

The Mad 3 Party

Volume I, No. 5

Hello and Welcome to this, our third 1984 issue. But, you say, looking at the Volume and Number - finally listed - above, it shows No. 5. This is true, what you have in your hands is actually the fifth *Mad3* we have published. However, issues 1 and 4 were promotional (i.e. free), issues and not counted against your subscription.

Before you start worrying that issue 4 had something you didn't get, let me reassure you. It contained a sampling of some articles from back issues and the playbill for the MCFI players. The playbill was the only thing not previously published and is included in this issue.

We had a lovely response at LAcon II to our "Sampler"; 30 new subscriptions and one renewal. Now, if I could only get you to "keep those cards and letters coming," I would be a happy editor.

This issue deals with LAcon II. Specifically, what MCFI members were involved in at LAcon II.

As most of you now know, Boston in '89 worked very hard to put together an entry for the LAcon II masquerade, and succeeded. Our first article, BOSTON IN '89'S ADVENTURES THROUGH WONDERLAND by Jill Eastlake and Sharon Sbarsky will tell you how it all came about. Claire Anderson's OF CABBAGES AND CONS goes into more humorous detail about what happened at the con.

To give you some idea of the effort involved and the fun we had, the center section of this issue is a 2-page black-and-white pictorial of how we created our presentation. My special thanks to our "Official Photographer" Debbie King - hiding behind the camera - and to Skip Morris for the use of their pictures. Some others who don't appear in the pictures, but deserve special thanks, are Chip Hitchcock, our Stage Manager at LAcon II, and Jim and Joe Turner, who were our sound and video

crew. This issue is dedicated to everyone who helped make our costume entry possible.

On a more serious note, one of the "happenings" at a Worldcon is the WSFS Business Meeting. It is at these morning meetings that the rules and regulations governing the conduct of Worldcons are decided. George Flynn, MCFI member and WSFS Secretary, wrote a commentary on what the decisions made in the WSFS Business Meetings at LAcon II will mean to MCFI; see CURIOUSER AND CURIOUSER.

Dealing with the LAcon II Registration is, according to Bill Perkins's article, HOW I SPENT MY SUMMER VACATION.

In all, approximately 35 MCFI members attended, and worked at, LAcon II.

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

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CURIOUSER AND CURIOUSER

by George Flynn

Let me begin with the opening sentence of the report I sent off to *SF Chronicle*:

"Perhaps the most remarkable aspect of this year's WSFS Business Meeting was something that no one noticed at the time: It was the first in at least 15 years (as far as my own records go back) that saw no proposals for changes in the Hugo rules."

The corollary of this, of course, is that practically everything that *did* come up involved site selection - and thus to a large extent is of concern to us. Since I have the official records, it seems appropriate for me to discuss how all this (and other parts of the WSFS Constitution) affects our bid.

To begin with, the three-years-in-advance rule was ratified, which means that the 1989 Worldcon will be selected in 1986, i.e., in Atlanta.

Under another ratified amendment, bids for 1989 must be filed (with Confederation) by the end of the 1985 Worldcon, which is next August 26th. The bid must include "adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement," so we have to get that arranged by next summer. (Also required are "the rules under which the Worldcon Committee will operate," but that's just a copy of our by-laws.) The other interesting aspect of this rule is that, unless someone else files by August 26th (or can mount a successful write-in campaign), Boston is the bid for 1989.

By the way, the Constitution and Standing Rules allow the following year's bidders 5 minutes each for a presentation at the Business Meeting, so somebody should be assigned to make such a presentation at Aussiecon.

A number of interesting amendments were given first passage (meaning that they still have to be ratified at Aussiecon). The most significant of these is that raising the default site-selection voting fee (the fee in effect unless the bidders and the administering con agree on another figure) from \$10 to \$20. If the voting fee is \$20, then the attending-membership fee for those converting within 90 days can be up to \$20 more (i.e., \$40 total). (Note that Atlanta charged a conversion fee of \$10 at LAcon, \$15 for the rest of 1984, and nothing at all for presupporters; they'll lose money on all those people, of course.) A policy decision

we should make before too long is the extent to which we want to try to flatten out the membership-rate curve; that is, to what extent should early joiners be subsidized by late joiners? This decision will affect whether we want to try to get a voting fee even higher than \$20.

Another amendment given first passage would require that write-in votes be allowed on the site-selection ballot (it's been done traditionally, but LAcon took it into their heads not to allow it this year). As noted above, this could affect our opposition. Still another one would give 5% of the default voting fee (not the actual fee) to finance the WSFS Standing Committee; this amounts to \$.50 per voter under the current rules, \$1 per voter if the change is ratified. This is obviously something to be taken into account in budgeting.

The most far-reaching change considered wasn't passed at all, but it's going to come up again next year. The original motion would have replaced the present three North American Worldcon zones by *two* zones, divided roughly along the Mississippi. Then it got amended to extend the two zones to cover the whole world; before any further complications could develop, the whole question was referred to a committee (Tony Lewis and Ben Yalow are on it) to report next year. Now this wouldn't go into effect until the selection of the 1990 Worldcon, so it would have no direct effect on our bid (other than obsoleting the 1962 + 9n formula). However, if it looks likely to pass in some form, it might well encourage additional bidders for both '88 and '89, on the theory that they should try it while there's still not as much competition.

MCFI's representation on the WSFS Standing Committee remained unchanged. Don Eastlake was elected chairman of the Standing Committee again. Note that Don Eastlake, Leslie Turek and I are members at least through the 1986 Worldcon, and Rick Katze through 1987: this obviously bears on the time budget in 1986.

One other interesting aspect of the Business Meeting: You'll recall that there was some concern about the LAcon people packing the meeting. Well, out of 140 names on the attendance list, only 23 gave California addresses, and about half of those were from the Bay Area (wonder what the LA people could have been doing...). However, there were also 23 people from Massachusetts, 16 of them now on our committee....

BOSTON IN '89's ADVENTURES
THROUGH WONDERLAND
by Jill Eastlake and
Sharon Sbarsky

It was the MCFI Bidding Committee Boston in '89 meeting. The time was December; the place was Jim and Ellen's home. The need was there: bidding ideas, how to win the Worldcon. People were creative. At that meeting the committee decided that *Alice in Wonderland* and *Alice Through the Looking Glass* would be good focal point themes for the bid. Those themes had wide recognition, many possibilities for characterization, and tied in to Boston with Tea Party.

Jill said to Sharon, quietly, "I've always kind of wanted to do a costume for the Worldcon masquerade. Something small, with maybe half-a-dozen people." Sharon said to Jill, quietly, "We could do *Alice*, and use some of the characters. It might be fun."

Knowing that Boston fans, in particular these Boston fans, were unlikely to want to participate, and that maybe a half dozen would be interested, Jill spoke up. "Sharon and I were just discussing the possibility of doing a group costume, with a small group, for LAcon II. We could do Alice, and maybe the Hatter and the Queen. It might get some attention."

People looked at Jill and Sharon in dismay. What an odd concept. Jim Hudson, president of the committee, said, "Well, pass a list around and see if anyone is interested." "I suppose," said Jill, and she and Sharon went into a huddle.

A sheet of paper emerged a few minutes later with headings for people's name, preferred character, whether you could sew... A half hour later the list came back with the names of 23 volunteers, about a third of whom could sew, and some definite preferences for characters. Sharon and Jill's jaws dropped.

As the sucker who had opened her mouth, Jim suggested that Jill chair a committee to look into doing the costume. In defense she insisted that Sharon co-chair the effort. The deed was done.

It quickly became evident that the idea was popular.

Greg saw Sue Lichauco on the MIT-Lincoln shuttle the next day and suggested she'd make a perfect Alice. That evening Sue

called Jill - she was a natural for the part.

Sharon and Jill got together for an hour and made an initial assignment of parts. Modifications were made to those, but it was amazingly stable.

About a month later more ground work had been laid. Pat Vandenberg had casually mentioned to Deryl Burr that MCFI was thinking of doing costumes - something Deryl had experience in. When a meeting was called at Sharon's house of some people who knew how to sew, and otherwise good at construction, Deryl also showed up. Pat brought along copies of Tenniel's illustrations, giving us some firm ideas to work with.

Deryl showed herself to be one of the few who knew what it meant to sew and construct 23 costumes. She also volunteered her house to do the work in.

Suford Lewis worked on a skit to go with the costumes. After 2 months the skit was almost perfect and needed only to be written down.

People involved in the costume committed at least one night a week, and sometimes 4 nights a week, to getting this thing done. About 30 people constructed costumes, lent support and helped at con. Only 20 actually set foot on stage at LAcon II.

Of the 20 costumers four (Suford Lewis, Greg Thokar, Sue Hammond, and Shira Ordower) had been in a Worldcon masquerade, thus making all of us Journeymen. It was a MAD idea for a group of Boston fen to compete before an audience on the west coast, surrounded by costumers with more individual years of experience than any of us (and maybe all of us combined).

We worked hard. We won an award - BEST CONVENTION BID.



The MCFI Players

present...

W E ' R E O N O U R W A Y

Produced by
Jill Eastlake & Sharon Sbarsky

Directed by
Deryl Burr

Stage Manager
Chip Hitchcock

Written by
Suford Lewis

Costumes Designed by
Deryl Burr

Costumes Made by
The MCFI Players

Make Up Designed by
Deryl Burr & Shira

Props by
Peter Neilson, Monty Welles & Allan Kent

Sound Mixing/Rerecording by
James Turner & Joe Turner

Video Taping by
James Turner & Joe Turner

Rehearsal Photographers
Debbie King & Paula Lieberman

Music

Finale from Quintet for Winds in E Flat Major, OP 88, No. 2
by Anton Reicha



FIRST THE DECISIONS -

"Do you realize we have 20 costumes to design, cut, sew, paper mache, etc. and only 4-1/2 months?!"

From Left to Right:
 Deryl Burr, (Director, Chief Designer & Sewer, and Keeper of Costumes);
 Sue Hammond (March Hare);
 Sharon Sbarsky (Co-producer & Cheshire Cat);
 Jill Eastlake (Co-producer & Red 'Chess' Queen)

THEN THERE WAS THE PAPER PATTERN,
 THE CLOTH PATTERN, AND FINALLY -

"You don't think it's perhaps a trifle long?"

From Left to Right:
 Sue Hammond;
 Ann Broomhead (White 'Chess' Queen);
 Cynthia Hanley (sewer, fitter, and designer)



MEANWHILE THERE WERE WIRES TO BE BENT
 INTO CROWNS, HEADS, AND HELMS.

"Suford, I hope you like it in there because it appears to have become attached, permanently."

From Left to Right:
 Deryl Burr;
 Suford Lewis (Playwright and White Knight)





AFTER THE WIRES HAVE BEEN SHAPED
COMES THE MESSY BUSINESS
OF PAPER MACHE'.

*"Uh, Ken. Could you give me a hand -
my fingers are stuck."*

Chief Machers - Left to Right:
Ken Knabbe (3 of Hearts);
Alexis Layton (Mad Hatter)

EVEN AFTER THE COSTUMES ARE MADE
THERE ARE THOSE "FINISHING TOUCHES."

*"Whoops - watch it down there!"
"That's what I am doing."*

From Left to Right:
Jill Eastlake;
Allan Kent (3 of Diamonds & Chief Hooper)



WHILE WE'RE BUILDING THE COSTUMES
WE ALSO GET TO REHEARSE, AND THEN
WE GET TO REHEARSE, AND THEN WE
GET TO

*"I Think I just stepped in the
mushroom."*

From Left to Right:
Sharon Sbarsky;
Greg Thokar (Catepillar on Mushroom);
Claire Anderson (Queen of Hearts);
Don Eastlake (King of Hearts)





THEN WE GET TO DO IT AGAIN, AND
AGAIN, AND ...

*"Where is my fan, how can I
behead someone without my fan?"*

From Left to Right:
Skip Morris (White Rabbit);
Claire Anderson; Don Eastlake;
Rick Katze (Tweedledum);
Suford Lewis

NOT ONLY DO YOU HAVE TO DRESS FUNNY,
THEY PUT THIS GOOK ALL OVER YOUR FACE.

"That's right - little circles!"

Suford Lewis



*"Alright you guys, this is a your case;
it contains makeup - which you
will put on!"*

From Left to Right:
Rick Katze; Deryl Burr; Suford Lewis;
Sue Lichauco (Alice); Don Eastlake;
Dave Anderson (Knave of Hearts)



AND FINALLY - THE DRESS REHEARSAL

"I just love tea parties."

From Left to Right:
Cheshire Cat (Sharon Sbarsky);
Catepillar on Mushroom (Greg Thokar);
White Rabbit (Skip Morris);
Mad Hatter (Alexis Layton);
Alice (Sue Lichauco);
March Hare (Sue Hammond);
Dormouse (Shira Ordower - not shown)



*"Off with her head.
Everyone must come to the party."*

From Left to Right:
Queen of Hearts (Claire Anderson);
King of Hearts (Don Eastlake)



*"More pepper, Everything always needs
- More Pepper."*

From Left to Right:
Dutchess (Pat Vandenberg);
Knave of Hearts (Dave Anderson);
Tweedledee (Tony Lewis);
Tweedledum (Rick Katze)



*"Oh, Boston."
"Well, Let's go to Boston then."*

From Left to Right:
BOS & 3 of Spades (George Flynn)
TON & 3 of Hearts (Ken Knabbe)
In & 3 of Diamonds (Allan Kent)
'89 & 3 of Clubs (Joe Rico)
Red Queen (Jill Eastlake
- hiding behind Alice)
White Knight (Suford Lewis)
White Queen (Ann Broomhead)



OF CABBAGES AND CONS
by Claire Anderson

L.A.con Trip Report (Tuesday, August 28 to
Wednesday, September 5, 1984)

Tuesday, August 28 — Some Boston area fen began the westward migration to the worldcon as early as the preceding week (Dave Cantor and Bill Perkins, to run at-con Registration), but the largest group exodus was the Tuesday morning flight from Logan Airport. About twenty fans participated, including a sufficient quorum to hold an airborne NESFA Business Meeting; (what a horrible thought)! Our luggage included costume parts, rolls of "3" stickers, 32 pounds of *The Mad 3 Party* Sampler, 21 pounds of chocolate, Cheshire cat bid T-shirts, and a box of party supplies. Actually, it was an exciting wait for flighttime - we enjoyed watching Rick Katze gnaw his nails over whether the "Blah, Blah, Blah" Smofbusters T-shirts would be delivered in time. To Rick's enormous (though, of course, everything about Rick is sort of enormous) relief the shirts arrived at the airport 10 minutes before boarding time. At Pittsburgh Dalroy Ward and other fen joined the California-bound flight. Everything worked out surprisingly well, to the joy of Sharon Sbarsky, who organized the group flight. Other Boston fen flew out on afternoon flights, including Chip Hitchcock accompanied by his company's trusty computer terminal.

Two vans delivered the group flight to the Anaheim Hilton & Towers at 6:30 PM. We found that many other fen had already arrived and our promised room block had evaporated. Food, smoffing and partying were the order of the night.

Wednesday, August 29 — Before all of us could escape to Disneyland, the Eastlakes led a successful attempt to resurrect the Boston room block so that we would have sufficient room for bid parties. It was ascertained that the costume boxes and 22 out of 23 of the Sales boxes had arrived at the hotel. The tube containing the Sales Table nuts and bolts for the banner tower was misplaced; a new set was hastily purchased just before the hotel found the missing ones. Debbie King and a crew of volunteers set up the table and raised the NESFA banner high; hot, grueling work, as the Huckster's Room air-conditioning was off.



According to Rick's LAcon T-shirt schedule we were advised to wear our NESFA shield shirts to Disneyland. The shirts were visible. Most of the Boston people were very disappointed that the new *Alice in Wonderland* ride was closed for repairs, as we wanted to see their costumes. We consoled ourselves with extra rides on Space Mountain. The lack of Pepsi at Disneyland was lamented. Some of us, including 5-year-old Alice Lewis, stayed at the park until the midnight closing.

Thursday, August 30 — Those who went to register early had an up-to-2-hour wait in line. After a MCFI meeting at 11AM, the costume boxes were unpacked and repairs made (mostly spray painting). By 12:30 there were no lines at registration. Chip Hitchcock and Dave & Claire Anderson set off in Jim Turner's car to buy party munchies. After cruising around in the 98-degree heat it was a pleasure to be on duty at the air-conditioned NESFA Sales Table until closeout. The first day that the Huckster's Room was open was by far the biggest day for sales. The NESFA table realized \$1100 in sales, including lots of bid T-shirts. Fans stopping by the table commented most on the "Boston in '89" vanity license plates (which are a product of the fevered imagination of Debbie King).

At the bid party, which opened at 10PM, all the veggies and everything else disappeared within an hour because there were few competing activities for fans to attend and the weather was warm. We certainly appreciated LAcon's idea of paying a corkage fee to the hotel to allow con attendees to bring in their own party refreshments hassle-free. We each had one hour of party assignment, which left plenty of time to visit other parties.

Friday, August 31 — The Preliminary WSFS Business Meeting at 9 AM drew a large crowd of bleary-eyed Boston fandom. Our own George Flynn was Secretary. In the early afternoon we were able to use an empty room in the hotel for a costume rehearsal, directed by Chip (our at-con Stage Manager). Thank you, Dick Sims, for the loan of your tape recorder. We worked on our blocking, miming, and compactly arranging the group for photographs. The remainder of the day was then free to view the Art Show, Ken Knabbe's NESFA exhibit and the elaborate displays promoting forthcoming films, to work on the Sales Table, or to attend program and parties. In the Art Show, the hangings, which appear to be quick and easy to put up, were scrutinized. They will be used in the Austin NASFiC Art Show, which MCFI is running.

Saturday, September 1 — Today was the day we had been working toward for months. Again, many Boston-area fen were up early for the opening session of the Business Meeting. Non-costume participants helpfully volunteered to man the Sales Table. Skip Morris, the White Rabbit, finally arrived to the relief of all, especially Chip (one of the few Boston men who could fit into the costume).

Before the costume meeting at 1PM, we were fortunate to be allowed 20 minutes' rehearsal time on the stage. At the meeting we were assigned #98 (the number should have been 89!) and were called for 8:30 PM. Most of us ate supper at the food stands in the Hucksters Room. At 5:30 we finished up last-minute costume ironing chores and began putting on make-up. When we left our room block for the convention center, we discovered that most of us couldn't fit into the crowded elevators and took the stairs down to the lobby. A group of mundanes in the patio restaurant applauded us and held up placards showing "6.0".

Once we arrived at the masquerade waiting area, we learned to our dismay that our call should have been 10:30 PM, not 8:30 PM. We finally went on stage sometime around 11 PM. We figured the judges would like us, if for no other reason than because the preceding group, the Trojan-Enz, had mooned them.

Suford and Chip's explanations to us masquerade neophytes as to what it would be like when we were on stage, facing the "fourth wall" for real, didn't adequately

prepare us for the rousing reception we were accorded. The judges, who knew some of us, broke up completely when they saw Tony and Rick as the battling Tweedledum and Tweedledee. A thunderous upwelling of applause and cheers greeted the cards when they turned in unison to display their "Boston in '89" message. The lights were sufficiently blinding that many of the group did not realize until informed later that we were given a standing ovation. The long wait was made worthwhile by the announcement that we had won a first prize in the Journeyman Class for BEST CONVENTION BID. Called back on stage again, we performed the fannish version of our *Alice* scenario.

Sunday, September 2 — Most of the costume participants were up by 8:30 AM to attend the last session of the Business Meeting. Deryl Burr, our director, was called in Boston and given the good news about the group costume. She was also sent roses. Claire Anderson and Tom Galloway survived the thirteenth annual Hogu Ranquet where the "Constellation Bail-Out" was a shoo-in over "Philly NESFA vs. NY NESFA vs. Boston NESFA" to win a Hogu for BEST FAN HOAX. Chip Hitchcock and Paula Lieberman went shopping for party supplies; some of us attended the costume debriefing and later wandered about the Huckster's Room to find the correct dealer from whom to pick up our costume prizes; others rested their tired feet at the Sales Table or in Program rooms. After the Hugo Ceremonies, a second bid party was held, complete with a 10-pound Ghiradelli's chocolate bar, brought from San Francisco by Alexis Layton. It lasted until the wee hours.

Monday, September 3 — This was our last chance to party, attend Program, and "marvel" at the computerized Art Show Sales. A hardy crew packed up the Sales Table (with the Dickson Books, we ended up shipping over 40 boxes back to Boston), while Sue Hammond and Allan Kent packed up the costumes and party supplies.



Tuesday, September 4 — Most of us lounged about the hotel lobby, reading, resting, and smocking while Jim Turner, Chip Hitchcock, Don Eastlake, Allan Kent and Pat Vandenberg rushed about the California highways consigning the boxes of Sales goods and costumes to a shipper.

Wednesday, September 5 — The group flight back to Boston must have been uneventful (no one really remembers much about it). We arrived at 9AM, and immediately fled the airport to our homes for long, long sleeps. Chip went in to work and fell asleep on a concrete floor.

All the boxes arrived a week later. Debbie King had spent over 5 hours in the masquerade "daylight" photo area in order to get pictures of the completed Boston costumes. She combined her con pictures and those she had taken (as "official photographer") over the previous 5 months and put together a slide show detailing all stages of the costume effort, accompanied by the presentation tape. It was shown at the conclusion of the October NESFA Business Meeting.

We are now enjoying reading the fan press comments about our costumes.



HOW I SPENT MY SUMMER VACATION - or
Registration at LAcon II.
by Bill Perkins

Registration at LAcon II was a joint effort involving Alice Massoglia, Dave Cantor and myself. Additional help was supplied by the team of Kim and Bruce Farr, who manned and managed the VIP/Press/Guest Registration desk. Alice was the LASFS at-con registration coordinator, while Dave and I were asked to provide pre-convention physical and procedural planning. Staffing

was the joint effort of both groups. Two MCFI people who contributed hours of effort were Joe Rico and Andy Robinson.

Dave and I arrived in the LA area the weekend before the convention to verify our plans for running the Registration area and establish communication links to other areas of the convention with which we would interface.

Upon our arrival, we were assured that everything was taken care of and that everyone was confident that there would be no problems. Experienced skepticism prevailed as Dave and I began the task of chasing the details that we were being asked to "trust me: it's been taken care of." Persistence and patience eventually produced contact with Alice (who was also being told to "Trust Me") and verbal descriptions of the forms and physical props that we would be using.

The 2 automatic dialers and outside phone lines we had requested for credit card verification had been reduced to 1 dialer and line. The 3-part new registration forms had been reduced to 2 parts (because no one needed receipts—and we could always write out a separate one from a receipt book for the 1 or 2 who insisted) and the information on the form was somewhat less than Dave and I thought necessary. It was, however, their convention, so we consoled ourselves with explanations of our concerns.

A short while later (Monday, I think), we found out that there were plans to provide an early registration service in the hotel. When it opened, the crowds looked like registration at a regional. I believe about 400 fans were registered Wednesday afternoon and evening.

Thursday was the first day that we (or anyone else from the convention) were allowed into the convention center. When the doors opened for us at 9 AM, the setup in the registration area that greeted us was nothing like the plans we had seen previously. (Well, to be fair, I should say it was similar — but different.) The single phone line was being installed at a table which would block the water cooler. The LASFS and special sales tables (voting, Aussiecon registration and travel service, ...) were almost on top of the registration tables, and the trouble/handicap desks were situated immediately in front of the doors where some 60 or 70 fans were already lined up for the announced 10 AM opening of Registration.

Massive reorganization of the area began immediately; the telephone man, a fan, was easily convinced to move the telephone drop to the other side of the room. At 10 AM someone, who was never seen again, arrived with the components to make the signs for designating what tables were registering what letter groups. Two different (as we found out later) listings of pre-registered members also arrived, along with the badges and program books.

A request was made of the people standing in line for volunteers to man the tables "for a short while." When the laughter subsided volunteers came forward, were registered, seated, and the doors were opened.

What happened in the next 2 hours can only be described as miraculous. Within those 2 hours we registered over 1500 people. Shortly before noon a dozen glazed-over faces looked up, one at a time, to see no one waiting to be registered. Some slumped in their chairs and others took their second breath. A couple of subdued cheers were barely audible.

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FIRST CLASS MAIL

FANZINE CONTROL NO. 1989-2.

Dave and I both worked all day Thursday, repeated the performance with short breaks on Friday, and spelled each other on Saturday and Sunday. I understand it was a good convention. Some day I hope to hear about what happened at the panels — and maybe see some of the films.

