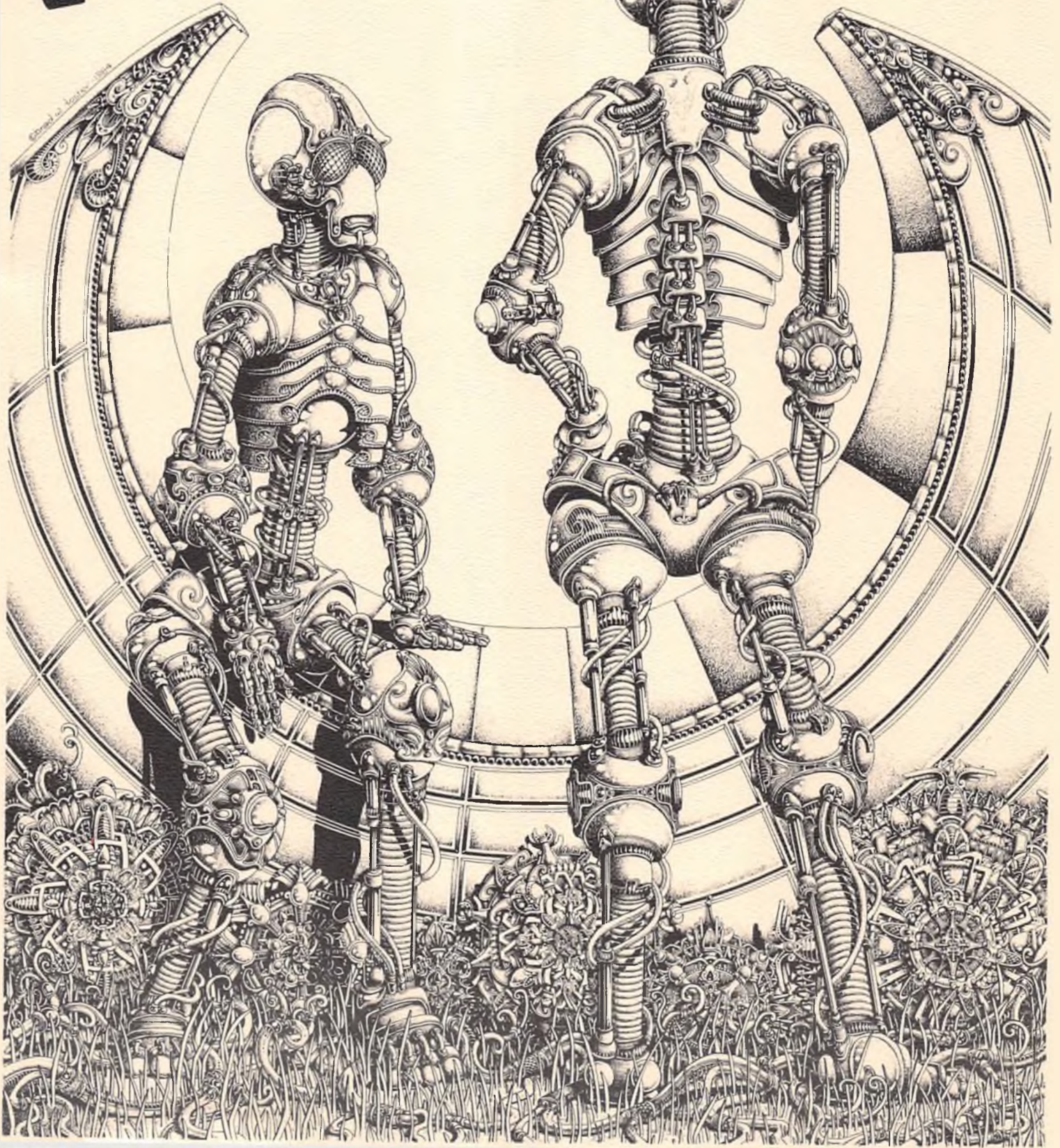


MagiCon

Progress
Report 1

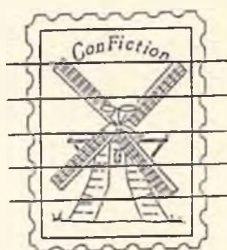


A Worldcon on wooden shoes?

Well, we started it with wooden shoes indeed. And tulips, windmills and cheese. And *Joe Haldeman*, *Wolfgang Jeschke* & *Harry Harrison* as Guests of Honour. And *Andrew Porter* as Fan Guest of Honour, and *Chelsea Quinn Yarbro* as Toastmistress, and 19 Agents all over the world, and thousands of fans who have already joined Captain & Crew of The Mouse That Roared, sailing for the Port of The Hague and the opening of the 48th World Science Fiction Convention...

Membership rates until July 15th, 1990: US\$ 85.00 Attending, and US\$ 28.00 Supporting (kids under 14 \$17.00, and under 3 free).

Write or phone to: **Holland Approach, Inc.** for information about Hotel & Travel packages (230 Sherman Avenue, Berkeley Heights, NJ 07922, phone: (201) 464-3300 and (800) 225-1699). O yes, we have also wooden shoes...a marvellous place to put your beer in.



ConFiction

48th World Science Fiction Convention
August 23rd - 27th, 1990

Our Agents in Canada & the United States

Yvonne & Lloyd Penney
P.O. Box 186, Station 'M',
Toronto, Ontario, M6S 4T3

David Schlosser
7324 Paso Robles Avenue
Van Nuys, CA 91406

Marc S. Glasser
P.O. Box 1252, Bowling Green Station
New York, NY 10274

MagiCon

The 50th World
Science Fiction
Convention

September 3 - September 7, 1992 -- Orlando, Florida

Guests of Honor

Jack Vance

Vincent DiFate

Fan Guest of Honor

Walt Willis

Toastmaster

Spider Robinson

MagiCon, Post Office Box 621992, Orlando, FL 32862-1992

Organization of the 50th Worldcon

About one out of every ten people present at a World Science Fiction Convention is on the convention staff in some capacity, whether as chairman or gofer or something in between. One of the challenges facing a Worldcon committee is to devise an organizational structure that will make it possible to keep track of this array of warm bodies without enveloping us all in bureaucratic cobwebs.

Although many positions in MagiCon's table of organization won't be filled for another year or two, we do an overall framework that will, we hope, facilitate an efficient and enjoyable convention.

At the top of our hierarchy is MagiCon's parent body, the Florida Association for Nucleation and Conventions, Inc. ("FANAC"), a Florida not-for-profit corporation. FANAC was founded in early 1987 to support the Orlando Worldcon bid. It currently has 22 regular and 25 associate members.

FANAC will continue as the highest level policy-making body for MagiCon, though responsibility for day-to-day operations will devolve on the MagiCon co-chairmen and operational board. FANAC's own board consists of its three co-chairmen (Becky Thomson, Joe Siclari and Tom Veal), plus a secretary (David Ratti), treasurer (Tony Parker) and two at-large members (Cindy Haight and Melanie Herz).

MagiCon itself will be co-chaired by Becky Thomson and Joe Siclari. Tom Veal will serve as general counsel and administrative coordinator. The MagiCon board consists of the co-chairmen, the secretary and treasurer of FANAC, and the convention's divisions heads.

If you would like to be part of all of this evolution (and we're anticipating that at least one-tenth of you will), please contact us right away. Send your name, address and a brief description of your fannish experience and interests to the MagiCon box, marked "Attention: Volunteers".

Tom Veal

MagiCon Operational Board

Joe D. Siclari	- Co-Chairman
Becky Thomson	- Co-Chairman
Tony Parker	- FANAC Treasurer
David Ratti	- FANAC Secretary
Judith C. Bemis	- Finance Division Head
Susan A. Cole	- Administration Division Head
Gary Keith Feldbaum	- Events Division Co-Head
Andy Robinson	- Programming Division Co-Head
Edie Stern	- Programming Division Co-Head
Steve Whitmore	- Events Division Co-Head

MagiCon Operational Committee

Becky Thomson	- Co-Chairman
Joe D. Siclari	- Co-Chairman
Tom Veal	- Admin. Coord. & General Counsel
Ben Yalow	- Assistant to the Chairmen

Administration

Susan A. Cole, Division Head
Tony Parker, Volunteer Coordinator
Susan A. Cole, Preregistration
Gary Fehrman
Cindy Haight
Melanie Herz
Lynn K. Murphy
John Thomson

Finance

Judith C. Bemis, Division Head
Dave Cantor
Francine Mullen
Bill Wilson

Programming

Edie Stern, Division Co-Head
Andy Robinson, Division Co-Head

Events

Gary Keith Feldbaum, Division Co-Head
Steve Whitmore, Division Co-Head

Publicity

Ray Herz, Division Head
Dennis Greenlaw

Publications

Mike Glycer, Progress Report Editor
David Ratti, Publication Production

MagiCon, the 50th World Science Fiction Convention, is organized by the Florida Association for Nucleation and Conventions, a Not-for-Profit Florida Corporation whose members are:

Regular Members:

Judith C. Bemis, Steve P. Cole, Susan A. Cole, Frank Dowler, Michael Drawdy, Gary Keith Feldbaum, Cindy Haight, Melanie Herz, Ray Herz, Gerald Masters, Andre Norton, Tony Parker, Dave Ratti, Andy Robinson, Andrea Rosenberg, Joe Siclari, Mark Stanfill, Edie Stern, Becky Thomson, Tom Veal, Stephen Whitmore, Ingrid Zierhut

Associate Members:

Mark Baumgarten, Phylis S. Brown, Gail L. Cooper, Gary Fehrman, Eric Ferguson, Penny Frierson, Margaret R. Gemignani, Carol Gibson, Mike Glycer, Dennis Greenlaw, Mary Hanson-Roberts, Linda Hill, William Ivey, Michael Jencevice, Kathleen Meyer, Lynn K. Murphy, Ingrid Neilson, Becky D. Peters, Carol Porter, Mitch Silverman, Dick Spelman, John Thomson, Sue Trautman, Jackie Whitmore, Bill Wilson

MagiCon

The 50th World
Science Fiction
Convention

September 3 - September 7, 1992 -- Orlando, Florida

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Art Credits

Page	Artist
Cover	Brad Foster
9	Gail Bennett
12	Peggy Ranson

Advertisers

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"MagiCon" is a service mark of the Florida Association for Nucleation and Conventions, Inc. (FANAC, Inc.), a Florida Not-for-Profit Corporation. "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Science Fiction Achievement Award", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society. Copyright 1990 by FANAC, Inc. All Rights Reserved. All bylined articles are copyrighted 1990 by their authors and printed here by permission. All artwork copyrighted 1990 by the artists and printed here by permission.

Editor's Letter

Welcome to the first in a series of Progress Reports for MagiCon, the 1992 World Science Fiction Convention. These things do serve a purpose, you know.

Progress reports reassure you we know you are a member of the convention; (why else would you give Joe your address?) They preview the committee's vision of its Worldcon. They ask your help to make the convention's many functions succeed.

Progress reports fuel your enthusiasm to see the guests of honor. They share the local committee's deep knowledge of what to see and do in their home town.

These reports give you the means to make your opinion known: in due course here is where you'll find your 1992 Hugo Award nominating and final ballots and the 1995 Worldcon site selection mail ballots.

Even some of the advertising has special meaning: progress reports are usually the publication of record where Worldcon bidders make their best pitch (in print) for your support.

If you are a new fan, these reports will help you prepare mentally for the all-out experience of a Worldcon weekend. If you are an experienced fan, they'll reassure you how much hard work is being devoted to continue the high quality of convention you expect. They tell veteran and new fans alike the costs and choices involved in their trip to the Worldcon.

So as your MagiCon progress reports arrive you'll see that we are constantly thinking about the best ways we can serve as your hosts on Labor Day Weekend in 1992; and if you would like to participate in that planning, please let us know. Likewise, if you are an artist who can contribute some illustrations, or a writer with fresh concepts for presenting our guests of honor, let ME know via the committee post office box! I'll look forward to hearing from you.

++ Mike Glycer ++

Membership Information

Supporting Membership: A Supporting Membership in MagiCon includes the rights to nominate and vote for the 1992 Hugo Awards and voting privileges on site selection for the 1995 Worldcon. In addition, Supporting Members will receive copies of our major Progress Reports and our Program Book. If you were a member of Noreascon 3 and voted for the site of the 1992 Worldcon, you automatically have a Supporting Membership.

Full Attending Membership: In addition to everything listed above for Supporting Members, an Attending Membership in MagiCon gives you the right to attend the convention. A Supporting Member may convert to Attending Membership status at any time by paying the difference between the Supporting price and the Attending rate at the time of conversion.

Children at MagiCon: A Child's Membership is available for children who were born after September 3, 1980 (under age 12 at the time of the convention). Such membership includes the right to attend Children's Programming and to use MagiCon's babysitting service at the lowest rate that we can arrange or subsidize (not necessarily free). Publications and voting privileges on the Hugos and site selection are not included.

Any child may also be registered as an Attending Member, and as such have the same rights listed under "Full Attending Membership." Of course, these children can attend Children's Programming, and babysitting will be available at the same lowest rate mentioned above.

Registration as a Kid-in-Tow is available at no charge for children who were born after September 3, 1986 (under age 6 years at the time of MagiCon). Such children must be accompanied by their parents or guardians throughout the convention, cannot participate in Children's Programming, and will not receive publications or voting privileges. Babysitting for Kids-in-Tow will be arranged only on a 'space available' basis at a fee sufficient to cover our cost of providing the service.

Membership Rates: As of March 1, 1990, the following membership rates are in effect until at least October 1, 1990:

Attending	\$65.00
Supporting	\$20.00
Children	\$35.00

Fans who were Presupporting Members of the Orlando in '92 bid receive a \$5.00 discount on their Attending or Child's Membership if purchased before October 1, 1990. (Please note that the special conversion rate for 1992 Site Selection voters has expired.)

All of our rates are in U.S. Dollars. Please make checks payable to "MagiCon". All mail relating to membership registration should be addressed to MagiCon, Attention: Preregistration, P.O. Box 621992, Orlando, FL 32862-1992.

Volunteers

What is even more fun than attending a Worldcon? Helping to run a Worldcon, of course! Why else would hundreds of us volunteer to help run them year after year? Whether you've worked on a Worldcon before or not, please consider volunteering some of your time and effort to making **MagiCon**, the 50th World Science Fiction Convention, a convention of which we can all be proud. We will do our best to make the experience personally rewarding for you. If you would like to volunteer to work on **MagiCon** and haven't talked to one of us personally, please write to us at the **MagiCon** address (Attn: Volunteers). Include information on specific assignments you would be interested in, and let us know if you have previous experience working at other conventions (a list of conventions and assignments worked would be helpful).

Finally, we thank everyone who has already volunteered to help us do some of the work that is required to create a successful Worldcon. We are compiling a database of people who have volunteered to work at every level from gopher to division head, and will be acknowledging each of you by postcard shortly. As we build our organization structure over the next year or two, we will be consulting that database and contacting you again about specific tasks that we would like you to help us with.

Art Show and Dealers Room

Relax! Rates for the art show and the dealers room will not be set, nor will specific information be available, before late this year. **MagiCon** has no policies or procedures to grant a dealer or artist priority in acquiring exhibit space, and we will make every reasonable effort to be uniform and fair in space distribution and pricing -- when the time comes! We will be happy to add your name to our mailing list of interested artists or dealers to ensure you will receive information as soon as it's available. Please indicate the department you wish to contact on your mailing envelope, and be sure to notify us if your address should change.

Mailing Labels

In addition to telling the postman where to deliver your Progress Report, your mailing label also shows how you are listed in our data base. The first line gives your **MagiCon** membership status (A = Attending, S = Supporting, G = Guest). Your fannish or badge name, if you have requested one, appears on the next line.

If any of the information on your label is incorrect, please let us know at once. And remember to contact us if you change your name or address; we don't want to add you to the ranks of the lost souls!

Lost Souls

Adams, Winalee
Athelstan
Bailey, Bart
Bateman, Gary
Bolinski, Richard
Bowen, Vijay
Brophy, Stephen P
Buchanan, Penny
Bunnell, John
Clark, George J
Cordray, Kent D
Cormier, Claire
Croteau, Beverly
Evry, Bruce
Evry, Cheryl
Fay, Nicole
Ferree, Rich
Fisher, Charles H
Fisher, E Paul
Flood, Susan
Heath, Hank
Hildebrandt, Kathleen
Johnson, Steve
Jones, Craig L
Kensley, LeAmber
Kerr, II, William A
Kirby, Steve
Klein, Rich
Kravitz, Marian
Landry, Lisa M
Lites, Dannell
Matthews, Jeffrey L
Mayer, Alastair
McLeod, Stephen
Million, Deborah
Ovrsler, Kim
Pack, Mandy
Parsons, Pam
Phillips, David
Radcliffe, Bonnie
Rasmussen, Dawn
Reeves, Barry A
Richards, Mark W
Ruff, John C
Ruiz, Helen
Rule, Teny
Ruse, Gary Allen
Sanders, William T
Sharpe, Elizabeth C
Spears, Estelle
Stevens, Mark
Stringer, Jeffery L
Stringer, Susan F
Sutton, Russ
Taylor, Rita Zadanowsky
Tolen, Patrick
Chattanooga, TN
Riverdale, MD
Richardson, TX
Burlington, Ontario Canada
Phoenix, AZ
New York, NY
Orlando, FL
San Diego, CA
Warner Robins, GA
Baltimore, MD
Boulder, CO
Mesa, AZ
Winter Park, FL
Aberdeen, MD
Aberdeen, MD
New Britain, CT
Cambridge, MA
Reston, VA
Glendale, AZ
Houston, TX
Miami, FL
New Brunswick, NJ
Racine, WI
Westminster, CA
Winnipeg, Manitoba Canada
Huntington Beach, CA
Portland, OR
Pompano Beach, FL
San Diego, CA
Metairie, LA
Kansas City, MO
Ann Arbor, MI
Ottawa, Ontario Canada
Houston, TX
Michigan City, IN
Ann Arbor, MI
Cleveland, TN
Davie, FL
Pensacola, FL
Chicago, IL
Chicago, IL
Seattle, WA
New York, NY
San Diego, CA
Orlando, FL
Reston, VA
FL
Tampa, FL
College Park, MD
Houston, TX
Atlanta, GA
Chattanooga, TN
Red Bank, TN
Phoenix, AZ
Miramar, FL
San Diego, CA

Chairmen's Letters

Welcome!

We're glad you joined **MagiCon**. The enthusiasm and popularity of our bid has continued with the registrations for the convention. As of the beginning of February, we have over 2,000 members.

We are very excited about having such exceptional guests as Jack Vance, Vincent DiFate and Walter Willis. While devoting years of effort to the SF field, these men have created many new visions for us to explore and to enjoy.

Guests like these make our job easier but we would also like your help and ideas on making the 50th Worldcon as interesting and enjoyable as we possibly can.

At this time, our plans are very flexible and we want your input. Worldcons are large and sometimes seem chaotic. But if you have read about Chaos Theory, you can guess that there is some pattern and organization behind the madness. One difficulty with the size and complexity of the Worldcon is that there is so much going on that it can be impossible to find the people and activities that we want. Our goal is to have each member discover the part(s) of the convention that he/she desires.

One intriguing idea we are exploring is to run specialty mini-conventions within the Worldcon. Like the specialty conventions that have proved so popular (Corflu, World Fantasy, SMOFcon, etc.), mini-conventions would give members a concentrated dose of their favorite fannish delights, as well as the opportunity to meet like-minded fans at a convention within a convention. Think of it as a World's Fair arrangement, with each pavilion dedicated to a different SF interest. But how far should we go? Should we run programs and exhibits with a time and location proximity? If so, what areas of the field should we cover?

What do you think? We will still have the larger events and exhibits to tie the celebration in a whole. Send your ideas and comments to me at the **MagiCon** Post Office Box.

We also have opportunities that no other Worldcon has ever had. With the Kennedy Space Center relatively nearby, we will certainly have a focus on the U. S. space program. And Sea World, Universal Studios, and Disney's mega-complex (Magic Kingdom, EPCOT Center, Disney/MGM Studios, etc.) are all local attractions that might provide program ideas and attractions.

As the 50th Worldcon, we plan on having programs and exhibits of a historical nature and on the contemporary scene. The Worldcon IS a celebration and exploration of science fiction by its creators and its fans and readers. We want your help, with advice and suggestions now, and by volunteering your time later. The Worldcon is what we all make of it. Let's make **MagiCon** even better than golden.

Until next time,
Joe Siclari
Co-Chairman

THANK YOU -- ALL 2,000+ OF YOU...

...for joining **MagiCon**. We're pleased and honored by this initial enthusiastic support.

Preparations for the 50th Worldcon have now been underway for six months. Pre-Registration and Finance, of course, had to be ready for action by Noreascon 3. By January we had signed contracts with the Peabody Orlando, the Clarion Plaza and the Quality Inn Plaza for over 2,200 sleeping rooms and over 100,000 square feet of function space to supplement the Convention Center. Communication lines have been developed to allow, for example, this PR to be edited in California and published in Orlando. Recently, we took over a modest office where we fight the ongoing battle to stay current with the paperwork. Staffing continues; I was awarded a button reading "WORLDCON HEADHUNTER" by a group of fans who may have felt potential conscripts should have advance warning.

However, though we appreciate your interest, some concerns will have to wait until their time comes. (We wouldn't want to run out of things to do before September of 1992!) For example:

1. Don't confuse the Orlando hotel staffs by trying to make your room reservations for **MagiCon** now; we'll remind you to do that through our housing bureau in a year or so.
2. You needn't fret now about your Membership Number; permanent numbers will not be issued until after ConFiction, which is why they are not shown on your mailing label.
3. It would be great, but we cannot promise there will be a shuttle launch during **MagiCon**.

On the other hand, it's never too early to share your help, concerns and ideas with our committee. Whether it's applicable today or not until September of 1992, input from our members will be our most important tool for molding the 50th Worldcon. We look forward to hearing from you soon.

Becky Thomson
Co-Chairman



Chicon V[®]

The 49th World Science Fiction Convention

Hal Clement
(Author Guest of Honor)

Jon & Joni Stopa
(Fan Guests of Honor)

Martin Harry Greenberg
(Editor Guest of Honor)

Marta Randall
(Toastmaster)

Richard Powers
(Artist Guest of Honor)

29 Aug. - 2 Sep. 1991
Hyatt Regency Chicago

To Join, Write Us At:

Chicon V Registration
PO Box 218121
Upper Arlington, OH 43221-8121

Please give us a full name (plus a "fannish" name if you want it on your badge), permanent mailing address and phone number for **each** membership.

Rates are:

- \$85 each for **Attending** memberships until **30 June '90**
- \$95 each for **Attending** memberships from **1 July '90** 'til **31 Dec '90**
- \$30 each for **Supporting** memberships until **15 July '91**
- \$75 each for **Child's** memberships until **15 July '91**

A child is any person 11 or younger as of 29 August 1991. Children's Memberships will include the use of Chicon V child-care services.

All members will receive publications, nomination and voting rights for the 1991 Hugo Awards, and (with payment of additional fees) the right to vote for the site of the 1994 Worldcon. Attending and Child members also get to show up and participate.

All membership fees are quoted in US dollars; please make checks payable to

"Chicon V". All checks must be drawn on US or Canadian banks; we can also accept Postal Money Orders as long as they are payable in US currency.

Hotel:

Room rates for Chicon V will be \$70 per night single/double, \$90 triple and \$110 quad. We will NOT be accepting room reservations until early 1991.

Activities:

Chicon V will have all of the usual activities of a modern Worldcon—including Panels and Workshops, the Masquerade, Dealers Room (which is already sold out), Art Show, Con Suite, Video/Films, Gaming, and Filking.

Volunteers:

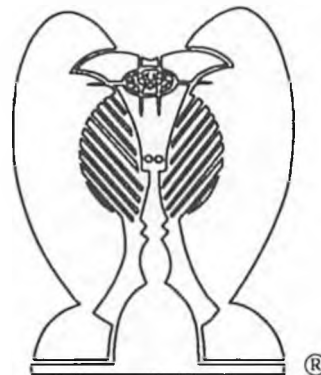
If you would like to become involved in Chicon V as more than an attendee, we invite you to join our staff. To volunteer, please contact us at the Chicago PO Box. Give us some idea of what you would like to do at Chicon, and any convention experience you may have.

Contacts:

General Info:
Chicon V
PO Box A3120
Chicago, IL 60690-3120

Art Show:
Elizabeth Pearse
218 All Saints Crescent
Oakville, ON L6J 5M9
Canada

Publications:
John Ayotte
528 Whitson Drive
Gahanna, OH 43230



Chicon V Registration Form

Chicon V Registration
PO Box 218121
Upper Arlington, OH 43221-8121

Please supply the following information for **each** membership.

Name _____

Address _____ Apt _____

City _____ State _____ Zip _____

Phone (_____) _____ Funds Enclosed _____

"Fannish" or badge name _____

MagiCon's Guests of Honor

JACK VANCE lives in the Bay Area, where long ago he was educated at the University of California first as a mining engineer, then a physics major, and finally in journalism. His first story, "The World Thinker" was written while he was serving in the Merchant Navy during World War II, and appeared in *Thrilling Wonder Stories*. His best known early work is *Big Planet*, which was finally published in an unabridged version in 1977. Fans who grew up during the Golden Age of Television may be unaware that Vance wrote some scripts for *Captain Video*. Mystery fans applauded his work in that genre when they gave the "Edgar" to *The Man in the Cage* in 1960.

MagiCon honors Vance's career and work in science fiction and fantasy. His richly detailed stories have kept generations of readers enthralled.

Malcolm Edwards, in *The Science Fiction Encyclopedia* (ed. Peter J. Nicholls), said, "The main thrust of his work has been toward increasingly ambitious exploration of the theme of life on other worlds. In Jack Vance's work this generally means human life, sometimes altered physically, always adapted culturally, to create what is essentially a fantasy world."

The Dragon Masters (1963), a short novel which won Vance his first Hugo Award, clearly illustrates this trend; set on a distant world in the distant future, it is a story grounded in genetic engineering, but the science is so far advanced that, like the science in Clarke's Law, it is indistinguishable from magic.

Vance's stories casually justify the presence of spacecraft and genetically-engineered creature-machines, and so remain comfortably within the definition of science fiction. However, when the question arises whether a fantasy story ever has or ever will win the Hugo Award, as Jane Yolen challenged in her verses for the Noreascon 3 brunch, the first story people reach for in rebuttal is not Poul Anderson's *High Crusade* or Anne McCaffrey's *Weyr Search*, but Vance's *The Dragon Masters*. The first two resolve their plot by mastering sophisticated science, while in Vance's stories, for all that their exoticism have in common with fantasy, the characters are bound by formal human codes of behavior, and exist in rigorous hierarchies; and the plot is resolved by exploration and mastery of the limits and problems imposed by these strange customs.

Vance wrote several popular series of novels, among them the five "Demon Princes" novels (*The Star King*, *The Killing Machine*, *The Palace of Love*, *The Face*, and *The Book of Dreams*), each an episode in Kirth Gersten's revenge on the criminal lords who pillaged his home planet and killed his parents. The principal villain in each novel is as idiosyncratic and richly detailed as any in science fiction – and as readers of E.E. Smith's *Sky-lark* series know, heroes are best appreciated when the author has successfully shared with the reader his full comprehension of the morbid evil they oppose.

Vance's flair for fantasy and his famous reticence about his own work are well known among his colleagues: Isaac Asimov introduced Vance's "The

Last Castle" for *The Hugo Winners, Vol. Two*. Never having met Vance, Isaac resorted to another Bay Area writer, Robert Silverberg, for advice. Isaac listened at length, "...and finally, Bob said, 'He's strangely uncommunicative in a way. That is, he loves to talk shop, but when I asked him whether he was influenced more by Kafka or by Dunsany, he changed the subject.' I was delighted, for right then I knew that Jack Vance was an all-right guy. I hate those writers who have been terribly influenced by Lord Kafka or Franz Dunsany – big show-offs."

VINCENT DI FATE began illustrating in 1969 and sold his first professional work to *Analog*, where his illustrations enhanced many stories with their clean high-contrast graphics and high-tech subjects. For twenty years he has been among the best known painters of astronomical and technological subjects on the covers of science fiction paperbacks. "His colors tend to be dark and moody with much use of dull ochres and violets," said art commentator Jon Gustafson. DiFate has been nominated for and won the Hugo Award. He has won the hearts and minds of his colleagues and fans interested in sf art through his column "Sketches" in Andy Porter's fanzines, analyzing professional sf art in both a critical and commercial context.

WALT WILLIS' fannish career is legendary. From *Slant* in 1948 to *Hyphen* 37 in 1987, he has been one of the finest, most innovative writers to appear in the fan field. Among other things he is the man responsible for *The Enchanted Duplicator*, "The Harp That Once or Twice", and many, many puns. Walt is well known for his fanzines, humor and criticism. In 1979 Richard Bergeron published a tribute to Willis: a 614-page, hardbound edition of his mimeo fanzine, *Warhoon* 28, as complete a collection of Willis' writing as could be made. Walt was the linchpin of Irish Fandom, and the Belfast-Savannah Axis. At MagiCon you will have a rare opportunity to meet one of Ireland's finest contributors to the realm of science fiction.

SPIDER ROBINSON blazed into the field in 1973. His first story, "The Guy With The Eyes", for *Analog*, began the "Callahan" story series later collected in *Callahan's Crosstime Saloon* (1977). Renewing the club-story genre coined by Chesterton and Lord Dunsany, and brought into SF by Arthur C. Clarke and Sterling Lanier, Robinson's tales bring together human and alien creatures who share incredible experiences; sometimes embroiling Callahan's saloon itself in the action. Spider shared the John W. Campbell Award for best new writer with Lisa Tuttle in 1974. He topped the 1977 Locus Poll for best critic, mainly for his "Galaxy Bookshelf" column for *Galaxy* from June 1975 to September 1977. Robinson's first novel was *Telempath* (1976); one serialized installment, "By Any Other Name" (1976), shared the 1977 Hugo Award for Best Novella with a James Tiptree story. Robinson lives in British Columbia with his wife and collaborator, Jeanne Corrigan Robinson. Their *Stardance* (1977) won the 1978 Hugo for Best Novel.

Walt Willis - Featured GoH

MagiCon's Progress Reports will individually highlight our guests of honor and toastmaster in a variety of ways. We'll draw on tributes written for first publication in these pages, reprints, photos and art to better acquaint you with these four leading contributors to the field of science fiction and share our enthusiasm about their role in MagiCon.

In his biography of Willis for *Warhoon 28*, "A Wealth of Fable", Harry Warner Jr. recorded, "How did it all begin in a fannish sense? Fortunately, we know beyond doubt one of the decisive moments, a rainy afternoon during the later stages of World War Two. Walter and Madeleine had been going together for nearly a year. Neither was a fan. Nor did they know an important fact about one another until they took shelter from the showers under an awning in front of a news agent's shop and wandered inside to wait for the rain to slacken. In one of the crucial moments of fan history both reached simultaneously for the same copy of the British reprint edition of *Astounding*. A fraction of a second revealed what a year had concealed: each, unknown to the other, read science fiction. 'I think I first realized his intentions were honorable, when he started to let me read the novelette first', Madeleine remarked much later about that crucial day in their courtship."

Even now Walt and Madeleine face the challenges of nature and Ireland together, as Roberta A. MacAvoy experienced on her visit there in the early 1980s and recounted in "The Harp Harpside". Let this excerpt be your personal introduction to our highlighted guest of honor.

(Reprinted by permission of Roberta A. MacAvoy; and our thanks to Patrick and Teresa Neilsen Hayden, who published the essay in a 1984 issue of their fanzine *Izzard*, and furnished the text for this excerpt.)

THE HARP HARPSIDE R.A. MacAvoy

THE SUN WAS BOILING AWAY THE mist, except over the water. I sat on the stone seawall, watching the grey street. A herring gull, proud and homely, stared down and down and down his beak at me. Across the street squatted the Royal Hotel of Bangor,



looking remarkably like a Round Table Pizzeria. Each time the wind shifted to the east it caught the huge surface of my pack and threatened to knock me backwards over the wall, fifteen feet down to wet sand and seaweed. I considered taking off the pack, but it made such a splendid shelter when the wind blew (as it usually did) from the north-west.

At ten by my Timex, a man crossed toward me, long armed, long legged, walking with a sort of ballistic looseness. His face was long and his hair grizzled. He seemed

to be in his early fifties and was dressed in soft, shabby brown.

"You look like someone from California," he said, stopping before me. I raised my head and then scabbled forward for balance, sliding my pack off the wall.

My days in Ireland had accustomed me to many accents which were all variations on the theme of my grandmother MacAvoy in her softer moments. His vowels, on the other hand, were flat and back palated. His r's held a hint of terrier growl.

It was on my tongue to reply "You sound like someone from the cast of *Brigadoon*." But I swallowed my remark; the stranger was much bigger than I. And he was at home, here, where I was not. He was also undeniably Willis. We shook hands.

I was to take him to lunch. That, at least, was the offer I had made from 8,000 miles away. I had enough British money in my pocket to cover almost any kind of lunch for two, even an Irish tourist luncheon. But as I didn't know a thing about the town of Bangor, N.I., I was forced into the indignity of allowing the man I was treating to hoist my pack into the back of his little car and drive me somewhere.

I dimly remember the place. It was either a hotel or a club of some sort, set on a round, grassy hill. Though the sun shone, all the foliage was dripping. The view out the windows was immense, I remember, though I blank at remembering what it was.

I was very nervous, and so, I think, was he. We drank beer. Or I drank beer, while he drank sherry. Or something. God help me, where has my memory gone?

The leaves were dripping; I remember that.

I tried to explain my trip: how I'd made a bit of money unexpectedly, and had always wanted to see

Ireland. How I enjoyed The Harp Stateside and The Enchanted Duplicator, what I had been able to find of SLANT, and most of all THE IMPROBABLE IRISH, which he'd written under the pseudonym Walter Bryan.

He responded with a mused wonder that people were still reading the things printed on mimeo paper almost thirty years ago. He looked at me sidelong. Dubious. As though my explanations would have a punchline at the end of them. As though I were about to pun.

(I cannot pun.)

This air of dubious waiting, along with the peak of greying hair over his forehead and the dark mole at the side of his nose, gave a gently ironical flavor to everything Walt Willis said.

He added he had not done much of that sort of thing in recent years, meaning writing. He did not say he had gafiated. Indeed, I can't remember ever hearing him use a fannish acronym. He asked if I had seen HYPHEN, and mentioned in passing that he didn't see much of James White anymore. I asked if he knew Anne McCaffrey. Yes, he'd met her, but didn't know her well. Neither did I, but that didn't stop me from babbling on, about the stout boys at the pub who think she's a witch, and about her gorgeous wild headgroom Dervil who ought to be a fairy. It was nervous talk on my part, made worse by my companion's air of calm, cultured patience. After half an hour we both realized that we weren't especially hungry and he invited me to his house, Strathclyde.

It rises from a hill not a hundred yards from the Irish Sea. I use the word "rises" with meaning, because Strathclyde seems to go quite high. Like so much else in the area (including sea and sky), it is grey.

Actually, the house is two houses: a side-by-side duplex which must have been mammoth if it was ever a single dwelling. As it stands, it is two very large houses, three stories high. Victorian, I guess.

Madeleine Willis came out, very small, bright haired with high coloring and blue eyes in which the ironical reserve of her husband became a sharper thing. They sat me down in the garden. Madeleine wandered off while Walt made more talk.

Break.

I can't go on this way, giving a moment-by-moment history of my visit with the Willises. I came to them confused by lack of sleep and the shock of strangeness. For the little-over-two-days I stayed with them I remained abashed at the thought I had plumped myself down on a couple who did not know me, and who were perhaps the most civilized people I'd ever met. The ease and friendliness with which they received me did much to make me forget the fact I had more or less invited myself, but the sunlit evenings (light until almost 11) in my sleeping bag in

the damasked front parlor would remind me. My recollections are jumbled and imagic:

-- The door dividing the dining room from the front passage in amber tinted glass. I can see the table through the panel, as I peer from the dark passage into light. The table has a litter of cups and plates on it, and a teapot under a cosy. (Mealtime at the Willises', like teatime at the March Hare's, was a never-ending thing, as daughter Carol's breakfast flowed smoothly into her father's, and Madeleine's lunch (perhaps she had gone early to golf) trod closely on its heels. Consequently the table was constantly dotted with the remains of one light meal and the preparations for the next.

-- Carol sits behind the tea cosy. She is thirty-five, close to my age: pretty, attentive, and quiet. She, like her father, is a civil servant, and engages in work which has something to do with the writing out of Bills (little Bertie blinks and nods and does not understand at all). Casually at table, she mentions that her office had bomb evacuation practice that afternoon. I can't think of anything to say to Carol. She can't think of anything to say to me.

-- Son Brian (my ears hear Walt calling Brian something between "Bran" and "Brun". And Carol becomes unmistakable "Carl". I was constantly re-parsing everything he said to me, changing the vowels into recognizable sounds. This process must have given me the air of slow intentness which characterizes many deaf people. Madeleine, however, I could understand very well, as her people originally came from the south.)

-- I'll start again. Brian strides by, never stopping long enough to sit. He is a member of something which Walt refers to as "Dinghy Fandom". "14-Foot Dinghy Fandom", to be specific. They race little sailboats and write newsletters about it. It's a way of life which, like fanzine fandom, pays very badly. Brian impresses me as a young man of energy. He is also original in thought and deed, as is expressed by the dinner in which we all eat potato and mutton casserole, except Brian who sits in the yard with a Chinese take-away dinner. (There are extenuating circumstances. He is late, and it seems the casserole had shriveled in the oven. But still, Chinese take-away in Donaghadee, N.I....) Brian is only still when watching television. He is twenty-seven. I don't really try to talk to him.

According to their parents, neither of their children has ever expressed an interest in fanzine fandom. As for Madeleine herself, she remarked to me (her glance showing a sharpness her words did not reflect) that even in her more fannishly active days the society of fans around her did not consider that she herself might be one of them, but rather tried to invent a sort of Ladies' Auxiliary of Fandom for her. (She actually quoted some male friend on this point, but I don't re-

member either his identity or his exact words. Just as well.)

Madeleine is used to the Ladies' Auxiliary type of thing. She is a fanatic golfer, and is only allowed on the links three days out of the week: ladies' days. Did she understand the ungovernable, almost paralyzing anger I felt, hearing her speak about this? If she did, then I think her silent reply was that there are so many things to get angry about...

(N.I. politics, for instance. I had no intention of getting involved in politics during my few weeks in Ireland. Yet there was no day when politics -- and especially Northern Irish politics -- did not intrude itself. Having the traintracks blown up is a political event. Getting into rude confrontation with a drunk who is singing new and violent words to the song "Town I Loved So Well" is a political event. Having one's neck tickled by a bus conductor who is speaking endearments into one's ear is a political event too, but of a different kind.)

Walt Willis makes a quick round of his car doors and trunk when we stop in a supermarket parking lot. I chivvy him about his methodicalness and he replies that he is required by law to lock his door and car trunk at all times, lest someone plant a bomb in it. He can't visit James White frequently, because White doesn't drive well, and lives in a Catholic neighborhood.

Madeleine is active in N.I. politics, working for the Alliance party, which she described to me as a middle-of-the-road, non-sectarian, and non-violent group. She does things like drop leaflets into letter slots in housing developments.

I offer to help her one evening. She says that perhaps the activity isn't quite safe, and of course I reply (all bravado) that I certainly MUST help her, and only on road to Newtownards with the two Willises and a friend named Emma do I stop to read one of the leaflets and realize I don't know quite what it is talking about. What if someone should open the door on me and ask an intelligent question? Even a stupid question would be more knowledgeable than any response I could make.

The sky is lovely and blue. The little project row houses (£120 rent) are larger, cleaner, and more modern than my apartment (which costs three times that amount). The four of us, along with Henry and Victoria (whom we meet at the site) comb up and down the sunny streets, dropping our feathery slippers through the brass slot of each door. I am a quick worker, being terrified someone will stop me and try to talk.

In the distance we hear blaring noise, and eventually find a parked truck and young men in dark suits orating into a p.a. system which so effectively jumbles their words that I have no idea who they might be. Madeleine stands next to us and listens with a trained ear.

"Paisleyites," she finally announces. "I hope they don't bother us."

"How do you know? Can you understand them?" I ask.

"Not at all, but it's the way you can't understand them that marks them out," she replies.

Eventually I pull out the word "Christ" from the white noise. I hear that word again at least twice, but get no further in understanding. The men in dark suits don't bother us at all.

When it is all done and we have dropped off Emma, I ask Walt why Emma calls Henry Lord Dunleath, and Victoria Lady the same, while he and Madeleine call them Henry and Victoria. After a rather portentous silence, Walt answers that Emma is more polite than they are. I am left with the feeling that I have not been very polite at all.

More images:

-- I am looking at Greyabbey, which is a ruined cloister. It is a lovely ruin, and I can't help thinking that Ron, my husband, would like it very much, being by nature cloistered.

-- I am driven in a big circle below the tower of Scrabo, which is squarish and tall, built upon a hill. Scrabo is not an old tower, early Victorian at the earliest, but it is an impressive one, and, obedient to its creator's wish for atmosphere, gathers veils of mist about its shoulders. Scrabo, Walt tells me, is his own model for the Tower of Trufandom. (I promised Patrick I would talk about Scrabo. There.)

-- Each evening I am there, while Walt spends a half-hour with his wonderful computerized television news machine (it lists headlines, you pick one, and it reveals the story, along with a list of sub-categories you may feel are worth exploring) I withdraw to the front parlor, weary from the day's input, where the old mahogany furniture sits unused and the sea fills the window (and mildew is eating away one corner of the damask wallpaper). There I pull my mummy bag up to my waist, and read HYPHEN. Occasionally my guffaws are so loud that conversation in the sitting room stops.

If there is or was a zine in fandom which continued so well and funnily written for so long as HYPHEN, no one has told me about it. I read gluttonously, knowing my brain cannot retain the whole.

I remember best the story of an international archery competition in which the Scots psyched out the Irish by the use of technical gimmicks. (The author -- Bob Shaw -- ought to see the present state of the arts, now that bows can be mistaken for unicycles.) And I remember the dust samples on the dashboard.

And of course I have the vague memory of ten thousand phrases well turned, some by White, but the best by Willis.

I didn't finish it all. Perhaps if I hadn't either washed or eaten during those days I would have been able to. Ah, useless regrets...

I recall that Walt made one pun while I was there. I was trying to describe to him my school, Case Western Reserve University (nee Western Reserve University), which prided itself on being the Harvard of the Midwest. (To the best of my knowledge, Harvard has never called itself the Western Reserve of the East.) W.R.U. originally succored many academically sound Jewish students who were not accepted into the eastern schools because they were Jewish. Now, though there is no (overt) discrimination at Harvard, the children and grandchildren of those early scholars continue to go to W.R.U., just as the children of Harvard alumni go to Harvard.

'Solemnly Walt nodded. "The Oy Vey League," he said.

*

I said before that the Willises may be the most civilized people I have ever met. By that I do not mean afraid of bugs or clothes-proud. I mean they operate under the constraints of a sweet rationality which turns aside from passionate excess. And which finds most things funny.

Their courtesy to me was boundless. Had I drunk from the fingerbowl (the metaphorical fingerbowl – they never got any fancier than saucers), they would have replied with a long draught from the vase of mums.

It was not the best time for a tourist. The Pope was ruffling feathers in Britain, which was locked in struggle with Argentina, killing each other's young men in daily handfuls. Thatcher and Reagan had had a tiff. Inflation in the south was running 22%.

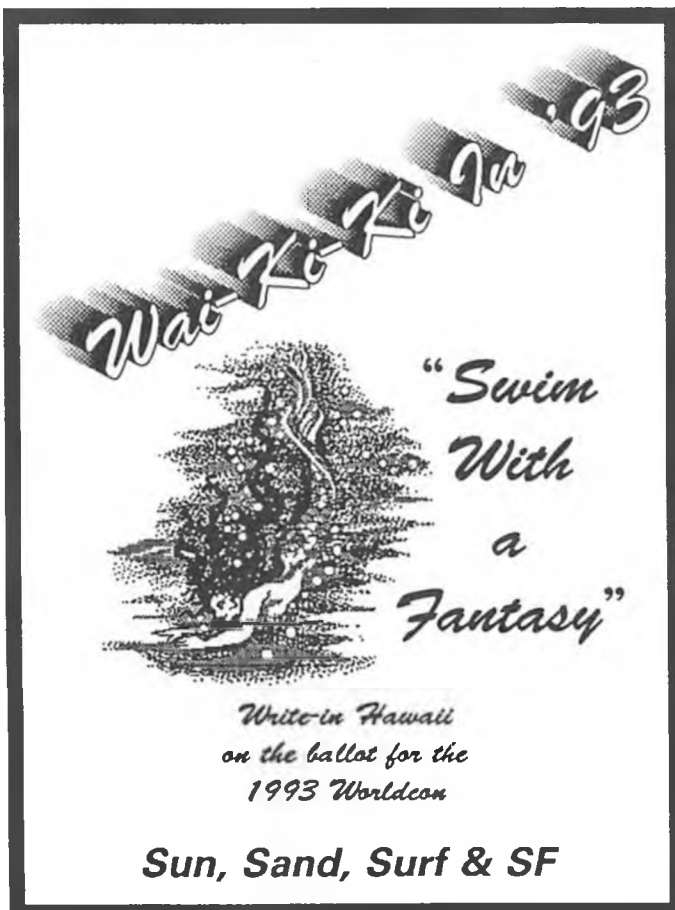
Though I knew all this, I was kept from feeling it had anything to do with me, Bertie McAvoy, sitting out of place and time in the Willis household.

*

It occurs to me that the reader may think I have called this article "The Harp Harpside" because so much of it was about Willis at home. This is not the case. I called it that because one of the things I brought into his house was my harp. In preparation for my visit I had learned the tune "Star of County Down", only to discover that the tune had political overtones I had not intended. After listening to a few of my Irish pieces Walt nodded and explained that he does not feel that close to the music of the South of Ireland, the North having a Hebridean (read "Scottish") tradition. Madeleine, more forthrightly, saw me take out the instrument and announced that she was not at all musical.

*

On the third morning since I'd arrived, Walt drove me to the station. He helped me with my pack. He said to me the finest words I had heard since coming to the land of welcomes. He said I should come back.





We've got;

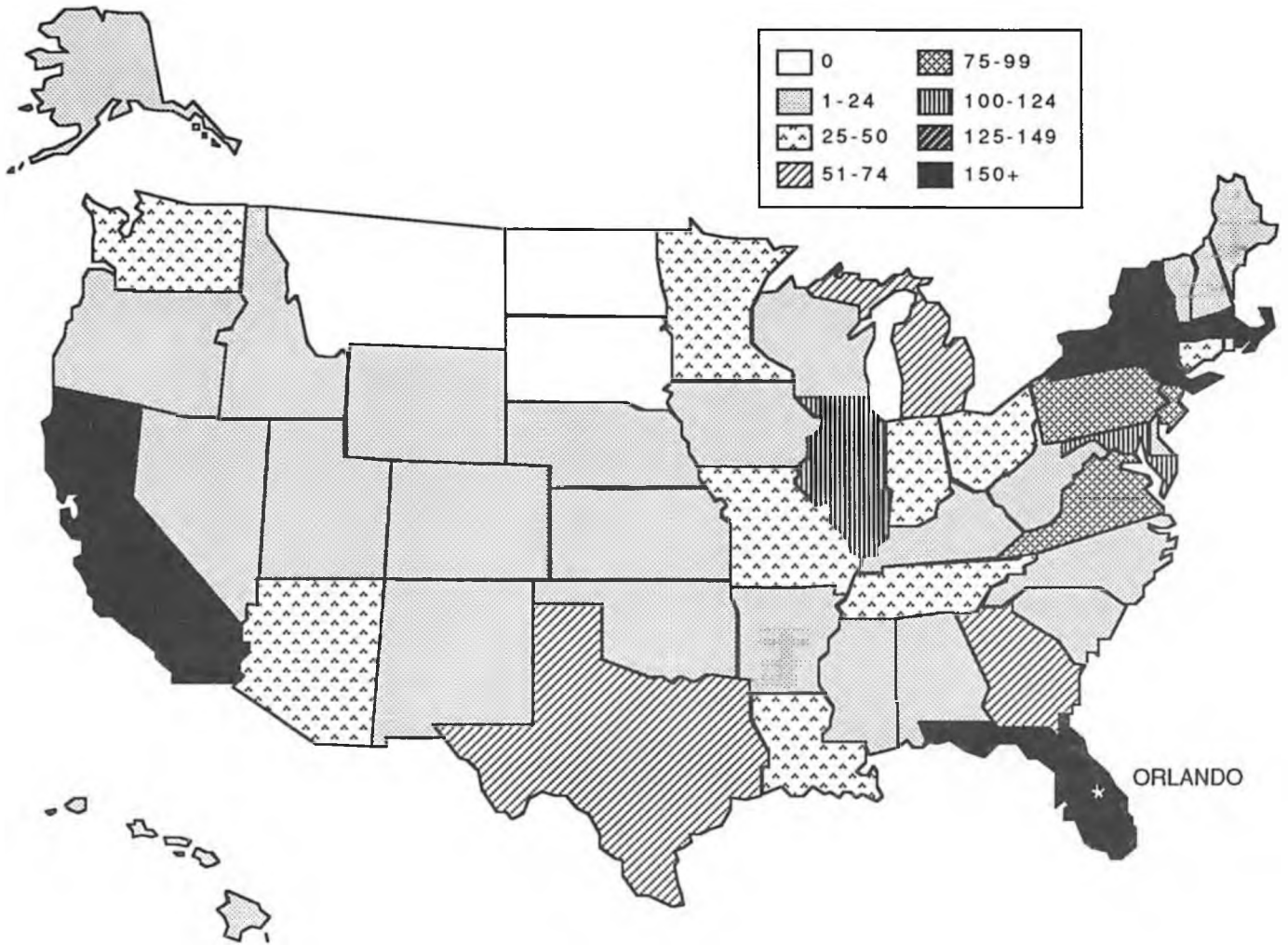
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Join now while the rates are low!

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TROPICON 9

Guest of Honor
Hal Clement

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Bruce Pelz

Nov. 30 - Dec. 2, 1990
Fort Lauderdale Airport Hilton
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There will be the normal fantastic Programs, Art Show, Filking, Video Room, Banquet, Dealers' Room, Gaming, and special exhibits about our Guests, PLUS a Filk Concert, our Masquerade & some special surprises!

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The Movable, Tropical, Florida Relaxacon

Guest of Honor

Charles L. Fontenay

July 27 - 29, 1990

Econo Lodge/South Central, St. Petersburg, Florida

A tropical festival to enjoy the sun; fan by the pool; have a drink with our Guest; and, of course, relax with your friends.

We don't schedule many items but you won't want to miss them!

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Of course, our *Everlasting ConSuite* will be open virtually all weekend with tropical specialties. And don't forget your inflatable dinosaur, or whatever, for the pool party.

Registration: only \$15.00 until June 15, 1990.
Room rates: only \$35.00 single thru quad

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The Movable Feast: only \$18.00 for our Guest of Honor banquet.

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SMOFCON 7

The convention for convention runners.

Dec. 7 - 9, 1990

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There will be lots of normal serious and practical Programs, a special ConSuite, guaranteed warmer weather than SMOFcon 6, PLUS some special surprises!

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Notes from The Events Division Directors

Well it's time to start thinking about the world con in [cringe] under three years. Gary and I would like to think that we have all our staff in place and every thing has been planned so we could just sit back and relax till August 1993. But this just ain't the case. This leaves us with just two options: Run screaming into the night never to be heard from again or get down to the task of planning for the con. We must be crazy because we have chosen to plan.

To this end Gary and I are going to take advantage of the long lead time before the con. We feel that we have the time to get some input from fandom at large. So if you have any ideas about the major events, the masquerade, Hugo Awards ceremony, tours, food functions, gaming, or other events that you would like to see drop us a line at the convention box.

The correspondence will be read by us as well as passed on to the department heads when they are recruited.

Gary Feldbaum and Steve Whitmore

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