



W 77

iguanacon
36th world sf convention
progress report 3

SEACON '79

What's Your Status?

Well, Britain has won itself a World Science Fiction Convention in 1979, and we are grateful for your support. But now comes the difficult bit — we are trying to sort out the mass of paperwork left behind in the wake of SUNCON to determine exactly who is a member of SEACON '79 and your particular status of membership.

The amounts of money involved are quite small now but they'll get more important later. And of course we want to make sure that our publications are sent to all those entitled to receive them.

It's complicated, so let's go through the position together.

First — did you pay \$5.00 to vote in the site-selection ballot this year? If you did, fine, we have you registered as a SUPPORTING member for SEACON '79. Many of these memberships were converted to full ATTENDING status in the last few days of the Miami convention and if you did that, congratulations, you have saved a lot of trouble for all concerned!

If you did not convert, you need to pay the additional amount indicated below in order to change your status. If you did not vote in the site-selection ballot then you are starting from scratch and need to pay us the full amount, either \$5.00 for SUPPORTING or \$7.50 for ATTENDING membership.

And finally, one further complication — In our enthusiasm we signed up some 1,020 pre-supporting individuals at \$1.00 per head. If you fall into that category you are entitled to a discount as shown below.

So, study the rates below and think carefully about your current status. Use the slip if you wish to send us further amounts. In the meantime we are busily processing receipts and ballot stubs and will be putting out membership cards with our first Progress Report, due in the fall.

IT'S GOING TO BE A GREAT CONVENTION — JOIN EARLY!

To: SEACON '79, 14 Henrietta Street, London W.C.2, U.K.

| | Full fee | Less discount for Pre-supporting members |
|--|----------------|---|
| SUPPORTING MEMBERSHIP | \$5.00 (£3.00) | \$4.00 (£2.50) |
| FULL ATTENDING MEMBERSHIP | \$7.50 (£4.50) | \$6.50 (£4.00) |
| CONVERSION FROM SUPPORTING to ATTENDING | \$2.50 (£1.50) | NIL TO PAY* |

*If you were a Pre-supporting member and paid \$5.00 to vote in the site selection ballot you are automatically enrolled as a FULL ATTENDING MEMBER.

Circle the amount you are remitting. Send the slip and money to us or our agents:

| | | |
|------------------|-------------------|---------------------------------|
| Tony Lewis | Jan Howard Finder | Fred Patten |
| Pussywillows | P.O. Box 9163 | 11863 W. Jefferson Blvd, Apt. 1 |
| off Wheeler Lane | Fort Riley | Culver City |
| Natick, MA 01760 | KS 66442 | CA 90230 |

Cheques payable to: "37th World Science Fiction Convention"

NAME _____

ADDRESS _____

PLEASE NOTE - MEMBERSHIP RATES WILL BE INCREASED IN EARLY 1978

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IQUANAACON

36TH ANNUAL
WORLD SCIENCE FICTION
CONVENTION

AUG. 30 -- SEPT. 4 1978

PHOENIX, ARIZONA

HYATT REGENCY AND ADAMS
HOTELS

GUESTS OF HONOR

HARLAN ELLISON

BILL BOWERS

TOASTMASTER

F.M. BUSBY

PROGRESS

REPORT

3

T. O. C.

Progress Report Number Three

"One Man's Fandom" 3
 Harry Warner, Jr.

"What To Do AFTER Dark At A Worldcon
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 and Lizard Locs should be addressed to
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IN PASSIM . . .

. . . they seem to be going, one by one. Just as Tim Kyger received word that his father was dying, we also caught the unsettling news that the mainstay of middle American fandom, Tom Reamy, had died of a heart attack. This, coming hard on the heels of notice of profan David McDaniels' death, kind of rocks the fannish consciousness (whatever that is . . .), for, while David McDaniels has been around for awhile, Tom Reamy was young. His 1960's fanzine, Trumpet, had a great deal to do with shaping my fannish consciousness, and his publications since then have always maintained a kind of unusual place in fandom. And now, a part of the background has disappeared. It's still hard to believe.

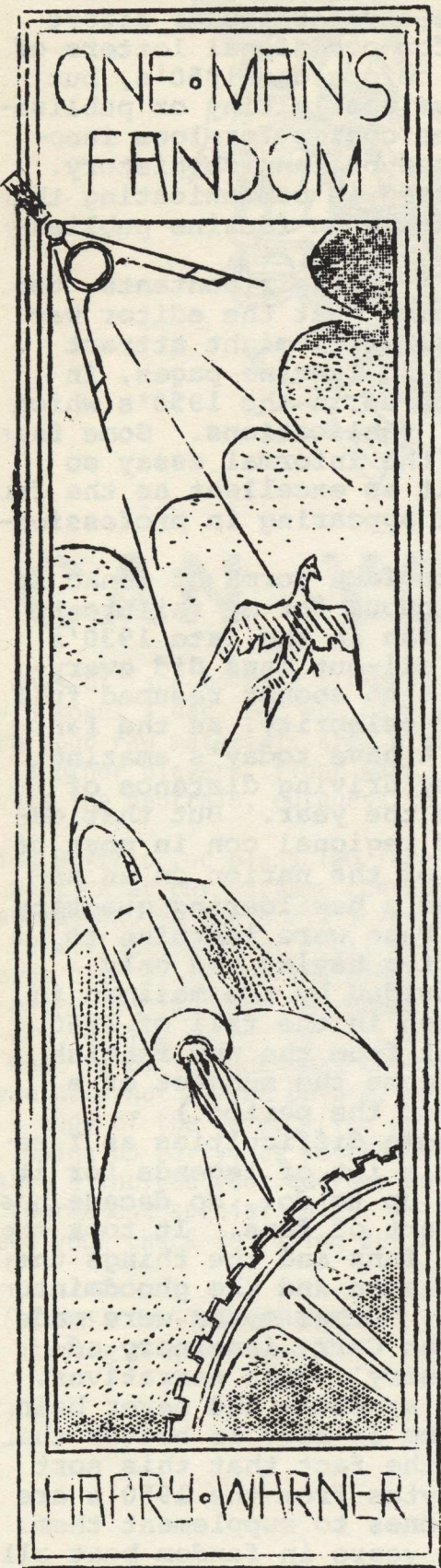
Things like that catch me hard. I suppose I know, like most everyone else, that everyone dies, sooner or later. But I don't really expect people to be gone when I look for them--and especially not fans whom I've known--or not known. Ed Hamilton's death this past year caught me that way, too, in a special way, for I had met and enjoyed him at a DesertCon a few years ago.

It's become traditional to run a black box in the Program Book at a convention. This year, as in all years, it will be a painful task to compile it. Requiescat in pacem, serve bone et fide.

The IguanaCon Progress Report No. 3 is a publication of Arizona Convention Fandom, hosts of IguanaCon, the 36th World Science Fiction Convention, August 30-September 4, 1978, at the Hyatt Regency and Adams Hotels in Phoenix, Arizona. Free to members. Single copy price: \$1.00. Address correspondence to: IguanaCon, P.O. Box 1072, Phoenix, Arizona 85001. Edited this issue by Bill Patterson. Managing Editor: Tim Kyger. Copyright 1978.

STAFF FOR THIS ISSUE: Tim Kyger, Teresa Nielsen, Larry the Duck (Fontaine), Marty Woelfl, Leah Mayes, Margaret Hildebrand, Bruce Arthurs, Roger Patterson, Bill Patterson, D. Carol Roberts, Mike Lampe.

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About two-thirds of the way through the 1950's, I had an experience which was new to me, one that I have n't yet had for the second time. I returned to full fannish activity, after having been sem-gafiated since the late 1940's.

As a result, fandom during the 1950's seems to me to possess a distinctive quality. Part of this impression must be the result of renewed all-out fanac after so many of the fans and fanzines I'd known earlier had been replaced by others. But other survivors of that era have been writing about it recently in a way which seems to support my impression that fandom was different in that decade in some respects from the way it had been previously, and certain characteristics of fandom in that decade didn't survive very well into the succeeding decades.

In my full-length narrative of fandom in the 1950's, *A Wealth of Fable*, I tried to give detailed explanations of what made the 1950's something special for me, and to tell why those years are nowadays the subject of so many reprints from fanzines, why the period's most celebrated fans are treated with such veneration at present, what caused so many events and anecdotes from the 1950's to remain popular in fanzine recollections and con talkfests. I am trying to disguise the fact that this brief article necessarily draws on the same general material covered by the book. If someone spots the paraphrasing, I'll console myself with the thought that I could n't avoid detection, since my opinions of the 1950's haven't changed since I wrote the long manuscript two and one-half years ago.

The first big change I found, when I emerged from semi-gafiation around 1957, was a more relaxed tone in the aspect of fandom which I knew best, its fanzines. I couldn't believe it, when I found fanzines beginning to flood in on me without my having done anything in particular to cause them to come. While I was active mainly as a FAPA member and

as as correspondent with some old fannish friends, a new tradition had grown up: many fanzine editors no longer made any particular effort to sell their publications, giving them away for occasional letters of comment. There had been premonitions of this before the 1950's, but the for-free fanzines of the earlier years were mostly tiny or published in editions of only a few dozen copies. The copies-for-locs innovation wasn't earthshaking in the general course of fannish history. But it typifies the way fans were more interested in communicating than in proving their ability to break even financially on fanzine publishing.

Those fanzines of the 1950's showed trends in their contents, too. More and more, the typical fanzine was publishing what the editor was interested in, rather than the sort of material which might attract more paid subscribers. There was less feuding in fanzine pages, in general, although some tremendous fusses bobbed up in the 1950's which filled the pages of the principal combattants' publications. Some fans were carrying on the old mundane tradition of the informal essay so successfully that their best work was every bit as excellent as the few examples of this literary form that were still appearing in professional places.

Then there was the new emphasis on face-to-face forms of fanac in the 1950's. I hadn't been particularly conspicuous for my failure to attend conventions, while I was a superactive fan in the late 1930's and during part of the 1940's. Lots of other all-out fans did everything then at the typewriter, like me. But I's no sooner resumed full activity than I found myself a special sort of celebrity, as the fan who had never gone to a con. The 1950's didn't have today's amazing quantity of cons, large and small, within easy driving distance of every fan and covering almost every weekend in the year. But that decade did offer for the first time a good-sized regional con in most of the generally accepted geographical divisions of the nation on an annual basis, a scattering of smaller events, and a bewildering quantity of municipal and collegiate local fan clubs. Fans were learning to know one another personally int the 1950's, after having had only sporadic contacts more intimate than those provided by the mailman in earlier years. (I finally attended my first con in the fall of 1960, and this capitulation of the last major holdout from the new fannish custom was sensational enough to cause me to become the subject of a huge front page streamer in Fanac, a newszine of the period.)

There was another change that caused me some difficulties as I resumed full activity. Fandom had been creating a lot of legends for itself in the 1950's and I had a lot of catching up to do. No decade has been so rich in deliberate mythmaking on the part of fans. It took two forms. Some of the legendry was based on real fans and the things they did, like the wild party in Room 770 at the Nolacon and the ghoddminter contests in Walter Willis' home, Oblique House. Other myths were made up of the whole cloth. Imaginary fans like Joan Carr, imaginary adventures of real fans like the original John Berry's Goon narratives, and twonk's disease, distinctive for having no symptoms and never being fatal, for example. In many ways I think fandom in 1977 is better than it has ever been, but one of its few flaws is the fact that this sort of legendry has fallen upon hard times. The myths from the 1950's are still being retold and nobody is creating new ones to supplement them.

Statistically, the 1950's had the earlier years in fandom beat all hollow. There were many more fans than ever before during the 1950's,

MAKING STAR WARS

In our next Vol 6 No 4 issue, the full behind scenes story "Making STAR WARS." A lavish, full-color, special issue, devoted to the production of the most popular film of all time! Including exclusive interviews with the actors, artists and technicians who made it possible, illustrated by many rare, behind-the-scenes photos, and with eight pages in beautiful full-color! Among those interviewed are special effects experts John Stears, who supervised the effects filming in England, Dennis Muren, optical effects cameraman, Adam Beckett, animation and rotoscope designer, and Phil Tippett and Jon Berg, creators of the dimensional animation chess game sequence. These, and other special effects technicians, explain in understandable language the details of the techniques and processes behind the creation of the most spectacular special effects display in the history of film! All illustrated with a dazzling array of special effects photos, including behind-the-scenes shots of effects work in production, many in full-color! Plus interviews with producer Gary Kurtz, director of photography Gilbert Taylor, and actors Mark Hamill (Luke), Carrie Fisher (Princess Leia), Peter Mayhew (Chewbacca), David Prowse (Governor Vader) and Peter Cushing (Governor Tarkin)! All topped-off by a mind-blowing, wrap-around cover painting by astronomical artist Rick Sternbach, winner of the Hugo Award for Best Professional Artist at this year's World Science Fiction Convention! Don't miss this exciting issue!

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more and bigger cons, more apas, and undoubtedly more fanzines, although nobody has ever compiled exact statistics to show the specific rate of growth. Two external circumstances seem to have been mainly responsible for this growth of fandom. It was the first decade which contained no cataclysmic mundane circumstances to inhibit fanac. Fandom as we know it had begun to coalesce just as the Depression got under way, and then came World War Two. Nothing comparable took fans' time or money in the 1950's. Fans now had more money than ever before. The fan who owned an auto had been in a minority category until 1946 or thereabouts; now almost everyone had one, making it easier to visit other fans and attend gatherings. The other big factor which tended to encourage fandom's growth was the increased respectability of science fiction. The 1950's were the years when paperback science fiction became really abundant, most of it lacking the bem-blond cover illustrations which had caused so many prozine readers to strive to be inconspicuous in the old days. There were still some slicks publishing lots of fiction in that decade, and more good science fiction was finding a place in their pages. When the Russians announced the first successful sputnik, the space age had begun, and the most basic subject matter of science fiction was suddenly relevant.

One thing I didn't know, when I returned to all-out fanac, was the remarkable revelation that the 1950's would eventually possess for famous fanzines. An astonishingly large proportion of the most respected fanzines of all time were published entirely or in part during those ten years. Some are lamentably deceased, like Hyphen and Quandry. Others have survived to this very day, although in some cases their present appearance, policy and even title are vastly different. Riverside Quarterly, Yandro, Amra, and Stefantasy are among the top-notch contemporary fanzines which already existed in one form or another in the 1950's.

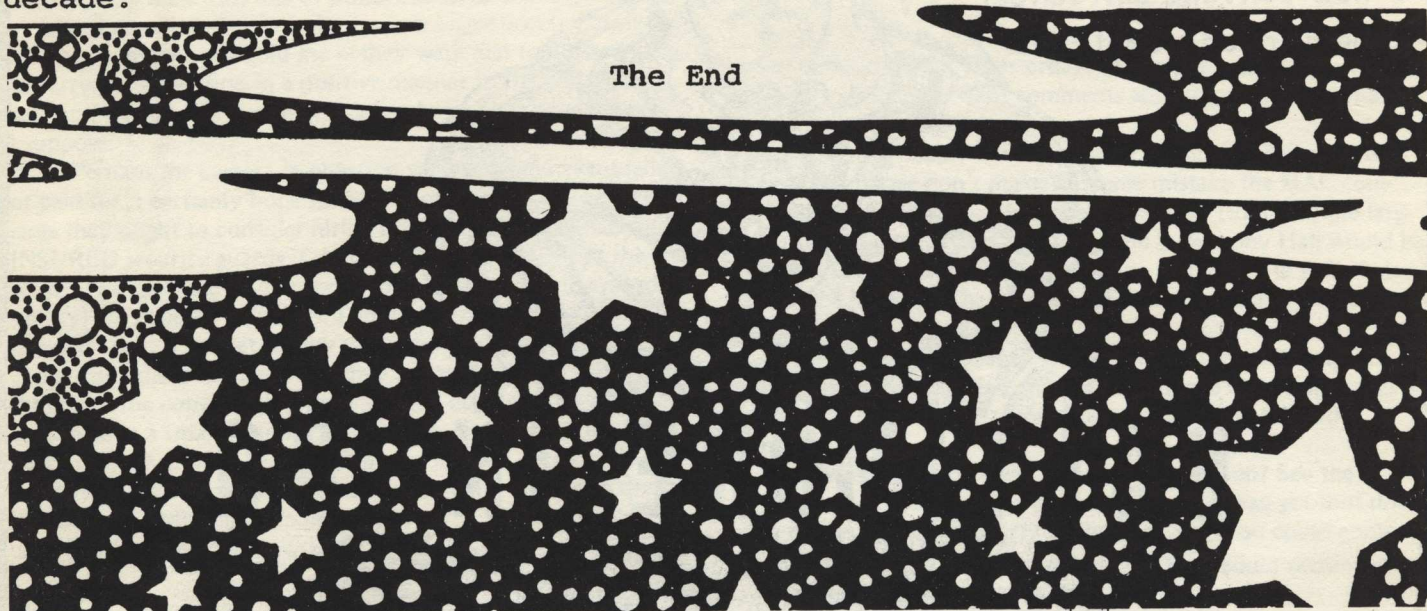
Until the 1950's, anyone with some knowledge of English could communicate with virtually everyone in fandom. There was a scattering of fans in nations with other languages, before then, but they all had the ability to read and write English, as far as we knew. But the new decade saw the creation of large-scale fandoms in many non-English speaking nations, and the revelation that there had been some tentative forms of fanac in such lands earlier, before any contact had existed with English language fandom. By the end of the 1950's, European fans particularly in Scandinavia, the Low Countries, and German-speaking areas, had fandoms which published and conversed in their own tongues, and most of these other language fandoms evolved in ways paralleling closely the early years of fandom which used English. Fragmentary relationships existed with English-language fans, thanks to the large proportion of Continental European fans who had a good command of English for conversation or letter-writing.

We also owe to the 1950's a major share of the credit or the blame for the present cleavage of fandom into so many special interest groups. There had been fans before the 1950's who specialized in the fiction of Lovecraft or in collecting time travel stories or in some other field. But the 1950's were the years when fandom showed more tendency to subdivide. Burroughs fandom grew rapidly during those years, sword and sorcery fandom was virtually born, the first real art shows began to bob up at worldcons, and Tolkien began to attract attention, for instance. Moreover, there was a sort of inside out parallel force at work, because fandom began to attract recruits from groups which had coalesced outside it. Both monster fandom and comics fandom became prominent in the 1950's, and some members of those interest groups eventually crossed the line into the mainstream of fandom, science fiction fandom, the real fandom, or whatever you prefer to call it.

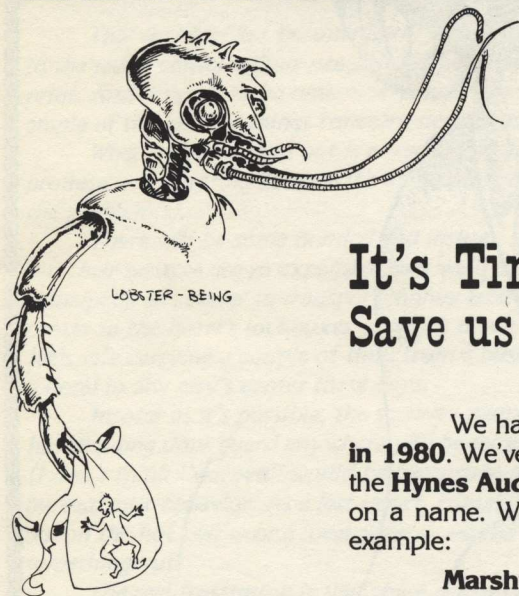
The 1950's were notable for other reasons. The Hugos and TAFF sprang up during those years. Australia's fandom, virtually cataleptic since World War Two, began to come back to life again. The NFFF changed policy from a group which sought to represent all fandom to a club which emphasized recruiting and assisting new fans. The old barriers and distinctions between fans and pros were weakened by the evolution of many fans into pros who retained strong interest in fandom, like Bob Silverberg and Harlan Ellison.

But my main impression of fandom in the 1950's was how nice the fans were, how well they wrote and drew, and how they loved to talk on every imaginable subject. In some ways, it was fandom's ideal decade.

The End

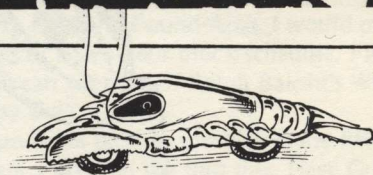


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LOBSTER-BEING

LOBSTER-BIB



LOBSTER-CAR

It's Time to Play NAME THAT CON! Save us from a fate worse than Iggy . . .

We have been moving right along planning for a possible WorldCon in **Boston in 1980**. We've made preliminary arrangements with the **Sheraton-Boston Hotel** and the **Hynes Auditorium**. There's only one little problem — we haven't been able to agree on a name. We have come up with lots of names but most of them are terrible. For example:

MarshmallowCon

BeanCon

CrustaceanCon

CodClave

MassachusettsBayCon

etc.

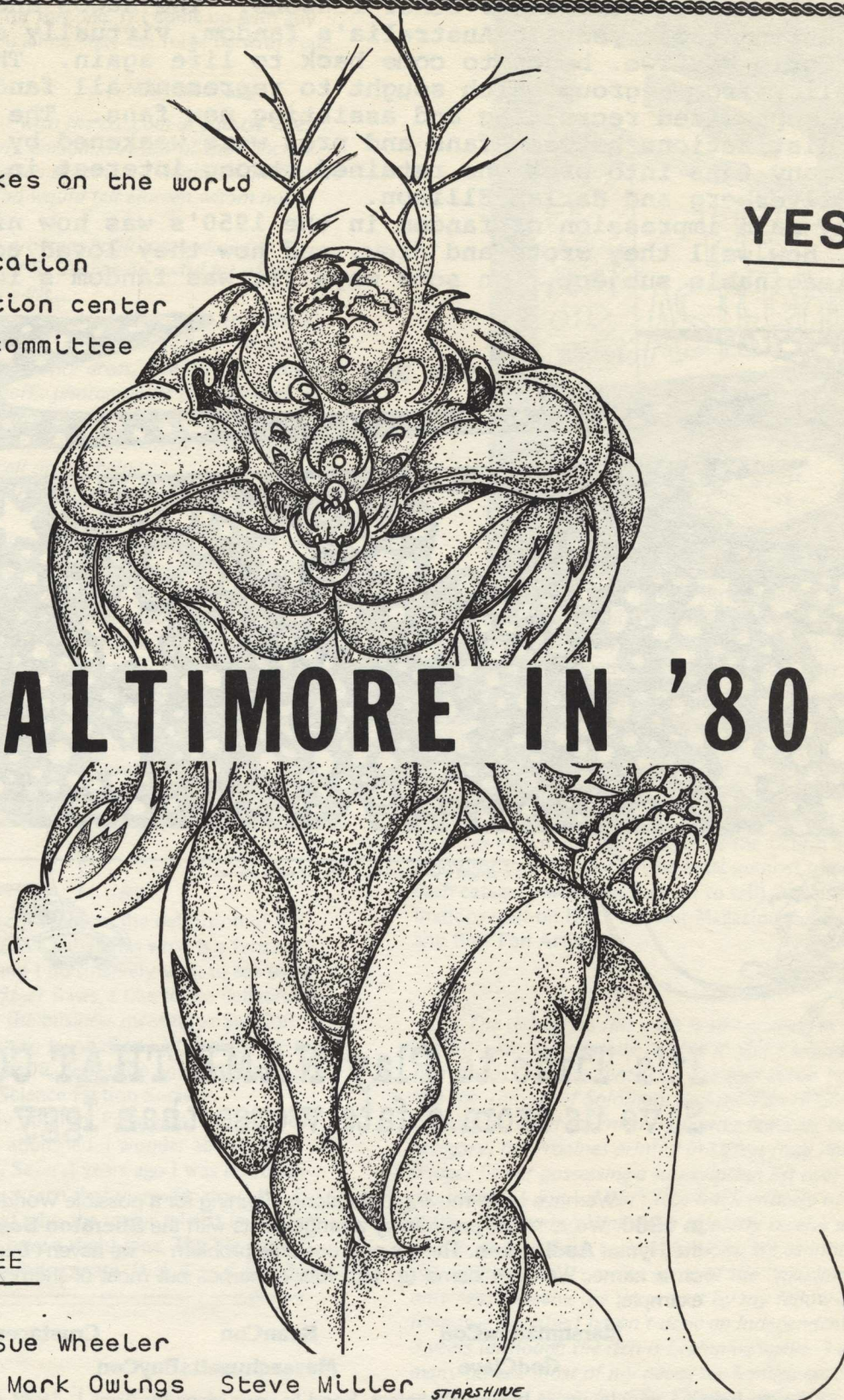
So, to help us decide, we're having a contest. Send in your ideas by April 1, 1978. The first person sending in the winning name will get a free membership if we win the bid. While you are writing, why not send us your ideas on what sort of a WorldCon you would like to see? Enter early and often . . .

The Committee for Boston in 1980, PO Box 714, Boston, MA 02102

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BALTIMORE IN '80



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What To Do
After Dark At A
WorldCon When
There's Nothing
Scheduled,
You're All Alone,
You Don't Know
Anybody, And
You're Sure That
They Wouldn't
Like You Anyway.
Blues.

by kathi schaefer

"So this is Phoenix," you mutter to yourself apprehensively as you get off the plane, dismount from the bus, or pull your aching limbs out of a car containing six former friends who are now your sworn enemies for life (no joke, you saw them slash their arms and swear eternal vigilance in a pact in blood, taking oath they'd kill you and dismantle your body rather than drive back to St. Ghu in the same car with you).

"So this is Phoenix," you repeat, a little louder this time, as you stand in line to get your membership packet (if you're from the northeast you may stand on line rather in line, but I don't care, really I don't). All around you people are calling to each other, greeting each other like long-lost friends. Face it, Binky, they *are* long-lost friends. Your stomach sinks as you realize that *everyone* at this convention knows everyone else excepting you, and they'll all spend all their time talking about the great things they did together in Heidelberg and Australia and Cleveland and South Gate and exotic places like that before you were born, or before you'd ever heard of fandom, anyway.

"Feh. So this dump is Phoenix," you snarl, kicking the wall of your hotel room one evening. All the scheduled programming is over for the day, your six friends (the only people you know at the entire convention) are never going to speak to you again, you've never been to a worldcon before, you're lonely, you're bored, and you're seriously considering hitchhiking home.

Well, Binky, cheer up. This need not happen to you. It need not happen to anyone. Here are a few Helpful Hints to prevent it.

One simple first step, of course, is to introduce yourself to people waiting in (or on) line with you to register. Don't be shy; don't be afraid. In other walks of life, it's considered rude even to look at strangers, much less speak to them without a proper introduction, but don't let that stop you. It is not rude for a fan to speak to a fellow fan. One of the most important functions of a convention is to help fans meet other fans, and how are you going to meet other fans if you're afraid to talk to them?

Right then you may solve the problem of what to do for the rest of the WorldCon. Most fans like to talk; I love it, myself. Wind me up and I'm hard to stop. You may meet someone you'll want to spend hours and hours engaged in fascinating conversation with every night until dawn. It's okay to do that; it's fun, it's free, and it's even legal. In Phoenix.

But you were looking for something more exciting, you say? And you happened to run into some of the few but existing Unfriendly Snobbish Fen who are interested in speaking only with those with whom they have corresponded for the past ten years (at least)? And every other time you tried to talk to someone since then they've given you the cold shoulder? Not very high on the old social graces, are you, Binky? All right, all right, I'll stop being nasty and think of something else.

There are movies. There may not be any movies that you want to see, but I most sincerely doubt it. Jim Kennedy has promised us as many Hugo winners as our little hearts could desire, and the winners of the "Fandom's Favorites" poll he is now conducting (send you list of ten favorite movies to Jim Kennedy, 615 Cole Street, No. 1, San Francisco, CA 94117, if you want some personal input on the film program. It's your own fault if there aren't any movies you want to see during the entire convention). These will be Ghod Movies, movies you don't get to see very often in St. Ghu, or in Upper Manhattan, for that matter, and they don't cost anything extra, and they run until very late at night.

Movies, you moan, *movies*, *yecch*, you saw a movie once



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"Your convention committee has already produced superb cons; you have a damned good hotel for the masses of people who'd appear and the Sheraton certainly has had ample experience with Con requirements to give a large world con all the help it needs to make a successful event. I think the Hotel is almost as important a factor in a successful con as a hard-working, well-trained committee. You have both. Plus all of revitalized Boston to play in for visitors."

"Your bid has my rabid, full support!"

— Anne McCaffrey

"I am, also, very much aware that yours is an experienced group, that will put on an excellent Convention. Your choice of hotel is probably one of the better ones in the U.S.A. and it is ideally situated, with lots of shopping and eating places within walking distance of the hotel. I am, already, looking forward to the 1980 Worldcon in Boston . . ."

"The 'Our Philosophy' section of your Flyer puts into words my own thoughts and ideas when I was working on TORCON 2 . . . This to me is the heart and soul of Science Fiction Fandom as I know it and as I would like it to be."

— John Millard

"Being a transplanted British fan, I enjoy civilized conventions. Hence, any city in which even the Lobsters do it in beds, is my choice for a Worldcon site!"

— Jan Howard Finder

If you support us too, you can send \$1 or more to become a Pre-Supporting Member. Or if you don't, for \$2 or more you can become one of our few, select, Pre-Opposing Members. Copies of our four page, information packed flyer, referred to by John Millard above, are available. In any case, send all money, ideas, and comments to

Boston in 1980, Post Office Box 714, Boston Massachusetts 02102, U. S. A.

BOSTON IN 1980

IGUANANA

36th World Science Fiction Convention

August 30 - September 4, 1978

GOH's *Harlan Ellison* *Bill Bowers*

Adams and Hyatt Regency hotels

CON

P.O. Box 1072, Phoenix, AZ 85001

IGUANACON COMMITTEE

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A Statement of Ethical Position

by the WorldCon Guest of Honor

It is not enough to talk the talk; in this life we must walk the walk, as well. Otherwise we are lip-service hypocrites.

That is the basic position.

What it refers to, is not quite so simplistic. In point of fact, the situation to which that position speaks puts me—as they say—between a rock and a very hard place, indeed.

I am very much in favor of the Equal Rights Amendment.

Arizona is one of the states that has not ratified the ERA.

I think this is a bad thing.

I think the reasons behind the non-ratification in Arizona are even more dangerous than that they contribute to the failure of the ERA. They are shadowy reasons that go directly to the heart of the separation of Church and State in America. Arizonians will understand what I'm saying, though non-residents may find that an obscure reference. Please forgive the awful obscurantism; I do it purposely to avoid lawsuits.

But, as I boycotted the Miami WorldCon in large part because of the Anita Bryant influence in Dade County and Florida's position on the ERA, so should I now refuse to appear in Phoenix for the same reason. By turning down the accolade of being the 1978 WorldCon's Guest of Honor—something that caps my 25 years as fan and professional in the field—I would cause myself great unhappiness . . . but I'd be able to look in the mirror without flinching, and would be able to continue to think of myself as an honorable person. That was to have been my course of action.

But there are considerations that make such a decision extremely difficult. First, I accepted the Guest of Honorship several years before NOW and the pro-ERA forces began their economic boycotts of states where ratification had been withheld. I accepted in good faith, and to weasel out today would be unethical in **that** respect. Second, though this is something in which I passionately believe, I don't think I have the right to morally blackmail the IguanaCon Committee that may **not** feel as I do, though I've been advised many of the members are in accord.

If I were to vacate the Guest of Honor slot, I would also have to take advertisements in **Locus, Galaxy, F&SF, Analog, UnEarth, Galileo, Science Fiction Review** and any other platforms of mass communication available to me, such as the NBC Tomorrow Show, etcetera, where my position could be explicated. I would have to urge those who might be coming to Phoenix in part because I would be there, to stay away . . . not to bring money into Arizona . . . to show the state legislature that there is an economic club that would be used against **any** state that fails to offer women equal rights.

I would do that, at my own expense. It would be the logical extension of my decision.

But there is no way of ignoring the ugly reality that such actions would very likely damage the WorldCon, as well as the good and decent fans who have worked so long and hard to put the IguanaCon together. It would certainly cost them financially. They cannot get out of the contract with the convention hotel, they cannot move the convention to another state, and I would thus be bludgeoning innocent people with **my** ethical imperatives.

I would be playing with their lives.

Which would be unconscionably immoral.

Rock. Very hard place.

When I thought all this out, I went to wiser heads for guidance. They have given it freely. Ursula Le Guin, Joanna Russ, Greg Brown who is head of the IguanaCon Committee, Vonda McIntyre, Marion Zimmer Bradley and Susan Wood have suggested alternatives to the extreme position. One of these alternatives seems both salutary and directly in service of the commonweal.

It is this:

I will come to the Convention as Guest of Honor, but I will do it in the spirit of making the Convention a platform for heightening the awareness of fans and Arizona as a whole to the situation. I will do this because I feel I must, but in a way that will minimize any crippling of the convention.

I will coordinate with the National Organization for Women (NOW), the pro-ERA elements in Arizona, and the convention committee itself, of course. I will take every possible public relations and promotional opportunity to publicise the situation. I have been assured by the Executive Committee of the IguanaCon that there will be time for publicity and discussion of this most urgent problem, that there will be no sexist entertainment at the convention, and that Phoenix and the state will be apprised of the economic imperatives that obtain.

In this way, I will attempt to make the best of an untenable moral situation. I urge others to assist me in this. I suppose in some ways I'm trying to have my cake of conscience and eat it, too; but dammit, I can't think of any other way out of this bind in which my beliefs have put me, without hurting innocent people.

As for those who will begin the barrage of flak, and I expect no less for assuming such a position, may I just remind them that there is recent precedent for utilizing a WorldCon for moral ends: Bob Heinlein believes passionately in the drive to obtain blood, and the conventions have been used as platforms to publicize that drive. What Bob has done is use himself as a loss-leader; I am doing the same. I'm uncomfortable leading **anybody's** parade, but I find myself in the barrel and **not** to do it would be cowardly. I can stand the flak, and the more the better, because it only serves to raise into higher profile the basic problem.

As for those who share my belief that the ERA is a vitally important issue and must not be allowed to be killed by intransigence or by reactionary religious elements in the Arizona state legislature, I suggest fans coming to the convention figure out ways to withhold money from the state as much as possible. The Convention Committee should assemble a list of acceptable campsites for those fans who prefer to stay elsewhere than in the convention hotel. I will be one of those people. You are invited to stop by my tent, wherever it might be. But more: bring your own food. Set up feeding arrangements with local fans. Don't stop in the stores. Spend your money with the out-of-state dealers in the huckster rooms, but stay away from the tourist facilities. None of this is easy, but who ever said that taking a moral stand was going to be pleasurable?

In short, let's **just for once**, in the world of sf, walk the walk, and not just talk the talk. For decades sf has trumpeted about Brave New Worlds and what Slanlike futuristic thinkers we are, how humanistic sf is, how socially conscious we are, how sf stories can deal with delicate social issues that mimetic fiction is afraid to talk about. And yet, on the whole, sf fans and pros live in Never-Never Land when it comes to taking part in the pragmatic world around them; they would rather escape into a realm of

creative anachronisms than go to the battlements to fight the real wars; to be precise, sf fans and professionals tend to be terribly provincial about the pressing issues of our times, to turn their heads and say it is none of their affair.

Dealing with far-flung galactic civilizations is great fun, but we're supposed to be **concerned** people. And so . . . at what point do we put our bodies on the line for the things sf really are, to exist? Or is this, perhaps, a moment when we can make a brave statement with our fiction, our literary love, our bodies, and our annual World gathering?

Can we continue to deal with sf as merely escapist fiction, pointless, mindless entertainment, no nobler than trash novels or tv sitcoms, when we howl in outrage at reviewers and critics who accuse the genre of being no more than that? Can we permit the gap between what we **say** we are, and what we **really** are, to exist? Or is this, perhaps, a moment when we can make a brave statement with our fiction, our literary love, our bodies, and our annual World gathering?

Arizona, the WorldCon and I offer you this opportunity.

HARLAN ELLISON

"True devotion to the future lies in giving your all to the present."

—Albert Camus

MEMBERSHIPS



For the mailing of Progress Report 2 we instituted a process which I figured would help us keep up with all of the changes of address and facilitate delivery as well — six usually innocuous words: "Address Correction Requested" and "Return Postage Guaranteed". Ho boy. What chasms of problems that idea initiated. None of us had any idea of just how many

people had moved without sending us forwarding addresses. We found out. We also found out just how fickle the USPS really is. When many of you filled out your membership forms at MAC, or joined later, you requested that we use your nicknames. Now I grant you that in the first PR we slipped up in some cases (the list was not proofed by someone who knew that we had promised to use your nicknames - sorry 'bout that) but we have since then tried to adhere to that promise. The result was that your nicknames appeared on the mailing labels of the second PR, and when the Post Office got ahold of them it didn't in some cases, know what to do with them. So they came back "unknown". Some of you might want to reconsider about using your nicknames on the mailings; if so, please write me and I'll try to keep things straight and still have name tags at IguanaCon appear with all the appropriate nicknames. Something will have to be done: besides the expense and time for us, I am sure that you are equally peeved when it takes three months for a PR to get to you. What more can I say? I'll be happy to hear from any of you who can think of a way to overcome the general stupidity of the USPS.

While I'm on that general topic, I think I should say something regarding the cute little hand-written postcards from Greg asking for a dollar to defray the cost of mailing a PR which we got back because some of you had moved. Greg went into some detail on this in Spicy Iguana Tales, but to recap, it's something like this: the original cost of mailing a PR is 7.5 cents. When it is returned because you did not guarantee forwarding postage, we get charged 53 cents. To send the PR to your new address costs us 28 cents plus 2.3 cents for the new envelope (it goes Third Class non-bulk). And the postcard to ask for the dollar is another 9 cents, so you see, we're really not trying to make money, folks, but when this happens with 150 PRs we just don't have that kind of overage. So herewith comes a heartfelt plea to all: Please send us your COAs as soon as you know. And especially when we are nearing the time when the PRs will be sent (PR 4 is by May '78), make sure

that we have a current address.

Some of you may wonder why the address on the mailing label appears somewhat different in a few cases from the way you sent the address to us in the first place. Every address that I get I research in the Zip code directory to hopefully lessen the number that are returned because of address anomalies. In a few cases I have probably made an error of some sort because the street you have and the Zip code you have do not match. If there is something obviously wrong in the way the address is printed on the label (barring idiosyncracies of the computer), please let us know, although on reflection it would seem that you would never receive the PR if that were the case.

Please tell your friends that if they want to join IguanaCon to do so prior to August 1, 1978, so that the remaining month can be spent finalizing the membership list, making registration packets and the like. The rates will be the same at the convention as they are in July and August, so that should not bother anyone, and I will need the time. Also, another plea for those of you who have more than one membership in your name: I will need to have the name of your guest(s) prior to that date from you. That is *most* important, as I outlined in PR 2.

Another request that I had in PR 2 that so far has had little response: Please send us your permanent mailing address, not the one you will be using during the school year. Each time we get a change of address there is a chance for errors to occur, and the fewer of those, the better. Also, it will mean having to change your address back at the end of the school year, and since we do not keep the last address on the computer it means that you will have to send us another COA.

And finally, I am sending out a general call for help in the form of gofers to help with registration. Anyone who wishes to help and who can spare a few hours each day during the con, please get in contact with me through the IguanaCon P.O. Box. As I see it, duties will mainly consist of helping with the handout of registration materials, consulting the computer listings of preregistered members for identification, and definitely runs to the nearest Coke machine for refreshments for those of us who cannot leave the tables.

— Carol Hoag

IGUANACON MEMBERSHIP RATES

\$20.00 until July 1, 1978
\$25.00 thereafter and at the door
Supporting Membership \$7.00 at All Times

publications

And in this corner... I'm back. Hi. Thanks for waiting, and all that. . .

My precipitous move to San Francisco and the initial difficulty in re-establishing communications with Phoenix pretty much kept me out of the second Progress Report — a condition I'm happy to say has been remedied since. The San Francisco Post Office still doesn't want to recognize my existence, but with horrendous long distance bills and trips back to Phoenix every now and again, things are shaping up for the third PR. And the fourth. And the Program Book. Things are going to be a little hectic around the Iggy editorial offices, wherever they may roost (at the moment they're roosting in a greasy spoon at Seventh and Market. Eat your heart out, Dayton.). The schedule we've got set up is tight — and it's going to keep both Tim and me busy right up to the con.

— and, speaking of schedules: we've dropped the fifth PR. This was noted in the last PR, but, perhaps it needs discussion, or explanation, or whatever. I regret having to do it — but it was becoming a necessity, or at least a great convenience.

Money money money money money money money money money

Right? Things are a little tight around the accounting departments at Iggy, too. No disaster impending — but we have to watch expenses. A lot of things contributed to the tightness — but the biggest factor was the spirited bidding for the 78 worldcon at MAC.

Neither we nor the LA people had any idea how hotly this bid was going to be contested when we set out for Kansas City 16 months ago or when we set the site-selection/membership price. Each of the thousand memberships (more than twice the number usually sold) was a net loss, as far as the convention operating expenses is concerned. The four or five hundred sold prior to the rate change were break-evens. Those sold since then are still helping to reduce the net loss on the site-



selection sales at MAC. They just about bring us back to even again. For any really comfortable position, financially, we'll have to wait for membership sales.

So we cut ourselves some slack by reducing the major pre-convention expense (before we know where we stand), the Progress Reports. This rushes us to get it all in, true — but we have to deal with the fact that Iggy is going to be one of the most poverty-stricken conventions (right

up to the door) of any in recent years. Things may change at the door — but we can't guarantee it, and we certainly can't rely on it. So we live with the Webberts' sensible cash-and-carry policy and don't throw money around indiscriminately. Nobody worries — the projected income is still more than adequate, there is zero chance of "going under" or even losing money. It's just that there won't be quite as many of those lovely greenbacks Doreen loves to roll around in. Actually, our biggest worry is in the other direction: we could conceivably wind up with an embarrassment of riches at the end of the convention. A nice nest egg, perhaps, for all the fanish charities.

It may seem a little strange to moan about (comparative) poverty when you've just more-than-doubled the size of the PR. Well, "Emerson," I say, and "Emerson," again. Allow me my illusions, Mesdames and Messieurs, Herren und Damen, Ladies and Gentlemen (I get a little carried away, sometimes. . .). Well, you have to get the information in somehow. . .

So there's a lot of information about Phoenix and Environs in this PR and the next — actually. I can't see why anyone would want to wander around in the desert, anyway. If Ghod had wanted us to be in the desert, he would have given us spines. Q.E.D.: A Living Ghod exists.

Then there's the preliminary information about the Hugos and all the almost-last-minute information, and the programming stuff, and so on, and so on, and so on . . .

So, read, already.


But the next Progress Report and the Program Book are upcoming, and some special pleas and kudos are in order. First: yes, there will be an Ellison portfolio in the Program Book. Submissions are welcomed — but let us know in advance the story you're illustrating, so there is a chance of avoiding twenty-seven illustrations to "Repent Harlequin" and "I have no Mouth." Please also let us know the medium, so we can make the arrangements for any special reproduction problems. As in Suncon's and MAC's Program Books, the portfolio will be in black and white. Unless we get something really special. . .

And, while we're on the subject of artwork — thanks to the fanartists who have sent us the art in this PR. And that we haven't used yet. Please feel free to send more. If you have sent something, but haven't received a response — we're not ignoring you: Something Has Gone Wrong (and I won't point fingers, but You Known What I Mean). Please contact us again, and we'll make it worth your while in Egoboo, if nothing else.


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THE SQUEAKY CHAIR

For the second year in a row, WorldCon attending membership has been substantially less than expected. In fact, the attendance at SunCon was almost exactly that of LACon, back in 1972.



Greg Brown — James C. Webb

Without going into the list of criticisms one could make of past WorldCon committees, it's still obvious that a great many people are staying home rather than going to the WorldCon — where they haven't in the past.

Now, it may be true that this or that Concom has done this or that to offend this or that person or group — and that *might* have caused part of the decline. But I doubt it.

From what I've seen of fans in the past, I doubt that this constitutes any more than a small fraction of the cause.

It's a problem of Attitude.

The WorldCon is getting too big. You can't meet your friends — and you don't look forward to a (relatively) huge con where you're swept up in 4000+ people. It's hard to get a good seat at panels — and almost impossible at the Hugo Awards, GoH speeches or masquerade. Fans have been saying these things for years — and going to smaller, regional conventions. Going to a lot of them, I might add.

How big is Too Big? or "Just Right"? Small enough to let you meet your friends — but big enough to draw them from Detroit and Great Britain and Germany and France and Japan? Big enough to get facilities, for sure ... and discounts on hotel rooms, right? And don't forget: big enough to meet people you'd like to become friends with — and the pros you've always wanted to meet. Big enough to keep all-night coffee shops busy so you can watch the whole con pass through the

doors ... and big enough that the publishing houses will send representatives ... and big enough for the major movie studios to showcase the Hugo nominees ... and big enough so you can have a large, interesting film program ... and big enough —

It's the *size* of the WorldCon that makes it a special thing — something going on all the time, wall-to-wall pros, and *all* the people you've corresponded with but never met.

Regional cons are great — the regional is a good idea, if for no other reason, they make personal entry into fandom so much easier' the people aren't there in such earth-shaking numbers, and a lot of people pick right up on the fact that BNF's are just people, too, and the reason they're BNF's is because they are fun, interesting people to be around. But you can't spend your life travelling to regionals. Most of us live far from the fan dense areas of the country, so it's hard to get there. In order to see all the people I'd like to see, I'd have to travel to about ten regionals a year ... which is simply impossible.

Most regionals will have one or two pro-writer guests; maybe a few more will drop in because they like the con and the people. Some of the larger regionals (Westercon and Boskone) will have quite a few — but still a very, very small number compared to the WorldCon.

It's the *size* of the WorldCon that makes it a special thing.

Ursula LeGuin commented in her AussieCon GoH speech about the WorldCon being the celebration of fandom. It's a time when all the options get together. And, the bigger the con, the more the options.

But, you have to learn how to recognize the options — and that's where the Attitude comes in.

It's the size of the WorldCon that makes it special. The bigger the con, the greater the possibilities.

It's A Problem Of Attitude.

— Greg Brown

ART SHOW

GENERAL ART SHOW RULES AND INFORMATION

GENERAL RULES:

These rules apply to all entries; *PLEASE READ THEM CAREFULLY.*

1. All entries must be *ORIGINAL* work of a science fiction, fantasy or fannish theme. Copies of other's creative work will not be allowed in the art show; if detected after entry, they will be removed from the show.
2. Full name and address must be *PRINTED* on *back* (or attached to 3-D work) of *each* piece of work, including sketch table art; nicknames or "Sigs" may not be recognized by Art Show desk clerk, and artist may not get paid for sale of art.
3. Entries *do not* have to be matted or mounted; *HOWEVER*, they *must* be neat and clean and ready for display. Glass is not required in frames — acetate is preferred for protection of art. *WE RESERVE THE RIGHT TO PULL SLOPPY WORK FROM THIS SHOW.*
4. Art may be of any medium, including photography, and may be any size of dimension; there is no limit to subject matter except Rule #1 and good taste. This is an *art*

show. No art-oriented huckster items will be allowed in the main art show. There will be separate space available for art-oriented items, i.e., jewelry, posters, prints, T-shirts, etc.

5. The Art Show reserves the right to reject *any* entries which do not comply with the rules or meet the standards of the show.
6. Postage and insurance, and copyrights — if desired — are the artist's responsibility. Art will *NOT BE RETURNED* if return postage is not included: unsold art which has not been picked up by the artist or an agent will be considered the property of the art show.
7. Sketches and minor works not for competition or display may be sold from the sketch table or art racks, without an entry fee. Rules #2 and #5 emphatically apply.
8. The Art Show collects 15% commission of *all* sales, with 85% to the artist; this does not include portfolios, prints, posters ... anything sold out of the Art Show Huckster Room.
9. Entries may be displayed as NFS (Not for Sale) if space allows. Saleable work will be given preference.
10. Artists do not have to be "fans", belong to an organization, or be members of the convention: the latter *is* en-

- couraged, however.
11. These rules and other Art Show information may be copied and given to other interested artists; reproduced for publications, and otherwise used to pass along information. Xeroxes or copies of the Art Show forms are acceptable for entrance in this show.
 12. *NO* entries may be removed from the Art Show prior to the close of the *last* Art Auction. If you will be unable to stay for this last auction, make arrangements for the pick-up of your art or be sure you have included return postage and the art will be mailed to you. ***THERE WILL BE NO EXCEPTIONS TO THIS RULE, BE FORE-WARNED.***
 13. REGISTRATION FEE: \$5.00 per artist.
ENTRY FEE: No fee for 5 pieces or less;
over 5 pieces, 25¢ per entry.
 14. DEADLINE: 12:00 noon opening day of the convention. Any entries brought in after this time will be subject to space availability.
 15. Art work may be mailed to the address indicated for the IguanaCon Art Show, or brought in person to Art Show room before the deadline. Room is usually being set up the night before the convention officially opens. Agents or friends may bring art for artists.

16. Every precaution will be taken to prevent loss or damage of any Art Show entries. However, we cannot assume responsibility for any liability concerning entries, except while they are in our possession.

Mail entries to arrive early enough to pick up *before* official opening day of the con.

IMPORTANT NOTE: Art Show rooms in general are seldom large enough for hanging all pieces submitted. Select your best work! If you have a small, but saleable collection, you stand a better chance of selling them than a large, but not quite as good selection. Remember, the Art Show reserves the right to make decisions on how much of the artist's work will be hung. In order to give everyone a fair chance to have *something* in the Art Show, please be selective in your submissions. Thanks.

MAIL ALL ARTWORK TO:

IGUANACON ART SHOW
P.O. Box 1072
Phoenix, AZ 85001

— Ken Moore

ENTRY FORM REQUIREMENTS AND OTHER INFORMATION

1. Send large (#10 legal size) self-addressed stamped envelope for entry forms, ID tags, more copies of these rules and quick answers to your questions.
2. Entry forms and ID tags may be xeroxed or otherwise copied if extras are needed.
3. List all entries on one art control sheet (the one with 3-ring binder holes) until it is filled, then use a second sheet if necessary. ***DO NOT USE THE BACK OF ART SHOW CONTROL SHEET.***
4. All entries must have a title of some kind. "Painting #9" will *NOT* be accepted. To cause as little confusion in recording (and eventually paying) as possible, call each entry something (colors out of time, lines into infinity, anything).
5. ***PLEASE BE NEAT.*** Type or print all information in ink. Sloppy, unreadable forms will be disqualified. (This applies to all forms, identification tags, etc.)
6. Pricing your work — be realistic. Choose the lowest sum you are willing to accept for a piece as your minimum bid; chances are that it will sell for a higher price. ***HOWEVER, DO NOT SET A TOO-LOW PRICE HOPING IT WILL BE HIKED UP! SOMETIMES THINGS DON'T ALWAYS WORK OUT THAT WELL!*** Sketch table and art rack items *will not* go in the art auction; remember this when pricing these items.
7. Auction times will be posted at the convention. Check at Art Show for information.
8. Art which has reached a paper bid of \$30.00 will go up for voice auction first; if time allows, other art will also then be auctioned. Otherwise, it will be sold at the last written bid when "time" is called. Final bidding time will be posted.
9. Publication rights may or may not be sold with the artwork; artists should so indicate on the back of *each* piece they enter. Art Show will *not* be held responsible for mistaken sale of rights if indication on back is not absolutely clear.
10. If work is already published, owned by someone else, or has been used in any way, that information *must* be noted on the back of each entry.
11. Sketches should be named and numbered and that information listed on the art control sheet so we can keep track of them. If you wish to add sketches during the con, ***PLEASE MAKE SURE YOU NOTIFY THE DESK AND ADD THESE TO YOUR LIST.***
12. Art Control Sheets and ID tags may be picked up at the convention, but ***PLEASE*** do not fill them out where the art is being hung. Take them to your room or whatever, fill them out, and then return them and your art to the art show desk to be checked in.
13. ***NO ONE IS ALLOWED IN THE ART SHOW ROOM WHILE ART IS BEING HUNG EXCEPT ARTISTS WHO ARE HANGING THEIR WORK AND ART SHOW HELPERS. Please, no interested bystanders until the show officially opens to the public.***
14. Art Show will be closed to visitors during judging; time will be posted.
15. Art Show winners will be posted in the Art Show, and if not present, notified by mail after the con.
16. The Art Show reserves the right to check attache cases, portfolios, open packages, large purses, etc., going in and out of the art show. Security guards will be posted at the entrances and roving about the room. Please help us out and leave these articles in your room.
17. Artists may not leave empty portfolios, packing materials, personal belongings and other paraphernalia in the Art Show. We accept *NO* responsibility for items left on or near the check-in desk "just for a moment", or elsewhere in the room.

ART SHOW HUCKSTER ROOM FOR ART-ORIENTED ITEMS

There will be a specific area for all art-oriented items (posters, prints, jewelry, clothing, etc.) Tables will be provided for the display of your materials. *YOU* will be responsible for manning your table and seeing to your own property.

Security guards will be roving throughout the rooms, however, the art show will not be responsible for tables left unattended, for however short a time.

This special room(s) will be on a first-come, first served basis. We will try to get in as many art-oriented hucksters as possible. We suggest that if you have a large quantity of like material, save some for later, or simply display sample items and take orders.

There will be a table fee the same as a regular huckster. *One* table per huckster. Contact the regular Huckster Room information, Ted Pauls, for reserving tables. Make sure that you indicate that you are an "Art-Oriented" huckster so that you will be given space near the General Art Show Room.

FOR MORE INFORMATION:

Ken Moore - Art
647 Devon Drive
Nashville, TN 37220
(615) 832-8402 No collect calls,
please.

GENERAL NOTE FOR ALL:

Artwork sold will be subject to sales tax in Phoenix. Hucksters might also want to keep this in mind. You can either charge your customers or pay the overall fee yourself, but you will have to pay the local sales tax one way or another.

MOVIES

In the last PR, I regaled you with glowing generalities about the IguanaCon film program — how it would be more "meaningful" than other con film programs — how it would be "an integrated part of the total WorldCon 'program' and WorldCon Experience."

Months have passed since that writing, and the film selection has progressed considerably — and my own expectations have been lowered considerably, too. Several films I had hoped to get have had to be dropped for lack of sufficient time and money. We will probably not, for instance, be able to show the Japanese fantasy masterpiece, *Kawidan*, nor Fellini's first film, *The White Shiek*, nor the Disney *Alice in Wonderland*, nor, among others, *Barbarella*, one of my personal favorites ... all of which I had originally planned on.

Despite these setbacks, I feel our film program will be of unusual interest.

The greater part of the program is represented by the "great themes" series mentioned in the last Pr. This will be four days of roughly continuous screenings of films from four of the major sub-genres of SF fantasy. There is only one serious omission I can see in the preliminary selection, and that is Time Travel — not because I doubt the importance of the time-travel genre, but because there have been so few half-decent films on the subject. Of course, there is always George Pal's classic *Time Machine*, but most other treatments have been particularly shoddy — usually involving the spaceship crew that returns to earth after its atomic war and fights the hippy mutants. So what *will* we have?

SWORDS AND SORCERY: In researching this series, I became aware of a very profound distinction between the S&S of film and of literature. In books and stories, from Howard to Tolkien to Moorcock, it is traditional for the writer to *create* his own heroic fantasy world, be it in Earth's distant past, another world, or in a self-contained realm of its own. In the cinema, however, virtually all stories are based on historical myth traditions, with Hercules and Sinbad filling the place Conan and Bilbo take between Frazetta covers. Our retrospective, therefore, is designed to give an overview of the legendry of old ... as seen through the camera eye: the Greco-Roman tradition (with a pairing that delights my dark sense of humor: Fellini's *Satiricon* and — in deference to the "heavily space-oriented tinge" Tim says our program is striving for — *Hercules vs the Moon Men*), the Arthurian cycle, the Arabian Nights (which seems to account for the great majority of Hollywood Heroic Fantasies) and some of the less Westernized traditions, such as Fritz Lang's *Siegfried* from Germany and, either *Ugetsu*, or *The Haunted Samuri* from Japan.

ALTERNATE REALITIES: In literature, this category is primarily seen as "kiddie lit", or tales (such as Marvin Kaye's



recent "Umbrella" stories for *Fantastic*) or travel between universes and, just as I bypassed time-travel because I didn't want to show the films on the subject, I will admit that this category is not tremendously important to modern fantasy writing. I use it anyway because it gives us an excuse to show some great films set in different worlds. We'll have the Beatles' *Yellow Submarine* and *Magical Mystery Tour*, for instance, and a pair of rare silent films, *The Wizard of Oz*, (1917) and — actually written by Frank L. Baum — *His Majesty, the Scarecrow of Oz*, among others.

THE CONQUEST OF SPACE: Although it didn't come into its own before the space serials of the '40's, the theme of man exploring the Great Void is probably the most important in all science fiction cinema, and it is a treatment of this subject — Melies' *A Trip To The Moon* — that is commonly accepted as the start of sf on the screen. In each of these series, one of my goals has been to present a historical perspective, showing the development of each genre through the seven-odd decades the motion picture has been growing. In this case, I think this perspective is particularly important, and we will trace the evolution of the "space travel" film from Melies at the turn of the

century through the 20's (*Die Frau Im Mond*), 40's (*Buck Rogers*), 50's (*Forbidden Planet*), and 60's (*2001*). At this point, it's impossible to say whether we will be able to have that landmark of the 1970's *Star Wars*, but

FUTURE SOCIETY: Dating back to the ancient "Utopian/Dystopian" literary traditions, this is probably the best-established of scientific writing modes, although it has never been well represented in the cinema. There was, of course, Fritz Lang's silent *Metropolis*, but it was only this decade, between the cycles of space films started by *2001* and *Star Wars*, that it became prominent. Indeed, in the past seven years, we have seen filmmakers from Stanley Kubrick (*Clockwork Orange*) to Woody Allen (*Sleeper*) experiment with it, and works ranging from George Lucas' thoughtful *THX-1138* to David Carradine's vehicle, *Deathrace 2000*. Another of my goals throughout these series, to present a balance of popular classics and little-seen works (which most fans may have missed) became particularly important in assembling this series.

You will see in your programs such familiar titles as *1984* and *THX* contrasted with some you may never have heard of, such as *Year of the Cannibals* and *The Ultimate Warrior* ... a film by *Enter the Dragon* director Robert Clouse starring Max Von Sydow and Yul Brynner in a plague-devastated New York City. Warner Brothers, according to Clouse, deciding it was simply too "depressing", gave it virtually no release at all (I saw it at a downtown theatre as second feature to the Nth reissue of *Blazing Saddles*), so this IguanaCon screening may literally be a one-in-a-lifetime-opportunity.

This brings to mind a matter of film programming philosophy: in assembling the schedule for a large Con (or, for that matter, a commercial film or tv series), one is torn between two mighty considerations: first, to assemble the Great Films, the ones "everyone wants to see," so that you can have a list all will point to and cry, "Yessir, they've got a lot of great movies." On the other hand, with the rare opportunity to assemble a retrospective of this sort, particularly when you don't have to worry about making back rental costs in admissions, one feels the heavy burden of Duty to give those "undiscovered classics" chance to be seen. As it is, I'm sneaking in as many as possible (for instance, my favorite of all Brian DePalma's fantasies — beyond even *Carrie* or *Phantom of the Paradise* — *Get to Know Your Rabbit*, starring John Astin, Orson Wells, and Tommy Smothers as a tap-dancing magician

and *Fearless Frank*, a surrealistic superhero satire with Jon Voight) of films you might never have heard of — but might easily come to like as well as I do. Don't worry — we'll have things like *The Day The Earth Stood Still* and *Forbidden Planet*, too, even though they don't really need a WorldCon screening. Just because they are great.

Enjoyment of the Film Program is, after all, what it's all about. Unknown films — like *The Monitors* or *War of the Fools* which we also plan to show — may be less dazzling, but they are no less artistically viable or entertaining. Between B. Dalton's and Change of Hobbit, there is a dusty little bookshop where one may find a *Necronomicon* or *Last Dangerous Visions*.

There's more to the program, but I think I'll save the juicy details for the final column, as an incentive to read it. Just now, I'll only leak that I'm trying to squeeze in a fifth "Great Theme", that of Extraterrestrials on Earth, and that the four authors whose films (or whose tales have become films) we'll have are H.G. Wells, H.P. Lovecraft, Ray Bradbury, and our Guest of Honor, Harlan Ellison, from whom, I understand, we have encouragement that we may be able to get his *Outer Limits* episodes, *Soldier* and *Demon With a Glass Hand*. It seems probable that we may be able to have prints of Patrick McGoohan's *Prisoner* episodes, although availability of *The Twilight Zone* and other *Outer Limits* episodes is still unsure. Finally, I would like to thank all those who have taken time to write to me in answer to the first PR column. The "Top Ten" survey is progressing nicely, although it looks as though we must depend more on in-person and apa polls to determine the "tastes" of fandom properly. Votes have come in for everything from *Jaws* and *The Sting* to titles even I don't recognize. Not surprisingly, *Star Wars* is rapidly taking the lead, followed by *2001*. More unexpectedly, *Phantom of the Paradise* is beating out *Young Frankenstein*, which beat it in the 1975 Best Dramatic Presentation Hugo contest.

It will be almost too late for any more suggestions by the time this PR is mangled by the PO, so I urge anyone with helpful advice to write as quickly as possible. I especially need to hear from prospective projectionists. I naturally can't offer any great reward or even lots of Egoboo for the often thankless (but vital) job of working projectors ... maybe we can have a wild, drunken *htgyl* party and rerun our favorite reels when everything else is finished...and, cheer up, it might be *Starman* and *Gilligan's Island*.

PROGRAMMING

At this point in time, as can be expected, much of the program is still: (a) unconfirmed, (b) up in the air, (c) a gleam in our collective eye. But, there's still enough planning done that we could probably write many pages.

In fact, sitting next to the typer is a nine-page schedule (tentative, very tentative) of what is to be happening where and when. Not to mention a whole sheaf of letters, hand-written suggestions on various sizes of paper, and a notebook stuffed full of the notes we have been taking.

For instance, we have made the space, and are making the arrangements for 25 hours of standard programming such as panels, speeches, presentations, dialogues and etc. All items are being planned so as to be open-ended in case any particular dialogue or whatever takes off.

In addition to the more-or-less standard programming

mentioned above, we will have rooms of small scale, more personal programming. One will be in a room adjacent to the fanzine production lounge, and will be programming by, for, and about fanzine fans. This is fast becoming an old standard for large cons, and while again, nothing is definitely set, Patrick Hayden is full of lots of good (and controversial) ideas that should make this room happen.

The second intimate programming area is a concept that we "Borrowed" from the Vancouver WesterCon committee in general and Susan Wood in particular. We have even had the temerity to borrow the name "A Room of Our Own" as a working name while we strive to come up with something half as appropriate. This room will double as a lounge and programming room devoted to the examination of stereotypes

in science fiction and its attendant fandom. M. R. Hildebrand and Sharon Maples have been coming up with a wide array of ideas of interest to all stereotypes like women, gays, blacks, MCP's and so forth.

Perhaps this would be the time to digress into a short discussion of the plans we have for the physical layout of the con. We have always planned on laying out IguanaCon in as modular a fashion as possible. Thus we have always wanted to have a certain kind of programming in one area only, and preferably in the same room. While time and input have forced us to change some of the concepts somewhat, we are still holding to the modular concept. Thus since we are going to be using the Convention Center for hucksters' room and art show, we are planning on holding all huckster and art oriented programming also in the convention center. And to keep the halls somewhat quiet for the more intimate programming, we are setting aside most of the facilities in one of the hotels, the Adams. So, in addition to the two lounge cum programming areas already mentioned, we will also have the war games room, complete with two cork map boards, the genre luncheons, and the neofans' room. The Adams also will house any static exhibits, film or otherwise that we have. The Hyatt Regency, on the other hand, will be devoted more to the larger, sometimes more boisterous items, such as the major panels, the trivia bowl, and the film program.

The Masquerade is now under the auspices of Ellen Franklin. The Masquerade will be held in the Symphony Hall across the street from the Hyatt Regency, providing good viewing for all as well as the utmost in creature comforts. We are tentatively planning on a costume reception in the Hyatt lobby, but would appreciate any feedback we can get on the matter. We feel that it would make the masquerade a more participatory event, and thus, perhaps more memorable.

In addition to the aforementioned war games room, which will be open 24 hours, with tables and set-ups for various war games, we are working on a room devoted solely to computer games, electronic games and pinball machines. Unfortunately, this room will not be open 24 hours, but will be open quite late. We have commitments for 25 or so pinball and electronic games, all of the latest model, and of SF interest if possible. We are also trying desperately to run down a private source for the ultimate faaanish electronic game — *Deathrace*. And, of course, as many computer games as we can trace down.

The Trivia Bowl will be running all day, every day of the convention. It will be ran on the same format of the old G.E. College Bowl. Two teams of three or four persons each will vie for toss up and then bonus questions. Mike Lampe assures me that he is planning on both audio and visual questions to supplement the usual questions. He also assures me that he would like to receive more trivia questions from any who are interested.

We have set aside a room just ten feet from the doorway to Hugo's Lounge in the Hyatt Regency for the Fan Cabaret. Each of the four scheduled nights will be hosted by a different person, a different talent. We are setting the room up with a good P.A. system, piano, a more intimate set-up than is normally used for most functions and whatever else is requested, and possible ahead of time. So far, in addition to Spider and Jean Robinson, we have had offers from D.C. Fontana, and Freff and Amy Sefton to host one night each — not to mention offers from singers, dancers, puppeteers, (human variety) one unicyclist, and a couple jongleurs to perform. Hopefully, we will be receiving offers from more of the above, and poets, mime artists, and other such talents. The Cabaret will run each night until whenever. Tune in some midnight

for an impromptu — and boy, will it be unrehearsed! — walk-through of D. Carol Robert's rock musical — *Fans*, based (loosely) on *Hair* by your ever-lovin' conomic self.

Wednesday, August 30, we will be opening the whole con up with a welcome bacchanal, of the kind for which Phoenix Phandom is justifiably famous, in the much lauded double-decker Presidential Suite. There will be snack items, soda pop, beer, drinks, and a couple surprises. This is to be our way of thanking everyone for all the help, advice, and support they've given us.

Unfortunately, due to the open elevator shafts in the lobby of the Hyatt Regency, we have been forced to move the Paper Airplane contest from the seven-story lobby of the Hyatt Regency to the ballroom of the Adams. It seems that the Hyatt staff objected to the fact that the elevator shafts tend to draw air and paper airplanes in. Oh well. It should still be both fun and quite interesting.

The Harlan Ellison Roast

I guess by now it is no longer a secret that the GoH speeches will probably be held in the Symphony Hall Sunday night along with the Hugo Presentations. The reason for this is that we are working out the details, with his approval of course, to roast Harlan Ellison at the traditional banquet Sunday night in the Hyatt Regency Ballroom. There are a couple details to be worked out yet, but it looks like our chances are very good of pulling it off. We are now in the process of contacting various people to do the roasting, some well known, some less well known, but all having a fine wit and a great degree of ingenuity.

Unfortunately, the Hyatt will not commit itself yet on food prices, so that we cannot quote a banquet ticket fee until PR4, at which time also we should have a list of the roast participants to entice your curiosity and desire for entertainment.

Genre Luncheons

We are now planning on having three genre luncheons during the course of the convention, each to be held in the Adams. The Adams, like the Hyatt, will not set food prices, so we cannot quote a ticket fee until PR4, at which time we will also announce the topics of our luncheons. Each luncheon will revolve around a special topic, the focus being the major work of a now-living author who will be at the luncheon. Twenty to twenty-five tickets will be available for each luncheon.

TRAVEL FUND

IguanaCon has made very tentative arrangements to have a Czech SF writer as its special guest. Eastern European science fiction has become popular in this country recently, and we feel that Mr. Nesvadba deserves special honor, particularly since he has attended two prior worldcons, the 1964 PacificCon II and the 1965 LonCon II.

Mr. Nesvadba, a psychiatrist and a professor at the University of Prague, has been writing since the end of the Second World War, having begun his career with plays and film scripts and then moved on to write satirical SF stories, as well as translating English works into Czech. Several of his stories have been published in English translation over the last fifteen years, including "Pirate Island," *F&SF*, Feb. '62, "The Einstein Brain," *F&SF*, May '62; "The Peenemuende Half-Wit," *F&SF*, June '62; "Vampire, Ltd.," *Other Worlds, Other Seas*.

Continued on page 31

PROGRAMMING REDUX



We would like to thank all those people who sent in program suggestions, particularly Ray Nelson who sent us an amazing number of excellent suggestions (unfortunately, there is no way we can use all of them, although we certainly would like to). There may not be, as some people have noted, any truly original topics left for convention programming, but there is a satisfyingly large number of variations and new approaches to old themes, as attested to by the number of good suggestions sent to us. Again, thanks to those people and to their imaginations.

Our scheduling of programming items such as talks, dialogs, panels, and so on, if not in its final form (which would be a trifle premature as of this progress report — almost a year before the convention), is beyond the tentative stage: we have worked up a schedule that contains most of the items that will be on the IguanaCon program plus working titles for each by the time of the next PR. Of course, we will be adding and subtracting to this list during the next few months as we re-evaluate our programming. But, on the whole, our present list represents the final IguanaCon program fairly well.

We are planning on having a number of talks and slide shows throughout the convention. We plan on having two or three slide shows by well-known SF artists, both on their own work and on specific areas of the history of SF art. Related to these artist presentations will be Bonnie Dalzell's space animal talk accompanied by slides from the Smithsonian exhibit. Other talks will include C.J. Cherryh speaking on world-building via archaeology; James Gunn talking about turning his book *The Immortals* into a TV series and then turning the pilot into a novel, *The Immortal*; Jeff Duntemann giving a talk entitled, "How to Build a Poor Man's Robot"; and two or three other speeches that we are now in the process of finalizing.

We have a range of topics set for dialogs and panels. For those interested in SF art, we have "The Illustrator's Lot" and an untitled panel on SF cartoonists. For those interested in the process of writing, we have "What It Takes to Sell", "How to Write Successfully for Screen and TV", and "The Art of Writing a Series". For the fantasy buffs, we will be having "The Future of Fear", a panel on heroic fantasy and probably one more dealing with the future of fantasy literature.

For those interested in the technical side of SF, there will be a panel on space colonization, emphasizing both the technical and sociological impact on society. In addition, we will have a couple of miscellaneous items such as "My Secret Life as a Mystery Writer" and a humorous panel "Science Fiction Writing as a Social Disease, or The Ubiquity of Dogs in Science Fiction.

We will also be scheduling reading by authors, which proved to be very successful at both MidAmeriCon and SunCon. We will, however, be having fewer readings than these two previous conventions, so that we can spotlight the ones we do have more prominently.

The talks, slide shows, dialogs, panels, and readings will, of course, be the core of the programming. We will be arranging these items so that there will be something going on at

every hour during the daytime, and they will be staggered so that people can check out each one and varied so that there will be something of interest for everyone.

The Hugo Presentation

The Hugo Presentation Ceremony, which has been dissociated from the banquet, will be held Sunday night of the convention in the Symphony Hall at the Phoenix Community Center (directly across the street from the Hyatt). The Symphony Hall has seating for over 2,500 people (thus, there should be adequate seating for everyone who wishes to see the affair), excellent acoustics (at least one major album has been recorded in the Hall, and the Phoenix Symphony Orchestra holds all its performances here), and superbly comfortable chairs.

The presentation ceremony will consist of the guest-of-honor speeches by Harlan Ellison, Josef Nesvadba, and Bill Bowers, the presentation of the Hugos, the Gandalf Awards, the John W. Campbell Award, and the other awards that have been traditionally presented at the worldcon. Since the presentation has been separated from the banquet, the only requirement for obtaining a seat at the ceremony will be that one is an attending member of IguanaCon: the actual seating procedures, which, except for the nominees, will probably be first come, first pick, will be either in PR4 or the program book.

Those people associated with the non-voting awards presented at the Hugo Ceremony should contact Jim Corrick as soon as possible in order to be sure that they are included in the program.

Meet-The-Pros Party

We have received a number of suggestions concerning the Meet-the-Pros Party; the common characteristic of all these was that we should hold this event in a well-lighted place, not a dimly-lit poolside at night. So, we have scheduled the Meet-the-Pros party for Thursday night of the convention in the Territorial Ballroom of the Adams, which has light and space aplenty. We will have plenty of open space for milling around, as well as round tables and chairs for those who wish to sit the affair out. And, of course, there will be a cash bar. We hope to make the atmosphere of the Meet-the-Pros party as mellow and relaxed as possible.

The Masquerade

The rules for the Masquerade will be published in PR 4. Ellen Franklin is running the Masquerade, and may be contacted at the Iguana Con P.O. Box address.

The Masquerade will be held Saturday night of the convention in the Symphony Hall of the Community Center. The facilities here are excellent: the stage is large and well-lit with easy access from the wings; there are two large dressing rooms and several smaller dressing rooms, so that there should be plenty of space for contestants, and, for the audience, the acoustics and visibility are superb.

The last PR, in response to a question raised in the loccol, I gave incorrect information about our head of gofers, Kandy Barber. Kandy's con experience includes gofering at the last Equicon, as head of publicity for the first CookieCon, and she has also been chair of the Phoenix Fan Convention held in August of this year. Any other associations stated in the last PR are incorrect. Mea Culpa, Kandy.

— Tim

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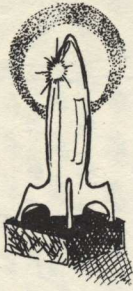
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HUGO INFORMATION



The Hugo ballots have been mailed out ahead of this PR.

Be sure to read the instructions and definitions of categories carefully in order to know what and who are eligible for the 1977 Achievement Awards. The awards are to be determined in the manner stated in the Constitution of the World Science Fiction Society as approved at business meeting of MidAmeriCon and SunCon. In order to nominate and later to vote on

the final ballot, a person must be a member, either supporting or attending, of IguanaCon. The top five nominees in each category will be listed on the final ballot along with "No Award". The counting of the nomination ballots and the final ballots will be done exclusively by the Hugo subcommittee, consisting of James Corrick and Gay Miller Williams, the only two persons on or off the committee ineligible for nomination on the ballot; the actual numerical count for the nominations and final ballot will be known only to the Hugo subcommittee, and the winners of the final voting will not be known to anyone but the members of the subcommittee until the presentation of the Hugos at IguanaCon (with the exception of the two people responsible for supplying the non-Hugo awards, the John W. Campbell Award and the Gandalf Awards). Please note that the nominating ballot must be postmarked no later than April 1, 1978 in order to be counted.

Since the Hugo awards are your awards and are determined by your voting, please nominate; otherwise, you will have no reason to complain if your favorite novel, short story, author, etc. is left off the ballot (granted, there's nothing you can do if your favorite fails to make the top five, but you can feel virtuous in your condemnation of your fellow fen's lack of insight and judgement). Don't feel that you have to nominate in every category; if you do not feel competent to nominate in some categories, forget them and nominate in those categories that you do feel competent in. Also, do not feel that you have to provide five nominees under each category; if you think there's only one novel worthy of the Hugo that was published in 1977, nominate just that one and don't worry about the four blank spaces — quality is always preferable to quantity.

Remember that these are your awards, so nominate. There is only one other award in the SF field comparable to the Hugo — the SFWA's Nebula Award — which makes the Hugo the only major literary award given out through the voting of such a large body of people.

On the whole, the ballot should be self-explanatory. We are asking for some identification for each nominee under each category in order to make it easier for us to determine each candidate's eligibility. Be sure to read the criteria for eligibility for each category, whether you believe you are familiar with them or not. There have been some changes and modifications, particularly in the Gandalfs.

Note that the John W. Campbell Award, presented by Conde-Nast, requires that the new writer has published nothing prior to January, 1976.

Also, note that the Gandalf for the Grand Master of Fantasy Award is restricted to *living* fantasy writers, a restric-

tion that brings it in line with the original conception of the award, an award for achievement in fantasy for writers who are still alive to appreciate the tribute. Further, since it is a life award, prior winners, J.R.R. Tolkien, Fritz Leiber, L. Sprague de Camp, and Andre Norton already possess the award and are not to be nominated again.

Finally, you will all notice that there is one additional award this year, a second Gandalf for the Best Book Length Work of Fantasy of 1977. The works nominated must be fantasy, not science fiction, and must be book-length, meaning that the work may be a novel, a collection of related short stories, or a collection of unrelated short stories, as long as the entire work is fantasy and of book length by a single author, not novellas, novellettes, or short stories. It might be argued that, since the Hugo for Best Novel includes both fantasy and science fiction, that this new award is redundant. But, in the twenty-five years of the Hugo awards, no fantasy novel has ever won a Hugo, and only three or four have made it onto the final ballot (the only fantasy fiction to have won Hugos have been a mere half dozen novellas and short stories, a paltry sum for a quarter of a century of awards). Therefore, in the light of the upsurge in the number of original fantasy novels in 1977 (Ballantine's new fantasy line, Terry Brook's *The Sword of Shannara*, Fritz Leiber's *Swords and Ice Magic*, Neil Hancock's *Circle of Light* tetralogy, and of course, J.R.R. Tolkien's *The Silmarillion*) and this history of neglect of the book-length fantasy work among the Hugos, a new award for the best original book-length fantasy work of the year seems long overdue.

As many of you are aware, there has been a great deal of controversy about what an amateur magazine is, what differentiates it from the professional magazine. To date, no one has adequately defined this category: at the recent SunCon business meeting, the category was changed to Best Fanzine, but changing the name does not provide us with a satisfactory definition either. We have received several suggestions about this matter, one being that the categories of professional magazine and amateur magazine should be eliminated and two new categories, one for the best fiction, another being that we allow the fans, the worldcon members themselves, to determine what magazines are eligible for this category by the nominees they submit. Obviously, we cannot act on the first of these since category changes are a matter for the business meeting, but the second has a good deal of merit with modifications (and it is part of the new wording of the Best Fanzine category voted on at SunCon). Obviously, a magazine whose editor or publisher has declared it to be a professional magazine is ineligible in this category: these magazines would include the traditional prozines, *Analog*, *F&SF*, *Galaxy*, *Science Fiction Magazine*, *Cosmos*, and *Vertex*; and former amateur magazines such as *Algol*. But, you through your nominating ballot will determine what will be considered an amateur magazine: what you nominate, as long as it is not one of the above professional magazines and as long as it is not a declared professional publication, becomes by your will an amateur magazine. You might, while nominating in this category, consider that, according to the dictionary, an amateur is "one who engages in a pursuit, study, science, or sport as a pastime rather than as a profession" and that the word comes from the Latin *amator*, lover. Therefore, an amateur magazine would be one published by such an individual. This is merely another instance of the influence you have on these awards. So consider carefully and nominate judiciously.

— Jim Corrick

(*There Ain't No Such Thing As Wall Space!)

Greetings from your huckster room manager. Those of you who know me know that I tend to run a fannish, informal, friendly huckster room, with a minimum of petty rules and a maximum of flexibility. Even though this is the Big Banana, the WorldCon, I intend insofar as possible to manage the IguanaCon huckster room in that fashion. The Phoenix Civic Plaza Convention Center, however, while friendly enough, is not at all fannish or informal, so we are going to have to adjust to a few circumstances that SF con huckster rooms don't usually encounter.

Let's get the bad news out of the way first. It comes in three parts. First, as the heading of this section indicates, *there is no wall space*. Yes, Meyer, the Convention Center does have walls (even in Phoenix it rains occasionally), but their policy prohibits any table or display being placed near enough to a wall to do us any good. So we are all going to have 'center' tables, arrayed in long, thin islands. The Committee is pondering ways and means of providing dealers with easels or some variation so that those of you who have posters, etc., will be able to display them behind your tables. However, it goes without saying that it would be helpful if as many of you as possible provide your own easels/pegboard/whatever. Anybody who absolutely cannot bring his own but who absolutely needs something of this sort should inform us well in advance of the con. Promises we can't make, but we'll do our best.

A second, related difficulty is that the Convention Center adheres to a rather complicated and strict set of fire codes. All signs, banners, drapes or other decorations larger than 28" x 44" must be flame-retardant, and if your huckstering requires an open-flame device or the use/storage of flammable liquids or compressed gas, you *must* secure a permit from the City of Phoenix. Here, again, let us know well in advance, and we'll do everything we can to help. As far as what happens at the convention ... well, we can hope that the fire inspector turns out to be a fannish type who spends most of his time walking around with a beer, but we recommend that every huckster do

Continued to page 41

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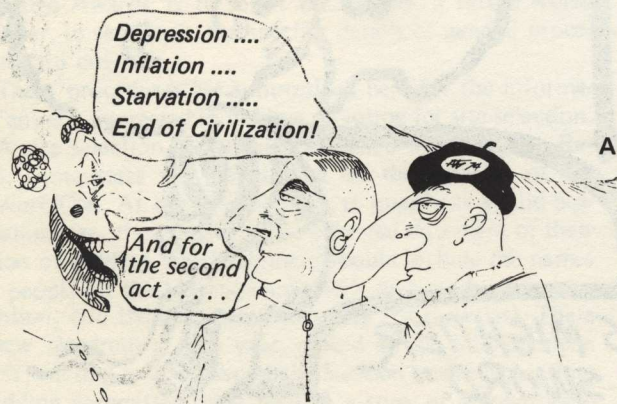
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THE WILLIS ISSUE OF WARHOON

The word for this ad is probably "arcane" and an explanation of its elements for the bewildered reader would constitute the message: thus making it redundant to actually write the advertisement itself.

But there are problems: for instance the fannish coat-of-arms I've drawn to your left would require something like a 600 page fanzine to explain in detail all of the ramifications of the life of Walter A. Willis implied in it. That 600 page fanzine is referred to in the headline above and its name is Warhoon which some of you will only recall as a dusty city on Mars where John Carter spent some time in chains.

But who is Willis?

Harry Warner, in "A Wealth Of Fable", the second of his superb fan history books, says "No reasonable person would dispute the identity of the most important, best, and most gifted fan of the 1950s. It was Walter A. Willis, who also might qualify as the Number One Fan of any and all decades."

And Warhoon, Warner writes, "in January, 1960, began its rise to one of the finest fanzines anywhere, any time . . . then it pulled another abrupt fade, possibly under the weight of a 200-plus page special Willis reprint issue which was in preparation the last time anyone heard of Bergeron."

That was in 1970 and since then the long forgotten Willis issue of Warhoon (the WASH) has metamorphosed into both existence and an entire retrospective of the life and work of Walt Willis.

Well, if you'll forgive me, it seems a lot has emerged in the WASH and those 600 pages held together in hardcover binding with gold stamping have barely proved adequate to hold the amount of material crammed into them.

The WASH includes all 44 installments of "The Harp That Once Or Twice", the most famous column ever to appear in fandom, which takes us from the Willis of Quandry in the early 50s to the dissertations of the Warhoon years.

It includes Walt's massive report on his 1952 trip to America, "The Harp Stateside" as well as ". . . Twice Upon A Time" — the never before assembled chronicle of his journey to the US in 1962.

Also in the issue are "The Enchanted Duplicator" (his allegory of the Perfect Fandom), "Willis Discovers America" (an imaginary pun-feast which was written during the 1952 campaign to import Walt), "The Harp In England, I & II" (the early convention reports which reinvented the form), as well as three other accounts of British conventions and manners, and "I Remember Me" (100 pages of memoirs and correspondence that cover 25 years of fandom), "The Slant Story" (a history of an incredible handprinted letterpress fanzine Walt published at the very beginning of his years in fandom), and "Willis In Slant" (the complete text of the first issue and selections from all the others), and nine other articles by Walt which are key observations not otherwise covered (oddly enough) in the other 500 pages.

Aside from all that, the WASH contains Warner's biography of Willis, Peter Graham's perceptive "Inside The Harp Stateside", and "The Night I Went To Barcelona By Way Of

Donaghadee" by Tom Perry, one of the original publishers of The Harp, who called on Walt in 1976 and has the last word in the Epilogue. Over 70 pages of illustrations in 1, 2, or 3 colors are included by Lee Hoffman, Arthur Thomson, Bob Shaw, Shelby Vick, and the editor, as well as an 8 page bibliography of the writing of guess who.

Warhoon 28 contains a body of work which is a profile and mirror of most of the events which concerned the microcosm between 1948 and 1968 — aside from being an amazing collection of wit and entertainment by our finest writer. In short, a wealth of Willis.

The issue is priced at \$20 from the editor at 11 East 68th St., New York, 10021, while they last. After that, you can name your own price.

If I still have the attention of this wonderful captive audience I should take the opportunity to announce the revival of Warhoon 29 (published on the Dry cycle) is also available and, being less grand than the previous issue, is priced at 50 cents. It won't define any fannish epochs but you might enjoy a few things in it and I'll reproduce the cover as an indication of the contents which are mainly by Tom Perry, Patrick Hayden, and Bob Shaw — or people *like* that.

Also a number of old and rare back issues of Warhoon are for sale which were discovered when I went through every fanzine I own on a bibliographic search the other day.

And there are a few old pieces of furniture. . .

Richard Bergerson: editor of Warhoon and Keeper Of The Flame

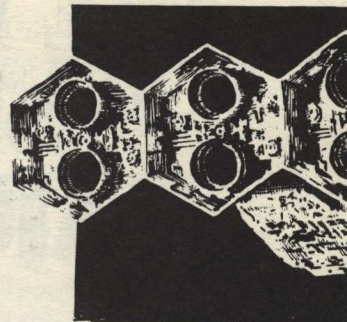




This Great Moment In Science Fiction has been brought to you by the committee for Seattle in 1981

- 1860. Bill Bunker
- 1861. Joseph T. Mayhew
- 1862. John N. Marx
- 1863. Gary B. Gardner
- 1864. Carol Light Gardner
- 1865. Lawrence R. Proksch
- 1866. Jeb Bevers
- 1867. Lenore J. Hanoka
- 1868. Steven Thiedke
- 1869. Dale Satterfield
- 1870. Paul Schauble
- 1871. Robin White
- 1872. H.L. Nicholson
- 1873. Brenda Nicholson
- 1874. Rita Prince Winston
- 1875. Andrew Bustamante
- 1876. Vincent M. Tuzzo
- 1877. Janelle Holmes
- 1878. Matt Zimet
- 1879. Cynthia R. Turner
- 1880. John Wojtowicz
- 1881. David J. Weinberg
- 1882. Gene Miller
- 1883. Jace C. Raymer
- 1884. Margaret R. Lambert
- 1885. Martin D. Miller
- 1886. Don McDonald
- 1887. Shelley Klein
- 1888. Wanda Harwell
- 1889. John R. Blaker
- 1890. J. Ken Raleigh, Jr.
- 1891. David C. Boyce
- 1892. Carol Kennedy
- 1893. Barbara Delhotal
- 1894. Lleubrun
- 1895. Jon Stopa
- 1896. Joni Stopa
- 1897. Deb Stopa
- 1898. Robert P. Barger
- 1899. Ann Nichols
- 1900. Gary D. Propsteln

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This Great Moment in Science Fiction

- 1945. Alan Winston
- 1946. Michael Maley
- 1947. Donald R. Stark
- 1948. Frank Sobolewski
- 1949. Rev. Bernie Willinger
- 1950. Somtow Sucharitkul
- 1951. James E. Shepard
- 1952. Robert Lovell
- 1953. Michl M. Wada
- 1954. Jean Bogert
- 1955. Charles L. Grant
- 1956. Debbie D. Grant
- 1957. Eric Brown
- 1959. Rondi Olsen
- 1960. Gary Moseley
- 1961. Kenneth Moseley
- 1962. Jane Barnes
- 1963. Graham Maughan
- 1964. Linda Strickler
- 1965. Walter Miles, Jr.
- 1966. John Sioan

MEMBERS

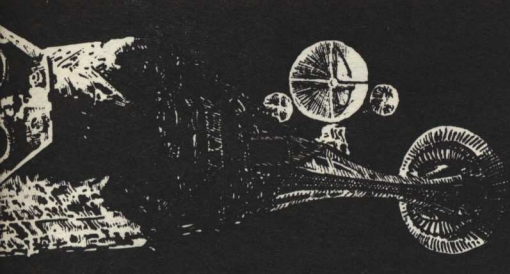
- 1809. John Thomson
- 1810. Bubbles Broxon
- 1811. Bill Broxon
- 1812. Richard Sandler
- 1813. Scott Davis
- 1814. Kevin Conway
- 1815. Doug Hazen, Jr.
- 1816. Jack R. Gendelman
- 1817. David Gerrold
- 1819. Norman Hollyn
- 1820. Fred E. Conner
- 1821. David Griffin
- 1822. Scott Sweebe
- 1823. Mark C. Fairfield
- 1824. Richard Montague
- 1825. Cosmic Aeroplane Books
- 1826. Yves Bellefeuille
- 1827. Marty Woelfle
- 1828. Gary L. Swatz
- 1829. Gayla Auerbach
- 1830. Dean Todd
- 1831. Gerald Daharsh
- 1832. Lou Donato
- 1833. Gini Donato
- 1834. Jerl Bethel
- 1835. Henry St. Andre
- 1836. Dennis Connolly
- 1837. Baldrich
- 1838. Sydney Clark
- 1839. Greg Clark
- 1840. Perry Glen Moore
- 1841. Terry Silville
- 1842. Pam Silville
- 1843. Geoffrey Lederer
- 1844. J. Shane McRoberts
- 1845. Neil Casteel
- 1846. Chris Smith
- 1847. Jon Gustafson
- 1848. Helen Angel
- 1849. L. Lois Buhalls
- 1850. Allen J. Baum
- 1851. Lisa Deutsch
- 1852. Jeanne A. Hutton
- 1853. Bill Lowe
- 1854. Lynn Lowe
- 1855. Dr. Stephen R. Landan
- 1856. Judi Barnes
- 1857. Simon Agree
- 1858. Dona Kerns
- 1859. Cliveden Chew Haas



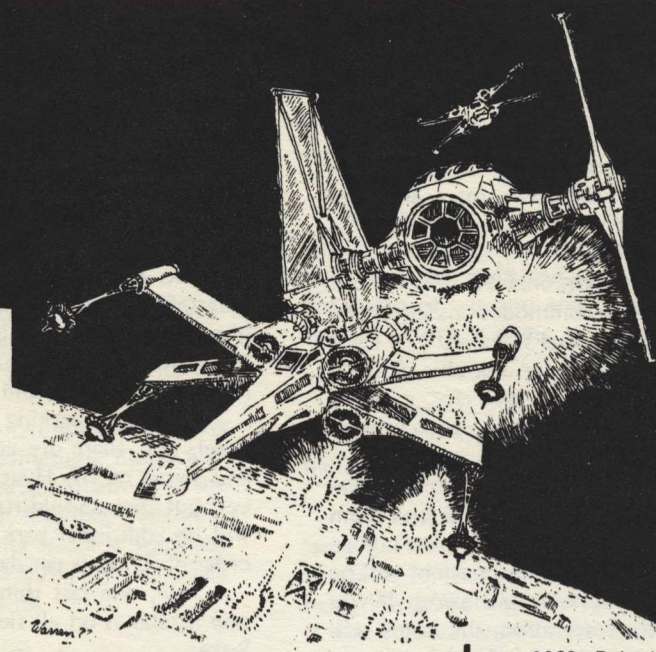
This Great Moment in Science Fiction has been brought to you by the SEATTLE IN '81 Committee

- 1901. Jerry Kaufman
- 1902. John W. Allen
- 1903. Avon Swofford
- 1904. Janet Vierheller
- 1905. David B. Affler
- 1906. Paul G. Herkart
- 1907. Janet P. Herkart
- 1908. Bill Williams
- 1909. Ampagoomian
- 1910. Michael Kingsley
- 1911. Dick Patten
- 1912. Randy Kristianson
- 1913. Fred Saherhagen
- 1914. Joan Saberhagen
- 1915. Michael C. Peralta
- 1916. Carol C. Seller
- 1917. Roy C. Seller
- 1918. Clifton Amsbury
- 1919. Eileen Avner
- 1920. Ron Burzynski
- 1921. Jerome Rajczyk
- 1922. Mrs. Jerome Rajczyk
- 1923. Diane LaVoie
- 1924. Mandy Pierce
- 1925. Judy Ann Calton
- 1926. Craig Howarth
- 1927. Brian Donehue
- 1928. Helen Hough
- 1929. Clifford Roy Bell, Jr.
- 1930. Clifford Roy Bell, Jr.
- 1931. William Charles Roth
- 1932. Carol Gathings
- 1933. Judith Friedman
- 1934. Louis J. Duray
- 1935. Kathel Logue
- 1936. Keith Kaufman
- 1937. Anthony Ward
- 1938. Mike Saler
- 1939. Hayford Peirce
- 1940. Douchka Peirce
- 1941. George Ghanem
- 1942. Nancy Ghanem
- 1943. Debora Ellicot Peirce
- 1944. Polly Peirce

- 1967. John A.R. Hollis
- 1968. Lin Carter
- 1969. Floyd Henderson
- 1970. Kathy Henderson
- 1971. Fred D. Brammer
- 1972. Cecilia Brammer
- 1973. Eric M. Brammer
- 1974. Patrick J. Kelly, Jr.
- 1975. Dennis Johnson
- 1976. Paul Wroblewski
- 1977. Gregory A. Thokar
- 1978. Mark Stevens
- 1979. Jill Banning
- 1980. Robert Finch
- 1981. Jean Finch
- 1982. David A. Roach
- 1983. Shelby Bush III
- 1984. Leigh Brackett
- 1985. Kim Smith
- 1986. Judith Smith
- 1987. David Swanger
- 1988. Suan Holanik
- 1989. Phillip Mrozinski
- 1990. Diane White
- 1991. Dan Law
- 1992. Dan Rosler
- 1993. Judy King Rieniets
- 1994. Judy Fetter
- 1995. Rosemary Wolfe
- 1996. Esther Heydt
- 1997. Dave Pengelly
- 1998. Wayne B. Gray
- 1999. Tad Markham
- 2000. Bob Stearns, Jr.
- 2001. Freda Stearns
- 2002. Wilma Fisher
- 2003. James R. Frech
- 2004. Mary Paterna
- 2005. Margaret McEwen
- 2006. Rebecca Lyons
- 2007. Frank Stodolka
- 2008. John Pierard
- 2009. Kathy Stonebrucker
- 2010. John Bishop



brought to you by the Seattle In 1981 Committee. *Warren '81*



These Great Moments
in Science Fiction
have been brought
to you by those
wonderful
people who do
NOT have any
bigfoots in
basements,
but who ARE
planning another
Great Moment
in Science
Fiction....
the 1981
World Science
Fiction
Convention
in Seattle.

See our large
ad elsewhere
in these pages.

- 2011. David Forster
- 2012. Thomas Rodgers
- 2013. Herbert Jorstad
- 2014. William Linden
- 2015. Kenneth W. Ozanne
- 2016. Laura T. Dolan
- 2017. Virginia Stubblefield
- 2018. Robert Hamlin
- 2019. Frank Prieto
- 2020. Michael Bledsoe
- 2021. Mississippi Gulf Coast SF Assoc.
- 2022. Robert Jackson
- 2023. Vernon Brown
- 2024. R. Scott Smith
- 2025. John Hulland
- 2026. David J. Entermillie
- 2027. Ben Bova
- 2028. Barbara Bova
- 2029. Gail E. Irons
- 2030. Rose Beetem
- 2031. G. Lynn Sutton
- 2032. Lorna Sutton
- 2033. Samanda b Jeude
- 2034. Barbara 'Blue' Blewett
- 2035. Mara Bothwell
- 2036. Kearney Bothwell

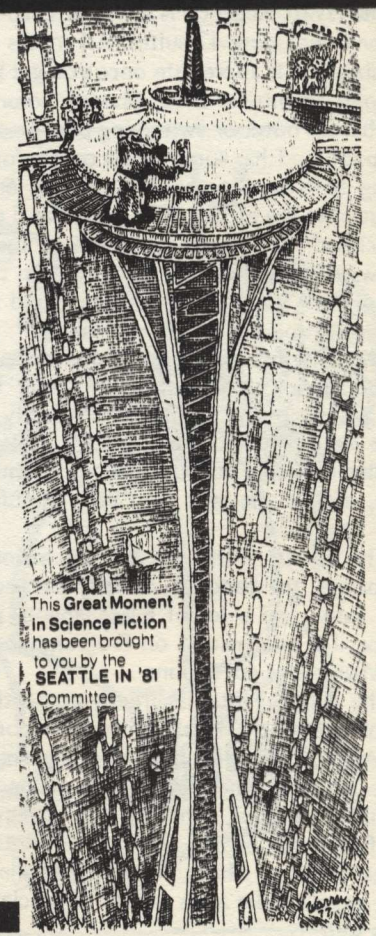
- 2037. Janet Prato
- 2038. John Harris
- 2039. Lynn Harris
- 2040. Robert R. Barrett
- 2041. Gigi Barrett
- 2042. Gary L. Plumlee
- 2043. Robert C. Peterson
- 2044. Henry Heinisch
- 2045. Gerri Balter
- 2046. M.D. MacDonald
- 2047. Rick Mulr
- 2048. Owen Hanner
- 2049. Kathryn A. Drexel
- 2050. Jean Lorrh
- 2051. Ken Moore
- 2052. Lou Moore
- 2053. Ray Vukceвич
- 2054. Robert Farrell
- 2055. Robert Scholes
- 2056. Jo Ann Scholes
- 2057. Tony E. Parker
- 2058. Clay Little
- 2059. Meredyth Hossman
- 2060. Robert Werner
- 2061. Vincent McCaffrey
- 2062. Thomas L. Owen
- 2063. Charles C. Ryan
- 2064. Mary Ryan
- 2065. Floyd Kemske
- 2066. Galileo Galliei
- 2067. Christine Goetzinger

- 2068. Robert Goetzonger
- 2069. Wes Willoughby
- 2070. Jane Schumburg
- 2071. Jackie Causgrove
- 2072. Donna Crisci
- 2073. Debara Carlson
- 2074. Paul Lemman
- 2075. Elizabeth A. Lynn
- 2076. Ellen Gail
- 2077. Craig Newmark
- 2078. Catherine Filipowicz
- 2079. Marcia Rudolph
- 2080. Daniel Brenton
- 2081. John James



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Moment in
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SEATTLE IN '81
Committee

be sure to read
Harlan Ellison's
**statement of
ethical position**
on page 13



This Great Moment
in Science Fiction
has been brought
to you by the
SEATTLE IN '81
Committee



Well, I can now answer the question from last time about how much the room rates are. The Hyatt will have singles for \$26, doubles for \$34; a rollaway bed is an additional \$8 if you want triple accommodations there. The Adams hotel rates are \$26 for a single, \$34 for a double, \$36 for a triple and \$40 for a quad.

Suites in both hotels start at \$55 per day and go way, way up from there.

Elsewhere in this Progress Report are the hotel reservations cards. All you have to do is fill them out and send them to the address indicated. If you include deposit of one night's rent for whatever type of room you want, your room will be held for you regardless of whether or not you show up. If you do not send any money with the reservation, the hotels will feel free to rent that room after 6 p.m. of the day you say you'll be arriving. I know from previous experience at big conventions that the hotels are serious: with a full house they'll start renting those rooms at 6:01 to whoever walks in the door and asks first. We are virtually certain to fill both hotels, so if you want to be sure of a room, please enclose that deposit.

Okay, a reservation card. Now we have a problem that World Cons haven't really had too much practice with: which box should you check? Aha! A little information would be helpful, you say . . . well, okay.

The Hyatt Regency is a modern, 20-story building with 734 rooms including 47 suites. All rooms are air conditioned (something you'll appreciate once you get here) with all of the usual hotel amenities: beds, phones, color TV, radio and the like. It has an outdoor swimming pool (more like a big jacuzzi than a pool) and has some tennis courts for people who prefer bouncing balls to potatoes. The rooms on the first 8 floors open out onto the atrium. The hotel has 5 elevators, 3 of them glass-enclosed for a spectacular view of the city when you are on the way to the revolving restaurant on the top of the hotel. The rooms are furnished in what I would call 'ultra modern', are spacious, well-lit, and comfortable.

There are any number of shops in the hotel; a newsstand, drugstore, liquor store, clothing store, beauty and barber shops, gift shop and boutique. Probably an Indian jewelry store as well. The hotel has 2 good restaurants and a coffee shop, plus a couple of lounges as well. The second floor lobby is huge, and is the site of a very popular Sunday Morning Buffet.

The Hyatt is the site of the majority of professional writer panels, the banquet, movies, con headquarters, con hospitality suite, and a lot of miscellaneous programming items. More specific information on Programming will be available in PR 4 (when we've got it done . . .)

The Adams Hotel is directly across the street. It is about the same age as the Hyatt with 538 rooms of which 89 are suites. Again, the rooms have all of the amenities: bed, phone, TV, etc., and the whole building is air conditioned. The hotel has a full-sized pool, a health club and gym, steam bath and sauna. For those people who are not into bouncing balls or potatoes, you can whack away to your heart's content on the putting green. There are a variety of specialty shops within the hotel as well.

Rooms at the Adams are furnished in solid oak furniture and wall panelling. The hotel has a really good restaurant, a coffee shop, 2 lounges and a snack bar. Programming scheduled for the Adams presently includes such things as the fanzine and neofans' rooms, most fan-oriented panels, movies, electronic game rooms and most static displays, other than the dealers' room and art show.

Both hotels are located conveniently close to the bus and train stations. Both Greyhound and Trailways service Phoenix. AMTRAK connects through Tucson (*NOT* through Flagstaff). Also, Phoenix is rare among the major metropolitan areas: the airport is practically downtown, less than four miles from the hotels. Also both hotels are easily reached via Interstate highways and major local streets.

There is parking within the Adams for guests of that hotel, and there are enclosed parking garages directly north and south of the Hyatt. We do not have any rates for these yet, but they should run on the order of \$1.50 per day. There will be additional parking a block or so away at rates on the order of 75 cents per day in open parking lots.

Oh, one last thing. Both hotels have ice machines and pop machines on all sleeping room floors. Neither hotel's roof leaks.

In the past a lot of really uncomfortable scenes have resulted when people were checking into and out of con hotels. I am going to list for you all of the present hotel policies on this subject. Some of them may or may not be to your liking: but at least they will not come as a surprise.

Neither hotel is going to let you walk in and claim a room without paying a deposit. If you send a check in with a deposit, that will take care of it. If you show up there without having made a deposit with your reservation or without a reservation (assuming you can even get a room), you will be required to make at least one night's deposit. You will need either cash, a check with some sort of check guarantee card, or a credit card. In either hotel if you want to charge to your room number they will require a credit card imprint. The Hyatt has a 'Passport' system, a small booklet, vaguely resembling a passport, which they give hotel guests. You will need to have the one showing your credit status if you expect to charge anything in the Hyatt.

About checkout. We will arrange for a late checkout, say 3 p.m. on Monday, but let's face it: there is no way the hotel can cope if all of you decide to check out between 10:00 a.m. and noon. We will arrange for a baggage storage area in each hotel where you can park your bags until you leave, after you have checked out. Try to check out at some odd time, not during the peak of the rush.

Several people have written in asking if we can prevent the hotel from booking conventions just prior to or immediately after IguanaCon. This simply isn't going to be possible. We can prevent them from booking anything into the hotels during the convention — if we can assure them that we can fill both hotels. Statistics from the last WorldCon are not reassuring, and the hotels deserve to be reassured.

One last thing. It is inevitable, whenever as many people come to the WorldCon get together, there will be problems with the hotel — lost reservations, unsuitable rooms, mistakes on the final bill. Whenever such a problem crops up for you — if, indeed it does (hopefully we'll have very few), then you should talk with the hotel people involved. If their response is unsatisfactory, or the problem isn't taken care of within a reasonable time, talk to convention operations; that's one of their major reasons for existence. Everyone from the operations staff will be experienced with dealing with hotels and

will best know how to get your problem taken care of satisfactorily. If for some reason you still don't get taken care of as you feel you should be — see me. I may not be able to help either, but I will certainly try.

— Greg Brown

TREASURY

...Or the other half, since Iggy's treasurer has two heads. Let me say that the "C" in James C. Webbert does not stand for "Cold Cash", "Credit? No way!" "Conservatism", "Checks Taken, but Cash Preferred", no matter what you may have heard. It may be revealed in a later report just what it (the "C", remember?) does mean.

Send your money early (and often) for hucksters' tables and more memberships — but *not* for hotel rooms. That money (sob) and reservations go to the address given for that purpose (as you may have guessed, Doreen still wants to roll in greenbacks).

Remember — *I am not reasonable!* I haven't won a single argument in my life by being reasonable!

— James C. Webbert

LOST & NOT FOUND DEPARTMENT

John Railing, Robert Allan Schmelzer, William A. Brown III, Betty Wald, Michael J. Brockman, Patricia Rooney, Edward G. Sunden II, Don G. Keller, Alan Lankin, Hank Davis, Terence Adamski, David W. Morris, Nicholas J. Polak, Debra S. Dollar, Gary S. Mattingly, Leonard E. Simon, Sandra D. Kaufman-Rachlin, Louis Gray, Patrona Rodentia, Patricia Ann Stone, Barry Parker.

All of the above names are of people whose PR2's were returned with 'Addressee Unknown' stamped on them and for whom either we do not have any idea of their new address or they have not replied to postcards sent to their last known address.

SITE SELECTION

where in this Progress Report is the World Science Fiction Society Constitution. Looking at the first couple of paragraphs one finds that the purpose of the WSFS, besides holding WorldCons and giving Hugo Awards, is to select the site for a future World Con. Later, in section 3, the specific details of general procedure are laid out.

These procedures are summed up here for the information of anyone interested in bidding or voting for site selection.

A site selection ballot will be mailed with Progress Report 4; committees will be bidding on the location of the 1980 WorldCon. At the present time, to qualify as a valid bidding committee, they must mail us a formal statement of their intention of bidding. This statement should include the names of the people on the bidding committee, proposed site for the convention, and the name of the facility (or facilities). There is a new requirement this year, passed at the MidAmerican business meeting and ratified at the SunCon business meeting: the bidding committee must include a copy of a conditional contract or a letter of intent with their proposed convention facilities. **WE WILL NOT PLACE ANY COMMITTEE WHICH DOES NOT MEET THIS REQUIREMENT ON THE BALLOT.**

An intent to bid must be **RECEIVED** by us no later than May 1st, 1978. While it is not required, it would be a good

idea to send such a letter by registered or certified mail. As soon as we receive it, we will mail an acknowledgement.

The site selection ballots themselves, when they come out with Progress Report 4, will consist of a registration form on the upper portion and a ballot on the lower portion. The ballot will list all choices for the 1980 site selection and a 'no preference'. People marking 'no preference' will not be counted as having voted, only as having purchased a membership in the 1980 WorldCon. All ballots will have to be accompanied by the amount of money specified on the ballot — this will entitle all who vote at least that much credit towards a membership in the 1980 WorldCon. (NOTE: The winning committee may elect to charge more for a membership than the base voting price, even for a supporting membership.)

You will not have to vote by mail if you do not wish to; there will be time for voting at IguanaCon. Voting will continue until whatever time Saturday evening the bidding committees decide to keep the voting open, subject only to a 10:00 p.m. final closing time.

The site selection balloting table will be located adjacent to the main registration area. After the close of balloting, the votes will be counted by a representative from each bidding committee, a representative from IguanaCon and a non-partisan fan-at-large. The results of the bidding may be made public immediately after the votes are counted, at the whim of the bidding committees. In any case the official results will be certified to the Chairman of the Business Meeting. At this point, the winning committee can announce whatever details they would like to make public at that time: GOHs, rates, dates, committee structure and whatnot.

Anyone interested in more information on site selection procedures should write to Greg Brown, c/o Box 1072, Phoenix, AZ 85001.

— Greg Brown

Continued from page 20

TRAVEL FUND - cont.

1970; and "Captain Nemo's Last Adventure", *The Best SF: 1973*; in addition to these stories, he has had one collection, *The Lost Face* (Taplinger, 1970), published in the U.S.

Mr. Nesvadba is a unique situation among the IguanaCon Guests of Honor in that his travel expenses will be very great. Since it is unlikely that the Czech government will grant him travel expenses, Leif and Gloria Andersson have begun a travel fund for him. Much like the Tucker Fund of some years ago, the Nesvadba Travel Fund will provide for Josef Nesvadba's travel expenses to and from IguanaCon. The Fund will be raised by donation, which is tax deductible, from those who wish to see Josef Nesvadba able to attend IguanaCon. Mr. Nesvadba is a charming individual, who is very enthusiastic about the possibility of attending IguanaCon, and it would be a shame if he could not come merely because he could not afford the travel expense.

Checks should be made out to Leif and Gloria Andersson and sent to the Anderssons, *not* to IguanaCon. So send the checks to:

Leif and Gloria Andersson
428 E. Adams
Tucson, AZ 85705

There is also the possibility of an auction equivalent to the one for the Tucker Fund. For further information on this, write the Anderssons.

Fantastie Films

1940-42

EDITED by WALT LEE

First Book in a New Series To Be Published Next Spring

(Prepublication offer below.)

A new series of books on science-fiction, fantasy, and horror films has just been scheduled for publication. The first volume covering 1940-1942 will be published in the spring of 1978.

More than 125 feature films from all over the world will be discussed plus dozens of shorts, serials, animation and independent films. Included in the 1940-42 volume will be such titles as The Wolf Man, Thief of Bagdad, Fantasia, The Devil and Daniel Webster, Dr. Jekyll and Mr. Hyde, One Million BC, and The Cat People.

Additional volumes will follow at about 6-month intervals with the first three volumes devoted to the fantastic films of the forties. Ultimately, the series will cover the 1890s to the present in considerably greater detail than any film genre has previously been explored. A total of about 25 volumes are currently planned.

This enormous project is based on more than 25 years of research by Walt Lee, who previously compiled the Reference Guide to Fantastic Films. That work has been acclaimed in over 150 reviews in such diverse publications as the London Times, the New York Times, Variety, Focus on Films, Analog, Galaxy, The Magazine of Fantasy and Science Fiction, Delap's Review, Cinefantastique, Photon, Monsters of the Movies, and Library Journal.

Several dozen film authorities, many with professional film production experience, will assist in the writing and will review the text to help prevent factual errors and avoid repeating previously published errors that are all too common in film literature.

Many aspects of fantastic film production will be discussed including special effects, make-up, music, and economics. Also included will be synopses and critical analyses as well as anecdotes, and biographical data on key people. This information will be woven together with hundreds of carefully selected photographs in each volume to give as complete a conception of the development of fantastic films as possible. Each 8½ x 11-inch, hard-cover volume with dust jacket, will contain about 80-thousand words of text and some 100 pages of photos.

RETAIL PRICE: \$14.95


Prepublication Price: \$9.95. (Enclose check or money order).

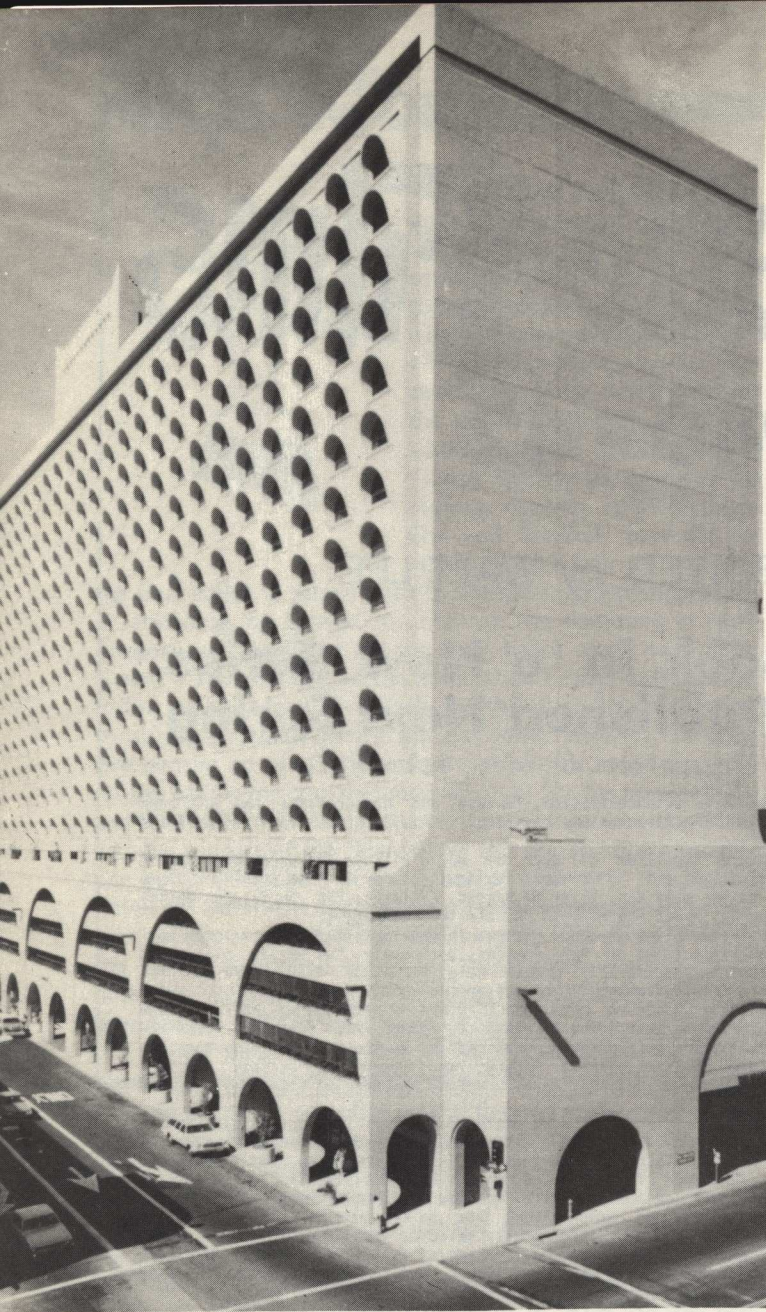
Libraries ordering in advance will be given a 10% discount with payment to be made within 30 days after delivery.

Bookstores with established credit ordering five or more copies before publication will be given a 45% discount with payment to be made within 30 days after delivery.

MONEY-BACK GUARANTEE!

You must be completely satisfied with FANTASTIC FILMS 1940-1942, or you may return the book for a full refund.

 CHELSEA-LEE BOOKS BOX 66273
Los Angeles, Ca. 90066



The Adams Hotel is a luxury convention facility. This is the third Adams Hotel built on the same site. The first Adams, constructed in 1896, was destroyed by fire. The second Adams opened in 1911 and was razed in 1973 to make way for the third Adams Hotel which had its grand opening April 1, 1975.

This 31-million dollar facility has 538 guest rooms, including 89 suites. All of the rooms are appointed in solid oak furnishings and decorated in the warm colors and Indian motifs of the American Southwest. Each room has either one king or two queen size beds for the comfort of the guests. All rooms are fully equipped with television and AM/FM clock radios. Half of the guest rooms are also equipped with in-room movies.

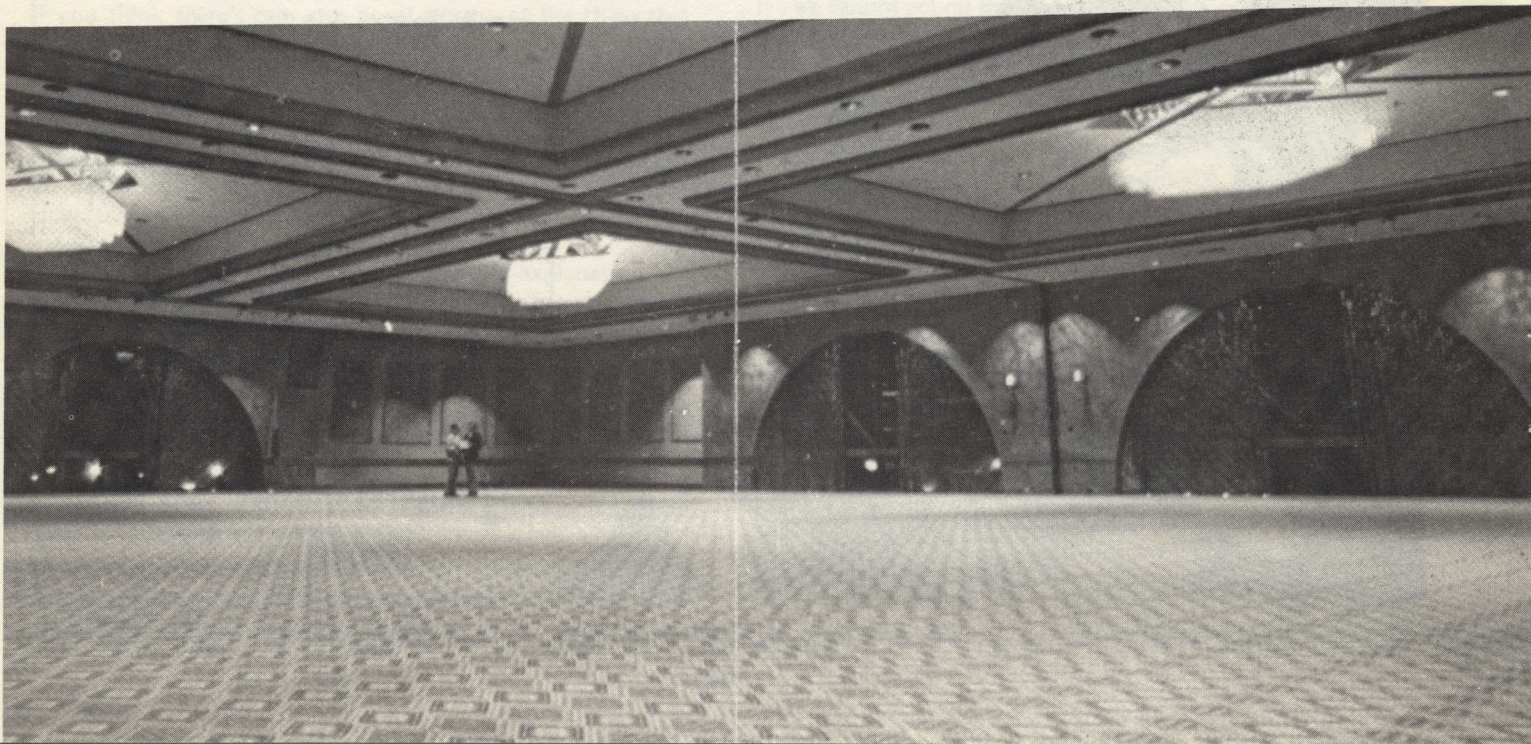
Our 89 suites are divided into 15 one or two bedroom suites with separate parlors and an additional 74 suites. These rooms are oversized with living-room arrangements of furniture and wet bars. The hotel has ice and coke machines on every floor and each floor has easy access by four elevators.

The Adams has a full service coffee shop, The Citrus Grove; an outstanding gourmet restaurant, The Sand Painter; and The Old Bar which is open from 11:30 a.m. to 1:00 a.m. with entertainment nightly. In fact, The Old Bar is serviced by the original bar from the second hotel.

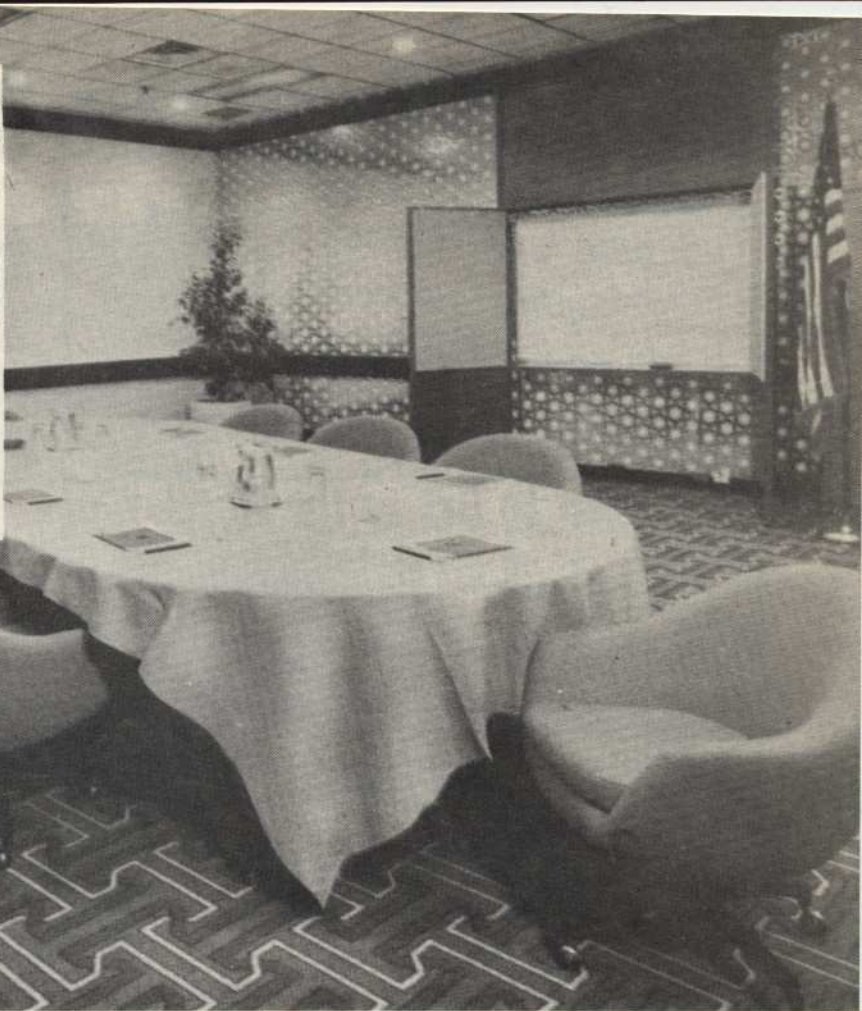
Additional features of the hotel include an outdoor swimming pool, block-long pool deck, putting green, shuffleboard court, health club with wet and dry saunas and Swedish massage. Other amenities include gift shop, barber shop, beauty salon, jewelry store, Avis Rent-A-Car, and on-site parking for 450 automobiles. There is a charge for a hotel guest parking in this facility.

The Hotel is located 8 minutes from Sky Harbor International Airport and provides complimentary limousine service on a first-come, first-serve basis. We accept American Express, Bank Americard, and Master Charge, and we'll need one of these or a cash down payment for the last night's stay to register for your guest room.

The Adams has the most meeting space in the state of Arizona with over 37,000 square feet. The meeting and banquet facilities are outstanding with 14 meeting rooms and 5 executive conference centers — perfect for meetings from 15



to 1500. Wide, fast-speed escalators, as well as the hotel's elevators, transport guests to the meeting rooms which are separated from other hotel activities for maximum privacy. The specially designed meeting rooms, many with movable walls for flexibility, are equipped with the most modern audio-visual facilities. Some are adjacent to a full-service kitchen capable of serving fresh, cooked-to-order meals. Beautiful and spacious, the 10,000 square foot ballroom is reminiscent of the great hotels of the past. Dramatic 25-foot arched windows and magnificent Italian crystal chandeliers, mounted in bronze plates in a pitched, recessed 19-foot-high ceiling make this room a showplace. The Grand Ballroom which seats 1500 people has a large reception area and its own adjacent kitchen. The ballroom may be subdivided into the State and Territorial Rooms.



PAPER AIRPLANE CONTEST

Gentle fen, in '78 at IguanaCon the Great Paper Airplane Contest will be held in the Adams Hotel. The contest was born in the minds of a group of drunken Phoenix phen late one night for want of anything else to do — when creative genius is at its height.

Those people who are seriously into the making and flying of paper airplanes will probably not be interested in this contest. *But* if fannish insanity and competition are attractive to you, you might think about participating.

Rules and judging are being kept a secret on purpose, pending another drunken night with nothing to do.

There will be two major categories: 1) Single sheet, folded, and 2) all other entries. Planes will be judged on height achieved, time aloft, accuracy, etc. There will be a dime per plane entry fee.

And so, we'll all off to fold, spindle, and mutilate in preparation for next year. See you there.

— Bob Woodburn

Lepreton IV



MARCH 17-19,
1978

Pro GoH:
POUL ANDERSON

Fan GoH:
FRED HASKELL

at the Los Olivos Hotel
in downtown Phoenix
Single \$20
Kitchenette \$26

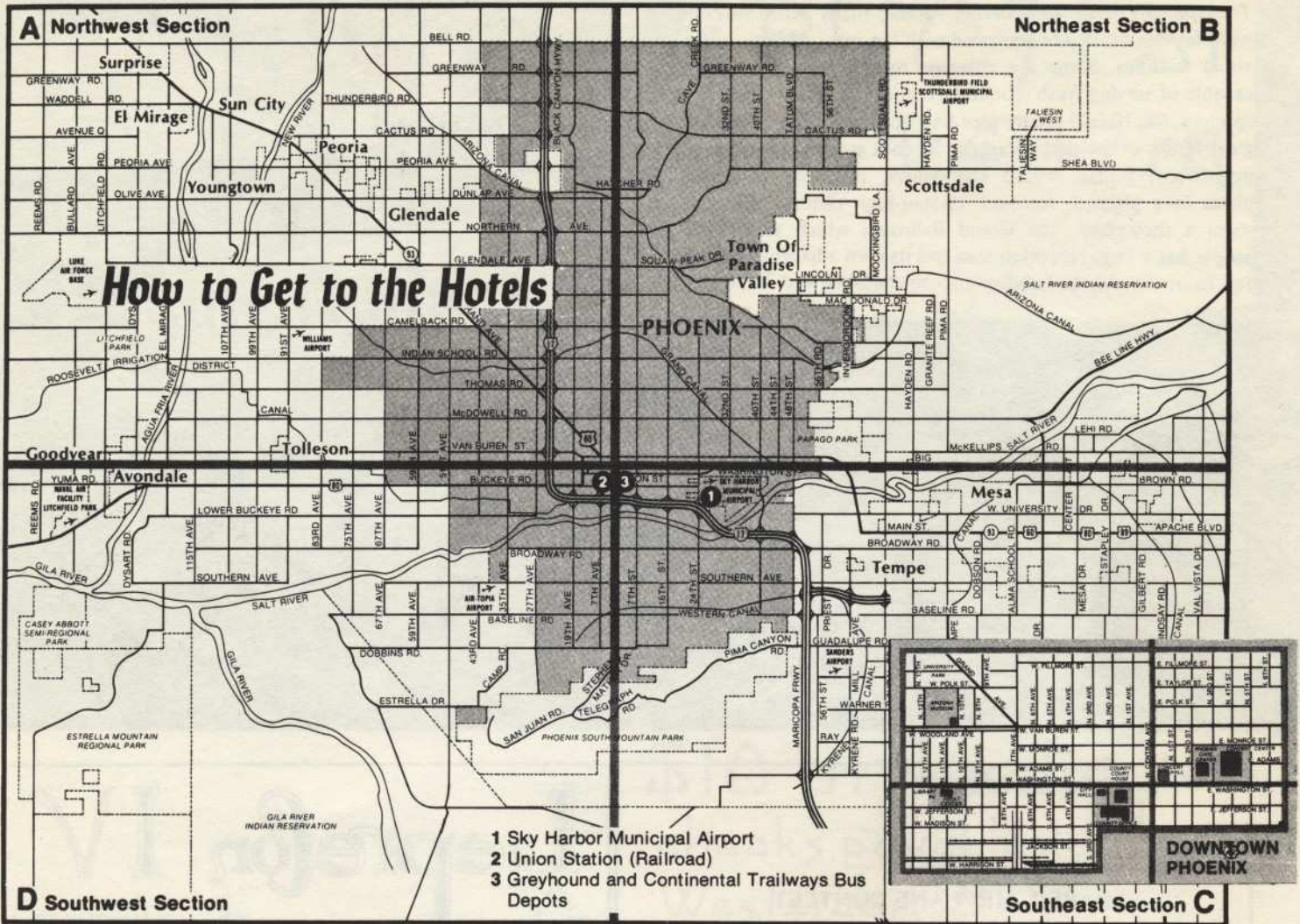
Parties!
Bheer!
Panels!
Films!

Memberships - \$6.00

Limited number of supermemberships at \$12.50

P.O. BOX 1749, PHOENIX, AZ 85001

Getting About The Cities



If you are at the airport, lucky you! Both hotels offer free limo service to the hotels. In addition, you can catch a city bus to the downtown bus terminal from the airport; the terminal is a block away from both hotels. If you're like me and can't afford bus fare much less a plane ticket, you'll be driving into Phoenix from out of town or coming in on a bus. Both the Trailways and Greyhound bus stations are a block away from the hotels (and across the street from each other.)

The people driving in by car will probably be driving in from the north on I-17 or from the south on I-10 (both really the same freeway; they change the signs in the middle of the city to read I-10 or I-17, that's all.)

From the freeway, one should take the 7th Street/Central Avenue Exit off the freeway. Go north off from the Exit ramp; north on 7th Street. Go north to Van Buren, then Go West, Young Fan. Make a right onto Van Buren. You're in Downtown Phoenix now, and there are plenty of parking garages to be found all over the place. (We'll have a map of garages and a list of parking rates at those garages next PR.)

If you make a left (you'd be going south then) onto either 3rd Street or Second Street from Van Buren, you'll encounter the densest section of garages, such as the Convention Center Parking, both the above-ground and below-ground, the Hyatt's Parking Garage next to the Hyatt Regency, the Valley

Center's above-ground parking next to the Center; the Valley Center's below-ground parking, and various assorted alleys. Good luck and don't get lost.

Phoenix is spread out to cover over 258 square miles, but there are only two freeways to speed traffic through this large area. Getting about isn't always fast, but the grid network in which the streets are laid out does make auto travel fairly easy.

Starting at Central Avenue the routes to the west are numbered consecutively and are avenues; those to the east are streets. Thus, Third Avenue runs north and south and is three blocks west of Central; Third Street is three blocks east. The main east-west thoroughfares, both above and below Van Buren, are all about one mile apart.

Grand Avenue angles in from the northwest and cuts diagonally across the city. The main north-south routes on the west side of Central Avenue are Seventh Ave., 15th Ave., 19th Ave., 27th Ave., 35th Ave., 43rd Ave., 51st Ave., and 59th Ave. To the east, the main thoroughfares are Seventh St., 12th St., 16th St., 24th St., 32nd St., 40th St., 48th St., and 56th St.; the next primary routes are in Scottsdale - 64th St., 68th St., etc.

The main east-west streets running to the south of Van Buren are, in order, Washington Ave., Buckeye Rd., Broadway Rd., Southern Ave., and Baseline Rd. To the north of Van Buren they are McDowell Rd., Thomas Rd., Indian School Rd., Camelback Rd., Bethany Home Rd., Glendale Ave., Northern Ave., Dunlap Ave., Peoria Ave., Cactus Rd., Thunderbird Rd., Greenwood Ave., and Bell Rd.

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Sponsored by The New York Science Fiction Society - The Lunarians, Inc.

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hasbrouck heights, n.j.
february 24—26, 1978

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For further info and memberships, write:

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C/O WALTER COLE
1171 EAST 8 ST
BROOKLYN, NY 11230

World Science Fiction Society Constitution

Below is the Constitution of the World Science Fiction Society with the amendments ratified at SunCon clearly indicated. All material that has been added appears in bold face type like this. All material that has been deleted is within square brackets ([&]) and should be ignored in determining the Constitution presently in effect. Superscript numbers refer to the item of old business at SunCon, listed on pages 100 and 101 of the SunCon Program Book, which effected the change just before the superscript.

CONSTITUTION of the World Science Fiction Society (Unincorporated)

ARTICLE I — Name, Objectives, and Membership

- SECTION 1:** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS¹.
- SECTION 2:** WSFS¹ [The World Science Fiction Society]¹ is an unincorporated literary society whose function are:
- To choose the recipients of the annual Science Fiction Achievement Awards (the Hugos),
 - To choose the locations and Committees⁸ for the annual World Science Fiction Conventions,
 - To attend those Conventions, and
 - To perform such other activities as may be necessary or incidental to the above purposes².
- SECTION 3:** The Membership of WSFS¹ [the World Science Fiction Society]¹ shall consist of all people who have paid membership dues to the Convention Committee of the current World Science Fiction Convention.
- SECTION 4:** Authority and responsibility for all matters concerning the Convention, except those reserved herein to the Society, shall rest with the Convention Committee, which shall act in its own name and not in that of the Society.
- SECTION 5:** Each Convention Committee should dispose of surplus funds remaining after accounts are settled for the current Convention for the benefit of the membership of the Society as a whole, and should publish or have published by the following Convention Committee a final financial report.

ARTICLE II — Science Fiction Achievement Awards (the Hugos)

- SECTION 1:** Selection of the Science Fiction Achievement Awards, known as the Hugos, shall be made as follows in the subsequent Sections of this Article.
- SECTION 2:** *Best Novel:* A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of his work from consideration if he feels that that version is not representative of what he wrote. The Convention Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.
- SECTION 3:** *Best Novella:* The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- SECTION 4:** *Best Novelette:* The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- SECTION 5:** *Best Short Story:* The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.
- SECTION 6:** *Best Dramatic Presentation:* Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible.
- SECTION 7:** *Best Professional Artist:* An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.
- SECTION 8:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year.
- SECTION 9:** *Best Amateur Magazine:* Any generally available non-professional magazine devoted primarily to science fiction, fantasy, or related subjects, which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year.
- SECTION 10:** *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 9 above.
- SECTION 11:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 9 above or through other public display during the previous calendar year. Any person whose name appears on the final Awards ballot for a given year under the Professional Artist category shall not be eligible for the Fan Artist Award for that year.
- SECTION 12:** *Additional Category:* Not more than one special category may be created by the current Convention Committee with nomination and voting to be the same as for the permanent categories. The Convention Committee is not required to create any such category; such action by a Convention Committee should be under exceptional circumstances only;

and the special category created by one Convention Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugos.

- SECTION 13:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Convention Committee may select its own choice of base design. The name (Hugo) and the design shall not be extended to any other award.
- SECTION 14:** *No Award:* At the discretion of an individual Convention Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo on the final ballot. **In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received⁴.**
- SECTION 15:** *Nominations and Voting:* Selection of nominees for the final Award voting shall be done by a poll conducted by the Convention Committee under rules determined by the Committee. Final Award voting shall be by mail, with ballots sent only to Society members. Final Award ballots shall include name, signature, address, and membership number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus No Award. **The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s))⁵.** Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee. Voters shall indicate the order of their preference for the nominees in each category.
- SECTION 16:** *Tallying:* Counting of all votes shall be the responsibility of the Convention Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority vote winner is obtained.
- SECTION 17:** *Exclusions:* No member of the current Convention Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Convention Committee, then this exclusion shall apply to members of the Subcommittee only.

ARTICLE III — Future Convention Site Selection

- SECTION 1:** The Society shall choose the location and Committee⁸ of the Convention to be held two (2) years from the date of the current Convention at the Business Meeting of the current Convention. **Bids from prospective Committees shall be allowed on the ballot by the current Convention Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement⁷.** Voting shall be by mail or by ballot cast at the current Convention; with run-off ballot as described in Article II, Section 16; shall be limited to Society members who have paid at least five dollars (\$5.00)⁹ [two dollars (\$2.00)]³ towards membership in the Convention whose site is being selected. The current Convention Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Convention. **Each World Science Fiction Convention Committee shall provide a reasonable opportunity for bona fide bidding Committees for the Convention to be selected one year hence to make presentations⁶.**
- SECTION 2:** To ensure equitable distribution of sites, North America is divided into three (3) regions as follows:
Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward.
Central: Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions.
Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward.
- SECTION 3:** Convention sites shall rotate in the order Western, Central, Eastern region. Bids from sites located out of rotation may be considered only if the rule of rotation is set aside by a three-quarters majority of those voting for site selection at the current Convention. In the even of such setting aside, the same motion shall establish where the rotation is to resume.
- SECTION 4:** A Convention Site outside of North America may be selected by a majority vote at any Convention. In the event of such outside Convention being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas World Science Fiction Convention, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters majority vote. Selection of the site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.
- SECTION 5:** With sites being selected two (2) years in advance, there are therefore at least two Convention Committees in existence at any given time. If one should become unable to perform its duties, the surviving Convention Committee shall determine what it is to do, by mail poll of the Society if there is time for one, or by decision of the Committee if there is not time.

ARTICLE IV — Constitution and Powers of the Business Meeting

- SECTION 1:** Any proposal to amend the Constitution of WSFS¹ [the World Science Fiction Society]¹ shall require for passage a majority of all the votes cast on the question at the Business Meeting of the Society at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of the Society held at the World Convention immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.

- SECTION 2:** Any change to the Constitution of WSFS¹ [the World Science Fiction Society]¹ shall take effect at the end of the World Science Fiction Convention at which such change is ratified.
- SECTION 3:** This Constitution, together with all ratified amendments hereto, shall determine the conduct of the affairs of the Society. All previous Constitutions, By-Laws, and resolutions of WSFS¹ [the World Science Fiction Society]¹ are hereby revoked.
- SECTION 4:** Business Meetings of the Society shall be held at advertised times at each World Science Fiction Convention. The current Convention Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, and such other rules as may be published by the Committee in advance.
- SECTION 5:** The Constitution of WSFS¹ [the World Science Fiction Society]¹, together with an explanation of proposed changes approved but not yet ratified, shall be printed by the current Convention Committee, distributed with the Hugo nomination ballots, and printed in the Convention book, if there is one.

Note¹²³⁴⁵⁶⁷⁸: Superscript digits above refer to items of old business at SunCon as listed on pages 100 and 101 of the SunCon program Book.

Business Passed on to IguanaCon

The first two items below are amendments to the WSFS Constitution that were first passed at SunCon. They are to be considered for ratification at IguanaCon and will take effect if ratified in accordance with Article IV, Sections 1 and 2 of the Constitution. Items 3 and 4 are committees that were created at SunCon and may report to IguanaCon.

- ITEM 1:** MOVED, to amend Article II, Section 9 of the WSFS Constitution by deleting the existing Section and inserting the following text:

SECTION 9: *Best Fanzine:* Any generally available fannish publication devoted to science fiction, fantasy, or related subjects which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year. The words "fanzine" and "fannish" shall be defined only by the will of the membership, and the Convention Committee shall impose no additional criteria.

The intent of this amendment is to eliminate disputes over what falls into the present "Amateur Magazine" category and what "amateur" and "professional" mean. The new version broadens the category to "fannish publication" and leaves definitions up to those nominating. The original maker of this motion was George P. Flynn, it was seconded by Anthony R. Lewis, and it contains 59 words.

- ITEM 2:** MOVED, to amend Article III, Section 1 of the WSFS Constitution by adding the following text at an appropriate location:

To be eligible for site selection, a bidding committee must state the rules under which the Convention Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of the society on request.

The intent of this amendment is to make available information on how a Convention Committee will be managed. For example, whether a chairman holds their position permanently or is periodically elected by the committee. The original maker of this motion was Donald E. Eastlake, it was seconded by Susan M. Wheeler, and it contains 71 words.

- ITEM 3:** A report by the Committee created at SunCon to begin drafting a new Constitution for the Society incorporating certain matters pertaining to the permanent organization of the Society. The committee consists of the following: Robert Hillis, chairman; Laurence Smith, secretary; Greg Bennett; Greg Brown; Meade Frierson; Carey Hanfield; Anthony Lewis; Donald Lundry; John Millard; Robert Pavlat; Bruce Pelz; Larry Propp; George Scithers; Pat Taylor; and Peter Weston. The committee may be contacted through its Secretary at 194 East Tulane Road, Columbus, OH 43202 USA. The committee was formed when the following motion was PASSED at SunCon.

Therefore, let it be resolved that a special Committee be created by the Business Meeting at the 35th World Science Fiction Convention (SunCon) to write a proposed new Constitution for the World Science Fiction Society which shall incorporate the changes in structure discussed previously and to make such editorial alterations in the existing articles as to eliminate contradictions. The revised Constitution shall contain no changes in the purposes of the Society, the Hugo Awards, or the site selection process except as may be specifically authorized in this report (*refers to the report of the committee on the permanent organization of WSFS created at MidAmeriCon*).

Since it was not an amendment to the Constitution, the above motion took effect immediately creating the committee.

- ITEM 4:** A report by the special Committee created at SunCon to consider a reworking of Article II, Section 7, the Best Profession Artist Hugo. The committee consists of the following: James Hudson, chairman; George Flynn; Steve Miller; Rick Sternbach; and one other member to be appointed by the chairman. The committee can be contacted through its chairman at 33 Unity Avenue, Belmont, MA 02178 USA. The committee was created after a motion was TABLED to replace the current Article II, Section 7, of the WSFS Constitution with the following and renumber subsequent sections:

Section 7: *Best Color—Book:* A piece of science fiction or fantasy art done in full color and appearing for the first time during the previous calendar year. A piece of art may be eligible only once. Publication date or exhibition date in a convention art show or gallery take precedence over copyright date. An artist may withdraw a piece from consideration if he or she feels that the version is not representative of his or her art. The convention committee may relocate art into a more appropriate category if it feels that it is necessary.

Section 8: *Best Color—Magazine or other:* The rules shall be the same as for Best Color—Book, but applied to color art work done for magazines, private sales, exhibitions, or other uses. Three-dimensional color art, such as jewelry, costumes, and other media are eligible in this category. For magazines, issue date takes precedence.

Section 9: *Best Monochrome:* The rules shall be the same as for Best Color—Book, but applied to all monochrome art work done for any exhibition, and including three-dimensional monochrome media.

Since the above motion was tabled at SunCon, it is dead but a similar motion may be introduced at IguanaCon.

WSFS Constitution and Business passed on to IguanaCon typeset by Donald E. Eastlake, III
Certified by Bob Hilles and Larry Smith.

fanstaws

Continued from page 25.

his part to avoid any problems. The Committee is on your side and will do everything it can to prevent you from being hassled, but the fire codes are there for a good reason and we won't be able to do anything for you if your table is a clear-cut violation. If you aren't certain what is permitted and what isn't, ask us in advance.

The final problem only affects a half-dozen or so hucksters, but is no less annoying for that. The entire floor of the Convention Center is liberally sprinkled with electrical outlets. However, they aren't hooked up, and the Convention Center charges to hook one up. It runs in the neighborhood of \$12.00-\$15.00 for the weekend.

Now for the good news: We have lots of space, enough that you don't have to worry about letting your grandmother

starve in order to come up with the \$40.00 for a table this week to be sure of getting one; we aren't about to run out. The Convention Center is modern, extremely well-lighted, has ample parking, and superb set-up logistics: There are 16 loading docks, plus two drive-in ramps, so you won't have to wait hours because you're fourth in line to get into the alley behind the Muehlbach. And, unlike many convention centers, there are no requirements that your boxes be carried in by convention center personnel at union scale. IggyCon will provide gophers to help with this.

Additional questions and table reservations and/or checks may be sent either to the IguanaCon PO box or to Ted Pauls, 6603-E Collinsdale Rd., Baltimore, MD 21234.

—Ted Pauls

Special Interest Groups:

We have a number of meeting rooms in both hotels and the Community Center that we will be glad to make available to special interest groups for either the entire convention or for a twenty-four hour period. As of now, we have rooms set aside for the N3F and the General Technics groups, but we still have plenty of room for other special interest groups. Such groups however, should contact us as soon as possible since we do not have an infinite number of such rooms, although judging by past conventions, we should be able to provide facilities for those groups wanting them.

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ORLEANS

IN

'82

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HOUSTON FANS

We know there must be some there, Houston is too big not to have a lot of SF fans.

Did you know there has been an active Houston SF club since 1968? If you would like to see what the club is like, write Clifton Davis, 6200 West Tidwell #701, Houston, TX, 77092, and ask for the next issue of the newsletter. Clif will be happy to send you the next issue of the Purple Obscenity, giving all sorts of interesting information and also telling everyone where the next meeting will be held.

The Houston club usually meets every other Sunday afternoon at members houses. To join, send Clifton \$4.50 (checks made out to Clifton Davis, please) and you will be a member for at least a year and get the PO every other week (the Post Office permitting).

There is no truth to the rumor....

that Seattle would be a bad place
to hold the World Science Fiction
Convention in 1981 because
there's bigfoots in the basement.

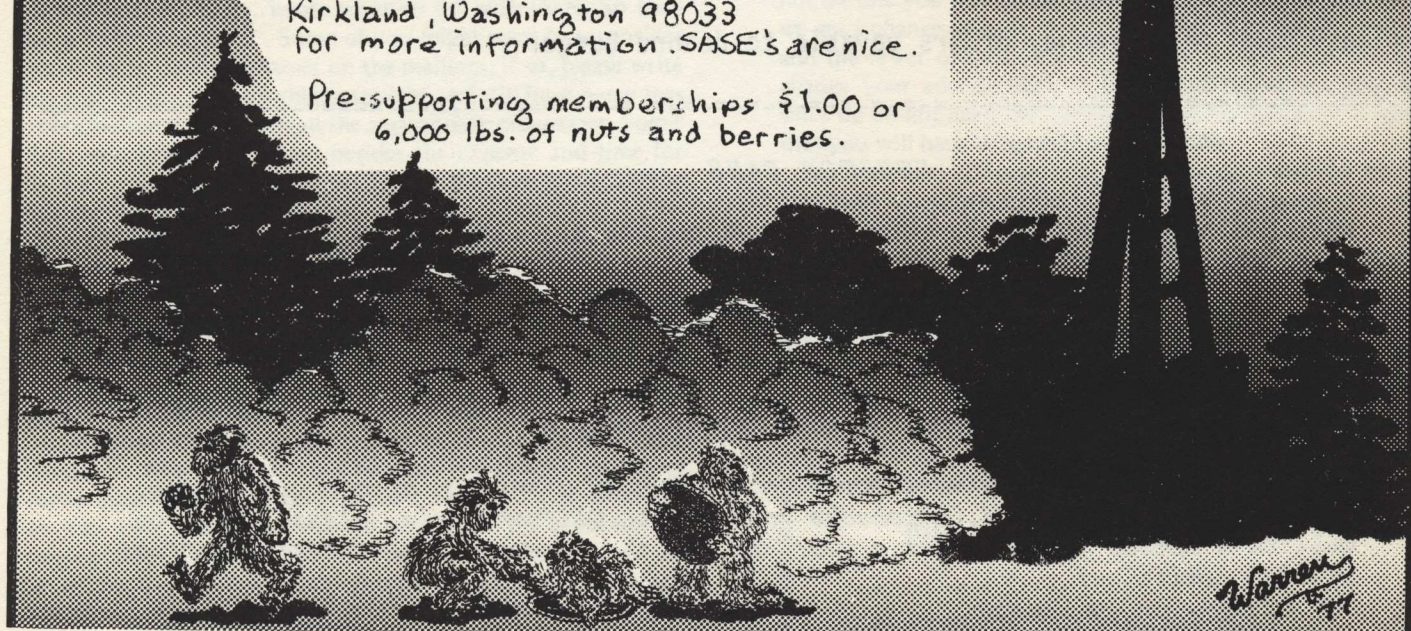
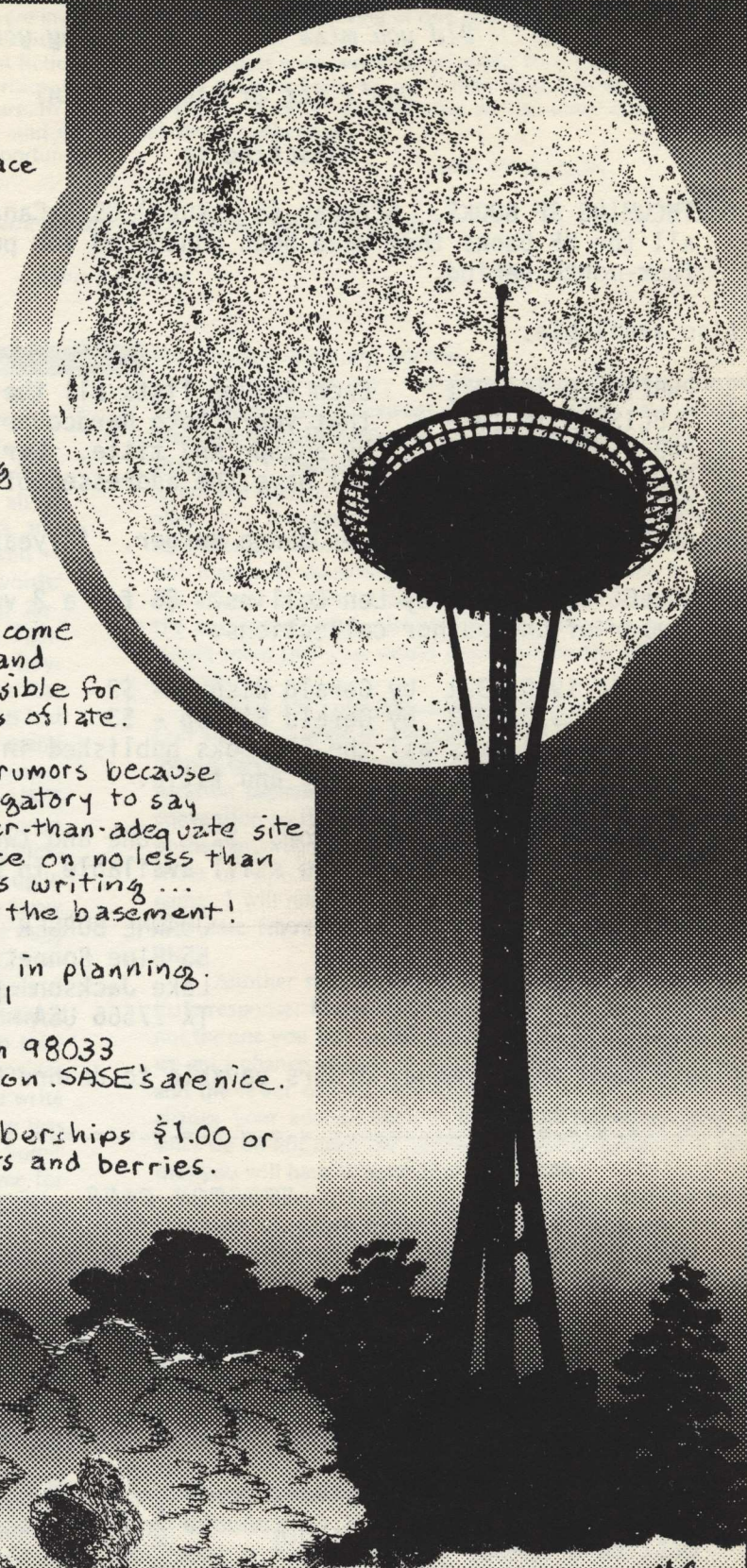
You see, in 1889, Seattle had a
fire so big, it made the little
thingie that Mrs. O'Leary's Cow
started in Chicago look like
a weenie roast. They decided
to clean up the mess by
burying the old city and starting
again, from the ground up.

Well, somebody's been spreading
stories that there's a race of
troglodyte inhabitants in the
famous Seattle Underground who come
out at night to forage for nuts and
berries, and that they are responsible for
the numerous Sasquatch sightings of late.

They're probably spreading these rumors because
they can't find anything else negatory to say
about Seattle's bid ... with a better-than-adequate site
reserved, con-committee experience on no less than
eleven previous Worldcons at this writing ...
and we do not have Bigfoots in the basement!

But we do have a good convention in planning.
Write to: WORLDCON SEATTLE 1981
13001 79th Place N.E.
Kirkland, Washington 98033
for more information. SASE's are nice.

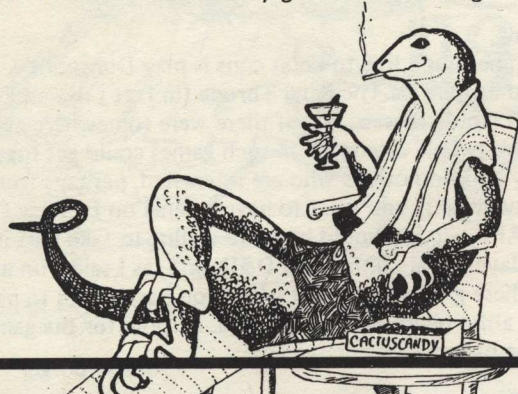
Pre-supporting memberships \$1.00 or
6,000 lbs. of nuts and berries.



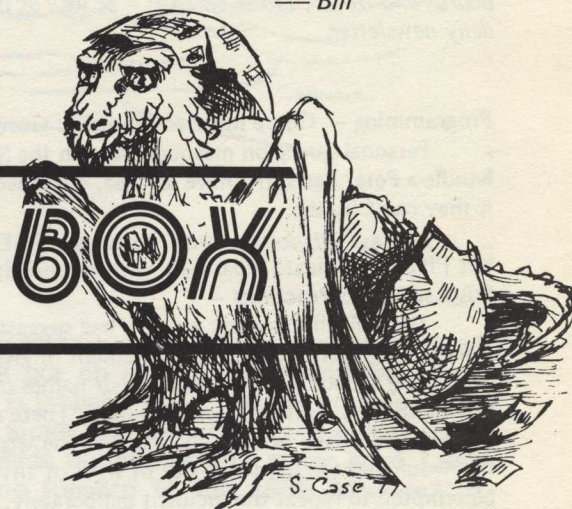
A few suggestions/questions:

Could you get the hotels to provide at least twice as much bulletin board space as we've seen at recent World cons? I get a kick out of trying to read 50 notices per square foot, but my eyes are going bad and...

And whatever happened to the Masquerade Ball? Was this merely another victim of the GigantiCon — too many people? I think we could really get down and boogie to the



SUGGESTION



— Bill

music of a band like Spacerz (who played at MAC) or the Alien Jug Band from Star Wars....

You may have noticed that your part of the country is knee-deep in pro-space politicians: Gov. Brown of California, Arizona's AuH₂O, Udall and Rhodes, and New Mexico's Moon-walking Sen. Schmidt. Would it be possible to get one or more of these friendly types to speak at a panel discussion or something? A WorldCon might be the perfect forum for a speech endorsing an expanded space program, for example. We need to let our elected reps know that we do have the right idea, and that it is necessary to prevent the Space Shuttle from becoming Proxmired down in the upcoming 1979 Fiscal Budget battles. Remember, Iggy will be only a month before the Congressional election. I would like to see some space-oriented programming featuring such people as Hugh Downs who recently replaced the late Wernher von Braun as president of the National Space Institute (Downs lives in Arizona), or some of the L-5 people, or anyone from Ames Research Center or JPL. Is this possible?

The long lines of people wanting to see *Star Wars* tells me that Space is an idea whose time is coming back, maybe for good. We should take advantage of this by trying to get all those mundanes out there pointed in the right direction.

— Robert Lovell

All kinds a bulletin space will be available. Don' worry, already.

I've already gotten into hot water with local exhibitionism enthusiasts over the idea of a masquerade party instead of a show. What I originally wanted was to open up the main ballroom for a party (cash bar, some seating, a staging area or two with lighting and a caller) and do the whole thing very informally, with announcement of judging results midway through the thing as the only "event". The "compromise" that finally emerged was a sit-down show in the symphony hall which ends with the judging and is followed by an open "reception", weather

permitting, spilling from the hall's foyer onto the convention center plaza and across the street to the Hyatt's mezzanine. As a personal plea to the contestants, I would ask all to design with walking around, talking, being admired in the flesh — even dancing — in mind. The masquerade doesn't have to be a victim of the Gigantic Con... it's basically a problem of attitude, which can only be solved when people change their minds about the way things Have To Be.

Oh, yes, there will be Space Programming. You may count-down on it (a poor thing, sir, but mine own). I would expect all of the people you mention. But ... "all those mundanes out there" probably won't be at Iggy. We do this because we think it's fun — and important.

I'm a veteran of 5 SF cons who happens to be handicapped, but ambulatory rather than wheelchair-bound, and one thing I've learned is there are never enough gofers. I know it's customary to have gofers escort severely handicapped con attendees and/or visitors; obviously, these folks need help. But those who don't require all-time attendants, and who need only occasional help, find it hard to get the assistance they want when they need it, especially at large cons. Aside from haunting the gofer hole, or unless one has a CB tied in to those of the gofers, both of which become awkward, I feel the only way to deal with such a problem is to have a small pool of gofers who could circulate through the con, particularly in areas such as long treks between buildings, rail-less stairs, mazy places where anyone could get lost, slippery ballroom floors, etc. Such a gofer pool, equipped with CBs, can be augmented, reduced, or dispersed, as required, while providing flexible, unobtrusive aid to the subtly handicapped.

Thank you for your attention.

— Judy Sampson

Well — there will be circulating gofers. Some of them will be carrying beepers, so there shouldn't be any problem. BUT, at the risk of sounding, maybe, careless, if you need help, ask whomever's closest. Like most people, fans are willing to offer a non-judgemental assist when the occasion demands. Among the 3,000+ of us, I'm sure you won't have any difficulties. Cheers!

— Bill

Mark Bernstein's suggestion concerning APA parties sounds like an excellent idea; at MAC, Meade Frierson, Bill Wallace, Tom Collins, and I talked about having one for mem-

bers of the Esoteric Order of Dagon, but alas, none arose. As OE for the Hyperborean League, I'd be willing to host one for all the THL members attending IguanaCon, and I'd like to see the *other* OEs attending the Con do the same, just don't schedule them all on the same night. For example, don't have parties for members of THL, EOD, REHapa or The Necronomicon APA on the same night, as many members belong to all four APAs. Also, like the regional party idea, as well.

Well, I guess that covers everything I wanted to say. Best of luck with IguanaCon.

— Crispin Burnham

Great! Let us know your room requirements and scheduling. If you want to host it in your room, there will be bulletin boards and freebie tables aplenty — as well as the convention daily newsletter.

— Bill

Programming — Genré luncheon request: Gordon R. Dickson.

Personal query on masquerade: can the Symphony Hall handle a Peter Pan rig? I have an idea, but it won't work right if they can't fly me.

Movies: *Obviously*, you gotta get THE STAR WARS, but I'll communicate separately with Khennedy as he requests. **Suggestion box reactions** —

The Dalzell/Passovoy grocery bag suggestion sounds reasonable. I suggest the further refinement of giving us the option of bagging up our goodies, writing our names on the bags, and leaving them with the bagcheck station. There *is* that legend out of MAC of the person who claimed the wrong camera; this would get the hardware out of sight of anyone who might be tempted to repeat the incident deliberately.

At least, put new ribbons in the C of C typewriters.

Persons putting out freebies could be encouraged to supply their own paper boxes to stack them in — perhaps a gofer could be stationed with a roll of doublestick tape to secure the boxes to one another and/or the table surface.

Kwintus Kublius also had a cartoon duel: Phil Foglio vs. Kelly Freas. Be sure to provide *black* markers, not blue.

I echo Mark Bernstein's plea for filk space (spielenraum?) ((actually, the thought of a filk - duel between Bob Aspirin and Filthy Pierre *does* possess a sort of eerie fascination)). The impromptu filk concert the Passovoy's and friends came up with made a great hit with some Texas friends of mine. They had never heard filksinging before (though they had heard of it) and were instantly converted. You might consider deliberately

planning something in this line for the costume judging break.

— Margaret Middleton

"Eerie fascination" is right. In the great tradition of apahacking, "Read your zine, but No Comment Hooks." The suggestions have been forwarded to the people involved.

—Bill

Dear gang,

Something I like to do at cons is play Dungeons & Dragons and Empire Of The Petal Throne (in fact I run an EPT game.) It would be very nice if there were somewhere at the con where people interested in such games could get together and play and find others who are interested, perhaps from the same city even. If you want to have a panel on Fantasy Games (D&D, APT, etc.), I would be quite willing to take part in it — I have played a fair amount of D&D, and, as I said, run an EPT game. These games work best when you have tables to play around, altho bedrooms can be used. A room for the games would be nice.

—Joanne Burger

There will definitely be a large games room — and you may be shoving bridge players out of the way half the afternoons. I don't think there will be any problem here.

If you'd like to do such a panel (I'm sure the interest in fandom at large is there), contact us at P.O. 1072. Phoenix, Arizona. 85001. This kind of thing probably takes more extensive arrangements than anyone here realizes. Consider it your baby — and Happy Gamestering.

— Bill

Suggestion:

At Midamericon the "Meet the Authors" party was outside, and a bloody good thing it was, too. With that press of people you need ROOM and you need a smoke-dispersal system better than most air conditioning systems can manage. (Authors smoke like fiends; comes with the job, I think.)

The only problem in KC was that there WAS NO LIGHT. The rest of it worked very well indeed: a lot of space, a platform off to one side where people were introduced, speakers that readed the area around the platform but weren't obtrusive so that others could have a chat with their fans...

It would have been marvelous if only we could have seen the books we were autographing (I think I signed a couple of blank cheques. Fortunately, I use a different signature for autographs than for legal documents).

It would have been better, too, if there had been more tables and chairs, again for caberet-style conversations.

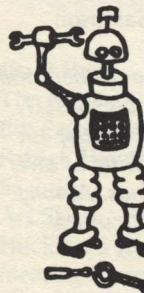
So: if you can have the "Meet the Authors" party poolside, in the evening, with the deck set up with a number of small tables and chairs, and enough light to keep the area illuminated; put the bandstand off to one side where introductions and public bad jokes can be performed but which won't dominate the situation so that there can't be some small talk with fans; it think it will be the best MTA party yet. The dark sort of overwhelmed everything at BIG MAC, but in some ways it was the best MTA I've been at.

Also, please, ribbons for the badges, rather than funny hats; many new authors need some kind of ID to show they are authors — and hell, fans remember story names better than writer names, anyway. I know I do. But the funny hats get a bit old.

BIG MAC did a number of things very well indeed. In fact, there was an interesting combination: the most cooper-

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ative con committee I've ever seen, combined with the surliest and most uncooperative hotel I've ever been in (and that includes some pretty awful places around the world). The BIG MAC command post was easily accessible, and full of efficient people who Got The Job Done as soon as a problem (generally with the silly hotel) was brought to their attention. They even kept a cold icebox full of cold beer for emergencies (such as mornings after...). I'm pleased to hear that Iggiecon will have a command post also.

If the PR's are any indication, Iggie ought to be a memorable con enjoyed by all.

— Jerry Pournelle

The traditional Meet The Authors party will be held on the Adams Territorial Ballroom, which is both large and well lighted.

As to identification for the authors — nothing has been definitely decided upon as yet except that there will be no funny hats. Most likely thing will be a distinctive name badge (etched copper?). Whatever is used will be something that a person would be pleased to wear.

— Bill

Dear Concom,

After reading Spicy Laguna Tails, no. 1, I sat and thought for a long time about the proposal to open the huckster's room and art show to the general public. I've come to the reluctant conclusion that it is a good idea, not a great idea mind you, but okay.

A lot of people are going to object to the fact that people from off the street are going to get in to those rooms for only a small fee or no fee at all. A lot of people leave their buying go in the huckster's room until the last minute in hopes of getting a good deal; with mundane people wandering around there

would be less of a chance of their material still being there. There are some people to whom the thought of a first edition, autographed copy of SKYLARK OF SPACE being bought by someone off the street would send them into fits of depression for months. I'm a reader myself, and don't really care.

But I would care if someone came in and wrote a bid on a piece of art in the art show that I couldn't match ... and then didn't show up to claim the piece. I think I'd be as likely to jump up and down and scream and shout as the collector I mentioned above. Still, the idea of not letting them bid on the art is really unfair to the artists: maybe you could require that they must be present at the auction to bid and pay in cash.

But, you really must charge them admission, even if it's only a dollar or two. The money could go to help defray some of the expenses in the art auction — maybe you could even afford to print an auction catalog. (I'd be happy to work with whoever's doing the auction on that. I type pretty good.)

Thank's for listening to one fan's opinion.

— Howard Seitzman

There are some other problems with the idea, too. How do we differentiate convention members from the off-the-street payees? I don't think it's a good idea to try to charge the con members. For the auction, we could probably require people to verify their bids in person or by agent at the auctions. But we can't just ignore written bids. We'll turn the problem over to Pauls and Moore and see what thoughts they come up with for the next PR.

— Bill

Progress report #1 reached me today. The cover was the most gawdawful thing I've seen in quite a while, but the interior layout was excellent. I particularly liked the way you broke up the text with boldface subheadings for easy skimming. Since you want suggestions, I have a few.

Hugo Balloting: Do the most you can to assure that all voters are as informed as possible. Prior to Hugo nomination time publish as complete a listing as possible of *all* stories eligible in each category of fiction. (A good start would be to use LOCUS's list of books published each month plus the contents of the original anthologies and magazines. Getting the stuff published in the mainstream and men's magazines will be somewhat tougher but it can and should be done.) Professional editor, artist and dramatic presentation shouldn't be too difficult. On the editors, you should indicate what they edit for those who aren't well informed. The fanzine, fan artist and fan writer categories will be tough to compile a list for. On that simply list all that you know of and allow individual editors, artists and writers to submit their names for possible nomination if they so desire. That will mean that any fan *not* included in your final list of possible nominees will only have him/herself to blame. You can play the same game with the JWC Award for new writer, although your initial list should be fairly complete if your list of fiction is anywhere near complete. On the Gandalf Award, at least list prior winners so we'll know who not to nominate. When the above list is finished you should have a complete sf/fantasy bibliographical resource for the year 1976 which would be perennially useful in itself alone. You should then get a highly informed selection of nominations for the Hugos if your readers use this resource wisely. Of course you will have to make disclaimers about the list not being guaranteed to be exhaustive, etc. As far as the prozine/fanzine distinction is concerned, eliminate only those magazines which are *obviously* prozines: those which have won an award for best prozine. Leave the rest of the definition up to

the individual editors — if Ted White *wants* Amazing to be considered for a Hugo in the Best Fanzine category, *let him*. Do not exempt anything from fanzine status unless it has won a prize award or its editor does not want it to be considered in the Fanzine category. Publish this list of exceptions next to your list of fanzines. At this point put the burden of deciding what is truly a fanzine and what is not on the people who cast nominating ballots!! Once you have your nominees indicate all the sources for obtaining copies of them. (E.g., all known publications, fanzine addresses and prices, etc.) Try to help the people who vote on the final ballot be as informed as possible. You can even be creative and let your membership do most of the work in compiling the initial list of possible nominations. Just publicize a standard 3x5 card format for submission and let 'er rip.

Programming: Films, films and more films. Be creative — get exceptional episodes of TV series — *Demon With a Glass Hand* from *Outer Limits*, *Time Tunnel*, *Twilight Zone*. *The Complete Book of TV Programs: 1946-76* (2 vols.) would be a good place to start. Get some complete serials: *To Be Continued* by Weiss and Goodgold would be a good source book on this. Have two film rooms running simultaneously — one with TV and serials (don't forget *Dark Shadows!*) and the other with regular movies. How about late night closed circuit TV in the rooms!? Or perhaps you could persuade a Phoenix station to oblige you with a package of reruns after midnight on every night of the con. The TV in the room usually goes completely to waste — if you could bring something like this off

My basic feeling on WorldCon programming is that in order for one person to take everything in he would have to be 4 or 5 people going 24 hours a day.

On panel discussions, etc. — it's cool to have two or three going simultaneously but stagger the starts by fifteen minutes or a half hour so that one can check out a panel that looks interesting, stay for a little while and still catch the start of another panel. Above all — eliminate as much of the waiting as possible.

Encourage as many Hucksters as possible, particularly non-dealers who are liquidating parts of their collections, by keeping table rates low, offering one day tables, half-day tables, etc. That way, things will keep changing. Have a collectibles show in addition to the art show. I could come up with many more suggestions, but you'll probably be hearing from hundreds of other people.

—William Trojan

The innovative accompanying material you suggest for the Hugo Balloting would be very nice, indeed — but thoroughly impossible, at least until the new APPL 500K domestic computers saturate the con. Two reasons: you're talking about a gigantic job of indexing. NESFA does an annual index of short stories which takes them two years to finish. Same for Joanne Burger's "Books Published in —" series. In the near future, it'll be possible; now, no. The second thing is that such a compilation would be a fairly hefty fanzine — equivalent to adding another PR to the publishing schedule. And that's an expensive proposition, at best.

My own "dream" is a Hugo box available after the Nominations are collated, which contains second-hand copies of the book, photocopies of fanart and articles representing the nominees, a still from the nominated pictures, and an information sheet on professional editor/artist nominees.... Again, an enormous amount of work which has to be done very quickly.

The film programming ideas are interesting — but they depend on the availability of equipment, etc. Tim and I will try to publish in PR 4 a follow-up on all suggestions. You'll hear then what can be done about this.

—Bill

I put out a call for ideas on program items. Two of the best responses have been from Tom Purdom and Ray Nelson. Purdom says:

A few years ago, while I was playing my recorder, it occurred to me that a lot of SF writers probably have hobbies and other non-SF interests. Ann McCaffrey sings, as does Isaac (Asimov), Ben Bova and Fritz Leiber fence. Why not have writers demonstrate their hobbies, or at least discuss them?

I have to confess that this idea appealed to me partly because I have never played the recorder before an audience, and the thought of doing it appealed to me. But there isn't the slightest chance I will be at Iguanacon so I think I can look at this idea objectively. Imagine a Worldcon in which the usual panels and talks were interspersed with Annie and Isaac singing duets, Ben and Fritz fencing, Harlan and Don Wollheim talking about model soldiers, etc.

It's always seemed to me that readers and fans go to cons to see the writers (or that's why they go to the programs, anyway) and it doesn't really matter what the writers say, as long as it's reasonably interesting. An event like this would give the writers a chance to talk about something new and in some cases it would give them a chance to avoid talking altogether.

The same thing could be applied to jobs the writers hold or have held. Imagine Simak and Bova on the newspaper business, Jim Gunn on PR, a number of writers on teaching.

End of Purdom's letter. Nelson has suggested a panel item: what it takes for a writer to sell SF today. I've seen mention by Fred Pohl of more aggressive marketing techniques through bookstore promotions. I'm sure it would be easy to assemble enough people to intelligently discuss promoting SF in today's hard-sell market.

Has a tentative program jelled yet? Who would you like to see on the panels? I'm still enamored of the idea of 10-20 authors holding announced autograph sessions at times scattered through the daily program. How does that look for the program? And off-the-cuff, any chance of solar energy displays or word on the dirigible company (I forgot the name — they wanted to move freight in cargo blimps) or other semi-technical, interesting stuff going down in the Phoenix area? With Motorola so nearby, maybe some state-of-the-art electronics could be coaxed out of them.

— Bob Vardeman

Why not ask Tom Purdom to bring his recorded to the Fan Caberet? That might encourage D. Roberts and me to bring ours ... and Kathi Schaeffer ... and we could even have a consort of sorts. Hold a selection of Madrigals... hmm?

The remainder of the programming material is shaping up — slowly, but it is firming up. The Conrad Airship people have given us a tentative go, but we haven't received word from the Solar Energy Conference people at ASU yet. The scheduling of individual authors' autograph parties is very tricky — and we probably won't have it completely worked out for another 6 or 8 months.

(Bob Vardeman is the IguanaCon SFWA Liaison...)

—Bill

Dear Iguanacon:

Comment on suggestion box comment. Mr. Pasavoy quotes me correctly but the context is misleading. I had just observed the convention security lose someone's camera by giving it to someone else. The convention security was not sure that they were responsible for a \$500 camera anyway even though they had insisted on checking it. Another fan, a good art buyer, comes along with some valuable jewelry in her purse. (The hotel would not check the jewelry for some reason.) She requests — in light of security's lousy performance with the just-lost-but-not-responsible-for camera — that she be allowed to retain her purse. Convention security acts like a bunch of bureaucrats — small men with lots of power. So as to avoid later losses of sales, I repeated the correctly-quoted suggestion to Passavoy however someone else told me — they were just too pissed off to carry the suggestion in a positive manner to the convention security — I was a bit less harrassed so I carried it over better, I suppose.

Perhaps the camera in question was recovered eventually or paid for. I certainly hope so. Since conventions are getting so large they ought to consider hiring professional, BONDED and INSURED security guards if they are going to insist that the security people take responsibility (i.e., insist on taking responsibility) for people's valuables. I am a sloppy dresser and wear jeans so I have a pocket for my wallet but most women do not and are at a disadvantage when they are asked not to carry anything into the convention art show. Most objects that can be concealed in a small handbag can also be concealed in the pockets of jeans. Are we to check our pants or is it a sexist code of security that discriminates against women who choose to dress in the more traditional feminine style.

Keep up the good work.

— Bonnie Dalzell

That incident has become fairly well-known now — thanks to the many conscientious people who have remarked on it in print. And it needs to be remembered — as a paradigmatic example of the kind of things concons need to work out.

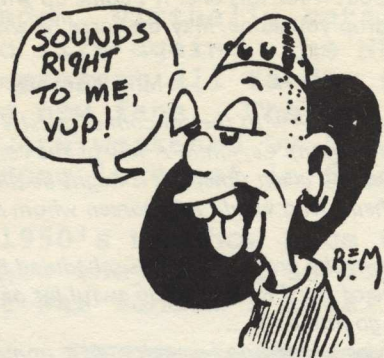
What we've worked out is a frustrating kind of compromise — frustrating because it's an incomplete solution to the problem(s).

There will be some bonded and insured security people — but their services are so expensive that we'll be using them principally as courier to transport money from the convention center to the hotel's lockboxes — only a block at most, but who feels safe carrying a couple of thou from a business location to a hotel in any city's center these days.

Insofar as it's possible, the security people Tommy Williams has standing door guard anywhere will be extensively briefed (I don't think "warned" would be too strong a word) about bureaucratic behavior. As a last resort, complain to the concom rep on the hot seat — or a local gofer — maybe he can work something out.

The real frustration is that there doesn't seem to be any satisfactory solution to the problem of valuable items — like cameras — which can't be brought into the Art Show (because we don't have facilities to separate "photographable" art work) or whatever. The best suggestions so far — or at least the least objectionable — involve brown-bagging checked material and using a claim check.... although, come to think of it, a regular "hat check" booth might be worked out semi-independently of the regular security arrangements. I'll pass the word along to Tommy, and we'll see what comes along, okay.

— Bill



Received PR 2 yesterday, so I've got a good reason to write to you. You want comments and suggestions? I got a few, plus some questions.

You probably have Dempstey Dumpsters full on this one, but please don't make the same mistake the MAC committee made with the Meet-the-Pros Show. Hold it in the largest available area that you have (the Symphony Hall would be fine). At MAC, the Pool Deck was so badly lit, the walls faded into the horizon. The pros looked like the other 1,000 idiots milling around.

This one was mentioned in PR 2, but here it is again. How about an interview show, but with the ConCom as guests. Fandom might benefit from your experiences and sordid habits.

Why not a Reviewer's panel or Workshop? See the people that decide which books you should read get shot down in flames. (Lynching party in the Canyon.) You could contact Richard Delap or Fred Patten in LA. They could recommend a few people who might do it.

Movies, the fan's Lost and Found Area. I would prefer a break between flicks or a two-hour block schedule. Film suggestion: See if you can get hold of Ralph Bakshi's WIZARDS. Should be available by then.

Will the Program Book be the same size as the PRs? The PRs look great, but are a little on the thin side. Have Greg put a little more information in the Squeaky Chair section. More Undulant Minutes. Maybe an article on programming for a Worldcon. I do have an idea for the PB, however. Have a group picture and caption of the Committee. Most fen won't know you from Adam (or Eve.) And please wear something to identify yourselves as Com people. Propeller beanies? Live Iguanas on leashes?

Our SF group is willing to host a regional party for fen from the Great Wasteland of Kansas. Of course it will be an open party for those who would like to meet nuts from this area. It's very dry out here, friends. No one knows we exist.

You don't seem to be concerned about gatecrashers and freeloaders. I suppose Doreen can handle them. The Dorsai Irregulars will be very upset, though. She'll be ruining all their fun....

Please clear this up for me. Will you discourage attendance by not catering to fringe groups? By fringes I mean specifically Trekkies, SCA, comic collectors, etc. They have their own cons and functions and really aren't interested in SF in general. The only author the Trekkies would come for is Harlan, and I don't think he'll be wanting to see them. You need to make a decision for PR 3. Their absence from MAC was noticeable. Do allow Star Trek material in the Hucksters Room. Some fans will always be in the market for it.

By the way, will you have T-shirts with Iggy's smiling face on them? I saw quite a few "KC in '76" shirts at MAC.

You could sell a bunch of them.

That's just about it for this one. If I come up with any more goodies, I'll drop you a line. May the force be with you.

—Mike Kennedy

An interview show — with the concom as guests? Gee.... maybe we could get Johnny Carson.... A few of the concom might be available at any given time, but it might be difficult to arrange for all of them. Who would tell Doreen whom not to turn into frogs?

At the moment, the program book is scheduled to be about twice the size of this PR. There's an awful lot of information that has to go into a PB....

The picture idea was so good we adopted it immediately. PR 4 will have a photographic "organization chart" of the committee members in charge of major areas. The PR will probably have a large "convention staff.. photographic section, and gofers and people not in the publications will find their photos displayed by the Gofer Hole, so you'll know at whom to throw the vegetables who to call on for help.

Patrick Hayden has the info about the Kansas regional. Correspond!

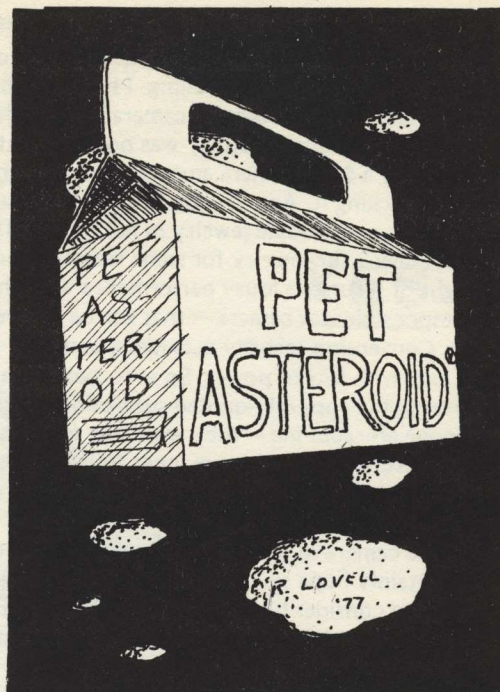
Well, we're not discouraging attendance.... And we're not specifically programming to any "fringe group". I would (very carefully) say that the programming will be "general interest" on a fairly small scale orientation, with enough variety that everyone should find something to please him. That's all we're doing — but that's only part of the picture, because we're actively encouraging people to fill in the gaps we've left by requesting space from us. So we'll arrange for function rooms to be available. So far, response has been cautious.... But we've got almost a year to go, and — who knows?

Right now, we've got an IguanaCon ConCom Member (kickme) T-shirt. Want one? (Without the "committee member" on it....)

—Bill

I would like to see consistency in the definition of the fan awards. I have followed this debate on what is a fanzine for a couple of years now and I do sincerely wish to see some resolution (one of my character flaws, I like to see debates resolved). I would like to see the business meeting at SunCon (and I suppose continued on to IguanaCon...) try to tackle this problem and make a specific definition and put it in the Constitution of the World Science Fiction Society.

I may as well state my opinion. Personally I think the Hugo fan awards should be abolished. I wonder about the qualifications of the voters. Several years ago I was not qualified to vote. I simply had not seen that many fanzines. I did not have a full conception of who the major talents in fandom were. And even now I only have a slight idea. The big circulation and easy availability ones dominate. Dick Geis is not that



good a fan writer (sorry Dick). But he has a column in *Galaxy* (which is technically professional writing) and I think that got him a lot of votes. If you want to keep them, they should either have voter qualifications (give them over to the FAAn people?) or go to Linda's idea of Best Fiction Editor and Best Fanzine Editor (judge it on whether or not the fiction was paid for).

P.S. I admit to my not liking my suppositions about the voters and who they voted for. I really would like to see the numerical totals for the nominations. It would be interesting to know how many nominated for the fiction awards and how many for the fan awards (the total number of nominations for each category would be enough to tell) and also how the nominations split on Best Amateur Magazine and Best Fan Writer and Best Fan Artist.

— Seth Goldberg

The debate on this issue is still coming in — and I don't see any way of definitely solving it. But I would hate to see the Fan Hugos abolished entirely. Fandom seems to be organized like the Temple of Solomon, and the Fan Hugos are the only contact between the inner and outer fandom. Perhaps a new category, for Prozines printed in Offset (one sign of the large budget f-z) or possessing a subscription list over 500 could be established — but we can't lose track entirely of the fact that the few thousand people who regularly receive and do fanzines do not comprise the bulk of fandom. We cannot disenfranchise the minimal fan — or even some of the "maximal" fans ... the only fanz I receive are those sent by my fellow apans and friends — because I haven't done an independent zine in about 3 years (although the itch is beginning again...) and don't solicit many others. Most of my needs for fannish contact are filled in other ways these days. So I simply disqualify myself from the best fmz voting... and will continue to do so until I get back into the fmz current again. The FAAn awards serve a necessary purpose — but they can't replace the Hugos, which are a different sort of award altogether.

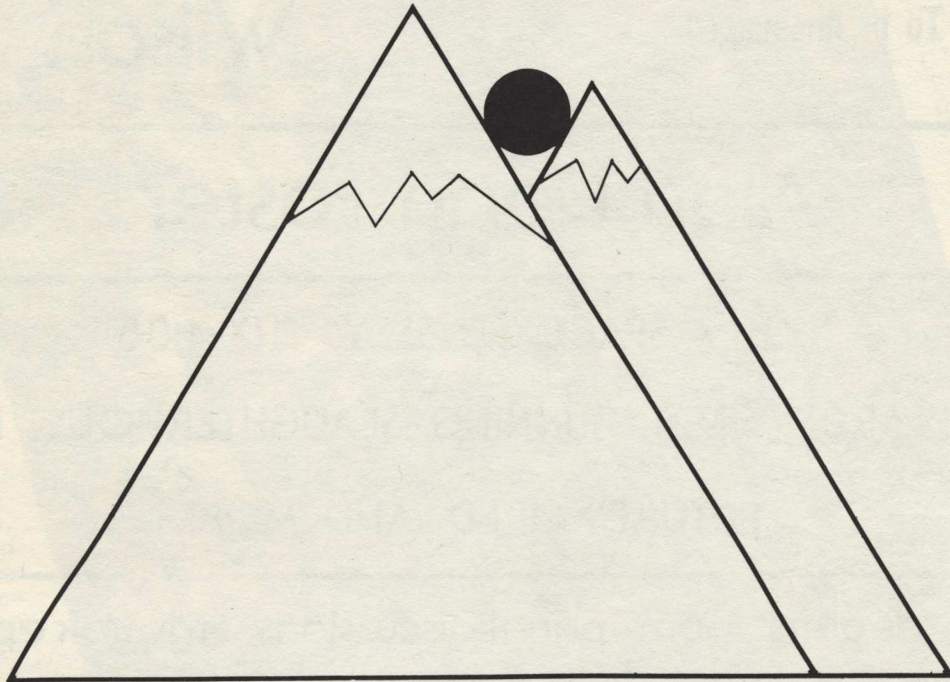
Opening up a new category might solve the problem. I don't know. But I do know that we can't disenfranchise well over 65% of fandom in the SF Achievement Awards.

— Bill



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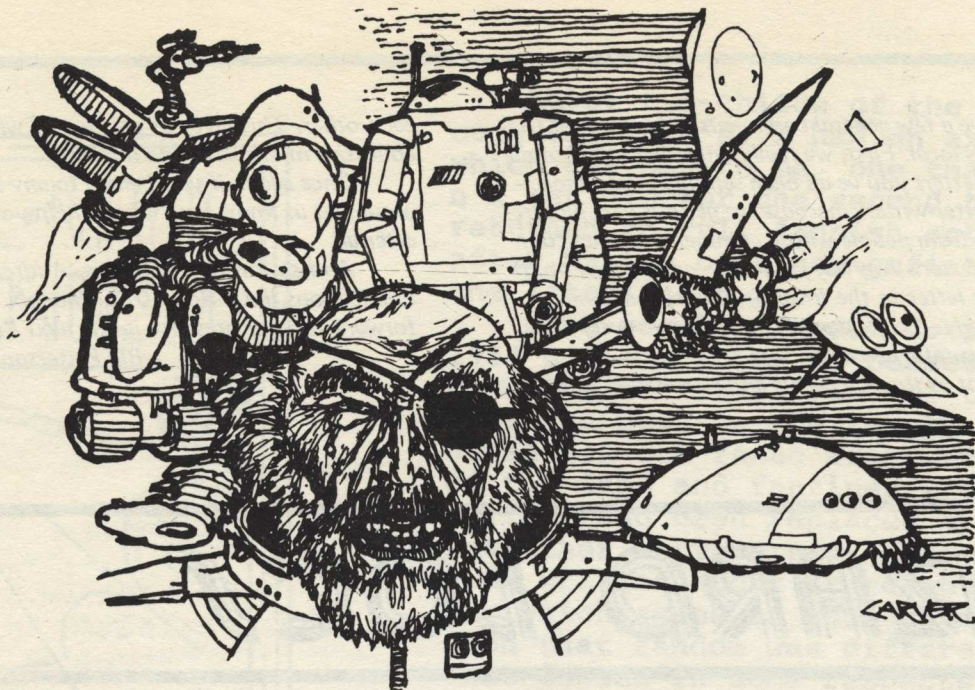
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Tim and I have a few general comments before we get to the text of this PR's local. First, we really appreciate the bundle of suggestions and letters you've all been sending — and especially our "repeat" letter-writers, because we get our best picture of how we're doing from people whose comments we can compare with previous letters. Anyway, thanks — and keep it up. If you don't see your letter in the local or Suggestion Box, don't be discouraged — print-space is limited, but everything we receive receives careful attention.

Naturally, a lot of the comments and suggestions duplicate

each other. This gives us an idea of what's going on in your collective minds. We'll do our best.

Once again, if you belong to any kind of special-interest group, let us know how we can help you. The con is for you, after all.

And so, on to the letters. Address correspondence to: Publications, P.O. Box 1072, Phoenix AZ 85001. We look forward to your presence in the next PR.

—Bill Patterson

LIZARD LOCS

Dear Sirs:

I was quite pleased to see your piece on orienting portions of the con for us poor neofans and I urge you to continue that practice with this one. I am a neofan myself, or a sort of fringe fan; I read large quantities of SF books and zines but, have never attended a Worldcon and would be quite intimidated if I ever did (I plan to attend a Chicago area con in October and it has me nervous) so, anything you can do to make it easier for others like me who can attend, I will support. Sometimes, while reading some of the various zines, I can't help but wonder if we neofans can ever make it into the Big Time. We need love too.

Also, I'd like to suggest that, if the budget will allow for it, those of us who have supporting memberships be sent a copy of the con program book. It can help us get a little more into the spirit of the thing.

Lastly, I'd like to ask if there is a date beyond which supporting memberships cannot be converted into attending ones, or can they be converted at all? Just in case, you know. And, can you tell me the results of the Hugos from this last weekend?

— J. Owen Hanner

Of course neos make it into the big time — every smof, faned or Worldcon PR editor was a neo at one time. Treasure your neohoodshipcy, never again will you have the singular thrill of meeting most of your favorite-at-second-hand people for the first time in the flesh ... and this is one of the things that makes life glorious for a fan — because some of these become friends.

As a matter of course, all the publications, including the program book, will be sent to all members — but why not break down and come to Iggy?

Supporting memberships may be converted to attending memberships right up until the last day of the con — by paying the difference between the supporting membership cost you paid and the membership rate at the time you convert. So, just like the regular membership rates, there is a break for early conversion. (hint, hint.)

— Bill

Dear iguanas:

We have the long letter that is anonymous at the end of PR1....at the end of it, you see a credo emerging, including "The WorldCon is fandom's convention ... Walk-ins and 'non-fans' (whatever that means) are at the convention to participate with us in that celebration of what we are as fans and as fandom." I hope not. While the WorldCon would certainly never exist were it not for fandom, it should be more than just a Super Fan Convention. The one worldcon I've attended, DisCon II, was quite different from the ten or so regional cons I've attended, in that there was considerable activity available for non-fans and people who read and like sf but don't even know fandom exists (and there are many such, unless my experience is un-or atypical), who can easily be turned off by some of the more obnoxious fans (and there are more of these at a World Con, but less percentagewise). Please. The WorldCon is not a celebration of fandom, but a celebration of the entire spectrum of science fiction. Don't confine it so narrowly, please.

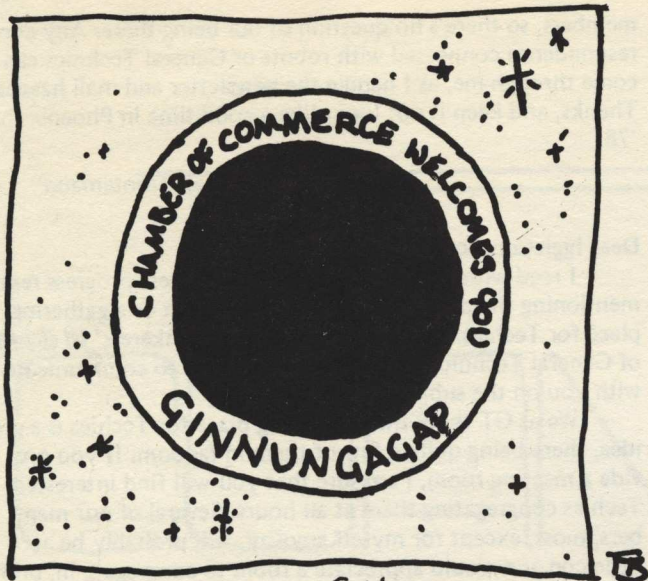
Pax,

— Grant Carrington

My eyebrows are raised inquiringly. I think the statement stands — "Readers" who are not also fans of one sort or another will share our fannish perspective for the duration of the con ... or they will go home. I don't expect that all readers will enjoy all fans ... nor do I intend to stop being a fan for the duration of the con. Think of the situation as a lot like having a group of "mundane" friends into your home. They'll naturally be interested in the Gestetner and the pile of mouldering, unlocked zines in the corner — and the posters and the shelves of books. And you'll talk about that, too. If you think of it, a WorldCon is a gargantuan analog of a slanshack — tremendously exciting (when I got back to San Francisco recently, I found myself missing the fanac-steeped atmosphere of Hilde/B.D. Arthur's "Hilde's Restaurant" like a case of blarghs - 8 6-packs) and stimulating.

The thing is, I don't think that's a narrow confine at all — the whole spectrum of sf, after all, is only a single band of fandom...

— Bill



The source of the Nihil...

Dear Bill:

I wrote to commend you and Harry Warner for his piece in PR 1, "One Man's Fandom" (I note he also listened to radio shows in the old days, speaking of puns.) I would make only one further comment. He notes that there were no Hugos awarded at the first (1939) con. There was some effort to award one in reverse. Gernsback was very much alive and active in those days and there was active resistance to what was referred to as his efforts to take over and dominate fandom as a proprietary commodity. Not unexpectedly, some of those making charges were connected with non-Gernsback prozines.

I can't tell you from my own personal knowledge, since I had not been informed that there was to be a con. I was in New York on other business and my first knowledge of it was reading an account in the *N.Y. Times* the day after the con

was over. Later I learned more, but Warener and Wolheim should be able to tell you more than I know.

— Clifton Amsbury

Thanks for the extra bit of information. It turns out that the Gernsback Fallacy didn't win out, after all — thanks to a lot of people who got mad and jumped up and down over the issue 40 years ago. Fandom always needs its gadflies ... and its prompters.

— Bill

Dearest Iguanacon Committee:

Call the daily newsletter THE DAILY MOLT.

PR 2's film notes alone assure me that the Committee is busy looking for new and interesting means of catering to the attendees. The ten favorite films idea is an instance, and I eagerly await the outcome of the poll. Since *my* favorite film is CABARET, I look forward to being pleased.

By all means, the IguanaCon Film Program must include DARK STAR. The bit with the "Phoenix Asteroids" is too priceless to miss. So is the theme song, "Benson, Arizona." (shall write to Lord Jim posthaste.)

I am pleased as punch at the invitation of Josef Nesvadba (I just hope he accepts). It's rare for a writer from "Behind the Iron Curtain" to attain the kind of critical acclaim he's received in the English-speaking s-f world, and from what little of his work I've laid hands on I'd judge he deserves it. A rare opportunity. Fascinating.

Your hotel sounds excellent. You are doing rare and ingenious things. I grow more eager daily.

— Richard Brandt

Josef Nesvadba has tentatively accepted the invitation, pending permission of the Czech government. Once again arrangements should be firmed by the fourth PR.

— Bill

ST GHU IN '82!



Dear Mr. Stubbs:

I've just received the second IguanaCon progress report and was very pleased to read of some of the activities the con plans to have. I especially liked the idea of the fan cabaret, because I was going to suggest something of the kind if no one else did. I think this kind of participation in a convention is very important to the fans and it's usually a fun thing for everyone.

I've had some experience at MC'ing at conventions, and if you think my abilities would be helpful, I'd be happy to volunteer to do one of the fan cabarets for you as MC. Please let me know if I'm acceptable, and (later on) what sort of chore to prepare for. All I usually need is a readable list of talent and what they do...the rest I can wing.

Even if I don't get to MC, I am coming to the con and would definitely attend the fan cabaret. I'm looking forward to it.

— D.C. Fontana

We accept! Even now (or actually months ago by the time you read this) we should be in touch. There will be more information on the Fan Cabaret in the next PR.

— Bill

Hi People:

I just saw PR2, and the suggestion box note indicating that Techies might get a meeting room if they want one. Well, put us down. I co-founded GT with Steve Johnson and Tullio Proni some years ago, so I can speak with some authority for the group. I assume by "meeting room" that you mean a largish room with a lot of chairs for a period of a few hours some time during the con, right? Please correct me if you mean something else.

A better idea might be something in keeping with your area hospitality room concept: a Techie hospitality room. There are a *lot* of techies in fandom, most of whom have no idea how to reach other such; hence the entire purpose of GT. GT people usually gather around the huckster table at cons, where Steve and Tullio sell their ray guns; hence the misconception that GT is a manufacturing concern. Actually we are an open-to-all techie social magnet and information clearinghouse. If you could swing a techie hospitality room we would supervise it for you.

Let me bounce something off you while I'm still crazy enough to suggest it. If any of you have been to several of the midwestern regional cons this year, you've probably run into Joe, the GT robot. He's a Lawson Torpedo garbage can, painted up to be an unreasonable facsimile of R2 D2, who runs around on radio control and has been known to do the bump with mundanes at hotel discos. Joe is our first generation "dumb" robot: he has no sensory feedback. Three second-gen machines are under construction and ready to dash out into the fannish world. Each will contain its own microcomputer, air sonar object sensor, and lord knows what else; one will definitely have a highly maneuverable arm and another probably a TV camera. People have shown an awful lot of interest in Joe and his guts, and many have asked it's difficult to build something like him. The big non-secret is: no, it's simple, once you know how, and relatively cheap. If you're interested, I can give a presentation on Building a Poor Man's Robot, complete with handout blueprints and real time demonstrations starring whatever robots we have on hand at that time. It will definitely be hard nuts-and-bolts tech for serious robotifreaks, but I think I'm speaker enough to make it entertaining on a level which won't leave non-techies snoring.

Are you interested? Let me know. Carol and I are already

members, so there's no question of our being there. Any correspondence connected with robots or General Technics can come through me, as I handle the newsletter and mail hassles. Thanks, and keep it up: looks like a good time in Phoenix in '78.

— Jeff Duntemann

Dear IggieCon Committee:

I read with interest the letter in the latest progress report mentioning the possibility of a meeting room or a gathering place for Techies. I am one of the 'master tinkerers' ~~of~~ of General Technics and have been selected to communicate with you on the subject.

We at GT think that a meeting place for Techies is a great idea, there being quite a few of them in fandom. If you provide a meeting room, I am sure that you will find interested Techies congregating there at all hours. Several of our members, most, except for myself anyway, will probably be at Iggie con and would appreciate a room to congregate in, preferably one with a multitude of electrical outlets.

The room would be a good place for those techies who are not organized — not to say that we are — to meet other techies. So... if you do find you can swing it without too much trouble, please put aside a Techie room.

— James Fuerstenberg

Okay — you're on ... but we need to know how long to hold the room open. Some of the spoken-for rooms — like the fanzine-fanac room will be running throughout the entire convention. Others, for regional parties and so on, will be short-lived.

By all means, bring Joe and his/her descendents — it could bring fannish dances back into the vogue...

— Bill

Dear Greg and Curt,

I must tell you that PR 2 was a disappointment to me as it had so little new data on the progress on con programming and scheduling: it was even smaller than PR 1 which I thought was great for a first progress report. I will say that I am probably comparing your PRs to Midamericon's PRs which is unfair as each con should be judged and enjoyed as a separate entity. So forgive me if I am one who has been guilty of this sin, but I feel that I must say what I think or I am just along for the ride. Good luck and good health! (As one who knows that for people on the committee, a con is all work — before, during, and after, I thank you for doing it).

— John Chas. McCormack

We hope to remedy the "information gap" with this PR. Unfortunately, scheduling and so forth is something that just can't be arranged in advance ... and well-wishing Cassandrae from previous cons have been dropping the verbum sap that we'll have to do a massive rescheduling — for the usual reasons — after July, anyway, no matter what is "set" beforehand.. so, treat the programming logos as tentative right up to the pocket program and the on-site bulletin boards.

Actually, PR 2 was the same size as PR 1. I don't know why it seemed smaller...unless it was Tim's.....no, I won't stoop to 'short jokes' in the PR, will I, Tim? (damned straight, Gordo).

— Bill

Dear Bill —

Problem: How can we stop the big prozines from getting all the Hugos (like *Analog* at MAC)?

Solution: on the final ballot, put a certain number of candidates per magazine, so that all the respectable zines get represented.

Worth looking into: To make sure that bad zines have no candidates, even if they have a wide distribution (an unlikely event, but who knows?) a rule could be made that a zine must have one contribution (or 3, or 5, etc.) by anyone who has won a Hugo (or Nebula?) during the last (for example) 10 years. This would work on a number-of-contributions-per-year basis.

One last word: You're doing okay. Keep up the good work!

— Yves Bellefeuille

Well, I'd feel very strange about "rigging" the balloting. It feels like telling people whom they can and cannot vote for. In any case, this is a matter for the Iggy Business Meeting to take up. Again — write up your proposal for the Business Meeting on-site.

— Bill

Dear Tim;

Well, I guess I am repeating the beginning of my previous letter to you, but I continue to be more impressed than ever by the quality of organization and effort going into IguanaCon and the quality of your progress reports. (Also your rapid and thorough response to letters like mine, which had some rather obvious suggestions in it for things you were already planning to do.)

About your program, I would like to add to the long and no doubt redundant list of suggestions you have received that you have some stuff on the frontiers of the biological sciences. DNA splicing, clones and all that sort of stuff.

— Donald E. Eastlake III

Thanks for the suggestion — every now and again we need prompting, too.

— Bill

Dear ConCom,

SunCon was my first con ever. I had a very good time there but looking back I think I could have had a much better time if more pros had shown or the movies had been better.

There is little I can say about the pros, but I can say a thing or two about the film program. The SunCon's film program was very disappointing. Rather than talk about what you'll do with such and such movies, make sure you get the movies first! *ROCKY HORROR* was not shown at SunCon and had it not been for a little theatre in Miami which runs it every Saturday night at midnight I would not have seen it and I would still be at a loss for an answer when asked what my favorite movie was. So make sure you can positively get the films in yer hot little hands before you start speculating about showtimes. For example, I *heard* that a batch of films were accidentally sent to a convention near the west coast among them *WIZARDS*, (I think). Prior to and during the first day of the convention, people were all abuzz about *WIZARDS* and *ROCKY HORROR*, neither of which were ever shown.

Another aspect is food, where to get it and how much? The SunCon wrote a paragraph or two devoted to this subject and I wound up paying an average price of three dollars for a cheeseburger and fries and coke throughout the convention but I was fortunate enough to have moolah enough to cover it. How much do burgers cost at the hotel? Will the coffee shop

be open 24 hours throughout the con? Have you made a note to have someone watch the coffee shop with an eagle eye to see that it doesn't close on you during the last day or so of the convention, (as it did in Miami Sunday night)? What are the alternatives to eating at the hotel? These questions and certainly many more should be answered by somebody before Labor-Day next.

A suggestion. The last convention journal for SunCon mentioned fleetingly of a fanart graffitti-board that would start blank at the convention's start and be hopefully covered with drawings at the convention's end. It was scrubbed at the SunCon and so all us artist type persons had to resort to drawing on signs and the two chalkboards in the lobby which had most of their space taken up by notices and whatnot. If you can't get an eight by four piece of white wrapping paper, I can bring some to the con. I'm sure the fan artists all would thank you.

Other than these, I have no more suggestions or complaints to put forth. I just want to say that if the IGUANACON turns out to be one of, if not the best worldcon ever and as I had a great time at the SunCon which was considered mediocre at best, then I should be in Paradise.

— Tad Markham

Bravo! Another Rocky Horror fan! Although I'm sure RHPS will be on IguanaCon's program (Jim Khennedy is an RH fan too, and that was one of the first films on his list), a local theater has midnight shows on Friday and Saturday — so you should have plenty of opportunity to see it — often.

There will be a major listing of all restaurants, coffee shops and so on in both the Program book and pocket program. One of the hotel coffee shops will be open at all times during the convention, so not to worry. The Adams and the Hyatt are both "luxury" hotels, so don't expect fast food — but there is a host of restaurants within a few blocks of the hotels.

There will be some sort of graffitti board, even if we have to cover a section of wall with butcher paper. Iggy's photographer, D. Roberts, tells me that she plans to print photos of the con goings-on daily and post them, possibly on a large, moveable blackboard near the registration area . . . so there will be a current and on-going record of the convention as it happens — probably more up-to-date than the local news organs (except our unnamed-as-yet convention newsletter, of course).

*Some of this gestalt effervescence may find its way into the post-con 5th PR Tim and I are hoping to print (no promises until we've had a chance to assess our budget afterwards. Jim and Doreen are probably having heart attacks as they read this. I may, even, now, be being turned into a*ribbet*.....)*

—Froggy



