

# TIGGER

Thinks...  
Well, that's that  
for a while.



*Craig Hilton '85*



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Tigger is the official organ of the Australian National Science Fiction Association.

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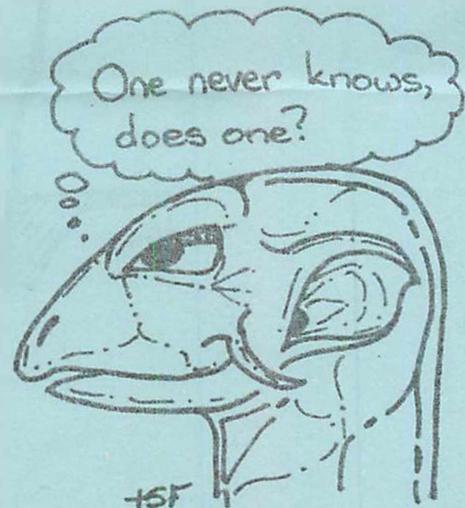
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## THE GOLDEN RULE KEEP IT SIMPLE.

RULE ONE The Audience should be able to see the contestants.

This was one where the Masquerade at AUSSIECON TWO stuffed up badly. There were two main factors - stage height and lighting. Ideally a masquerade should be presented in a theatre with raked seating and a deep thrust, or, if you have one handy, a full-scale replica of The Globe Theatre. For a small masquerade, an arena style theatre would be ideal. At AUSSIECON TWO we had neither option open to us. The Southern Cross Hotel had been hired because it had a room that would seat 1,500 people. Unfortunately it did not have the facilities for everyone in that audience to see everything that was going on. We had a limited amount of stage; it was too low; and the roof itself was really too low to make putting in a taller stage feasible, even if I had foreseen the need.

Were I to use such a venue again, I would certainly try to get more stage area. We had initially planned a catwalk stretching deeper into the audience, but, had we done so, the catwalk would have been narrow. The two contestants depicting characters from "Cats" complained that there would be insufficient room on such a catwalk to swing a cat, something that I gather their presentation required. Slippery Jim and the Rattettes also took up quite a bit of our stage space. They were an important part of the Masquerade presentation, but they did limit our options insofar as stage design went.

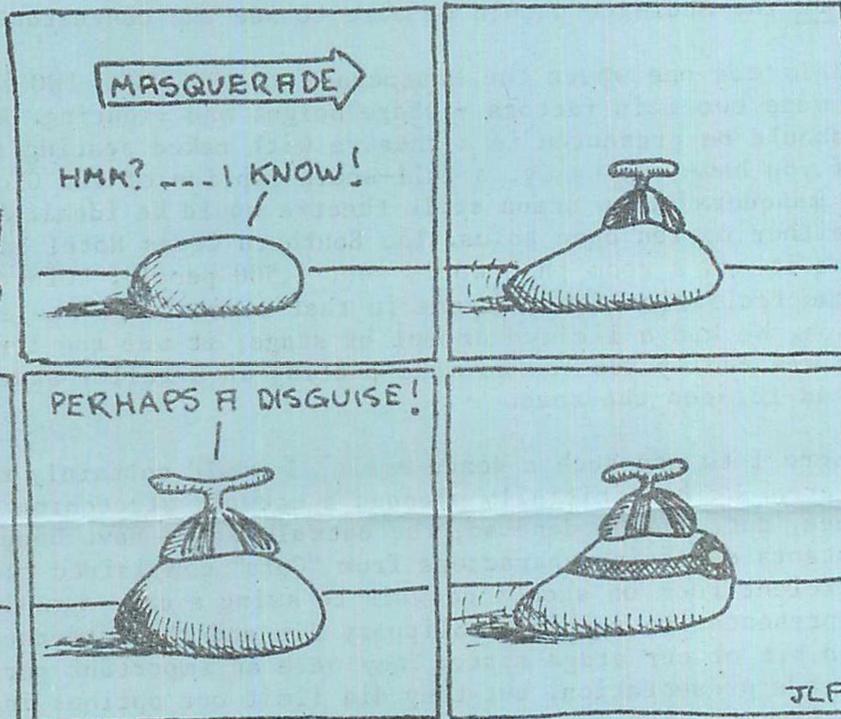
Lighting is something that I should have considered far more carefully. I was, prior to becoming involved in fandom, heavily into amateur theatre as a lighting tech. Time dims the memory. I'd forgotten that lighting techs hold white light to be an abhorrence, but love to work with deep blues and reds. This is all well and good, but it means that half of your light goes into heating up the cinemoid filter, and you get very atmospheric lighting. (Atmospheric, by the way, means that no one further back than row three can see a bloody thing. It's the sort of lighting that results in your show getting rave reviews in the local papers because the theatre critic gets a seat in row ten, and can sleep through the entire performance without being dazzled.)

I've come to the conclusion that the lighting director for any masquerade should be given a set of light-tinted cinemoid, and that the dark blues and reds should be left locked in the C.Q. Room, from which the Masquerade Director can dole it out square centimetre at a time. A steel tint and a light amber can provide atmospheric lighting without straining the book-dimmed eyesight of your average science fiction fan.

There's a temptation to say that one doesn't need bright general lighting, as the follow spot is more than enough to highlight the costume. I don't believe this. For a start the photographers in the audience, who are kindly following the no flash rule, are going to get mightily pissed off by the sudden changes in light level as the spot operator misses a cue, or loses the contestant. Secondly, a follow spot, unless used sparingly, looks so bloody cheap and chintzy. Fixed pools of light can be far more effective.

The other thing about lighting in an auditorium not specifically designed for theatre work is that you will inevitably get bloody great scaffolding towers, control desks, and thigh-thick bunches of cable cutting out half of the audience. There's little that can be done about this, which is another good argument for hiring a theatre for the evening.

# BLE!



## AFTER THE DEER HAS BOLTED

or

## 20:20 HINDSIGHT

One of the things in which I became deeply enmeshed at AUSSIECON TWO was the Masquerade. Theoretically I was Melbourne liaison for Paul Stokes, who was actually the masquerade director, but, as it happened, I ended up looking after much of the event, and I certainly accept all responsibility for the problems that we had with the masquerade. I'll also take this opportunity to apologise to Paul for, in effect, pushing him aside. On the Thursday of the convention we received word that Paul had been in a serious car accident. I over-reacted and set-up the Masquerade for the eventuality that Paul would not be there at all. Once I had done that, I found it impossible to hand over the reins to Paul when he did arrive.

This article is basically a compilation of things that I discovered during the course of the masquerade. Some were a result of direct observation; some were a result of the help provided by all the people who stepped in to help me bail myself out of a deep hole that I'd dug for myself; yet others as a result of conversations and letters after the masquerade. This does not aim to be a guide to how to run a masquerade. It does though hope to point out the elementary errors that I made, and should give anyone running a masquerade in future a few points to think about. Many of the items here will be common sense. Allow me to justify including them by the observation that, in the confusion that surrounds the running of a large masquerade, common sense things often get ignored in the rush.

I am looking for articles and artwork for TIGGER. I'd like the zine to feature articles on science fiction, though not the heavy sort of thing that you might find in SCIENCE FICTION or in THE METAPHYSICAL REVIEW. I also like pseudo-science articles of a humorous bent; fannish pieces; philosophical musings and ramblings. My main interest is in light and entertaining writing, whatever that means. Naturally my own reading matter gives some idea of my taste. I enjoy reading science fiction by Robert A. Heinlein, Jack L. Chalker, Piers Anthony, James White, Colin Kapp, Marion Zimmer Bradley, Zenna Henderson, Anne McCaffrey, Cordwainer Smith, John Wyndham, Robert Forward, Hal Clement, Spider Robinson, Frederic Brown, Gordon R Dickson - the silly stuff, not the Dorsai, Sterling Lanier, some Asimov and Clarke, Keith Laumer, Keith Roberts, Vonda McIntyre, Christopher Stasheff, F.M. Busby, some Octavia Butler and some John Sladek, but not the Roderick stories. My favourite fantasy writer is the reverend Charles Lutwidge Dodgson, though I can be found reading James Branch Cabell and J.R.R. Tolkien at times. I'd love light and entertaining pieces on any of these writers or showing me that my taste in reading sucks.

Ch...ch...ch...ch...changes.

	ORTLIEB - AUGUST 1983	ORTLIEB - OCTOBER 1985
Marital Status	Single	Married
Occupation	Secondary School English Teacher	Secondary School Science Teacher
Happiness	Average	High
Residence	Rented room in Marilyn Jacobs' house in Unley South Australia.	Shared mortgage with Cath Crtlieb on four bedroom brick veneer house in East Burwood Victoria.
Fanzine	Q36K	TIGGER 16
Typewriter	Adler 1000 CD	Microbee 128K computer with Wordstar and daisywheel printer.
Cats	Epsilon Telemachus (Mac) 1976-85 R.I.P.	Trouble and Ursula (Cath's cats whom I am permitted to feed)



There once was a trufan called Ed  
 Who did his slip-sheeting in bed.  
     A femmefan relation  
     Once helped in collation  
 For incest is fannish it's said.

NOW WHERE WAS I BEFORE I WAS SO RUDELY INTERRUPTED

My last genzine - Q36K - appeared in August 1983 since then my life has been interrupted by three major events, all of which made fanzine production rather difficult. Of these I can only claim two as unqualified successes. The third needs to be qualified.

The two events with which I am particularly happy are having moved to Melbourne, and being married to Catherine. In January 1984 I moved to Melbourne and spent a year as a teachers' college student. (For an assortment of reasons too complicated to relate here the Victorian Education Department would not employ me unless I converted my South Australian teaching qualifications into something more suited to their ideals.)

Catherine Circosta, as she was at the time, decided that I was being foolish in my determination to stay single until I was gainfully employed. We were married in May 1984. (That led to an interesting conversation between Jack Herman and Sharee Carton in San Francisco following LaCon. Sharee was pumping Jack for gossip on Aussies she knew. Jack mentioned Cath's and my marriage, and Sharee asked if Cath had a brother John. Sharee used to live in Melbourne, and she was once a member of the Youth Club that Cath's brother John ran in Laverton. John has a lovely photo of Sharee as an innocent fourteen year old. He just about fell over backwards when Justin Ackroyd brought back photographs of the 1984 vintage Sharee.)

The major event about which my feelings are mixed was AUSSIECON TWO. It certainly managed to take up the first year and three quarters of my life in Melbourne quite effectively, and ruled out the possibility of my publishing a genzine in that time. Instead I spent my time running apazines, writing letters and articles, working on the convention and publishing the first fifteen issues of TIGGER which were, for the benefit of those who were lucky enough to have missed it, newszines published to keep the Australian members of AUSSIECON TWO au fait with what was happening with the con. I'm keeping the title for this zine because I had a Category B mailing permit for TIGGER, and it's a lot easier to renew that than it is to go through the rigmarole of reviving Q36 and applying for a new permit.

TIGGER is going to be very similar in nature to Q36, which was very similar to ARIEL, which was similar to MINARDOR, which was similar to MARC I, which was virtually a continuation of THE MAD DAN REVIEW, which was a result of TANSTAAFL, which I published in the first two weeks after AUSSIECON. World conventions have a lot to answer for.

In Q36K, I promised to have Q36L out before the next major convention. I didn't make it. I didn't get around to publishing the letters supplement to Q36 - Q36M. I did promise and produce Q36 #5. One out of three ain't bad. I intend to get around to what would have been Q36L too. I threatened to inflict a collection of my filksongs on the public in general. That project is well under way. I have the songs and the artwork. I'm not sure of the format yet. It was originally going to be a collection sold in order to raise money for the Shaw Fund. The Shaw Fund has since wound up quite satisfactorily with Bob Shaw proving a great asset to AUSSIECON TWO. My thanks to all who bought things, or who contributed things, or who donated money. So the collection will appear, but will probably be as an edition of TIGGER, available only to contributors and to those who send me a \$2-00 money order made out to either DUFF, CUFF, FFANZ, or TAFF, and a stamp to cover postage. (Australian stamps only.) More details on that once I work out how much it will cost to post. Please don't send money yet.

RULE TWO Keep the costumers satisfied.

This breaks down into two areas - physical and mental comfort - both of which can be provided for through a wonderful idea that Marjii Ellers gave me. The Den Mother system provides one support person for each ten contestants. The Den Mother has the job of keeping the group together, of helping wherever necessary with a wide range of problems, of holding the contestants' hands, and of getting the group to its required position when needed. Without the four wonderful den mothers who volunteered to help on the AUSSIECON TWC masquerade - Paul Stevens, Shayne McCormack, Robbie Cantor and Charlotte Proctor - things would have been far more chaotic backstage than they were.

The Den Mothers need a large supply of iced water and patience. It helps if there are long straws to go with the iced water. A lot of costumes are designed such that drinking from a cup is tricky if not impossible.

The Masquerade Director should keep the Den Mothers as up to date as is possible, as they are the ones who have to put up with the nervous contestants when the inevitable delays occur. (See Rule Three) I find honesty helps a lot. If you don't know how long it will be until things get rolling then tell the contestants that.

In order to make sure that the contestants are in costume for as little time as is possible, the schedule of appearances should be ready well in advance, and entrants should be given a rough idea of when they will be on. It helps if you have some way of contacting contestants re possible delays. When we discovered that we would have to delay things an hour due to technical hitches we tried to contact those entrants with the most elaborate costumes, but couldn't get through to all of them. This is where a notice board specifically for Masquerade Entrants might have come in handy, had I thought of it at the time.

RULE THREE There will always be delays.

Murphy reigns supreme over masquerades. Everything goes wrong. At AUSSIECON TWC our problems were largely due to working in an untested ballroom. By the end of the Masquerade the ballroom had been well and truly tested and was found lacking. The tech team just about went mad. For starters, the mobile tower for reaching the lighting grids was locked up for the weekend, and was unobtainable. Second the clever people who had designed the patching system had arranged it so that the fuses at the input end of the system were of a higher value than the fuses at the output end. Don Ashby and his team spent lots of time stringing wires that should have been unnecessary had the ballroom been wired properly and this work was going on right up to the advertised starting time for the Masquerade. (Holding the Masquerade in a theatre specifically hired for the event would have had another advantage. It would have meant that the function rooms at the Southern Cross would have been available right up to the starting time for the Masquerade.)

When working with a live band always add at least an hour to preparation time, especially when the band isn't experienced at working together in a large venue. Our sound team, with the exception of Bob Toth, wasn't used to working with live bands either. There were certain delays, and a certain amount of friction there.

I'm afraid that working any sort of show tends to bring out the fascist in me. I believe that there should be a person with the authority to say "It goes on now, regardless of what else is happening." I didn't have that authority at AUSSIECON TWO, nor did I deserve it, having had little time to talk with the tech people to find out what was going on. I needed that authority. I was in the staging area, with nervous contestants getting more nervous all the time. Conan the Baby was up way past his bed time, and there was the continual fear that he would have to pull out unless we got the show on the road. During the Slippery Jim opening bracket I was praying that they would be doing short numbers. I didn't register a note of what was being played or sung. I was just wishing that they'd stop so that I could get the contestants onto the stage.

RULE FOUR There will always be more photographers than entrants

This was something I didn't expect. At AUSSIECON, while we were short of contestants, we were up to our armpits in people who wanted to photograph them. We are, when all is said and done, a spectator society.

You need someone to organise photographers. Initially I thought that that would not be necessary, as I figured that there would be a dozen or so photographers at most who would want to be in the photograph area. Elayne Pelz disillusioned me, and I arranged a roster, albeit rather late in the proceedings. Mea culpa. Joyce Scrivner and Jill Eastlake helped shuffle the photographers around, and the superb security people bore the brunt of the fact that the need to book photography spots was announced very late in the piece. The photographers will need some area with a neutral background, and there needs to be some way of making sure that they get to photograph all the contestants that they want. Remember also that there will be photographers who will want to get the winners after the results have been announced. This means that contestants will have to be in costume for quite a while.

The lack of a catwalk meant that there were problems with photographers working with available light in the auditorium too. A longer catwalk would have meant more space for auditorium photographers. Remember that such people really need to be within a metre or two of the stage.

RULE FIVE You will need lots of help.

To give you an idea of the people involved in getting the AUSSIECON TWO Masquerade off the ground (even if it wasn't far enough off the ground) here is a list that I made at the time, which no doubt misses out several people.

Director - Paul Stokes; Assistant Director - Marc Ortlieb; Director's Shadow - Elayne Pelz; Director's assistant - Chas Jensen; Judges - Naureen Garrett, Gene Wolfe, Elaine Mami, Bruce Pelz and Marjorie Lenahan; Awards and Judges Clerical Assistance + Director's Assistance - Chip Hitchcock; Photography - Joyce Scrivner and Jill Eastlake; Den Mothers - Paul Stevens, Robbie Cantor, Charlotte Proctor and Shayne McCormack; Stage Hands and costumers' assistance - Richard Faulder, Martin Gentry, Weller, David McDonnell, Darryl Aesche, Neil Garde, Catherine Ortlieb & John McDouall; Master of Ceremonies - John Maizels; Technical Team - Lindsay Rodda, Don Ashby, Mark Denbow, Terry Stroud, Kim Lambert, Zebbe Johnstone, Heather Venn, Bob Toth, Sonja van den Ende, and John Maizels; Invaluable Help - The Entire Security Squad; Judge's Assistance - Megan Dansie; Hall Assistance - Carl Mami; pre-masquerade advice - Marjii Ellers.

Perhaps this is a good place to make some attempt to define the roles mentioned above.

1) Masquerade Director This is, naturally enough, the most demanding job available, and, before considering taking it, one should be prepared to accept full responsibility for the overall running of the masquerade. The complement of this is that the masquerade director must have final authority over all aspects of the masquerade - contestants, technical, and administrative. The only place where the director should not have a say is in the judging of the costumes. It is though the director's responsibility to appoint judges, and to establish ground rules for the judges.

On a masquerade of any size, the masquerade director must have that job and no other during the convention. Running a masquerade is a job akin to being combined producer/director of a play. This requires full time work before the masquerade itself, and a free schedule in order to make the necessary consultations with the masquerade team. Please note this word "team". Running a masquerade requires a team, and a team needs a full-time captain.

One thing that the masquerade director must be prepared to do is to accept advice. It also helps to be able to recognise useful advice. People who were invaluable sources of advice during the AUSSIECON TWO masquerade included Elayne Pelz, Marjii Ellers, Elaine and Karl Mami, Chip Hitchcock, Joyce Scrivner and Chas Jensen. People of whom I should have had more time to ask advice included Mark Denbow, Don Ashby and Terry Stroud.

2) Stage Manager - Someone to co-ordinate the lighting, staging and sound. This person would work in close contact with the masquerade director, and would, on the night, be found in the staging area, with the masquerade director. This also means that there must be an efficient communications network. We had an intercom set-up at the Masquerade, but I found that I couldn't use it. The system fed off of the sound system, which meant that the whole lot was being fed into the headphones, and I couldn't work out what people were saying to me in particular. My personal preference in communications systems is for an intercom totally divorced from the main p.a..

3) Lighting team - Board operator and helpers. This job is self-defining. If you don't know anything about lighting, make sure that you get someone who does to act as your liaison with lighting. It's a specialized job, and requires lots of preparation time. Your lighting operator should be unflappable and flexible. Try to avoid the person who wants a second by second account of how things will run in favour of the person who will improvise as things happen.

4) Sound team - Mixer operator and helpers. As for the lighting team, except doubly so when it comes to flexibility and unflappability. In the best of all possible worlds the sound operator will have at least five minutes notice that a costume has been deleted/added/changed. A masquerade is seldom the best of all possible worlds. While the lighting team can, if they're good, improvise lighting to suit a costume, the sound team need lots of advanced notice of costumers' requirements. Some contestants will provide their own sound tapes which have to be cued up in advance. Your sound team needs at least two good cassette decks and a decent mixer system. You also need an octopus to operate the sound desk - preferably an octopus with four independant auditory systems, and the ability to concentrate on all four simultaneously.

If you decide that contestants should not have access to microphones then beware of the loony who will try to grab the M.C.'s mic. Fortunately we had only one of these at Aussiecon.

5) Shadow - This job is difficult to define, I guess it's what is covered in the term director's assistant. At AUSSIECON TWO, Elayne Pelz volunteered for the job. She made sure that things like cold water were on hand for the contestants; she reminded me of things that I had forgotten; she smoothed over minor hassles; and she fed me cold water and calmed me at regular intervals. Elayne was one of the people without whom I would have not survived.

The Shadow can also act as a runner, should things be urgently needed. The ideal Shadow is an ex-Masquerade Director, as such a person is aware of the things that can go wrong. There is a fine line between helpful advice and backseat driving, but Elayne was superb there, giving enough advice, but not taking over, much as she must have been tempted at times.

6) Master of Ceremonies - A job that requires a lot of co-ordination with the masquerade director, particularly before the masquerade. A good M.C. can make or break a masquerade. Again it's a matter of balance. A good M.C. should use his/her commentary to enhance the costumes rather than entertaining at the expense of the costumes.

Considering the fact that he was working with an inexperienced person, and that it was his first masquerade, John Maizels did a sterling job. However, if I had been doing my job properly, life would have been easier for John. As it was he acted as liaison between me and the tech team, a job that should not have been required had I been on the ball.

7) Judge's Secretary - This job was taken by Chip Hitchcock. Until I talked to him I hadn't realized that the job existed. He not only helped the judges and designed the judging forms, but he also arranged for trophies for the winners and saw to getting them engraved.

The Secretary should be experienced in the running of masquerades, and should be in a position to help the judges in their deliberations. Not all of the judges in a Masquerade will be certain of how to judge especially if you have, as is customary, invited the GoH to be a masquerade judge. The Secretary should be in a position to help, should the judges reach deadlocks. The Secretary is, in effect, a member of the Judging panel without actual voting rights.

8) Judges Ideally there should be an uneven number of judges. Three is a reasonable number. Five is good for a larger masquerade. Seven is probably too many. Nine is right out.

As a matter of courtesy the Guest of Honour should be invited to be a judge. She/he then has the option of refusing. If you're taking the masquerade seriously then you should have someone capable of judging the workmanship of the costumes. Marjorie Lenahan was great at the AUSSIECON Masquerade. The rest of your judges should, ideally, be people with masquerade experience or with a good eye for art and artistry. Give them as much information as possible, and make sure that you do have something for the audience while the judging occurs. Slippery Jim and the Rattettes were invaluable in this.

9) Stage hands Some costumers are, by virtue of their costumes, deaf, dumb and blind. There is no way that they will get on and off of stage without some sort of help, and they are going to need assistance while on stage in some cases. This was one part of the Masquerade that did go well. We had a good squad.

Getter-onerers. The Den Mothers arrange your costumers, group by group, in the staging area. You will need two people to escort costumers from the staging area to the stage. Here Security gave assistance. Then you will need two people to help the costumers up to the stage itself. When Gary Armstrong announced that his nine foot tall three foot wide robot would not be ready for the Masquerade I breathed a sigh of relief.

Keeper-onerers. There's nothing worse than having a contestant falling off of the stage. In the eventuality that one does, you need someone to break his/her fall. One person, in dark clothing, on either side of the stage helps here. These people also help the contestants locate the edge of the stage, either by thumping the edge for those who can't see it, or by screaming "You're too fucking close!" if things get really desperate. We had the edges of the stage marked in fluorescent tape, but that is not enough if you have contestants with very limited fields of vision. The keeper-onerers need warning of especially difficult costumes. Cath Ortlieb and John McDouall skinned their knees ferrying messages out to our keeper-onerers.

Of the stage hands, the keeper-onerers have potentially the most interesting job. David McDonnell suffered doubly, being struck by the plastic trowel carried by Conan the Baby, who was not old enough to be aware of the weapons policy, and coming with inches of being malletted to death by the tribble hunter when attempting to retrieve a tribble that had wandered off the stage.

Getter-offerers. You need a couple of people to help the contestants off of the stage at the other end. They need to be able to support collapsing contestants. I would suggest that your largest, brawniest stage crew be kept for this job.

And, while on the topic of getting on and off of stage, I would have thought that a ramp would have been the ideal way of arranging this, but I was told by other more experienced people that steps are actually easier.

10) Pre-registration Personnel I found keeping in contact with all entrants and prospective entrants was very difficult. I know that this would not be so serious a problem at an average sized Australian convention, but, on something on the scale of AUSSIECON I'd want to have a masquerade table in the registration area, permanently staffed in the days leading up to the masquerade. (At a smaller convention the same effect could be achieved by having the Masquerade organiser keeping a high profile prior to the Masquerade.)

---cCo---

Naturally the number of personnel you'll need to run a masquerade will vary depending on the size of the convention, the size of the Masquerade and the complexity of Masquerade planned. If you are going to run an informal masquerade, such as were in vogue in Sydney a while ago, you will be dealing with very different problems. Personally though I wouldn't want to run a NatCon Masquerade with fewer staff than the above if using the parade format.

RULE SIX Be prepared.

You will need as much information from the masquerade participants as soon as possible in advance. Ideally each member of the convention should be given in his/her registration package a masquerade entry form that includes the information needed by sound, lighting and the master of ceremonies.

The sort of information I'd like to see on such a form includes Name of entrant(s); Name of Costume (Spelled phonetically if needed); Background on the costume - i.e. where it comes from, what it represents, how long it took to make; Predominant colour; Sound requirements; Preferred place in the masquerade - early, middle, late; Special requirements; Problems that the contestant foresees. I know that some masters of ceremonies like some information about the costumer so that they can fill in spaces with patter.

To complement this, a meeting of all entrants should be scheduled, and, if it is at all possible, time should be scheduled for the contestants to walk over the stage.

After the meeting you should have enough of an idea of the costumes to prepare a running order. There are several useful guidelines on how to do this. Marjii Ellers is a useful person to contact regarding all aspects of running masquerades, and she gave me a useful set of guidelines. Much of it is common sense, like not running all the humorous costumes in one bracket, and that you try to spread similar costume colours so that they don't come in clumps. Don't follow the Black Guardian with Darth Vader, Dark Phoenix, the Man In Black, and a coal stoker from the Railways up on Cannis.

It's useful to look particularly at your show stoppers. With the AUSSIECON Masquerade it was clear that Lewis and Nick would both have something pretty special. Both had given plenty of advanced warning. Nick was easy. He'd asked for last spot, and had a five minute routine. Lewis was more trouble. He wanted a late spot, but it was clearly not on to follow Lewis with Nick. Bruce Barnes saved the day by entering as Jake the Peg. He was an ideal foil for Lewis's imposing demon creature. Sometimes even the most incompetent masquerade organiser gets lucky. I was there. You should also fit at least one or two of the show stoppers into the parade early. You can't save all the best for last.

All of this planning requires that the Masquerade Organiser has time before the Masquerade, which means that she/he shouldn't be heavily involved in any other parts of convention administration or programming. Running the Masquerade is a full time job and then some. (Yes, I know that I've already said this. It needs regular repetition. There may be some really superb organisers who can do lots and lots of things at once. If you have someone like that, you're lucky, and his name is probably Carey Handfield. In most cases though your masquerade organiser will be mortal.)

RULE SEVEN Make life as pleasant as possible for your volunteers.

I wish I could have gotten together a room party for all of the people who worked on the AUSSIECON TWO Masquerade. I owe each and every one of them a drink or five. (Chip Hitchcock, Elaine Mami, Marjii Ellers, Mark Denbow, Chas Jensen and Don Ashby I owe a full bottle. For Elayne Pelz I'd have to buy a pub.) In the Masquerade Budget there should be provision for refreshments for the masquerade team. (The alcohol should be left until after the masquerade.) Of all the things I didn't do right in the Masquerade, this is the thing that I regret most.

RULE EIGHT Keep smiling.

Remember that the masquerade is supposed to be fun. Take it seriously. Be concerned about how it's running. Be organised. Don't fret. You're never going to do it well enough to satisfy everyone, but, knowing that you've given it your best shot, relax. Enjoy the fuck-ups. In the end they'll be the things that enliven the masquerade reports, so it's okay. Above all, drink lots of iced water. Believe me, it helps.

---oCo---

[As a sort of a Post-Script, I gather that Marjii Ellers has produced a book on how to run Masquerades. If you're interested, write to her for further details at 9344 Hillrose St, Sunland, CA 91040 USA.]

---oCo---

And, while I'm running free advertising....

CONTRARY MODES

Papers delivered at the 43rd World Science Fiction Convention.

At Aussiecon Two, held in Melbourne in August 1985, many of Australia's top sf critics presented stimulating papers about science fiction. CONTRARY MODES contains a copy of most of these papers. The volume was edited by Associate Professor Norman Talbot, from the English Department of Newcastle University, Lucy Sussex, Jenny Blackford and Russell Blackford.

The topics of the papers cluster around several foci: Gene Wolfe's writings (Gene Wolfe was the Guest of Honour at the Convention), feminism, Australian sf (including the Mad Max movies), the Hero, and Robert A Heinlein.

Contributors include Janeen Webb 'Lucinda Brayford' (two of Australia's most respected sf critics), Norman Talbot, Russell Blackford, George Turner, Van Ikin, John Baxter, Judith Hanna, Diane Cook and Bruce Wells.

Contrary Modes is A4 size, 155pp., attractively packaged. It is available from The Asimov Bookshop in Sydney, Space Age Books in Melbourne and The Space Merchants in Perth for \$4-95, or by mail order from Ebony Books, G.P.O. Box 1294L, Melbourne 3001, AUSTRALIA.

Mail order: Cheques should be made payable to Ebony Books, and should include \$1-50 postage and packing (plus 50 cents for each extra book).

Overseas mail order (rates include P&F) ((We will accept cheques in foreign currency, payable to Ebony Books.))

U.S. surface mail - \$6-00; U.S. airmail - \$11-00

U.K. surface mail - 3 pounds 50 p; U.K. air mail 5 pounds 50p.

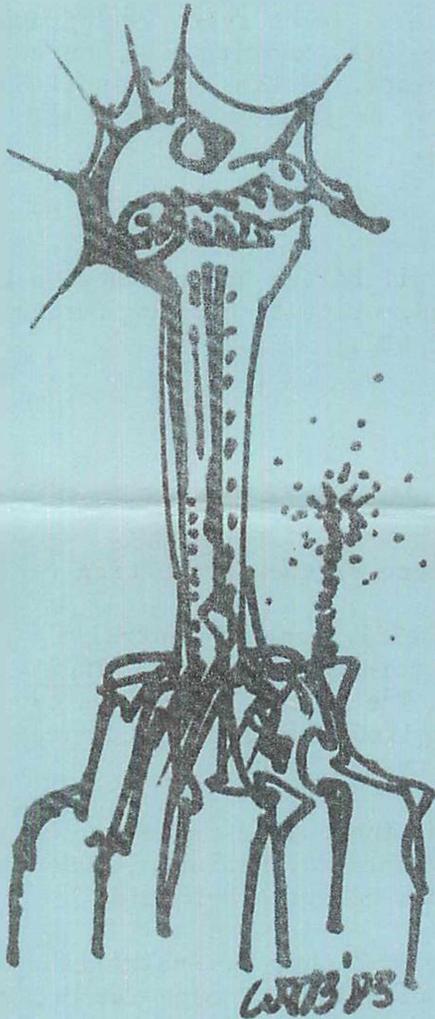
[Please note that the above is written by the publishers, and is not necessarily the opinion of the editor of TIGGER.]

=====  
"We seem to be creating a ghetto, developing a sort of academic fiction. Many of the writers in these anthologies are academics. We need more science fiction with cojones! I miss it."

Lec Harding, quoted in LCCUS #297 October 1985.

THE DARK AWAKENING

Marc Crtlieb



There are things that man was never meant to know, dark things that occupy the deepest recesses of the hidden places that mirror the halls and corridors of the subconscious mind. It is man's glory and folly that he will ever search out those eldritch places, seeking knowledge above wisdom in slavish imitation of his progenitors long since dust that blows through the branches of a tree in the garden of Eden.

Their clothing and language matter little. They are one with the continuum that stretches from the loin-cloth clad grave-robbers of the Valley of Kings through the armoured Conquistadors stripping the golden ornaments from the tombs of Montezuma's kin to khakied Carter pillaging Tutankhamon's sarcophagus. Now the three, clad in sterile white, their air-purifiers feeding hard-won oxygen to lungs that would shrivel on exposure to the pollutant laden air of the twenty-second century, step through the remains of a dead civilization, searching for the pennies that covered its dead eyes.

The corridors they travel are tawdry in the insistant glare of the atomic globe that picks out the dust and debris of the centuries. They and their life-support apparatus squeeze past collapsed girders and twisted bedframes. They can almost smell the decaying paper drooping in festoons from the dampened plaster walls.

With ultra-light ropes of carbon filament they descend the long abandoned lift well, cutting through the lift ceiling and floor with pulses of laser heat. They reach the basement, hesitant, knowing that here there were things of great value to their ancestors, and that there must be guardians for such power. The door is before them and their sensitive listening devices pick out the rustling of chitinous skeletons. They reach unconsciously for their handguns. The pulsed laser flickers and the door falls. The invaders push in, scattering the neatly arranged cockroach pens. The masters of this insect kingdom mass, as of one mind, their small black bodies serving to flash a scarlet warning at the two legged intruders.

One gasps. He has never seen spiders before, let alone such a dense mass of the creatures that advance, heedless of individual danger, as only a group mind can be. The pure white of the suits is covered with swarming black and red. In vain the poisoned mandibles try to penetrate the fabric but one of the explorers, whose care has been lacking, screams as the arachnid horde penetrate a loosely attached glove cuff. Alerted to a genuine danger the leader takes a cylinder from his belt, and the room fills with a dense fog. Once it clears the two stand, pure in their whiteness, staring at the ballooned body of their comrade and the twitching bodies of the spiders and cockroaches.

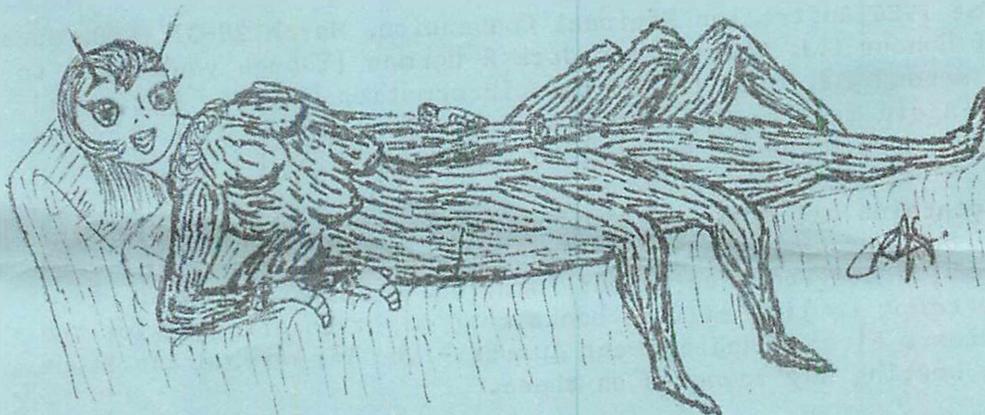
Only now can they examine the web enshrouded room with its bizarre devices, each covered with a thick silken blanket which at once hints and yet conceals. They lift the blanket, salvaging scraps of paper that they hope will give some idea of the function of the room and its artifacts. Emblazoned on the inner door they find the name of the ancient British Queen who once ruled this dominion.

One finds, buried beneath a mass of decaying curtains, a complete book. A feeling of unnamable dread settles upon him as he opens the mouldering tome. With a sharp crack the spine disintegrates. Most of the pages scatter from his hands and, touching the ground, dissolve into a fine dust. He is left holding tentatively one sheet, and the words on it burn into his brain.

"WSFS is an unincorporated literary society whose functions are:"

In his mind there is a voice that is not his own. "L5 in '05," it whispers in tones cracked and ancient and yet strangely seductive. He smiles, his eyes filled with the fanatic light of other days. The Evil has awoken and from the long abandoned cemeteries of old Melbourne there is the gentle sound of several skeletons turning in their graves.

---oCo---



AND SPEAKING OF CONVENTIONS...

CONFEDERATION The 1986 World Science Fiction Convention will be held in Atlanta Georgia from August 28th to September 1st 1986. Their professional Guest of Honour is Ray Bradbury. Their Fan GoH is Terry Carr. Toastmaster is the imitable Bob Shaw.

I am Australian Agent. I have an assortment of information about the convention. Current membership rates are \$US55-00 attending, or \$US25-00 supporting. The best way to get a membership is to send a bank draft for that amount straight to CONFEDERATION at Suite 1986, 3277 Roswell Rd, Atlanta, GA 30305, USA. (Note the Change of Address). Failing that, you can send the equivalent in Australian currency to me, and I will send that through to the convention. I work it at about \$A80-00 attending and \$A35-00 supporting at the current exchange rates.

At Confederation they will be voting for the sites for the 1988 and 1989 World Conventions. Nominations have closed, and the cities appearing on the ballot are as follows:-

1988 - St Louis, Cincinnati, New Orleans, Bermuda Triangle  
1989 - Boston

There is, of course, nothing to stop you from writing in a site - say Sydney or Rottneest Island - on the ballot form, but you have to be at least a supporting member of Confederation in order to vote. [Jack Herman is encouraging a write-in campaign for Sydney in '88 for the Worldcon. That's getting too close to Melbourne for my liking, but what the hell.]

Australian members of CONFEDERATION should have their copies of P.R. #2 by now. It contains the usual P.R. sorts of things, plus articles on Bradbury, Carr and Shaw. It also features large numbers of Brad Foster cartoons. It's a nice little fanzine, hidden in a well produced progress report. P.R. #3, which is due out in early January, will contain the Hugo Nomination forms. If you want your say you'll have to be a member.

---oCo---

SWANCON XI The 1986 Australian National Convention. March 28-31 1986. Guests of Honour C.J. Cherryh and Jack R Herman [Though you'd have to search their second P.R. well to get this information.] Venue, Miss Maud Hotel Perth. [Again information not exactly obvious in the P.R.. I guess they assume that the members remember this sort of thing.]

P.R. #2 contains all sorts of stuff about awards; accommodation info which, in the best fannish tradition, ignores the second "m" in the word "accommodation"; a programme volunteer form; and other bits and pieces. There is an attempt to list all the books that might be eligible for the Australian Science Fiction Achievement Awards - The Ditmars. Grant Stone is interested in hearing any comments on these.

Supporting membership costs \$20. Attending membership is \$35 until November 30th. It then goes up to \$40 until March 27th. It will be \$45 at the door.

Contact address is SWANCON XI, P.O. Box 318, Nedlands, W.A. 6009.

---oCo---

DUFF: The Down Under Fan Fund was created in 1972 to encourage closer ties between fans in Australasia and North America. With host countries alternating each year there have been thirteen exchanges of fan representatives since, supported entirely by voluntary contributions from fans all over the world. DUFF delegates visit a major S.F. Convention in the host country and visit with fans they might otherwise never meet in person. DUFFers are treated as special guests and are always well looked after.

DONATIONS DUFF exists solely on the donations and contributions of fans, and always welcomes material for auction and donations of money. There will be auctions of DUFF material at future cons. Contributions can be brought to the con or sent to the local administrator. Anyone may contribute, even if ineligible to vote, and donations in excess of the voting donation are gratefully accepted. Cheques should be made out to Robbie and Marty Cantor (in North America) and Jack R Herman (in Australasia).

VOTING Any fan active in fandom before January 1985 may vote. Ballots must be signed and be accompanied by a donation of at least \$2. Each person is allowed only one vote. If you think your name may be not known by the administrator please include the name of a fan or fan group who can vouch for you. We will not count unverifiable votes.

ALL VOTES MUST REACH AN ADMINISTRATOR BY NO LATER THAN FEBRUARY 28 1986

DUFF uses the "Australian" Preferential system of balloting to guarantee an automatic run-off and a majority win. You rank the candidates in order of preference (1,2,3,...). If there is no absolute majority for one candidate after the first count of votes, first place votes for the lowest-ranking candidate are dropped and the second place votes on those ballots are assigned to the candidates named. This goes on until one candidate has a majority. It is therefore important to vote for second, third etc places, especially if you choose to write-in a candidate. (You are not required to fill in more than your name, address and first choice.)

CANDIDATES Each candidate has posted a \$10 bond, provided written nominations and has promised (barring Acts of God) to travel to the 1986 World SF Convention, Confederation, in Atlanta, Georgia, Labor Day Weekend 1986. In the cases of multiple candidacies, DUFF pays for ONE set of fares, accommodation and expenses. Platforms are reproduced on the reverse side and the ballot is below.

ADMINISTRATORS Cantors, 11565 Archwood, North Hollywood, CA 91606 USA  
J.R.Herman, Box 272, Wentworth Building, Uni of Sydney, NSW  
2006 AUSTRALIA.

I vote for (List 1,2,3, etc)

Sally Beasley	....	Signature .....
Terry Frost	....	NAME & ADDRESS (Please Print)
Mark Loney/Michelle Muysert	....	.....
Morley/Pride/Stathopoulos	....	.....
(Write in) .....	....	.....
Hold Over Funds	....	If you think you may be unknown to
No Preference	....	the administrator, please give the
		name of a fan or fan group to whom
		you are known.

## CANDIDATES' PLATFORMS

Sally Beasley: I had been involved in fandom since 1971, on the fringes of Britfandom, but only discovered F\*A\*N\*D\*O\*M when I emigrated to Australia in 1977. Since then, I have been involved in the programming and running of several local conventions, and organised baby-sitting for Aussiecon II. I am in several apas - ANZAPA, A Women's Apa, and CRAPA/PI. I have not published my own fanzine (despite good intentions for 6 years plus!) but promise to publish a trip report if elected and then, who knows? I support Worldcons ANYWHERE other than Perth.

Nominators: Alyson Abramowitz, Valma Brown, Eric Lindsay, Marc Ortlieb, Amy Thomson and others.

Terry Frost: Vote the Frost Team. Writing a DUFF platform while selling memberships to Capcon 87 (The Australian Natcon) ((free plug)) at Aussiecon II ain't easy. Don't let the list of nominators fool you - they were selected very carefully for their sterling qualities in order to give the Frost bid a touch of class it otherwise lacks. Wit, intelligence, cordiality, beard (one), housetraining, cartooning skill, funny accent, the ability to stay awake for long periods of time and silliness I already have. Also Karen Vaughan, my fiancée, will, if I win, be accompanying me on a DUFF trip cum honeymoon.

Nominators: Mike Glycer, Leanne Frahm, Ken Ozanne, Paul Stevens, Art Widner.

Mark Loney/Michelle Muysert: (Michelle) I am a New Zealander and have been involved in fandom in Wellington, Auckland, Melbourne and Perth, where I live currently. I'm small, furry and very friendly. I love room parties, and I'd love to go to ConFederation. (Mark) I am a large furry West Australian making up the second half of the Muysert/Loney trans-Australasian DUFF bid. My first con was Swancon II in 1976 and my first fanzine was THE SPACE WASTREL (with Mr Warner) in 1979. Michelle and I have been a joint fanact since 1983 and we'd really like to meet you all at ConFederation.

Nominators: Justin Ackroyd, Alexis Gilliland, Irwin Hirsh, Peter Toluzzi, Roger Weddall and others.

Lewis Morley, Marilyn Pride, Nick Stathopoulos: (Lewis speaks on Nick and Marilyn's behalf.)

Having been into rubber for some time, I was delighted to find that fandom held a niche in which I could flourish and fester. Together with Nick and Marilyn, I discovered a group of caring and interesting people who encouraged us to always push ourselves further. My personal interests have included regular entries in Masquerades which let me enjoy absurd behaviour in complete anonymity. Most importantly, I feel that Nick, Marilyn and I represent a VISUAL face to fandom: while our written contributions have been fairly sparse, in creating a tangible aroma (for want of a better word) in the field of fan Art, we feel "strong" enough to give fans overseas a good idea of what Australian fans are about. And being VISUAL we promise a trip report with SLIDES!!!

NOMINATORS: Forrest J Ackerman, Sally Beasley, Terry Dowling, Van Ikin, Joyce Scrivner and others.

Reproduction of this ballot is encouraged; please copy text verbatim (correcting typos)

This copy produced by Marc Ortlieb October 1985.

DUFF BALLOT

CAPCON The 1987 Australian National Convention. April 25-27th 1987. Guests of Honour Robert Lynn Asprin, Lynn Abbey and John Newman. Venue The Airport International Hotel, Yass Rd Queanbeyan

Membership costs	Attending	Supporting	
	\$15-00	\$10-00	Until the end of Swancon
	\$20-00	\$12-00	Until Christmas 1986
	\$25-00	\$15-00	Until Capcon
	\$30-00	-----	At the door.

Capcon is attempting to run a two day writers workshop with Lynn Abbey. Contact them if this interests you.

Contact address is CAPCON, P.O. Box 312, Fyshwick, A.C.T. 2609.

---oOo---

THE REAL OFFICIAL CAREY HANDFIELD FAN CLUB

It has come to our notice that certain people have been circulating a memo purporting to come from the Carey Handfield Fan Club. At the risk of sounding like Leigh Edmonds or Joseph Nicholas, The Ideologically Sound Committee of the Real Official Carey Handfield Fan Club would like to point out that no Fan Club motivated by pure political ideals would consider charging \$15-00 for membership in what is, after all, a People's Party. We have it on good authority that Carey is a People's Idol, rather than one devoted to the petty bourgeoisie.

Such blatant attempts to discredit the Real Official Carey Handfield Fan Club smack of the reactionary tactics that might be expected of the sort of person who would deny to the People the words of a Bob Shaw on merely financial grounds.

That such people should represent themselves as officials in the Real Official Carey Handfield Fan Club, to the extent that they should print on their foul propoganda the genuine address of the real Official Carey Handfield Fan Club is proof of their perfidy. We urge you to ignore such gutter politics.

Membership in the Real Official Carey Handfield Fan Club is open to all. There are no compulsory dues, though it is expected that all good card carrying members of the Movement will donate a portion of their meagre salaries to those fan charities supported by the Official Party Line - TAFF, GUFF, DUFF, FFANZ and the Disabled Motorists' Association.

WRITTEN AND AUTHORIZED BY Marc Ortlieb, for the Real Official Carey Handfield Fan Club, P.O. Box 215, Forest Hill, Vict 3131, AUSTRALIA.

---oOo---

NEXT TIGGER will be a special evolution issue. I'm interested in brief pieces on evolution in science fiction; on weird evolutionary possibilities; or on the politics of evolution. I will need contributions be late November.

---oOo---

SYDNEY COVE IN '88

Sydney fandom is showing signs of life. They are planning small regional conventions for 1985, '86 and '87, culminating in a bid for the 1988 National Convention. (They don't mind people adding this as a write-in on the 1988 Worldcon Site Selection Ballot.)

This resurrection comes to you courtesy of a new group - Sydney Fandom, or SF for short. Chair of the group is Dea Matthews. Rod Kearings, Ray Gleeson and Sharon Brien, and Jack Herman are respectively the chairs for the '85, '86 and '88 Syncons.

There will be more details on these conventions in the near future. Syncon '85 is planned as an extended Christmas Party with some programming. Syncons '86 and '87 will be conventions, held on the June Queen's Birthday, and aiming for between 200 and 250 members.

For more information, contact Sydney Fandom, c/o Box 272, Wentworth Building, University of Sydney, N.S.W. 2006, AUSTRALIA.

---oOo---

TIGGER

If undeliverable return to

Marc Ortlieb  
P.O. Box 215  
Forest Hill  
Vict 3131  
AUSTRALIA

Joseph D Sinclari  
4599 NW 5Th Ave  
Boca Raton  
FL 33431 USA

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May be opened for postal inspection

This fanzine supports Beasley for DUFF. It supports The Netherlands in 1990, and will probably write-in Sydney for the 1988 WorldCon. (It's time they suffered.) In the interests of spreading the misery, it also thinks that Perth in 1994 is a good idea.

