aside for SFWA and/or program speakers, which she would have appreciated." (Katie Filipowicz) "Some sort of ceremony should be held so the recipients feel good about the awards, but I suspect that a small ceremony with only a few hundred (or

dozen!) people with the ceremony broadcast over CCTV would fulfill most of the needs. (A few hundred would be better than a few dozen because of applause volume. After 300 or so I doubt additional people make much difference.)" (Barry Gold)

Random Suggestions

((Pretty much in random order, too - I'm not about to try figuring out a logical order for them.)) "How about a specified CB channel for fans to use while driving to and from the con?" (Allen R. Carlsen) "Old Futurians wall-posters and other ephemera (see Knight's book)." (Denny Lien) "In Damon's honor a moopsball game might be nice." (David Lubkin) "When people are lining up for something, use some gophers to move up & down the line to answer questions (such as "What line is this for?" - people never read)." (Marlene Healey-Ogden) "Conventions should attempt to have more participatory events rather than the spectator events they have now. Use your imaginations: a huge tinker-toy construction, workshops in 3-D art," (Edward Finkelstein) "A section devoted to microcomputers...." (David Salter) "An artists' on-the-spot illo competition with a time limit (30 min?) with some wacky prize." (Jane T. Sibley) "A Sabbath service (Jewish) on Friday night, as we did at Iggy." (Fred Lerner) "Party, around the swimming pool?" (Karen E. Selbert) "No hassles about 'skinny-dipping'." (Kurt Weideman) "Lining up one of those 1-day film services so folks can get their pictures back, show 'em off, swap, etc. before all their friends leave." (John Moore) "Some good, well-designed, rehearsed SF Art (incl. professional commentary & evaluation) and science slide shows." (Linda C. Saalman) "A program on model rocketry & spacemodeling." (Michael A. Banks) "Fashion show of dress uniforms, etc. of particular works, e.g., Dune." (Marsha Barrett) "Obtain for exhibit any piece of Skylab that happens to fall within the NESFA sphere of influence." (Mark Grygier) ((Sorry about that.))

((There are still a couple of parts of the program that I haven't covered separately, so I guess I'll fit them in here.)) "A light show would be great, stimulating and worthwhile if you contracted a good one." (Anthony M. Gawienowski Jr.) "If somebody has something really original, I don't see why not. But I can't see going to any trouble just to get a routine Disco light show." (Erwin S. Strauss) "Please don't put on a dumb show like MidAmeriCon's Instrumentality play. It was crude, it was unprofessional, ... & I was half-groggy when I left." (Guy H. Lillian III) "A Hugo nominees reading room is a great idea. There are always a couple stories/novels I've never even heard of which get nominations. It would be nice to see what I didn't vote for, for lack of information." (P.A. Noland) ((Several other people simply said it was a great idea. Personally I can't see reading at a con, but....))

Fringe Fandoms

"While I understand that the Worldcon is mainly concerned with straight SF (hard-core science), there are many people who do enjoy other aspects of SF - such as Star Trek, movies such as Star Wars, etc. In recent years these people have been insulted, ignored, & made to feel unwelcome. Many of these are youngsters who could & do turn to 'straight' SF in time - read that 'Book Buyers', folks! Ask the authors what they really want!! (to sell their books!!) Can we please, at least, be courteous to these people?" (Shirley S. Maiowski) "I know there is a great deal of dislike towards the Heyer tea and Regency Dance, but do they really interfere with anyone else? The dancing is a splendid, enjoyable gathering for those of us who enjoy it - and I am not a Heyer fan! ... I strongly advocate tolerance at our gatherings and space for as many 'side' interests as is

feasible.... something for as many of 'everyone' as is possible without getting spread too thin. Our diversity of interests within our common realm is part of what makes each Worldcon an experience which differs from the cons before it." (Donna Crisci) "If Finances and Space-Time considerations permit, groups such as Trekkies, Star Wars, Burroughs Bibliophiles Dum-Dum, and SCA could be encouraged to meet and stage their own activities. An open con could be an ideal. A con with a very wide appeal is the one thing you would be remembered for. Please do not discriminate against anyone who wishes to program their own event." (Henry Charles Lewis) ((This is essentially the policy we're following; see the discussion of "Special Interest Groups" in PR3. We can't control the attitudes of the congoers, of course, but I for one strongly support the tolerance urged by these comments.))

Conventions in General

"Keep the numbers of people down at the con." (anonymous) ((How?))

"Worldcons are becoming too big to enjoy - for me, anyway, because my favorite part of Con is programming & I always miss 30-50% of programs or readings or auctions etc. because of conflicts. I believe this may be because Worldcons try to appeal to too wide a range of fan, taking programming space/time away from traditional (true or ser-fan) activities. Worldcons are starting to look, sound & feel just like beer, shoe, funeral, political party, etc. cons & I'm very much afraid that true fans will eventually abandon Worldcons to the wilder, 'fringe fan' element. There should be space for some fannish & specialty activities (Burroughs Bibliophiles, for ex.; I am not one & do not attend their luncheons but believe that sort of activity is a legitimate part of Worldcons. ... Maybe if we can get Worldcons back to the basics a lot of the freakier fans will get bored and go home, or better yet, never show up!" (Gail C. Futoran) ((An attitude somewhat at variance with those expressed in the previous section - though perhaps not so much so as appears at first glance. The difficulty is that people don't even agree on what "the basics" are.))

"When I go to Worldcon I do all the things I can't do at regular cons, like discussion groups, meet the personalities, some parties, author readings, filksings. Things like films and dealers' room I tend to neglect; also sleeping and eating." (James W. Milburn) "Parties are the grease that lets the con-wheels roll, but you have to have a wheel - i.e., some programs - first. Plenty of Huckster Room helps too." (Amy S. Bouska) "The only reason I'd not attend a Worldcon (or any con for that matter) is if other fans/friends didn't show up. The MOST important aspect of a con to me is a variety of comfortable areas with comfortable chairs or couches which provide areas for you to meet and talk with friends." (Gil Gaier) "Many fans I have talked to greatly enjoyed the huge Hyatt atrium lobby at Iggy. It was large, well stocked with chairs, etc., and was perfect for fannish gatherings. Hopefully fans will be able to find places like the Hyatt atrium at future cons." (Jeff Siegel) "Actually, a lot of my time at cons is spent wandering around - glancing at exhibits, into whatever display rooms are open, looking for parties, looking for people, checking if there's a film I especially want to see, watching the people in costume, sitting in lobby...." (Adrienne Fein) "I've attended 10 cons, including last year's Iggy. Being a person who does not allow things to bother himself, there is not much at cons that does bother me. ... Just don't import any of those temperatures that Phoenix had!" (Fred Jakobcic)

"I think it would be nice if you could provide some sort of information for those of us who have never been to an SF con and really don't know what to expect." (Beth Nachison) "I'd like to suggest a special program

for the neofan, repeated several times early during the con. Many people unfortunately make a Worldcon their first con, & are pretty overwhelmed by the whole thing. I attended two Philcons about 10 years ago ..., & less than 2 years ago attended a regional con in the South & have been pretty active in it since. However, ... I still felt pretty lost at that regional, knowing nobody there, & feel a great deal of sympathy for any neo." (Dori Isaacs) "There should be some consideration given for older or elderly fans by younger fans - I have seen elderly fans generally pushed about & treated rudely by very young fans." (Joan Conner)

"I do not care about/for membership cards (personalized or not), local tours or disco music, or Pat Terry Award, or Bruce Pelz." (Kurt Weideman) "College is about to start - I could get into some debauchery, hedonism and the like." (Anthony M. Gawienowski Jr.) "Hurry up and make 1980 arrive!!! I CAN'T STAND WAITING!" (Liz Zitzow) "I think you people think of everything." (Priscilla Pollner) ((Well, we try. Mostly I've left out the comments that were just compliments to us, but that one I couldn't resist. Let's close with a comment that expresses the main theme of this zine, and this section in particular:)) Every con runs into snags, and the manner in which these are handled can make all the difference between good-natured grumbling and an angry mob. The key word seems to be communication - keep us informed of any potential changes. If you're running late and don't think the Art Show can open on time, say so as soon as you can, and pick a delayed opening time that is certain. People may be mildly disappointed at the first delay, but having to hang around or come back several times makes them furious. ... As a veteran of five Worldcons, I've come to admire the courage (and masochistic natures?) of the con committees." (Marlene Healey-Ogden)

((Well, that completes the attributable comments. I hope no one's offended by having their comments published. We didn't say anything explicitly about publishing them, but they turned out to be so interesting that I wanted to share them with future cons. And I figured a lot of people would be disturbed if we published their remarks without giving them credit. I wasn't able to quote from all the things people wrote around the margins of the questionnaire itself, since I'm working from Xeroxes of the comment pages and don't have the original questionnaires here. However, I do have a tabulation - without names, alas - of the ideas people wrote in at the end of the questionnaire (items 71-73:))

Write-Ins

((Nearly all of these were given ratings of 4 or 5 - with some decided exceptions. I'll give them roughly in the order of topics on the preceding pages.)) Hotel Relations: "Lower hotel rates (an impossibility, but...)" "Blocked rooms/crashing 10 to a room" "Good hotel/con relationships" "Decent attitude by hotel" Con Security: "Security guards who are not trained to shoot to kill or strangle live fighting crazed bears barehanded"(rating 0) Registration: "Cheerfulness and helpfulness of con staff" "Accuracy of records" Bulletin Boards, etc.: "Bulletin boards maintained up to date and classified by subject matter" Ticketing of Events: "Unannounced first come-first served limited tickets for Hugo ceremony, other major events"(rating 0) "Waiting in line to get into an empty building for programming"(rating 0) Smoking: "Complete ban on smoking"

Programming (General): "Around-the-clock happenings" "Author forums (round-robins)" "Feature discussions - 1 author" "Author interviews by prominent fans/editors" "Author-led discussions on current technology/society-related subjects and their effect on the future" "Future panels:

audience-generated discussions of innovations led by science-oriented authors" "Programming in biological and social sciences" "Capsule of latest science facts" "Techie activities/panel" "Artist discussion panels" "Battle of the cartoonists" "Meet authors' agents" "Meet publishers' reps" "Amateur author readings" "The guest of honor under a plastic tent" Films: "QUIET film screenings" "Bouncers in film room" "Good posting of movie schedules" "Run popular movies at least twice (day and night)" "Worst film contest" "Closed-circuit TV films and coverage" Feminist Programming: "Women writers and characters in SF" "Women's Activity Suite"

Masquerade: "Masquerade BALL, not just competition" "Masquerade DANCE" "Professional masquerade photos for sale" Dealers' Room: "Better identification of who the various hucksters are and where from" "1-hr break for lunch for dealers" "A way of selling or exhibiting fanzines" Other exhibits: "SF movie props and memorabilia" "Publishers' presentations of forth coming books, etc." Music: Jazz" "String quartet" "Classical music" "Experimental music" "Electronic music" "Dance (disco or whatever)" Games: "Real-time, large-scale war games with squirt guns" Meeting the Pros: "Different-colored badges for pros and other egregious privileges"(rating 0) Tours/Travel Information: "Location and hours of necessary stores and services: liquor, drug, book, cleaners, etc." "Grocery/drug store guide" "Free shuttle bus for people who will be staying at home" Restaurants: "Special con rates for good restaurants" "24-hour food and drink service" "Central bar" "Free (or cheap) coffee at morning programming"

Random Suggestions: "Theatrical makeup workshop" "Puppet show (adult)" "Info on regional fandom organizations" "Poetry" "Dog show" "Bitch panel" "'Midnight specials'" "Worldcon apa" "Red Sox/Boston personalities" "Cookie donations for con suite" "Bellydancing" "Laser show" "Fireworks as climax of con" Fringe Fandoms: "Courtesy to splinter fans" "Small meeting rooms for special fandoms, flexibly scheduled" "Trekkies" "Ban Trekkies" "Star Trek/Wars"(rated twice 5, once 0) "SCA ball, tournament, something" "Darkover Council" "L-5 Society" Socializing and the Like: "Worldcon helps fund parties" "Regional 'free beer' parties" "Wpls in 73 party" "Meet-the-fans-from-abroad party" "More parties" "Ice machines stocked" "Free ice" "Bbeer" "Skinny-dipping" "Sex" "Orgy (open)" "Other people and the chance of getting together" "Meeting and talking with people randomly" "Large area to meet others at hotel" "Hanging-out-in-lobby area" "Smoffing area" "Comfortable 'talk' rooms" Miscellaneous: "Adequate hotel" "Competent concom" "Me" "Ten thousand people"(rating 0)

Conclusion

Well, there you have it. These comments certainly aren't completely representative of fandom, or of our membership, or even of the people who sent in questionnaires. But they do constitute a very broad cross-section of fannish opinions, presumably from the more articulate segment of fandom, and they should be as enlightening to future concoms as they have been to us. At the least they make fascinating reading.

One other thing: There are a lot of attractive ideas here, but please do not assume that we're going to adopt all of them. Nobody has the time, or the money, or the manpower for that. We will continue to do the best we can to satisfy everyone's wishes insofar as our resources allow; hope you won't be too disappointed at that. Thanks again to everyone who sent in questionnaires, and see you at the con!

Setting Dealers' Room and Art Show Rates

Leslie Turek

There are different ways to approach the question of setting dealers' room and art show rates. Many conventions in the past have expected these areas to be income sources for the convention as a whole, and this isn't unreasonable when you consider the amount of unpaid labor required, particularly for the art show. On the other hand, given the results of our questionnaire, one might argue that these areas are major attractions for the attendees and should themselves be subsidized from the general revenues. We decided to avoid the whole question, by simply setting rates at a level where we could be pretty sure of covering our estimated direct expenses.

We started by estimating our expenses for each area. Of course, it's hard to do this accurately so far ahead of the convention, before we've had a chance to completely work out our procedures and investigate alternative sources of supply. But our experience has been that we tend to underestimate rather than overestimate our expenses, so we're pretty confident that the rates we've set are fair ones. I'll proceed by simply listing and explaining the various costs we expect for each area.

DEALERS' ROOM

Space (\$1300/day for 4 days)	\$5200
This is the going rate for the Hynes second-floor exhibit area - 60,000 square feet. We are charged only for the days we are open to the public, not for days of setup or teardown.	
Tables (270 tables at \$22 each)	5940
Each is an 8-foot draped table with an extra covering cloth and up to 4 chairs per table. We chose 8-foot tables instead of 6-foot ones, which would have been the same price.	
Guards (3 guards x 24 hours x 4½ days x \$6/hour)	1944
This is an estimate, and may be adjusted when we work out our final security plans.	
Cleaning (\$200/day for 4 days)	800
Cleaning by a particular service is required by our Hynes contract. This estimate was given us by the Hynes; we haven't yet made specific arrangements with the cleaning service.	
Dealers' Room Directory	542
This is a printer's quote for a 5½" x 8½" directory, 24 pages, 3000 copies. This would allow a 3-to-5-line listing for each table, plus a map of the room layout.	
Area Divider Curtains (400 feet at \$1/foot)	400
These curtains will mask off the concession areas and create a side corridor for traffic flow to the evening events.	
Flyers and Correspondence	300
Includes printing and mailing of three flyers: initial information; acknowledgment and table selection; and final information.	
Badges to Identify Dealers (1000 @ 25¢)	250
These will allow entry to the dealers' room during setup (and during public hours for any dealers who don't have a convention membership).	

Freight Elevator Operator (20 hours at \$8/hour)	160
The Auditorium Commission will probably require us to hire an operator during the periods when dealers will be moving in and out.	
Office Supplies, Signs, Miscellaneous	100
Total:	<u>\$15,636</u>

At the time we estimated our expenses, we also estimated that we would be able to fit about 250 tables into the room. (You may remember that in Progress Report 2 we mentioned 500 tables. This assumed the use of 6-foot tables packed very tightly, with little space behind for storage. The 250-table estimate allowed for 8-foot tables, 10-foot aisles, and ample storage space.) \$15,636 divided by 250 tables yields \$62.54, so we set the rate at \$65 per table. Since then, Steve Rosenstein has modified the floor plan to allow for 270 tables, without sacrificing aisle width or storage space.

This rate is somewhat higher than those in previous Worldcon dealers' rooms, but the standard until now has been a 6-foot table. Looking at it in terms of cost per square foot, \$65 for an 8-foot table is equivalent to \$48.75 for a traditional 6-foot table. And for those who don't really need that much space, we're also offering the option of a half-table for \$35.

ART SHOW

Space (\$650/day for 4 days)	\$2600
The art show will be using half of the Hynes first-floor exhibit area - about 30,000 square feet.	
Guards (2 guards x 24 hours x 4½ days x \$6/hour)	1296
Again an estimate which may be adjusted later.	
Tables and Chairs (50 tables @ \$15, 30 chairs @ \$1.50)	795
30 of the tables are for exhibit space; the other 20 tables and the 30 chairs are for the clerical work of check-in and close-out.	
Hangings	500
This is just a guess at what it'll cost us to rent hangings and transport them to Boston. If we have to build some of our own, it may cost more.	
Mailings and Forms	500
This includes informational mailings to the artists and the printing of master sheets and bid sheets for use at the show.	
Dividers	500
This is the cost of dividing the art-show area from the other half of the exhibit hall. The amount is just a guess at this point, since we haven't decided on the exact method.	
Insurance	500
This is a guess based on past Boskones.	
Credit Card Fees	500
An estimate based on a 2% fee and \$25,000 in charged sales.	
Cleaning (\$100/day for 4 days)	400
(See under Dealers' Room for explanation.)	
Materials (hooks, clips, etc.)	400

Phone Calls to Artists	300
Personal-Check Guarantee Service	300
Police Guard (1 guard x 20 hours x \$10/hour)	200
This is for the periods when money is being handled.	
Badges to Identify Artists (400 @ 25¢)	100
(See corresponding badges under Dealers' Room.)	
Office Supplies, Signs, Miscellaneous	100
Total:	<u>\$9191</u>

Our estimate of the art show's size was about three times as a Boskone art show, or about 270 panels and 30 tables of material. So we divided \$9191 by 300 units of art, and came out with \$30.64. That implied a basic art show rate of \$30/panel. We set the table rates by considering how the tables compared to the panels in terms of the average number of items displayed on each. We concluded that a panel was roughly equivalent to a half table, so we set the rate at \$30 for a half table, \$60 for a full table.

At Boskones we had used a sliding scale with higher fees for larger amounts of space (see VotL 4, p. 38), but we decided not to do that for the Worldcon. The reason for the sliding scale was that we had a limited amount of space, so we tried to discourage people from taking large chunks. But at Noréascon II we'll have plenty of space, so this won't be necessary.

After setting the rates, we immediately started to discover expenses that we hadn't previously considered. These included carpeting for the set-up area (so we can arrange panel layouts on the floor), display case rental, electrical hookups (the Hynes charges stiff fees), and Polaroid film for photographing the layouts. On the other hand, it would have been difficult to set the panel rate any higher than \$30, which is already double what Boskone charged last year. So it may turn out that the general revenues will subsidize the art show to a small extent. It will be interesting to see the final report.

((The above brief piece will have to serve in lieu of Leslie's usual "Planning for the Worldcon" article, the absence of which is explained by the following....))

A Short Whimper from the Chairman

Leslie Turek

George asked me to write a few paragraphs explaining why I decided to stop writing the articles I've been doing for Voice of the Lobster called "Planning for the Worldcon". "It's simple," I told him, "I don't have enough time. You can say that in one sentence in your editorial." "But I want them to hear it from you," he said. Okay then, here it is from me.

I DON'T HAVE ENOUGH TIME!

And if this weren't on stencil I would sign it. In blood. I will resist going off into a diatribe about the crazy people who think they want to put on a Worldcon. I don't have enough time....

((But while we don't have the article, at least we do have the budget that would have been its appendix:))

Income and Expenses Through Sept. 30, 1979

(Including projected expenses as of Nov. 26, 1979.) Starred (*) expense categories are closed and not expected to change; unfortunately, we left out the stars in VotL 4, so this installment will repeat some categories that were already closed then. The "current" column gives the amount actually spent to date, while the "expected" category gives the amount we estimate we will spend before the category is closed; the two amounts are the same for closed categories. "Q2&3" refers to our second and third quarters of operation, or Jan-June, 1979; "Q4" is July-Sept, 1979; "Q5" is Oct-Dec, 1979; and "Q6" is Jan-Mar, 1980.

	expected	current	
Administrative Expenses			
Previously closed	1173.62	1173.62	*
Agents' Expenses	100.00	35.07	
General postage, phone, Xerox (Q2&3)	216.78	216.78	*
General office supplies (Q2&3)	15.56	15.56	*
Advertising and flyers (Q2&3)	175.46	175.46	*
Refreshments at work sessions (Q2&3)	20.75	20.75	*
Apa:80 (Q2&3)	109.44	109.44	*
Locus subscription (2 years)	17.00	17.00	*
5000 10"x13" manila envelopes	394.00	394.00	*
General postage, phone, Xerox (Q4)	219.61	219.61	*
Advertising and flyers (Q4)	36.25	36.25	*
Refreshments at work sessions (Q4)	12.00	12.00	*
Apa:80 (Q4)	108.31	108.31	*
General postage, phone, Xerox (Q5)	200.00		
Advertising and flyers (Q5)	200.00		
Refreshments at work sessions (Q5)	25.00		
Apa:80 (Q5)	75.00		
General postage, phone, Xerox (Q6)	200.00		
Advertising and flyers (Q6)	200.00		
Refreshments at work sessions (Q6)	25.00		
Apa:80 (Q6)	75.00		
Stationery order (2000 envelopes, 1000 speed letters and envelopes)	200.00		
Total Administrative Expenses	3798.78	2533.85	
Registration Expenses			
Previously closed	581.18	581.18	*
Bulk-rate mailing of PR1's (c. 1550)	71.71	71.71	*
Foreign mailing of PR1's (surface, c. 100)	55.14	55.14	*
Bounces and remailing (Q2&3)	55.99	55.98	*
Supplies (Q2&3)	44.31	44.31	*
Bulk-rate mailing of PR2's (c. 1550)	60.48	60.48	*
Foreign mailing of PR2's (surface, c. 100)	57.12	57.12	*
Bounces and remailing (Q4)	20.73	20.73	*
Bulk mailing of PR's 1-2 together	50.00	32.80	
Foreign mailing of PR's 1-2 together	40.00	27.02	
Bulk mailing of PR3's (c. 2200)	125.00		
Foreign mailing of PR3's (surface, c. 125)	100.00		
Bounces and remailing (Q5)	75.00		
Bulk mailing of PR's 1-3 together	100.00		
Foreign mailing of PR's 1-3 together	80.00		
Bulk-rate permit renewal (1980)	40.00		

Operating Budget

OFFICIAL

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2500 acknowledgment cards	25.00	
Bounces and remailing (Q6)	50.00	
Testing registration forms at Bosklone	50.00	
Total Registration Expenses	1681.65	1006.47
Publications Expenses		
General		
Previously closed	817.95	817.95 *
Unallocated typesetting charges (Q1-Q4)	81.34	81.34
Advertising solicitations (Q5)	25.00	
Advertising solicitations (Q6)	25.00	
PRO - Previously closed	97.50	97.50 *
PR1 - Previously closed	2107.99	2107.99 *
Progress Report 2		
Copy preparation	200.00	193.04
Printing	1550.79	1550.79 *
Progress Report 3		
Copy preparation	300.00	9.48
Printing	2500.00	
<u>Voice of the Lobster</u>		
Previously closed	183.63	183.63 *
Supplies and postage (Q2&3)	641.41	641.41 *
Supplies and postage (Q4)	483.92	483.92 *
Supplies and postage (Q5)	400.00	
Supplies and postage (Q6)	250.00	
Total Publications Expenses	9664.53	6167.05
<u>Better Than One Expenses</u>		
Copy preparation	300.00	304.48
Printing and storage	3000.00	1610.00
Total <u>Better Than One</u> Expenses	3300.00	1914.48
Member Services Expenses		
Postage, phone, Xerox (Q4)	34.03	34.03 *
Recording PR's for the handicapped	25.00	
Postage, phone, Xerox (Q5)	25.00	
Special mailing to pros	50.00	
Postage, phone, Xerox (Q6)	25.00	
Total Member Services Expenses	159.03	34.03
Operations Expenses		
Postage, phone, Xerox (Q4)	9.04	9.04 *
Postage, phone, Xerox (Q5)	25.00	
Postage, phone, Xerox (Q6)	25.00	
Total Operations Expenses	59.04	9.04
Exhibits Expenses		
General		
Postage, phone, Xerox (Q4)	.90	.90 *
Postage, phone, Xerox (Q5)	25.00	
Postage, phone, Xerox (Q6)	25.00	
Art Show		
Clips	198.79	198.79 *
Mailing to artists	50.00	

Dealers' Room		
Flyer and mailing to dealers	175.00	
Costume Exhibit		
Postage, phone, Xerox	100.00	
Slide duplication	150.00	
Total Exhibits Expenses	724.69	199.69
Program Expenses		
Postage, phone, Xerox (Q4)	24.43	24.43 *
Postage, phone, Xerox (Q5)	25.00	
Postage, phone, Xerox (Q6)	25.00	
Total Program Expenses	74.43	24.43
Functions Expenses		
Postage, phone, Xerox (Q4)	7.57	7.57 *
Postage, phone, Xerox (Q5)	40.00	
Postage, phone, Xerox (Q6)	25.00	
Total Functions Expenses	72.57	7.57
World Science Fiction Society Expenses		
Previously closed	83.71	83.71 *
'81 site-selection questionnaire	69.62	69.62 *
Postage, phone, Xerox (Q4)	31.06	31.06 *
Hugo rocket castings	400.00	
Postage, phone, Xerox (Q5)	25.00	
Trademark search	170.00	
Special mailings of Hugo nomination ballot	100.00	
Postage, phone, Xerox (Q6)	25.00	
Total WSFS Expenses	904.39	184.39
Other Expenses		
Guests of Honor		
Library of works for committee use	100.00	
Donations		
TAFF/GUFF/DUFF (1979)	45.00	45.00 *
Capital Equipment		
Previously closed	126.50	126.50 *
Printing calculator	100.00	
Total Other Expenses	371.50	171.50
Total Expenses to Date	20810.61	12252.50
Additional Cash Out		
Previously closed	2155.90	2155.90 *
Overpayment refunds and bad checks	431.50	431.50
Donation refund	1.00	1.00
Total Cash Out to Date	23399.01	14840.90

(Note that I have found two errors in the tabulation on p. 21 of Vol 3: under Registration, "Special mailings (1978)" should be 31.47 in both columns; and under Publications/General, "Artwork solicitation (1978)" should be 53.57 in both columns. - G.F.)

Income to Date

Administrative (mostly interest)	630.74
Registration - fees	30341.00
Registration - other	40.00
Publications - general	190.00
Publications - PR1	275.20
Publications - PR2	94.60
Publications - PR3	334.90
Publications - <u>VotL</u>	616.71
Exhibits - Dealers' Room	2085.00
Donations	514.83

Total Income to Date 35122.98

Current cash balance (9/30/79): 20282.08
 Cash balance if all estimates were spent in full: 11723.97

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From Noreascon II News Release #8, August 15, 1979:

ADMINISTRATION OF NON-HUGO AWARDS.

The Noreascon II committee will administer the voting for the John W. Campbell Award for Best New Writer and the Gandalf Award for Grand Master of Fantasy. It has decided not to administer the Gandalf Award for Best Book-Length Fantasy because of its conflict with the Hugo Best Novel Award, which is for both science fiction and fantasy. Lin Carter, sponsor of the Gandalf Awards, is aware of and accepts this decision.

PERSONAL NOTES

- Born: Alice Naomi Sophronia Lewis, 11 May 1979.
- Donald Eggleston Eastlake IV, 3 June 1979.
- Opened, Earthlight Gallery for fantasy and science fiction art, 249 Newbury St., Boston, by Ellen Franklin, 17 May 1979.
- Married: James Franklin Hudson and Ellen Faye Franklin, 5 August 1979.

From Noreascon II News Release #9, Sept. 27, 1979:

MEMBERSHIP

As of September 15, 1979, Noreascon II had 2229 members, of whom 1834 were Attending and 395 were Supporting. In addition, Voice of the Lobster had roughly 300 subscriptions, showing wide interest in convention planning.

SPECIAL HUGO CATEGORY

The WSFS Constitution (Article II, Section 12) gives the committee the right "under exceptional circumstances" to include a Special Hugo Category on the ballot, administered in the same manner as the permanent categories. The Noreascon II committee has decided to have such a category, for "Best Non-Fiction Book" of 1979. The committee was moved by the consideration that such books are growing in number and quality, but are ignored by the existing structure of the awards. The time seems right to present such awards in 1980, and the committee will be very interested in the response of the convention members (and fandom at large) to the category. Eligible are works of criticism, history, bibliography, art, and the like, provided that they are book-length and relate to SF or fantasy. The formal description of the category will be included with the nomination ballot.

The Voice of the Locster, Part II
(Letters on VotL 4)

((Well, here we are again. We proceed in the usual fashion.))

Bidding Strategy

Scott R. Bauer:

You are certainly correct about some people not being able to attend Worldcons outside of their own zones - I'm one of them. This has two effects, at least for me. When voting on bids outside the zone, I try to scrutinize them with great care and vote for the very best bid. But when it comes to my own zone I will vote for an "acceptable" bid over a better one if the former is easier (and cheaper) for me to get to. For example, I would support L.A. in '84 over Boise in '84, and vote Alcatraz in '84 over L.A. I'm assuming that none of these bids are crooks, and I leave room for adjustments; so that if Alcatraz was clearly going to lose, I'd vote for L.A.

((The last is unnecessary, given the preferential ballot: your vote is automatically transferred to your second choice if your first choice comes in behind it.))

The survey you people put together for the Seacon PR was great! While it seems that you bent over backward to be fair, the answers provided (and not provided, but culled) were very revealing. I only wish it had been sent out in time for postal voters to take advantage of it as well. It would be a good idea for such a survey to be written into the WSFS constitution as a bidding requirement, much as the hotel contract/agreement is now. The question of who is to administer the survey might be a problem, however; conceivably a poor committee could end up spoiling its own Worldcon and the next one too.

Andrew Sigel:

I was not very impressed with the survey. Ignoring the fact that the damn thing didn't arrive until Aug. 27 ((mine came Aug. 30)), making it totally useless, I found that there was not that much important information to be found. Items such as the individual total area of Hucksters' Room, Art Show, and other key rooms tell more than a single figure for the entire function space. The idea of a bidders comparison sheet is a good one, though, and I do think that a revised one does belong in your PR4. If a bidder fails to return their questionnaire, I don't think you should try to fill it out for them. This is a free chance to put themselves before the voters, and if they don't choose to take it, that's their problem.

((True, but last year we made allowances for the fact that we did start a little late. We are having a survey of the '82 bidders, and we will ask for more specific information on individual function rooms.))

Ben Yalow:

I totally disagree with Laurie Mann's suggestion about eliminating at-the-con voting for the Worldcon. As you point out, meeting the bidders can aid intelligent voting. The uninformed or uncaring voter is one of the most dangerous persons associated with a Worldcon, and while the latter may be inevitable, anything which helps minimize the former is probably a very good thing.

Laurie Mann:

Of course I feel that meeting the committee can contribute greatly towards

making an intelligent vote. There are many ways around this. Most bids that win Worldcons start well in advance of the voting period. Boston began its run in at least '75, if not before (('74)), as did Baltimore. Three years in advance of the actual vote was more than enough time to become adequately acquainted with a bidding committee and the proposed convention facilities, either in person at a convention, via fanzines, or through the mail. There have been some exceptions to this, of course. Ig-giecon never really started bidding for the '78 Worldcon until late '75 or early '76 (this may have been a factor in the committee's problems - they hadn't been together long enough). So, I don't think it is necessary to meet the committees at the Worldcon where the ... bidding is being held. On the contrary, it is probably better to get to know the committees long before you have to choose between them.

((Of course, but what of the many voters who won't have done so. And what if a committee's membership changes at the last minute?))

Brian Earl Brown:

I like Jan Howard Finder's idea of offering vouchers to pre-supporting members equal to their pre-s. memberships, and you are right that such "personalizing" of registration packets would be a burden; why not a separate mailing to pre-supporting members of their vouchers? It wouldn't be more than 2-3 hundred pieces of mail consisting of an envelope and a printed sheet with explanation and cut-out vouchers.

David V. Wallace:

If you don't like the idea of personalized packets, why couldn't you stick a little flag on the mailing labels of pre-supporting members? ((I think he means the membership list used at registration.)) Then when you cross the members' names off, you could hand them each their chit. This entails no extra mailing and no extra stuffing.

((But it is one more thing for the registration clerks to watch for.))

((This section now covers a fairly random batch of topics that have come up in letters inspired by the original subject. Another of these is the whole question of the size of Worldcons.))

4000+ membership: I don't think that it's as unlikely as it might sound, because Boston has a high density of students. It's quite possible that you will get a lot of fringe fans and at-the-door memberships (tho at over \$30.00 per, not many students will be able to afford the con). Also ... there is currently a huge upswing in the popularity of SF due to STAR WARTS &c; watch out.

Ben Yalow again:

The Worldcon size projections in PR2 seem somewhat silly. For me, all it seemed to demonstrate was that if you can settle for large enough error bars, then you can draw a straight line through almost anything and claim that it "fits". I assume that you aren't foolish enough to look at the curve and plan Noreascon II for the predicted 3200 people. Unfortunately, by publishing that article you may have people bid on the basis that they don't need much space for holding a Worldcon, since the trend says it'll stay small for a while. In short, that article isn't going to help many people, and I fear that perhaps it may unfortunately encourage inadequate bids.

((See Jim Hudson's article in this issue. My own current guess for attendance at Noreascon II is 5400 on the peak day.))

Harry Warner, Jr.:

Isn't it possible that the birth rate will begin to slow the rate of growth for attendance, or maybe even stop the growth altogether? Starting immediately, there aren't as many individuals reaching the age when most of us first become fans ((I was 32 myself)), because The Pill and other factors caused the birth rate to drop sharply in this nation, beginning in the early 1960's. In the past few years there have been only about two-thirds as many births per thousand as there had been during the 1950's. So, at least for most of the remainder of the 20th century, there will be fewer new fans turning up, assuming that other factors remain unchanged. Of course, these other factors will probably change, but the changes might more or less cancel one another out: increased interest in science fiction countered by greater difficulty in finding transportation to go to cons, for instance.

((I think those "other factors" are predominant, else we would have seen some leveling off already.))

The Saga of the Ballots

Andrew Sigel:

Missing from [this year's] site-selection ballot was the all-important sentence telling the voter that \$5.00 must accompany the ballot, made out to the 39th World Science Fiction Convention. I feel for Denver, and the problems caused by that omission.

Ben Yalow:

... Judging by Trekcon experience, endorsement [of the site-selection checks] should be no problem. At various times, in addition to correct checks, we also processed checks made out to "Star Trek", "Star", "Trek", "GPO Box", "GPO", "Box" (accompanied by a note addressed to "Dear Mr. Box Whom It May Concern"), as well as many variants on our correct name, and our bank never gave us any trouble. We just endorsed the check with whatever it was made out to, and then stamped them for deposit to our account. I find myself again in disagreement with John McCormack, this time with reference to his comments as to the importance of Don Eastlake's "Saga of the Ballots". The site-selection balloting is one of the most important parts of a Worldcon, since it will determine much of the character of the Worldcon two years later. Don's article should act as a loud red danger flag to fandom, and comments downgrading its importance indicate that at least someone isn't listening. With luck, however, enough people are so that something can be done to prevent this sort of thing happening again.

Membership Rates

Wayne Brenner:

What's the big fuss? If people don't like high prices, they should join early.

David W. Wallace:

Admission is currently \$30.00(!). It seems to me that there must be a better way to get early capital, instead of penalising late-registering members. Perhaps early people could receive additional benefits with their tickets, like a discount on the GoH book, extra tickets to tickets to ticketed events (like the play), or something along those lines.

((You have it backwards: the late joiners aren't "penalized", but pay only slightly more than the average cost of a membership, which now

looks like \$25-\$30. It's the early joiners who get a great bargain, but there are too few of them relatively to affect the average much. The at-the-door joiners will pay more - we haven't set the rate at this writing, but it'll be at least \$40 - but that's to encourage people to join before the deadline.))

Date of the Worldcon

((Quite a few comments this time. There are those who want it earlier than Labor Day...))

David V. Wallace:

I think that the Worldcon should be moved to mid-August for three reasons: it wouldn't interfere with the start of school; there aren't any legal holidays; and the Labor Day airport crush wouldn't start for another couple of weeks.

((For those of us with jobs, a holiday weekend is a plus.))

Meade Frierson, III:

My attendance is severely prejudiced by adherence of U.S. cons to the Labor Day date. My children's education is being jeopardized and that's five attending memberships that cons after 1980 can forget about without a date change. Bank Holiday time would be lovely (but not only in G.B.).

((And those who want it later...))

Seth Goldberg:

I think Jan Howard Finder's idea of moving the Worldcon to early Oct. is great. I was not aware of the Canadian Thanksgiving weekend business which gives a lot of weight to this idea. Also Columbus Day is a federal holiday so that many should be getting it off. ... As an interesting sidenote, I got a look at the school schedules for the next 5 years for the Univ. of Hawaii. It seems that starting in 1981 the school year will start the week before Labor Day instead of the day after..

Mark J. Norton:

Columbus Day does seem like a better day for it, because (among other things) there are a lot less people on the highways that wknd & air rates are cheaper.

((And those who object to having it later...))

Brian Earl Brown:

Jan's suggestion ... has merit, tho I suspect Labor Day is by now too traditional. Besides it seems to cap the glut of summer conventions as it is. An October con would be a handicap to students who would be only able to attend for the 3-day weekend or skip classes.

Laurie Mann:

October is a particularly bad month for many students since midterms start happening.

George Fergus:

I'd like to point out that although Columbus Day is a holiday for government employees in the U.S., it is not a holiday for many people employed in the private sector (like me). Labor Day, on the other hand, is an almost universal holiday here.

((According to my almanac, Columbus Day is a holiday in only 37 of the

states, Labor Day in all of them.))

Harry Warner, Jr.:

This topic is a sensitive one for me, because I absent-mindedly wrote a paragraph on the matter to some fanzine or other and got badly squashed as a result. It had been my thought that maybe the U.S. Thanksgiving holiday might be worthy of consideration in the future, if Labor Day creates as many problems as it's alleged to do. Thanksgiving means a four-day weekend for every school known to me, eliminating the troubles which result where classes resume before Labor Day. It is increasingly widespread as a four-day holiday for places of employment. Hotels have their winter rates in effect by then and there's little competition for hotels by large cons in late November. A Worldcon that late in the year would permit a longer span between nominations and voting on Hugos, which would help those who take seriously the ballot for professional fiction but can't seem to find time to read the nominated stories before it's time to vote. Severe snow and ice occur rarely around Thanksgiving in most U.S. cities where a Worldcon is likely. I can't remember now how this idea was proved to be ridiculous, but the reception fortified my conviction that I have no business forming opinions on Worldcon matters.

((I imagine the principal argument against would be that a lot of people want to spend Thanksgiving with their families. -- And finally we come to those who conclude that the status quo is best.))

Ben Yalow:

I suspect that the date will not be as easy to move now as it was the first time. By now, enough cons have sprung up so that any move would put the Worldcon too close to somebody's traditional date. ((But the other con could move to Labor Day.)) The question of hotel rates would also not be that easy to answer, since the "off-season" period varies from location to location. It is, however, true that Labor Day is no longer a dead weekend in many places. However, it still is generally a long vacation weekend during a time when the weather is acceptable, at least in most potential Worldcon sites. Columbus Day is generally not as common a vacation weekend; Easter, Memorial Day, and July 4th are all taken, so Labor Day will probably have to do for a while.

Scott R. Bauer:

I do not think that Worldcon can be moved to any later in the year. While employers may be flexible about vacations, I'm afraid that colleges are far more restrictive. It would mean disenfranchising a large section of fandom, or else scheduling it to take place over an already existing holiday period. While fandom might be a family, it seems to me that the more traditional type of family monopolizes both Thanksgiving and Christmas. And Spring Recess/Easter would seem to be too early in the year, as well as being another of the traditional family holidays.

This would seem to limit us to sometime during the summer. ... Much as I'd like to see Roscoe restored to his former place of glory in the faanish pantheon, I would say that July 4 is out. Not only is it a peak period for mundane conventions, it is also the date for Westercon.... One of the great things about Worldcon is that it is a culmination of sorts to the major conventions. It should stay that way. ...

Looking at the above, I feel that the time around Labor Day is the best time to hold the convention. If any move is made, it should be to a date a week, or maybe two, earlier. That would probably be the most convenient

time. But Labor Day is the date it will probably remain. It is a handier date to refer to. It is a traditional holiday already. And in most cases it is a good time to hold the convention.

Publications

Ben Yalow:

PR2 presented the usual set of problems that any PR2 seems to have. I'm beginning to seriously question whether PR2's are really necessary. In general, they contain very little new information that can't either wait until PR3, or has been previously printed in PR1. Perhaps PR2 should be eliminated - it certainly would be something future concons might want to consider.

((At least it reassures the members that the concom's still alive.))

Eva Chalker Whitley:

Several people were complaining at Iggy about the microscopic type used in the pocket program. I would suggest that you make up a limited number of LARGE TYPE pocket programs for the benefit of the nearly blind. Put a notice in the PR's that anyone who wants one should contact the committee 6 months in advance of the con, so you won't be too surprised when people ask for them.

Hotel Relations

Laurie Mann:

Especially after attending this year's Unicon, I agree with John Charles McCormack's contention that hotel staffs can be rude! At eight o'clock on Saturday morning, we heard the maid pounding on the doors in our hall, announcing "Room check!" Fortunately, she didn't stop in our room...

Ron Salomon:

/A/ problem with no solution that's practical, separating those who use their hotel rooms to party nightly from those who pay good money to use their rooms to sleep. ... At /Westercon/ they did not shut down all room parties, only those LOUD ones. The Boston Sheraton has NOT done this, to the consternation of those non-insomniacs 'mong us. Does good & fun have to be noisy? Must the fuggheads and cretins and others insensitive to others have the upper hand?

Eva Chalker Whitley:

I think we're going to have more & better hassles with hotels, since many mundanes have discovered the wonder of weekend cons: witness the beer can collectors, NOW, and those types, who are users of con hotels on weekends.

"Planning for the Worldcon"

((Just about all the comments here were on the same topic.))

Brian Earl Brown:

After reading Leslie Turek's tale of the Hynes Auditorium, I'm surprised that you all haven't given up in disgust. Is any convention worth this? Never could stand rampant featherbedding.

Laurie Mann:

I winced at every extra charge the Hynes Auditorium charges, though I suppose it's one of those things that can't be helped.

David V. Wallace:

I was staggered to read of the costs of a unionised Hynes. I hadn't realized that the difference between the Hynes and the hotel was so great. How much of the necessary equipment can legally be supplied by other (and cheaper) sources? How much of it could come from the fan community (who would be willing to lend anything)?

((Basic answer: Very little.))

Scott R. Bauer:

Try talking to the heads of the [union] locals and see if you can make a deal with them. When they were shooting the movie Foul Play in San Francisco a couple of years ago, a large number of extras were needed in the opera house scene. The producers of the film made a deal with the local branch of the Screen Actors' Guild whereby, in exchange for donating some money to the Guild for their pension fund (or some equivalent), and donating some more money to a local charity (I don't know whether this was done in the Guild's name or not), as well as hiring a few Guild members, the producers were able to get Guild sanction to use people off of the street. Admittedly much more money was involved there, but you are a non-profit organization.... It should be worth a try; all they can say is No....

Eva Chalker Whitley:

The costs for Hynes were amazing. I hope you don't end up going into bankruptcy. Say, if the new Worldcon constitution came in, and the directors thought you were spending too much, could they take the Worldcon away from you?

Jack Chalker:

From looking at your financial sheets and your discussion of auditorium charges, I'm not sure how the hell you're going to get the money to hack it. Oh, you'll have enough money - but up front? All I can do is wish you luck and hope this explains to a lot of people why convention centers are generally avoided by bidding committees unless they have to have them.

Ben Yalow:

Increasingly, Worldcons are having to learn to deal with municipal auditorium/convention center-type facilities. Both MAC & Iggy used them, and a number of losing bids in the past have also planned on using them (NY in '77 with the Felt Forum, Baltimore in '80 with the Baltimore Civic Center). This kind of work will be even more difficult to handle, since regional con experience is not likely to be at all transferable.

Programming (General)

Ben Yalow:

In general, I view track programming as generally easier to administer, but not as easy as some people think. George Fergus' idea of room juggling at the last minute as a result of watching audiences the first day is frightening - just think of the complaints at any con where the schedule changes. Also, programs in the same track do not necessarily draw comparable audiences. After all, what if the "fan programming" track is only given a small room, and you then have a "Fifties Fandom" panel with Silverberg, Carr, and Ellison? (This is not to say this would happen - it's an extreme example - but it's the kind of thing which could happen.)

David V. Wallace:

George Fergus's idea of having programming organised by type but still adaptable is great. I hate being repeatedly packed into a room.

((For reasons explained in the editorial, there has been a 5-week hiatus between the typing of the previous page and this one. Bear with me if I repeat myself anywhere.))

Eva Chalker Whitley:

If you decide to move blocks of programming from one room to another, you will get very many people pissed off. No matter how many times announcements are made, no matter how prominently you post changes, 99% of those affected will ignore them in favor of what they have in print in the program book. This is all intellectual to me anyway: who cares about programming?

Dani Eder:

Include some science programming along with the fiction things like author panels and writer workshops. ... One thing we did last year for our local con was call up NASA and ask them to send us some literature. They sent us 300 pounds! Free!! They also have several very nice displays that tour the country. If you ask far enough in advance you could probably get them.

Feminist Programming

George Fergus:

Jack Chalker looks pretty ridiculous saying that "the basic problem with feminist programming" is that the "women in SF panel ... always involves the same people saying the same things", as this is exactly what feminists started complaining about several years ago! WisCon has been doing "new and fresh panel topics with a feminist slant" for three years now - where has Jack been? (I know - at Boskone....)

Avedon Carol:

I really must take issue with Jack Chalker's comments regarding feminist programming. I've been on at least a dozen of them by now, and I think I speak with some authority on this subject. Jack has not noticed the variety of feminist panels because they hold little interest for him and he has not attended many of them. The "new and fresh" topics are discussed on those panels all of the time, without the presence of Mr. Chalker. This is facilitated by the fact that, unlike those panels Jack has seen, these panels were set up by feminists, and not by people who were clearly showing something less than a genuine sympathy with serious feminist issues. When feminists designed panels composed entirely of other feminists at SunCon and IguanaCon, for example, they ran smoothly, were quite interesting, did not dwell on the sort of thing Jack is talking about, and held audiences to standing room till the panels had run well over. On the other hand, when Katherine Kurtz was placed on the Discon panel, and when Alexis Gilliland arranged "humorous" panels for various Disclaves, they were fiascos. In these cases, those panels had been deliberately designed to avoid any real depth of study. In fact, at IguanaCon I would venture to say that a great deal of the success of the feminist panel was owing to the fact that the audience itself refused to allow the panel to be shallow, but asked serious questions and wouldn't let go until they felt that those subjects had been studied in depth.

Brian Earl Brown:

I can't think of any topic that hasn't already been done to death. Meanwhile I continue to hear glowing reports on those done-to-death feminist panels that Chalker complains about. In fact only the feminist program-

ming receives any quantity of mention (pro or con) in most of the Worldcon-reps I've read.

Jack Chalker:

Just because it looks like I'm going to be misunderstood, I'd like to clarify that I was not taking a position against feminist programming or any kind of programming, only against the same old programming no matter what the category. While I agree that there will always be some in the audience who haven't heard it all before, I think that's a cop-out against originality. While the burden of originality is on your programming chairman for most things, advocacy- or position-type programming (like feminist & other causes and strong viewpoints) should be a challenge to those who want them to come up with the creative new people/slant/whatever that would breathe some fresh life into those topics. I, firmly, don't believe that doing the same old thing with the same old people panel after panel and year after year does such causes any good - but something fresh and original would.

((I must go along with Jack to this extent: we do need input in this area - and indeed in every other kind of programming. Program Chairman Tony Lewis has been remarking of late that his job is like trying to put together the program for 15 regionals all at once, and he can use all the help he can get. If anyone out there has ideas for program items (whether or not innovative), by all means let us know about them - especially if they're in specialized areas like this one.))

Paul K. Abelkis:

I feel that feminist or other often repeated panels deserve to be part of the program as much as (supposedly) new items. A large percentage of any convention are neos who have NOT been at these panels, forums, etc. They will certainly benefit, as well as the old fen: there is always something new to say about any topic besides using new panelists in addition to the "tried and true".

Ben Yalow:

As for feminist track programming, I have mixed feelings. Many people are interested, which means that feminist programming may well belong at the Worldcon as part of the main program. However, by giving it its own track, I worry about setting a precedent for a Battlestar Galactica track if "having a large number of people interested" is enough to create a track programming requirement. (No - this does not mean that I think feminism is equivalent to BG - merely that the large-interest argument does not differentiate between the two.)

((As for our policy on this question, see the statement in PR3.))

Films

Mark Norton:

The Rocky & Bullwinkle Horror Show should be trashed. I, instead, would like to see more fannishly produced films. Spare me from RHPS.

Ron Salomon:

Re: films, just how much of a cost will film rentals of legal prints cost? The rumor that /a regional con/ had illegal prints as most of its movie program material leads me to ask why such use is good or bad for the Worldcon (or any con for that matter).

((Films cost plenty; I think our film program will take something on the order of \$10,000. But I must emphasize that we will use no illegal prints, or do anything else illegal at the convention. (Even if we were inclined to do so, we're too big to get away with it; yet another of the problems of large conventions is that the authorities pay attention to them.) All films will be legitimate, all taxes will be paid, etc., insofar as we can manage.))

Dan Story:

It seemed that the video room at Iggy was very well received. At the very least it offered an alternative to the standard movie fare. ... There is truly a wealth of material that is available on videotape, and most of it would be legal to show under the current laws, you just don't charge for it.

((Many people think that this is the case, but our legal advice says otherwise. While the courts have ruled that private showing of videotapes is legitimate, it is not at all clear that this applies to showing them at a convention. And we would be "charging for it", since you have to pay to get into the convention itself. The situation isn't totally clear, but there's a high probability of legal hassles, and we don't dare take the chance of this. So while we do plan to have a video room, we won't be showing anything there without the appropriate permissions either.))

Smoking

Meade Frierson, III:

I have a discussion point for #5: the increasing violation of smokers' rights which recently culminated in a con being held with an entire function floor declared as a no-smoking area, not merely a too-small video room, a fire-hazardous hucksters' room, a similar art room, but larger movie room, "safe" hallways, the works!! They offered a smoking and no-smoking con suite, but smokers were ostracized from the remainder of the con.

I am a heavy smoker, perhaps the heaviest in fandom (tobacco only, thank you), but I can give it up for reasonable periods of time - to watch a movie, while visiting briefly in a non-smoking friend's room, etc. But I do not take generously to such an unannounced policy against smoking in all locations where I can meet with the other people at the con. This bigotry, for no other name fits, is intrinsically heinous but I am a liberal about such things. The fraud, for no other name fits, of not announcing such restrictions in advance of a person's paying and attending the con, will not be stood for, by me or others.

I had a marvelous time at Noreascon I, my first Worldcon, and expect even more from II, BUT ... please consider your policies, well and in advance, relating to where no-smoking will be requested, and announce your decisions, please, prominently and in advance. I have my memberships, of course, but have spent no money yet against going there and shall not until I hear about this topic. I endorse Avedon Carol's views.

((Well, we've announced the policy prominently, though it's such as not to make Meade very happy. See PR3 (and PR4), and also the remarks in the "Comments on Questionnaires" section of this zine.))

Harry Warner, Jr.:

Now, I've tried to behave as the feminists would like me to behave. I no longer reread the entire Gor series every six months. I considered myself complimented when Dick Eney referred to me in APA-L as an old maid. I've

refused to accept any of the new dollar coins so the image of a decent lady like Susan E. Anthony wouldn't be jiggling in my pocket, and whenever I encounter a magazine interview with Cher, I refuse to look at the picture and concentrate instead on the outpourings of her intellect. If I go to all this trouble to suppress the bestial impulses which feminist fanzines ascribe to all old fans, I don't see why fans who smoke can't indulge in a much simpler, less taxing favor to non-smokers: simply refrain from smoking for the few hours they are attending the Hugo banquet, the masquerade, and other major Worldcon events. It's easy enough for the non-smoker to find another party if the one he is visiting has too many smokers, but there's no rerun or other alternative for the once-a-year big moments of the Worldcon.

Masquerade

Peggy Kennedy:

We have all heard complaints (justified) that the Masquerade is now too much of a theatrical production, with the contestants, who have often put in a lot of time, money, and thought on their costumes, herded like cattle into small spaces; unable to enjoy the show or see the presentations. At Novacon 9 West this November, Pat Kennedy and I tried out a semi-informal masquerade which allows both for formal presentation of costume and for general circulation of contestants, but this is a small con. In the absence of a HUGE ballroom, the arrangement would not work at a worldcon, where a stage-and-audience set-up is probably necessary. However, could there not be a large post-Masquerade party in the ballroom to which costumes could be worn for close-up views and the pleasures, for the wearers, of comments of praise and cries of admiration? The chance to exhibit any costume here might well cut down on the number of marginal (to be polite) costumes shown on stage, and thus shorten the formal portion of the Masquerade to the point where the party was feasible. After all, several hours of uncomfortable waiting, followed by a walk across a stage with a return to a crowded backstage area, is a damn poor reward for a year or more of labor.

Meeting the Pros

Mark Norton:

I've been to several Meet-the-Pros parties, and I've never seen one open to everyone that worked. There are just too many people. Maybe scheduling many smaller parties with 3-5 authors might work. No, probably not. Half the con would show up to see the superstars, and very little to the others. Eva Chalker Whitley's idea of inviting your favorite to dinner has much merit, but it can be difficult to arrange. Most pros are very much on the defensive at a big con. A written note before, or at the start of, the con would probably work best.

Paul K. Abelkis:

Meet-the-Pros parties are bad ways in which to meet pros, but autograph sessions are even worse to MEET pros. Autograph parties have one purpose: autographing and (indirectly) selling books. The only thing you can actually do is learn what the author looks like and perhaps exchange a few words. Besides, where is this family feeling we are always talking about? It's not "Wow, a pro...", but a gathering of fans and pros without any hierarchical distinctions. If a fan wants to meet a pro (or anybody), first they will probably already know what they look like so that they can go up to them at most any time and introduce themselves, or they can go to a program item and stick around afterwards. There are also infinitely many

other ways to meet whoever, so long as we maintain the concept of a con as a get-together, not a show!

((The fact is that there are an awful lot of fans with the "Wow, a pro ..." attitude, and things can be uncomfortable for all concerned if allowances aren't made for this. For our own attempt at solving the problem, see the section on "Pro Discussion Groups" in PR4, which should also contain an interesting article by Ed Bryant giving a pro's-eye view of the situation.))

Art Show

((Since Leslie wrote her article in VotL 4, we have decided to adopt essentially the Boskone system she described for the Noreascon II Art Show. See the writeup on this in PR3, and write to us if you want the full Art Show rules. The comments that follow were of course written before we announced this decision.))

Brian Earl Brown:

I don't think I've ever been to a convention that required two bids to take a piece to auction, but then none were as large as Boskone's art show (I'm exempting MAC & Iggy from this); but even so, the auctions have been interminable. I do like the idea of a minimum number of bids before a piece goes to auction. People bidding on pieces that didn't go to auction who don't show up at some designated pick-up time should be mailed notification of their winning bid afterwards, with the piece mailed to them upon receipt of a check for the price of the bid plus shipping and handling. Such was what was done at MAC (I "won" a piece of art that way). The number of good bids probably will outweigh the bad bids.

Eva Chalker Whitley:

The Boskone method seems like it works better than the auctions I've been involved with. I sympathize with those folks who have to wait for hours for their piece to come up, but I couldn't see any way of changing things. I've suggested that single-bid items not be put to auction, but everyone says fans wouldn't accept the idea. It seems like single-bid items make up most of the auction, and if you told them loudly and often enough, they'd know to get to the art show and bid on pieces so they would have more than 1 bid. I suspect this would also prevent people using the art auction as a substitute for going to the art show.

I think you're wrong about most cons able to bring up a particular piece at a particular time - we get so many requests to do this that it becomes impossible - people insist on pawing through the art to find the item they want to bid on (they don't know the artist or the title, just "Oh, it was blue, and it had a brown mat..."), thus increasing the likelihood of damage. The exception to this is that rare person who must catch a 3 PM flight who knows that he (or she) has a bid on a Mark Rogers titled whatever....

Seth Goldberg:

I was especially intrigued by the idea of a written-bid system for the art show. I do know it would be a hell of a lot more convenient for me. But then an hour or two before the bid deadline, the art-show room could get quite hectic.

Mark Norton:

I have participated in the Boskone Art Shows in one way or another for the past 6 years. I've been an artist, buyer, setter-up, taker-down, and desk-

sitter. I've never had a problem, altho didn't enjoy such a long line at the last one, during check-out. Keep the bidding & auction system. The rating scheme is also quite fair. Obviously much more space is going to be needed for Noreascon II than the past Boskones.

Leslie forgot to mention that the Artist also gets one of the Polaroids of the layout before hanging, which makes a nice record of what was displayed that con. One way to handle the photography at a large con might be to arrange the layout such that all photographable work could be grouped together, the others in a separate area with a single entry with a guard watching for cameras. Personally I favor photography, but I can see the necessity of some Artists saying No.

George Fergus:

Leslie mentions that you're going to prohibit photography because of the possibility of copyright infringements. You might consider relaxing this to allow those cameras that aren't capable of producing high-quality reproductions of the originals. For example, Polaroid-type instant-picture cameras.

((Too many artists are too paranoid on the subject; and since a legal question is involved, it's hard to gainsay them. -- Next we have a lengthy analysis by one of fandom's most experienced auctioneers.))

Jack Chalker:

On the auctions, it's a problem of balancing out everybody's interests. I think it's manageable without going to marathons, but no matter what you do somebody's going to bitch. ... My suggestion is that there be 3 auctions of not more than 2 hours (100 items max.) duration each. That one, involving only things with 4 or more bids, be, say, late Saturday afternoon as at Iggy. On Sunday and Monday again only items with X number of bids (I favor four but somebody may have different ideas) would go up, everything else sold at the max. on the bid sheet as of opening time Monday morning. 4 bids means less claim jumping than with 6 or 8, for example, where the temptation would be irresistible. But 4 is enough to ensure an auction, not a dull-thunk bid-sheet sale. I think 8 is too high a figure simply because it's easy to be the 6th bidder at the last minute and claim-jump; with only 4 you have a lot of interest, but a last-minute claim-jumper may find he's just forced the piece to auction.

((Saturday afternoon is rather early for an art show that doesn't open till Friday morning, as ours will. A lot of people don't arrive at the con before Saturday.))

If the 3 auctions are impractical (I can see some objections to the Saturday on practical grounds, tho it did work before), then 2 of 3 hours each in the afternoons of Sunday and Monday would do it. If skittish, then mark half the items for Sunday and half for Monday auction, and stick to it regardless of number of bids. I kind of dislike this, since it makes bidders reluctant to spend on Sunday when they know they'll need a big bankroll on Monday, but it does work.

Also, up to 3 hours with 3 auctioneers seems to be O.K. for holding an audience and seems to be adequate or better in terms of staff - auctioneer, runner, clerks, etc. - wear and tear. Longer than that drags for everybody. And too many auctions makes bidders mad at having to sit through a lot of them never knowing when Their Piece will come up.

On scheduling, I'd schedule the Sunday in the afternoon, please, whether against major programming or not. The audience will be tired and the staff

even more so, and I'm convinced after thousands of art auctions that the later an auction is in the day, the better it is for everyone, the bigger the attendance, and the higher the yield. On Monday, whether people have to catch trains and planes or not, I would hesitate in starting an auction until the hour of check-out. That lets everybody get breakfast, get out of their rooms, check out, then come down to the auctions instead of having to run every which way. No later than 1 P.M., though. That's official check-out, extensions not counted.

((We will have Sunday and Monday auctions, which we expect will last 2-3 hours each. The show will be divided into two halves, the bidding on each to close the night before its auction. We still expect to use the 8-bid criterion for taking a piece to auction; but of course there's no way to be sure in advance how many people will make a given number of bids, so any number chosen involves guesswork. Here's another point of view.))

Scott R. Bauer:

A modified system of written bids should be possible even at a large World-con art show. What I think such a system might include would be:

a) Large signs explaining the bidding procedures within the art show itself, along the main passage(s) to its location, and perhaps in the program book as well. Hopefully a careful explanation of the bidding process would cut down on the number of no-shows and fake bids, as well as making it easier for the real bidding to take place.

((Of course. The system of "registration to bid" (see PR3) should also help in this respect.))

b) The period of time in which written bids are taken should be closed early, sometime Saturday afternoon. Processing of the bids could then take place during the rest of the afternoon and evening, with art being picked up by those successful bidders who absolutely have to take the first plane out Sunday morning.

((Having two closing times spreads the work out, and makes it possible for us to handle the paperwork overnight. Some of the art will be available Sunday morning, though there aren't that many people who have to leave that early.))

c) If the quality of the work is near that of the art at Iggy, the vocal auction will probably be a very long one. This would mean having two sessions probably, one on Saturday and another on Sunday. If there is an auction on Sunday, then it should be possible to include those works on which written bids were made which no one came to claim. Thus they will not suffer too much from the inevitable no-shows and fake bids which will occur.

((The convention does last through Monday, you know. And it's not really desirable to make people pick up their art too early: this cuts down the time that others can see it, and gives the buyers the problem of safeguarding it for the remainder of the con.))

There are some problems with this, the major one being the lack of time during all of the phases. Many people do not even get to the art show until Saturday. During the processing period, as well as during auctions, the show will be closed down, cutting back even more on the time to view the pieces. If an auction is held on Saturday, will it be possible to work on processing the written bids at the same time without a HUGE staff? Will there be time to get the processing done anyway, considering the probable

size of the show? And considering the time squeeze, is such a plan fair to the artist? Written bids should help sales a little, but the lack of time might also mean fewer bidders. Opening the art show on the first day of the con, and keeping it open longer on the first days might help a little, but how much? And, of course, doing such things raise problems of their own.

((Many people assume the art show has to close during auctions, since past Worldcons have done it that way. But we see no reason why this should be necessary. Given a separate auction area, all you need to keep the show open are the usual guards. There won't be as much to see, of course, but people might as well be free to look at what remains. As for the processing, we'll be doing that overnight, when the show would be closed anyway. We expect the art show to be open for a full schedule Friday through Monday.))

((I have one more loc on this subject; the problem is that it's four pages long, single-spaced. I'll try to select the high points.))

Dan Story:

In some ways I like the idea of the bidding/buying system you use. ... Even the small conventions here in the Midwest tend to have auctions running at least two hours, with the larger cons sometimes needing two auctions totaling as much as five hours.... I am more in favor of a system ... where any piece with more than one bid goes into the auction.... There is a way for a person to insure their chances of obtaining more than one piece under your system. All they have to do is have a friend bid on the sheet and then they overbid each other until there are eight bids.

((It seldom happens at Boskones. This can ensure that a piece goes to auction, but they still have no assurance of getting it. And this is of course much easier to do when only two bids are needed.))

I think the main solution will be a system which very narrowly defines when a specific piece will go up for auction. ... The best way ... is probably to just start at one end of the room and say the first x panels go into auction #1, etc. ... It is very easy to get things mixed up when you start throwing in extra variables. This would also mean that most of the work by a particular artist would be in the same auction. On one hand this is undesirable, as it makes a somewhat monotonous auction. On the other hand it is probably more convenient for the bidder who is interested in the works of an artist rather than in a particular piece. It would also tend to maximize the prices, as all the people who are truly interested in an artist could be there for all of the artist's pieces.

((To the extent possible, we are allowing the artists to choose which day they want their work auctioned on.))

I very much like the idea of the big showpiece auction, which will draw a lot of people, thus making much money for the artists and doing a good job of keeping a lot of fans entertained. ... Unfortunately there is always the possibility of sour grapes from artists who don't have pieces in this auction.

((Well, in our system the buyers themselves make this choice.))

From the artist's point of view the idea of a flat rate for space, instead of the nominal hanging fee plus a percentage (10-15%) which is the standard here in the Midwest, sounds quite good. The biggest problem I see ... is that the chances are quite good that you won't be able to charge enough to offset expenses without driving away a lot of amateur artists.

((For the rates, see Leslie's article in this issue. There's no way around the dilemma, unfortunately: the expenses are there, and either the artists pay for the space they're using, or somebody else subsidizes them.))

Paperwork is a bane but unfortunately a totally necessary bane. Any attempt to find shortcuts by simplifying is sure to backfire. For this reason I like to have the maximum amount of information even though it takes more time. . . .

The bid sheet is functionally the most important piece of paper at an art show. . . . It should include the things Leslie listed, p. 39, the medium, a pro/amateur, and a publishing rights included/not included. The medium is necessary for the sad reason that all too many people don't know what they are spending their money on. There are people who think that they are getting an original when in fact they are getting a print. There are people who don't bid because the artist only sells prints, and lo and behold an original shows up and someone walks away with it for less than the price of a print (this actually happened to me; lucky me, poor artist). There are people bidding on pieces of jewelry in the Midwest who obviously think they are getting custom-made hand-cast pieces when they are actually getting very slightly reworked commercial lead figures on a chain.

((Our rules require that prints and other reproductions be clearly marked as such.))

Pro/amateur . . . must be included, as a Worldcon is one of the few places where a fan can see a wide selection of fan art. If the fan doesn't know who the amateur artists are, how can they begin to nominate or vote rationally for fan artist?

((By reading fanzines, which is what most people vote on the basis of anyway. Unfortunately the pro/amateur criterion in an art show has no necessary correlation with eligibility for the Fan Artist Hugo.))

Mention of publishing rights should be made to protect the artist. Someone can publish something and say they didn't know if the bidding sheet doesn't say "no publishing rights". With your system of saving the sheets, there is proof that the buyer had the stipulation waved in front of his face.

((Our bid sheets will include this.))

One thing that Iggy did that I liked was the idea of the immediate purchase price. If the artist so desired, a piece could be purchased at any time during the art show for a stipulated price. If someone really wants a piece but thinks it would go for higher than he could afford in the auction, but the immediate purchase price was affordable, there was a way out. People who wanted the piece to go to auction could insure this by bidding on the piece, which voided the possibility of using the immediate-purchase-price option. If there is a minimum-bid sale after the auctions, the artist could use the immediate-purchase option to insure that the piece would not go for minimum bid.

((Problems with this system: it's confusing to the buyers, favors the early arrivers, takes the purchased pieces out of the show too early, and requires that cashboxes be operated right from the start. And if an artist isn't willing to sell a piece for the minimum bid, then he or she just hasn't set the minimum high enough.))

Another piece of paperwork which is gaining favor in the Midwest is an individual receipt for each piece of art. When the bidding on a piece is

over the winner is given the receipt with his name and the purchase price as well as whatever is being used to identify the piece. These are usually attached to the bid sheet when the piece is brought into the auction room. This way there is a double check on who gets the piece. The staff has the buyer's name on the bid sheet and the buyer has the receipt.

((Our experience has been that few people ask for receipts; we may institute this, though it does mean more paperwork.))

Whatever security rules are made should be adhered to 100%. There should be no exceptions made for anyone. Accordingly the rules must be set up so the staff doesn't have to commit ritual suicide. For instance the no-camera rules must allow the artist to escort someone into the room to photograph his works. ... Provision should be made for media coverage of the convention. ... I have been informed that cursory TV exposure of a piece does not legally violate any copyrights. This would have to be checked into and even if true permission should still be obtained from the artists in writing before the art show opens as a courtesy to the artist and as a means of avoided outrage. ...

((Our art show entry forms in fact include a space to check off whether press photography is allowed; of the first 50 artists to apply, only 2 have refused.))

Hiring professional security people to guard the art show entrance ... has a tremendous side advantage if they can be coerced into checking bags, cameras, and whatnot. ... I do feel that a lot of fans get too resentful of someone trying to make them obey the rules, especially if the enforcer is a fan too. After all, aren't all fans equal, and that sort of thing. Further, if anything goes wrong, generally through no fault of the people running security, I'd rather see someone else take the heat. ...

If things are going to have to be checked, I would first vote for trying to obtain coin-operated lockers such as you find in shopping centers and bus depots. ... If this is not possible, a secure room would be next best, followed by a completely partitioned-off area into which only certain security personnel may go. All items should be checked in with a double ticket, one to the owner and one remaining with the item/s checked. Bags should be made available to persons wishing to seal their belongings. Ideally there should be a double-secure area for cameras, as they seem to cause the greatest grief.

Banquet vs. Award Ceremony

Mark Norton:

This might be difficult to arrange, but what about having the Banquet for those who really want one. With full dress requirements, a good meal, even if it costs, and have the whole ceremony afterwards televised so that non-banquet types could see it on the TV's in their rooms. Lots of problems, but I believe it worked at MAC.

((At MAC the award ceremony was not a banquet. Arranging for closed-circuit TV in a hotel is iffy at best, and when people are spread over six hotels.... But in our facilities the basic argument remains that five times as many people can attend in the auditorium as could possibly fit into a banquet.))

Nick Pollotta:

I support the banquet. Rubber ticken and all It adds dignity to the occasion, and it is a tradition We have few enough of these as it is.

Franz Zrilich:

It is true that trufans would attend a con that only had the Hugo Awards - and nothing else. But, because of the growth of fandom and its growing diversity of membership, you have a different ballgame altogether with most con attendees. According to some of the figures that you have published, only a thousand fans or so vote for the Hugos. Yet there are five thousand attendees. What's going on here?

What's going on is that you have a lot of fans who are there to be entertained, and nothing else. The executive committee of our SF Club agreed that if by some idiocy the Hugo ceremony were held separately from the banquet (and at the same time) ... we would go to the banquet (and that we would be willing to pay upwards of \$25 for an excellent buffet, as opposed to a sit-down dinner served by waitresses), because the travel expenses and lodgings ... will run several hundred dollars each. (Which is why a membership fee of \$50 is not out-of-hand, and a messed-up con would be out-of-hand.)

((Well, I wouldn't.))

I suspect that most fans would be bored by any attempt to liven up the awards presentations with dramatic readings. Attention span is short - especially after a heavy meal. I think that the trend of recent years towards a multiplicity of non-Hugo awards actually is an unconscious awareness of this problem and an attempt to solve it. The best thing to do would be to have a series, a rapid series, of awards given out by good public entertainers, with little commentary from the award winners (unless they are naturally entertaining). Possibly one person could handle the Hugos, another the Campbells, a third the Gandalfs, etc. The awards could be redesigned, rebuilt, to be colorful, flashy (but not too tacky), so that they can be seen from the back row of tables.

IN OTHER WORDS, USE THE AWARDS AS FLASHY ENTERTAINMENT, A LA TELEVISION, AND FEED THE AUDIENCE RIGHT! THAT IS WHAT THEY ARE REALLY PAYING YOU FOR (THOUGH THEY'LL NEVER OR SELDOM ADMIT IT OPENLY) - QUALITY DINNER THEATRE. AND NOT MUCH ELSE.

If you don't believe me, announce that Bo Derek and Christopher Reeve are big SF fans, and will host the awards ceremony. Even if you restricted attendance to bona-fide SF readers (at least twelve paperbacks or prozines a year), and charged a hundred dollars additional to attend the awards banquet, you'd still fill up a five-thousand-seat dining hall inside of a month or two.

((As it happens, Christopher Reeve accepted a Hugo (for Superman) at last year's Worldcon. -- This argument seems to me to lose sight of the purpose of the award ceremony, which is to honor the winners in as fitting a way as can be managed. If the format keeps away people who want nothing but "flashy entertainment", that's fine with me.))

Franz Zrilich (a later letter):

An alternative to the banquet has occurred to me. Why not give people alternative feeding arrangements? A thousand seats at a traditional rubber-chicken economy sitdown dinner, a thousand quality buffet seats, a thousand deluxe no-stops luxury dinner seats with wine, etc., all in the same hall at the same time?

((The mind boggles. Frankly, I do not believe in the existence of a hall where this would be feasible.))

Art Hugos

((As I believe I've already mentioned, the response to the test of individual-piece art awards was almost total apathy - I think eight people sent in nominations. So the committee reported at the Seacon business meeting that the idea was a flop, and it's now dead. But might as well close out the discussion anyway....))

Wayne Brenner:

The best suggestion I've heard is to have separate-piece color/B&W awards and Best-Artist award.

Peggy Kennedy:

I am inclined to agree with the suggestion forwarded by Eva Chalker Whitely that these should be "Outstanding Achievement" awards. I think that the nominations for such an award must be done in the manner of the Oscars: i.e., by the SF and fantasy artists, as they are the most likely to know the field. The problem is then to be sure that the voters have seen the nominated works. I can think of two methods of doing that, neither of them feasible. However, I shall describe them for comment.

First Method (prohibitively expensive): make up a portfolio of nominated works and send them out with the Hugo ballots.

Second Method (too much work in too little time): set up an exhibit of nominees at the Worldcon and have the voting there. This excludes non-attendees, another disadvantage.

Has anybody got a third method?

((While it might well be desirable to set up an award with the artists doing the nominating, why not let them do the voting too, if the fans can't be trusted to vote responsibly? I think it's important that the Hugos be preserved as totally popular-vote awards, something there's little enough of in any field. Anyway, neither the Oscars nor the Nebulas persuade me that the professionals in a field do vote more intelligently.))

Seth Goldberg:

The idea to change the best-pro-art Hugo award to Outstanding Achievement in SF and Fantasy Art probably had two ideas in mind. One is that few people know what art was published in the past year, but much more have a general idea whose art they like over the years. Two is to keep the same person from repeatedly winning. Both reasons are not bad and I am tempted to be in favor of the idea. If the field was not so volatile, the Best Editor award might also be a candidate for this idea. On the negative side, after about ten years or so the pickings may get rather slim.

((I've never seen anything wrong with the same person repeatedly winning, if their work continues to be the best. But in many cases the real thought behind this argument is that the repeated winner doesn't deserve it.))

Fanzine Hugos

Brian Earl Brown:

Of late I've become convinced that fanzine fandom died about 6 years ago, so we may just as well dispense with "best zine" & "best writer" categories in favor of "best regional" & "best artshow", which is where fandom seems to be at these days. Otherwise it pays to remember that magazines

of SF fiction gave birth to magazines about those magazines of SF fiction and not the other way around. Prozines are (simply) magazines of SF fiction. Fanzines are derivations from the SF field. They are, whether amateur or professional publications, zines about SF fiction. (Which is why I continue to review SFR, Locus, and ~~Kyle~~ Starship in WoFan.)

Andrew Sigel:

Having heard that SFR is being sold on the racks of a drugstore with a large paperback section located in Wilmington, Delaware, I truly wonder why it is considered eligible for the fanzine Hugo.

((Because the voters in their wisdom choose to consider it a fanzine. See the previous letter.))

Non-Hugo Awards

Neil Ezra Kaden:

In general, I don't object at all to Lin Carter's sponsored awards on the "Hugo ballot" - it belongs there as much as an Analog-sponsored one, and maybe more so - magazines are in general more receptive to reader opinion, while book publishers are more sales-oriented. ANY attention to what the readers like (rather than what they bought, for whatever reason) is to be encouraged.

These awards are NOT Hugos - and since no publisher can really put "Winner of an award that appeared on the same ballot as the Hugos" on a paperback, the only coat-tailing effect of these non-Hugo awards is this - they reach a wide audience of motivated readers.

Nick Pollotta:

Fantasy awards, humor awards (as much as I like the idea of one, I am a comic myself) have no real place at all at a Worldcon, and do indeed tend to "cheapen" the Hugos. If everyone in fandom received a Hugo, this minute, at first they would be delighted for the honor, pause, realize that it was no honor, and eventually toss it into the closet.

Diamonds, sir, are valuable simply because they are scarce.

((Infinitely many awards and no awards at all both seem clearly undesirable; there is therefore an optimum number of awards. Unfortunately, this argument gives no guidance as to what that number is.))

Greg Hills:

I see no reason why other awards should not be voted on the same ballot form as the Hugos, which is surely the least rigmarolish way to do it. Voting should be made easy for the voters, not the counters. The counters can always recruit more staff; but who will recruit more voters? Why should I, voter, have to fiddle with several sheets of paper, possibly at different times, just so that the Hugos won't be "cheapened" by association with other awards?

And on the other subject, if any work can sweep off Hugo and Gandalf - and Nebula, too? - then good turkey to it. Why build artificial walls when the de facto wall of ignorance overshadows knowledgeable voting anyway?

David V. Wallace:

The Hugo ballot is too crowded. Chop off all the fantasy and "Special Committee Awards". There is no reason for us to cater to the "Star Warts" and their ilk at the expense of a cluttered (and more confusing) ballot. They have their own cons (or should). Let them invent their own awards!

The con will be cluttered with them anyway. Why, some of them don't even read (*barely disguised gasps of shock and horror*) unless it is assigned in school! I suppose I am being elitist, and it's too bad, but I don't think that we should keep cluttering the ballot.

Franz Zrilich:

About the surplus of non-Hugos, admit to the fact that SF is an extremely broad area, and includes by many definitions the areas of STAR TREK, SCHLOCK 1492, CATTLESTAR GARBAGICA, et al. - and their views are legitimate and should be acknowledged. SFdom is a plurality, a grouping of groups, and this includes fantasy, too. (What we call fantasy can be merely an advanced civilization's SF....)

Andrew Sigel:

The amount of good fantasy novels being written is growing by leaps and bounds, and these authors certainly deserve recognition. Unfortunately, they are not going to get this from the Hugo. In spite of the assertion by the Noreascon II committee that the Hugo is for SF and fantasy, I have found that many people I talk to refuse to consider fantasy for the award, even though they read and enjoy works of the genre, because "the Hugo is an SF award." Strangely enough, they don't seem to object to considering the shorter works of fantasy for the Hugo. Be that as it may, ... we need a novel-length fantasy award. Ideally, I think the novel-length Hugo should be divided into two categories: Fantasy and SF. Unfortunately, said division couldn't happen before 1982 even if everyone agreed with me (which they won't). For the moment, the Gandalf seems to be the only decent award left for the fantasy novel.

((Not our assertion but the explicit statement of the WSFS Constitution. If people wilfully refuse to pay attention to the rules, there isn't much to be done about it. -- One can of course introduce a motion to set up a fantasy-novel Hugo (though no one has yet). There does remain the problem of defining the difference between fantasy and SF....))

The Grand Master of Fantasy seems the weaker of the two GandalFs, because there aren't that many living writers of fantasy with a large enough body of work for consideration. Remember, we aren't talking about a few good novels, or one excellent work. The term is "Grand Master". I can, however, think of a number of people I'd vote for if the Grand Master was for SF.

((Again, you could introduce a motion to set up such an award.))

Chris Mills:

I disagree with Jack Chalker that "we're just gonna wind up shortly with the same people winning the Gandalf year after year - we're running low on genuine grand masters." Lately I've noticed that most of the people on the Gandalf GM ballot are authors who have been noted more for their SF than their fantasy ... and I think are being rewarded for their popularity in SF rather than their popularity for their fantasy. ... If we run short of genuine fantasy grand masters we'll simply pick up people who've written a little fantasy but are mostly popular SF authors (which is already happening)....

((As you presumably already know, the Noreascon II committee decided to keep the Gandalf Grand Master but omit the Gandalf novel from the ballot. This year a motion has already been introduced (by Ben Yalow and Craig Miller) to eliminate the GandalFs permanently from the Hugo

voting, by allowing only the Hugos themselves and the Campbell Award on the ballot. Speaking of the Campbell, we actually have some discussion of it this time.))

Laurie Mann:

No one in the zine has yet pointed out that there used to be a Hugo for "Promising New Writer"; though the John Campbell Award isn't a Hugo, I consider it as important as one.

((("Used to be" is an exaggeration: such an award was on the ballot twice (1956 and 1959), and "No Award" won once.))

Eva Chalker Whitley:

The odd thing about the Campbell award is that people don't know what grounds to vote on. I was torn this year between voting in first place a writer who IS the best new writer (Stephen Donaldson) and one who WILL be the best writer (except for Jack, of course), Barry B. Longyear. I recommend indicating whether it is the writer's first or second year of eligibility, and either list ALL of their published SF, or let them decide which published SF should identify them.

((We will indicate the first or second year of eligibility. Some previous Worldcons have listed the nominee's first published piece of SF - but without indicating that's what it was! I see no reason to list anything beyond the name; some new authors are too prolific for a complete list to be practical, and any selective listing implies the award is for the particular stories rather than the writer's total achievement.))

Hugo Voting (Miscellaneous)

Meade Frierson, III:

No Award is important to me because I usually put anything I really didn't like beneath it, and what I did like ahead of it. I use it heavily.

Sharron Albert:

I see no reason for the "no preference" possibility. Perhaps I am in the minority, but if I am not familiar with the category, or have not read enough in the particular category to vote intelligently, I don't vote in the category.

Brian Earl Brown:

I think "no preference" is a good idea to have on the Hugo ballot, more so than it does on the site-selection ballot. Most people have a tendency to fill in all parts of a ballot simply because it's there. "No preference" is an easy way to say they don't know or care enough about this category. The matter of unqualified voting seems to be a long and continuing one. I came across a loc from Ted White in a 1968 issue of SFR (1st series) in which he claimed that the recent decision to expand the fan Hugos from one to three would make unqualified voters so conscious of their inadequacy that they wouldn't vote....Uhhuh....Also in another 1968 issue of SFR there was a column on the recent Worldcon that opened to the effect that after seeing the two national political parties screw up their convention, it was refreshing to turn to a well-run fan convention....How things have changed in ten years.

((Somehow that wasn't the way I heard it about that particular convention.))

Dori Isaacs:

It's difficult to understand why the Torcon business meeting rejected the idea of adding a message to the final Hugo ballots, asking those who aren't familiar with the majority of the nominees in a category not to vote. Many people assume that they're expected to vote in every category, no matter what (this applies to any voting procedure, not just the Hugos). A great many people are eligible by virtue of a Worldcon membership who really don't have enough knowledge to make informed choices for voting or nominating. Very few people have the access to all novels or all stories, and certainly not the time. If a voter consistently enjoys a certain author who is listed on the final ballot, chances are that (s)he will vote for that author, if (s)he hasn't read more than one or two of the nominees. I would imagine that this is fairly common. Incidentally, I will readily admit that I am in the "uninformed voter" category, so I feel I'm looking at the problem realistically. ... The proposal would definitely give the not-very-well-informed Hugo ballot recipient some reassurance that it's OK to skip a category (s)he knows little about.

Seth Goldberg:

I am shocked to hear that the motion to put the PLEASE DO NOT VOTE IN CATEGORIES IN WHICH YOU ARE NOT FAMILIAR WITH A MAJORITY OF THE NOMINEES on the final ballot failed. In that case, if I do indeed go to Noreascon I shall attend the business meeting and make that motion.

((Well, equivalent text is going in the instructions on this year's ballot, at least.))

The short story Hugo will have a lower maximum nomination number for a couple of innate reasons. There are more of them, and they are much harder to choose between than novels or longer stories. When I used to read nearly all the short SF published, at the end of the year I had one hell of a time trying to remember the best. Short stories show incredible variety and are so short (obviously), as to make them hard to give overall judgments on.

((Maybe, but I think people just like longer stories better. I also find that there is an awful lot of nominating in the wrong category, partly because some publications customarily give length designations which don't correspond to the Hugo categories - a 25000-word story may be a "novelette" in Analog or a "novel" in some other zines.))

Paul K. Abelkis:

I applaud the Noreascon committee's decision to not administer the Gandalf Best Novel. However, something else is definitely essential: the Hugos must be reworked completely. Categories must be expanded (art Hugos, non-fiction Hugos) and definitions must be reworked or clarified. I would suggest the establishment of a WSFS committee to examine the awards and then propose to a Business Meeting a COMPLETE set of Hugos: the same categories each year, ending all of the present confusion.

((But the next business meeting could start changing it again. As you know, we set up a special Non-Fiction Book Hugo this year; Mike Saler, whose idea it was, has submitted a motion to make this category permanent.))

Andrew Sigel:

The novel awards this year were almost a comedy of errors, with Tiptree/Sheldon withdrawing Up the Walls of the World, and Moorcock withdrawing

from both Gandalf races. I have heard that McCaffrey would have withdrawn The White Dragon from the Gandalf as well, had she been informed in time. Whether true or not, it certainly makes sense, as the novel is not a work of fantasy. But these withdrawals do point to a failure of the nomination process, that so many votes were tossed away because voters did not know their first choice was no longer in the running. Is there some way we can ensure that all the categories have the full complement of five nominees? Should the sixth-highest nomination getter be moved up to the final ballot if a nominee withdraws from contention before the final ballots are published?

((First of all, if people use the preferential ballot properly, it ensures that their votes are not "wasted": they are simply transferred to their second choice. We'll try to notify nominees in time for them to withdraw, but it's difficult. Let me give you our timetable for this year: March 15, deadline for nomination-ballot postmarks (anything earlier leaves little time for nominators to read everything); March 24, count complete and letters off to nominees; April 8, ballots to go to press; April 30, ballots to be mailed (bulk rate, so some people won't get them till June); July 15, voting deadline. This leaves only two weeks for withdrawal and replacement, but we could extend this only by skimping on one of the reading periods (or spending the money to send the ballots first-class). As usual, there are no easy solutions.))

Brian Earl Brown:

Am I the only one who finds the Australian voting system silly and overly complicated? I understand it's supposed to eliminate ties - only it hasn't. And it'd certainly be a lot easier to just count one vote in each category.

((But that way you could get a winner that a majority of the voters dislike. I think that much of the confusion about the system comes from the fact that the results are so seldom published and explained. We will try to remedy this.))

Keith Fenske:

First, because WSFS uses the Australian system, only a "winner" may be chosen; ordering the other nominations is a meaningless task.

((This I don't follow. The second-place count, for example, tells which nominee the voters prefer of those remaining when the first-place winner is removed. The value of this information is arguable, but it's hardly "meaningless".))

Second, even the selection of this "winner" is doubtful. Suppose that (for simplicity) five people voted. Three chose "A" first and "B" second; the other two picked "C" and then "B". That makes three first-place votes for "A"; two for "C", and five second-place votes for "B". By the Australian system, "A" is declared the winner, while in fact "B" has more support than the other two. This is an example of how the "wrong" winner can be selected in an extreme case.

((But by your own figures a majority of the voters prefer "A" to "B". In the single-vote system Brian suggests, of course, "B" would have gotten no votes at all.))

The supposed benefit of the Australian system is that it always picks a winner, but this is only at the expense of ignoring how votes are cast for anything except "first place".

A second fault is that "filtering" (progressive removal of the last-place votes) can lead to situations which violate the voters' apparent wishes. Take for example the following case:

first-place votes A A B C C
second-place votes C C A B B

From this, the winner should be "C" since "A" and "C" have equal first votes, and "C" has more second votes. But the Australian system starts by eliminating "B":

A A A C C
C C - - -

and proceeds to declare "A" the winner. Thus, the Australian system is unacceptable because it can not select the correct winner even in an obvious case.

((Again, a majority of the voters preferred "A" to "C".))

To remove this fault, the Hugo ballots should be counted by a totally ordered system. A totally ordered ballot assigns values to each of the voter's preferences. For the Hugos with five choices, the first pick has a value of 5, the second has 4, and so on. (The numbers themselves can be argued, but I'll ignore that here.) ((The Locus poll uses this system, counting 8-7-6-5-4.)) "No award" is considered to be a nomination and gets counted with the others. "No preference" is a zero vote. Using this totally ordered method, my first example gives "A" 15 points, "B" 10, and "C" 20. In my second example, "A" gets 14, "B" gets 13, and "C" 18. Depending on your opinion of how important second-place votes are, these results are perfectly acceptable.

((Hold it, insufficient data: you didn't give the third-place votes. In the first example, if third place was C C C A A, you get "A" 21, "B" 20, "C" 19. In the second example, third place of B B C A A does give "C" 21, "A" 20, "B" 19. But either of these would change if the nominees came lower than third on some ballots. The fact is, there is no "right" way of picking a winner when there's no clear-cut majority for one candidate. Any voting system can produce pathological results in some cases (though these become quite unlikely when you have more than a few votes). But I think the preferential ballot does give the closest approximation a single ballot can give to how a face-to-face group reaches a consensus.))

There is one other problem with the Hugo awards, one which is not really the fault of the Australian system. Namely, you can vote for a nomination, but you can not vote against one. My hatred of one work or another has made me want a negative vote for a long time. However, in all fairness, one extremely negative vote can have no more effect than one extremely favorable vote. Using this ordered system, a strongly favorable vote (first place) receives a "5", while a strongly negative vote receives a "-5". The person casting the vote may assign any of the nominations a vote from 5 to -5 (5 4 3 2 1 0 -1 -2 -3 -4 -5), thereby using a truly preferential scale. Of course, nobody in their right mind would vote by number, only by relative position. And such a system makes it possible to release the whole truth about the voting results - but I am against doing so. Possibly the winner's percentage of the theoretical maximum (to show how much agreement there was) could be announced, but definitely not the totals for each nominee. Losing just becomes a numbers game if you do that.

Publishing Voting Results

((First an update on the present situation. Seacon passed an amendment to require publication of the site-selection voting results;

this will take effect if ratified at Noreascon II. I have myself introduced an amendment (seconded by Mike Glycer) to require similar publication for the Hugo results, within 90 days after the convention; this will have to pass at the 1980 and 1981 business meetings to take effect, but we have voted to publish the results this year in any case. Opinions are still divided, of course.))

Brian Earl Brown:

On releasing the results of the Hugo ballot, to paraphrase Dr. Frank N. Furter, "We're not doing it for the pros!" This is our (the fans, Chalker) vote of their favorite stories for the year and we have a right to see how the nominees stack up. Maybe the mistake was that somewhere along the line we fans let the publishers get the idea that the Hugo awards were important. Hey, we're just fans, you know, here to have fun, but how can we have fun when a casual vote can make or break an author financially?

Franz Zrilich:

I agree with Jack Chalker that we shouldn't go beyond identifying a non-winner as anything other than a "nominee". I don't think that it is really important to most fans that "fifth-raters" be labeled as such, but it does to the fifth-raters. Also, there is a point that both Marshall Tymn and Lloyd Biggle made to me yesterday at a SF teaching workshop - often, the quality of a runner-up, even the fifth-placer, is just as good (if not better) than the first-place winner. It isn't important enough to fandom to identify the losers so prominently, but it will be to the losers. Not only will many lose extra bucks (because as "nominees" they can still get bigger advances, which means that a close-to-perfect writer will have a better opportunity to feed his face (or hers) and thus survive to become a future Hugo winner), but possibly some might (and probably will) be so shattered as to commit suicide or something. The social trade-off does not justify the sudden change. It is a change from a system of "Honorable Mention" to "Look at the Jerk!"

Seth Goldberg:

I also appreciate the force of Chalker's argument, but also agree with you. If politicians can handle having their vote totals made public, then so can a bunch of authors. If anyone is to make nasty comments about coming in fifth, then I suggest that that person is probably not worth associating with in general.

Mike Glycer:

Your reply to Chalker's arguments covers most of the ground. What remains is Chalker's opinion that the category winner, as a side-effect, gets cash value for winning. The winner of Best Novel may get another edition out of the deal, and the semipro winning Best Fanzine benefit from the publicity, but I seriously doubt anyone else does. Best-of-the-Year-anthology candidates are published well before any award is given. I believe you will find that the Hugo-nominated short fiction not written by authors with sufficient prestige to merit their own collections has simply gone out of print. The other fan categories, plus pro editor, artist, and dramatic create no tangible financial benefits for their winners. And as Jack said - these are fan awards. If he takes into account all the ramifications of that statement, he will have to yield to the logic of your reply.

Bruce W. Saul:

It is with no little alarm that I read of a suggestion to make the final vote tally for the Hugo awards public knowledge. This is a bad idea. No

discernible purpose is served by the disclosure of the vote totals, while terrible ego damage to the writer, artist, or fanzine editor could ensue. Anyone nominated for a Hugo now can bear the title of nominee with pride, supposing that he or she was aced out by a few votes for the award. But make the count public and you cheapen three of the five nominees; in their own mind, if not in the mind of collective fandom. To use a poor analogy, consider the voting after nomination to be like a race in the Olympics. Third, fourth, or fifth place even amongst the world's elite is bitterly disappointing. It would be ignoble of us as fans to treat those who provide so much pleasure to the world in such a fashion.

"Voter's rights" as a concept in the voting for the Hugos is a buzz word for idle curiosity. There is nothing wrong with wanting to know the margin of victory in any category. However, long after the fans have lost interest in specific numbers, the figures will remain in the records; a constant reminder to the losers for the rest of their careers.

The Hugo awards belong to the people being honored. They are the tangible permanent expression of not only our appreciation for a job well done but our love of the genre. Fans who say "Let them withdraw and be damned" have lost sight of this basic truth.

Andrew Sigel:

Add me to the list of those who wish to see the complete Hugo balloting results. I'm getting sick of having to pick up incomplete and possibly suspect figures from the grapevine to match up with the File 770 lists. And I agree totally that if the figures are to be concealed, the nominees should not be told either. Often as not, they're the ones who start the results through the grapevine.

Dan Story:

In regard to the Hugos I can live without the names of the runners-up attached to the numbers, but I do want to know those numbers. Site selection should be completely disclosed in order to avoid any nasty rumors. If someone is crazy enough to bid, they should be crazy enough to live with the world knowing how much they lost by. It might also prove enlightening to those who follow as to how not to bid.

((I don't have anything to say on the subject that I haven't said before. Come to the business meeting and vote.))

Worldcon Site Rotation

((Ghod, I have enough additional comments on this subject to fill another 7 pages or so - without any remarks of my own. Since the issue is now moot, I feel justified in cutting this material heavily.))

Seth Goldberg:

I do not think that opposing a four-year-rotation plan would be just a concern with symbolism. Now it is a de facto once every four years for a non-NA bid, but in the future this may change to once every three or less (or more for that matter). I simply do not see why we should presently lock ourselves into a specific ratio for non-NA Worldcon sites. Leaving it the way it is may well be the best system, since the non-NA bids can come any time they want to and seem to be well accepted so far.

Greg Hills:

The proposed change in the rotation roster was deservedly beaten down at

Seacon, but the mind shudders at the alternative possibilities: like, what if that subject had been voted on at a US con with no non-US con to defer the decision to? I am not a xenophile, or at least I do not believe I am. But the thought of a bunch of bloody furriners deciding that 75% of all Worldcons are ghod-given to the US is enough to give me the shivers.

((No telling what might happen in the future, but I'm pretty sure the bunch at the '78 business meeting would have killed the idea out of hand if it hadn't seemed more polite to let the Overseas fans do it themselves.))

Fortunately, I don't see any such situation developing. There is only the ingrained and almost unspoken assumption that US fandom is the centre of world fandom. So ingrained that even non-US fans - look over the Australian letters in VotL 3 - are forced to speak within its terms.

Beyond this insular viewpoint, brought about almost unavoidably by the nature of what the US is, US fandom is to be praised for its base-level open-arms attitude. A few Big Names are openly anti-non-US (no names, no calling cards), but the impression I have gained in my two years of activity is one of friendliness and naive curiosity.

((Greg, who is from New Zealand, went on to give as an example of this his own election as a Director of the NFFF.))

Non-US fandom is booming. And for the first time, we have two opposing non-US bids for a Worldcon. Australia and Scandinavia (really Sweden bidding on behalf of Denmark) are two strong bids at opposite ends of the world. ... 1983 seemingly also has a US bid for that year. So it will be interesting to see what happens - will the two non-US bids balance off, leaving the field to Baltimore, or will one manage to come out on top of a three-way melee? No matter how it comes out, the US vote will be the overwhelming factor, since Denvention is on US soil. For the next two years, then, the US will be the focus of everything non-US fandom can bring to bear. Couple this with the interest in world fandom already manifest, and what will the post-1983 situation look like? The present situation is unique. The vectors are potent and still unpredictable. There is a blowup coming, and all the controversies on the Worldcon in recent times have been sputterings of the fuse.... I advise all you US fans to just sit back and enjoy yourselves. Things will never be the same again, and it will all come with a rush. You may never again be the focus of so many active non-US fans' activity!

Mike Glyer:

George Fergus is not the first to suggest throwing '84 wide open, but since he is the one who suggested it in VotL, I'll address myself to his points. Who would derive any advantage from doing this? Why do it? ... Since DC and LA are two of the handful of fannish centers with enough experienced locals to provide reasonable assurance of a competently run con, I can't see that it's to fandom's overall advantage to force them into competition. To fandom's amusement, no doubt, but where is the real advantage?

((This issue is also moot, since D.C. in '84 has given way to Baltimore in '83.))

A note on Mike Rogers' analysis of a proposed Southern rotation zone. He's right in one sense - there are a lot of Southern fans; the South is not weak in numbers. Its problem, in a tactical sense, is that the Southerners with the most conrunning experience reside in cities that don't have facilities big enough to hold a Worldcon. ...

Dani Eder:

Fandom is not organized into regions. What little organization there is is based on cities, on local SF clubs. I suggest that any metropolitan area can bid whenever it wants to, unless the Worldcon was held there in the past 5 years. This has several advantages. First, the strongest group in the world would win each year. There would be no problem adjusting for the strength of non-US fandom, they could bid on an equal footing with U.S. cities. Additionally, if a group fails to win one year, they can try again the next year rather than having to wait 3. Conversely a group could build up slowly and bid when they were ready, not when their rotation came up.

((I believe I pointed out the main flaw with this earlier: You can't bid again the next year in most locations, because you have to reserve the facilities several years in advance.))

Franz Zrilich:

I go along with the idea, mentioned here and there, of having a permanent WSFS steering committee, to screen out unfit bidders. As things are going now, the average Joe Fann is gonna be hornswoggled by a few fancy parties, extroverted personalities, and fancy brochures into voting for an utterly incompetent committee at the Bligh Hotel in some wonderful city such as Lorain, Steubenville, or Sugar Ridge. One-gas-station towns with a greasy-spoon restaurant and "hotel" (cough! cough!).

((And just what criteria would you use to decide that a bidder was "unfit"? And who would you trust to make the decision?))

Irwin Hirsh:

With regard to your and Jan Howard Finder's comments on the NASFiC, I would like to point out that the WSFS constitution makes mention of the NASFiC - which is something that really has nothing to do with world SF and fandom. While this situation remains, the NASFiC is, as Jan Howard Finder says, "N. American fen's way to cheat the Worldcon not in NA." I would also like to point out that in 1975 there was an Australian National Convention as well as a Worldcon in Australia, and if the Worldcon is held here in 1983, the situation will be the same. Our National Convention will be held in every year whether there is a Worldcon here or not. If the WSFS constitution made no mention of the NASFiC I would be happy, and would see nothing wrong with the NASFiC. After all, except for Worldcons held in NA, I - as an Australian - should have no say in what cons are held in NA, and at the moment I do have a say on the presence of the NASFiC.

Meade Frierson, III:

Mr. Finder dislikes the spoiled NA supporters as much as I dislike the fact that I will not travel outside the borders of USA and have thus missed Worldcons in 1970, 1973, 1975, and 1979 - 40% of the goddam Worldcons I have been eligible to attend - and it seems likely I will miss 1983, 1985, and maybe more next decade. ... Anyway, there has never been a truly representative business meeting, and the tiny minority of fandom which makes up business meeting attendees will likely keep the foreigners-in-fandom disproportionately represented as in the past (sigh). Only by expanding major decisions to mail ballot, or any other written ballot that doesn't require hours upon hours of watching posturing popinjays (great term - reminiscent of courtiers of decadent European governments), will the "voice of the people" be heard upon the shores of WSFS politics (and hopefully limit overseas Worldcons).

((But the Worldcon site selection is done by mail ballot.))

Brian Earl Brown:

As for American fandom being "spoilt", I'd like to point out that American fandom has generally showed up at Foreign Worldcons, while NNA fandom for the most part doesn't. There were more North Americans at Aussiecon than I remember seeing Aussiefen at NA Worldcons. Of course, this reflects the relative size of the fandoms, which is reasonable. If American fandom was that bad, the Worldcon would be located where it is cheapest for most of fandom to attend, North America, but instead the Worldcon has left the continent fairly frequently (3 times in one decade is fairly frequent).

Avedon Carol:

Jan Howard Finder must be mad if he believes Americans (or anyone) would rather have gone to NASFiC this year than to the Worldcon. ... There is no way, given the opportunity to go to Brighton (or London, or even blessed Shorham-by-Sea), that I would actually choose to visit exciting Louisville. Holy boredom, Batman, that town has maybe one place to eat. I don't know anyone who wouldn't grab the chance to visit England if they had it - pass it up for Louisville? Come on!

Jan Howard Finder:

I'm enclosing for the VotL a copy of the motions I introduced, cosponsored by Nellie Pardoel, at Seacon. Since I plan to introduce the two of them again at Noreascon, I felt that it would be appropriate that they be aired in the VotL. Chances are that more people will see it there than if I just bring it up at the business meeting, which as everyone knows is scheduled when everyone else is asleep, hence most decisions are determined by a small handful of insomniacs or early risers.

MOVED, to amend Article III, Section 5 of the WSFS Constitution by deleting all of Section 5 after the first sentence.

(This would abolish the so-called NASFiC or Continental Convention. Basically, there is no good reason for the WSFS to sponsor a convention to compete with the WORLDCON!)

If the above fails to pass, then I would like to offer the following amendment.

MOVED, to amend Article III of the WSFS Constitution by adding the following: In the event that a Convention site being selected within North America, there shall be an interim Non-North American Convention to be held outside North America in the same year as the North American World Science Fiction Convention. Selection of the site of such a Non-North American Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.

(If North American fen can have a North American Convention when the World Science Fiction goes outside North America, it must follow that Non-North American fen should be able to have a Non-North American Convention when the World Science Fiction Convention goes inside North America. Fair is fair and all that!)

I am not against NASFiC, I just think that it is unnecessary. If Americans do think that it is necessary, then it should follow that a N-NASFiC is necessary for everyone outside of North America. However, logic was never the strongest point in the human animal, which for the most part includes fen.

((And I suppose I've got to print the following.))

Fred Patten:

In VotL 4 ... Jack Chalker has some interesting things to say about the LASFS. ... Chalker says the first time he heard "this every-fourth-year-out-of-NA proposal was from LASFS in 1973 when they didn't want to skip their turn for a Worldcon to accommodate Australia." In fact, the regular out-of-NA zone idea was proposed as early as the 1970 Heidelberg Worldcon.... ((Earlier, actually.)) L.A. fandom hosted the 1972 Worldcon, which was organized by a committee that was supported 100% by the LASFS; the LASFS then supported Melbourne for the 1975 Worldcon. ... It's true that there was a bid in L.A.'s name for the 1975 Worldcon, but that was entered against the advice of the L.A. fan community and without the LASFS' support....

((The next two paragraphs give the history of why L.A. is bidding for 1984, and are somewhat dated, so I will summarize ruthlessly. Briefly, L.A. fans made a deal with Denver "to support the Denver in '81 bid if Denver fandom would vote for L.A. in '78." After L.A. lost for '78, one faction, "the Old Guard,... announced that it would bid again for the next available West zone Worldcon - but, due to the promise to support Denver in '81, the next available date wasn't until 1984. The Dissidents ... proclaimed a bid for the '81 Worldcon, arguing that the '78 bidding committee ... had no authority to make a pledge binding upon all of L.A. fandom. ... But almost everyone seems agreed that if L.A. does lose the '81 bid, L.A. fandom should unite behind the '84 bid because any alternative will result in keeping the Worldcon out of L.A. for far too long. This attitude had been firmly established long before anyone suggested linking the '84 bid with the fact that 1984 will also be the 50th anniversary of the LASFS." Since the letter was written, of course, the L.A. in '81 bid has in fact lost.))

Of course, this is not incompatible with Chalker's implication that the only reason L.A. fans are opposing the non-North American zone is selfishness in wanting to lock up the '84 Worldcon. All I can offer on that point is my word that I've participated in a lot of L.A. fan bull sessions ... and the prevailing attitude is one of principle - that American fans should wait and find out how non-North American fans feel about the matter before graciously bestowing upon them an automatic every-fourth-year Worldcon that they might not want. The fact that such a zone change might keep L.A. from winning the '84 Worldcon is ... considered tangential to the issue, which is the overall growth and well-being of the Worldcon as a world-wide forum of the SF community. ...

((This issue is now closed - if only because there will be no more issues to argue it in.))

There are a couple of European reactions to the Worldcon that I consider worth taking note of. Back in 1972 the Worldcon (L.A.Con) gave three special awards ... for Excellence in Book Production, Excellence in Magazine Production, and Excellence in Anthologizing.... In our selecting we did not consider ourselves limited geographically to American SF books and magazines; we looked over books & magazines from the whole world.... The book production award went to a French publisher, and the magazine production award went to Spain's Nueva Dimensión. These awards were announced without any geographical qualifications. Nevertheless, some French fanzine ... announced these as awards for the best foreign book publisher and magazine, and then editorialized about how this proved that the Americans

do not consider non-English-language SF to be within the scope of the Worldcon and therefore European fans should refuse to recognize the Worldcon as an international convention.

The second reaction is Sam J. Lundwall's, in ... Science Fiction: an Illustrated History. Lundwall ... says, "There is a world outside Britain and the USA; it cannot be ignored any longer. As a European, I am tired of seeing references to 'World Science Fiction Conventions' that never were and never will be anything but local American ones." Lundwall has certainly been in both prodom and fandom long enough that he's aware of the 1970 Worldcon in Heidelberg (even if he considers those in Britain and Australia to be "local American ones"), and he should be aware of more than one Worldcon bid from Stockholm that got considerable American support before falling apart through no fault of American fandom. I get the impression that there are some European fans who are definitely hostile to the Worldcon, and who will work against making it genuinely international so that they can continue to denounce it as a sham.

Other WSFS Business

Jack Chalker:

O.K., so the Business Meeting can't be opposite main programming (I thought that had to be ratified yet to be official, but oh, well); that still doesn't mean it has to be at 10 A.M. What's wrong with 6 P.M.? And the preliminary sessions on Friday and Saturday (traditionally now) could be late in the evening, even very late, and get a better attendance. If more people could attend these functions, I now believe, a lot less hanky-panky would be pulled there.

((Constitutional changes have to be ratified in a second year, but not changes in the Standing Rules; however, this particular rule was repealed at Seacon. Actually it's on Saturday and Sunday that the preliminary meetings are usually held, with the final meeting on Monday. Well, there are usually major events every evening at the Worldcon; and as for 6 P.M., some people are so perverse as to want to take time for dinner then.))

Avedon Carol:

I agree wholeheartedly with the suggestion that the business meeting be scheduled at 2 PM. I've often wondered why it can't be held later than its usual so-early-in-the-morning-that-it's-the-middle-of-the-nite time, and I'm usually told that this is to prevent any but the die-hards from showing up - or at least discourage them. But the way I see it, anyone who is willing to forgo such important activities as all-nite partying and/or morning sleep probably isn't fit to decide how the rest of us should enjoy our worldcons.

((I usually get by with about 3-4 hours sleep a night at a con.))

Worldcon Emergency Fund

Mike Glyer:

Regarding Jack Chalker's outburst..., the Discon 2 committee consisted of more than three officers. Certainly Chalker isn't claiming that the money wound up in the hands of people who weren't members of the committee, which moots his point. ... But it is one thing to accuse the fundholders of apathetic management, as I did, and very different to impute to them parliamentary shenanigans and refusal to pass the fund to Aussiecon, as Chalker did. ... To the extent of my knowledge they have done nothing

devious with the fund. My complaint consists of pointing out that they haven't done anything at all with the fund, or tried to. I believe they should be solicited to turn the WEF over to the Noreascon II committee. ...

Laurie Mann, meanwhile, doesn't quite seem to have picked up the implications of having and needing the Worldcon Emergency Fund. I mean, trying to defraud the Worldcon Emergency Fund? What a grotesque concept. If a concon is not in need, and is corrupt, why go through all the trouble and public scrutiny involved in applying for emergency assistance when they can just steal from their own treasury? My argument is that with Worldcon cash flow being what it is, the WEF is too paltry to be of serious assistance. But if a concon sought to have it, I should think the public embarrassment involved would deter all but the most desperate.

It is presumed (cynically) that businessmen are prudent and keep appropriate books. Even if they do, how many recent Worldcon committees consisted of businessmen? Rank youthful amateurs is more like. I should think fandom is capable of such a leap of faith that if their fellow fans running a Worldcon said they were in trouble and sought what paltry aid the WEF is capable of extending, those holding the WEF would have the human kindness to take them seriously. The cynical requirement of published treasury records is a convenient copout to dismiss the most likely cause of Worldcon insolvency - screwups committed by an amateur treasurer. To my view, rather than force a Worldcon committee to qualify retroactively for aid by opening their books in a way only Boston ever has, fans should extend a bit of compassion. One really has to be stonehearted to consign committee members to the risk of personal financial disaster, never having made an effort to help or understand them. It was with that in mind that I suggested a practical application of WEF money - paying the incorporation fees for winning Worldcon bids.

Seth Goldberg:

This talk of the Worldcon Emergency Fund is picking up my curiosity. All I know of it is that it was formed after Discon from I believe unexpected profits. ((Wrong on both counts.)) What I want to know is just how was it formed? How much money does it control? Why does it never seem to do anything except exist? (I am not doubting that there may be good reasons for that.)

((Just read on....))

Bob Pavlat:

The Worldcon Emergency Fund came into being in 1969, at the St. Louiscon, when a movie screen was torn by accident by a fan. Harlan Ellison was on stage at the time, and he came up with the instant idea that this could put the con in a serious financial bind. He asked for contributions from the fans in the room to cover the potential repair bill. Somewhat later, when the proper committee people got involved, it was disclosed that insurance was adequate to cover the loss. An emotionally loaded scene followed, Harlan wanting the collected funds to go to the Clarion writers' workshop, but the fans in general opposed that. I don't recall who made the final proposal that a Worldcon Emergency Fund be established, but the idea caught on and the fund was established with Joe Hensley as fund custodian. According to some research done by John Millard and cited by Glycer in mid-78, Noreascon I reported \$233.11 in the WEF. (I presume this means that Hensley had backed out of the custody role and had passed the fund on to the convention.) After L.A. Con (1972) the fund was reported as \$250, after Torcon (1973) as \$668.95, and after Discon II (1974) as

\$1000. The various increases were the result of donations from the conventions.

((I might note that Harlan Ellison's own account of the St. Louiscon events - and "emotionally loaded" they certainly were! - can be found in an essay in, I believe, one of the Clarion anthologies edited by Robin Scott Wilson.))

In 1978 it became evident that fannish knowledge of the existence of the fund was weakening. I sent out a letter to a number of fans, primarily ((Seacon chairman)) Pete Weston but also including Peter Roberts (Check-point), Glycer (File 770), and others. Glycer's letter in VotL 3 is obviously based in part on the information contained in my letter of July 21, 1978.

In mid-1978 there were still a number of rumors afoot about MidAmeriCon and SunCon owing bills. IguanaCon was rumored to have a cash problem. I discussed these rumors a bit in my letter as having potential impact on the Fund, and noted among the considerations in my mind that, to the best of my knowledge, MAC and SunCon had not published final financial reports. I further pointed out that Iggy, as of mid-July 1978, had 3700 members, and that "With that kind of membership at the rates they're charging, I'd want a well-documented budget and statement of income and expenses before I, as a member of the corporation, would want to vote to offer them any financial relief." I did not ask for publication of books on a regular basis as Glycer cited (and yes, George, Noreascon is doing a fine job on that); I did say that I expect a con that's in financial trouble to be able to tell why, and what it's doing about it.

In VotL 4, Chalker objects to Glycer's statement that the WEF was in the hands of "the fans who formed the Discon 2 committee." Glycer's statement is essentially correct. Contrary to Chalker's statement, Both Jay Halde- man and Ron Bounds are members of the corporation, and have been continuously since the corporation was formed. There was no "series of parlia- mentary maneuvers" removing members. Chalker was not nominated for renew- al at an annual meeting after he had attended no meetings for over eight- een months. Three members (that is, former members) resigned, but every other person who was ever a member of the corporation retains that mem- bership.

With respect to Aussiecon needing or asking for the WEF, I find nothing in our minutes. Robin Johnson, Aussiecon Chair, in a letter dated Decem- ber 21, 1979, says: "I seem to remember being asked at Discon if we needed WEF and as I recall replied that we'd holler if we did turn out to need help." That conforms with our recollections. Robin indicates that Aussiecon may later have asked Chalker to explore the availability of the WEF, but that, by 3 months or so before the con, they were satisfied with their financial picture. This tends to date any request as falling in about the December 1974-April 1975 time frame. Discon II allocated its proceeds during that same period, including a pass-on of \$700 to Aussie- con. As far as I can determine, Robin didn't learn of the pass-on until April 1975. On April 29, 1975, Robin wrote: "I'd appreciate it if you could advise Discon II's treasurer that when the time comes to pass on funds - I gather we may expect \$700, which is absolutely marvellous - that they be sent to Fred Patten." The funds had been sent to Chalker, Aussie- con's other US agent, on about March 7. Robin's April 75 letter did not mention the WEF, and I presume that the pass-on essentially satisfied their needs. (Discon II had received a pass-on of \$300 from Torcon, and passed on \$700 to Aussiecon and \$500 to MidAmeriCon. We passed on to two

cons rather than just to Aussiecon just in case there might be difficulty in Aussiecon getting funds back out of Australia.) The bigger-than-life scene described by Chalker was probably nothing more than a question of whether Aussiecon needed the WEF plus the pass-on. The size of the pass-on is adequate rebuttal to Chalker's parochialism charge.

So much for the past. There is plenty of room open for discussion of how to use the WEF and who should control it. I hope some of the letters in VotL do discuss the issue, for what to do is the important item. Use it as seed money for incorporation - the pass-on could be/could have been used for that (and have funds been passed on in recent years?). ((Yes: Iggy gave us \$500.)) Use it as a kind of traveler's aid - didn't Harriet Kolchak once do that, and isn't that area somewhat covered by the NFFF? ((I'm told that at Noreascon I the WEF was used to help one fan who'd lost his money.)) Keep it in reserve for an emergency where it might help - that was the original concept, and the fund is large enough to help. Now we need to define "an emergency" and decide how to keep the fund together until it's needed, and that problem isn't much different today than it was when the fund was created in 1969.

((The above letter was dated January 6, 1980. A month later we received another letter from Bob Pavlat:))

Our Corporation decided, during a January meeting, that the time and occasion had come to pass the Worldcon Emergency Fund along. ... With interest, the fund now amounts to \$1251.82. A check for that amount is enclosed.

While nobody has defined who is to administer the Fund or when it is to be used, we have been guided during our stewardship by the general principle that it should be used to solve a financial crisis which otherwise would damage a convention or the individuals responsible for the convention. Now the fund is in your hands, and it is up to you to decide how it should be used, and whether it should be passed along from con to con or some other party should maintain and control the fund - assuming that it is decided to retain it at all. Whatever you decide, our best wishes go to you in finding a solution that is acceptable to the bulk of convention fandom.

((As of this writing we have made no decision what to do with it.))

Miscellaneous

Laurie Mann:

Another strange cover! (Are Mark and Stu ever going to collaborate on one?)

((Doesn't look like it, does it?))

Wayne Brenner:

I am surprised to find that your zine, with a name like Voice of the Lobster, has a remarkably unshellfish attitude. But, seriously folks... VotL is doing a terrific job teaching all us fen who are neos when it comes to the art of running a Worldcon. A lettercol/infazine such as yours should be a required part of all Worldcon committee publications.

David V. Wallace:

Yes, VotL is a good idea. And yes, I'm glad I subscribed. And yes, it fills a big information gap. But how can you justify the cost? By issue #3 you were already running at a loss, weren't you? Is it fair to fund the interests of so few with everyone else's money?

Rusty Hevelin:

You and yours are doing a fine job with VotL; it is probably going to weed out most of the saner ones among us and leave relatively fewer fans and groups willing to undertake the madness of bidding for and running World-cons.

Seriously, if KC had done something like this, we might have been spared a lot of the goofs of the Miami and Phoenix cons. Your detailing of what is involved in bidding for, planning for, and pulling off today's World-cons should be a valuable tool for several years.

Dani Eder:

On the necessity for professional convention organizers - who needs them? Firstly - fandom already has hundreds of experienced convention organizers - all qualified to run small units of the Worldcon. Secondly - have you ever looked at the programs for other large conventions? They are relatively simple - nothing compared to a Worldcon's multitrack programs. Only the AAAS runs more things simultaneously, and they are all panel discussions - all you need are the rooms, there is very little logistics to speak of. Besides, would professional con planners put on the kind of con we fans want? I seriously doubt it.

((If we're that well organized, why are we diddling around with fandom instead of taking over the world? Actually, that may not be as silly as it sounds: in my own experience, the closest thing operationally to putting on an SF convention is running a political campaign.))

Franz Zrilich:

Your bidding expenses ((in VotL #1)) strike me as extremely low, and I suspect that your original budget for the con does not take the rate of inflation that we have been suffering these past years into full account. Let me give you a few statistics.

Let us assume that in base year one you have a 12% inflation rate. This means that at the end of the year, a good or service that had been \$10.00 will become \$11.20. At the end of the second year it will be \$12.54, and so on. By the end of the fourth year, we are dealing with \$15.74. What's worse, the inflation rate in the service industries (e.g., hotels, restaurants - the very heart of condom) has been higher. If I were bidding for a Worldcon, today, I would quote a figure of \$50 per member in terms of today's money for a con down the stream a few years - especially a big one. Basically, for three reasons:

One, cons are getting big. Fandom is getting older, and spending more money on lifestyle, less on homes as their elders did. (This is fact, I may write my dissertation on how mortgage rates and housing costs are pushing people into new spending patterns in the leisure industry - which is what fandom is.) Volunteer staffs and high-school-student-government-type of organization become too cumbersome and can lead to...

...two, cons are getting into money and legal areas that require CPAs and lawyers. Possibly even a full-time salaried administrator. (This is what the big cons do. I have a friend who works full-time with three others videotaping the activities of Southern Ohio Presbyterians at their cons for their own closed-circuit-cassette network.) Once the feds begin to catch on to how much money is in cons, the IRS and state government people are going to become very insistent upon proper bookkeeping. Also, there are other areas that have to be considered - e.g., weird labor laws ...

and some of the illegal sex-and-drug activities that come with cons. ... Since there are a number of tough federal agencies with computer nets in these areas, it stands to reason that we might become the center for a series of federally coordinated strike-force busts.

Now, understand that I'm not getting paranoid, just pointing out that thin finances and sloppy organization in a few regionals or Worldcons could savagely bring us into a twilight era.

The third reason goes back to an observation I made with my first - the fact that fandom is turning into a leisure industry. People are increasingly looking upon cons as a vacation break, and expect the same kind of organization and highly developed degree of professionalism that they would find at any other leisure industry - e.g., a theme park, movie, etc. In other words, people's expectations and demands are changing as fandom grows. If a friend and I were to invite 20 or so over to a party at our home, we wouldn't get too much flak if we forgot the mustard for the hot dogs, or the forks for the cake. But if I'm running an event with 3-5000 people - most of whom I do not know - I would get deservedly roasted if something simple were messed up.

[To sum up:] Cons are getting too big to be managed by an all-volunteer staff, inflation is stiffer than most of us think, people will have more money (even when adjusted for inflation) in the future for cons, our size is attracting financial/legal and criminal problems that could destroy us unless we buy protection in the form of CPAs and lawyers, etc.

((In a later letter Franz predicts that "by the mid-80s [Worldcon registration fees] will be up to \$60-75."))

Gary Farber:

Andy Porter is startled to learn that the Worldcon income jumped by a factor of 10 in little more than 10 years. This highlights by example what I feel is perhaps the chiefest problem facing the Worldcon. The membership can be divided roughly (I stress the "roughly" and note the numerous exceptions) into the older fans who have been attending for years and who persist in thinking of it as a comparatively dinky con to what it is now (i.e., thinking 3000 people is a lot); a small group of fans who have some idea of what is going on; and the vast horde of recent entries who don't know and mostly don't care. This is our voting population. An ignorant voting population is a very dangerous thing, capable of voting in a completely incompetent committee (and believe me, it's come very close at times). More education of the voters as to what to look for in facilities, access, room size, committee experience, policy, etc. is the only answer readily available.

With all due respect to Eva Chalker Whitley, whose fanzine (Conventional Fanzine) is devoted to the type of education I mention, I must object to one of her comments. Eva says, "Your account of the ballot-handling at Iggy just goes to show that fans can even enjoy a con that's miserably run. So I wouldn't worry if things go wrong." I've heard paraphrases of this many times from many people. There is a basic fallacy in it. All it proves is that disaster can sometimes be averted. Thankfully, one of the few rumors about Iggy that didn't go all around was about how genuinely close to being shut down the con did come.... Sunday afternoon, if Tim [Kyger], Kathi Schaefer, Bob Hillis, and I hadn't spent a lot of fast talking, we might have had to leave the Hyatt Regency, due to vandalism and various problems. If we hadn't had very good hotel relations based on our past actions, we would have been up shit creek. I can think of other examples. Naturally, the idea that people can come near killing them-

selves with overwork trying to cope with other people's problems to save a con, and then hear people say that it doesn't matter because you can't really ruin a con, is bound to raise their blood pressure. If a con is really "miserably run", the fans won't enjoy it anyhow. The banquet will have been cancelled, due to foul-ups with the advance ticketing and payment of the guarantee; the parties will all be closed due to noise. Guests without roomkeys will be thrown out of the hotel. The program rooms will be closed, due to contract violations, or lack of a contract. Dope parties will be busted (yes, I've had to deal with people being arrested at cons). Reservations won't be honored. At worst, guests could be asked to leave Friday morning. If amateurism in the worst sense continues, the above will be no hypothetical case.

Chris Winter:

This is a proposal for a means of augmenting the budget of the Worldcon to be held in the year 2000. In this proposal, I call it Millenicon. Basically, the method consists of selling shares in a fund herein called the 20 Fund, and investing the money in various ways.

((This is the opening paragraph of a 7-page prospectus, which I have already explained to Chris I don't have room to print. He said that I could summarize it and suggest people write to him (610 S. Clinton, Iowa City, IA 52240) for details. OK, the fund is to be administered by a committee of up to 10 fans. A share would cost \$20, which could be withdrawn any time after the first year, with no penalty if 30 days' notice was given; nobody could buy more than 10 shares. The committee would invest the funds in any of a variety of ways, so as to get a minimum of 10% annual rate of return. They would hire the fund manager, who would do the usual sort of thing and be paid 10-15% of the profit. In a later letter Chris suggests that part of the money could go into a savings account @ 5.75%, to earn back the total original value, with the rest free to be invested for maximum return. Eventually the fund's assets would be removed from investment and turned over to the Millenicon committee. I think that's the gist of it. What you think of the idea, I suppose, depends on the weight you attach to zeroes at the end of a year.))

((And who better to close with than...))

Harry Warner, Jr.:

In general, the official parts of Voice of the Lobster ... make approximately the same impact on me as the Jet Propulsion Laboratories pictures and articles that Harry Andruschak sends out with his fanzines. Recent space exploration and the recent Worldcon facts seem just as improbable, things which shouldn't be happening for another century or two instead of in my own lifetime. I'd like to attend Noreascon II because I enjoyed myself in Boston at the first one, and I think I would enjoy the second one more without the need to try to behave properly as fan guest of honor. But I just don't feel up to making any plans, this far ahead of time, for all sorts of reasons involving me, fandom, and the world.

So meanwhile, thanks for thinking about me with your publication, and all praise for the fact that you've been issuing it, a service to fandom which every future Worldcon committee would do well to imitate. Maybe the discussions and announcements which you distribute this way will tend to discourage a trifle the new favorite pastime of so many fans, using Worldcon committees as shooting-gallery targets for verbal bullets.

((And that at long last ends the lettercol.))

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(George Flynn, Jim Hudson, and Leslie Turek c/o Noreascon II.)

The list above gives the contributors to the letter column only. It would be nice to be able to list everybody quoted in the section on questionnaire comments, but such a list would be hopelessly long. My thanks to all of you anyway.

If my count is right, a total of 84 people (outside the committee) have been listed as contributors to the five issues of VotL. Laurie Mann seems to be the only one who managed to appear in every issue.

* * * * *
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From Noreascon II News Release #9, Sept. 27, 1979:

HUGO AWARD NOMINATIONS

The Hugo Nominations ballots will be distributed with Progress Report #3.... Fanzine editors who plan to distribute nomination ballots with their zines and who would like electrostencils are encouraged to contact the committee in writing.... ((But only two did.))

APPOINTMENTS

The following Area Heads have been appointed:

Ann Layman Chancellor -- Special Costume Exhibit
Mike Smith -- Trivia Bowl
Steve Goldstein -- Member Services Aide

EXHIBITS

The rates for the Noreascon II Dealers' Room have been set. A full 8' table will be \$65, and a half table will be \$35. ... Art show rates have also been set, and Art Show information will be distributed shortly. ((Further details were as given in PR3. See also pp. 53-55 of this zine.))

((This news release also contained items on Special Interest Groups, Regional Parties, and Program Book ad rates; but all these were versions of the material since published in PR3.))

From Noreascon II News Release #10, Nov. 20, 1979:

MEMBERSHIP

As of November 7, 1979, Noreascon Two had 2405 members.

ELECTIONS

At the committee's annual elections in October, the following officers were reelected:

Leslie Turek, chairman
Jill Eastlake, treasurer
George Flynn, secretary

APPOINTMENTS

The following area heads have been appointed:

Rick Katze, committee sales
Peggy Rae Pavlat, press relations

DEALERS' ROOM

... The room is now 20% full.

CAPITAL INVESTMENT

Noreascon Two has purchased, as part of an investment program organized by the Boston Museum of Science, all rights to "One Star in the Milky Way". While not visible to the naked eye, our star will serve as a beacon to fans everywhere. Perhaps Noreascon 4783 will be able to be held there. The deed will be on display at the convention.

From Noreascon II News Release #11, Dec. 19, 1979:

MEMBERSHIP

On December 5, 1979, Noreascon II had 2477 members, of whom 2045 are Attending and 432 Supporting. By the time this is mailed, we will have passed 2500 members.

PUBLICATIONS

Progress Report #3 was mailed on November 24 and should be received by members by roughly January 1, given the way the U.S. Postal Service treats bulk rate mail. ...

APPOINTMENTS

Member Services Division: Selina Lovett, VIP Relations
 Operations Division: M. David Johnson, Security
 Krissy, Committee Den Mother
 Program Division: Moshe Feder, Fannish Programming
 Exhibits Division: Wilma Fisher, Aide

Gail Hormats and Pat Vandenberg are new members of Massachusetts Convention Fandom, Inc., the convention's parent organization.

HUGO NOMINATIONS

... People making Hugo nominations are cautioned to estimate story lengths themselves where feasible, rather than trusting the designations of magazine editors, since published listings often vary significantly from the category requirements (20,000 word "novels", and the like).

It has come to our attention that the pre "Christmas-rush" mailing of PR#3 may provide some members with Hugo nominations ballots before the end of 1979, and that some of these members may nominate before all eligible materials are available. While such ballots are valid, this is an unfortunate result of our trying to allow enough time for people to nominate, and we plan to give these members an opportunity to modify their nominations to include December publications and releases. The early nominators will be contacted directly in January. ((There were 27 of them.))

From Noreascon II News Release #12, Jan. 16, 1980:

HAPPY 1980!

Thirty-two weeks until Noreascon Two, and counting.

MEMBERSHIP

On January 10, 1980, Noreascon II had 2703 members, of whom 2218 are attending, and 485 supporting. They keep coming in.

WSFS BUSINESS

Two motions have been received related to the Noreascon Two Business meeting. One concerns releasing the voting results for the Hugo awards, and the other would allow only the Hugo Awards and the Campbell Award to appear on the official voting ballot. ...

APPOINTMENTS

Program Division: Lise Eisenberg, Program Operations

MEMBERSHIP RATES

Members who join at the door will pay \$45, up from the \$30 charged to pre-registrants from now to July 15, 1980. Obviously, supporting memberships are unavailable at the door. Conversions from supporting to attending will be \$37 at the con (they are currently \$22). We encourage people to join early.

((And there's been one more news release since, but I don't have room to quote it here. So long!))