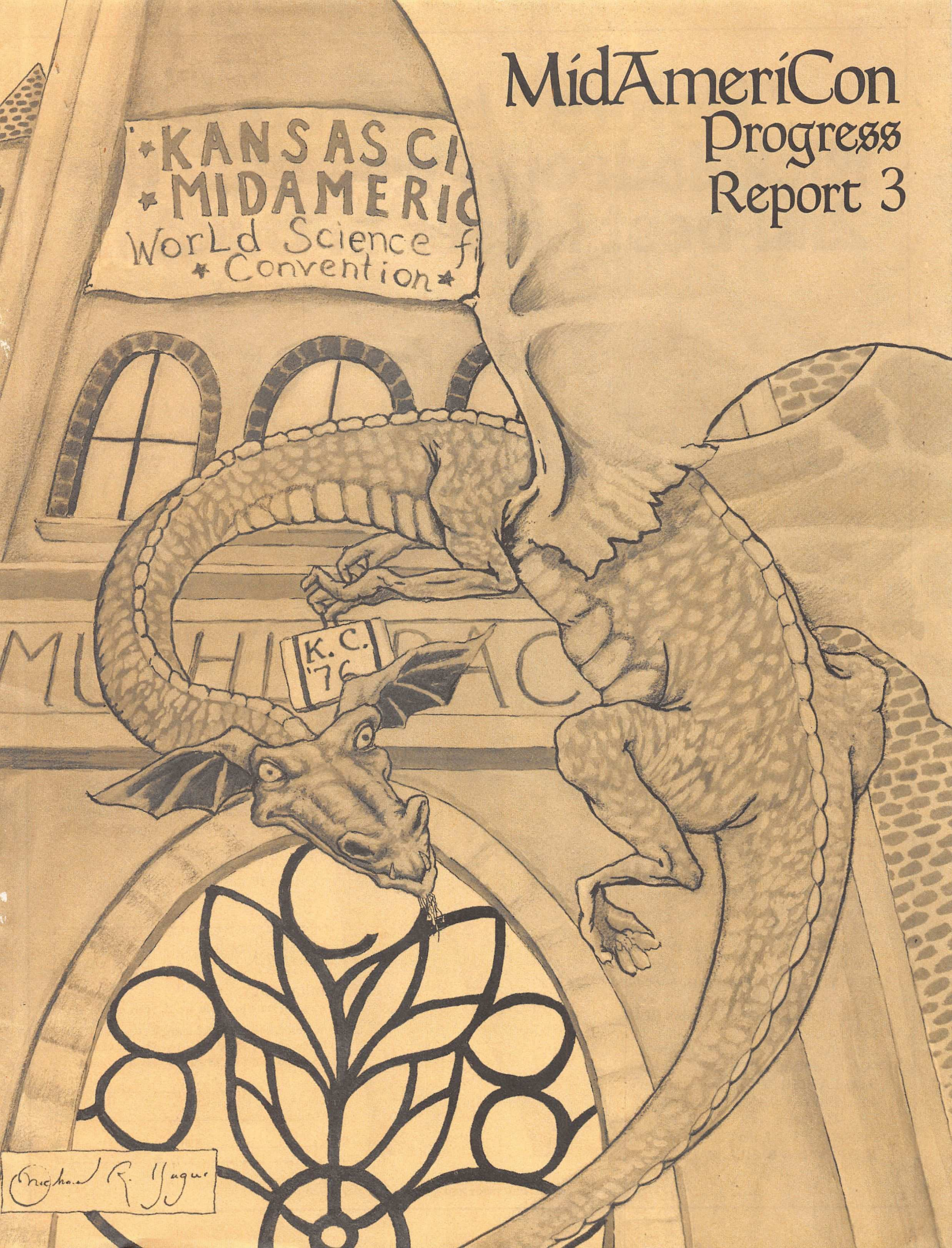


MidAmeriCon Progress Report 3

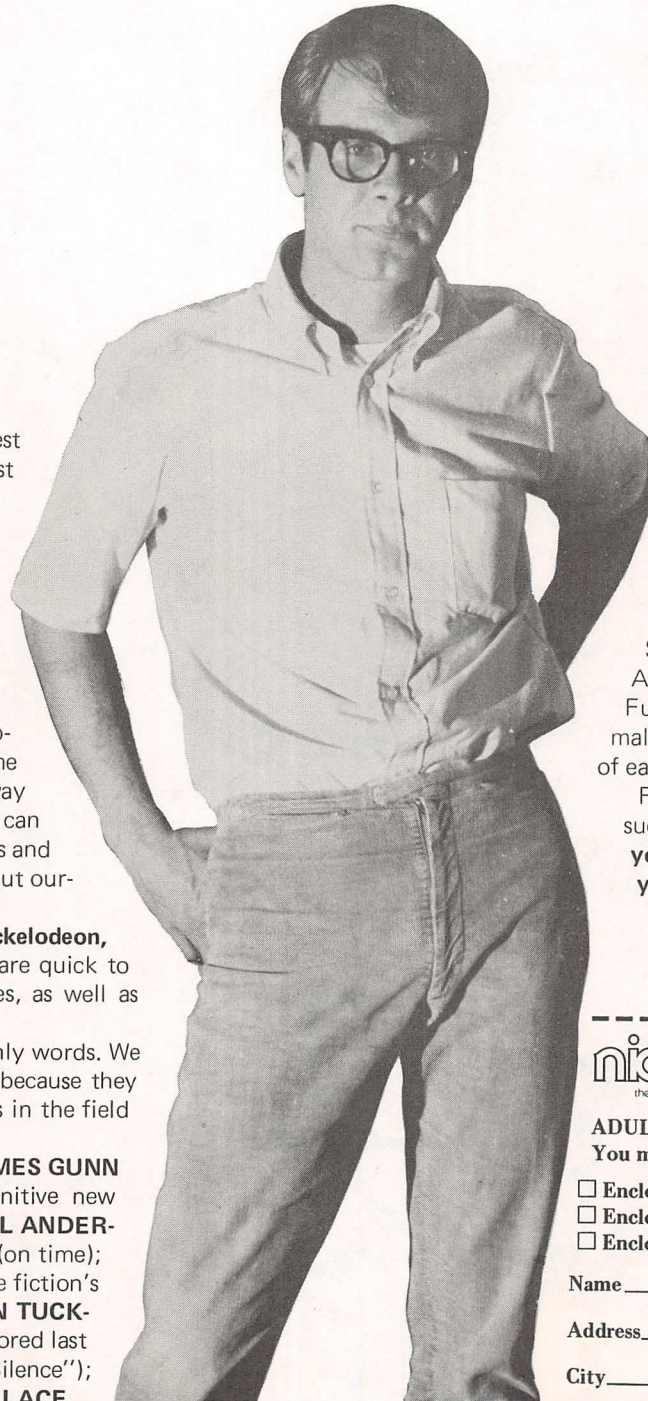


* KANSAS CITY
* MIDAMERIC
World Science Fiction
* Convention *

K.C.
'76

Richard R. Hugue

"Before I began reading Nickelodeon, I was only the 2nd-best kisser in Duluth."



Nickelodeon is the latest chapter in Tom Reamy's quest for the ultimate fanzine. (I just don't want to be around when he finally finds it.)

Nickelodeon is the magazine for people who like science fiction and fantasy. It's a magazine about sf and fantasy, about the people who write it, about the people who read it, and about the people who have made it a way of life. This is something we can do, because we are the writers and the readers; we're writing about ourselves. It is our way of life.

You'll find no taboos in **Nickelodeon**, no revered sacred cows. We are quick to poke fun at our own idiocies, as well as those of others.

But **Nickelodeon** is not only words. We publish many things simply because they are beautiful. The best artists in the field appear in our pages.

The first issue features: **JAMES GUNN** (with a preview of his definitive new book on science fiction); **POUL ANDERSON** and **PIERS ANTHONY** (on time); **R. A. LAFFERTY** (on science fiction's self-imposed fences); **WILSON TUCKER** (with the original uncensored last chapter of "The Long Loud Silence"); **JOE PUMILIA & BILL WALLACE**

(on the life and times of Mr. M.M. Moamrath. Lovecraft fans will... ah...love it; **HOWARD WALDROP** (on Steven Utley).

And, for the first time anywhere, fandom's only **nude centerfolds**, where fans and pros reveal everything. Steven Utley, author of "Hung Like An Elephant," appears in the first issue. Future centerfolds will sometimes be female, sometimes male, and sometimes one of each. Who would you like to see?

For that reason, and because future issues will become even more debased, **you must state that you are at least 18 years old.**

Try a copy. You won't really believe all this until you see one.

nickelodeon
the exotic science fiction & fantasy quarterly

1131 White
K.C., MO 64126

ADULTS ONLY!

You must state that you are 18 years old!

- Enclosed find \$2.00 for a single copy (No.)
- Enclosed find \$7.00 for a 1-year sub (4 issues)
- Enclosed find \$13.00 for a 2-year sub (8 issues)

Name _____

Address _____

City _____ State _____ Zip _____

Write for our advertising rates and generous dealer discounts.

34th World Science Fiction Convention

MidAmeriCon, P.O. Box 221, Kansas City, MO 64141 • Radisson Muehlebach Hotel, Baltimore & Wyandotte at 12th St., Kansas City, MO 64105

guest of honor
ROBERT A. HEINLEIN
fan guest of honor
GEORGE BARR
toastmaster
BOB TUCKER



COMMITTEE

Chairman..... Ken Keller
Vice-Chairman..... Jim Loehr
Secretary..... Teresa Boyed
Treasurer..... Sherry Fesselmeyer
Auction..... Allan Wilde
Audio-Visuals..... Ron Benton
Banquet Logistics..... Richard Wikholm
Bookkeeper..... Louis Graham
Business Meeting Chairman..... Bob Hillis
Communications..... Neil Preston
Computer Services & Registration..... John Taylor
Daily Convention Publications..... Jeff May, Linda Bushyager
Equipment Procurement..... Bob Boyed
Film Program..... Tom Reamy
Chris Carduff, Derek Jensen, Floyd Johnson, Gary Mattingly,
Byron Roark, Brian Tannahill
Hotel Liaison..... Ken Keller
Hotel Reservations..... Pat Wantland
Huckster Room Coordinator..... Don Lundry

Hugo Awards Subcommittee..... Louis Graham, Ron Benton
India Boone Grow, Allan Wilde
Legal Staff..... Larry Propp, Yale Eideiken, Meade Frierson
Media Relations..... Mike Baker
Masquerade..... Joni Stopa
Ann Cass, Phyllis Eisenstein, JoAnn Wood
Official Photographer..... Jack Stone
Personnel..... Jim Loehr
Program Coordinator..... Bill Fesselmeyer
Project Artshow..... John & Bjo Trimble
Publications & Advertising..... Tom Reamy
Security..... Rusty Hevelin
SFWA Liaison..... James Gunn
Special Interest Groups..... Mike Baker
'78 Site-Selection Registration..... India Boone Grow
Theatrical Production..... David Wilson
General Convention Staff..... Crispin Burnham, Pat Cadigan,
Randy Grindinger, Larry Kopitnik, Doug Reed, Sarah Sue Wilde

MidAmeriCon Progress Report 3 is published by Science Fiction Conventions of Kansas City, Inc., edited and designed by Tom Reamy. Cover by Mike Hague. Typesetting by Nickelodeon Graphic Arts Service. Extra copies are available for \$1.50 each. Please notify us of your change of address. A \$1.00 charge will be made for each copy remailed. Copyright 1975 by MidAmeriCon.



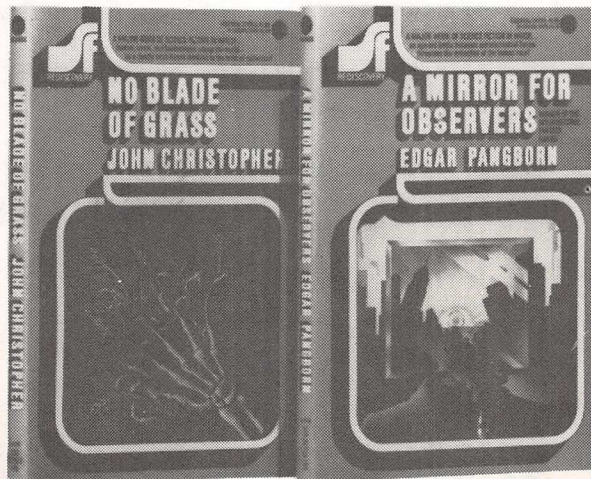
British agent:
IAN MAULE
8 Hillcroft Cres., Ealing
London W5
United Kingdom

Australian agent:
ERIC LINDSAY
6 Hillcrest Avenue
Falconsbridge, N.S.W.
2776 Australia



AVON'S SCIENCE FICTION REDISCOVERY SERIES

Avon brings into print those often requested science fiction classics and favorites—and keeps them in print. The large format (5¼" x 8") and the price of \$1.95 allow small initial printings and small reprints so these titles may be kept in stock as long as the demand lasts.



NO BLADE OF GRASS

John Christopher

"Compelling, fantastic!"

— *Chicago Tribune*

"Frightening, provocative."

— *Boston Herald*

The unbelievable novel that foretold the world-wide famine that now fills the front pages—a book that may turn out to be history instead of science fiction!

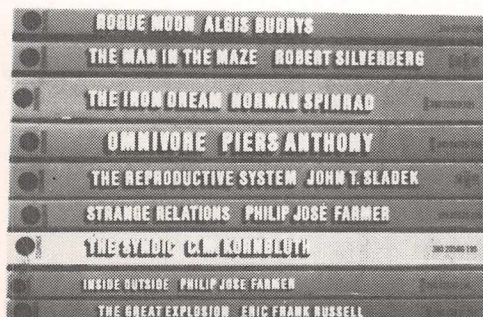
July

A MIRROR FOR OBSERVERS

Edgar Pangborn

Winner of the International Fantasy Award. Hailed by the *San Francisco Chronicle* as a book that is "animated by a style of writing and a maturity of outlook rare in the whole field of contemporary literature."

August



Now available:

ROGUE MOON

Algis Budrys

THE MAN IN THE MAZE

Robert Silverberg

THE IRON DREAM

Norman Spinrad

OMNIVORE

Piers Anthony

STRANGE RELATIONS

Philip Jose Farmer

THE REPRODUCTIVE SYSTEM

John T. Sladek

THE SYNDIC

C. M. Kornbluth

INSIDE, OUTSIDE

Philip Jose Farmer

THE GREAT EXPLOSION

Eric Frank Russell

THE WINDS OF TIME

Chad Oliver

Coming soon:

BILL, THE GALACTIC HERO

Harry Harrison

August

ULTIMATE WORLDS

Hugo Gernsback

November

CITY UNDER THE SEA

Kenneth Bulmer

November



Here's the secret of reaching 6,000 science fiction fans for as little as 1/6¢ each

EFFECTIVE JULY 1, 1975. This rate sheet supercedes all previous advertising information, and is subject to even further change.

The Program Book and Progress Reports of the 34th World Science Fiction Convention (MidAmeriCon) will set new standards of quality and craftsmanship never before imagined. They will be seen by more people and prized above all previous Worldcon publications. Nowhere will you find a better showcase for your advertising—and nowhere can your advertising dollar be better spent.

The beautiful 8½"×11" hardcover Program Book will be given to all attending members of MidAmeriCon and mailed to all non-attending members. The equally beautiful 8½"×11" softcover Progress Reports will also be given to all attending members and mailed to all non-attending members. Whether your ads are in the Progress Reports or the Program Book, they will be seen by the same members of the science fiction community (estimated circulation of both the Progress Reports and the Program Book is 6,000+)—and the Progress Report ad rates are a bit cheaper.

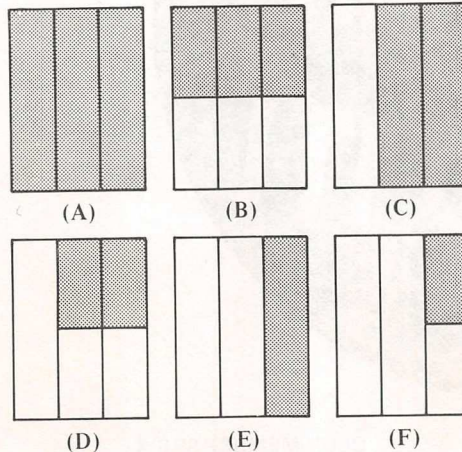
ADVERTISING DEADLINES:

Progress Report 2: January 15, 1975
 Progress Report 3: June 1, 1975
 Progress Report 4: December 1, 1975
 Progress Report 5: May 1, 1976
 Program Book: June 15, 1976

MECHANICAL REQUIREMENTS:

As the MidAmeriCon Progress Reports and Program Book will be printed 8½"×11" and the text will be in three columns—as it is here—we can offer a much wider assortment of ad sizes and prices. The sizes explained and diagrammed below are for full-copy: *DO NOT* leave

a border—the ad copy should fill those sizes. You may submit camera-ready originals, photostats, or negatives. Please read carefully. The size requirements are different for each.



Negatives:

Negatives must be submitted final printed size. If they are not, they cannot be used.

- (A) Full page (7½"×10")
- (B) Half page (7½"×4-7/8")
- (C) Two column/full page (5"×10")
- (D) Two column/half page (5"×4-7/8")
- (E) One column/full page (2-3/8"×10")
- (F) One column/half page (2-3/8"×4-7/8")

Photostats:

Photostats must be submitted paste-up size (except full pages), and must not be mounted on board.

- (A) Full page (9-3/8"×12½") or 7½"×10"
- (B) Half page (9-3/8"×6")
- (C) Two column/full page (6¼"×12½")
- (D) Two column/half page (6¼"×6")
- (E) One column/full page (3"×12½")
- (F) One column/half page (3"×6")

Camera-ready Originals:

Originals (except full-pages) must be submitted paste-up size—the same as photostats—and should not be mounted on board. Full-pages, however, may be submitted any size as long as they are proportioned to reduce to the sizes indicated under "Negatives."

ADVERTISING RATES:

Rates are for Progress Reports only. Program Book rates will be published at a later date.

	pro	fan
(A) Full page	\$60.00	\$40.00
(B) Half page	40.00	25.00
(C) Two column/full page	45.00	30.00
(D) Two column/half page	25.00	20.00
(E) One column/full page	25.00	20.00
(F) One column/half page	15.00	10.00

BLEEDS AND INSERTS:

Add 20% for bleeds. Inserts not available.

COLOR:

Full-color interior advertising is available. With separation negs furnished the rate is:
 1 page—rate + \$300.00
 2 pages & over—rate + 200.00 per page.
 Non-process color: 1 page—rate + \$100.00 per color; 2 pages & over—rate + \$50.00 per color per page. Multiple-page ads need not be purchased by the same advertiser. Please inquire if more information is needed.

HALFTONES:

No additional charge if screened negatives or photostats are provided. Add \$7.50 for each ad if stripping or screening is required of our printer.

CLASSIFIED ADVERTISING:

Set solid, no display, 10c per word, \$2.00 minimum, name and address free.

REMITTANCE:

Full remittance must accompany all fan and classified ads. 5% discount to professional advertisers if payment accompanies ad copy—if billed, net: 30 days. Make all checks payable to: MidAmeriCon.

MAILING INSTRUCTIONS:

Pack ad copy carefully with sufficient cardboard stiffeners and mail to: MidAmeriCon, P.O. Box 221, Kansas City, MO 64141. Ads cannot be returned unless postage is included.

MIDAMERICON

POST OFFICE BOX 221 KANSAS CITY, MISSOURI 64141

Please enter our reservation for _____ pages in PR number _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

COMPANY _____

- Copy enclosed
- Copy will arrive later
- Check enclosed
- Check arriving with copy
- Please bill us

34TH • WORLD SCIENCE FICTION CONVENTION



The Smoke-Filled Back Room

BY TOM REAMY

**THIS
IS
IMPORTANT!
READ IT!**

The information on the following pages is very important; please read it carefully. It applies to **EVERYONE!** There are no exceptions and ignorance is no excuse.

MEMBERSHIPS

The membership rates for MidAmeriCon are as follows:

	Attending	Supporting
until Dec. 31, 1975	\$15.00	\$5.00
Jan. 1, 1976 to April 30, 1976	20.00	6.00
May 1, 1976 to July 31, 1976	25.00	6.00
After Aug. 1, 1976 & at the door	50.00	6.00

Those dates are for the postmark on your letter. It doesn't matter if the membership reaches us after the deadline as long as it was postmarked *before* the deadline. (And don't bother dating your check before the deadline and mailing it afterward—we return all those. We got one membership mailed in August containing a \$6.00 check dated January.)

CONVERTING YOUR SUPPORTING MEMBERSHIP TO ATTENDING

Yes, it can be done. And the sooner the better. To convert you pay the difference between what you paid for the supporting membership and the cost of an attending membership *at the time of conversion*. If you bought a supporting membership for \$3.00 and you convert now, it will cost \$12.00. If you wait until after Jan. 1, it will cost \$18.00; after May 1, it will cost \$22.00; and, if you wait until after Aug. 1 or convert at the door, it will cost \$47.00. It has been said we haven't made this perfectly clear.

CLUB MEMBERSHIPS

Several clubs and/or organizations have bought blocks of memberships for future sale to new members. This is perfectly fine, but **ALL MEMBERSHIPS MUST BE CONVERTED TO THE NAME OF THE PERSON WHO WILL BE USING IT BY JUNE 1, 1976 OR THE MEMBERSHIP BECOMES NULL AND VOID.** The membership will continue to receive all the benefits of a *supporting* membership, but it cannot be used to attend the convention **NOR WILL IT BE REFUNDED.**

Recognized clubs may continue to buy block memberships in the future, but the deadline applies regardless of when the memberships are purchased.

MULTIPLE MEMBERSHIPS

The same rule applies to those persons who have bought more than one membership in their own name—because they don't know who their girl friend or boy friend will be by then. If the membership has not been converted to the attending person's name by June 1, 1976, the membership becomes **VOID** and will not be refunded.

Sales of multiple memberships will be limited to *two* in the same name from this point on.

NICKNAMES

As identification will be required to get your membership badges (yes, that's right—read under "Registration" very carefully), it may be a bit difficult to prove that you are Stanley From Beneath the Earth or Billy the

Mountain. If you are registered under an assumed name, you must (here it comes) notify us of your real name by June 1, 1976 or your membership becomes **NULL AND VOID!** We will list you on the membership roster and make out your badge in any name you want, but we *must* have your real name for cross-reference. This is for your protection as well as ours. *Anyone* could walk up to registration and say, "Hi, I'm Billy the Mountain. I'd like my badge, please?" We're supposed to know he *isn't* Billy the Mountain? Then, when the real Billy the Mountain shows up. . .well, folks, we don't need the hassle it would create.

Do not assume that we know you and this doesn't apply to *you*. It applies to everyone hiding behind an alias.

Under no circumstances will anyone claiming to be *anybody* be admitted unless they can show legal identification proving it. If your driver's license says "Billy the Mountain," you are exempt from this regulation.

And your membership card is **NOT** legal identification; as identification, it isn't worth the green paper it's printed on.

CHILDREN'S MEMBERSHIPS

Everyone born on or before September 1, 1964 will be considered an adult and must buy a membership to attend *any* part of the convention. Anyone born *after* September 1, 1964 will be admitted free of charge **IF ACCOMPANIED BY PARENTS.** Children attending the convention alone, regardless of age, must buy full memberships. All children admitted free will be issued a special badge. Even though admission is free, the badge is *still* necessary to attend any convention function.

If your child is large for his age, it might be a good idea to bring proof of date of birth.

REFUNDS

Sorry, we cannot give refunds on memberships. And memberships cannot be transferred except under the conditions outline above.

REGISTRATION

BADGES/CRASHERS

Unfortunately, a few of fandom's brain-damage cases have let it be known that they think it will be cute and cuddly to crash MidAmeriCon. The committee looks upon this with extreme disfavor. However, if someone comes up with a really clever, novel way to crash, they will be applauded as they're kicked out the door.

Counterfeiting badges, though, is simple, unimaginative thievery. (Don't let your fannish idealism delude you into thinking fans would "never do anything like that." Reports have placed the number of counterfeit badges at

the New York Star Trek con at from 1000 to 1500.)

Remember, the theft of \$50.00 is a felony, and the committee has absolutely no sense of humor when it comes to crashers.

MidAmeriCon badges will be designed in such a way to make them so difficult to counterfeit it won't be worth the trouble and expense. They will also be designed so that they are virtually impossible to lose—or be ripped off.

Some have suggested that they can sell their badges for less than the \$50.00 at-the-door fee, then get a new one by simply saying they lost it. Because of this we are forced to charge \$50.00 for replacement badges. Treat your badge as if it were a fifty-dollar bill attached to your bosom.

Some people like to personalize their badges, or get artists to do it. That's perfectly all right with us; you can wear as many custom-made badges as you can find places to pin them on, but *only* the original-genuine-official-MidAmeriCon-badge will admit you to any convention functions.

IDENTIFICATION

Identification *will* be required before you can pick up your convention package (badge, program book, and any other goodies we might be handing out) at registration. You will need the same type of identification that you would need to cash a check: driver's license, passport, birth certificate; something that will definitely prove that you are you. (Your green membership card is NOT acceptable as identification.)

This will prevent anyone from getting someone else's badge and won't be an inconvenience; everyone carries identification these days.

HOTEL RESERVATIONS

We're doing something entirely new at MidAmeriCon; at least, it's new for science fiction conventions. It's done as a matter of course in a lot of other large conventions. The MidAmeriCon committee will be handling hotel reservations, *not* the hotel.

ROOM RATES

Single	\$22.00
Double	\$28.00
Triple	\$36.00
Quad	\$42.00
Suites	\$60.00 to \$285.00

4 persons per room maximum
Rollaway bed—\$6.00 additional

The Muehlebach will accept Master Charge, BankAmeriCard, and American Express credit cards only.

RESERVATION CARD

Your reservation card is included with this progress report. It is the only one you will receive, so have a care with it. (If for some reason no card is included, write for one or call Pat Wantland at: (816) 942-9002.)

Reservations will be taken by mail only. All

reservations must be accompanied by the required deposit (those with no deposit will be returned). Reservations will be accepted from MidAmeriCon members *only*.

Please read the instructions carefully. Cards with incomplete or unclear information or with an insufficient deposit will be returned and you lose your place in line.

A number of people have already sent their reservations to the hotel. We have the hotel records, so we know who those people are. If you are one of them, you must send in the card with a deposit the same as everyone else. However, note on your card that you have already made a reservation with the hotel and your reservation will be processed first.

1. HOW TO FILL IN THE CARD

Fill in your name (if you are registered under a nickname, we need the nickname *and* your real name), your mailing address, your phone number, and your MidAmeriCon membership number.

Indicate the type of room you want using the following code:

SGL—a room for 1 (one) person.

DBL—a room for 2 (two) people with a regular double bed.

KING—a room for 2 (two) people with a king-size double bed.

TWIN—a room for 2 (two) people with twin beds.

DD—a room for 2 (or more) people with 2 regular double beds.

P—a parlor room: studio couches by day, twin beds by night.

SUITE (1)—a parlor and one bedroom.

SUITE (2)—a parlor and two bedrooms.

Indicate how many people will be in the room and the amount of deposit enclosed.

DEPOSITS

A deposit of one day's rental is required on all reservations. The rate on all rooms except singles and suites is determined by the number of people in the room. (A single with two people in it becomes a double.)

SGL..... \$22.00

DBL, KING, TWIN, DD, P:

2 persons..... \$28.00

3 persons..... \$36.00

4 persons..... \$42.00

SUITES..... \$100.00

Make your check or money order payable to "MidAmeriCon." Do not send cash!

Indicate your second choice. If, for instance, you request a "DD" for two people and there are no more available, let us know if you would settle for other accommodations in order to be in the Muehlebach, or if you would prefer a "DD" in an overflow hotel.

We cannot confirm reservations for earlier than September 2, 1976. Please see under the heading "The Republican National Convention" for the jolly news.

Fill in the names of *all* persons who will be in the room. Only those people named on the reservation will be issued a key.

Under "Special Requests" let us know of anything not covered in the above. For instance, if you need connecting rooms or roll-away beds, etc. Please let us know as soon as possible if you need rollaways. The hotel has a very limited number and must get them from outside sources. If you wait until you arrive, you may find there are none available.

Sign the card.

Remember, all the above must be filled in (where applicable) or the card will be returned and you lose your place in line.

2. WHERE TO SEND THE CARD

If you send in your reservation *before* June 15, 1976, mail card and deposit to:

MidAmeriCon

Box 221

Kansas City, Missouri 64141

If you send in your reservation *after* June 15, 1976, mail card and deposit to:

Radisson Muehlebach Hotel

12th St. at Baltimore & Wyandotte

Kansas City, Missouri 64105

If you send it to the wrong place, it will only delay things.

3. CANCELLATIONS

Cancellations and changes *must* be made before August 15, 1976. Before June 15, 1976 contact MidAmeriCon (for emergencies call: Pat Wantland (816) 942-9002). After June 15, contact the Radisson Muehlebach (reservations: (816) 471-1400).

If you find that you can't come and someone else wants to claim your reservation, your deposit *will not* be applied to their room. It will be refunded to you—*by mail*. The other person assuming your reservation must send his/her own deposit.

If you have made a reservation and decide to share a room with someone else who has also made a reservation, you may apply part of your deposit to make up the difference. If this should be the case, please let us know as soon as possible so that we may assign the room to someone else.

4. OVERFLOW HOTELS

We will fill the Muehlebach first—on a first come basis. Late-comers will be put in one of the overflow hotels. This, however, will be no inconvenience as the overflow hotels are only across the street.

There will be plenty of sleeping rooms available. There are seven hotels within one block of the Muehlebach. Even if you arrive at the convention without a reservation there should be no problem getting a room, but we expect the Muehlebach to be filled long before convention time.

5. HOTEL FUNNIES

The following is known as "a word to the wise." The Muehlebach is well aware that crashing in rooms is very common at science fiction conventions. It's not only the Muehlebach; all hotels are aware of it. They haven't really done anything about it in the past when conventions were small. But now sf conventions are large and the economy is slow. They can't afford to put up so many freebies anymore.

If you get caught the hotel is likely to do one of two things: (a) evict you from your room, or (b) charge you for the extra people. If they do that, you don't have a leg to stand on. What you're doing is illegal and there's nothing you can do about it—but pay up. And there's nothing the committee can do about it either.

So, if you plan to allow crashers in your room, at least be a little bit smart about it. If the maid comes in to clean a room in which one person is registered and finds four sleeping bags spread out on the floor, she has grounds for suspicion. Use some of that star-begotten talent you're supposed to have.

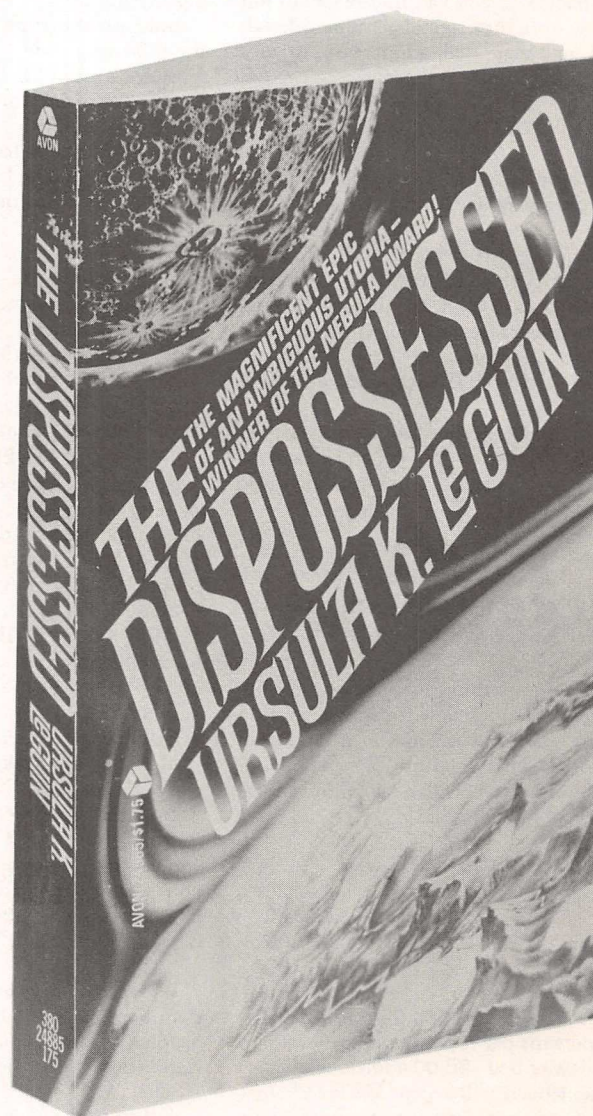
Coming in July

THE DISPOSSESSED

Winner of the
1974 LOCUS AWARD
for Best Novel

Winner of the
1975 NEBULA AWARD
for Best Novel

Nominated for the
1975 HUGO AWARD
for Best Novel



An Avon paperback \$1.75

THE REPUBLICAN NATIONAL CONVENTION. TRA-LA.

As this is being written, it is not known positively that the Republicans will choose Kansas City for their convention, but it seems to be an almost certainty. (The final decision is supposed to be made September 9—so you will undoubtedly know when you read this. This PR has already been delayed longer than it should be, we can't wait until Sept. 9 to get it to the printer.)

The Republican National Convention has affected MidAmeriCon, though we have been a lot luckier than other conventions. Please, don't blame the hotel. They are caught in the middle and are doing the best they can to make everyone happy.

Four conventions have been displaced by the Republicans. Those had to be scheduled elsewhere and, consequently, have affected still other conventions. The domino theory at a local level, as it were.

A Masonic convention (booked since 1971!) had to be moved back three weeks—and that affected us.

We have lost September 1, the first day of the convention.

However, this is not as bad as it may sound. (We had added a sixth day to the convention; this merely means it will return to the customary five days.) The only things planned for Wednesday, Sept. 1 were registration, set-ups for the art show and dealers' room, and movies in the evening. We *still* may be able to do those things. Right now things are in flux and confusion and we can't give you a definite answer on it. We'll bring everything up to date in PR4.

But this has had one serious effect. The Masons, while using very few of the Muehlebach's convention facilities, are using most of the sleeping rooms. (Most of their programming is in the Municipal Auditorium.)

Their convention ends Sept. 1, but most of them will not be checking out of the hotel until the morning of the 2nd. Therefore, we cannot confirm your reservation *before* Sept. 2. If you were planning to come in on the 1st (or earlier) you will have to check into one of the overflow hotels until the 2nd and then move into the Muehlebach. (Of course, if you're booked into an overflow hotel anyway, there will be no problem.) This will also affect those wishing to stay over after the convention. Another large convention begins September 8, so we can confirm reservations (in the Muehlebach) for no later than the 7th.

We know this will be an inconvenience, but it is not our fault, nor the fault of the hotel. If you must get upset at someone, get upset at the Republican Party—and the city government of Kansas City who sees only those umpteen millions of dollars the convention will put in the city coffers.

So, remember, if you want to come into town before the 2nd, there are *plenty* of hotel rooms within a block of the Muehlebach. And things may change. If they do, we'll give you the full details in the next PR.

PROGRAMMING

It's still too early, of course, to be able to

go into much detail on programming, but we can give you what is developing as it develops.

THE THEATRICAL PRODUCTION

The theatrical production continues to grow like *X the Unknown*, a juggernaut sweeping all before it. If you're expecting a bunch of amateurs horsing around on the stage, forget it. (Hey, guys, get out there and wow 'em. I just heard Ziegfeld is in the audience!)

MOVIES

The film schedule hasn't been finalized yet, but our general intent is to show mostly films you haven't seen before: some older, obscure ones, some newer ones that have received poor distribution and, if we can manage it, all the Hugo nominees. We'll also be showing a few perennial favorites. The type we plan to avoid is the big pictures of the last few years that everyone has seen. . .and seen. . .and seen . . .and seen. . .

HUGO AWARDS

We are structuring the Hugo Awards Cere-

monies quite differently at MidAmeriCon. They will be in the Municipal Auditorium, on the same stage as the theatrical production, and will be a Production also. (When we say MidAmeriCon will be the *Ultimate Worldcon*, we aren't just flapping our lip.)

MASQUERADE

The complete rules and regulations for the Masquerade will be in the next progress report, but we can give you a few general things now.

Joni is amassing people from all over fandom to bring you the *Ultimate Worldcon Masquerade*, the shortest and best in the history of worldcon masquerades. Because it will be held to a 2-2½ hr. maximum, the pre-judging will be very strict. The types of costumes almost certain to be eliminated in the pre-judging are: belly-dancers, slave-girls, barbarians, apes, and the crew of the Enterprise. This won't be done for any reasons of prejudice against those types of costumes, but because they require little imagination and creativity to make—and they have been done to death in past masquerades.

If you plan to enter the masquerade, read the series of articles appearing in the progress

A MONTHLY REVIEW JOURNAL OF FANTASY AND SCIENCE FICTION DELAP'S F&SF REVIEW

Annual North American subscription:

\$12.00 libraries \$9.00 individuals

Overseas airmail rates:

\$18.00 libraries \$15.00 individuals

Single copies: \$1.00

Subscriptions should be made

payable in U.S. currency to:

Delap's F&SF Review

11863 West Jefferson Blvd.

Culver City, California 90230

reports. Save yourself the disappointment of being eliminated in the pre-judging.

However, all is not lost. Those entrants whose costumes are eliminated in the pre-judging may, if they wish, parade their costumes during the intermission for the judges' deliberations.

Also, for the first time anywhere, the attendance at the masquerade will be held to the capacity of the hall. When all the seats are filled, no one else will be allowed in. If you're too late to get into the hall, you can watch it on television in your room. (If you don't have a room in the Muehlebach, check around. You'll have no trouble finding someone who will let you watch in their room.)

Special lighting and sound systems are being installed for the masquerade. It will be the best one you have ever seen.

There will be a special photography space set up completely away from the presentation area. Only photographers will be allowed in.

If you have no interest in the masquerade, the dealers' room will be open and there will be movies to keep you occupied.

BANQUET

The banquet prices will be announced in PR5—the hotel is not able to guarantee prices further in advance than that. No banquet reservations can be accepted until that time.

The banquet will be a luncheon on Sunday. Robert Heinlein, George Barr, and other notables will speak, but the Hugo Awards will not be presented. The Hugo Awards Cere-

monies will be Sunday evening in the Municipal Auditorium.

Plans at the moment are to make the banquet/luncheon a special affair with the specialty of the city—Kansas City steak. More details later.

Mr. Heinlein has requested that his speech not be recorded—which leaves us uncertain at this time whether he will allow it to be telecast as we will (more than likely) be doing with all the other major programming. The capacity of the hall is 1600-1700 and we feel certain more than that will wish to hear the speech. However, we will not do as past conventions have done and allow the non-diners entry after the meal to block the view of those who have bought tickets.

This has presented us with a problem we haven't solved as yet—but we will. We can allow only a certain number in the hall—when the capacity is reached, that's it. If Mr. Heinlein will allow his speech to be telecast, then only those with tickets will be admitted.

More information will be forthcoming as it develops.

OTHER THINGS

The reaction to the genre luncheons has been quite favorable. We'll give you plenty of time to make your reservations for them as soon as final details are completed.

Alex Eisenstein and Ken Keller are planning an elaborate audio/visual presentation on 2001; more details on that as it develops.

The fan publishing seminars (one devoted to mimeo and the other to offset) are being worked out.

The "Neo-Fan Room," a project of Ro Nagey and Ann Arbor fandom, will be something of a sequel to Torcon's "All Our Yesterday's" room. In it will be displays, audio/visual and live presentations; a complete and entertaining introduction to fandom. Sort of "Everything You Ever Wanted to Know About Fandom, but Didn't Know What to Ask."

Quite a few other special items are in the works, but plans are still too tenuous to go into this soon.

SPECIAL INTEREST GROUPS

While the convention is having no programming for special interest groups, those groups are perfectly welcome to organize, on their own, any programming they wish.

It's unlikely there will be any space available in the Muehlebach, but we have all the convention facilities of the overflow hotels as well. If any special interest group wants to have a special affair, just let us know. (So far, only the Burrough Bibliophiles have requested space.) But, you'd better do it quickly; space is definitely limited.

There's even a small park across the street from the Muehlebach (on top of the underground Municipal Garage) where the Anarchonists can hold a tourney—if they wish. The convention will *only* provide the space, as long as it lasts, all arrangements must be made by the special interest groups.

Write to MidAmeriCon, Box 221, Kansas City, Missouri 64141, attention Mike Baker, and give details of what you need.

CLOSED-CIRCUIT TV

It appears likely, though it isn't absolutely definite, that all major programming will be telecast live to the hotel rooms in the Muehlebach. The theatrical production and the Hugo Awards, which will be in the Municipal Auditorium, cannot be telecast live because of the wire-stringing problems, but will be recorded and telecast later for those who missed them. (We're working on the problems of telecasting to the primary overflow hotel—The Phillips House—but it is still very much up in the air.)

HUGO AWARDS

MidAmeriCon operates under the Rules of the WSFS, *Uninc.* as adopted at Discon II. The only significant change in the Hugo rules applies to the eligibility of MidAmeriCon committee members:

2.06 Should the Convention Committee delegate all authority to establish categories, prepare ballots, and count the same to a sub-committee whose decisions the Committee cannot reverse, then the ineligibility rule above will apply to sub-committee members only.

A sub-committee consisting of Louis Graham, Allan Wilde, India Boone Grow, and Ron Benton has been established. That means that, in all the universe, those four people are the only ones ineligible for a Hugo Award.

REPORT OF THE SPECIAL HUGO SUB-COMMITTEE:

MidAmeriCon will conduct the Hugo Awards by Section 2 of the WSFS Constitution as adopted by Discon II. In accordance with section 2.06 an independent sub-committee was formed to administer the Hugos. The committee consists of Louis Graham (chairman), Allan Wilde, India Boone Grow, and Ron Benton.

The sub-committee met on August 10 and decided that the categories and rules for the 1976 Hugos will be as follows:

Categories: These will be the same as those used by Aussiecon, with a clarification that the actual person to receive the award for dramatic presentation will be decided by the Hugo sub-committee and announced for all nominees in Progress Report 5, which will also contain the final ballots.

Rules: The nominating ballots will be distributed with Progress Report 4, and their return must be postmarked no later than April 30. Only members of MidAmeriCon may nominate or vote. The member's membership number must appear on the nominating ballot, and *both* his membership number and signature must appear on the final ballot. Each nominating ballot may contain no more than five different nominees in each category.

The final ballot must be postmarked no later than July 21, if mailed outside the U.S., and July 31, if mailed within the U.S. All members in Australia and Europe are asked to send their ballots to our foreign agents. The final ballots will include five nominees and "no award" in each category, and will be counted by the Australian system. The sub-committee reserves final decision on the eligibility of nominees and their inclusion on the

GODLESS

* * * * *

Past contributors include -

- Rich Bartucci
- Donn Brazier
- Don D'Amassa
- D. Gary Grady
- Jim Kennedy
- Dave Locke
- Jeff May
- Mike Shoemaker



- and more, plus the editor's own well-regarded writings.

* * * * *

Art by Dave Barnett, Sheryl Birkhead, Cy Chauvin, Jackie Franke, Terry Jeeves, Bill Kunkel, Sam Long, Alexis Gilliland, Brad Parks, Bruce Townley, and others.

* * * * *

PLUS a digustingly healthy letter column featuring people from all over fandom.

* * * * *

GODLESS is a wide-spectrum fanzine, with writing on many subjects, sf, fannish, and even occasional mundane

* * * * *

50¢ each, 5/\$2.00 from:

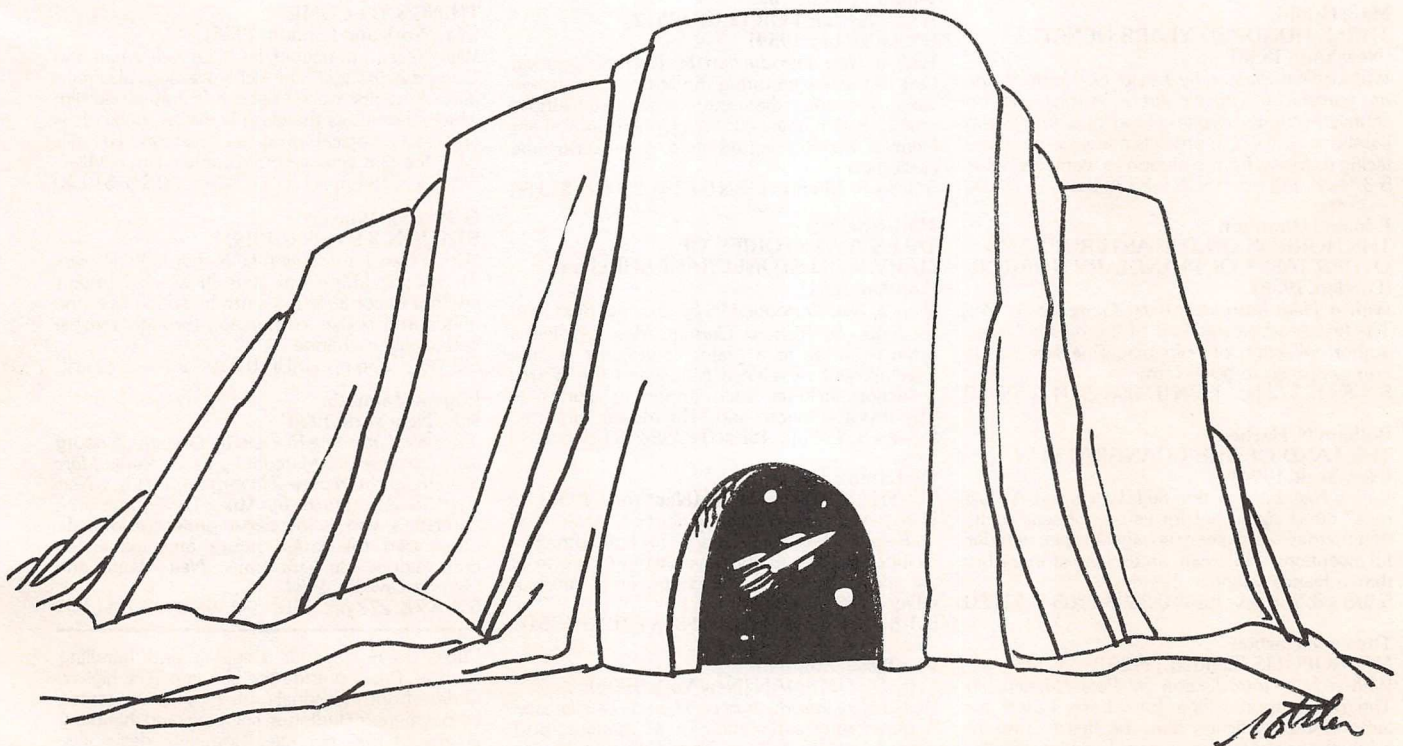
Bruce D. Arthurs
920 N. 82nd St., H-201
Scottsdale, AZ 85257

NASHVILLE IN '79!

"NASHVILLE IS NEAT IN 100° HEAT"

In 1976 watch for our bidding film
"Offutt & Ellison in Opryland"
narrated by Loretta Lynn!

THE NASHVILLE IN '79 COMMITTEE
KEN MOORE, CHAIRMAN



FANS WITH A PRESENCE OF MIND WILL VOTE NASHVILLE IN '79!

Just Published...

THE GREGG PRESS SCIENCE FICTION SERIES

New Editions of 20 Classic Works



Science fiction is now a basic category in most public and academic library collections, but as most science fiction has only been published in paperback editions, many collections of science fiction are not as extensive or representative as librarians would like them to be.

To help libraries, fans and scholars alike build their collections, Gregg Press has just published quality clothbound editions of 20 classic works of science fiction. Each volume contains not only a complete photographic facsimile of the original edition, but also new introductory material written especially for the Gregg Press edition by a noted science fiction writer, collector or scholar. In addition, many titles include reprints of contemporary reviews, movie stills and other useful material.

The 20 classic works selected for the Gregg Press Science Fiction Series illustrate both the history and diversity of science fiction in the 19th and 20th centuries. The titles range from the earliest works of American science fiction to contemporary masterpieces and two of the titles appear for the first time in American clothbound editions. The 20 volumes are listed below. All are available for immediate shipment.

Alfred Bester
THE STARS MY DESTINATION
(New York, 1957)

With a New Introduction by Paul Williams. The first American hardcover edition of the classic pyrotechnic science fiction novel which is considered by many to be the greatest single science fiction novel ever written.
5-3/8 x 8, 216 pp. ISBN 0-8398-2300-2 \$10.00

Karel Čapek
THE WAR WITH THE NEWTS
(London, 1937)

With a New Introduction by Darko Suvin. The brilliant dystopian satire by one of the most important 20th-century writers of science fiction who introduced the word "robot" into the language.
5-3/8 x 8, 376 pp. ISBN 0-8398-2301-0 \$15.00

Charles Romyn Dake
A STRANGE DISCOVERY (New York, 1899)

With New Introductions by Thomas D. Clareson and L.W. Currey. A "continuation" of Poe's *Narrative of Arthur Gordon Pym* which provides scientific explanations of Poe's supernatural elements and is a fine early example of the "lost race" novel.
5-3/8 x 8, 336 pp. ISBN 0-8398-2302-9 \$14.00

Mary Griffith
THREE HUNDRED YEARS HENCE
(New York, 1836)

With a New Preface by David G. Hartwell and an Introduction by Nelson F. Adkins. An uncannily accurate utopian vision of a future capitalistic society which predicts many of the issues facing us today, from pollution to women's rights.
5-3/8 x 8, 144 pp. ISBN 0-8398-2303-7 \$8.00

Edmond Hamilton
THE HORROR ON THE ASTEROID AND OTHER TALES OF PLANETARY HORROR
(London, 1936)

With a New Introduction by Gerry de la Ree. The first American edition of the earliest single-author collection of pulp magazine science fiction to appear in book form.
5-3/8 x 8, 272 pp. ISBN 0-8398-2304-5 \$12.50

William N. Harben
THE LAND OF THE CHANGING SUN
(New York, 1894)

With a New Introduction by L.W. Currey. A "lost race" novel significant for its use of science fiction themes — imaginary voyage, utopia, wonderful inventions — to create an exciting story rather than advance scientific theories.
5-3/8 x 8, 256 pp. ISBN 0-8398-2305-3 \$11.50

Thea von Harbou
METROPOLIS (London, [1929])

With a New Introduction by Peter Minichiello. The novel upon which Fritz Lang based his famous science fiction film, the first to present a future society on the screen. Includes 16 stills from the film.
5-3/8 x 8, 272 pp. ISBN 0-8398-2317-7 \$12.50

Mary Bradley Lane
MIZORA (New York, 1890)

With New Introductions by Stuart A. Teitler and Kristine A. Anderson. A unique work of science fiction, *Mizora* has particular relevance today — it describes a utopia created by women solely for themselves, without men and without violence or crime.
5-3/8 x 8, 328 pp. ISBN 0-8398-2306-1 \$14.00

Richard Adams Locke
THE MOON HOAX (New York, 1835)

Edited with a New Introduction by Ormond Seavey. Written for the *New York Sun* to increase circulation, *The Moon Hoax* purported to describe life on the moon observed through a telescope. It became a popular pamphlet and an influence on Poe's *Balloon Hoax*.
5-3/8 x 8, 112 pp. ISBN 0-8398-2308-8 \$7.50

Jack London
THE SCIENCE FICTION OF JACK LONDON: AN ANTHOLOGY

Edited with a New Introduction by Richard Gid Powers. An original anthology that brings together eleven science fiction stories by London including *The Scarlet Plague* and *The Red One*.
5-3/8 x 8, 536 pp. ISBN 0-8398-2307-X \$15.00

Walter M. Miller, Jr.
A CANTICLE FOR LEIBOWITZ
(Philadelphia, 1959)

With a New Introduction by Norman Spinrad. One of the few enduring modern science fiction works, *Canticle* is that rarity — a genuine Catholic science fiction novel — in which philosophical ambiguities are dramatized in a post-catastrophe civilization.
5-3/8 x 8, 336 pp. ISBN 0-8398-2309-6 \$13.50

Mary Shelley
TALES AND STORIES OF MARY WOLLSTONECRAFT SHELLEY
(London, 1891)

With a New Introduction by Joanna Russ and an Essay by Richard Gamett. Mary Shelley is often regarded as a major contributor to the development of science fiction and this scarce collection includes such important stories as "The Transformation" and "The Mortal Immortal."
5-3/8 x 8, 424 pp. ISBN 0-8398-2311-8 \$18.00

Olaf Stapledon
TO THE END OF TIME (New York, 1953)

With a New Introduction by Curtis C. Smith and an Essay by Basil Davenport. This huge omnibus includes the five major novels written by one of the most significant and controversial modern science fiction writers.
5-3/8 x 8, 808 pp. ISBN 0-8398-2312-6 \$35.00

Van Tassel Sutphen
THE DOOMSMAN (New York, 1906)

With a New Introduction by Thomas D. Clareson. A penetrating exploration of a primitive, post-disaster society in New York City that has progressed to feudalism and barbarism.
5-3/8 x 8, 336 pp. ISBN 0-8398-2313-4 \$13.50

Chauncey Thomas
THE CRYSTAL BUTTON (Boston, 1891)

With a New Introduction by Ormond Seavey. A remarkable vision of Boston society 3,000 years in the future, perfectly organized and filled with the wonders of pure science in operation, but strangely anxious beneath the surface.
5-3/8 x 8, 368 pp. ISBN 0-8398-2314-2 \$15.00

George Tucker ("Joseph Atterley")
A VOYAGE TO THE MOON
(New York, 1827)

With a New Preface by David G. Hartwell. The first American "interplanetary voyage" novel, significant for the extended discussion of scientific theories for their own sake by the two main characters.
5-3/8 x 8, 304 pp. ISBN 0-8398-2315-0 \$13.00

Jules Verne
AN ANTARCTIC MYSTERY
(Philadelphia, 1899)

With a New Introduction by David G. Hartwell. Conceived as a sequel to Poe's *Narrative of Arthur Gordon Pym*, this is one of Verne's scarcest works of science fiction and an excellent scientific adventure story.
5-3/8 x 8, 360 pp. ISBN 0-8398-2316-9 \$15.00

H.G. Wells
THINGS TO COME
(New York and London, 1935)

With New Introductions by Allan Asherman and George Zebrowski. The richly ideological screenplay of the first classic science fiction sound film which dramatizes the clash between social ideas and technological progress. Includes 16 stills from the film version and complete film credits.
5-3/8 x 8, 184 pp. ISBN 0-8398-2318-5 \$10.50

G. McLeod Winsor
STATION X (London, 1919)

With a New Introduction by Richard Gid Powers. An exciting future war story in which Martians attempt to conquer the earth by taking over the minds and bodies of humans through forcible personality exchange.
5-3/8 x 8, 336 pp. ISBN 0-8398-2319-3 \$13.50

Eugene Zamiatin
WE (New York, 1934)

Translated from the Russian by Gregory Zilboorg, with Introductory Material by Peter Rudy, Marc Slonim, and Gregory Zilboorg, and with a New Critical Afterword by Vasa D. Mihailovich. Zamiatin's work is the classic projection of a dehumanized totalitarian future and influenced both Aldous Huxley's *Brave New World* and George Orwell's *1984*.
5-3/8 x 8, 272 pp. ISBN 0-8398-2320-7 \$13.00

Prices do not include shipping and handling charges. Prices outside the U.S. are 10% higher. Orders from individuals must be accompanied by payment including a shipping and handling charge of 50¢ per title. Complete descriptive brochure available upon request.

THE GREGG PRESS

A Division of G.K. Hall & Co.
70 Lincoln Street Boston, Massachusetts 02111

final ballot.

(signed) *Louis Allen Graham*

RULES OF ELIGIBILITY—ANNUAL SCIENCE FICTION ACHIEVEMENT AWARDS (HUGOS).

HUGO—BEST NOVEL: A science fiction or fantasy story of 40,000 words or more, appearing for the first time in 1975. A work originally published in a language other than English shall also be eligible in the year it is first issued in English translation, and an author may withdraw a version from consideration if he feels that version is not representative of what he wrote. 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 magazine, 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 not eligible taken together under the title of the series. The Awards sub-committee of the Convention Committee may move a story into a more appropriate category if it feels it necessary, provided the story is within 5,000 words of the limits.

HUGO—BEST NOVELLA: Rules as for Best Novel, with length under 40,000 and above 17,500.

HUGO—BEST NOVELETTE: Rules as for Best Novel, with length under 17,500 and over 7,500.

HUGO—BEST SHORT STORY: Rules as for Best Novel, with length under 7,500 words.

HUGO—BEST DRAMATIC PRESENTATION: Any production in any medium of dramatised science fiction or fantasy, which has been publicly presented for the first time in its present dramatic form during 1975. In the case of individual programs presented as a series, each program is individually eligible, but the entire series as a whole is not.

HUGO—BEST PROFESSIONAL ARTIST: Any illustrator whose work has appeared in the field of professionally published science fiction or fantasy during 1975.

HUGO—BEST PROFESSIONAL EDITOR: The editor of any professional publication devoted primarily to science fiction or fantasy appearing during 1975.

HUGO—BEST AMATEUR MAGAZINE: Any generally available non-professional magazine devoted to science fiction, fantasy, or related subjects, which has published four or more issues prior to Dec. 31, 1975, at least one issue of which appeared in 1975.

HUGO—BEST FAN WRITER: Any fan whose writing has appeared during 1975 in magazines defined as amateur magazines.

HUGO—BEST FAN ARTIST: An artist or cartoonist whose work has appeared during 1975, through publication in magazines defined as amateur magazines or through other public display. Nomination of the same person for both professional and fan artist is permissible, but anyone whose name appears on the final ballot for professional artist will not be eligible for the fan artist award for that year.

JOHN W. CAMPBELL AWARD (presented by *Conde Nast*): Any writer new to the field

of science fiction or science fantasy, whose first professional story was published during 1974 or 1975.

GANDALF AWARD (presented by *SAGA and Lin Carter*): A writer who has over his writing career, contributed to the advancement of Fantasy or Heroic Fantasy.

This is all being announced now instead of with the nominating ballot (where it will be done all over again), because the new Discon Constitution requires the Hugo rules and categories be announced a year in advance—in case you wondered.

MISCELLANEOUS

That about wraps it up this time. I think we've thrown enough new information at you to last a while. Remember, the progress reports are the only way we have to communicate with you. If you don't read them, you're liable to show up in Kansas City and find everything has been moved to Duluth.

Conversely, the letter column is just about the only way we have of knowing what *you* are thinking. If you have ideas for programming, let us hear about it. Many of the program items we will be presenting were suggested by fans not on the committee. We may not use your idea, but we listen.

Remember, also, to send us your change of address when you move. Your progress reports will not be forwarded and we must charge you \$1.00 to remail it. (It costs us that much to mail it, get it back, buy your new address from the post office, and mail it again.)

It's definitely to your advantage to let us know when you move. Those who have moved since the last PR—and didn't notify us—will not get their hotel reservations cards when everyone else does. That may put them in one of the overflow hotels. And the next issue has the Hugo nominating ballot and the next the final ballot, plus all the latest developments and changes.

We also request that those bidding for the 1978 Worldcon please notify us as soon as possible.

Tables in the huckster room are \$30.00 each; send reservations (with money) to Don Lundry, the Huckster Room Coordinator, 18 Karen Dr., Cherry Hill, NJ 08034.

We would suggest you reserve your tables early. Our space is limited and Kansas City is centrally located, making it very likely that we will have an abundance of dealers. It's an almost certainty that there will be no tables left at convention time.

We are working out a couple of innovations in huckster room red tape. One is a legal agreement between the dealers and the convention; a contract detailing the convention's responsibilities to you and your responsibilities to the convention. We are also thinking of an escalating table rate (the second table costs more than the first, the third more than the second, etc.). This won't penalize the small or fan dealers, but will insure that the large dealers help pay their share of the freight. But that's all still in the "thinking about" stage right now.

See you next time when we may have less drastic news. □



Sometimes we old and tired fans tend to forget that conventions, for the new fans, are strange and wonderful—and bewildering places. Sometimes they worry and wonder about things we never think to explain. Therefore, this column. If you have a question we haven't answered, just ask (but read the progress reports carefully to be sure it hasn't already been answered.) Write to MidAmeriCon (Q&A), Box 221, Kansas City, Missouri 64141.

Q. Are high school students eligible for the...convention?

A. Of course. There are no age restrictions of any kind.

Q. Do I have to stay in the convention hotel? I have relatives in KC with whom I would like to stay.

A. You can stay anywhere you want to, but most fans feel that they miss an important part of the convention if they stay elsewhere than the hotel.

Q. What should I wear?

A. Anything is acceptable—so long as you aren't likely to be arrested for indecent exposure. And even that's ok in the masquerade.

Q. I've heard that you are banning Star Trek fans from the convention and Star Trek material from the dealers room. This is unconscionable.

A. It's also only hysterical rumor, spread around by people who apparently enjoy being outraged. Because we haven't space for untold hordes, we are trying to keep the attendance down to a manageable level. Therefore we are having no special interest programming. Star Trek fans, or any other special interest fans, who have no interest in any part of science fiction *except* their own area, are being advised of this so they can make an informed choice as to which convention they want to attend. That's all there is to it; it's as simple as that.

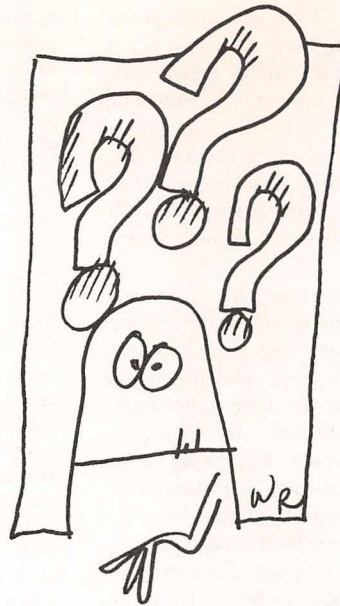


BOSTON I N

1980

Jill Eastlake - Treasurer Krissy - Secretary
Stew Brownstein - Sheraton Boston Hotel Liaison
Terry McCutchen - Hynes Civic Auditorium Liaison
Donald Eastlake - Advertiser Kathie Horne
Houghton John Tony Lewis Spike MacPhee
Dr. Jim Saklad Harry Stubbs Seth Breidbart
Amy Brownstein Bill Carton Ellen Faye Franklin
Jim Hudson Suford Lewis Paula Lieberman
Ann McCutchen David Stever Leslie Turek
John Turner

What did he really say?



Ken Keller on the subject of interpretation

On sober reflection, I have to admit that I *perhaps* was a little guilty of overacting in my editorial in the last progress report. But, considering the volatile nature of the political issues I addressed, I think it was understandable. You see, I had preconditioned myself for a storm, a virtual *hurricane* of protest over the various attendance limiting policies the Mid-AmeriCon committee had adopted. We had, after all, broken away from *many* worldcon traditions. Realizing this, I presented as strong and as convincing a case for our taking these actions as I could muster from the depths of my typewriter.

The progress report was mailed and I waited—the entire committee waited—with considerable trepidation.

Well, gang, much to our surprise and amazement, the letters of heated rage and indignation never materialized. In fact, everything has been relatively calm and peaceful since PR2 was mailed. Only a handful of responses of *any kind* were received (the best of which can be sampled in the lettercolumn elsewhere in this issue). And only a small percentage of these were negative. Well, we were *all* a little baffled; had we stunned fandom into a state of shocked disbelief? Or did the membership just not give a damn?

It wasn't until I—and other members of the committee—began the spring/summer convention circuit that we finally began to get some definite feedback on the break-from-tradition-policies to which we had committed ourselves. We talked with fans from all over the country. The comments, as could be expected, were certainly diverse. Some people agreed wholeheartedly with our policies; some felt that slightly different alternatives might've been better; a few saw nothing wrong with our plans, they just didn't think they'd be *enough* to keep attendance down; a few were actively opposed to our actions (but friendly); and still others were just happy *something* was being

done to check the spiralling attendance at the worldcon.

Although no one really felt comfortable with the *necessity* of these policies (a viewpoint the committee shares), the responses we received were generally in agreement with the *spirit* of what we hoped to accomplish—a worldcon that was not beyond the capacity of our hotel, nor beyond the control of the committee. A convention of *quality*, not quantity.

Now, I admit in all fairness we were able to get the opinions of only those who are regular con-goers. Some of you probably attend only the worldcon and, therefore, *not* among those we were able to talk directly with.

Granted.

However, because we haven't heard from you *in writing* (the only way you can communicate with us and the reason we created the progress report lettercolumn in the first place), we have to assume that you either agree with our decisions, don't really care, or have no opinion.

Obviously, the point I'm trying to make here is that your viewpoints and comments on the various and sundry things we are doing with the 34th World Science Fiction Convention *are* valid *and* wanted. Since we are now in the process of updating, streamlining, and modernizing many aspects of the worldcon, your responsiveness is essential if we are to avoid working in a vacuum. In other words, communicate!

Now, I'm not trying to con you into believing there hasn't been some opposition to and dissatisfaction with our policies, there has, though, to the best of our knowledge, it has been minimal. Some of it has been level-headed and sane, basic differences of opinion—friendly disagreement. (You know that would have happened no matter *what* we did!) The rest of it can best be described as just plain *dumb!*—real brain-damage, muddle-headed thinking. Seemingly, all of it is a result of not being

able to read, and fantasies of what we *really* meant, all of it apparently rooted in over-zealous emotionalism.

There has been enough of this kind of reaction filtering back to us (none of it direct, you understand; only vague rumors)—accusations of bigotry, discrimination, persecution, elitism, and other such crap—that I feel I should do something to dispell some of this fuggheaded chit chat before it gets out of hand. I may be overacting again, but I've seen how this sort of thing can snowball into a major incident in SF fandom. Fandom's history is strewn with bloody corpses from trivial matters that developed into holy wars.

(Wouldn't it be nice if we could just put on a convention without having to fight brush wars—now we know why past committees have kept their plans secret and the membership in the dark. We were warned that fandom wasn't ready for this sort of thing.)

Despite my soul-bearing attempt in PR2 to *clearly* and *rationally* delineate the *raison d'etre* of our policies, it seems I partially failed to effectively communicate.

As an example, an SF writer of note has openly and *publicly* denounced us for things we've *never* said or advocated. And I'm quite certain he received his copy of the last progress report; yet the misunderstanding continues.

In order to set the record straight *once and for all*, I shall now address myself, in a straight-from-the-shoulder monologue, to some of the accusations that have been leveled against us. (John Wayne will be proud of me.)

Pay close attention, pilgrim, as you are first going to get an instant replay of some of the pertinent *facts* as I outlined them in the last progress report. And I quote:

“

We decided to combine a high at-the-door fee with an escalating schedule of membership

rates, rates that grow significantly higher as the convention nears. It was also decided that the rate for converting from supporting to attending would be the difference between the amount paid for the supporting membership and the attending rate *at the time of conversion*. It is our belief that this is the only practical and *fair* way to really discourage an overwhelming attendance; using a form of financial discrimination that works equally against everyone.

Those who are only marginally interested will hopefully be turned off by the higher rates (cons have *never* charged such outrageous prices), especially those who always join at the last minute or at the door. Admittedly, this is *not* a perfect solution—alas, there is no perfect solution. However, the theory seems sound; it only needs proving. If it doesn't decrease attendance, it should at least slow the increase. Famous last words, perhaps?

If it appears these measures are totally ineffective, a limit *may* have to be set. It's something we surely don't want to do, but we will if necessity demands.

In addition to the economic controls, the MidAmeriCon committee has also adopted the policy of "discouragement" programming in the following special interest areas: comics, *Star Trek*, *Planet of the Apes*, and the Society for Creative Anachronisms.

Before you begin gibbering at the moon and writing us long-winded letters of hate and outrage, calm down and think about it. What this means, simply, is: there will be no activities of any kind related to these areas on the MidAmeriCon program. When choosing the areas for which to de-program, we used a very simple criterion: which fandoms have outgrown the need of a "shelter" under the wing of the World Science Fiction Convention? Which are now independent and have their own conventions (or large gatherings) and exist completely apart from mainstream science fiction fandom?

We are *not* saying that people interested in these areas will not be welcome at MidAmeriCon. On the contrary, *everyone* who has a genuine interest in science fiction and fantasy is welcome and encouraged to attend. If, however, any of these areas are your only reason for coming, then be warned that there will be nothing at MidAmeriCon to interest you. MAC will be strictly an SF and fantasy convention.

”

From the beginning it has never, ever been the intention *or* policy of the MAC committee to alienate those special interest groups who are affected by our attendance-limiting policies. The so-called "persecution" of these groups was never intended or even considered. The committee has never *anywhere* said "Trekkies Keep Out!" or "Comic fans not welcome" or "Anachronists keep away!" nor anything else as demeaning or derogatory as "only believers in 'the true faith' will be welcome at MidAmeriCon." All this senseless prattle is nonsense, pure and simple and an insult to the MidAmeriCon committee.

And yet this kind of distorted rhetoric is now being repeated (both written and spoken) and *believed* by people who either refuse to understand our position or have simply gotten misinformation from blatherscathing buffoons who are passing on "official con policy" as it was *told* to them—or, as they *cleverly* interpreted our policies by reading "between the lines." This sort, dunderheads of the highest order, are doing a great disservice to themselves *and* the special interest groups they supposedly represent.

And, if this isn't bad enough, there are those individuals who *agree* with our policies (for the wrong reasons), who are supposedly on "our side" and are using our position to loudly spout forth their *own* nasty, hate-filled righteousness against those special interest groups. They are also contributing to the wearysome misinterpretations and misrepresentation of the "facts" and adding further fuel to the controversy.

(If there is a controversy. Remember, we have only heard rumors that there is one. We hear rumors about you and you hear rumors about us. Isn't this fun?)

Which brings me to the whole point of this editorial—their words are *not* our words. No one speaks for MidAmeriCon except the committee. If you don't read it in these pages or in any of the official news releases given to fandom's major newszines, *don't accept it as truth!* We aren't keeping any secrets from you or double-shuffling the deck. We give you the whole thing, warts and all. And the Republican National Convention has just presented us with a whole sack of warts. (Be sure and read "The Smoke-Filled Backroom." It contains much information that will affect *you!*)

Read that last paragraph again—carefully. Burn it into your gray cells so you don't forget it.

In fact, go back and re-read my *entire* editorial in Progress Report 2 just to make certain you get the point. Don't try to "read" anything into my words other than what is *actually* stated. There's nothing there that isn't an honest and straight-forward assessment of the MidAmeriCon committee's position. All other "hidden motives" that you suspect are fantasy—your make-believe, not ours. That, friend, is the party line; deep six all the others.

Or, to put it another way that is more direct and certainly to the point—*EVERYONE*, no matter *what* your special interest, affiliation, or persuasion, is welcome at the 34th World Science Fiction Convention. Despite the things that have been said in our name, we *do not* hold any animosity toward any special interest group or individual. But please understand that, out of necessity and limited con facilities, we must *attempt* to keep the attendance at a manageable level. We have taken what steps (after many hours of discussion) we feel are best suited to solving our problem. If you disagree with our position, you are certainly entitled to your viewpoint. But, if you disagree with us in print, in front of friends, or at conventions, please don't misquote us just to bolster your own position.

And that, pilgrims, is the end of that. I've gone over this same ground twice—a third time wouldn't do any more. If anyone *still* doesn't understand what we're doing, I fear we, nor anyone else, can help them.

Remember: loose lips sink ships. □

MIDAMERICON MEMBERSHIPS as of August 1, 1975

Alabama	11
Arizona	13
Arkansas	4
California	223
Colorado	24
Connecticut	17
Delaware	4
District of Columbia	19
Florida	23
Georgia	19
Hawaii	3
Idaho	1
Illinois	124
Indiana	33
Iowa	15
Kansas	53
Kentucky	22
Louisiana	18
Maine	1
Maryland	96
Massachusetts	58
Michigan	113
Minnesota	52
Mississippi	3
Missouri	155
Montana	2
Nebraska	17
Nevada	1
New Hampshire	3
New Jersey	55
New Mexico	9
New York	223
North Carolina	22
North Dakota	2
Ohio	92
Oklahoma	4
Oregon	8
Pennsylvania	59
Puerto Rico	1
Rhode Island	14
South Carolina	5
South Dakota	2
Tennessee	29
Texas	64
Utah	1
Vermont	4
Virginia	88
Washington	7
West Virginia	12
Wisconsin	16
Australia	15
Brazil	1
Canada	
Alberta	1
British Columbia	5
Manitoba	2
Ontario	41
Quebec	4
Saskatchewan	1
England	13
Italy	4
Mexico	1
South Africa	2
Spain	2
Sweden	4

If we have your name spelled incorrectly on the membership list, please let us know. There's nothing that can be done about the progress reports, but it will then be listed correctly in the program book. And, if your name is seriously misspelled, it might make it difficult to prove that you are you when you register.

1000	Burroughs Biblio- phile No. 266	1075	Marsha Rumbo	1151	WSFA	1227	Jack Brown	1303	Stanley From Beneath the Earth
1001	Janet Gibson	1076	Jim Kaske	1152	WSFA	1228	Eric Brown	1304	Mark H. Kernes
1002	Rick Sneary	1077	Katherine Kurtz	1153	WSFA	1229	Dave Taylor	1305	Larry Martin
1003	Leslie Kay Swigart	1078	LASF	1154	WSFA	1230	Allan P. Lappin	1306	Al Ellis
1004	Margaret Brown	1079	LASF	1155	WSFA	1231	Kaye E. Hamlin	1307	Ben Sand
1005	Gregory D. Brown	1080	LASF	1156	WSFA	1232	Don Thompson	1308	Patrick J. Kelly, Jr.
1006	Mark Sharpe	1081	LASF	1157	WSFA	1233	Maggie Thompson	1309	Pournelle
1007	Sam Glavas	1082	LASF	1158	WSFA	1234	Ted Greenstone	1310	Pournelle
1008	Carol Glavas	1083	LASF	1159	WSFA	1235	Alan Huff	1311	Dennis W. McCunney
1009	Gary E. Cobb	1084	LASF	1160	WSFA	1236	Stephen F. Beverburg	1312	Patrice Labelle
1010	Lynda S. Moffitt	1085	LASF	1161	Rebecca Darrow	1237	Lee Waite	1313	Harold F. Metcalf
1011	John R. Moffitt	1086	LASF	1162	Lee Darrow	1238	Terry Williams	1314	John Boersma
1012	Heide Lowrance	1087	LASF	1163	Jeff Dunteman	1239	Blanche Cohen	1315	Joyce Scrivner
1013	John Lowrance	1088	LASF	1164	Carol Dunteman	1240	Ken Uyehara	1316	Lynne Brodsky
1014	Fred Lowrance	1089	LASF	1165	Robert Schulenburg	1241	Joseph Paul Wesson	1317	Mike Saler
1015	Marla Jmmekus	1090	LASF	1166	Margaret Beall	1242	Carol Hoag	1318	Constance Mellott
1016	Bruce Jmmekus	1091	LASF	1167	Aimee Masquelier	1243	Tom Williams	1319	Gil Gaier
1017	Larry Reich	1092	LASF	1168	Carole Pflock	1244	James O'Meara	1320	Grant Canfield
1018	Bill Patterson	1093	LASF	1169	Cyndi Pflock	1245	Toni Pope-More	1321	Catherine Canfield
1019	Andrew M. Miller	1094	LASF	1170	Marion Breen	1246	Erwin S. Strauss	1322	Diane Drutowski
1020	Richard Bielak	1095	LASF	1171	Martin J. Steiner	1247	Robert J. Hannon	1323	Mary Carol
1021	Peter Bielak	1096	LASF	1172	Bob Vardeman	1248	Jim Tokar	1324	Danielle Dabbs
1022	Joan M. Verba	1097	LASF	1173	Ric Bergman	1249	Susan Tokar	1325	Danielle Dabbs
1023	Tim Kyger	1098	LASF	1174	Andrew Dyer	1250	Maureen P. Leshendok	1326	Harry M. Johnson
1024	Richard Stooker	1099	LASF	1175	Dorris L. Quinn	1251	Thomas V. Leshendok	1327	Pat Collins
1025	James McLeod	1100	LASF	1176	Suzanne V. Tompkins	1252	David Kubicek	1328	James A. Landau
1026	Robert Coulson	1101	LASF	1177	Joseph F. Patrouch	1253	Laurence Young	1329	Kathleen Missman
1027	Juanita Coulson	1102	LASF	1178	Ruth M. Patrouch	1254	Rebecca Lesses	1330	Art Saha
1028	Bruce Coulson	1103	Daryl A. Shirley	1179	Timothy E. Seefeld	1255	Pauline Pauley	1331	C. Dennison
1029	Dr. Antonio Dupla	1104	Frances W. Evans	1180	James Martin	1256	Donald Pauley	1332	Jeff Johnston
1030	Andy Thornburg	1105	Lenny Barnette	1181	Dan Miller	1257	Chris Bates	1333	Howard Modell
1031	Norman Hochberg	1106	Mrs. J.R. Christopher	1182	Kathryn Bushman	1258	Michael Fitzsimmons	1334	Eugene Hale Dorr II
1032	Mary Anne Mueller	1107	Steven R. Hicks	1183	Gilbert Vaughn	1259	Barbara Fitzsimmons	1335	Vicki James
1033	Ben Ostrander	1108	Roy Lavender	1184	Jay Freeman	1260	Jean Inda	1336	Sandi Lopez
1034	Ronald Foss	1109	Deedee Lavender	1185	Harvey Geminder	1261	Leah Fisher	1337	David C. Merkel
1035	Coreen Foss	1110	Charlie Dell	1186	Karl Manheim	1262	Gay Haldeman	1338	Dale I. Leifeste
1036	Larry Vaught	1111	Poul Anderson	1187	Evelyn Leeper	1263	Joe Haldeman	1339	John Burchfield
1037	Lucy Vaught	1112	Karen Anderson	1188	Mark R. Leeper	1264	Steve Smith	1340	Will Norris
1038	Michael Vaught	1113	Bob R. Freeman	1189	Marta Randall	1265	Kenneth Scher	1341	Jerry Schattenburg
1039	Kevin Vaught	1114	Stephen M. Ehrlich	1190	Mark K. Digre	1266	M. Brewer	1342	Dave B. Corner
1040	Ted White	1115	Robert Haas	1191	Gary Anderson	1267	Shirlee Schoonover	1343	Kathleen Parker
1041	Steven Utley	1116	Martha J. Coady	1192	Kay Anderson	1268	Thomas Krabacher	1344	Robert R. Taylor
1042	Lisa Tuttle	1117	Patrick Coady	1193	Debbie Notkin	1269	Brandshaft	1345	Lawrence G. Whitaker
1043	Paul Thompson	1118	Bette Farmer	1194	Tom Whitmore	1270	Fred P. Isaacs	1346	William Dixon
1044	Richard Laws	1119	Philip Jose Farmer	1195	Dave Nee	1271	Bill Frierson	1347	Patrick McGrath
1045	Andrea Jolley	1120	David Wixon	1196	Wendy A. Weller	1272	Meade Frierson IV	1348	Richard W. Brown
1046	Peter Jolley	1121	Penelope Kessel	1197	Edward Bryant	1273	Carol Schmidt	1349	Colleen Brown
1047	Marcia Starke	1122	Glenn Mitchell	1198	Clive Church	1274	Anne-Marie Fournier	1350	Stuart David Schiff
1048	Avery Davis	1123	Neeters	1199	Steve Carper	1275	Ray E. Beam	1351	Dan Harper
1049	Mike Glyer	1124	Darthe J. Twomey	1200	Linda Saalman	1276	Mary Ann Carver	1352	Joanne Burnett
1050	Glenn Iwahashi	1125	Bob Wayne	1201	Neill S. Smith	1277	Jeff Haverlah	1353	Frank Lunney
1051	Nicholas De Larber	1126	Phyllis Wayne	1202	Bill Wu	1278	Lin Albin	1354	Margot Adler
1052	Michael S. Spence	1127	Matt Zimet	1203	Ray Nelson	1279	Barry Routh	1355	Peter R. Gill
1053	Steven Dolan	1128	Roy A. Auerbach	1204	Kirsten Nelson	1280	Alan Brehm	1356	Don W. Stallone
1054	Edwin Albetski	1129	David Bara	1205	Parris	1281	Alan Brehm	1357	Don W. Stallone
1055	Cathy Anthony	1130	Harriet Feldman	1206	Applesusan	1282	Donald Thompson	1358	Albert W. Harrell III
1056	Joel D. Zakem	1131	Jon C. Crusoe	1207	Stephen Forrest	1283	Carolyn Thompson	1359	Mary Frances Paterno
1057	Stephen C. Golden	1132	Beverly Friend	1208	Tom Joll	1284	George Valenta	1360	Chris Lampton
1058	Kathleen Sky	1133	Day Moss	1209	Harry Ruskin	1285	Terry Whittier	1361	Billie J. Grey
1059	Dennis McMillan	1134	Cheryl Trevathan	1210	Jim Durante	1286	Eric Jamborsky	1362	Bobbi Armbruster
1060	Charles Hand	1135	Bob Welling	1211	Donald O. Nelson	1287	Jeannie Jamborsky	1363	James E. Thompson
1061	Charles Hand	1136	Elizabeth Welling	1212	Nikki Ballard	1288	T. M. Sherred	1364	John Jay Wilhelm
1062	James Fuerstenberg	1137	Betsy Curtis	1213	Barry Hill	1289	Dana Iverson	1365	Cathy Wilhelm
1063	Philip Davis	1138	Katy Curtis	1214	Alan J. Zimmerman	1290	Peter K. B. Ross	1366	Bill Merrel
1064	Walter Stumper	1139	Paul Curtis	1215	Patricia A. Lynch	1291	Steven G. Berst	1367	Linda Merrel
1065	Julie Ellery	1140	Curtis	1216	Heather A. Lynch	1292	Lynn G. Sutton	1368	Douglas J. Hoylman
1066	Ellis Whitby	1141	Curtis	1217	Michael Luwish	1293	Lorna Sutton	1369	Edmond Hamilton
1067	James Gunn	1142	Curtis	1218	Theron Waldman	1294	Robert R. Barrett	1370	Leigh Brackett
1068	Janet P. Herkart	1143	Elizabeth A. Berg	1219	Karen Francis	1295	Gisela Barrett	1371	Seth Golberg
1069	Paul G. Harkart	1144	Buz Owen	1220	David M. Harris	1296	Kimberly Newton	1372	Kay K. Curry
1070	Alan Dean Foster	1145	Frederick S. Clarke	1221	Edward V. Moore	1297	Taral	1373	Fred Curry
1071	Joann Foster	1146	Cinefantastique	1222	Victoria Marshall	1298	Don Rogers	1374	Gavin D. Claypool
1072	Tim Kirk	1147	Fredda J. Kullman	1223	John Pederson	1299	Brent Rogers	1375	Lou Fisher
1073	Loye Rumbo	1148	Thomas M. Kullman	1224	Jack Howell	1300	Gail Rogers	1376	Barbara Fisher
1074	Sherry Rumbo	1149	Alexis A. Gilliland	1225	Mervyn R. Binns	1301	Bill Burns	1377	Starla Fisher
		1150	Dolly Gilliland	1226	Paul R. Stevens	1302	Kranish		

1378	Lisa Fisher	1454	Marv Wolfman	1530	Leslie M. Bloom	1606	Ghordon Garb	1681	Mike Wood
1379	William Rotsler	1455	Michele Wolfman	1531	Pat McNally	1607	Donald Bailey	1682	Paula Smith
1380	Sharman Demman	1456	Len Wein	1532	Star Trek Associates	1608	Robin Howell	1683	Marilyn Chase
1381	James T. Clenny III	1457	Glynis Wein	1533	Kevin Fina	1609	Beth Howell	1684	Carol Angel
1382	Timothy Vanderwall	1458	Robin Johnson	1534	Sher Umina	1610	Vonda N. McIntyre	1685	Helen Angel
1383	Susanna R. Jacobson	1459	Leo Goldsby	1535	Conrad W. Clark	1611	Bill Glass	1686	Paul Angel
1384	Guy Gipson	1460	Jason Rein	1536	Gian Luigi Missiaja	1612	Bill Glass	1687	Kathryn Smith
1385	Seth McEvoy	1461	Alice Haldeman	1537	Gian Paolo Cossato	1613	Patricia L. James	1688	Ruth Odren
1386	Catherine McEvoy	1462	Douglas H. Finley	1538	Libreria Solaris	1614	Peter De Jong	1689	Theodore Muelhaupt
1387	Morris Scott Dollens	1463	Nils Ohlson	1539	CCSF-Italia	1615	Cathy Burnett	1690	Doris Egan
1388	Jeffrey D. Smith	1464	Terry Harms	1540	Dennis Summers	1616	Wayne Burnett	1691	Trinidad Ruiz
1389	Angela Smith	1465	Nicholas Nussbaum	1541	Jennifer Bankier	1617	Michael Honig	1692	Stephen Glennon
1390	Leo Schubert	1466	Don Trotter	1542	Peter A. Romanchuk, Jr	1618	Michael Honig	1693	James Mann
1391	Jacqueline Lichtenberg	1467	Joan Winston	1543	Kevin Gunn	1619	Robert C. Peterson	1694	Leo A. Frankowski
1392	Priscilla Pollner	1468	Doug Drummond	1544	Christopher Gunn	1620	Bill Warren	1695	Leo A. Frankowski
1393	Suzy McFee Charnas	1469	Evelyn Drummond	1545	Mike Shields	1621	Beverly Warren	1696	Rodger Olsen
1394	Stephen Charnas	1470	DPUSFFF&AS	1546	Mitchell McPherson	1622	Eugene T. Leander	1697	Jane Olsen
1395	Wayne V. Piatte	1471	DPUSFFF&AS	1547	Joan Dutcher	1623	Dennis A. Billo	1698	St. Louis SF Society
1396	Stanford M. Burns	1472	Scott T. Schad	1548	Richard Dutcher	1624	George W. Hawley	1699	Chris Sherman
1397	Patrick McGuire	1473	Bill Nagler	1549	Ctein	1625	Janis A. Hawley	1700	Harrison Rose
1398	Al Fitzpatrick	1474	Patrick Carlyle	1550	Sherwood Dodge	1626	John D. Hawley	1701	Titania Rose
1399	Sidney R. Coleman	1475	Elaine Stansfield	1551	Valerie Starr	1627	Richard P. Glass	1702	Donald D'Ammassa
1400	Sean Summers	1476	M. A. Linneman	1552	David Starr	1628	Richard A. Mill	1703	Sheila D'Ammassa
1401	Marie A. Gozzi	1477	Elizabeth Marshall	1553	Ben Jason	1629	Jeanne Geib	1704	David D'Ammassa
1402	Mitchell Lee Botwin	1478	Sheri Morton	1554	Kirby McCauley	1630	Philip M. Duran	1705	G. L. Bateman
1403	Jon L. Leelenberg	1479	Richard Wooley	1555	Robin White	1631	Philip M. Duran	1706	Brian Perry
1404	Samuel C. Horner	1480	John J. Howard	1556	Dave Moore	1632	Mark Frank	1707	Elizabeth Perry
1405	Marsha Allen	1481	Dawn Johanson	1557	Celia L. D. Moore	1633	Harry Warner, Jr.	1708	Ron Pendleton
1406	Marsha Allen	1482	Dawn Johanson	1558	Colin Mansfield	1634	Denys Howard	1709	Eric McCloud
1407	Howard Wilkins	1483	Thomas Barber	1559	Carol Mansfield	1635	Jean S. Berman	1710	John A. Purcell
1408	Derek Jensen	1484	Kathleen Hague	1560	Ken Amos	1636	S. W. McCoy	1711	Aljo Svoboda
1409	Bobbie Marie Smith	1485	Michael Hague	1561	Diana L. Thatcher	1637	J. H. Costello	1712	Bruce Wright
1410	Candy Giandelina	1486	John N. Houghton	1562	W. A. Roberts	1638	Edward Cragg	1713	Lee Overstreet
1411	Brett Cox	1487	Beverly Deweese	1563	James Wiley	1639	Stephen Salgaller	1714	Michael Farris
1412	Compton N. Crook	1488	Eugene Deweese	1564	Kenn Michael	1640	Zarina Daeth	1715	Dave Bischoff
1413	Beverly C. Crook	1489	Regina Cohen	1565	Susan Wheeler	1641	Lucy Seaman	1716	Steve Reubart
1414	Scratch Bacharach	1490	Patrick Hayden	1566	Stephen L. Smith	1642	Wulf Longcor	1717	Emil Petaja
1415	John Clemons	1491	Robert C. Wilson	1567	Elizabeth A. Buie	1643	Debra Williams	1718	Helen Wood
1416	Carol A. Roberts	1492	Janet L. Small	1568	Patricia Sullivan	1644	April Graham	1719	Mark Simshauser
1417	John P. Roberts	1493	Tamara M. Brown	1569	Alan L. Swalley	1645	Lin Nielsen	1720	Jim Young
1418	Valerie Pastor	1494	Terrence L. Brown	1570	Faye Ringel	1646	Larry Niven	1721	Olin Sibert
1419	Dale Jarrett	1495	Robert Weinberg	1571	Sharon R. Ferraro	1647	Fuzzy Pink Niven	1722	Lynn Behrns
1420	Mary Jarrett	1496	Phyllis Weinberg	1572	David P. Wentroble	1648	Jonathan Adams	1723	Tom Locke
1421	Reece Morehead	1497	Robert L. Redmond	1573	Susan Scott	1649	David A. Horvath	1724	Steve Eddy
1422	Alfred W. Kuhfeld	1498	John Duff III	1574	Ann Wiljeck	1650	Jean Nizalowski	1725	David Labick
1423	Carrie L. Hedges	1499	Peter L. Arons	1575	Lonny Buinis	1651	John A. Nizalowski	1726	Don Hutchison
1424	William A. Kincaid	1500	Mary Lou Arons	1576	Dave Rowe	1652	William R. Elze	1727	Ruth G. Smith
1425	Mark Behrend	1501	Leslie A. Burgermyer	1577	Janice Wiles	1653	Sue-Rae Rosenfeld	1728	Ray Ridenour
1426	William Tuning	1502	Ed Bas	1578	Darroll Pardoe	1654	Jim Freund	1729	Susi Maennik
1427	Paul Bierman	1503	Linda M. Harris	1579	Rosemary Pardoe	1655	Jay Kinney	1730	Fred Lerner
1428	Mitchell Drach	1504	Charles Ott	1580	Harry Bell	1656	Dixie Tracy	1731	Melanie Solt
1429	David Hissong, Jr.	1505	Paul R. Oliver	1581	Rob Jackson	1657	Donald M. Grant	1732	Amanda Bankier
1430	Frank W. Doss	1506	Rosa B. Oliver	1582	William P. Beall	1658	Craig McDonald	1733	Kristian Hammond
1431	Bonnie Dalzell	1507	Bob Ellis	1583	William P. Beall	1659	Laura Zimmerman	1734	Margaret Phillips
1432	George Guthridge	1508	Cindy Ellis	1584	Pat Carey	1660	John Kennedy	1735	Tylaann Burger
1433	Bill Parker	1509	Bill Thomas	1585	Sue Carey	1661	Leigh Kennedy	1736	J. Mark Sappenfield
1434	Terry Carr	1510	Lois Thomas	1586	Scott T. Jones	1662	David Fryxell	1737	Jon Singer
1435	Carol Carr	1511	Frieda J. Murray	1587	Geraldine Jones	1663	Cynthia Franzen	1738	G. F. Oimine
1436	Jeff Pimper	1512	George P. McCaulay II	1588	Michael Conran	1664	Martin Williams	1739	Knowlden
1437	Christina Lofthus	1513	Bill Simmons	1589	Ian Ballentine	1665	David Collins	1740	Claudia Crask
1438	Avedon Carol	1514	Dona Simmons	1590	Betty Ballentine	1666	United For Our Ex-	1741	Daniel Legnini
1439	Gary E. Schubert	1515	Laurence J. Krieg	1591	John Murdock		panded Space Programs	1742	Richard Kay
1440	Barbara A. Schubert	1516	Martha F. Krieg	1592	Daryl Murdock	1667	Per Osterman	1743	Mrs. Richard Kay
1441	J. Eddie Field	1517	Dave Stout	1593	Mike Kurman	1668	Dennis Lynch	1744	Christopher Hawkins
1442	Denise Mattingly	1518	Sharon Farber	1594	Judy Kurman	1669	Michael Gorra	1745	Tom Cagley
1443	Brooks Ryals	1519	Joseph Perry	1595	Mark E. Sprague	1670	Barry Mackay	1746	Mike Miller
1444	John T. Sapienza, Jr.	1520	Guy Weathersby	1596	Frances Sprague	1671	Beth Nugteren	1747	Bill Johnson
1445	Andrew Koppelman	1521	Creath Thorne	1597	Fred Saberhagen	1672	Colleen Owens	1748	Margaret Dowdle
1446	Cynthia Bunn	1522	Barbara Wenk	1598	Joan Saberhagen	1673	Mark Owens	1749	Thomas Deitz
1447	Bern Greening	1523	G.W. Hollander	1599	Berserker Herder	1674	James Bunnell	1750	Sarah Goodman
1448	Rhondi Greening	1524	David Weibel	1600	Lin Lu Jo Michales	1675	Bev Bares	1751	Roy Milson
1449	Dennis Mello	1525	Brian Lombard	1601	Charlotte Hensley	1676	Forest J. Ackerman	1752	Arlin Robins
1450	S. M. Miller	1526	Jerry Lombard	1602	Keith Moran	1677	Waydayne Ackerman	1753	G. David Erb
1451	Steve Hamm	1527	John Patton	1603	Bridget Dziedic	1678	Audie Marc Kranz	1754	James Satterfield
1452	Nancy H. Barker	1528	Peter McGarvey	1604	Gary R. Smith	1679	Tom Lovin	1755	Cliff Biggers
1453	Harold R. Barker	1529	Marlene Healey-Ogden	1605	John F. Reback	1680	Phillip Seligman	1756	Susan Biggers

1757	Steven Shatz	1832	Ellen Couch	1908	Steven Grunberg	1984	Doris Moran	2060	Dianne Kraft
1758	Emrys Evans	1833	Thom Pigaga	1909	Anna Rogers	1985	Karl Nelson	2061	Craig Verba
1759	Dick Dorzweiler	1834	Ann Pigaga	1910	Mr. Veritas	1986	Michael Vilain	2062	Douglas Andrew
1760	Dick Dorzweiler	1835	Mrs. L. F. Kirlin	1911	Joe Cerniglia	1987	Terry Austin	2063	Paris Asta
1761	David H. Warren	1836	Raymond Jones	1912	John Heardon	1988	Richard Emanuel	2064	David Trusdale
1762	Daniel Arnold	1837	Virginia Hawkins	1913	Sue Biggs	1989	Robert Winfield	2065	David Trusdale
1763	Constance Arnold	1838	Jack Robinson	1914	Larry Goldsmith	1990	Suzanne Winfield	2066	Margaret Gemignani
1764	Michael Longcor	1839	Kathy Robinson	1915	Jean Anderson	1991	Scott Imes	2067	Walter Johnson
1765	Tag Gibson	1840	Mark Terry	1916	Larry Farsace	1992	Everett Smith	2068	Susan E. Hinton
1766	Jeffrey Carver	1841	John Brooks	1917	Larry Farsace	1993	Debbie Smith	2069	Geneva Steiberg
1767	Sandy Franke	1842	Eileen Roy	1918	Debolt	1994	Jeff Klienbard	2070	Denton Thor
1768	Kurt Franke	1843	Donald Cochran	1919	Debolt	1995	Mabel Miller	2071	Cindy Yerger
1769	Brian Franke	1844	Alex Berman	1920	Debolt	1996	Toni Lay	2072	John Hanna
1770	Billy the Mountain	1845	Vicki Berman	1921	D. C. Montgomery	1997	Robert Kuzia	2073	Blase Iaconnell
1771	Sgt. Saturn	1846	Irene Vartanoff	1922	Gary Abbott	1998	Joan Bowers	2074	Frances Calhoun
1772	Irene Digiullo	1847	John Jackson	1923	Herman Hensel	1999	Phil Taterczynski	2075	Judith Goldstein
1773	Paul Greenwald	1848	Sherry Jackson	1924	Lorraine Hensel	2000	James Pietrusz	2076	Salvatore Di Maria
1774	Janet Lewis	1849	Stephen Paul	1925	Michael Maley	2001	Harlan Ellison	2077	Martha Soukup
1775	Jeff Schalles	1850	John Singleton	1926	Scott Devore	2002	Anne Cass	2078	Wayne 3rd Foundation
1776	R. L. Dougherty	1851	Judith Singleton	1927	Ken Wong	2003	Eric Stovall	2079	Wayne 3rd Foundation
1777	D. LaNell Dougherty	1852	Katerina Singleton	1928	Al DeBettencourt	2004	Ken Fulton	2080	Wayne 3rd Foundation
1778	Terry Murray	1853	Kerry Kyle	1929	Orlando Soto, Jr.	2005	Brad Balfour	2081	C. E. Bennett
1779	Edwin Murray	1854	A. C. Kyle	1930	Patricia Cadigan	2006	David Silver	2082	Larry D. Potts
1780	Fred Brammer	1855	Joan Ensley	1931	Edward Soloko	2007	David Silver	2083	Kelly Morris
1781	Cecilia Brammer	1856	Elizabeth Ensley	1932	Clifton Davis	2008	Sue E. Sanderson	2084	Gyra Kosman
1782	Eric Brammer	1857	Murray Porath	1933	Ron Wolz	2009	Michael U. Grimm	2085	Daniel K. Jarrell
1783	Charles Roth	1858	Sharom Westerman	1934	Arthur Suskin	2010	Thomas Christopher	2086	Linda Janis
1784	Barry Abrahams	1859	Michael Kurland	1935	Amy Suskin	2011	Ellen Appleby	2087	Ester Howrich
1785	Mark Hobson	1860	Becky Jacobson	1936	Randy Reynolds	2012	Dennis Jarog	2088	John Waite
1786	Patia Von Sternberg	1861	Ginger Waugh	1937	Sam Moskowitz	2013	James Paxton	2089	Oran Maness, Jr.
1787	David Greenslate	1862	Frank Richards	1938	Christine Moskowitz	2014	Raphael Lafferty	2090	Daniele Beuilacqua
1788	Betty Greenslate	1863	Gerry Wassenaar	1939	A. E. Van Vogt	2015	Keren Leigh Howlett	2091	Barbera Bealer
1789	Quinn Grose	1864	Timothy Berta	1940	Miriam Rodstein	2016	Melody Kay McGoarty	2092	Carrol Pollard
1790	Bea Mahaffey	1865	Rebecca Ledock	1941	Barry McGahn	2017	Patricia Ann Stone	2093	Andrew Gillis
1791	David Kogelman	1866	R. T. Kingslan, Sr.	1942	Ilsa Winningham	2018	Louis Elver	2094	Lankin Allen
1792	Wanda Alexander	1867	R. T. Kingslan, Jr.	1943	Todd Blake	2019	Warren Grag	2095	Patricia Moulie
1793	Bruce Hanesalo	1868	Jon Noble	1944	Bill Sherman	2020	Steven Bond	2096	E. S. Moulie
1794	Charles Venezia	1869	Keith Curtis	1945	Barb Wilson	2021	Richard Tatge	2097	Wolf Forrest
1795	Myra Venezia	1870	Shayne McCormack	1946	Claude Saxon	2022	Frank Stodolka	2098	Sylvia Starshine
1796	Henry Beaird	1871	Pete Simpson	1947	Friend of LaRue	2023	Scott Street	2099	Rene Gobeyn
1797	Arthur Kudlo	1872	Bill Wright	1948	Alan Friedman	2024	Michael Templin	2100	Carol Gobeyn
1798	Glenn McGregor	1873	David Deacon	1949	George Nutting	2025	Linda Templin	2101	Daniel Taylor
1799	Marc Christopher	1874	William Warren	1950	Friend of Buinis	2026	Donna Rankin	2102	Oreta Hinneman
1800	Lynette Christopher	1875	Larry Carroll	1951	Terry Belcher	2027	Paul Rankin	2103	Daniel Taylor
1801	Anne Basset	1876	Lt. Howard Brazee	1952	Carol L. Kane	2028	Rich Sternbach	2104	Daniel Taylor
1802	Beci Bunch	1877	Bud Plant	1953	Carol Lynn	2029	Bruce Townley	2105	Brian Earl Jones
1803	Mark Gasper	1878	Leann Plant	1954	Bruce Rudd	2030	Steven Doxtator	2106	James Frech
1804	Steve Crocker	1879	Marvin Mengeling	1955	Richard Lupoff	2031	Ellen Vartanoff	2107	Stephanie Oberembt
1805	Mark Heuer	1880	Frances Mengeling	1956	Linda Nowack	2032	George Proctor	2108	Midge Reitan
1806	Jack Harness	1881	Louise McCowan	1957	Thomas Nowack	2033	Lana Proctor	2109	Richard Dorsett
1807	John McClimans	1882	John Donigan	1958	Craig Collins	2034	Judith Weiss	2110	Wendy Goldstein
1808	Daniel McClimans	1883	Michael Howell	1959	Robert Harris	2035	Dave McMonigle	2111	Marilyn Hobson
1809	William Decker	1884	Joe Siclari	1960	Jan Strnad	2036	Mike Johnson	2112	Jeff Frane
1810	Don Wood	1885	Michael Banbury	1961	Susan Burchfield	2037	Kathleen Anderson	2113	M. A. Bartholomeau
1811	Glenn Hochberg	1886	W. M. Pitchford	1962	Susan Burchfield	2038	Thomas Montgomery	2114	M. A. Bartholomeau
1812	Ellen Klauber	1887	Debra Sue Dollar	1963	Kim Carroll	2039	George W. Price	2115	M. Schulzinger
1813	Roger Sween	1888	Bob Stahl	1964	Doug Carroll	2040	Lucille Doty	2116	Martin Deutsch
1814	Chris Sherman	1889	Harry Kroiter	1965	Patti Helmer	2041	Ann Ayer	2117	James McDill
1815	Bill Breiding	1890	Henry Melton	1966	Kris Rose	2042	Robert Reginald	2118	James McDill
1816	Ralph Moss	1891	Mary Ann Melton	1967	Larry Langford	2043	Sara M. Paul	2119	James McDill
1817	Dick Washington	1892	Evan Mayerle	1968	Jack Robinson	2044	Phyllis Alvis	2120	Richard West
1818	UGA SF Club	1893	Al Jackson	1969	Beverly Reams	2045	Robert Alvis	2121	John Anderson
1819	Hank Davis	1894	Steve Gould	1970	Dana Siegel	2046	Phyllis Schute	2122	Mark Anthony
1820	Ira Donewitz	1895	Bill Kostura	1971	Jerral Steele	2047	Phyllis Schute	2123	Benita Lehmann
1821	Markland Medieval Mercenary Militia	1896	Bruce Vitellaro	1972	W. D. Stevens	2048	Carolyn Capp	2124	Grover Crisp
1822	David Radzieta	1897	Michael Day	1973	Ellin P. Beltz	2049	Mel Capp	2125	Janet Crisp
1823	Susan Radzieta	1898	Doug Potter	1974	R. G. Dale	2050	Carl Sherrell	2126	Ron Dee
1824	Jim Turner	1899	Bud Simons	1975	Linda Steele	2051	Bruce Jones	2127	Jon Gustafson
1825	Paul Mitchell	1900	Scott Cupp	1976	Julius Potofsky	2052	Scott E. Morris	2128	Maxine Gustafson
1826	Hans Kernast	1901	Ricky Pearson	1977	Anne Golder	2053	Scott E. Morris	2129	Stephen Fahnestalk
1827	Pat Beck	1902	Bunnie Jackson	1978	Charles Golder	2054	Howard Wornom	2130	Carol Anndy
1828	Alan Quirt	1903	Bill Wallace	1979	Ira Allen Kaplowitz	2055	Kristine Winter	2131	Ronald Leonard
1829	Sandra Quirt	1904	Sally Wallace	1980	Michaela Weeks	2056	Kristine Winter	2132	Theresa Matz
1830	Kenneth Gale	1905	Al Sirois	1981	Cathy Wiley	2057	Linda Moss	2133	Tommie L. Williams
1831	Anthony Tollin	1906	Alexander Yudenitsch	1982	Suzanne A. Tiffany	2058	Kevin Murphy	2134	Mary C. Williams
		1907	Carey Handfield	1983	Willa Mays	2059	Robert Richardson	2135	Stephen C. Williams



Vol 1 No 1



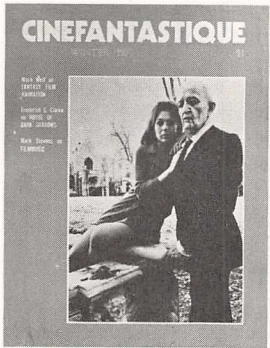
Vol 2 No 1



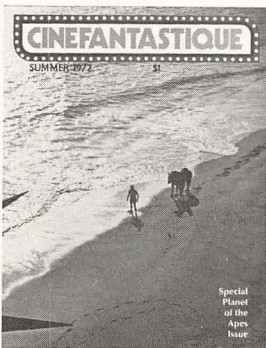
Vol 3 No 1



Vol 4 No 1



Vol 1 No 2



Vol 2 No 2



Vol 3 No 2



Vol 4 No 2



Vol 1 No 3



Vol 2 No 3



Vol 3 No 3



Vol 1 No 4



Vol 2 No 4



Vol 3 No 4

Subscribe to the review of horror, fantasy and science fiction films...

In three volumes CINEFANTASTIQUE has reviewed over three hundred films. That's just one of the reasons we call ourselves the review of horror, fantasy and science fiction films. No other magazine treats the genre with such serious attention, with such style and good taste, or with such affection as we do. And we do it regularly, four times a year. If you enjoy reading about worlds of imagination and wonder, why don't you subscribe now and pick up those back issues you may have missed?

Subscriptions begin with Vol 4 No 3 in September, featuring Harry Ringel's "Terence Fisher: The Human Side," a career evaluation of the director who began the modern cycle of horror films at England's Hammer Films in the late fifties, including the most detailed and comprehensive interview that Fisher has granted in a decade; Steve Rubin's "Retrospect" of the most beloved science fiction film of all time, DAY THE EARTH STOOD STILL, including rare color photographs taken during the film's production as well as Rubin's detailed production history of the film's creative genesis at 20th Century-Fox during the late forties; the story behind the filming of Harlan Ellison's A BOY AND HIS DOG gathered from interviews with Ellison and his producers by Don Shay; and an article about the filmmakers responsible for CLOSED MONDAYS, this year's Oscar-winning short subject done in the media of clay animation.

And those are just the "special" features...

BACK ISSUE FEATURES

VOL 1 NO 1: Rasputin on Film; Joseph Losey's film THESE ARE THE DAMNED; VOL 1 NO 2: The History and Technique of Fantasy Film Animation Part 1; VOL 1 NO 3: Retrospect of PORTRAIT OF JENNY; interview with Rouben Mamoulian; VOL 1 NO 4: George Pal Career Article Part 1; TV Movies; VOL 2 NO 1: interview with Paul Wendkos; The History and Technique of Fantasy Film Animation Part 2; VOL 2 NO 2: PLANET OF THE APES film series; SILENT RUNNING; VOL 2 NO 3: interviews with Don Siegel and George A. Romero; INVASION OF THE BODY SNATCHERS; VOL 2 NO 4: The Films of Amicus Productions; The Parallel Worlds of Jacques Tourneur, with interview; VOL 3 NO 1: Christopher Lee Career Article; SCHLOCK!; French Fantasy Films; VOL 3 NO 2: GOLDEN VOYAGE OF SINBAD: interview with Richard Matheson; VOL 3 NO 3: The Horror of Personality; William Friedkin interview; VOL 3 NO 4: THE EXORCIST: Retrospect of THEM!; VOL 4 NO 1: NIGHT OF THE LIVING DEAD: Retrospect of FORBIDDEN PLANET.

SUBSCRIPTIONS

- One Year \$10
four issues
- Two Years \$18
eight issues
- Three Years \$25
twelve issues

CINEFANTASTIQUE, P.O. BOX 270, OAK PARK, ILLINOIS 60303

Enclosed is my check or money order for the back issues and subscription I have checked. I understand that all back issues and subscription copies will be mailed in heavy-duty manila envelopes to arrive unmarked and in perfect condition. I would like to receive your full catalog of books, posters and cinema memorabilia.

Name

Address

City

State

Zip Code

BACK ISSUES

- Vol 1 No 1: \$7 ()
- Vol 1 No 2: \$7 ()
- Vol 1 No 3: \$7 ()
- Vol 1 No 4: \$4 ()
- Vol 2 No 1: \$4 ()
- Vol 2 No 2: \$4 ()
- Vol 2 No 3: \$4 ()
- Vol 2 No 4: \$4 ()
- Vol 3 No 1: \$7 ()
- Vol 3 No 2: \$4 ()
- Vol 3 No 3: \$4 ()
- Vol 3 No 4: \$4 ()
- Vol 4 No 1: \$4 ()
- Vol 4 No 2: \$4 ()

Journey with CINEFANTASTIQUE toward the realization of a true Sense of Wonder.

Volume 4 Number 2
Now On Sale

"CINEFANTASTIQUE is devoted to fantasy, horror and science fiction films. It is the finest magazine of its kind ever published and makes CASTLE OF FRANKENSTEIN, FAMOUS MONSTERS, MONSTER TIMES and all the rest look hopelessly ridiculous by comparison. The slick look this magazine has is by no means superficial as all the articles are of very high quality and intelligence." review by James Van Hise
THE ROCKET'S BLAST COMICCOLLECTOR
Number 116

CINEFANTASTIQUE (pronounced sin-eh-faun-tass-teek') is a film magazine for horror, fantasy and science fiction fans in its fourth year of publication. We're probably the world's most luxurious and expensively produced fan publication, a full-sized 8.5x11, 48 page magazine with 8 full pages of color art and photographs evocative of the beauty and sense of wonder that is the fantasy film's prime attraction. Subscribe now or pick out a back issue that interests you and discover the excitement of reading about the world of horror, fantasy and science fiction films in a magazine that is not juvenile or condescending. You'll have to admit, the fantasy film never looked as good before!

In Vol 4 No 2 we feature a "Retrospect" of Jack Arnold's film version of Richard Matheson's novel THE INCREDIBLE SHRINKING MAN by John Hartl. "This is one of that group of pictures," writes Hartl, "so altered by their endings, that to see them again is truly to see them anew." By looking at the film from a fresh viewpoint, Hartl concludes that THE INCREDIBLE SHRINKING MAN is a film ahead of its time which can be appreciated today perhaps more than ever before. "Jack Is Back!" accompanies the feature, an overview of Jack Arnold's science fiction films made at Universal during the fifties and the first extensive interview ever published with the director of such pictures as, in addition to the Richard Matheson classic, Bradbury's first film, IT CAME FROM OUTER SPACE, and THE MOUSE THAT ROARED. Illustrating the article are many of Arnold's original storyboard conceptions drawn for the production of THE INCREDIBLE SHRINKING MAN. Says Arnold: "I loved making science fiction films because they enabled me to say things which could not be stated openly in other films without seeming obvious." We call the feature "Jack Is Back!" because Arnold is about to embark on a new science fiction film, his first in over 15 years. Just two of the many features in our latest issue...



THE SHRINKING MAN. SCRATCHBOARD BY DAVE LUDWIG

All Thirteen
Back Issues Available

BOSKONE

13

GUEST OF HONOR:

POUL ANDERSON

OFFICIAL ARTIST:

RICK STERNBACH



SHERATON - BOSTON HOTEL
Boston, Massachusetts

FEBRUARY 13 - 15, 1976
Con starts 6 PM Friday

PREREGISTRATION (TO JANUARY 15): \$5.00 *(more at the door)*

ACTIVITIES

ART SHOW
MOVIES
AUCTIONS
HUCKSTERS

COSTUME PARTY
DISCUSSION GROUPS
KINETIC KATALOG
COMPUTER GAMES
AND MUCH MORE

SEMINARS
AWARDS
PANELS
FILKSINGS

Artists and Hucksters: reservations in advance are required. None will be taken at the door. Please write for details.

Program book ad deadline is January 1, 1976. Write for information and rates.

BOSKONE 13 PREREGISTRATION FORM

Mail to: NESFA
Box G, MIT Branch Station
Cambridge, MA 02139

Name(s): _____

Address: _____

City, State, Zip: _____

Amount Enclosed (\$5.00 per person): _____

*Make checks payable to
NESFA*

*Registration materials
will be held for pre-
registrants at the con.
Hotel reservation cards
will be mailed to you.*

WORLDCON ORGANIZATION

JOHN MILLARD

PART ONE: PRELIMINARY OPERATIONS

Editor's note: John Millard, chairman of Torcon—the 1973 World Science Fiction Convention, has put in writing just exactly what goes into the organization and execution of a successful Worldcon. This has been done before, most notably by George Scithers in 1965, but the Worldcon has changed so drastically in the past three or four years that Scithers' Con Committee Chairman's Guide is somewhat out of date, though it is still required reading for anyone throwing a regional science fiction convention. So, if you still think conventions spring full-grown from the brow of Zeus, John Millard's series of articles is required reading.

Let us begin at the beginning and try to answer two "whys." No. 1: Why do we, you, I and others, go to the expense of attending science fiction conventions? In the early years it was mainly because we wanted to meet and talk to kindred souls, and not have to defend our interest in fantasy and science fiction. Today, it isn't much different, but I think most of us are looking for a good time. That is, we want to be entertained. So, if you look at science fiction conventions as entertainment, you must consider them as show business.

No. 2: Why do we, you, I and others, stick our necks out to organize and run a World Science Fiction Convention? There is no single answer to this "why," but I like to think of it as a challenge. For me, TORCON was a real challenge and it paid off in a number of ways, none of which had to do with money. My personal motto was "The Best Convention Ever." I used it primarily to encourage

and promote efforts with my committee members.

If anyone contemplating throwing a convention, Worldcon or regional, keeps those two "whys" uppermost in their minds they should come out a winner.

While we would, no doubt, prefer to have smaller and more intimate Worldcons, they have, in the last few years—perhaps 8 or more, become big business. TORCON's income was over \$30,000 and DISCON's was \$58,000. We have attracted a lot of attention, good and/or bad, depending on how you look at it. I think the only way to survival is to organize the convention as a business, using modern business methods.

In this part of the series, I will cover that part of the convention the attendees know little about; the part that takes place before the convention begins.

INCORPORATION

The convention must be officially established as a no share-non profit corporation under the existing laws of your state. The main reason for the incorporation is to protect the personal financial resources of the committee and the members of the convention, plus it establishes the convention as a legal entity. It is able to conduct business on its own merits, to pay and collect debts, to initiate legal proceedings, if necessary—but heaven forbid we should get involved in litigation.

INSURANCE

Liability and Property Damage

This should cover all public function rooms of the hotel used by the convention, furnishings, decor, etc., both owned and leased by the hotel—also any equipment,

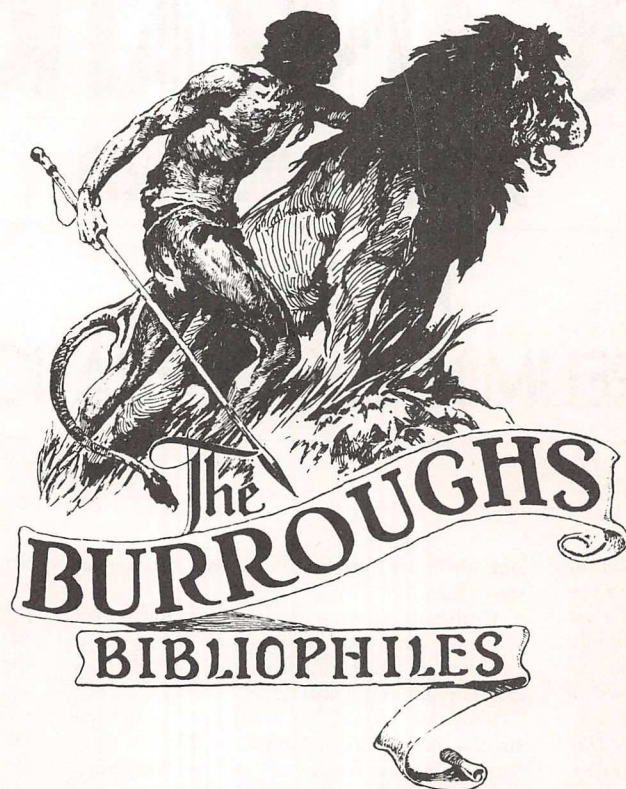
displays, etc. owned or rented by the committee or members of the convention. The period of coverage should be from the time the first member of the committee stops in the hotel, until the last one leaves. I would also look into the possibility of individual room insurance, after our experience at DISCON where an awful lot of stuff was stolen from guest rooms. If you use a facility outside the hotel for any convention functions, your insurance should be extended to cover that as well. All in all, the expense of these two items is worthwhile and definitely in keeping with our policy of using modern business methods.

There are many other examples of modern business methods applicable to Worldcons, but they are related to other parts of the convention. I will mention them as I discuss other facets of organizing and running a convention.

In all the forgoing I have taken it for granted that a committee has won a bid to hold a Worldcon. I have further taken it for granted that the committee is intelligent enough to have considered most aspects of organizing a convention beforehand. I suspect a few have been blinded by the egoboo of running such a convention and have neglected such mundane things.

At the beginning—which is immediately after the committee has won its bid—there are two parts which continue throughout the convention, and even afterwards—if the committee hasn't self-destructed.

I'm talking about Membership Registration and Publications. While other aspects are important, these two are very basic to a success-



"I still live,"—Edgar Rice Burroughs.

The Burroughs Bibliophiles will hold their 1976 Annual Dum-Dum in the Muehlebach Hotel in conjunction with the 34th World Science Fiction Convention, the MidAmeriCon. We will have our usual Saturday Luncheon Meeting about 1:00 PM. Our Guests-of-Honor will be announced at a later date, but since the MidAmeriCon is being held in Kansas City, the national headquarters of the Burroughs

Bibliophiles, you can be sure that we are going all out to make this one of the very best Dum-Dums ever.

The Burroughs Bibliophiles will also have a meeting room where members can meet and greet each other and hold special activities throughout the MidAmeriCon. Chairman Ken Keller has guaranteed us the room so we are sure we will have it this time.

ful convention. Neither are overly complicated, but both are time consuming and require a large number of workers. Time requirements can be reduced by use of well-detailed procedures and modern production methods.

Membership Registration is a record-keeping operation and, with Publications, makes up the major public relations efforts of the convention committee—for its members and prospective members, but not necessarily for the media.

The committee should firmly understand that the only way most members or prospective members have of obtaining information or knowledge about the convention and/or committee is the responses they get from "memberships sent in, prompt answers to inquiries, and receiving progress reports on schedule."

We also issue numbers to our members and make use of computer technology for the processing of data, but I think we should treat our members as individuals and not as numbers, such as is often done in the mundane world. Here I refer to such things as misspelt names, etc. We should make an extra effort to correct these mistakes and have things as accurate as possible. Of course it goes without saying that members and prospective members could be a big help by supplying their correct names and addresses—plus writing or printing information so it can be read.

MEMBERSHIP REGISTRATION Before Convention

Essentially, if I were doing registration, these are the procedures I would use. It is not, quite frankly, the ones we used for TORCON, but the ones I would use for any new convention I might get involved with in the future.

Initially a large number of memberships are received at the convention where you have successfully won the bid. Most of the other memberships will be received by mail, while some will be received at other conventions and by members of the committee from local sources.

One member of the committee should have the responsibility of clearing the post office box each day, with a back-up person in case of vacations, sickness, etc. It is his or her responsibility to either deliver the mail intact to another member for sorting, or for doing the job himself. It depends on how you set it up. Whoever sorts the mail should also open every piece, regardless of to whom it may be addressed, and determine to which committee member it should be sent for action. (*All mail should come through the box; the convention should publish only one address.*)

All contents of the mail should be dated as to date of receipt. All mail for registration should be clipped together. This should include the letter or coupon, envelope, cheque or money order or cash (discourage the sending of cash); nothing should be separated until all the required information has been recorded on the Permanent Membership Record (PMR). It is surprising how many neglect to provide a return address. Sometimes you find it on the envelope or cheque. Other times you can't read the writing so you have to use the printed name on the cheque—but you have to be careful in case the membership is for someone other than the writer of the cheque.

Once the necessary information has been recorded, the cheques and money orders can

be forwarded to the treasurer for entry in the books and deposit in the convention account. This transfer should be accompanied by a memorandum listing all details as to cheques, money orders, names of members and locations. In case of loss you will have a record of those who have paid.

The PMR should consist of: date membership received, name, address, class of membership, amount paid, and membership number. Any changes of name, address, or membership status, and the date of same, should also be noted on the PMR.

Besides the PMR, other items required are: address label, a copy of the PMR for data processing purposes, a membership card, and a convention badge card.

An address label is required for sending out membership cards and progress reports to those members who join between the regular progress report mailings. A copy of the PMR for data processing purposes protects the original from loss.

In keeping with our policy of modern business methods it would be useful to design a three-part form to cover the three items mentioned above: the PMR, PMR copy, and address label. This could be made up as follows:

1. Copy of PMR printed on thin paper.
2. Address label on gummed stock, no printing.
3. PMR on light card stock, no printing.

Carbon paper would be placed between and all typed at the same time. (If funds are available the three forms could be printed and bound together with carbon paper between much like an invoice.)

Originally I had thought of combining the membership card as well, but after some thought I came to the conclusion it would be best to do this separately. The new approaches to membership cards appears to be a combination; the card and other information detachable by perforations. This gives some scope for additional information to the member with regards to changes of name, address, membership status, etc., all of which are the responsibility of the member.

Some time during the two years between winning the bid and putting on the convention, you must consider the typing of the convention badge cards. They should preferably be done on a 1/4" bulletin face typewriter. This could be done by one or two people, using the PMR copy after data processing is completed, or from a computer printout. This chore should never be left until the last minute, but started as early as January before the convention and kept up to date as the convention nears.

This covers registration up to convention time *only* and would, no doubt, take four or five people to keep it going. It's much better to spread the labor and not overload a smaller number. Registration at the convention will be considered in a later part of this series.

PUBLICATIONS

Primarily the responsibility here is to provide the progress reports and program book, plus all the other printed items that are required by the convention, such as: membership cards, convention badge cards, banquet tickets, information flyers, costume show entry forms, Hugo nomination and voting ballots, convention site selection ballots (on two different colors of paper—one for the mail



ballot and the other for use at the convention), auction bidding and record forms and receipts. The list is endless.

The Publication Department has the added responsibility of organizing a stuffing and mailing effort so the progress reports are mailed on schedule. It would also be helpful if extra envelopes were stuffed for use by Registration for members joining between the regular mailing dates. The proper coordination of this effort will make things a lot easier for all concerned in Publications and Membership Registration.

Publications is really a straight-forward publishing department with someone responsible for the overall operation. The responsibility for the different items that have to be produced could be divided up among the various members of the Publications Department; that is, someone would be responsible for the design, editing and printing of the progress reports and program book, someone else the membership cards, badge cards, etc., and someone else might be responsible for flyers, ballots, etc. Divide up the labor, if you have the manpower.

I realize this section is rather sketchy as compared to Registration, but it does not lend itself to detailed organization. It is not concerned with a standard routine, but is mainly a creative process.

I also realize that some of the things I've suggested are the "ideal" arrangement, which is not always available—so we have to settle for the next best. It does behoove us to do our very best in any case—for "The Best Convention Ever." □

THE NEW ENGLAND
SCIENCE FICTION ASSOCIATION
ORDER FORM

- A TIME WHEN by Anne McCaffrey, with artwork by Bonnie Dalzell. A numbered, autographed edition of 800 copies. 96 pp, 5½X7½, hardbound. _____ @\$6.00 _____
- THREE FACES OF SCIENCE FICTION by Robert A. W. Lowndes. A numbered, autographed edition of 500 copies. 96 pp, 5½X7½, hardbound. _____ @\$5.95 _____
- THE PHOENIX AND THE MIRROR by Avram Davidson. The Doubleday first edition. 210 pp, 5½X8½, hardbound. _____ @\$4.95 _____
- NOREASCON AWARDS BANQUET - A set of two long-playing records. _____ @\$6.00 _____
- NOREASCON PROGRAM BOOK - 130 pp, 5½X8½, color cover by Mike Gilbert. _____ @\$2.00 _____
- BOSKONE PROGRAM BOOKS - Boskones VI through XII, 5½X8½. _____
- XII _____ @\$.75 _____
Others _____ @\$.50 _____
- INDEX TO THE SCIENCE FICTION MAGAZINES 1951-1965 by Erwin S. Strauss, 207 pp, 8½X11, hardbound. _____ @\$12.00 _____
- INDEX TO THE SCIENCE FICTION MAGAZINES 1966-1970, 82 pp, 8½X11, hardbound. _____ @\$8.00 _____
- THE NESFA INDEX: SCIENCE FICTION MAGAZINES AND ORIGINAL ANTHOLOGIES 1971-1972, 42 pp, 8½X11. _____ @\$3.00 _____
- THE NESFA INDEX: SCIENCE FICTION MAGAZINES AND ORIGINAL ANTHOLOGIES 1973, 30 pp, 8½X11. _____ @\$2.00 _____
- THE NESFA INDEX: SCIENCE FICTION MAGAZINES AND ORIGINAL ANTHOLOGIES 1974, 43 pp, 8½X11. _____ @\$4.00 _____
- INDEX TO PERRY RHODAN: U.S. EDITIONS 1-25, 12 pp, 8½X11. _____ @\$1.00 _____
- INDEX TO PERRY RHODAN: U.S. EDITIONS 26-50, 18 pp, 8½X11. _____ @\$1.00 _____
- Total: _____



Prices include surface shipment and handling. Add 30% for air-mail shipment to the U.S., Canada, or Mexico, and 60% for elsewhere.

Make check or money order payable to:

N.E.S.F.A., Inc.

Mail orders to:

Name: _____

Address: _____

New England Science Fiction Association
Box G, MIT Branch Post Office
Cambridge, Massachusetts 02139

Dealers: Please write for further information.

If you are reading this article I assume that you want to make a costume for the first time, or you want to make a better costume.

What do you do if you want to make a costume and you can't sew—and haven't got an obliging mother/wife/girl friend/etc. around? This is really not the hindrance it might seem to be. I've seen prize-winning costumes that were glued together, stapled, tied, you name it. Don Simpson once made a robot costume using *origami*. The most vital thing in making a good costume is doing something original, doing the best with what you have, and doing it well.

The first thing to do is take a good look at yourself in the mirror. If you are a 97 lb. weakling, don't even consider Conan, John Carter or Captain Marvel. Chubby girls are not fairy princesses, the High Priestess of Whatsit, nor a beautiful, naked slave girl. *Do* type-cast yourself. Whatever your physical type, someone has written a character just like you.

Next, decide how much you can afford to spend. Plan the materials for the costume on that basis. Many useful items, interesting goodies and assorted whatnots can be found at Goodwill Stores, second hand shops, and remnant and rummage sales. Old draperies and tablecloths are prime material. And don't forget about army surplus stores. Parachutes have an incredible amount of fabric in them—as well as lots of heavy cord. Dime stores (I forget my age—*variety* stores) and novelty shops are indispensable as well as craft stores.

If your pocket book and plans are more elaborate, you can branch out to the places that cater to the costume trade. Start with the

Mother Joni's recipe for building better costumes 12 ways (more or less)

JONI STOPA

yellow pages, bypass *Audio*. . . *Baking Supplies* and stop at *Costume*. If your city is large enough you will find places that sell them, rent them, and carry the goodies to make them. Call before dropping in; some of these places do not cater to off-the-street trade or

do not sell small quantities of fabric.

Move on to *Display*. Again you find all manner of fabric, tinsel, garland, small mirrors, glitter, and an array of nice things to add to your costume. These are very nice places to rummage around in—and you may get ideas as well as materials.

From here we go to *Feathers*. Yes, Virginia, there really are feather merchants. These are the places where fine feathered fans get their plumage.

Keep on looking at those yellow pages until you come to *Millinery*. Here you buy hat forms, fabrics, feathers, ribbons, flowers, fruit, etc.

So; if you live in Buffalo Crotch, North Dakota and the yellow pages list none of the above, the following is a list of places that will service your needs through the mail:

Dazien's Inc. 400 N. Wells, Chicago, Illinois

They have fabrics, feathers, leotards, mylar, sequin cloth, strands of pearls, tassels, bead fringe, fringe, stretch satin and metallic fabric, fabric that looks like mail, glitter fabrics, metallics, lame, fluorescent fabrics, props, glitter, baubles, bangles, beads and more! And to make a good thing even better, a staff that is courteous, helpful and knowledgeable. If you don't know quite what you need, ask; they usually have sound suggestions. Send for a catalogue and swatches.

Phil Bregstone Assoc. Inc. 440 So. Wabash, Chicago, Illinois

Fabrics, mirrors, garlands, glitter, display items, tinsel, diamond dust (clear glitter), etc. Write for a catalogue.

New York Costume Co., Inc. 10 W. Hubbard St., Chicago, Illinois 60610

Body makeup, stage makeup, crepe hair, hair color, wigs, props, accessories, beards, and even glow-in-the-dark makeup.



Carol and Mike Resnick in their first-prize winning Discon costumes.

Photo by Jay Kay Klein

Lester Berman, 6 E. Lake St. Chicago, Illinois 60601

Millinery supplies, forms, feathers, fabrics, veiling and flowers. Inexpensive.

Lee Wards, 1200 St. Charles St., Elgin, Illinois 60120

Craft supplies, rhinestones, sequins, styro-foam forms, paint-on embroidery, etc. Send for catalogue.

Home Sew, Bethlehem, Pennsylvania 18018

Sewing supplies, braid, trims, sequins, metallic braid and trim, assorted things for sewing at the lowest prices I've ever seen.

Fredericks of Hollywood

Special bras, undergarments, etc. Very useful for some costumes.

If you are planning to make or sew a costume for the first time, a word of advice. Many sewing jobs can be eliminated by the use of fabric cement, or "iron on" bonding material. Hems can be sewn with bias tape that sticks to the fabric when sewn on. To further speed things up you can buy a spray material that will hold your pattern on the fabric without extensive pinning. This is extremely useful when working with slippery fabrics like synthetics and satin.

The next step is to choose a pattern that most closely resembles your design. It can then be altered accordingly. Alter in small steps. This is better than going back and starting all over again with a new supply of fabric.

Better sewing shops usually have someone around who can answer your questions about

alterations, how much fabric to buy, and interpret the back of the pattern envelope for you.

Unless you are an excellent seamstress I suggest you stick to Simplicity or Butterick patterns. If you get one by Vogue you may well end up in tears. If you are a novice try the "Jiffy Sew" patterns by Simplicity. They can be finished by even the most fumble-fingered.

Faking is a part of costume and theater. You can paint lavish embroidery on fabric (the real thing would take weeks), weight a light cape to make it look heavy with a length of chain, keep folds in place by sewing in metal washers or sinkers. Shields and swords can be cut from plywood and covered with mylar. They look good, aren't dangerous, and can be left behind after the masquerade. Chain mail can be knitted with large needles and spray painted metallic. You can confound someone by telling them you just finished knitting some chain mail. It's also a lot lighter than the real thing. (You'll appreciate that more after you've stood around for hours in the real thing.)

Zap guns are available at toy stores. They can be dressed up with parts from model kits and painted metallic. The best paint is "Treasure" brand. It has a very high sheen and can be kept that way by following the directions and then sealing it. If you are planning on a zap gun, please make an appropriate looking holster for it. . . it will make a more effective costume piece that way.

Remember, if you can't find it, fake it.

Now for a few notes on makeup. Practice with it before you start putting it on for the

masquerade. Try to avoid grease paint. It's messy and not all that easy to remove, as well as uncomfortable.

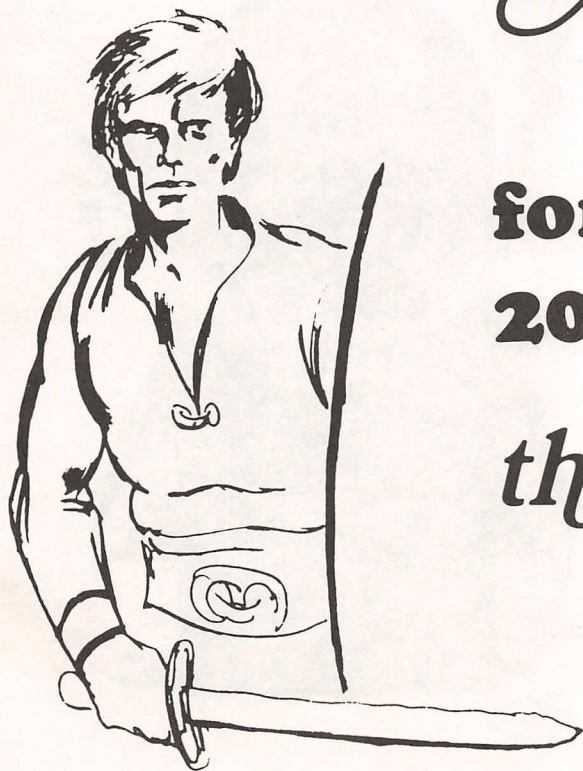
Please, whatever you do, don't use it as body makeup. You will be miserable and will leave smudges on everything within a ten-block radius. And you just might wreck someone else's costume by brushing against them. Max Factor makes perfectly good makeup for that purpose. Don't pinch pennies and make your own body paint by using a carrier lotion and food coloring. Those who have tried it usually remained a pale shade of the same color for the duration of the convention.

Certain costumes are almost sure to win—those that are highly imaginative, innovative, alien, humorous/fannish, fantastic, monsters, SF and very authentic. If you can combine several of these, you improve your chances considerably. If you think your costume might be most authentic, bring the book to the judges at the masquerade. . . their memories sometimes need refreshing.

A certainty of losing comes with doing a costume like a name author/fan, a barbarian, naked lady, the mummy, Dracula, Frankenstein, crew members of the Enterprise, et al. These have been done to death and are of no interest to the audience or the judges. In fact, the judges may be downright hostile.

If you are new at costume-making, or haven't tried it before, you might surprise yourself.

In the next article I'd like to answer your questions on the various aspects of costume making and, if possible, solve your problems. Please write me: Joni Stopa, Wilmot Mt., Wilmot, Wisconsin 53192. □



Amra

**for almost
20 years**

**the sword & sorcery
fanzine: 10 ish \$6**

Box 8243 Philadelphia PA 19101

THE Fantasy Worlds



© 1975 Christopher Enterprises

CHRISTOPHER ENTERPRISES presents *The Fantasy Worlds of Alex Niño*. This stunning portfolio of 8 full color plates premieres the talents of one of the worlds foremost fantasy artists. The work of Alex Niño has long graced publications throughout the world. Now for the first time in the United States, his full color fantasy work is being presented in a beautiful portfolio.

Each of the 8 plates is a vivid example of Alex Niño's creativity and startling imagination. Incredible visions of other worlds and other times painted using brilliant, yet skillfully controlled colors. These 8 paintings will surely rank as classics of fantasy illustration in times to come.

Each of the 8 paintings is reproduced on 80 lb. cover stock and enclosed in a specially designed folder which will enhance the beauty of the art as well as preserve the quality of each plate. Each of the limited edition of 2,000 copies is personally signed and numbered by Alex Niño.

THE FANTASY WORLDS OF ALEX NIÑO will incorporate the following:

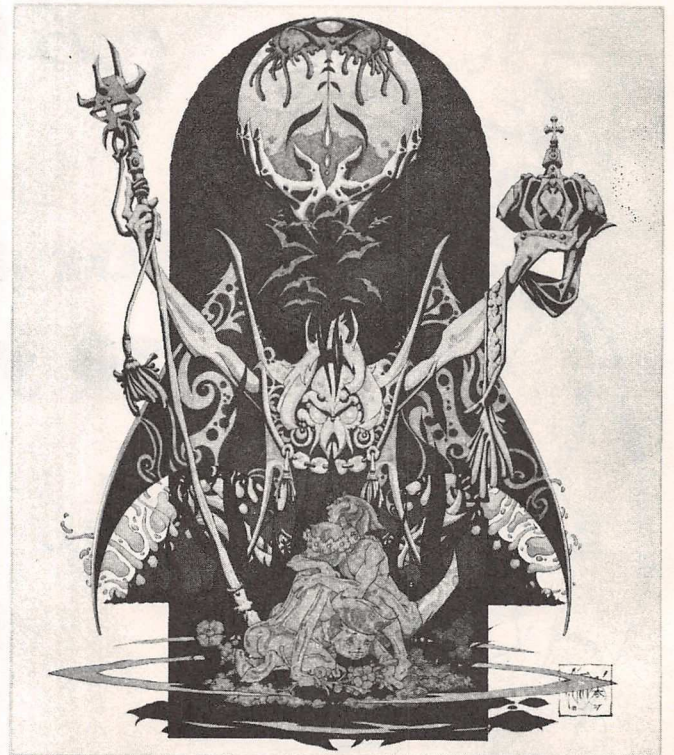
1. Specially commissioned, never before seen works of art.
2. Limited edition of 2,000 copies.
3. Individually numbered and signed by the artist.
4. Each plate 12 x 16 inches.
5. Each plate free of logos, promotion blurbs, price tags, company emblems or word balloons.
6. Specially designed folder.
7. Printed in full color on paper specially chosen to complement the use of color.
8. Receipt of order acknowledged by postcard.
9. Packaged in a sturdy mailing container.

Each portfolio sells for \$25.00.



**CHRISTOPHER
ENTERPRISES**

14164 WEST OUTER DRIVE
DETROIT, MICHIGAN 48239
PHONE: 313/532-3245



© 1975 Christopher Enterprises



THE SEVEN WONDERS OF THE ANCIENT WORLD

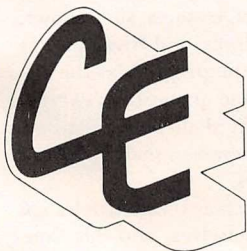
ROY G. KRENKEL

© 1975 Christopher Enterprises

THE SEVEN WONDERS OF THE ANCIENT WORLD by Roy G. Krenkel will incorporate the following features:

1. *Specially commissioned, never before seen works of art.*
2. *Limited edition of 1,000 copies.*
3. *Individually numbered and signed by the artist.*
4. *Each plate 12 x 16 inches.*
5. *Each plate free of logos, promotion blurbs, price tags, company emblems or word balloons.*
6. *Specially designed folder.*
7. *Printed in full color on paper specially chosen to complement the use of color.*
8. *Receipt of order acknowledged by postcard.*
9. *Packaged in a sturdy mailing container.*

Each portfolio sells for \$25.00.



**CHRISTOPHER
ENTERPRISES**

14164 WEST OUTER DRIVE
DETROIT, MICHIGAN 48239
PHONE: 313/532-3245

CHRISTOPHER ENTERPRISES presents *The Seven Wonders of the Ancient World* by Roy G. Krenkel. Krenkel's scenes of ancient times have long been unequalled in the fantasy field. No other artist has captured the essence of this subject matter in quite the way that Roy G. Krenkel has. Now Roy has brought to life the greatest architectural achievements of the ancient world in seven stunning paintings:

1. Statue of Zeus at Olympia.
2. Temple of Diana at Ephesus.
3. The Pyramids.
4. The Hanging Gardens of Babylon.
5. The Colosus of Rhodes.
6. The Tomb of Mausolus at Athalicarnassus.
7. Pharos, the Lighthouse at Alexandria.

In addition Roy has written short histories of each of the Seven Wonders complete with supplemental illustrations.

Each of the 7 paintings is reproduced on 80 lb. cover stock and enclosed in a specially designed folder which will enhance the beauty of the art as well as preserve the quality of each plate. Each of the limited edition of 1,000 copies is personally signed and numbered by Roy G. Krenkel.



© 1975 Christopher Enterprises

A PROPOSED CONSTITUTION FOR WORLD SCIENCE FICTION CONVENTIONS

BY BOB TUCKER

Preamble: We, the victimized science fiction fans of the United States and its many Colonies around the world, in order to form a more perfect series of conventions, establish justice for the downtrodden fan, insure the privacy of room parties, provide for the common thirst, defend ourselves against hucksterism, promote the welfare of the sponsoring committees and their groupies, and secure the blessings of hedonism to ourselves and our posterity, do ordain and impose this constitution on the backs of future committees and their heirs or assigns.

Article One: All previous and now-existing world convention constitutions shall be abolished, together with their Societies, and no provision of them shall be binding upon the present. Objectors to this Article shall suffer the penalties of defenestration.

Article Two: The general purpose of a world convention shall be to gather together in one place, or two hotels and a municipal auditorium if that is not possible, all those rugged individualists who do not read science fiction but who pay lip service to it by: publishing illegible fan journals, composing pseudo-science stories, collecting garish cover art and lesser illustrations, trading comic books, selling back-issues and scarce books at astronomical prices, stealing artifacts they cannot afford, praising shoddy anti-science films, encouraging infantile television programs, criticizing unread novels, toadying to ego-swollen authors, and by exhibiting themselves in public places as slave girls, belly dancers, bug-eyed monsters, mutants, off-worlders, belligerent apes, pointy-eared aliens, rocket jockeys, mythical magicians, errant knights, slans, mad scientists, faery queens, and Ming the Merciless.

Article Three: Yang the Nauseating is.

Article Four: Every world convention committee shall schedule a business meeting, and publicize the time and place of that meeting before the final session of the closing day, but said meeting need *not* be held in the same city where the convention is meeting. The convention committee may, at its discretion, impose a head-tax on those attending the business meeting.

Article Five, Section 1: World conventions shall be held annually, or more often when practicable, anywhere within the geographical confines of the forty-eight continental States; *except*, that they may be held in either of the two remaining States, or in the Colonies overseas, when the sponsoring bodies at those foreign locations provide free transportation to and from a United States coastal port; and further, when the sponsoring bodies at those foreign locations persuade the current sitting committee to allow their bid to be debated in open meeting. For such purposes of persuasion, guile, threats, and bribery may be deemed permissible behavior.

Section 2: There shall be no particular order of progression from one convention site to the



next, and any sponsoring body at any city within the geographical confines of the forty-eight continental States may bid for a convention at any time of their choosing, providing only that they notify the chairing officer of the business meeting before the close of that meeting, *and* before the results of the balloting, if any, are announced.

When the sponsoring bodies at foreign locations make such bids, the Colonies of Great Britain and Australia shall enjoy preference and priority; *providing*, persuasion provided to the sitting committee as outlined above shall have been paid in United States currency.

Article Six: George Scithers shall be parliamentarian in perpetuity of the business meetings, or longer if he chooses.

Article Seven: All sums of money obtained by and from the membership fees, auctions, art shows, huckster tables, program sales, head-taxes, fines, duties, and imposts of every nature shall remain the sole property of the sponsoring committee; and further, their unpaid debts remaining after the close of the convention shall not be due, but shall be binding on the next committee.

Article Eight: All program offerings including workshops, panels, special meetings, dinners, speeches, movies, chalk talks, award ceremonies, auctions, demonstrations of magic and legerdemain, guest appearances, costume extravaganzas, television and film previews, seminars, juggling exhibitions, debates, business sessions, bidding and balloting, cockfights, dancing, honorary teas, dum-dums, club meetings, art shows, body-painting, light shows, huckstering, opening and closing ceremonies, meet the author parties, tightrope walking, duelling, autographing sessions, genre lunches, banquet, Hugos, Elmers, lectures, slide shows, filksinging, parachute drops, and trivia quizzes may be omitted from the program at the discretion of the sponsoring committee; *except*, that one orgy per night shall be mandatory. Film and television cameramen shall be barred from these last activities.

Article Nine: Inasmuch as these Articles are deemed enough in themselves, and this Constitution held as a perfected whole, any and all Amendments are prohibited. □

The CONcatenation Follies

LETTERS FROM THE MEMBERS

BOB TUCKER
34 Greenbriar Dr.
Jacksonville, IL 62650

Are you attempting to plunge all fandom into war? I thought the second PR was a fanzine when I pulled it from the envelope, when I studied the Tim Kirk double cover while ignoring the title at the top. I thought I had a new and gaudy fanzine on my hands, and wondered what moneyed fan was throwing his cash around in such a manner. The hedonist! Fifty-two pages later I saw no reason to change my mind. You are publishing a fanzine, and what will you do to maintain your modest demeanor, your pose of innocence, when the PRs are nominated for the fanzine award at some future convention?

Your policies seem deliberately calculated to separate the men from the boys, of both sexes! You'll hear horrendous cries of "Foul!" shattering the quiet Kansas City nights, you'll get anonymous postcards threatening to take the convention away from you, you'll be on the receiving end of snarly phone calls promising to run you out of fandom, and worst of all, you'll get letters damning you for breaking with Sacred Fannish Traditions. Ignore them. Trample them. I can think of many Sacred Fannish Traditions that should have been abolished after the second or third worldcons, and you are only twenty-five years late in consigning them to the dustbin of history.

PR-2 may insult a few, may offend several more, may earn you a hardnosed reputation from a handful, but stay with it. Plan and stage the convention precisely as you want to and never mind the hallowed past, continue to publish a fanzine instead of a traditional progress report, and meanwhile keep an honest ear open for the worthwhile suggestions, the promising innovations, that you'll receive from many fans not rooted in the dead past. Inertia is tyranny.

(Surprisingly—to us anyway—the hysterical reactions have been few and negative criticism of our plans is almost nil. In the very beginning there were a few frothing postcards of: 'how dare you do this, and how dare you do that? Fandom will sneer at your bloody remains when we get through with you!' But, then, they discovered they were standing out there all alone and slunk away in silence. It's a shame they didn't have the courage of their convictions—if they were honest convictions, which I doubt. They thought they were getting in on the ground floor of a fannish Holy War that never materialized. The largest complaint we've received—and it has been minor—is the elimination of all-night movies. One of the more hysterical objectors seemed to have his destruct button pushed by a phrase I used: 'crowd control' in relation to movies. He apparently conjured up visions of herds of cattle being driven this way and that with electric prods. Of course, we're doing nothing new in that respect; the all-night movies were introduced in St. Louis specifically for crowd control. We were warned that being open and honest might get us in trouble.)

FRED PATTEN
11863 W. Jefferson Blvd., Apt. 1
Culver City, CA 90230

Progress Report 2 just arrived, and it looks great. I found it in my mailbox just a couple of hours before the week's LASFS meeting, so I took it along and it got grabbed and passed around before I got a chance to finish reading it.

You'll doubtlessly be getting a number of new memberships very soon as the result of your new fee schedule. We'd already heard reports that you were planning to do this, but the actual size of your membership already came as quite a shock. Those of us who bought a '76 site selection ballot at DisCon II looked for our names toward the beginning of the roster, and could hardly believe it when they didn't turn up until the high 800s.

(That was caused by two things—we listed them alphabetically, and because a large block of Discon memberships—the second alphabetical section beginning with 855—didn't reach us until after the first had been processed. As a matter of fact, several DisCon memberships are listed in this PR; we only got them recently—and we know of at least one person who joined at Discon whose membership we have never received.)

The mood of the meeting might be described as one of baffled dismay. None of us feel ideologically comfortable at the thought of limiting attendance, either by a flat refusal to accept memberships after a certain point or by setting a fee so high that it taxes newcomers away. A number of us, myself included, discovered fandom through attending a local Worldcon, and we wonder how many potentially valuable

future fans may be lost through limiting Worldcon attendance. On the other hand, we all fully understand the problems of space limitations. None of us who are planning to attend MidAmeriCon want to spend the week in a mass crush.

(I think the worry over losing future fans through Worldcon attendance limiting—which we've heard from more than one person—is a tissue paper tiger. It may have been a legitimate concern ten years ago, but today there is a regional convention—or several—virtually every week of the year. The well isn't drying up; it's a gusher.)

A couple of corrections: in Ken's article on Worldcon growth, he says, "L.A.Con in '72 had a total paying membership of just over 2000. . . . It must be remembered that the attending membership of these Worldcons was less than the total paid membership. . ." Not so; L.A.Con's attendance was 2,007, while its total paid membership was 2,540. I have a feeling that the statistics he cites for those three Worldcons are confused between total membership and attendance. However, his main point is accurate enough. The Worldcons over the last three years have increased in attendance by roughly 1,000 people per year. The other correction is in your AUSSIECON ad on page 45: the supporting rate is \$4, not \$3.

(Oops! And I got that last straight from Locus.)

I'll miss the all-night movies. Though I realize I'm in a minority, I've already been bored silly by the Masquerade, and I spent that time slot during the last two Worldcons catching a cat nap in my room so I'd be fresh for the all-night movies following the Masquerade. Well, if you keep the movies going during the Masquerade, I won't mind so much.

CLASSIFIEDS

IBM ARTIFACTS—Genuine 8 tube pluggable units removed from 700 series machines (as used in the "Cities in Flight" series and others). Shown on page 36 of May "Scientific American." Only \$10 each while they last. W.M. Hawkins, Rd 1, Box 344, Hockessin, DE 19707.

ORIGINAL ART WANTED. Private collector looking for cover and interior art from science fiction magazines. Finlay, Bok, Freas, Paul, Cartier, Wesso, Dold and many others wanted. Robert Weinberg, 10533 S. Kenneth, Oak Lawn, IL 60453.

WILLING TO SHARE ROOM with other fans at the 35th World Science Fiction Convention in 1977. Fight inflation and save money for hucksters, auctions, etc. No pagans, politicians, or fringe fans please. Write: David "Dash" Shank, 30 E. Laurel St., Lawrence, Mass. 01843.

Isaac Asimov says:

"No one, but absolutely no one—certainly not I myself—could possibly have prepared so thorough and thoughtful and excellent a list."

THE GARLAND LIBRARY OF SCIENCE FICTION

Lester del Rey's selection of 45 important works of science fiction, with a separate introductory volume by him written especially for this series, entitled *SCIENCE FICTION, 1926-1976*.

Mail to:
Garland
Publishing, Inc.
545 Madison Ave.
New York, N.Y.
10022
USA

Selected list of titles:

SCIENCE FICTION, 1926-1976
by Lester del Rey

This critical history of science fiction written in the past 50 years will immediately establish itself as the standard work. Encompassing everything of significance written in the golden age of science fiction, this definitive reference is written by one of the country's foremost science fiction writers, and the leading critic and scholar of the genre at work today.

THE HAMPDENSHIRE WONDER
by J. D. Beresford

THE DEMOLISHED MAN
by Alfred Bester

AFTER 12,000 YEARS
by Stanton A. Coblenz

TARRANO THE CONQUEROR
by Ray Cummings

THE EINSTEIN INTERSECTION
by Samuel R. Delany

NIGHT OF LIGHT
by Philip Jose Farmer

THE WELL OF THE UNICORN
by George U. Fletcher
(Fletcher Pratt)

THE BOOK OF THE DAMNED
by Charles Fort

LO!
by Charles Fort

NEW LANDS
by Charles Fort

WILD TALENTS
by Charles Fort

SHOT INTO INFINITY
by Otto Willi Gail

PAST MASTER
by R. A. Lafferty

CITY OF ILLUSIONS
by Ursula K. LeGuin

DAVY
by Edgar Pangborn

WOLFBANE
by Frederik Pohl
and C. M. Kornbluth

**YOU WILL NEVER
BE THE SAME**
by Cordwainer Smith

THE SKYLARK OF SPACE
by Edward E. Smith, Ph.D.,
with Mrs. Lee Hawkins Garby

SKYLARK THREE
by Edward E. Smith, Ph.D.

SKYLARK OF VALERON
by Edward E. Smith, Ph.D.

ODD JOHN
by Olaf Stapledon

MORE THAN HUMAN
by Theodore Sturgeon

THE TIME STREAM
by John Taine (Eric Temple Bell)

SLAN
by A. E. van Vogt

DARKER THAN YOU THINK
by Jack Williamson

THE LEGION OF SPACE
by Jack Williamson

THIS IMMORTAL
by Roger Zelazny

Please send me your free catalog!

NAME _____

ADDRESS _____

STATE _____ ZIP _____

As a s-f collector, I scream in protest against Robert Bloch's suggestion to eliminate the auctions! Eliminate the Con Committee's financial dependence upon them, yes. But not the auctions *per se*! They're the s-f collector's best opportunity to get rare books & magazines, galleys & manuscripts, and professional s-f art. I started attending s-f conventions because I wanted to add to my library, and that still remains a major motivation for my journeying to the Worldcon and to regionals each year. Sure, there's lots of books in the hucksters' room and art in the Art Show, but when you're looking for rarities, the auction may come up with some item that none of the hucksters have. And the Art Show is too full of original paintings to have room for the magazine & paperback covers & interior illos that can only be obtained at the Worldcon. The auction is much more than just a convenience for the Committee to help it make its expenses; it's something that the collectors look forward to all year long! Please do not eliminate it!

(Don't worry, though the supply of original magazine art has been drying up for years as the magazines fold and change their policies—many now return the art to the artist after publication; an unheard of thing in years past.)

All this commentary on the unmanageable size of Worldcons today and the need to limit attendance leaves me with a feeling of dissatisfaction. I'm old enough to remember the days when fans sat around and dreamed of a time when s-f would break out of its ghetto; when the general public would come to read and enjoy it and the Worldcon would blossom forth as more than a small gathering squeezed into a hotel along with two or three other conventions of college fraternities and Seebes. Well, it's come true! And now we're complaining!? We're looking at only the drawbacks and inconveniences? Where's the imagina-

tion and cosmic thinking that's supposed to characterize fandom? (Ha!) Can't we turn this population explosion into an asset rather than a liability?

(I'm old enough to remember that also. I think many who dreamed those dreams have decided they didn't know when they were well-off. The only way to turn the population explosion into an asset is to drastically change the way fans think as a group. I suggested the same thing to the MidAmeriCon committee. I was met with incredulity.)

In your reply to Jack Chalker, you said, "Some fans have gotten so paranoid about a committee pocketing a dime, they've lost sight of what the conventions are for." Well, what are they for? This is something that has been argued for a long time. Some think that they are for a social gathering of fandom; outsiders stay away. Some think they're for recruiting mundane s-f readers into fandom. Some think they're for the advancement of science-fiction. This difference of opinion is partly responsible for the feeling among some professionals that they should get paid for appearing on the Worldcon's program. They see the Worldcon as a fan activity at which the pros are expected to perform for the pleasure of the fans, rather than as an affair for the mutual enjoyment and benefit of both fans and pros. There's always been a lot of complaint about the "commercialization" of the Worldcon. I'd hate to see it turned into nothing more than a vast hucksters' room, but as a collector, the more s-f there is for me to shop among, the better I like it. Possibly each of us has too narrow a vision of what the conventions are for, and we should widen our view.

(I guess I tossed off that remark to Jack without thinking it through; I apparently assumed everyone KNEW what the conventions were for and, even if two viewpoints differed, they would not be mutually ex-

clusive. For instance: if one person said cons were for meeting your friends, another said to listen to writers speak, another said to watch movies, and another said to buy material for their collection, well, they would all be correct. I guess the one thing most people agree on is that they are NOT to make money—though we all know that there are some organized specifically for that purpose. But my point was: a con committee should not be castigated for talent and efficiency. If, by throwing a dynamite convention with excellent promotion and efficient organization, a committee DOES make money, there are those in fandom who are quick to bad-mouth them because of it. On the other hand, their hearts will bleed profusely for the committee who, through mismanagement, bungling, and outright stupidity, lost their shirts.)

The Worldcon has grown to the point at which its management is going to have to make some drastic changes, agreed. But is cutting back being realistic or overly conservative? Maybe it's time to start thinking about a WSFS, Inc. again, a professional convention committee with the needed expertise to arrange for affairs of 8,000 or more attendees, with attractions for both the non-fans and the trufen. You talk about one of the disadvantages of going to convention centers as the need to encourage attendance "of neofans, fringe fans, and worse yet, non-fans," yet presumably all these people *would* have an interest in s-f or they wouldn't come at all. Maybe it's time for fandom to start thinking about getting together with SFWA and planning an event that's both intellectually and financially rewarding to both groups. If these neofans, fringe fans, and non-fans are swelling the Worldcon's attendance so badly, it's presumably because they want science-fiction. What's wrong with commercializing the Con to make it available to them, for the financial benefit of the publishers and the authors, not

to mention the trufen? Naturally, this can't all happen in just one year, and it probably would be disastrous for you to go this route without more planning and experience. But—what if your \$50 at the door fee *doesn't* keep away huge crowds? What if you're left with a vast cash surplus, plus a need for next year's Committee to find some other way to handle the crowding problem? May I suggest that the cash surplus be used to start a treasury to cover rent of convention facilities in the future, and that the amateurs of the Worldcon Committee get together with the SFWA to plan for a convention to bring mutual benefits to everyone—fandom, the professional community, and the much larger portion of the general public who would welcome the opportunity to buy s-f, watch s-f movies, and meet the pros? A bigger convention that's worth \$50 at the door?

(I think it's a marvelous idea, myself. KC may have made a mistake in choosing contraction over expansion—time will tell—but at least we did SOMETHING; we didn't just let the thing sink under its own weight. As far as I can tell, all the '77 bidders are planning to continue the "contraction" theme—only New York seems to have the facilities to do anything else. However, I expect the '77 winner may reassess many things after seeing how MidAmeriCon policies actually work in practice—just as we did after seeing how things went at DisCon II.)

GEORGE R. R. MARTIN
938 Argyle Street
Chicago, IL 60640

Ahem. What can I say? I am impressed. Ain't never seen no progress report like that before. Why, it even had articles and stuff to read, as well as being nice to look at. I particularly enjoyed "How the Grinch Stole Worldcon," which was witty and clever and very very nicely done.

I wonder if you're going to get quite the flack you seem to expect about The Plan to Limit Attendance. I mean, everyone seemed to be saying that it was necessary, that *something* had to be done, and your way seems 350 per cent better than a simple ceiling on registration, first-come-first-served. I've read a few comments here and there, and heard quite a few others, and so far everyone seems to think that KC done good. Oh, there are a few quibbles—did you exclude the right groups, will it be enough, etc.—but most everyone I've talked to seems to agree with the general thrust of what you're trying to do. Could be that these vast storms of protest and hanging-in-effigy that you seem to be expecting won't even materialize.

(I think you're right.)

Your program ideas also sound interesting. I'm a little sad to hear that you are abolishing the Meet-the-Pros party, tho I can easily understand it. They are huge, and disorganized, and you don't really meet anyone (in the sense of being able to talk to them seriously, get to know them, etc.), and I imagine that the average fan doesn't get much out of them. Still (ahem), for snotty young neopros like me, those parties were one of the best parts of the Worldcon. I mean, take Discon, I got two free drinks and a funny hat and I could walk around and be a celebrity and they introduced me from the stage to general oohs and aahs and people came up and asked for my autograph and all that ghood stuff. What more can I ask for? Made me feel like a *writer*. Room parties are fun in different sorts of ways, and regional Meet-the-Authors parties are generally fiascos (nobody ever asks for my autograph at a regional—well, hardly ever)—the Worldcon Meet-the-Authors party was unique. But you say MACON is abolishing them, and I can't go to Aussiecon, so I guess I've worn my last funny hat. . .sob. . .

(Well, let's put it another way: we want to abolish

the Meet-the-Authors party as it was at Discon—and at Torcon too from what I've heard. We want something more like a Meet-the-Authors party than the sinking of Atlantis. We're trying to come up with a viable alternative—hmmm, that phrase is becoming as idiotic sounding as "at this point in time"—that accomplishes the same result without the chaos. But, if we can't. . . After all, there seems to be as many people who enjoy the general anarchy of a Meet-the-Authors party as not.)

These luncheons and workshops and suchlike all sound like viable innovations, but I'd like to suggest that someone make a major effort to improve the traditional panel discussion. I have several suggestions. First, limit the size of the damn things. I don't care how many qualified people are wandering around the con, a panel with more than five members is absurd. Too many panelists insures superficiality; everybody has to say something, so there's no time for real discussion or argument. Bah. Also, while I agree with the SFWA position that pros appearing on panels ought to get free memberships and other goodies, I don't think this is going to be general convention policy until a few professionals (most of them con regulars and familiar faces on panels) stop abusing their status. I'm damned tired of wandering into a program item that sounds promising, only to have Pro No. 1 turn to Pro No. 2 and say, "Hey, what's this panel supposed to be about anyway?" With the rest following from there. And I'm equally tired of panelists (in particular those on early morning panels) doing a half hour of wornout hangover jokes instead of talking about the subject listed in the program. It is about time that pros started acting as professionally towards their convention assignments as they do towards their writing—both, after all, are a form of entertainment. If MACON is going to have any panels at all, I'd urge you to; 1) make damn sure all the participants know well in advance what the topic is, 2) make equally sure they want to speak on that topic, and know something about it, 3) have them prepare, 4) pick a moderator who knows how to moderate, and isn't afraid to cut off someone who is drifting afield or boring the audience. You do that, and you'll have interesting panels. Then you can give the panelists free registration and banquet tickets and such; they'll have earned it.

GALE BURNICK
938 Argyle Street
Chicago, IL 60640

I, too, am impressed with the Progress Report. If this keeps up, the Program Book will really be a "Wow." I am disappointed with so many of the previous program books. Some bozo gets a hold of some fancy presstype faces and goes bananas. Also the four color covers have not had the best possible art, or even anything close in too many cases—that's quite a waste. I won't even comment on content.

As for Meet-the-Pros parties from a fan point of view: I think they've always served their purpose. Fans, even the well-established kind, can wander around and at least see what writers they never met look like. Neos, in particular, can get their autographs or say "hi" without embarrassment. And as for serious conversation, you get to know what someone looks like, and you've got a better chance of finding them later, even if they forsake their namebadges. And Pros love the limelight.

DAVID GERROLD
Box 526
Hollywood, CA 90028

Enclosed is a copy of my Westercon GOH speech, in which I made reference to your convention. I believe I owe you the courtesy of a copy.

(The speech was entitled "Stomp the Shadowman," an interesting and intelligent comment on false "image." This shadowman is "a creature of myth and wishes, some true, some false—but all of them distorted by the reflections and refractions of a hundred, a thousand different points of view. The result has been the creation of a shadow-being—a schatten-ganger. (. . .) I want to kill that schatten-ganger, that damn shadow-man. He may live in your imaginations, but he feeds on my life energy." The section of the speech dealing with MidAmeriCon is reprinted here.)

Fans are—and I do not mean this in any negative sense of the word—misfits. Ray Bradbury says we are the nuts who hold the bolts of the universe together. We are the ones who don't fit into that Barbie and Ken, plastic world out there. We came to science fiction because we were looking for escape from the mundanes. We were looking for alternate realities, and when we couldn't find them, we built them—and wonder of wonders, we built a culture for ourselves where nobody is a misfit. There is a place for everybody here. It is a true, working democracy—no, it isn't.

It is a working anarchy.

And it will stay that way. If there is one thing that can truthfully be said about fandom, it is that any attempt to organize it will fail. That's fandom's strength.

We've all been misfits too long to give up that individuality easily.

And yet—

There are people in fandom who sometimes don't get the message.

Like the convention committee that thinks STAR TREK fans should be kept away from a Worldcon, because they aren't really science fiction fans, are they, they're something else. And comics-fans too. Illogically, they haven't singled out ERB-dom, the medievalists, the Tolkien Society, the Diplomacy players, the Perry Rhodan freaks, or the (ahem) Church of All Worlds for that kind of discrimination; *they're* not science fiction fans either. But if they *were* singled out, it would be just as wrong. They say that only believers in the true faith are going to be

CHATTANOOGA SF CONVENTION
2 - 4 January '76

Sheraton "Chattanooga- S."
I-75, East Ridge Exit, US41N.

Everything nice in a con.....
Nothing not.....

GoH: Cliff Amos
MC: Meade Frierson III
Pros: who knows?

\$5 to join. Banquet \$6.50

Special deals on hucksters,
artshow, rooms, & pizzas.....

We want what you want--
write in & ask--be warned
that "those who ask" are
"put in charge of".....

contact:

Irvin Koch
835 Chattanooga Bk. Bldg.
Chattanooga, Tenn. 37402

welcome at their convention. But it is *our* convention—it belongs to *us*, the fans who support it. That committee has used the rationale of limiting the size of the con to justify bigotry and discrimination against categories of their fellow fans. *Our* fellow fans. And they are wrong. There are better ways to orient a convention toward science fiction than to throw out all the fringe fans. For instance, watch how this Westerncon develops.

I believe that ultimately that convention will be damaged by that bigotry. I hope that our family, fandom, is not damaged as well. Their argument is that fandom isn't ready, can't handle a 6000 member worldcon. Hell, STAR TREK fandom has been giving big cons for years, and the New York in '77 Committee believes that that expertise can be turned to science fiction fandom as well. I think fans should rise to the challenge of growth. It means we're doing something right. I'm of the opinion that once we start cutting away the "splinter groups" we might find that there is nothing left of fandom. We are all splinter-groups. There'll be no one left who's "of the body" except you and me, Charlie—and sometimes I'm not too sure about you.

Anyone who tries to keep fandom from growing naturally will find that it will grow anyway—and without them. They'll be irrelevant. And again, that's fandom's strength.

(End of speech excerpt, the letter continues.)

Also enclosed is a copy of a note I sent to Bob Bloch in response to a note he sent me, pointing out the rationale for some of the actions the concom has had to take.

(The letter to Robert Bloch follows:)

Dear Bob,
Thanks for your letter.

I do understand some of MidAmeriCon's problems. Remember, I have been on convention committees myself, and I have made a point of offering my services to every convention I have attended.

MidAmeriCon has problems, yes—but they have a much bigger one than they realize because of their poor PR. Fans from all over the country are going to attend that convention primed to hate it because of that poor PR.

Some fans, whether on the concom or not, are using the rationale of limiting the size of the convention as a justification for saying, "Good, now we can get rid of all those awful Trekkies." Or "those awful Anachronists," or "those awful _____" (Fill in the blank.)

I'm not asking for TREK programming at MidAmeriCon—I'd much prefer to forget the damn thing altogether. I certainly wouldn't attend or participate in a TREK panel at a science fiction con. (The only reason I spoke on the animated show at Torcon was that it was an emergency. Remember, they couldn't get a projectionist. I had already told the concom I wouldn't talk on TREK, but I did—to stop a riot.)

However, there is a difference between "Trekkies, keep out!" and "This is not a STAR TREK con and because of size limitation, there will be no TREK programming." Perhaps the concom isn't saying the former directly—but it is being said enough for them by too many others that it is taken on the appearance of a semi-official convention policy. TREK-fans, medievalists, and a couple of other minority groups are quite upset.

To solve the problem, the convention should immediately issue a "white paper" or something, stating that if they had the facilities, they would be delighted

to provide room for special interest groups, and perhaps they would have no objection to individuals using their own hotel rooms for such meetings—but that their main concern is to present programming for the *widest* possible interest, etc. In other words, they have to start making nice on people.

The second part of their problem is that damned \$50 at-the-door fee. That's going to cause a small riot. Or maybe even a large one.

I suggest that they announce a reduction of that fee to \$35 or \$25. It is still prohibitive, it will still limit at-the-door membership; but it will give the con committee a chance to show that they really are nice guys after all. (The grumbling about that \$50 fee is going to have a lot of repercussions, Bob.)

What it all boils down to is that this con committee has presented an image to fandom that fandom doesn't like too well. Fans have a gut-level common sense about certain things. Conventions belong to fans, not committees. Committees are only entrusted to run the convention for the fans. Fans tend to get fossilized in their traditions—you know that better than I—and any sudden change in the way a con is run is going to rattle their cages.

MidAmeriCon's committee may very well be *right*. That convention may show the way to restoring a sense of proportion to a worldcon. But unless fans are educated to see why things have to be done the way the committee is doing them—and so far, most of what I have seen has only set my teeth on edge—then MidAmeriCon is in a lot of trouble.

I'm sending a copy of this note, with my offer to help (because I'm part of this family too) to the convention. I'd much rather see that con a success than a failure. But even as a failure, perhaps we can learn from it.

However, I am willing to put my money where my mouth is and offer the committee my services, if they wish to make use of them.

(End of letter to Robert Bloch. The letter to the committee continues:)

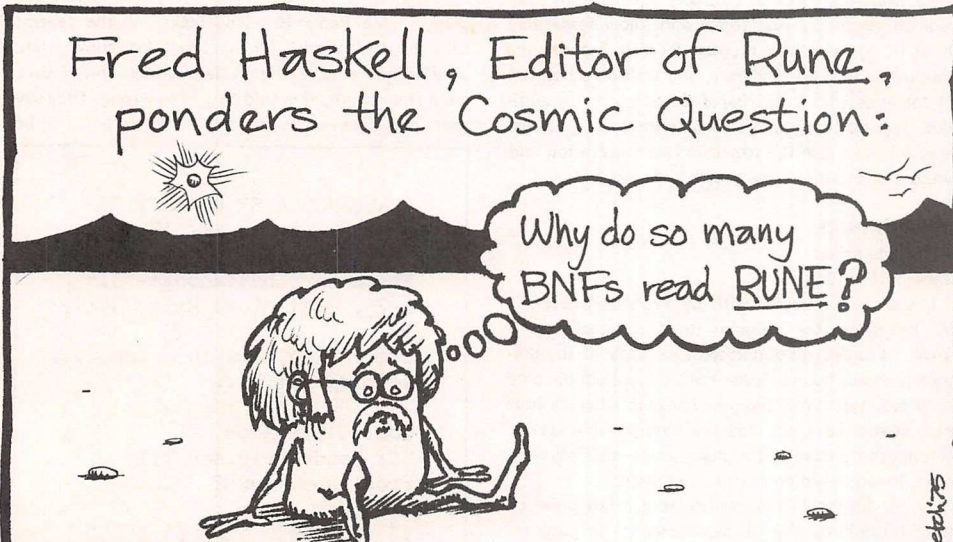
Let me say, I actively disagree with some of your policies—I understand the reasons why you have to limit the size of the convention, but I believe you have a serious PR problem that can only be solved by fast action NOW.

In the speech, I said that fandom is a family. Well, as a member of that family, I want to show my solidarity. I am offering my help in any way possible. I think it is mandatory that the convention committee take steps to pacify groups of angry fans—angry because they believe they are being discriminated against. Whether such discrimination is a semi-official policy of the convention or not, it *appears* that way to those who believe they are oppressed. Whether or not you are going to have TREK programming or facilities for the medievalists, etc. it behooves you not to alienate them. There is a difference between "We don't have the space" and "We don't want you." So far, too much of what has been said in the name of the convention bears a strong stink of the latter, and therein lies the source of one riot. The other riot, of course, will be at-the-door attendees.

In the past, I have offered my help to every con I have attended. I have been on panels, I have spoken impromptu, I have been moderator, toastmaster, and once even an emergency con-chairman.

I offer my help to MidAmeriCon—not at the con, but *before* it. I would much prefer *not* to be on any panels at MidAmeriCon. I most certainly will *not* do any emergency fill-in stints. (I did it at Torcon, and got pilloried for "pandering to the massed Trekkies." Check the next ish of SPANISH INQUISITION. Next

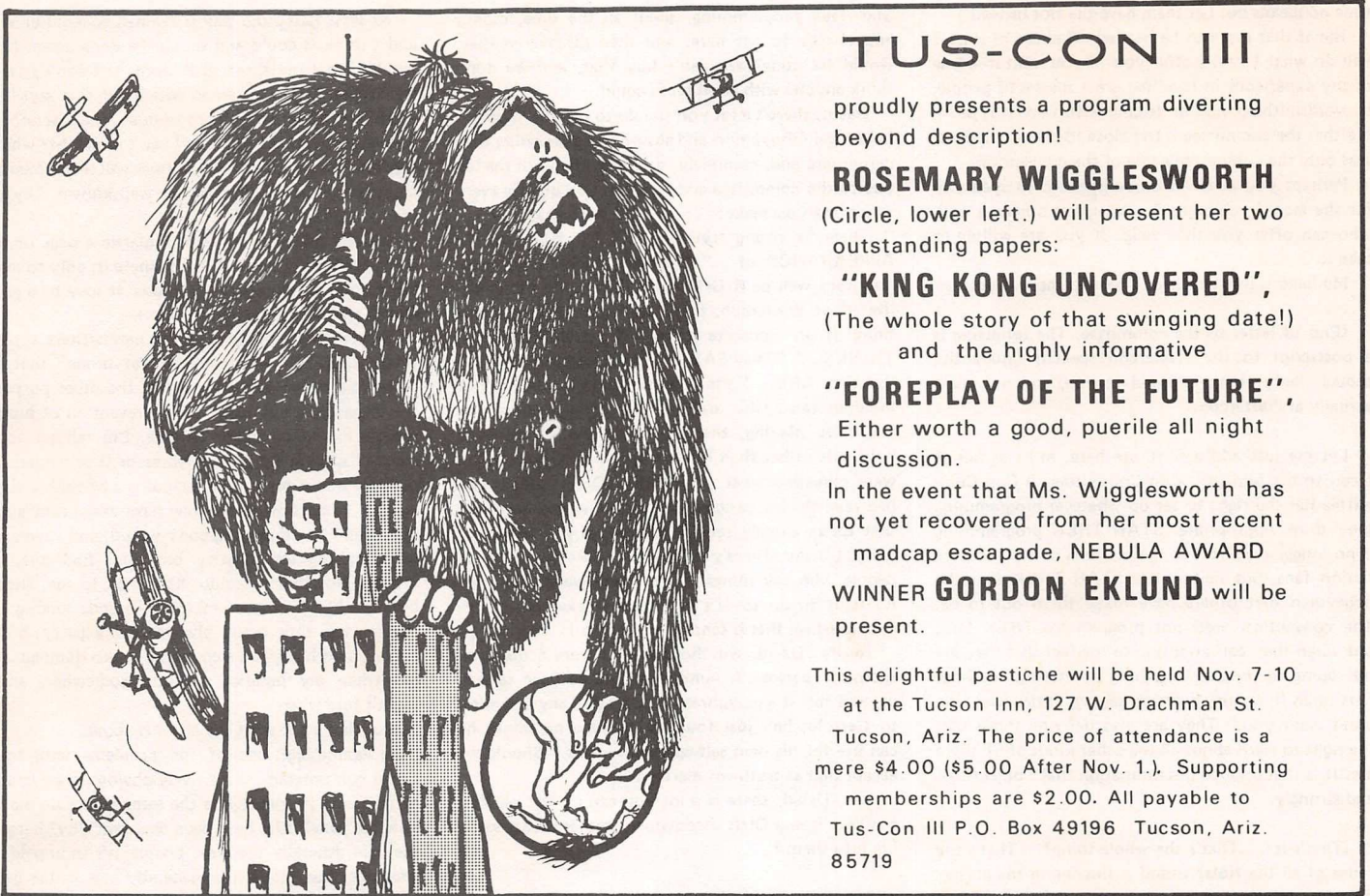
Fred Haskell, Editor of Runes,
ponders the Cosmic Question:



Why do so many
BNFs read RUNE?

Help him achieve Enlightenment—
only \$1.00 for one year to
The Minnesota Science Fiction Society
343 E. 19th St.
Minneapolis, Minnesota 55404

This ad is presented as a public service by
the Minneapolis in '73 Graphic Services Division



TUS-CON III

proudly presents a program diverting beyond description!

ROSEMARY WIGGLESWORTH

(Circle, lower left.) will present her two outstanding papers:

"KING KONG UNCOVERED",

(The whole story of that swinging date!) and the highly informative

"FOREPLAY OF THE FUTURE",

Either worth a good, puerile all night discussion.

In the event that Ms. Wigglesworth has not yet recovered from her most recent madcap escapade, NEBULA AWARD

WINNER **GORDON EKLUND** will be present.

This delightful pastiche will be held Nov. 7-10 at the Tucson Inn, 127 W. Drachman St. Tucson, Ariz. The price of attendance is a mere \$4.00 (\$5.00 After Nov. 1.). Supporting memberships are \$2.00. All payable to Tus-Con III P.O. Box 49196 Tucson, Ariz. 85719

AS YOU REMEMBER...

WELL MEN, THERE IT IS!!

THE INFAMOUS CITY OF

PLIENOX

WITH ITS TREEMING HUNDREDS!
WE WERE HIRED!!
WE MUST DESTROY
IT TO PREVENT

LEPAPRON II FROM
BECOMING A REALITY!! MARCH 12, 13, 14
1976

ROGER ZELAZNY
WILL BE GONE!! AND HE MIGHT
EVEN BE THERE!! SHUDDER!!

BITE MY SHORTS,
YEH SPACE FREAKS!!

GIT HERE
AFTER ITS TOO
LATE!!

WE DONT CARE WHO HIRED 'EM!
PO BOX 17449
PHOENIX, AZ 85001
MEMBERSHIP \$4.00 \$5.00 AT DOOR !!

TRICKLES
— UNITE!

time no means no. Let them have the riot instead.)

But if that riot can be headed off ahead of time, I will do what I can. I offer you—if you want it—some of my experience in handling great masses of people, in wordsmithing, and in dealing with fans. It is possible that the committee is too close to the problem, or sees only the committee's side of the convention.

Perhaps you need an ombudsperson to speak up for the fans. I volunteer. I can suggest others as well, who can offer you their help. If you are willing to take it.

My hand is outstretched. The next move is yours.

(End of letter to the committee. The following is a postscript to the Westercon speech; apparently, though, only to the printed version, and not given verbally at Westercon.)

Let me just add a footnote here, to be as fair as I can to the MidAmeriCon Committee. A Con Committee has the right to set up whatever programming they think appropriate. STAR TREK programming is no longer pertinent to the interests of most science fiction fans—but neither are STAR TREK fans the bogeyman that others have made them out to be. The convention need not program for TREK fans, but when they call attention to the fact that they are not going to program anything of interest to those fans, then they are, in effect, saying, "Stay away. We don't want you." They are also denying those fans the right to learn about all the other kinds of SF there are. It is that implied discrimination that I object to—and strongly.

(That's it? . . . That's the whole thing? . . . That's the cause of all the riots? Blood is flowing in the gutters because we are being open and honest? David, do you really think the Star Trek fans would be happier if they came to MidAmeriCon legitimately expecting

DID YOU MISS THE LATEST

SF BOOK BY YOUR

FAVORITE AUTHOR?

DON'T LET IT HAPPEN AGAIN.

Subscribe to

FORTHCOMING SF BOOKS

published bi-monthly.

Each list covers a four month period and lists all the sf books that have been announced for publication during that time.

RATES: US & Canada: \$1.50/year,
Other - \$3.00/yr airmail, US
rate seamail. Please make
checks and money orders payable
to Joanne Burger. Cash should
not be sent through the mails.

JOANNE BURGER
55 Blue Bonnet Ct
Lake Jackson, TX
77566

ALSO AVAILABLE: SF Collections
Index, \$3.50; SF Published in 1971,
\$1.25; SF Published in 1972, \$1.25;
SF Published in 1973, \$1.25; New SF
Published in Great Britain in 1970
& 1971, \$1.00.

Star Trek programming, spent all the time, money and energy to get here, and then discovered there would be none? We can't buy that, and we don't think anyone with good sense could.

David, there's a lot you can do to help us. You can help stifle false rumors and absurd fantasies rather than perpetuate and, seemingly, originate them. In the letters to the committee and to Bloch you qualify every statement you make: ". . . it APPEARS that way. . ." ". . . bears a strong stink OF. . ." ". . . taken on the APPEARANCE of. . ." "MidAmeriCon's committee may very well be RIGHT." etc., but in the speech delivered at Westercon, there are no qualifiers; everything is in concrete terms: ". . . committee that THINKS. . ." "They SAY. . ." "That committee IS. . ." ". . . they ARE. . ." etc. You've probably given a few hundred fans, who aren't aware of any games you might be playing, the impression you've delivered holy writ rather than hysterical rumor. (I gather you were repeating what you'd HEARD we said. If you had read the last progress report you would have seen that we've already said all the things you tell us we SHOULD say. There's really nothing we can do about people who say things in our name when they have no right to do so—it's just another example of the individualism that is fandom's strength.)

Really, David, we thought you were a more responsible person. A number of people have said to us, and this is a paraphrase, "Don't pay any attention to Gerrod; he's just found something he thinks he can use for his own self-aggrandizement." Should we accept that as truth—or merely rumor?

Yes, David, there is a lot you can do for us. You can help stomp OUR shadowmen—rather than breathe life into them.)

JERRY POURNELLE
12051 Laurel Terrace
Studio City, CA 91604

I've got the Progress Report—fanciest yet for this stage of the game, congratulations—and I've been thinking about some of your problems. By qualification to comment on same, I've been attending Worldcons since 1960, and I've put on a couple events of my own, I've been a member of several professional outfits whose conventions I've attended, and I was once President of SFWA. (A copy of this goes to Jim Gunn, by the way.)

First, the MEET THE PRO bash. I wouldn't cancel it. For my money, the TORCON bash was terrible, but the DISCON one worked very nicely. What was the difference? Space, and the public address system.

At DISCON there was a lot of space. It was easy to get around, so that there were knots of people, authors talking to their fans, each other, signing autographs, whatever, all over the room. Certainly that was the case for me. I was never crowded, had maybe an average "crowd" of five at any given time, signed a lot of books, and had a pretty pleasant conversation all told. Perhaps for some, such as Harlan and Isaac, it was overcrowded and terrible, but if they don't like that sort of thing they can just stay away. Larry (Niven) and I enjoyed the DISCON bash, most writers do like that sort of thing (no matter how much we tend to complain; the complaints are expected and a form of bragging, generally) and would be pretty disappointed if there were no such.

The second advantage of DISCON was that it WAS NOT Isaac doing the announcing, and the PA system didn't reach the whole room, just that corner of it where was the dias and such. People wandered over there, got announced, went off to a corner, signed books, and as I say enjoyed themselves; there was a small permanent crowd around the PA area, and why not?

At least that's the way it seemed to me; I liked it, and I think it could and should be done again. No, I wouldn't cut my throat if it weren't; I don't have to wear a funny hat and stand with a sign that says "I'm a Pro" anymore; but it's not been so long that nobody gave a damn who I was that I can't remember what it was like, and a lot of new writers will really miss the Meet the Author Bash; the less well known they are, the more they'll miss it.

(Check the reply to George Martin a page or two back. We never intended to eliminate it; only to make an attempt to eliminate the chaos. It may be a problem to which there is no solution.)

Incidentally, it's to give the new writers a place where they feel welcome and "at home" that the SFWA Suite is REALLY needed; the other purposes are important, but in terms of prevention of human misery that's the Major Service. I'm talking about some chap who's published three or four stories, and has sold about nine more including a book, but those haven't come out yet, so few have ever heard about him, yet he wishes somebody would; and roams the halls looking for a party but can't find one. It's misery. No, it never quite happened to me, simply because I've had a number of friends among the writers and thus could always find a party; but it easily could have, and a couple of nights damned near did when my buddies were off somewhere and I wasn't sure where.

But that's not what the letter is about.

Programming: one of the problems with traditional con programs is relatively obvious: they consist of the same people saying the same things no matter how the panel titles have been changed. Why? Because they are generally the same people; it's an unpaid appearance; the audience is generally new to the game anyway, so why not say the same things again? I am not knocking the Old Guard who regularly show up to be on these panels; to some extent they're there to attract convention attendance anyway, and they don't really want or need to be on the panels.

You'll get better material from people well-known enough to attract an audience, but not so "famous" that they don't give a damn any longer, and for that matter have said all they have to say, and aren't about to put in any preparation time into an unpaid appearance.

You'll get much better programs out of second and third rank people, or those just getting into the profession. Do I mean people like myself? A little; certainly I felt that way at LA Con and did in fact work on the presentations. I'm not yet to the point where I can afford a tired and bored audience; were I on your program (alone; not in panel; I'll get to that in a moment) I'd have to do some preparation. At least as much as goes into one of my GALAXY columns.

Bringing me to panels. Nobody prepares for a panel. How can they? But that's not strictly true: at an SFRA meeting, for example, John Brunner and I both showed up for a panel with a formal prepared paper; we have both had some experience with academic matters, and thus knew what was expected. Most other writers didn't. How good our papers were and such like I'll leave to others' judgement: Gunn was there. At least I found the panel I shared with Brunner somewhat more interesting than most.

But unless it's clearly understood that a formal pitch is expected from each panelist (and that means limiting the number of panelists) and the TIME ALLOTMENT IS GIVEN IN ADVANCE, you'll get the same old bullshp from the panelists.

One device for getting Big Names on panels (who probably won't prepare a formal lecture—gee that sounds dull, but you know what I mean, a thought-out

presentation rather than off the top of the head remarks made from notes organized five minutes before in the Green Room) [by the way: that Green Room with coffee and cold beer for speakers to come to 15 minutes before show time was one of the best devices at DISCON. Helped me enormously, anyway, and I suspect other speakers felt the same]—one way to get Big Names and prepared papers as well is to invite a couple of Lesser Names as “presenters,” tell them they have 20 minutes, no more and NO LESS, that they’ll be expected to turn in a copy “for the proceedings” (whether there are proceedings or not)—and have the Big Names as “Discussants,” (meaning they get a couple of minutes to comment on each paper presented. It’s an academic device that I suspect could be useful here if done right, and provided that the “presenters” are chosen carefully. Chosen for willingness to do some work, and with some kind of track record for entertainment ability.

Then, too, it wouldn’t at all hurt to have a couple of convention sessions that are not at all intended to be entertaining: very Sercon stuff indeed, billed that way, not heavy on “message” but heavy on information conveyed.

Bloch’s remarks on programming in general, and toastmasters as well, couldn’t be bettered. Jim Gunn told me after the Nebula Banquet (said to be a brilliant success) that “After dinner speeches are barbaric. Nobody, deep down inside, really wants to hear speeches made after dinner.” I fear he’s right. Yet hotels insist on a banquet; they’re traditional; and they are useful for CROWD CONTROL, which was the stumbling block that prevented SFWA, with only a few hundred expected (well, if we’d avoided a banquet we’d have had maybe 600) from giving the awards at a big party without banquet.

Or catering a stand-up buffet. Or any of those other things that periodically suggest themselves as substitutes for the Awards Banquet.

Yet I suspect that the Oscar people are right: they don’t eat at the awards events. They do have people at tables. Drinks are available. But there’s no food at the ceremony.

(Huh? The Oscars have been staged theater-style, basically the same as we plan, for at least thirty years. Do the Emmy Awards still use tables?)

I do not myself think Hugo Awards in the Music Hall is the proper way to do it. It’s cruelty to nominees, to begin with. The guy sitting there wondering if he’s won something and ready to chew his beard rather badly needs to be able to make remarks to several other people: wife, couple friends, mistress, whatever. Theatre seats mean either you segregate the nominees off together, which is pretty grim (think about it) or that they’re scattered to hell and gone and have to step on feet to get up and get out; and have to hold the award in a lap afterwards. But a non-banquet sit-down-to-tables affair might work very well indeed.

(One serious problem there: those tables take up the room that would allow another thousand people to attend. Anyway, better cruelty to a dozen nominees than to a few thousand non-nominees.)

On the other hand, a Music Hall for the Costume Party sounds very good, provided that transportation from hotel to Music Hall isn’t expensive (and in fact can be accomplished on foot; some costumes won’t fit into an elevator, much less a taxi).

(The Music Hall is only across the street, but even that was decided to be too much. The Masquerade has been kept in the hotel—however, the thinking on it has sorta gone back to square one and all the things that were done every year, even though they really didn’t work too well, have been scrapped. I think everyone will be amazed at what can be done with the traditional Masquerade—if tradition is forgotten.)

INDEX

The MidAmeriCon Committee	3
(the latest cast changes)	
Advertising Page	5
(the rates have gone up again)	
The Smoke-Filled Back Room—Tom Reamy.	6
(this is important! read it!)	
Q&A.	13
(do you have a question we haven’t answered?)	
What Did He Really Say?—Ken Keller.	15
(an uptight statement by the chairman)	
Membership List Update.	17
(the thundering hordes)	
Worldcon Organization—John Millard	23
(so you think conventions just happen?)	
Costume Making—Joni Stopa.	28
(helpful info for masqueraders)	
A Proposed Constitution for the World Science Fiction Convention—Bob Tucker	32
(what did he say?)	
The CONcatenation Follies	33
(letters from the members)	
Classified Ads.	33
(very meagre this time)	

THE WORLDCON HISTORY

You’ve probably noticed that this PR is a bit thinner than the last one—the reason, of course, is the missing second installment of Fred Patten’s Worldcon History. Fred was the American agent for Aussiecon—a job that turned out to be about ten times as much work as he had anticipated. However, the delay may be a blessing in disguise. Fred expected access to a large collection of Worldcon photos and memorabilia at NASFiC—all of which will be incorporated in the somewhat larger than expected second installment in PR4.

But if you are moving toward a Music Hall convention—should you worry too much about attendance being too large? It’s only a step from there to a full-blown Convention Center type Con.

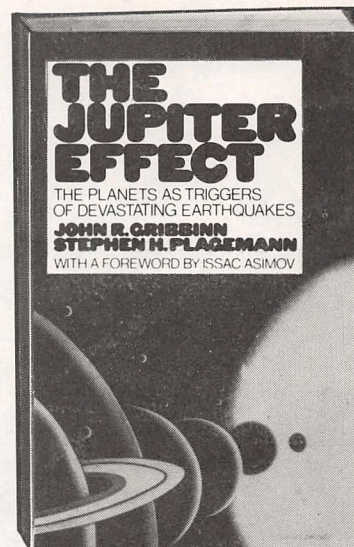
Final thought: a Convention Center type Con might be the best of all worlds. First, a Convention Hotel, announced well in advance; not too large; it would be booked up solid by the Old Guard fan and pros. Then the con events in a Convention Center not too far away, say a block or two (just close enough to make costumes possible; not so close as to make it too obvious). No official functions at the convention hotel at all. Them what ought to know will find out. Them what shouldn’t won’t—and won’t have rooms there anyway.

You might think about it.

(A Convention Center Con is bound to be in the future—and the not too distant future. The trouble is, most cities have their Convention Centers away from the downtown area—and away from the hotels. Kansas City is an exception, one of a very few. And let’s face it; fans are spoiled. They want everything handed to them; they don’t want to have to put forth any effort whatsoever. We’re fully expecting many to stay away from the Hugo Awards simply because they have to walk across the street. I recently did some work for the V.F.W. National Convention in Los Angeles. Fans would be horrified. They used FIFTEEN hotels, all the way from downtown L.A. to UCLA in Westwood. What’s that? 20 miles? 30?)

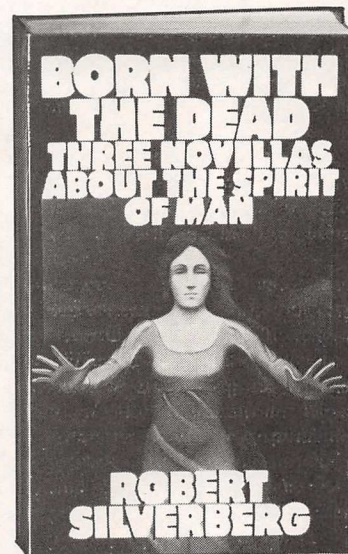
Anyway, thanks for all the work you’re doing. (You’re very welcome indeed.)

Now in paperback



The Planets as Triggers of Devastating Earthquakes

by JOHN R. GRIBBIN & STEPHEN H. PLAGEMANN. Two young astrophysicists present a chilling hypothesis with astronomical overtones, but supported by the latest scientific findings: the forthcoming Grand Alignment of the planets in 1982 may trigger a California earthquake far worse than the San Francisco catastrophe of 1906. \$1.95



Three Novellas About the Spirit of Man

by ROBERT SILVERBERG. The newest addition to Vintage’s growing list of prestige science fiction—a collection of three masterful novellas by one of the top writers in the field. \$1.95

VINTAGE BOOKS
a division of Random House



