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MidAmeriCon

September 2-6, 1976
Kansas City, Missouri

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

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The Program Book of MidAmeriCon, the 34th World Science Fiction Convention, will be the most lavish and the most visually exciting program book in the history of the Worldcon—and perhaps for many years to come. It will be seen by virtually every hard-core science fiction fan and reader in the United States, and by many in other countries. Nowhere will you find a better showcase for your SF advertising and nowhere can your advertising dollar be better spent.

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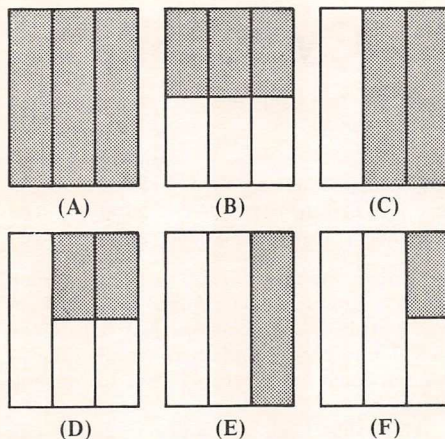
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June 1, 1976.

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Negatives must be submitted final printed size; otherwise, they cannot be used.

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(A) Full page	\$150.00	\$80.00
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MIDAMERICAN

POST OFFICE BOX 221 KANSAS CITY, MISSOURI 64141

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

Please enter our reservation in the Program Book for ad size(s):

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

COMPANY _____

**34TH • WORLD
SCIENCE FICTION
CONVENTION**

The Smoke-Filled Back Room

BY TOM REAMY

MEMBERSHIPS

The membership rates for MidAmeriCon are as follows:

	Attending	Supporting
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

It seems a few sensitive fannish faces got all bent out of shape because of my installment of *The Smoke-Filled Back Room* in the last progress report. I was accused of being cold and unfriendly—even hostile. The mind boggles at such absurdities. Everyone knows I am the most innocuous of teddy bears; that I radiate sunshine and light everywhere I go; that I write only Sweet Bunny Rabbit Stories; that I don't know the meaning of the words "irony" or "cynicism." Of course they do.

But you will admit that we got your attention; that we got you to read it? We continue to get letters from people who still don't *understand*, but you can't have everything. Short of personally visiting every MidAmeriCon member for a quiet, informative chat, I don't know what more we can do.

You'll find some of the responses in the letter column this time. This type of letter bothered us at first, as it would any sensitive soul, but we have learned from past Worldcon committees that it's nothing unusual. They all got them—and often from the same people. Jack Chalker summed it up in PR2 when he said, "No matter what you do a lot of people are going to bitch." Some people just aren't happy unless they're unhappy.

Anyway, all we can do is what we feel is right for our situation—which, of course, doesn't necessarily mean it's right for another Worldcon Committee in a different situation. Some of the rules we've imposed may be totally unnecessary—we hope they are—and, if we discover this to be the case, we'll simply cease to enforce them. Actually, very few of the rules are new. Discon II required identification before releasing membership packages. They simply didn't put it in writing and those who are offended by our rule, just didn't have a chance to get offended in Washington. (There is something to say for official secrets.)

Most of the problems come from the element in fandom that, once involved in any sort of fannish function, feel they are, miraculously, no longer subject to the laws of God, Man, or Nature. There's nothing wrong with fannish anarchy if one is aware of where the limits are, but those who embrace it wholeheartedly seldom seem to be.

But, as you can see from the following, we are not inflexible. When there is a legitimate objection to something we're doing, rather than an hysterical shriek, we change it.

A number of things have firmed up considerably since the last PR, and following is the latest on all of it.

sands of people, many of whose interest in science fiction is limited and who have come in off the streets seeking sensation at our expense. We decided that the easiest, most logical way to do this was to establish a prohibitive at-the-door membership rate which would discourage marginally-interested people from coming in and adding to the confusion because they had a free weekend.

But then something went wrong. Groups of fans in various places wrote to us saying, "A fine idea. Something must be done," and then shooting our plan down by buying multiple memberships to be sold later for the original price. "Yes," they were saying, "attendance must be limited, but not at the expense of anyone *we* know. Keep out all the stragglers you want—except the busload we bring with us." While our attendance limiting policy is good, it was obviously not intended to apply to them, their friends, or anyone they might pick up on the road. This is one of those situations which is all right in an individual case, but when everyone does it the situation begins to look grim.

(I suggest that all those who feel we shouldn't attempt to limit attendance, stay home from MidAmeriCon and go to Lisa Boynton's next Star Trek con instead.)

Then we began hearing rumors of people who thought it would be cute to crash MidAmeriCon. Okay, so they manage it, what have they gained? \$50? No, only \$5; they've known what our policies were in plenty of time to get \$5 memberships. And what do they have to lose? Getting caught and kicked out? You'd better believe it.

Oh, there are probably many ways of crashing MidAmeriCon, but how much fun could you have skulking down darkened stairways and lurking in broom closets? If you think that in itself would be fun, go ahead; you're beyond our help.

Then we began hearing rumors that groups on the East and West Coasts were already gearing up to produce counterfeit badges as soon as ours can be determined. That, dear friends, is a different can of worms, and will be treated accordingly.

Now some of the criticism we've received we've felt to be justified—so changes have been made. I'll cover each point briefly, giving our reasons (probably for the last time) and indicating any changes in the policies:

"Legal" identification will be required when picking up memberships. This was designed to cool some of the crashers who think that picking up someone else's membership would be a clever way to get in free. All we are trying to accomplish is that the right membership gets into the right hands.

Okay, "legal" identification was a poor choice of words, however. We would have preferred a driver's license, passport, birth certificate, or the like—something that "proves" that you are who you say you are. We were notified by certain fans that they had *no* identification and were proud of it. Well, they have more courage than I do. It is without doubt one of the most foolish things a person can do, venturing hundreds of miles away from home without something in his pocket telling who he is or where he belongs. The charity ward and

REGISTRATION

by John Taylor

Registration at MidAmeriCon has become something of a thorny situation. Decisions made by the MAC committee, designed to make the Worldcon run smoothly, have pushed destruct buttons all over the place. Our only intention, despite all the furor that has arisen about our methods, is to limit attendance at the Worldcon so that fans will be able to get together, have a good time, and meet the people they came to see without having to fight a milling mass of thou-

Potter's Field are full of people like that.

Anyway, life being too short for this kind of hassle (and the registration line too long) we decided to settle for "anything that will give us good reason for believing you are who you say you are." The envelope, with cancelled stamp, of a letter someone sent you at the address listed on the Worldcon roles, a letter (but not a Progress Report or membership card) sent to you by MidAmeriCon—come on, give us a break. You can come up with *something!* However, you probably won't be able to register as fast as the fan with proper I.D., there will be some unavoidable hassle. Just help us make sure that we are giving your membership to you and not someone else.

The green membership card is not acceptable as identification because it is too easy to counterfeit—and we send out as many replacements as people ask for. It will be good as the first step, but the card alone is not enough.

If you are registered under a nickname, we have to know your real name. When we made that rule we were thinking about people like "Stanley From Beneath the Earth" and "Billy the Mountain" and so forth. We were reasonably sure there was no way a fan could show us identification proving he was one of those individuals—and those would be the easiest targets for a rip-off. Strangely enough, we have discovered there to be quite a number of fans with very ordinary names like "George Smith" whose real name is not anything near "George Smith." Some of them are quite testy about revealing their real names. Well, we don't care what your real name is, if you can show us something that will convince us that you are, indeed, "George Smith." Fair enough?

Children under 12 (born after Sept. 1, 1964) will be admitted free when accompanied by a parent. So far no one has jumped on us for that one.

No MidAmeriCon memberships will be refunded. We really don't see that there is any unfairness involved here. People and clubs with multiple memberships bought them early to avoid the higher prices. They were taking a gamble, speculating, a practice which we in *no way* encouraged and which, in fact, is contrary to our attendance-limiting policies. (If it were to do over, we probably wouldn't sell them.) Okay, if they haven't been able to unload their extra memberships by the August 1 cut-off date, they speculated and lost.

Transfers of memberships will not be allowed. Our original reason for not allowing transfers was because all our dealings with the membership is by mail. The possibility of a person writing to us and fraudulently telling us to transfer someone else's membership to him was the end we were trying to prevent.

Okay, we've decided we will allow transfers of memberships—but with certain safeguards (which we will keep to ourselves) and certain restrictions (which I am about to tell you about). All membership transfers have to be done by August 1, 1976. No transfers of any kind will be allowed at the convention. Okay?

Replacement badges will be \$50. The reason for this was explained perfectly in PR3. However, some people are overreacting. You won't need to go armed to protect your badge. Don't worry about it; take our word that our badges will be foolproof, and the \$50 replacement fee makes them thiefproof as well. Just don't get in an uproar; when you see the badges, you will understand.

All transfers of multiple memberships must be registered with the committee in the name of the person actually using it by June 1, 1976. The June 1 deadline was the result of pressure to come up with a date. IT HAS BEEN CHANGED TO AUG. 1, 1976! The reason for a deadline was to prevent ticket scalping on the street outside the Muehlebach. That is *definitely* contrary to our policy of limiting attendance. It was also to prevent crashers who might arrive at the door claiming to be "Friend of Smith."

A curious sidelight of this has been letters from people telling us it is none of our business who they are bringing with them to the convention. *Wrong!* For administrative purposes it definitely is our business. Other than that, friend, we couldn't care less who you're fooling around with. Although it may be a blow to your ego, you're keeping secrets in which absolutely no one has any interest.

Any multiple membership not converted by Aug. 1 will automatically revert, in effect, to a supporting membership. It will still receive all the publications, but will not be valid for attending the convention. After all, you can only attend *once*, can you not?

Okay, that just about brings everything up to date. Remember, all we're trying to do is prevent problems, to insure that justice is done to us and to the people who have paid to attend; and, above all, to protect your membership and right to have an enjoyable time, free from anything more than the minor hassles that being human and alive in 1976 exposes us to.

Responsibility is not a one-way street from the convention to you; you have certain responsibilities to the convention too. It is our responsibility to present you with five days of fun, relaxation, and entertainment. Your responsibility is to give us two minutes of your time and cooperation when you register. (That doesn't count waiting in line, of course, which you would have to do no matter what the system.) After you have given us those two minutes, you will be free to enjoy the convention in any way you please. A fair enough exchange we think.

HOTEL RESERVATIONS

by Pat Taylor

Subtitle this, "No Room at the Inn, and Other Tales of Horror."

Yes, friends, it is *finally* true. All those rumors going around last year about the Muehlebach being already booked solid, are now no longer rumors. The Muehlebach is booked. We are now filling up the Phillips House.

We have been receiving reservations from



people who either didn't read, or ignored, the information in PR3. Go back and read "The Smoke-Filled Back Room" in PR3 carefully. *Reservations cannot be made or confirmed through us for the convention hotels for any days other than those on which the convention is taking place.* Those days are September 2 through September 6, 1976. We are not trying to be mean or nasty; we are trying to cope with the effects of the Republican National Convention. Kansas City was well-booked with conventions before the GOP decided to land on us. The Muehlebach has *no room* other than on the convention dates. (*They* love it, but it does cause *us* trouble.) If you wish to spend additional time in Kansas City, before and after the convention, you will have to do your own booking. We have reserved a block of 75 rooms in the Dixon Inn and 50 in the Continental from Monday, Aug. 30 for those who wish to come in early but, as previously mentioned, you will have to make your own reservations. (Addresses and phone numbers are given at the end of this.)

I know this is tending toward complication, but bear with me.

For dates before Sept. 2, you make your own reservations directly with the hotel. For the dates of the convention (Sept. 2 through Sept. 6) you make reservations with us. Our hotels (the Muehlebach, the Phillips, the Dixon Inn, the Continental, and the President) will not accept reservations for the convention dates except through us. If you do book a room in the Dixon Inn or Continental for days prior to the convention and

decide to *stay* in that hotel for the dates of the convention, rather than moving to the Muehlebach on the 2nd, please let me know before June 15, 1976 so I can assign your convention reservation to the correct hotel.

If you haven't made your hotel reservations yet, this is the way to do it: Reservations will be taken by mail only by way of the reservation card which was included in PR3. (If you didn't get PR3 or have lost your card, tsk-tsk, drop us a note and we'll send you another.) All reservations must be accompanied by a deposit of one day's rental, which is:

- Single \$22.00
- Double \$28.00
- Triple \$36.00
- Quad \$42.00
- Suites \$100.00

4 persons per room maximum

Rollaway beds—\$6.00 each

Suites range in price from \$60.00 a day to \$185.00, but a \$100 deposit applies to any of them. Reservations will be accepted from MidAmeriCon members only. More complete instructions are in PR3 and on the back of the reservation card.

Of course, those who haven't reserved a room already will be in an overflow hotel. We said in PR3 that there would be no problem getting a room even if you arrived at the convention without a hotel reservation. That isn't as true as it was. Kansas City is filling up unbelievably fast. You quite probably will be able to find a room in a hotel of the type in which Philip Marlowe was always finding the bodies of dead stoolies, but if you want

something better, we strongly suggest that you make reservations now.

A funny little problem has arisen over our asking for the names of everyone who will be included in your reservation. Some people have written that it's none of our business who they're sharing a room with. Well, I don't care who you're sleeping with; nor does the hotel. They need to know to whom to give the *keys* to the room. If yours is the only name on the reservation, only *you* will get a key. However, if that's okay with you, it's certainly okay with us. Just don't come complaining to us if all your roomies had to camp out in the lobby while you got in from East Overshoe, Montana, ten hours later. Really, we're only trying to make things easier—and safer—for you. Otherwise, *anyone* could get a key to your room—and strip it clean.

Another problem which isn't so funny is people who send one check to cover both memberships and hotel reservations. Please don't. Each goes to a different person for processing and each is deposited into a different bank account. It delays things beyond belief. We already have enough troubles.

About the long wait on confirmations of your hotel reservations. . . Well, in a burst of enthusiasm and money the Muehlebach is undergoing massive renovations (see under "The Hotels"). Sleeping rooms are being enlarged, eliminated, divided, and Lord knows what. The hotel is still not sure exactly how many, or even what kind, there will eventually be. Therefore, for those of you who had to wait, and wait, and wait—please excuse us. We were uncertain just who and how many

ROBERT A. HEINLEIN

6000 BONNY DOON ROAD

SANTA CRUZ COUNTY

CALIFORNIA 95060

Dear Conventioneers:

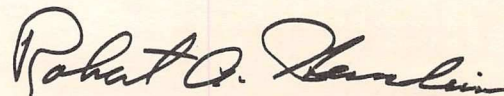
If 7000 attend MidAmeriCon, I can't visit with each of you—impossible even if I skipped all the program & exhibits. But I want the honor of meeting and visiting with every volunteer blood donor there. The national average is 1 in 20—350 of you, 70 a day, possible and practical. Will you noble few each send me a card, let me arrange it?

Playing favorites? YES! Why? I would not be there, I would be 7 years dead, had not 5 strangers given blood to save a stranger—and thereby saved my life. I don't know their names, they don't know mine. So every volunteer donor is my blood brother or sister, whom I want to know and appreciate.

This is not discrimination unless you make it so. Call a hospital, the Red Cross, your community blood bank—give a pint, get a receipt, let me know. If turned down for any reason, get that in writing, keep it with you, drop me a card.

Blood brothers & sisters, we'll meet in K.C.!

Aloha till then—



(Paid Advertisement)

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The Earth

Ships Marsbound
Soon a'going too

page 4

**Onto space!
Onto space and time.
Onto space and other
things. Other Things!
Out of mind...**

continued on page 3

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to assign to which room, until we had an idea what kind of rooms would be available.

We still don't know.

So, for those of you who have received a little white postcard saying you have one, two (or whatever) singles, double-doubles (or whatever) will get as close to what you have ordered as possible. Shortly after June 15, 1976, the Muehlebach (as well as the other hotels) will send out final confirmations. They will have all the information on your reservations cards, all special requests and absolute requirements. I will be working with the hotels to make sure all of this is handled the way we want it. After that it is in the hands of the Gods.

For those who haven't gotten their confirmation cards, we're picking up the backlog as fast as possible. Hold on, take it easy, and we'll get to you as soon as we can. All reservations are being processed in the order received.

DIXON INN
12th & Baltimore
Kansas City, MO 64105
(816) 842-0317

CONTINENTAL HOTEL
11th & Baltimore
Kansas City, MO 64105
(816) 421-6040

THE HOTELS

Those of you who were at the Muehlebach

for Byobcon won't recognize the place when you arrive for MidAmeriCon. The hotel is undergoing a \$7-million renovation program, part of it cosmetic and part of it not. This may be the only good thing to come out of the Republican National Convention. While these renovations were supposed to be completed by Worldcon, there was no real incentive to see that they actually were. Now there is. The GOP lit a fire under them and they are working like mad to get everything finished *before* the Republicans arrive—which is two weeks before we arrive.

"...the renovation is designed to enhance the traditional elegance of the landmark hotel which first opened May 17, 1915," according to a story in the *Kansas City Times*. The project includes extensive reconditioning of the hotel exterior, new entrances on Baltimore and Wyandotte, remodeling of the lobby, guest rooms and corridors and construction of two new restaurants. The Haberdashery Restaurant will be created in the site of the present Rendezvous. It will display artifacts and memorabilia about President Truman, who was a clothing store operator in the immediate vicinity of the hotel prior to his election to public office.

The second restaurant will feature elegant French styling to reflect the tradition of the hotel. There will be a revolving stage for entertainment. This restaurant will be the sites of the present LeBistro and Picardy rooms. In order to create new space, several walls and storage areas will be removed.

Just off the hotel's main lobby a new lounge will be constructed at the location of the present Tea Room (a small meeting room which is called that because it really was a tea room in the early days of the hotel). The decor is planned to utilize the marble fireplace and natural woodwork. The Maxfield Parrish murals now in the hotel Coffee Shop will be relocated in the lounge.

The Coffee Shop will be extensively remodeled to create a "plantation" atmosphere and the room enlarged considerably.

The preceding has been paraphrased or lifted directly from the story in the *Times*.

Other renovations which may interest you more than the "plantation" Coffee Shop are: the reconditioning of all rooms and suites including new furniture, tvs, draperies, carpets, and wallcoverings (this will particularly interest those who stayed in rooms-under-construction at Byobcon, the ones with the bare beaverboard on the walls); renovation of the rooftop swimming pool with the addition of poolside furnishings and foliage; the modernization of the main ballroom and other public spaces and meeting rooms (this is supposed to include a new sound and lighting system); new high speed escalators; a new air-conditioning system (badly needed); and a new central TV antenna system (this is what's making telecasting to the sleeping rooms possible).

Now, admittedly, some fans could care less about what the hotel looks like; as long as there's a convention around somewhere and they have a dusty corner to crash in and a saltine or two to eat. However, the more aesthetically minded among the membership should enjoy it.

Q&A

Sometime we may fail to anticipate a question someone out there wants answered. When that happens, just drop a note to: MidAmeriCon, (Q&A), Box 221, Kansas City, MO 64141, and we'll answer it here.

Q. I am coming to the con for many reasons, but the main one is to see and hear Mr. Heinlein. I want to hear him talk and would love a chance to get him to sign a book for me.

... I also think the idea of lunches or something like that is great, but I have one question concerning this. Will I be able to get a ticket? I'm not a writer or anything else special. Will all the tickets go to "known" people?

A. Any program item for which tickets are necessary or has any other kind of limit on the number of people who can get in, will be handled strictly first-come, first-served. Mr. Heinlein has stated that he will make himself available to the fans for conversation and autographs. Just ask. And, on the contrary, you are as special as anyone else at the convention.

Q. How much money should I bring with me?

A. Now, that is a difficult question to answer. I've known people to make \$5.00 (or less) last a whole convention—but they usually slept in broom closets or behind the couch in the lobby, and didn't eat. But, to be more realistic, figure your hotel bill (the rate is fixed so that's easy), then figure how much you want to spend on food. That could range from three or four dollars a day (if you can live on hamburgers) to \$15 or \$20 (if you like to dine very well). Other than that, no other funds are absolutely necessary. Your convention membership covers everything else (except the banquet, which you can watch on TV if you're low on money). The rest depends on how much you want to buy in the huckster room, the art show, or the auctions.

Q. How do I get from the airport to the hotel?

A. PR5 will have all that information, with maps for people coming by car, and how to get to the hotel from the airport, Union Station and the bus stations.

Q. Are there plenty of restaurants around so I don't have to eat in the hotel?

A. There are dozens within a few blocks in all price ranges. There will be a complete restaurant guide in your pocket program.



Soft drink machines will be in abundance, not only on the sleeping room floors, but also scattered all over the convention floors. And the hotel has promised to keep them well-stocked.

While the Muehlebach is something of an

Edwardian fantasy, the Phillips House is Art Deco. The Phillips House will be as much a part of MidAmeriCon as the Muehlebach; we have all the sleeping rooms and all the function space, and we will be using them all.

The Phillips is also installing, just for us, a recreation room just off the lobby. It will have soft drink machines, pinball machines and that sort of thing—for the pinball wizards in the crowd.

We will also be using the Dixon Inn, the Continental Hotel, and the President Hotel as overflows (if we need them), though we will not be using any of their function space. (The Playboy Club is in the Continental, if you're interested.)

I don't think you'll find being in an overflow hotel a great inconvenience, especially the Phillips.

HUGO AWARDS

It has been customary in the past that, although only members of the current convention could vote on the final Hugo ballot, members of the previous Worldcon could nominate. A bit of controversy has arisen because we changed that and are allowing only MidAmeriCon members to vote *and* nominate. The controversy is our own fault for not explaining why we were doing it.

The reason is simple: we are operating under the Constitution adopted at Discon II in 1974, and that Constitution says only members of the current convention may nominate and vote:

1.02 *The membership of the World Science Fiction Society consists of all people who have paid membership dues to the Convention Committee of the current Convention.*

2.03 *Nomination and voting shall be by mail ballot, limited to Society members.*

(The complete text of the Constitution is elsewhere in this PR.)

There was some discussion among the MidAmeriCon committee about ignoring the Constitution and following tradition, but we decided that if we are going to follow the Discon II Constitution, we should follow it all the way.

There is only one thing in it that we *aren't* following—primarily because we don't know how it can be done, or what purpose it would serve if we could figure out a way. That is the part of Article 2.05 that says, "At each step of nomination and voting, 'No Award' shall be offered as an option to the members."

We haven't figured out a way to put it on the nominating ballot. I suppose it could be written in but, since "No Award" will be an option on the final ballot *anyway*, there seems no point in it. You see what I mean.

As mentioned in the last PR the Hugo Awards have been separated from the Guest of Honor Banquet and will be held theater style Sunday night in the Music Hall. We're not going to tell you much about it in advance; there have to be a few surprises in store for you. All we will tell you is this: It will be a "Production" and you won't want to miss it.

HUCKSTER ROOM

We warned you last time that we might raise the huckster room rates—and we did. The new rates are:

First table	\$30.00
Second & third tables	\$40.00
Fourth table and over	\$50.00

That means that two tables will cost you \$70.00; three will cost \$110.00; four will cost \$160.00; five will cost \$210.00, etc., etc. These rates are *not* retroactive. If you've

already bought your tables, there will be no additional charge—unless you decide you want more tables.

These rates *do not* include convention memberships. The dealer (and all his helpers) must be registered convention members.

There are still plenty of tables left, but space is limited and we don't expect there to be any tables left at convention time. Wall tables are the same price as center tables, and will be assigned on a first-come basis. No reservations will be taken without full payment. Please make all checks payable to MidAmeriCon. Please send all table reservations and monies to:

Don Lundry
Huckster Room Administrator
18 Karen Drive
Cherry Hill, NJ 08034

Don't send them to the Convention address; that will only delay your reservation. Don forwards all checks and monies to us *after* he has completed the paperwork.

If you need more information on the huckster room, a floor plan and table layout, where to go to unload, etc. also write to Don. He is preparing all this information and will get it to you in plenty of time.

PROGRAMMING

CLOSED CIRCUIT TV

Some of the worries we were having about closed circuit TV transmission seem to have vanished into thin air—so, unless disaster strikes, all major program functions, and a few minor ones, will be broadcast live to the rooms in the Muehlebach and the Phillips House. (There's a very remote possibility of also transmitting to the other overflow hotels, but don't count on it.)

For those not staying in the Muehlebach or Phillips, we will have a special TV lounge set up—probably in both hotels—so you can watch events that are filled to capacity.

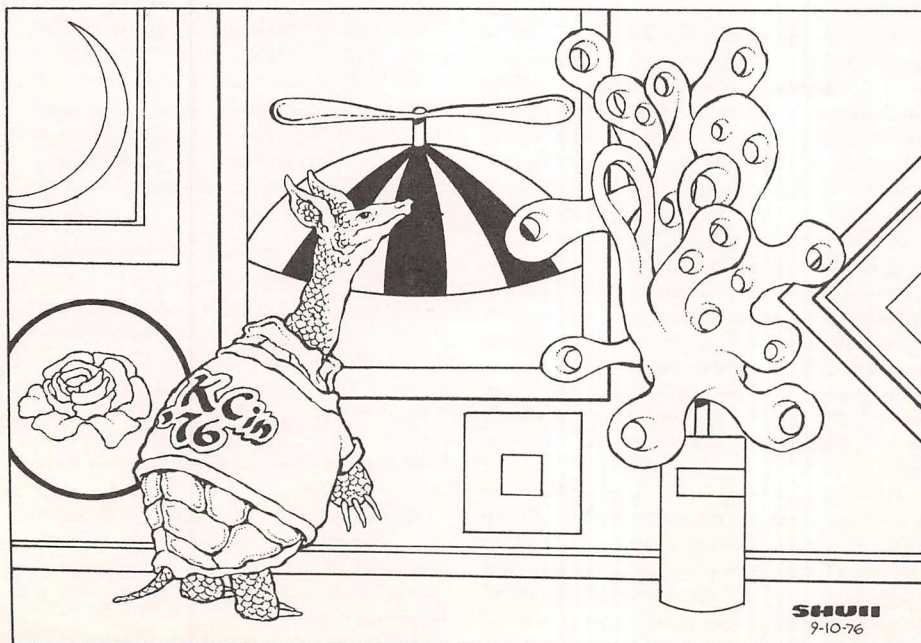
Scott Imes, the brain behind all this, held Communicon in Minneapolis, Jan. 1-4, for the specific purpose of training a crew to handle the telecasting. Who says we don't have a dedicated committee? The convention was a rousing success and Scott has recruited a large and enthusiastic crew so it will all be handled very professionally, both technically and aesthetically.

There are also a few other things related to the telecasting that are still too nebulous to go into at this time. If it all works out, you may want to spend all your time in your room watching television!

ART SHOW

The MidAmeriCon Art Show is being run by the Trimbles; it will be their last out-of-California show, so they're planning to make it a biggie. If you want to enter the Art Show, contact them, not MidAmeriCon. They are handling it all.

When you write for information, please enclose a SASE (that's Self-Addressed Stamped Envelope). If you've already decided to enter and need Art Show rules, entry forms, I.D. tags, etc.; please send a *large-size*



SASE.

It won't be necessary to attend MidAmeriCon in order to enter the Art Show. Also, if you have an artist friend who might not be aware of the Worldcon Art Show, let them know about it. Sales are generally excellent. Send for information and entry forms (don't forget the SASE) to:

Bjo Trimble

696 So. Bronson Ave.
Los Angeles, CA 90005

GENRE LUNCHEONS

There will be a total of three: one on Friday, Saturday, and Monday. One will be devoted to Heroic Fantasy (sword & sorcery, etc.); one to Horror & Supernatural (Lovecraft, Derleth, etc.); and the third to science fiction and fantasy artists. The luncheons will be very informal, intimate, and small. Ideally there will be an author or artist seated at each table; we will arrange it to the best of our ability. Each luncheon will have a host author/artist to keep things moving. There will be a microphone at each table and you are encouraged to ask questions and turn it into an entertaining bull-session.

The meal should run in the \$4-5.00 range and reservations are necessary—and the number will be limited. We'll have more definite information next time, including prices and how to make reservations. Please, don't send in reservations now.

NEO-PRO WORKSHOP

Bob Tucker will host a workshop on the mechanics of preparing a story for submission, marketing the story, and most of the things beginning writers need to know. Actual stories will not be workshopped, only what to do with the story once it's written.

Also participating will be writers, editors, and literary agents, etc. A sample manuscript will be distributed and serious "students" should bring paper and pen for note-taking. Although the workshop will be a serious program item to help beginning writers, it's perfectly okay for non-writers to come in and listen.

FANZINE WORKSHOPS

So you want to publish a fanzine and don't have the foggiest notion of where to begin? One of these two workshops is for you. One (hosted by Linda Bushyager, editor of *Karass* and *Granfalloon*) will tell you all you want to know about publishing a mimeographed fanzine; how to cut stencils, how to operate the machine, how to slip-sheet, etc. etc. etc. It's likely an actual fanzine will be produced before your very eyes. A number of fan editors with lots of mimeo skill will be there to help out.

The second (hosted by me, Tom Reamy, editor of *Nickelodeon* and the *MidAmeriCon Progress Reports*) will tell you about all you want to know about producing an offset fanzine; pasting-up repro, using press-type, how to communicate with printers, etc. etc. etc. There will be other offset fanzine editors there to help me out (I certainly hope).

These workshops will be limited to a certain number and you will have to sign up for them in advance—at the convention.

CONVENTION ORGANIZATION WORKSHOP

This one is still a bit tentative, but it will work much the same as the others, only its for people who think they want to throw a science fiction convention. It too will be limited in size and require advance registration. More info next time.

MASQUERADE

See Joni Stopa's article elsewhere in this issue.

THEATRICAL PRODUCTION

The play (as yet untitled) will consist of seven pieces of fantasy and science fiction by some of the most famous authors in the genre. Among these are: "Deeper Than the Darkness" by Harlan Ellison, and "Twig" by Gordon R. Dickson. The widow of Dr. Paul Linebarger (Cordwainer Smith) has been extremely kind in granting us permission to make use (pending final approval of her agent) of the Spacelords of the Instrumentality of Mankind, created by her late husband.

The play will not be an anthology, but a cohesive drama held together by the elements of Cordwainer Smith's fiction. All the material will be treated as serious theater, with no attempt to satirize or bastardize it in any way.

The cast will contain some of the finest student and professional actors available in the Kansas City area. The production will be lavish, with elaborate sets, costumes and special effects. You will be amazed.

Those familiar with Smith's fiction may be interested to know that the play will deal extensively with the Instrumentality's "Rediscovery of Man."

The Music Hall itself deserves some comment. It was a WPA project during the Depression and is a marble, bronze and plaster fantasy of Art Deco. Huge murals, sculpture, and sweeping stairways decorate the lobby and foyers. The acoustics are superb; you can carry on a normal conversation between the stage and the rear of the top balcony (at least when the theater is empty). It's a shame we can't have more programming in the Music Hall but it will be tied up with preparations for the play Thursday and Friday, and tied up again Saturday and Sunday with preparations for the Hugo Awards Ceremonies.

FILM PROGRAM

There still isn't a lot to report on movies. The program has been fairly well selected but still depends on availability. Plans have been finalized to show primarily 35mm prints. We'll only use 16mm when it is advantageous to do so; when it's something we really want to show, but a 35mm print isn't available; when the price is outrageous—one film we want to show is available in 35 from only one source and they want \$200 while we can get a 16mm print free; when the 16 is better—we discovered that the 35 of *Last Days of Man on Earth* is the American release print while the 16 is the British print and 20 minutes have been cut from the American print.

We will be showing at least one silent film—very authentically. It will be shown on a hand-crank projector at the correct speed and will have live musical accompaniment.

We're also working on the "atmosphere" of the film room. There's nothing we can do about those awful "hotel" chairs, but we're doing what is physically possible—in addition to having the best projection and sound system available outside a real movie palace.

The movies will run from around noon until about 2 in the morning with an hour or so break for dinner. We've had a few complaints because we won't be running them 24 hours a day, but be serious. You can't watch movies 24 hours a day for five days; you have to eat and sleep *sometime*. We feel that 14 hours a day is plenty for anyone.

NEOFAN ROOM

See Ro Nagey's article elsewhere in this issue. Linda Bushyager will have the new edition of *The Neofan's Guide* ready for distribution.

SITE SELECTION & BUSINESS MEETING

We're doing something quite different here. The two will be combined and will be held in the afternoon in order to encourage a larger attendance. The business meeting has traditionally been held early in the morning with sparse and sleepy attendance. (At Aussiecon some drastic amendments were passed by a grand total of 18 people! A bit ridiculous.) There will be a preliminary business meeting Friday and the final meeting Saturday. Both will be in the Phillips House and will be open ended. Amendments to the Worldcon Constitution should be submitted in writing to the Business Meeting Chairman, Bob Hillis. Bob will have more complete information and instructions in the next PR, so wait until then.

We are eliminating formal presentations of site selection bids since the site is almost totally determined by the mail ballot. We will also be announcing the results very early in the convention so the bidders can save their money on campaigning and get down to the business of getting members.

So far, only Los Angeles has filed for the 1978 Worldcon. While there is no deadline on filing, anyone else wishing to bid will have to file by May 1 in order to be on the ballot, and there isn't much chance of winning if you aren't on the ballot.

BANQUET

The prices and the menu will be announced in PR5—and we will begin taking reservations at that time. Robert Heinlein and George Barr will give their Guests of Honor speeches, the DUFF winner will speak, and it will be hosted by Bob Tucker. Tickets will be sold only for the capacity of the hall and those unable to get tickets, or wishing to hear the speeches without paying for the food, will be able to watch the entire affair on television; we will live-telecast *all* the speeches.

MEET THE PROS PARTY

Yes, we will have one! It will be the first evening of the convention (Thursday) out-

side on the pool deck. (The entrance is on the fifth floor.) Putting it outside will cut down on the din a little bit—of course, if it rains, it will be moved inside to the main ballroom. The pros will all be wearing funny hats so you can spot them easily. There will be cash bars and undoubtedly a lot of confusion.

ARTISTS' RECEPTION

This will be similar to the Meet the Pros Party, but there are still some logistical problems to be worked out. We will have it only if these problems can be solved.

AUTHORS' FORUM

This is something new we're trying and we thank George R. R. Martin for suggesting it. And because he suggested it, he gets to organize it. It will be a smaller room set aside for authors to read their own works. We haven't decided yet on exactly how it will operate, but if you'd like to read aloud your own writings, drop George a line. Hopefully we will be able to publish a schedule so everyone will know who is reading what and when.

AUCTIONS

MidAmeriCon is planning a series of general auctions of valuable collectibles—how many there are will depend on the amount of material. All donated items will be gratefully accepted, but we will also sell for a 25% commission. We would like to prepare a catalogue of all auctioned items, so if you have some goodies to get rid of, contact Auction Coordinator Allan Wilde at the convention address.

BELLY DANCERS

Get out the beads and the bells, the veils and the zills, we are having a belly dancing exhibition separately from the masquerade. Those who wish to enter should write Pat Cadigan at the MidAmeriCon address and register themselves and their music in advance. Dancers must supply their own tapes or records, and these should be registered to avoid duplication. Pat is a belly dance instructor and, while some in the audience

may not be serious, the exhibition will be.

RUSTY'S AUSSIECON REPORT

It is customary each year for the DUFF winner to write and publish a report of his travels to and from the convention (see under "Miscellaneous"). Rusty Hevelin, last year's winner to Aussiecon, is doing it a bit differently. Instead of writing his report, he is presenting it as a slide show with accompanying anecdotes and witty patter. Rusty is touring the convention circuit with it and will give his final performance at MidAmeriCon. Those who have seen it say it is very entertaining.

FILK SING ROOM

A small function room will be made available in the evenings for the filk sing fans. There will be a piano—if you want to use it—and you can sing all night.

SF JEOPARDY GAME SHOW

If you were at Byobcon you'll remember that everyone had a lot of fun with this. (Phyllis Eisenstein walked away with all the marbles.) It's played just as it is on TV, with the board and the buzzers, except the answers all deal with sf and fantasy. Those who wish to participate will need to sign up in advance. Valuable (of course) prizes will be awarded.

PANELS

We'll be doing something a bit different with panels at MidAmeriCon. At Byobcon we did *The Richard Delap Show* which was based on the TV talk-show format—with commercials and everything. It proved to be very popular, even though it was just a gussied up panel. We plan to gussy up all our panels, in one way or another, using the TV talk-show format, or perhaps a one-to-one interview similar to the Tomorrow Show—with an interviewer who lets the interviewee talk a little bit.

Quite a few are in the planning stages—and we stress "planning." There will be no impromptu panels on which the panelists don't know why they're there and fall back on hangover stories. Each panel is being organ-

ized well ahead by the person who will moderate it; that way the panelists will be there because the subject is something they have an interest in and want to talk about.

At the moment Jerry Pournelle is organizing two panels, both of which will be on a serious, hard-science topic. Alan Dean Foster is organizing another, a serious science fiction panel. There are others still fairly tentative, and they won't all be serious; some will be strictly for fun.

IMAGE & EMBLEM IN 2001

Ken Keller and Alex Eisenstein will present a multi-media show on Stanley Kubrick's film. If you're a fan of the film, you'll want to see it; then afterwards you can get into some good arguments with Ken and Alex over their interpretation. This will be a serious examination of the movie and will be visually quite exciting.

SPECIAL INTEREST GROUPS

If you will be needing space at MidAmeriCon for any sort of special interest function, either on a continuing basis or as a one-shot item, you had better make arrangements soon. Space is very limited. So far the following have contacted us: NFFF, SFWA, Burroughs Bibliophiles, Imagination Unlimited, First Fandom, The Church of All Worlds, and Jan Howard Finder for his Aussiecon Reunion. These items are not part of the official convention program and we are only providing them with space (while it lasts); they are handling everything themselves. We haven't heard from the person (we don't know who it is) who sponsors the Georgette Heyer Tea, so there may not be one this year. Remember, if you wait too long, you may find yourself out of luck.

MISCELLANEOUS

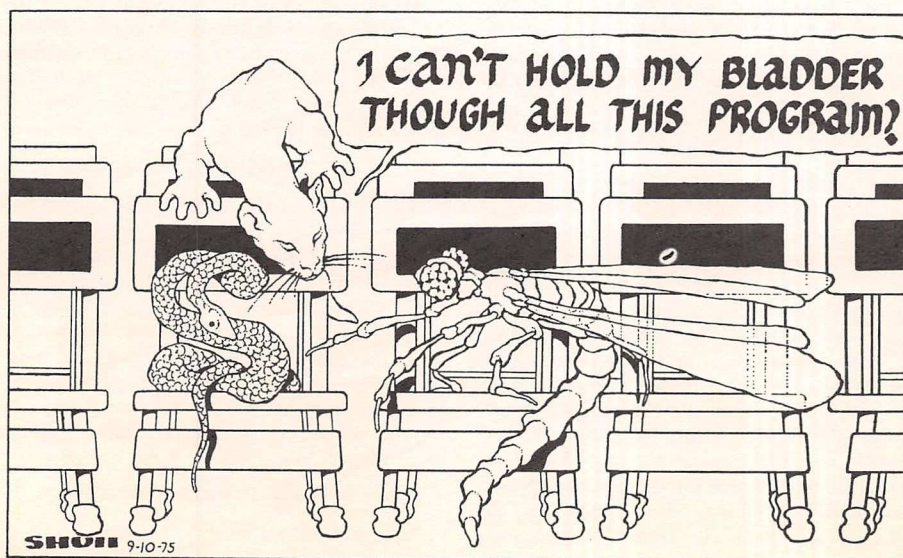
DAILY NEWSLETTER

MidAmeriCon's daily newsletter, letting you know the latest news, gossip, and unexpected changes in the schedule, will be edited and published by Linda Bushyager and Jeff May. They are planning to limit it to both sides of a single sheet of paper, with a different heading by an artist in attendance, but will, if warranted, publish a morning and evening edition. They also plan to do something other than just stacking them on a table and letting you find them on your own.

They need a name for it and would like some suggestions. So far the following have been offered: *BULL*, *The Daily Bull*, *MidAmeriCon News*, *MidAmeriCon News and World(con) Report*, *1976: A Convention Odyssey*, *Buffalo Chips*, and *The Cow Pie*. If you...ah...have any ideas, drop Linda a note at: 1614 Evans Ave, Prospect Park, PA 19076.

CHARTER TRIPS

TEXACON I is a non-profit public service of DASFS (The Dallas Area Science Fantasy Society), a traintrip/convention to and from



MidAmeriCon. It sounds like so much fun I'm tempted to go down and join them.

The train leaves Fort Worth at 4:10 PM September 1, 1976, and arrives in KC at 4:35 AM; leaves KC at 1:00 AM September 7, and arrives in Ft. Worth at 1:00 PM. The special cut-rate round-trip fare from Ft. Worth is \$45.59, and is payable no later than April 1. Naturally you can join later but you will have to pay full fare. Also you can board the train anywhere on the route which is from Houston to Ft. Worth to Oklahoma City to Wichita to Topeka to KC (I've ridden it many a time).

To reserve a spot on TexaCon I: send your name, address, phone and SASE to TexaCon I, 2515 Perkins St., Fort Worth, TX 76103. Make checks payable to The Dallas Area Science Fantasy Society. The phone is (don't call collect) 817-536-9617.

The first fifty fans will be in the car next to the bar and, as of last October, over half the car had already been reserved. If you want to board in Ft. Worth and need a place to stay overnight either or both ways, let them know. They will have ample people willing to put you up.

We've also heard reports of an Amtrak-Con from Arizona, specifically from Phoenix. The only problem is that there is no direct train from Phoenix to KC; you'd have to go by way of Houston. The route of the direct train is: Los Angeles, Barstow, Flagstaff, Albuquerque, La Junta (Colo.), Dodge City, Newton, and KC. Presumably the information we've heard was confused and the origin of the trip is Flagstaff rather than Phoenix. At any rate, you can join the train anywhere en route, and should contact Tim Kyger, Co-op de Uranus, 2201 N. 40th Dr., Phoenix, AZ 85009, for further information.

There's also a charter flight from Los Angeles in the making. Contact: Keith Kato, 19502 Scobey Ave., Carson, CA 90746, for more information. The flight is scheduled to leave September 2.

We've also heard there is a charter flight from Australia in the works, but we don't have any information except that it is being organized by Robin Johnson.

If there are any other charter trips in the making or any updates on the ones already mentioned, we'd appreciate getting the information so we can publish it in PR5. Remember, that's the last PR and the last chance to get free publicity.

RIDES

If anyone is driving to MidAmeriCon and needs riders to help pay expenses, or if anyone needs a ride, let us know and we'll list all the names and addresses in PR5. You can then contact each other direct and make your own arrangements. We have to have all this information by May 1, 1976.

SFWA

The Science Fiction Writers of America will hold their annual Worldcon business meeting Saturday, September 4, 10:00 AM to 12 noon. SFWA will also have a hospitality suite where tired SFWAns, their friends and relatives can go to relax and get away from it all.

PHILADELPHIA WORLDCON SURVEY

The Philadelphia in '77 Bidding Committee ran a survey last year to discover what fanish consensus is on many of the changes and controversies surrounding the Worldcons these days; their ever-increasing size; the proliferation of special interest fans, etc. etc. (It is interesting to note that the survey agreed for the most part with MidAmeriCon's revisionism.) The results of the survey have been published and are available for fifty cents from: Lew Wolkoff, 660 Boas St., Towne House Apartments, Apt. 1008, Harrisburg, PA 17102.

DUFF

Duff (Down Under Fan Fund) is a privately sponsored fund to send a worthy American fan to the Australian National Convention and, in alternate years to bring a worthy Australian to the Worldcon. The fund is administered by the previous year's winner, in this case: Rusty Hevelin, 3023 Old Troy Pike, Dayton, OH 45404. The candidates this year are: John Alderson, Shayne McCormack, Christine McGowan, and Paul Stevens. Votes are \$1.50 each and should be sent to Rusty. Although DUFF isn't sponsored by the Worldcon, we do our part by providing the winner with a complimentary room and putting him/her on the program at the Guest of Honor Banquet. It's a worthy cause; send along a few bucks.

BABY-SITTING

The convention will *not* be providing any kind of baby-sitting service, nursery, or the like. However, baby-sitting *will* be available from the hotel. If you will be needing baby-sitters, you'll make arrangements directly with the hotel rather than the committee.

OTHER THINGS

We're thinking of a professional audio recording outfit at MidAmeriCon to record panels, speeches, and other major program items who will make copies available for purchase—after proper clearance has been obtained from those being recorded. It's also probable, but we'll let you know more later, that copies of the video taping of the convention will be available for purchase.

We're also considering having one (or more) free-lance polaroid photographers at the con, who will photograph you with your favorite author, or whatever, at a low cost. These will be non-fan professionals authorized by the convention, but working on their own.

That about covers it this time; another huge block of information thrust at you. We hope to be able to publish a tentative program in PR5 which, while it will be definitely subject to change, should give you a pretty fair idea of what to expect in the way of formal programming when you get here.

Next time we'll also furnish you with lots of maps and floor plans; maps of how to get to the hotel if you're coming by auto, how to get to the garage, where to unload, etc. Floor plans of the hotel, Music Hall, etc. We will try to keep you from wandering in totally lost and disoriented. □

Ever wonder how some people seem to have an in-bred touch of genius?

Ever notice how some people seem to get away with everything?

Carl Bennett is one of those vile persons.

He edits

Dork-Pizzle Magazine

And I'll tell you right now, it's one of the most disgusting fanzines I have ever read.

Why?

It combines the best of his insane babblings as captured by 13 nubile dwarf virgins with other zine usuals.

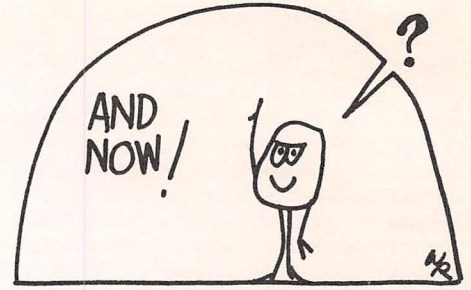
It's great stuff; a monthly for 50c a copy, 3.50 a year. And he's greedy-greedy for your money. So send it to: Carl Bennett

**Box 8502
Portland, Oregon
97207 USA**

**Yours truly,
J. Fred Muggs**



Ken Keller's
handy-dandy
guide to under-
standing how
the MidAmeri-
Con committee
functions so
that when you
come to the
convention
you will know
there is indeed
ORDER in all
the chaotic
activity hap-
pening around
you. Blues.



As a change of pace, no Burning Issues this time that require lengthy, emotion-filled explanations or defensive positions. It's time for a change in direction. (Did I hear some applause out there in the audience?) This time around I'm going to write about a subject that I know rather well—one that you may have been curious about, or have given a passing thought to—the MidAmeriCon committee itself.

Now it would be a little difficult for me to give you the kind of penetrating, personal insights into the *people* on the MAC Committee (you know, all the real *juicy* tidbits, the . . . ah . . . interesting peculiarities and anal-retentive hang-ups, etc.) that make for really getting to *know* a great group like us here in ol' Cowntown. Better that they remain hidden from the world at large; we do, after all, have an *image* to maintain. Ahem. (But drop me a postcard, and I'll be glad to . . . well, never mind.)

More specifically, I'm going to discuss, and give the overall breakdown of, the operational structure and duties of the MAC Committee—something that few Worldcon members rarely, if ever, are exposed to; a behind-the-scenes view of *how* a Worldcon (at least how the Kansas City Worldcon) is run. In other words, how we **DO IT!** This is by no means a comprehensive view; that would take up far more time and space than the subject is really worth to the casual reader. But the following should, I hope, prove informative to those who take a general interest in this kind of thing. And so, if all you procedure freaks are ready, it's on with the show!

(For an easier understanding of how the following information integrates within the framework of the MidAmeriCon Committee, please refer to the MAC Chart of Organization elsewhere in this article.)

THE MIDAMERICAN COMMITTEE

At the top of the organizational structure of the 34th World Science Fiction Convention is the entire MAC Committee itself. It is composed of the original members of the K.C. in '76 Committee and those individuals who have since been elected by a two-thirds majority vote of the Committee. Active membership (i.e., the right to establish policy, vote on specific proposals, etc.) is restricted to a maximum of 40 people by the Committee By-Laws. (For the purposes of this article I will spare you the lengthy verbiage and *not* reproduce them. They get a little in-

volved and I really don't want to bore you into unconsciousness with *too much* detail.)

Voting membership in the committee is also limited to those who live within the KC metropolitan area and can regularly participate in the general committee meetings (at the Muehlebach) on the fourth Sunday of the month. The MAC Committee conducts its general meetings according to Roberts Rules of Order, Revised, in much the same manner as the yearly business meeting of the World Science Fiction Society held at the Worldcon. At these meetings general information is exchanged and disseminated to the whole committee by the officers, department heads and special sub-committees of the convention. Other matters (major convention policy for example) are also dealt with, but only in the form of specific motions submitted in advance (in writing) or from the floor. When necessary, minor matters are also resolved in this matter *only* after proving to be unsolvable by other means at the lower levels of the committee structure. The entire committee becomes, in *all* areas of unresolved dispute, the *final* authority on convention matters.

THE STEERING COMMITTEE

This sub-committee, consisting of five members of the MAC Committee, prepares the monthly meeting agendas of the committee after reviewing the recording secretary's minutes of the previous meeting for unresolved old business, and screening all new business submitted in writing for irregular-

ities of form, or conflicting intent with other submitted motions. It then distributes that particular agenda for a monthly general committee meeting at said meeting.

THE BUDGET COMMITTEE

This sub-committee is composed of the Treasurer and four members of the MAC Committee appointed by the Treasurer. It determines the overall general operational budget of MidAmeriCon (based on departmental requests and estimated revenue figures) and periodically updates the general budget (when necessary) as more specific figures on expenses and costs become available. Although the Budget Committee meets on an irregular basis, it nevertheless continues to monitor income and expenses, warning those departments that are in danger of exceeding their approved budgets (but only if this proves necessary). Should a particular department of the convention require additional funds above its approved budget, it follows a petitioning procedure outlined within the MAC Committee By-Laws for such a contingency. In essence, the Budget Committee is the watchdog of *all* fiscal spending by the MAC Committee and is subordinate *only* to the voted wishes of the Committee as a whole.

THE HUGO AWARDS COMMITTEE

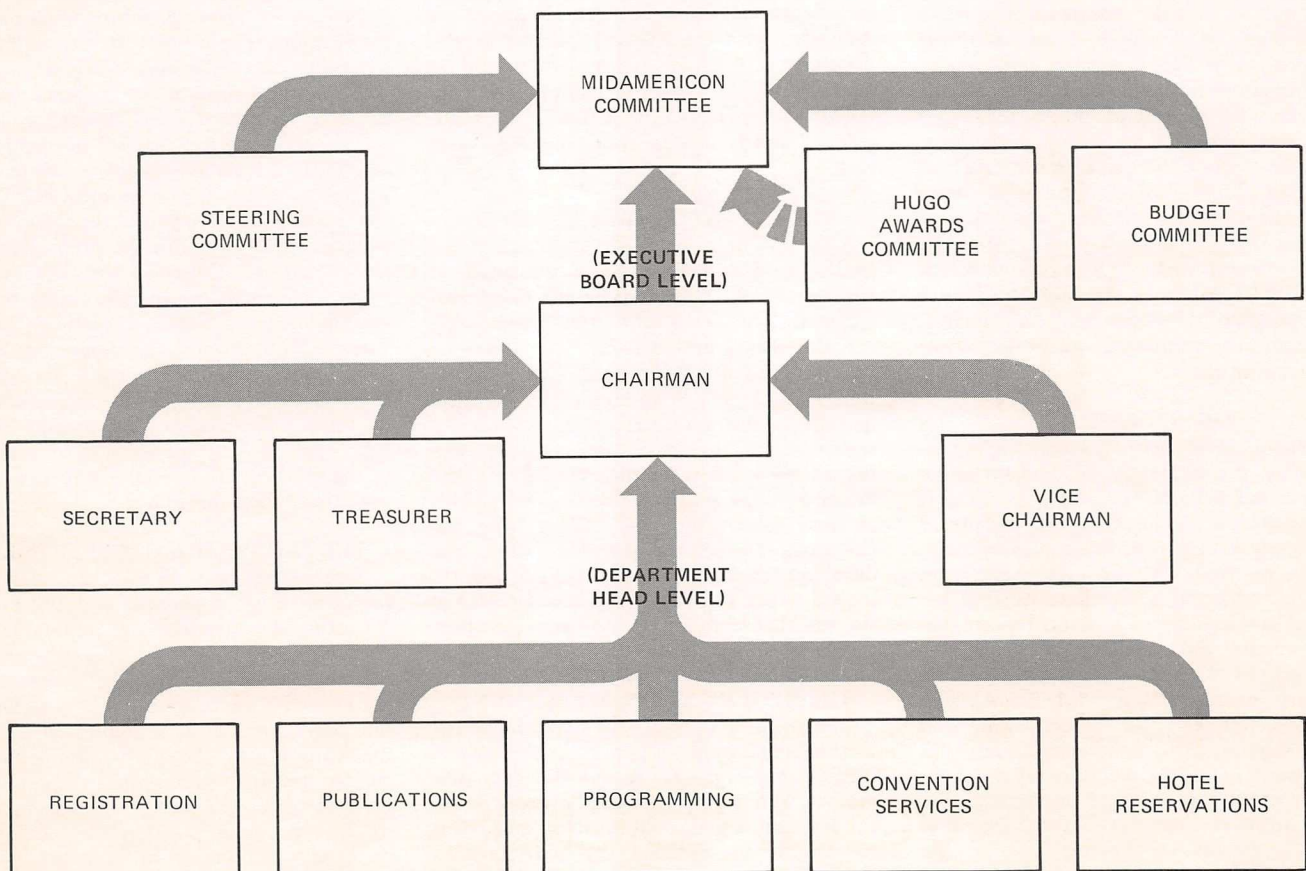
This sub-committee, consisting of four members of the MAC Committee, is charged with the responsibility of administering the 1975 Science Fiction Achievement Awards,

the Hugos; for preparing and counting ballots at both the nomination and final ballot stages. In addition to these duties, the sub-committee also makes the final arrangements for the engraving of the Awards after the winners have been determined, and will assist the Programming Department with the Hugo Awards Ceremonies on the last night of the Convention. Although the sub-committee is *totally* autonomous in administrative areas from the control or influence of the MidAmeriCon Committee, its members are responsible to the MAC Committee for their overall conduct in the handling of the Hugo Awards. But *only* in this area.

THE EXECUTIVE BOARD LEVEL

On this level of the MidAmeriCon chart of organization can be found the four officers of the 34th World Science Fiction Convention: The Chairman, Vice-Chairman, Secretary, and Treasurer. As an Executive Board, they are responsible for the general supervision of the administrative affairs of the Committee between the regular business meetings, for making recommendations to the Committee on pertinent matters when necessary, and all other duties that may be required by the By-Laws. In addition to these responsibilities, the officers regularly meet (usually on a monthly basis, one week before the general business meeting of the committee) with the convention's department heads to informally discuss various aspects of MidAmeriCon's development, its problem areas which need attention and those areas which

MIDAMERICON CHART OF ORGANIZATION



are developing as expected. These particular gatherings are really the high upper echelon meetings of what is actually *the* Central Committee of the 34th World Science Fiction Convention. They serve the purpose of being the real communication and planning sessions, for the most part, of the convention pre-plan period.

THE CHAIRMAN

Perhaps the most difficult position to describe on the committee is that of the Chairman himself—primarily because the complexities of the position sometimes go beyond simplistic descriptions. As the provider of the general thrust and aesthetic direction of the Worldcon, the Chairman's duties can best be described as the chief administrator, general manager and overall supervisor of the World Science Fiction Convention. The person gifted (or damned, depending on your viewpoint) with the "Vision" of the Worldcon, the Chairman is the major detail watcher and worrier of the Committee. *All* aspects of the convention are, at one time or another, channeled through the Chairman for his scrutiny during the pre-convention period. He becomes in essence a human Grand Central Station through which all things travel; he is at the *heart* of the convention committee. During the Worldcon itself, he is the director of operations, chief troubleshooter and final authority on the *major* problem areas that usually arise during the convention.

THE VICE-CHAIRMAN

Quite simply, the Vice-Chairman of MidAmeriCon is the chief assistant, advisor, and right-hand man to the Chairman. He assists the Chairman with the various administrative duties that the Worldcon requires of the Chairman. The Vice-Chairman also handles all other convention responsibilities that the Chairman may request of him, or those that he himself volunteers for. Although the Vice-Chairman may be thought of traditionally as a "second banana," he provides, most importantly, the supportive elements and objective criticism that are absolutely essential to the Chairman's performance of his various duties. The Vice-Chairman is also MidAmeriCon's chief program developer and coordinator, supervising the running of all programming at the convention.

THE SECRETARY

Working closely with the registration department, the Secretary of MidAmeriCon processes all general "outgoing" mail after the registration department has completed the necessary data processing of new memberships received. This includes, preparation of membership cards, envelope stuffing, addressing and mailing of progress reports (between regular bulk mailings) to these new members. In addition to this activity, the secretary handles all general membership problems, requests for information, and special requests. The Secretary also serves as the official recording secretary of the committee, preparing accurate minutes of the MAC business meetings before the next monthly committee meeting. During the convention the Secretary assists the registra-

tion department.

THE TREASURER

The responsibility of the Treasurer is to record and supervise *all* financial transactions made for the 34th World Science Fiction Convention—everything taken in and paid out for MidAmeriCon. To this end, a financial report is prepared for each monthly MAC meeting. Because accurate record keeping is of utmost importance, all transactions, deposits, credits and debits are recorded both in the convention checkbook and in the general set of convention books.

The convention account is thus proved out to the last balance, with all credits being divided to their source (memberships, huckster tables, advertising, etc.) and tallied. Debits are divided up as to type and category (being assigned to the appropriate department budgets) and are also tallied. Extensive record-keeping, with numerous cross-reference and safeguard measures, is utilized for totally accurate accounting of all MidAmeriCon funds. During the convention itself, the Treasurer, working closely with registration, will supervise *all* moneyhandling (including banquet ticket sales), daily tabulating and bank deposits. The Treasurer will also supervise a small staff of money takers and recorders who will assist with these duties.

As noted elsewhere in this article, the Treasurer is chairman of the budget committee which generally supervises the budget of MidAmeriCon. Following the convention, this committee will hold the settling-up sessions, paying all bills and balancing all accounts. (The actual income-tax accounting following the convention will be handled by an independent bookkeeping and income tax specialist, with the Treasurer supplying the necessary records and figures.) As a final responsibility, the Treasurer will prepare a detailed financial report that will be made available to fandom at large following MidAmeriCon.

THE DEPARTMENT HEAD LEVEL

This final level on the MAC Chart of Organization is concerned with the practical logistics of the Worldcon itself; the actual convention areas that the MAC membership actually comes into contact with, one way or another. This level, consisting of Registration, Publications, Programming, Convention Services, and Hotel Reservations, is generally supervised by the convention chairman, but the actual work is handled entirely by the heads of these particular departments, with as little interference as possible from the chairman. During the Worldcon itself, the department heads will each supervise a working staff that will help them accomplish the successful completion of the duties for which they are responsible.

THE REGISTRATION DEPARTMENT

The major duties of this department fall in the pre-convention period, in the area of membership registration and the data processing. The department head of registration (in our case, a senior data-systems analyst) is responsible for clearing the MidAmeriCon post office box and processing all incoming

memberships, as well as name and address changes on existing memberships. After the data is prepared for processing, it is then key-punched, and computer print-outs (in numeric, alphabetical, and zip-code sequence) are made available for use by the secretary, publications department (for membership lists in the PRs) and the registration department as needed. Prior to MidAmeriCon a comprehensive data scan will be made in which *all* membership data on hand will be rechecked for accuracy and currentness. This will be done by cross-checking the department's master membership files (filed index cards) with a computer print-out and all original correspondence received from each member of the convention. (All mail received is kept on file, by membership number, if a problem or disagreement should arise before or during the convention.)

At the Worldcon itself, the registration department is responsible for registering all attending members, quickly and expediently, assigning name badges and giving out the program books, pocket programs, and other related material. It will also handle any special problems that may arise with the registration process. A member of the registration department will also handle '78 site selection voting and tabulation, and will handle all money and bookkeeping required prior to the beginning of the convention. This person will assist the bidding committees present, when needed, at the site-selection voting booth and will help administer all vote counting and money transferral at the Site Selection Session itself.

THE PUBLICATIONS DEPARTMENT

Strictly a pre-convention function, the publications department is responsible for designing and preparing *all* MidAmeriCon printed matter (progress reports, program book, membership card, stationery, forms, ballots, tickets, etc.) that are needed for the convention. This is actually a one-man department, and is one of the most essential to the pre-convention period because of the progress report's important public relations and communications aspects. The publications department is also responsible for generating positive advertising response (through various methods) for the convention's progress reports and program book. In addition, the department head is also responsible for organizing the major bulk mailings of all PRs and will be responsible for the mailing of the program book to all members who did not attend the convention.

THE PROGRAMMING DEPARTMENT

This department, as you can imagine, is responsible for organizing and successfully executing the official programming at MidAmeriCon and handling all the logistics, pre-con arrangements, and aesthetic details that are needed to accomplish this goal. One of the largest and most complicated areas of the convention, the programming department's specific responsibilities are to integrate the following functions into a cohesive whole: all panels, dialogs, meal functions, workshops, seminars, displays, auctions, the Hugo Awards ceremonies, the dramatic pro-

duction, masquerade, business meetings, multi-media presentations, film program and all other special functions. It is also responsible for the liaison work before the convention with all special interest groups (SFWA, Burroughs Bibliophiles, etc.) that usually require function space from the committee at the Worldcon.

THE CONVENTION SERVICES DEPARTMENT

As the name of this department implies, the convention services department provides particular services, both before and during the Worldcon. More specifically, services to the rest of the convention that are not under the jurisdiction or control of any other department. Internally directed for the most part, this department is responsible for the organizational logistics for all volunteer personnel (gophers) working at the convention, all necessary properties needed (special equipment, materials, and supplies), audio/visuals (closed-circuit TV set-ups, electronic and technical aid), official photography (photos for the committee's archives), internal communication (direct, two-way communication systems used between the committee's CQ room and key committee personnel), convention security (both professional and committee), public relations (complete press kits and press room for the media), and the production of a daily convention newsletter. In addition to the above, the convention services department handles all the liaison work with the managers of the

art show and huckster room (the administration of which is being done outside the local committee) and sees that the necessary arrangements on our end are made for these areas of the convention.

THE HOTEL RESERVATIONS DEPARTMENT

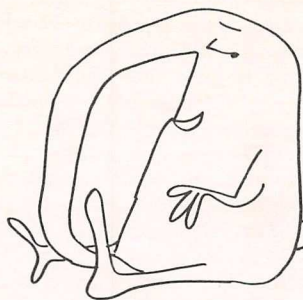
The primary responsibility of this department is to process deposits received, assign hotel rooms (on a first-come, first-served basis) and properly administer the organizational areas and bookkeeping procedures necessary to the successful functioning of the department. After turning over all moneys and reservation records to the Muehlebach (and to the other overflow hotels booked for the convention), the reservations department will assist the hotels, if necessary, in ironing out any problems or irregularities that may be found so that final confirmation notices can be mailed by the hotel. At the convention, the department head of hotel reservations will be on hand with a small staff who will assist and troubleshoot (where humanly possible) for all convention members who may be having difficulties with their reservations in the various convention hotels.

That's about the sum of it, at least as simply as I can outline it without going into vast amounts of real complicated detail. The preceding is ideally how everything works with everything else. In actuality, like many other things, the organizational structure of the committee may differ in practice in

some instances. There is always unavoidable overlap between departments and procedures are occasionally changed for the sake of expediency, but only when necessary. Enough flexibility is built into the MidAmeriCon Committee organizational system that unnecessary regimentation that would only do more harm than good is avoided.

I think it can truthfully be said, then, that each Worldcon Committee does this kind of thing a *bit* differently. Many of the basics employed are, of course, the same. However, many times the *overall* methods used differ—sometimes drastically—according to the goals, viewpoints, and even the different personalities of the committee members involved. It is these precise differences that ultimately establish the *style*, and forge the *personality* that becomes a World Science Fiction Convention. Each yearly Worldcon then can be considered a unique entity, existing for a short five days; a moving, *living* tapestry of sight, sound and human experience; an event that is, paradoxically, the same *and* different in each yearly incarnation—all of which takes very careful planning, consideration and thousands of hours of preparation to bring into being. And at the root of a successful Worldcon is a highly structured but flexible organization that will provide a *workable* system strong enough to survive the many stresses, both internal and external, that are inevitable in this kind of undertaking. All of which is done (to quote John Milard) "for the best convention ever"...or perhaps, the Ultimate Worldcon. □





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

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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"x11" hardcover Program Book will be given to all attending members of MidAmeriCon and mailed to all non-attending members. The equally beautiful 8½"x11" 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.

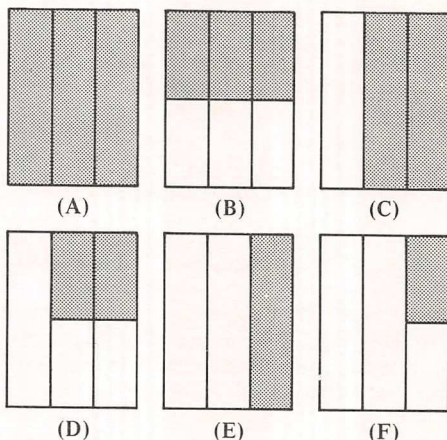
ADVERTISING DEADLINES:

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 1, 1976

MECHANICAL REQUIREMENTS:

As the MidAmeriCon Progress Reports and Program Book will be printed 8½"x11" 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 (7-3/8"x9¾")
- (B) Half page (7-3/8"x4-7/8")
- (C) Two column/full page (4-7/8"x9¾")
- (D) Two column/half page (4-7/8"x4-7/8")
- (E) One column/full page (2¼"x9¾")
- (F) One column/half page (2¼"x4-7/8")

Photostats:

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

- (A) Full page (9¼"x12-3/16") or 7-3/8"x9¾"
- (B) Half page (9¼"x6")
- (C) Two column/full page (6-1/16"x12-3/16")
- (D) Two column/half page (6-1/16"x6")
- (E) One column/full page (2-7/8"x12-3/16")
- (F) One column/half page (2-7/8"x6")

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 are published on page 5.

	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.

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COMPANY _____

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34TH • WORLD SCIENCE FICTION CONVENTION

WORLDCON ORGANIZATION

JOHN MILLARD

PART TWO: ORGANIZING THE CONVENTION TIME PERIOD

In the first part of this series I discussed the preliminary operations or, more properly, the start-up operations of a World Science Fiction Convention. I considered that most people attend Worldcons because they want to be entertained, so we could think of the cons as show business. If we consider them as such it gives us a criterion by which we can judge the various operations and organizations of the convention.

I also discussed membership registration and publications, and considered that membership registration was a record keeping operation and publications was responsible for all printed matter, and together they should be considered as a public relations operation for the convention membership. It is basic to a successful convention that the membership be kept informed as to progress. I *cannot* emphasize this point too strongly. Most members or prospective members are only aware of the committee and the convention by the response they get from their inquiries and the receipt of their progress reports.

The final item discussed in Part 1 was the use of modern business methods and production techniques. The size of the World Science Fiction Convention has grown very large; it behooves us to make use of the best techniques available for a well-organized convention.

Before getting into the topic of Part 2, I would like to digress for a moment and discuss a subject that seems to be upper most in the minds of the MidAmeriCon committee.

This is the subject of *change*.

I think most of us, at least science fiction fans, should be aware that change is basic to life as we know it. This is a very complex

subject, one on which numerous books have been written and, I dare say, more will be written in the future. In general I think most young people accept change more easily than their elders—mainly because they do not have memories of other times and other ways.

For the Worldcon, changes and improvements are desirable and ultimately necessary, but not all changes are necessarily improvements. When making changes, serious consideration should be given to, not only the effect on the *present* convention, but also on *future* Worldcons and committees, particularly those that do not have a large, active and enthusiastic group to do the necessary labours as the MAC Committee seems to have.

The *biggest* change made by the MAC Committee is the escalating scale of membership fees, an endeavor to limit the attendance at the convention so that the facilities available will not be overloaded. This new policy has, no doubt, created a number of new problems but, on the other hand, has given the committee a very large early membership (for which they can accurately *plan*) and a healthy bank account. This should enable them to offer convention services others have not been able to in the past because they haven't known their financial situation until *after* the convention. There are other pros and cons about this policy to which we do not presently have answers, but they will sort themselves out in the future. To my way of thinking, any membership fee below \$20.00 per person is a bargain, what with the present cost of goods and services for the Worldcon. Now, with that off my chest, on to Part 2:

PROGRAMMING AND FUNCTIONS

For any convention, including the World Science Fiction Convention, there are a certain number of hours each day that must be filled with some sort of a function. Any discussion on how to effectively organize these hours should take into consideration what has gone on at the early conventions, at recent conventions, and what you would like to do at the next convention—the one you are presently working on.

It's an old adage in show business to finish on an upbeat and leave the customer wanting more. To finish in this manner, you build your program slowly at the beginning to reach a climax at a point later in the convention. This in recent years has been on Sunday night at the Hugo Awards Banquet. I use the word "program" to mean any part of the functions that change on an hour-to-hour and/or a day-to-day basis, and do not include perpetual items such as the huckster room, art show, movies, or separate activities like the Burroughs Dum-Dum or the Georgette Heyer Tea although they are certainly a part of the overall context of the convention.

The next obvious questions are: how much program should the committee provide and how long should the convention be—how many days? The answer: as much and as many as the committee feels it can competently handle with consideration for quality of programming, staffing requirements, and expense.

At the early conventions programming was very loose with little or no structure. The banquet was the high point and was used for the Guest of Honor's main speech and the convention ran for two days, i.e., Sunday and Monday. Saturday was added after WWII to make three days. In more recent years,

Klaatu Barada Nikto

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To illustrate this fascinating behind-the-scenes story are numerous photographs of the film and the people who created it, including 3 pages in beautiful full color. Pictured at right is the issue's evocative full color cover painted by Vincent Di Fate, which aptly sets the mood for this memorable article. CINEFANTASTIQUE is a unique experiment in publishing, a glossy, full-sized 8.5 x 11 inch, 48 page magazine devoted seriously to the intelligent examination of science fiction, fantasy and horror in the cinema. Also in the same issue is "Tripping Through Ellison Wonderland" a production article on the filming of Harlan Ellison's Hugo Award winning story *A BOY AND HIS DOG*, including an interview with science fiction's enfant terrible himself. So order your copy of this exciting issue today, by taking a no-risk trial subscription.



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Rush me Volume 4 Number 4 of CINEFANTASTIQUE and bill me \$10.00 for a one year, four issue subscription. I understand that if I am not satisfied with the magazine for any reason I may return it and pay nothing. I will also receive details about the fifteen back issues still available.

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from about the mid-50s when science fiction enjoyed one of its first real expansions, the programming became more structured and Friday was added to make a four-day convention.

How much programming to provide is no longer a simple decision. It has been complicated by the large attendance we now have at Worldcons. For most of these attendees it will be a first or second convention. Science fiction they are aware of, but their knowledge and experience of sf fandom is probably very small, if not totally non-existent. In the early days convention members helped to provide their own programming, but this is not true today. Consequently, this is an area ripe for development by an energetic committee.

There is a need for more functions than we have had in the past because of this large attendance, but I am still an advocate for a policy of under-programming rather than one of over-programming. I think it is a mistake to program through meal hours, particularly dinner time. Science fiction fans love to eat and they enjoy exploring new eating places with their friends.

Our increasingly large convention attendance and the general unavailability of space large enough to hold the most popular functions which almost everyone attends—the masquerade and banquet—means we must now consider providing competing or alternate functions to keep the crowds spread over a large area. A first-run science fiction film that hasn't been shown before or a live science fiction musical review are two things that might have enough popular appeal to be effective as alternate functions. There are, of course, any number of other alternatives available—within our ability to afford. It's a question of digging them out and making use of them. (MidAmeriCon's solution to this problem, live telecasting of the events to the individual sleeping rooms in the hotel, may not be available to all future Worldcon committees.)

We have, as mentioned before, a certain number of hours each day that must be filled with some kind of function. The programming time period for recent conventions has been four days. In North America this has been from Friday, at 9:00 AM to Monday, at 6:00 PM, on the Labour Day Weekend. Topics of interest in the early days of the Worldcon were: writing, both fiction and non-fiction; amateur publishing of fanmags (now known as "fanzines"); science; films and radio (this was before the days of TV). In more recent times we have added such things as: collecting (books, articles, fanzines, artwork, films, etc.); artists and artwork, both amateur and professional; major films and television productions; fannish fandom; critical studies and academic interest in science fiction; plus the teaching of science fiction at universities, colleges and high schools.

So we really have a very broad field of interests on which to draw in organizing the convention program. We do have some fixed functions like the huckster room, the art show, and similar things that operate throughout the convention. We also have certain tra-



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ditional program items that are more or less expected and necessary such as the convention business sessions, the auctions, the banquet, and the masquerade. There are films too which are usually run as an extra (sometimes at night, and in the daytime) competing with the regular formal programming.

Once the necessary program items have been scheduled, you can then fill in the remaining time period with whatever programming you planned to do. You also have to keep in mind, while scheduling various items, the time needed to make-up and/or break down rooms for various types of functions. This will vary from item to item and even from hotel to hotel.

The formal programming in the early days of the Worldcon was primarily monologs—really just comments by those available plus members of the con committee. In recent years it has been dialogs, but mostly panel discussions. Trying to organize—or schedule—these available items for the formal programming is not easy; it's a complicated and time consuming task.

One approach to programming is to schedule a number of different items that may or may not be related, but offer a wide range of interest. Another approach is to use a theme. You can have one general theme for the whole period of the convention, or have a different theme for each day. But these, too, can be inter-related in any number of different ways.

Most of the contributors to the convention program are volunteers—just like the conven-

tion committee; we cannot afford to pay fees. We generally have to work with what we have available. Complications will arise because we do not know who will be available and willing to participate—sometimes not until just before the convention is ready to begin. So, you do your planning with flexibility, with hopes that the people selected will appear. But you should have alternates in mind—just in case! In the same fashion you can have an extra topic or two in reserve, just in case another doesn't work out. The final, formal program very rarely turns out just as described in the program book. But it certainly doesn't hurt to try to see that it does.

Another area of programming that can be put to excellent use are the informal discussion groups and seminars. This type of programming was originated and pioneered by The New England Science Fiction Association in the late '60s and early '70s. It lends itself particularly well to those who have special interests. And it does need one, two or perhaps three people to organize and push it, to make it a real success.

The preceding should give you a general idea of what is required to organize the convention time period. I have dealt mostly with functions and particularly with formal programming. I haven't mentioned the important and necessary chores of membership registration, security, etc. These and others will be discussed in Part 3, the conclusion of my series on Worldcon Organization in the next progress report. □

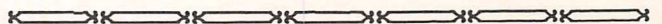
BOSTON in 1980
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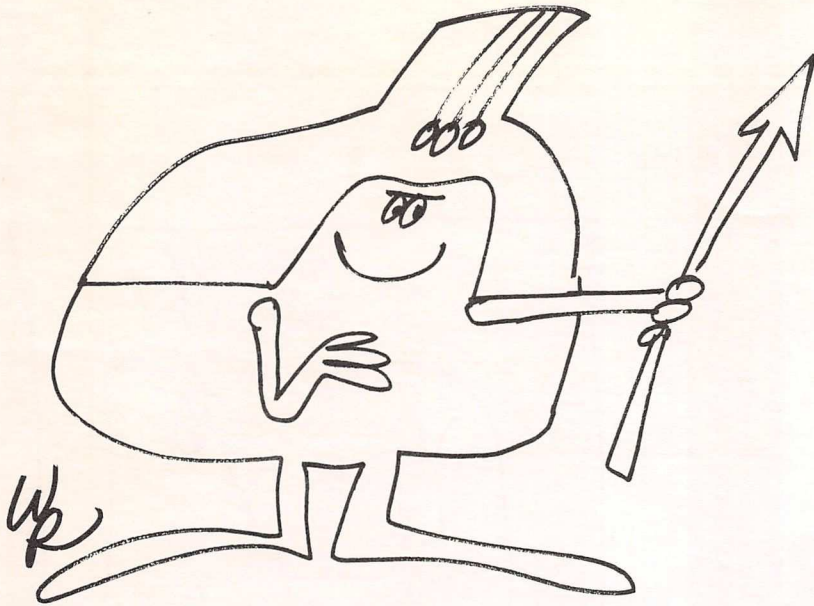


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Sheraton-Boston Hotel





The INS & OUTS of the MidAmeriCon Masquerade

BY JONI STOPA

In our efforts to bring you the Ultimate Masquerade at the Ultimate Worldcon, we had originally planned to let the contestants pick the type of stage lighting they wanted for their costumes—but that is now unfortunately out. Something very exciting came along that made it impractical—closed circuit TV! Color telecasting requires very bright lights and some kinds of dim mood lighting would have resulted in a blank screen. For the first time at any Worldcon, the contestants can go back to their hotel rooms, sit down with a drink, relax, and watch the masquerade in its entirety! It will be telecast live, of course, but will be repeated at a later time for the contestants and for those who missed it or want to see it again. So, unfortunately, **OUT** is special mood lighting—but **IN** is closed-circuit telecasting.

Also, **OUT** goes the lengthy pre-judging, and **IN** is a new system of pre-selection. This consists of showing up one-half hour before the beginning of the masquerade to register, and being assigned a number and a group. At which point you are all set.

Children up to ten years of age will be in a separate category by themselves and will compete separately. They will have to sign in fifteen minutes before the masquerade proper begins. They will be judged first and given their awards while the judges are out for deliberation at the conclusion of the parade of costumes.

OUT is the two or more year's wait between winning your award and receiving it. A Don Simpson-designed statue *and* a certificate will be given to all winners—when you win! A picture of each contestant will be taken and sent to the contestant following the convention.

OUT is starving and dehydration until one o'clock in the morning. A not too sumptuous feast of finger foods and the like will be made available to contestants—as well as coffee, tea, and ice water. Waitresses will also be there to fetch your drinks from one of the cash bars.

Definitely **OUT** are trite and badly produced costumes. We are not partial to having an army of Enterprise crewmen, Celtic warriors, slave girls, Rollerball teams, Gor characters, et al. However, if you come up with a

new and innovative slant on these themes, we will welcome it!

They have always been **IN**—but we haven't seen too many, i.e., good bems, fantastic costumes, and those that very closely resemble an sf or fantasy cover painting—and humor is welcome in myriad forms.

OUT, OUT, OUT, OUT will be long sketches and would-be plays. Sixty (60) seconds will be the maximum time limit on presentations. No exceptions! Presentations are meant to reinforce a costume, not to be an end in themselves.

IN are brief and dramatic presentations. You may use music if you wish and, if you are planning to use it, please let us know well in advance so the man on our sound mixer will know what tape goes with which costume. Let us avoid the Discon II problems.

All persons planning to do any type of presentation will be required to meet with a costumer's panel the night before the masquerade. These will all be people involved with theater who will be happy to give you pointers, directions, etc. for a more effective presentation.

Those who will only be doing a walk through, and will be doing so for the first time, please register *early* and we will have someone to show you how to properly display your costume for the best results.

After registering and being assigned a group, Phyllis Eisenstein will let you know in what order you are to go on stage. We don't want two almost identical costumes going on at the same time, nor a very fragile costume to be placed last.

Sequential numbers may change their positions, but you will be notified when and if this happens.

OUT are sharp-edged weapons as a part of your costume. *Please* dull any weapons used. Conditions will be crowded and we don't want to take the chance of having anyone hurt during the masquerade. All weapons are to be checked with a member of the costume committee and will be released to you only for stage presentation and again after the masquerade is over. We will also try to arrange a prop checking area.

If you wish the announcer to read anything for you, please do not dash it off hur-

riedly. Please print or type it and spell difficult words *phonetically*.

Before deciding on any special effects to use, please consult the costume committee. We have to know whether it is safe or not. The use of smoke bombs, flame throwers, (and peanut butter) is definitely **OUT**.

Due to the crowds and TV lights, you can count on the ballroom being quite warm. So plan your costume so that you won't be in it when you want out. Heavy garments, fake fur and vinyl are all very hot. Try to make at least part of these costumes removable. If your child is in costume, this goes in spades. (When my daughter went as a Trog one year, the costume was designed so she could *completely* remove it and put it back on in minutes.) Uncomfortable children are unhappy children. Do bring toys along to keep them occupied.

If you feel that the heat will undo your makeup, bring your makeup kit with your name on it and give it to Lynn Aronson at the table in the assembly room. If you need repairs Lynn will take care of it. She will *not*, however, design your makeup for you, only repair it if necessary.

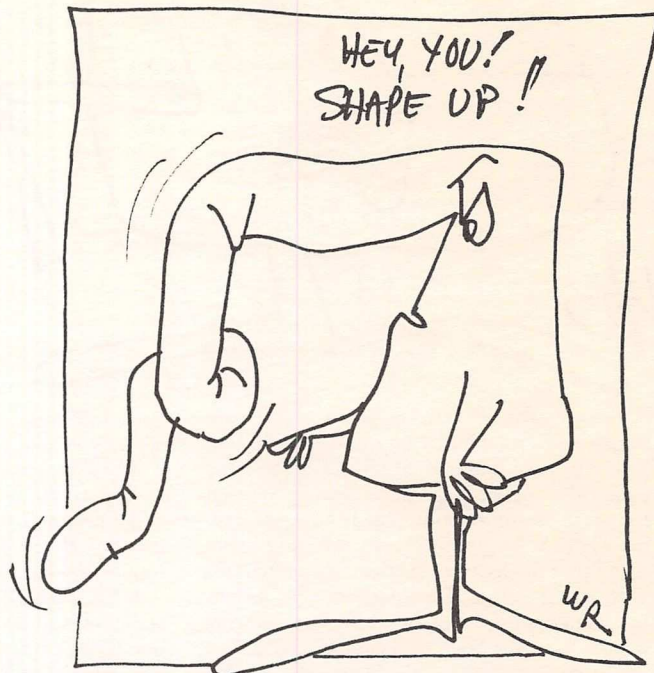
There will be a special photography area *away* from the presentation area. This is for photographers *only*, and not for spectators. Flash photography, of course, is forbidden in the presentation area. Some of the people in costume have enough trouble seeing where they're going without flashes going off in their eyes.

The information provided here is to give you an idea of what to expect when you enter the masquerade. We've made a number of procedural changes in the way it has usually been done in order to make things faster, smoother, and less of a hassle—for the masqueraders as well as the audience. Entrants will be given more detailed information when they arrive at MidAmeriCon, telling them exactly when, where, and how.

We had hoped to answer any questions on costume-making this time around, but with one exception no one has submitted any questions. Let's hope all you experts make a good showing in what we are hoping to be the Ultimate Worldcon Masquerade. □

WAX, WIGS, WARTS, AND OTHER DERMAL DECEPTIONS

by Lynne Aronson



This article is meant to be a general survey of stage make-up application. Since we are dealing primarily with Worldcon masquerades, I will talk about general areas rather than the subtleties you can achieve with detailed make-up. Remember, you are being looked at from a distance, so everything must be done on a large scale.

I think you should first be acquainted with the types of theatrical make-ups available and then how they are used.

If you are in or near a major city, you can find costumers or make-up houses that carry any kind or brand of make-up you would conceivably need. If, however, this is not the case, please refer to the detailed listing for New York Costume House at the end of this article for help.

LIQUID BODY PAINT

If you want to cover a large portion of your body in a color, I strongly recommend using a liquid body paint rather than pancake or grease paint (see below). This make-up is a water soluble mixture, applies easily and cleans with soap and water. Don't worry if it gets in your hair; it will wash out easily. Liquid should be used as a base (foundation); other make-ups can be used on top of it, but not under it.

To apply: Use a damp make-up sponge and smooth over the areas to be covered in short, even strokes so as not to smear. Let it dry completely before putting on any part of your costume. This make-up can be used for any part of your body including face and hands. A helpful hint: There will be very strong and bright lights at MAC, so if you use this make-up be sure to apply it heavily

or the lights will make it look pale and washed-out..

PANCAKE (IN A DRY CAKE FORM)

Pancake is not as good for large areas as liquid because it requires a good deal more work to apply (it has to be moistened before application). It is put on much the same way, that is, with a damp sponge and short strokes on the skin. It too is water soluble and washes off easily. Be sure to let it dry thoroughly as well. Pancake is also used as a base with other make-up on top of it.

GREASE PAINT (TUBES AND STICKS)

Grease paint, since it is an oil-based make-up, obviously should not be used anywhere but on the face, neck and ears. Since it is oil, it has to be removed with a cold cream. It is most effective for grotesque faces or character faces because it will blend well with other colors of grease. Use it to darken eyes or highlight them and for other unusual features. Be careful not to get it in your hair as it will be difficult to get out. If you are going to use a great deal of grease in order to cover a large portion or all of your face and neck, I suggest getting the make-up in a tube. If, however, you are just using it for special effects, get the stick form.

To apply:

1. Wash areas thoroughly.
2. Apply a thin layer of cold cream (I highly recommend Albolene) to your face and do not remove. This layer of cold cream will aid you in taking off the grease paint later.

3. Squeeze out a small portion of grease and put on the back of your hand; this way you are not as likely to get it all over yourself as you would if it were in your palm.
4. Use your fingertips and smooth over your face using an upward motion blending as you go. Use a good mirror so that you avoid streaking.
5. After the base color is on you can use liner colors (sticks or small tins) to change and color the smaller areas for effect or to make BEMs or character faces.
6. Powder face lightly to help grease paint from rubbing off (see below). Grease paint does not dry like liquid or pancake and will rub off on anything you touch.

POWDER

Purchase as small an amount of theatrical translucent powder as you can and the appropriate puff. Bend over slightly so that your face is pointing down towards the floor (this will keep the powder off your body and costume as powdering is the very last step in your make-up if you are using grease paint; you do not need to powder if you are not using grease). Lightly pat your face with a puff that is covered generously with powder. This blots the grease and helps to keep it on your face and not on everything else. Those lights are going to melt you; you need all the help you can get.

Grease paint is obviously the most difficult make-up to use and can also be the most effective. Judge what you use accordingly.

MAKE-UP FOR SPECIAL EFFECTS

Reshaping the nose: The nose can be

changed with the use of nose putty or Stein's Derma Wax. Break off a small amount of putty and knead it in your palm until softened and pliable (it helps to have a small amount of cold cream in your hand so the putty won't stick). To apply to your nose (or any area you want to build up) it helps to use a bit of spirit gum adhesive on the bare skin, never on your hair or over grease paint. Then dab some on the putty, let it get fairly sticky and then put it on the skin. Use it carefully and only with spirit gum.

When applying putty on the nose mold gently with a back and forth motion from cheek toward the center and back again. Be careful not to change the shape of the putty or spread the edges too thin or it will not adhere well. When it is applied as desired, use a little cream to smooth out the edges. Remove the excess cream before putting on foundation make-up. When the putty is shaped and attached as you want it, apply make-up over it as you do your skin.

To remove: Clean off face make-up first. An easy way to remove putty is to take a thread and, holding it tightly with both hands, start at the bridge of the nose and pull downwards under the putty. Clean off the rest with cold cream and a tissue. Spirit gum remover is also available.

BLACKING OUT TEETH

You can get black tooth wax to block out teeth. Take a small amount of it and mold it gently into a thin sheet. Dry off the tooth and then apply the wax to it. This will peel off very easily when you are done.

CREPE HAIR

To apply false moustaches or beards that are ready to wear, simply apply spirit gum to the skin and let it dry until sticky and put on the moustache or beard a small portion at a time.

Crepe hair comes in braided lengths and various colors. Cut the string holding the braid together. The braid is very tight; in order to use it you must straighten it out. The fastest way is to iron it. Stretch the crepe on a moistened towel and steam with the iron. Be careful not to scorch the hair. Cut it to the length you need and with a large-tooth comb, comb it out. Use the spirit gum to apply. You may need to repeat the glue for good adhesion. Again, do not use spirit gum on your own hair or over grease paint.

LIQUID LATEX

There is another type of adhesive, liquid latex. It can be used for the same purposes and in much the same way as spirit gum. It will peel off your skin quite easily. Be sure to keep it away from your eyes and off your real hair.

You can also use it to build up areas on your face by applying and letting dry successive layers.

STAGE BLOOD

Yuk! But effective. Stage blood can be used to great effect but only externally—and keep away from your eyes. If you're after a quick shock effect, you might find that red

liquid food coloring will act more like real blood. However, stage blood is thicker and will stay wet and mostly in one place for a longer period of time if you're after some sort of sustained effect.

One other thing I would suggest is that, at least once, rehearse your make-up. This is important. You must learn how to handle the particular make-ups you are using and how they work for you on your face and body. Have someone else with you to give you an unbiased opinion on how it looks, especially from a distance and with as many lights as you can muster.

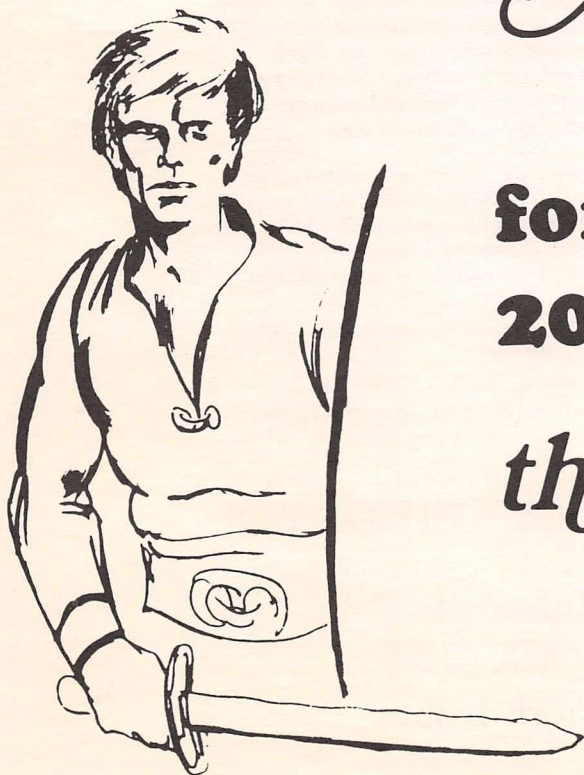
I hope this will be of service to you and make doing a masquerade costume more fun. Good luck!

* * * * *

The New York Costume Co., in Chicago, is making a catalogue and price list up specifically for our use. This listing will detail their complete line of make-ups that would be applicable for us including a new line of glittered pancake in silver and gold which will not wash out under the bright lights. The saleswoman is a fan! If you write to her, she will send you a copy of the list (free) and will also ship any order you place. Just ask for the Science Fiction Make-Up List. Send your request to:

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Join these and other authors in panels, discussion groups, readings, SF writing and art workshops, research seminars, rap sessions, parties, and fan activities.

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All Attending and Supporting Members will receive -1.) Two pre-Expo magazines of professional quality containing original stories, articles, art, and an original serialized novel, all by top SF authors and illustrators. 2.) The Expo Program Book and package. 3.) The post-Expo Souvenir Book.

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SCIENCE FICTION EXPOSITION 1976

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THE WORLD SCIENCE FICTION SOCIETY CONSTITUTION

1.01 The World Science Fiction Society is an incorporated literary society whose functions are: to choose the recipients of the annual Science Fiction Achievement Awards (the Hugos), to choose the locations for the annual World Science Fiction Conventions, and to attend those conventions.

1.02 The membership of the World Science Fiction Society consists of all people who have paid membership dues to the Convention Committee of the current Convention.

1.03 Authority and responsibility for all matters concerning the Convention, except those reserved herein to the Society, lie with the Convention Committee, which acts in its own name, not that of the Society.

1.04 Each Convention Committee should dispose of surplus funds remaining after accounts are settled for the benefit of the Society membership as a whole, and should publish or have published by the following Convention Committee a final financial report.

2.01 Each year, the Society membership shall nominate and select the winners of the Hugos. The convention Committee shall distribute and count ballots, procure the material awards, present the awards at its World Science Fiction Convention, and perform such other duties as needed.

2.02 The Hugo shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Committee may select its own base. The name and design shall not be extended to any other award whatsoever. Under rare and extraordinary circumstances, a Committee may make *one* Hugo award on its own vote rather than that of the Society.

2.03 Nomination and voting shall be by mail ballot, limited to Society members. Members must identify themselves on the ballot to avoid irregularities in voting. In the final ballot, members shall be asked to indicate first, second, and so on choices for each category, among not more than 5 nominees plus "No Award." In counting votes, the Committee shall count first choices, eliminate the nominee receiving the fewest, redistribute ballots of voters who chose that nominee according to their second choices, and so on until a nominee acceptable to a majority of voters is reached or until the Committee should declare the remaining nominees are tied.

2.04 In general, Hugos are awarded for outstanding literary or artistic accomplishment in science fiction or fantasy which became available to the membership by publication or performance in the calendar year immediately before the year the awards are

given. A specific work is eligible but once, and cover date of the last installment of a serial governs. Since increasing the number of Hugo categories makes each less significant to voters and to recipients, the number of Hugo categories shall be strictly limited to no more than 10, including the Special Award permitted by paragraph 2.02.

2.05 The exact categories and rules for the Hugos to be awarded at each Convention shall be drawn up and published by the Convention Committee as early as possible and at least a full year before the Convention's date. Categories and rules should follow tradition, with such few changes as each Committee decides upon, and should be reduced in number whenever a category fails to draw voter interest. At each step of nomination and voting, "No Award" shall be offered as an option to the members. Since the Committee has such wide discretion to establish categories, no person who is a member of the Committee or was so during the eligibility year, nor a publication or production closely associated with him/her, may receive a Hugo at that Committee's Convention.

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 Convention Committee cannot reverse, then the ineligibility rule above will apply to sub-committee members only.

3.01 The Society shall choose the location of the Convention to be held two years hence at a meeting held at an advertised time during each World Science Fiction Convention. The current Convention Committee shall supply the presiding officer and staff. Voting shall be by mail and in person, with run-off balloting as described above (but without the "No Award" option), limited to Society members who have also paid at least two dollars toward membership in the Convention whose site is being selected. The current Committee shall administer the mail balloting, collect advance membership fees, and turn over those funds to the winning Committee before the end of the current Convention.

3.02 To assure equitable distribution of sites, North America is divided into three Divisions:

Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward.

Central: Central America, Mexico (except as above), and all states and provinces between the Western and Eastern Divisions.

Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward.

3.03 Convention sites shall rotate Western, Central, Eastern. Bids may be considered out of turn only if the rule of rotation is set aside by a three-quarters majority vote. In the event of such setting aside, the same motion shall also establish where the rotation is to resume.

3.04 A Convention site outside North America may be selected by a majority vote at any Convention. In this event there shall be an interim, Continental Convention in the Division that lost, to be held in the same year as the overseas World Science Fiction Convention, with rotation skipping that Division the next following year. To skip a Division without giving it an interim Continental Convention requires a three-quarters majority vote. Selection of the site of such Continental Convention may be a continuation of the World Convention site selection meeting, or by such other method as the competing bidders may agree upon.

3.05 With sites being selected two years in advance, there are therefore at least two Convention Committees in existence. If one should become unable to perform its duties, the surviving Convention Committee shall determine what to do, by mail poll of the Society if there is time for one, or by decision of the Committee if there is not.

4.01 The Society shall conduct business at a meeting held at an advertised time during each World Science Fiction Convention. The current Convention Committee shall provide the presiding officer and staff. The meeting shall be conducted in accordance with *Robert's Rules of Order, Revised*, and such other rules as may be published by the committee in advance. At this meeting, amendments to this Constitution may be proposed, discussed, and perfected. Such perfected proposals, if approved by a majority of those present, shall be submitted by mail ballot to the entire membership of the Society by the next following Committee, no later than the nomination ballot for Hugo Awards, for ratification or rejection by a majority of those voting. If ratified, the amendment shall take effect at the end of the next Convention, unless the Committee of that Convention (which is administering this mail ballot) chooses to make it effective when the vote is tallied. Each Committee shall publish the Constitution, with amendments, in a Progress Report and in its Program Book.

4.02 All previous Constitutions, by-laws, and resolutions having the effect of either are rescinded at the end of the Convention during which this Constitution may be ratified.

*Submitted by Richard H. Eney
Presiding Officer,
DisCon II Business Session*

Knossos, Karnak, Memphis, Luxor, Babylon, Nineveh, Jerusalem, Sidon, Tyre, Carthage, Athens, Syracuse, Rome, Alexandria and the Pharos, Rhodes, Byzantium, Gades, Baalbec, Baghdad, Pataliputra, Anuradhapura, Angkor, Hangchow, Tenochtitlan, Aquilonia, and Barsoom.

by Roy G Krenkel



CITIES & SCENES from the ANCIENT WORLD

Seattle Post-Intelligencer: "Since we would need a time machine to dispute him, Roy G Krenkel's line drawings of scenes from times past will have to suffice as to what the major cities looked like. Or at least, should have looked like."

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Baltimore News-American: "Here we have a marvelous compendium of Roy Krenkel, the man and the artist. We follow his narration as he explains, laboriously, the step-by-step process used when he doodles. A doodle is defined as a directly rendered drawing, based on no preliminary underlay, which takes its development from a process of free association. We have beautifully rendered, picturesque views long-gone, but hardly forgotten."

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andrew j. offutt - author of SWORD OF THE GAEL, ARDOR ON AROS, THE CASTLE KEEPS, and many other novels.

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BUDDY SAUNDERS - co-author of THE TEXAS-ISRAELI WAR: 1999, has appeared in GALAXY, COVEN 13, and VERTEX.

KENNETH SMITH - former cover illustrator for Ace and Lancer books, publisher and creator of PHANTASMAGORIA.

ROGER STINE - cover illustrator for various paperbacks, and artist for fan publications.

LISA TUTTLE - winner of the John W. Campbell Award for 1974, co-author of "The Storms of Windhaven."

STEVEN UTLEY - author, has appeared in GALAXY, NEW DIMENSIONS, AMAZING, and the co-editor of LONE STAR UNIVERSE.

BOB VARDEMAN - author, fan, editor of the New Mexico fanzine SANDWORM.

HOWARD WALDROP - author, has appeared in ANALOG, GALAXY, UNIVERSE, CRAWDADDY, and co-author of THE TEXAS-ISRAELI WAR.

TICKETS

Full four day memberships for D-CON '76 are \$7.00 until March 1, 1976. After March 1, memberships are \$10.00, and \$12.00 at the door. Write to us for huckster rates.

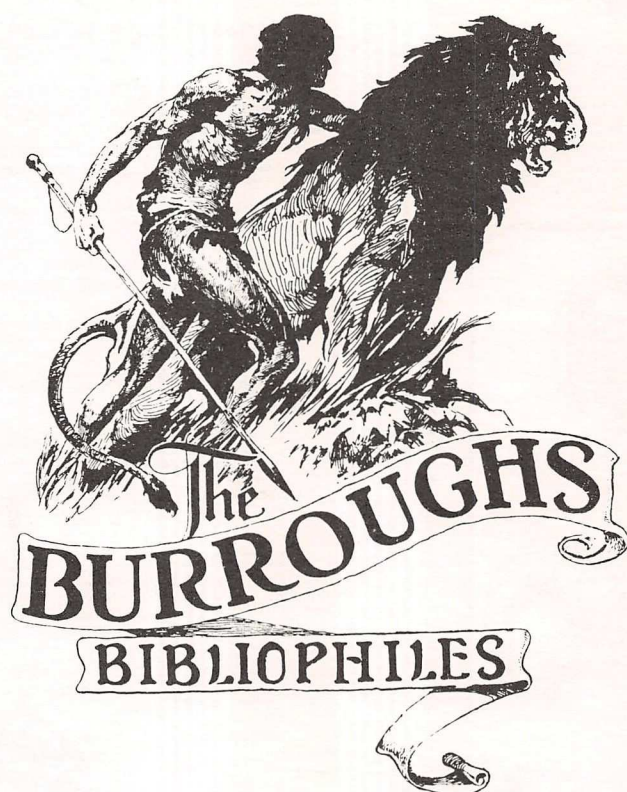


D-CON '76 is a non-profit project of the membership of The Dallas Area Science Fantasy Society, Inc.

For more information about D-CON '76, or for hotel reservations, art show details, huckster rates, or for the purchase of convention memberships, write:

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"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.

How to enjoy being a neofan in one easy lesson

BY RO NAGEY

All great journeys begin with *two* steps: the decision to take the step and the step itself. The first step on the path to organizing a Neofan Room took place during the first convention I ever attended. The second step occurred a few months after Torcon 2, the 1973 Worldcon. The third step will take place at MidAmeriCon. I guess I'm a slow strider.

After years and years of reading science fiction in school, on the bus, and at home, I was amazed to learn that others held the same reverence for SF that I did. The amazement became astonishment when I found out that some of these people got together periodically for conventions. Anxiously, I drove to the East coast to attend my first convention. I paid my registration fee and walked into the hucksters room and saw, within arm's reach, *Dr. Isaac Asimov*, *Mr. Harlan Ellison*, *Mr. David Gerrold* and *Mr. Ron Goulart!* [It wasn't until later that I learned dropping the "Dr." or "Mr." was normal, and that calling authors by their first names (especially when they weren't present) was also customary in SF fandom.]

My heart quickened with the recognition that I was among gods (no-GODS) and I quickly advanced to the closest of them. "Wow, what a pleasure meeting you—I've read all your works—WOW, OH WOW!"

"Which was your favorite?"

"Oh, um, you know. The . . . er . . . the one with the spaceship on the cover."

A look of scorn crossed his face, to be quickly replaced by one of mirth.

"This is your first con, isn't it?"

We talked for some time.

Later, however, I found myself alone in a sea of some six hundred people. I faithfully attended all the program items, regardless of whether I cared for, or even understood, the topic of discussion. There were relatively few, I thought, and I wondered for some time what I was supposed to do with the free time. I cursed the organizers of the convention; why hadn't they scheduled something that I could watch? Why didn't they provide me with some entertainment?

My loneliness became more bitter, unbearably so, and finally I boldly approached two people who were engaged in conversation. I sat near them, hoping to join in. They were talking about the convention in progress. Timidly, I added a comment during a pause.

"Well, this is my first convention and, as

far as I can tell, this will be my last."

"Oh, sorry, I didn't know you wanted to join in. What don't you like?"

I began a veritable diatribe. Gently, slowly, one of them said good things about the con (fans always call conventions "cons") and admitted that there were bad things as well. He said I should try another con. The other gave supportive comments. Suddenly, I noticed the first person's name tag.

"Oh, my god! You're Ted White!"

He smiled and said, "Yes, and this is someone you'll undoubtedly see if you go to another convention. This is Jerry Kaufman."

Time passed and, indeed, I did go to another con. I had a terrific time talking to the few people I had met at the earlier one and meeting new people (I did see Jerry). On the way back, I wondered what would have happened had I not met the people I had; would I have ever gone to a second convention? Hmmm, I thought, it would seem that the process of helping young blood along is pretty much a hit or miss proposition.

The second step occurred, as I said, after Torcon—at which I felt like an old hand at such things and enjoyed it immensely. Not everyone did. One Leah Zeldes, at that time a neo vascillating between SF and Star Trek fandom, wrote Ted White a letter complaining about the coldness and unfriendliness she felt at Torcon—which he published in *Amazing*.

I wrote Leah a letter, about which I feel embarrassment to this day. It began something like "I hope that this is only one among the many letters you'll be receiving in response to your complaints. . ." and then went on to extol the virtues of fannish life. A rather patriotic effort. Despite that letter, Leah remains in fandom to this day.

I sent Ted a copy of the letter and a separate proposal that had come to me while writing to Leah. "Why not have a Neofan room at Worldcons?" (That question should be read with a Shirley Temple-like conviction and sweetness.) A room where people being introduced to science fiction fandom for the first time would be encouraged to relax, have a good time, and meet new friends. Specifically, the concept would be presented that fandom is precisely what you make of it; that there are no rules and traditions, per se, to follow or forever be ostracized, and that the primary reason fans attend conventions is to have a good time, and, if all else fails, talk a little bit about science fiction.

YUH WANTED A
NEOFAN, MA'AM.?



Ted didn't print that letter, yet I persisted. Finally, as a result of what is effectively one person's faith in me (and many hours of talking about *what* the room should contain), there *will* be a Neofan Room at the 1976 Worldcon—thanks to Ken Keller, chairman of MidAmeriCon.

And what a room it will be! There will be free hand-outs of all kinds, free fanzines, murals, slides, tapes, and even a videotape humbly titled "Everything You Need To Know About Fandom." Hopefully through a combination of information, humor, and personal contact, a Good Time Will Be Had By All. The purpose of the room is *not* one of converting people to SF fandom, but rather one of letting them know that it is basically up to them; they have to decide if all the esoteric goings-on are for them, and we (fandom) will be glad to help.

If MidAmeriCon will be your first convention, drop by the Neofan Room when you have a free minute or two. I think you'll be glad you did. It should also be of interest to the old-time fan as well as the neofan. I hope to see both there. □



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2587	Kim Epel	2663	Gary Carman	2739	Jud Zittel	2815	Bill Mansker	2891	David Herriman
2588	Michael McGhan	2664	Lola R. Testa	2740	Frank Coleman	2816	Margaret B. Moffitt	2892	Coral Youker
2589	George Laskowski	2665	John P. Testa	2741	Dave Henegar	2817	Milton J. Schick	2893	R. G. Lovell, Jr.

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In order to be counted your ballot must be postmarked no later than April 30, 1976, and must have your MidAmeriCon membership number entered in the space provided. (If you are not a member but wish to vote, enclose a check for \$20.00 [for an attending membership] or for \$6.00 [for a supporting membership] with your ballot. This is the only instance in which anything other than ballots should be sent to the Hugo Awards P.O. box.)

Please do not list more than five persons or works in each category, but feel free to leave any space blank. For this ballot all votes are of equal value, so the order in which you list your nominees within each category is of no importance.

Please be sure to read the categories listed below, and try to be reasonably certain that the persons or works you nominate are eligible for that category and for 1975 considera-

tion. In order to preserve our eyesight and to make sure your ballot will be counted, please make every effort to write legibly. In the story categories; if you know where and when a work originally appeared, please list that also.

The ballot is a self-mailer; just seal it (if a check is enclosed, be sure to seal it all the way around), stamp it, and drop it in the mail. Remember, the P.O. box is to be used for *Hugo material only!* Any mail other than ballots or correspondence to the Hugo subcommittee is likely to be delayed reaching its proper destination.

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Louis Allen Graham
Hugo subcommittee chairman

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 mag-

azine 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.

HUGO AWARDS
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Kansas City, MO 64141

Ballot

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____ MEMBERSHIP NUMBER _____

(TITLE)

NOVEL

(SOURCE)

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(TITLE)

NOVELLA

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NOVELETTE

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SHORT STORY

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DRAMATIC PRESENTATION

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AMATEUR MAGAZINE

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PROFESSIONAL ARTIST

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FAN WRITER

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PROFESSIONAL EDITOR

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FAN ARTIST

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JOHN W. CAMPBELL AWARD

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GANDALF AWARD

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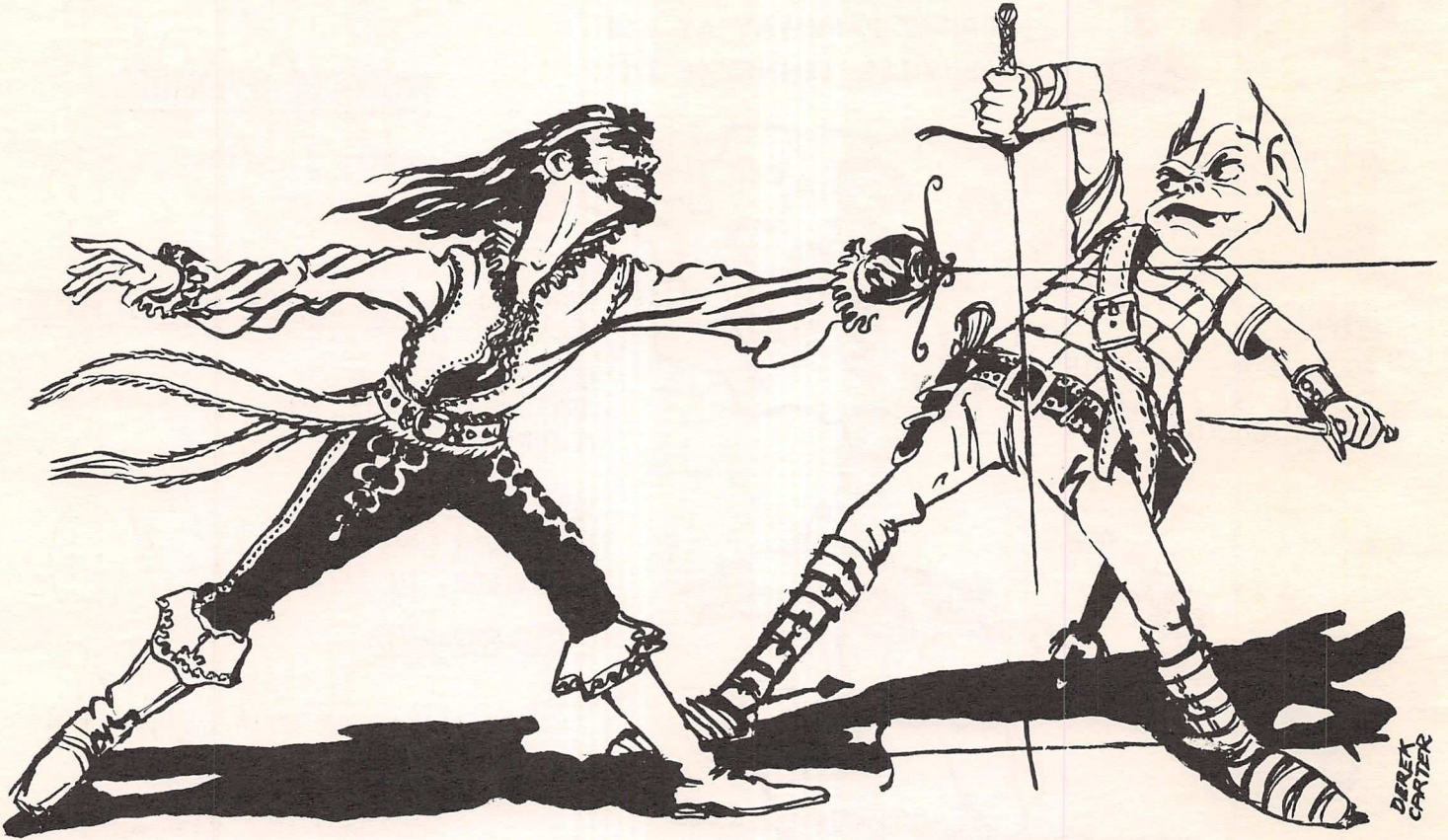
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WHEN - Labor Day Weekend, 1980. . .

WHERE - Baltimore. . . Charm City, U. S. A.

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GARY SVEHLA ** SUE WHEELER

1939 1940 1941 1946
1947 1948 1949 1950
1951 1952 1953 1954
1955 1956 1957 1958
1959 1960 1961 1962
1963 1964 1965 1966
1967 1968 1969 1970
1971 1972 1973 1974
1975 1976

**An Illustrated History
of the
World Science Fiction
Convention
Part 2**

by Fred Patten

Introduction

The response to this history of the Worldcon has been extremely gratifying. Thank you, all of you who have written to the Con Committee or to me about it. We're interested in all opinions and comments, even the briefest and most general, though we hope you'll excuse us if we don't have the time to reply to each of them. Thank you, Bruce Pelz and Bruce Arthurs, who sent copies of your recent fanzines with long Con reports on Dis-Con II. They'll come in very handy when this history reaches that period.

The corrections listed here were especially welcome. I most definitely meant it when I said we want all errors pointed out, so that when this history is expanded for book publication it'll be as accurate as possible. We fully expect this serialized first edition to contain a number of errors. In some cases different fanzine reports have pictured the same event in different ways; we may have chosen the wrong one as being the most accurate. Any fan reporter may have honestly misinterpreted something. In many Con reports the author wasn't consciously writing for posterity, and the result was so larded with humor or exaggeration that it's hard to tell what really happened and what's faan fiction. For this reason I want to see as many reports of each Worldcon as possible, not just one or two of "the best." The more reports that can be cross-checked against each other, the better the picture of what really happened emerges. Also, if you consider some point confusing or too vaguely worded, let us know so that we can go into it in greater detail, or rephrase it to be less ambiguous.

Suggestions of features for the book-length expansion are also welcome. We already have enough to make a \$30 or \$40 de luxe coffee-table edition if we tried to pack them all in, but we'd like to continue to get opinions to see what's most popular. Should the book have *lots* of Costume Ball photos, or concentrate on closeups of pros & BNFs? How many fans really want a few color plates (samples of the best costumes and Art Show entries over the years) enough to pay the higher price the book would have to cost with color in it? There are enough requests already for a tabular listing of *all* awards presented at & by the Worldcon to make such a feature a strong possibility. There will *not* be any reprinted speeches. A collection of all Guest-of-Honor addresses might be a fine thing in an abstract sense (and should really be a separate volume, on which the authors involved would collect royalties), but this history is not the place for them. (We are curious, however, as to whether enough people would like a collected volume of Guest-of-Honor speeches to make its publication feasible.) Well, what do *you* want to see in the book? □

WORLDCON HISTORY, PART I —CORRECTIONS—

The first s-f club, the Scienceers, was founded not in 1930 but on December 11, 1929. (Since it didn't really get under way until 1930, I don't think this affects the generalization that s-f fandom can be said to have begun in 1930.)

The second American fan convention was held on (Sunday) February 21, 1937, not (Monday) the 22nd.

Several people have enquired how Robert W. Lowndes could be included in a Nycon photograph if he was one of the six Futurians excluded from attending. That photo was taken on the sidewalk in front of Caravan Hall. There are several photos of the Futurians in front of the Hall talking to the fans going in. In fact, aside from the shots of fans at the entrance to the building, the only other photos seem to have been taken on the landing of the fire escape outside the 4th floor auditorium, which suggests that the lighting inside the Hall must not have been suitable for photography. If anyone does have any photos showing the Nycon in progress, we would very much like to obtain prints for publication.

Ruroy Sibley, who presented the astronomical lecture at the Nycon, was not a Doctor—just plain Mister.

At the Denvention, Walt Daugherty did not "leap up" to volunteer to preside over the convention after its organizers all came down with stage fright. The ar-

rangements were made offstage, either during Heinlein's guest-of-honor speech or during the following intermission. Daugherty in fact accepted reluctantly, since he was more interested in recording the proceedings than in chairing them and was not sure he could manage both.

It should possibly be clarified that Claude Degler never claimed to believe the "Martian telegram" was really from Mars. His point was that since fans claimed to be cosmic-minded and receptive to new ideas, they should at least pause to consider whether there *might* be any truth in it, rather than dismissing it as a joke without really paying attention to it.

According to Charles Hornig, the New York SFL "putsch" of 1935 was considerably overdramatized. He was chairing the meeting in a schoolroom when the "out" faction, William Sykora and Donald Wollheim, entered with about a dozen supporters and took seats. Sykora asked if they would be allowed to present their opinions. Hornig said they could have the floor as soon as the present speaker was through. When the speaker finished Hornig adjourned the meeting, told Sykora the room was his, and the SFLers departed, leaving Sykora to address his own followers. The situation was tense enough that the school janitor did offer to call the police if any trouble occurred, but in fact the two groups maintained an icy aloofness toward each other. Sykora and Wollheim did not gallop into the room and chase Hornig out.

Pacificon Los Angeles-1946

When World War II engulfed the U.S., the Worldcon scheduled for 1942 was shelved by popular decision. A poll in March of the 68 fans who had joined the Pacificon brought a response showing that 58% thought the convention should be postponed until the war ended, 21% wanted to attempt to hold it as scheduled, and another 21% wanted to hold it during 1942 but in a different city unthreatened by the Japanese air force. The definite decision for postponement, which was announced in May, was accepted with stoical unanimity.

The war provided hardships for fandom, but it was certainly not as mortal as some had feared. S-f magazines went on and newcomers continued to enter fandom. Many fans called into military service found that their bookishness gave them easy entry to clerical duties. A large number were able to continue fanac from their Army bases. Wartime shortages did not seem to curtail fanzine production any. The amateur mimeographed and dittoed publications continued to appear with as much regularity as fanzines have ever had.

Fandom did not go without conventions



Assorted Pacificon gummed labels, all in brown with green borders (the LASFS club colors), by Lou Goldstone. These were sent in liberal quantities to all fanzine publishers. Few fanzines appearing during the first half of 1946 did not include one of these stuck in somewhere.

during the war, either. If a Worldcon was impractical, fans could still travel far enough to make new regional conferences possible. The New York area put on a few, and Los Angeles arranged several large-scale "open houses" for fans in the Navy passing through on their way to ships in Long Beach or San Diego harbors. L.A. fandom also invented the "Fanquet," a s-f banquet featuring a popular author as guest speaker. In other cities a fan would just decide to host a big open party at his home, which might draw twenty or thirty fans from up to a hundred miles around. The best-known wartime gatherings were a series of three annual "Michicons" organized by the club in Battle Creek, Michigan, which brought together fans from all over the Midwest. These events kept alive the idea of s-f conventions. They also helped establish the concept that fannish social gatherings could be successful without attempting to attract *all* of fandom to attend, which was to have important developments after the war.

The postponement had been for the duration of the war. On August 14, 1945, President Truman announced Japan's acceptance of surrender terms. On August 16, Walt Daugherty announced at a LASFS meeting that the Pacificon Committee was reactivating itself to schedule the 4th World Science Fiction Convention for 1946. An open meeting was set for the 30th at which all fans were invited to participate in the planning. The newszines of the day gave this headlines comparable to those in the mundane press about the end of the war.

The feud that resulted from that Committee meeting didn't get any headlines, but it had a much more serious effect on the Worldcon.

Up to this time Los Angeles had had a unique reputation in fandom. It was "Shan-

gri-LA," the only city with an appreciable fan population where all belonged to the same club, where everyone seemed to get along without disagreements. Los Angeles fandom was the creation of Forrest J Ackerman, who in 1935 joined the miniscule local chapter of the Science Fiction League and transformed it from a staid s-f discussion group into a hotbed of fannish social activity. The LA-SFL (which became the independent Los Angeles Science Fantasy Society in March 1940) got its own mimeograph, and soon a wave of fanzines was spreading across the country, either under the club's imprint or under the individual names of FJA, Morojo, Ray Bradbury, T. Bruce Yerke, Henry Kuttner, and others, all immediately identifiable by L.A. fandom's trademark of green mimeo ink. Ackerman was fervently loyal to the LA-SFL, and he managed to keep it neutral in the personality conflicts that arise in any social group. Further, he convinced everyone that there was no point in airing their small personal squabbles throughout fandom by putting them in print. Therefore for years L.A. fanzines bore little sign of the club politics and clashes that other cities' fanzines usually described in minute detail.

At the Denvention in 1941 when L.A. won the next Worldcon, Los Angeles fandom really was united in enthusiasm for putting on the Pacificon. During the four-year interruption caused by the war, a number of the "old crowd" moved away or died. New fans entered LASFS who did not automatically accept the leadership of Forrest Ackerman and Walt Daugherty. One of these was Francis T. Laney, who soon became known for his witty, cynical fan writing, and his opinion that Daugherty was a blowhard. Daugherty tried to keep up the old facade by treating Laney's comments as good-natured joshing. When the Pacificon Committee was reacti-

vated, he made sure Laney got an important post so nobody could accuse L.A. of the factionalism that had so damaged the Nycon.

At the August 30th meeting, which was attended by most of L.A. fandom, the main Committee members were chosen: Daugherty, Ackerman, E. Everett Evans, and Laney. It was decided to invite A. E. van Vogt and his wife/collaborator, Edna Mayne Hull, as joint guests-of-honor. Daugherty proclaimed a change in the name of the convention to PostWarCon, "in answer to the request of many service men." It was decided to hold a fandom-wide vote to determine whether the 1946 convention should be held over the July 4th or Labor Day weekend. Daugherty proposed that these details be released a few at a time in a series of monthly news sheets, so that there would always be something new about the convention to keep up fandom's interest. These ideas all received general approval.

As soon as the meeting ended, Laney went home and sent a report of all that had happened to Jack Speer, whose weekly STEFNEWS was one of fandom's biggest newszines of the day.

The blowup that followed ended L.A.'s image of rosy brotherhood. Daugherty summoned a Committee meeting as soon as STEFNEWS #11 (9 Sep 1945) appeared with the news under Laney's byline. He was most embarrassed by the *faux pas* of announcing the van Vogts as guests-of-honor before they'd even been invited. But there was a more serious point. Who, if anyone, was running the Worldcon? Laney claimed nobody was. In his opinion, the Denvention had awarded the Worldcon to Los Angeles fandom, not to Walter J. Daugherty, and as a L.A. fan he was free to work for the Con as he thought best without having to get permission from anyone. The others disagreed.



Farber's Park View Manor

If the World Convention was to be a success, it had to be organized and coordinated by a central committee rather than simply being left to a city's fans with no responsible authority. Since Laney would not accept the authority of the Committee, he was out.

But not silenced. Laney was the most active fan writer in L.A. at the time, and it was his version of the meeting that fandom read about. "Daugherty, his face as grave as though his mother had died, called me away from the clubroom and told me to come to a committee meeting in Everett's apartment. . . . the fellow commenced to rave and rave—the publicity for the Pacificon was wrecked, forever and beyond repair, there would be no surprise effect. . . Everett, wearing his best stuffed owl expression, agreed solemnly with all this just as if it meant something." The image Laney built up, and constantly reinforced during the following months, was that the Pacificon Committee was totally dominated by Daugherty, who was more interested in listening to his own sonorous speeches than in getting any practical work done.

There was some truth in Laney's charge: Daugherty thought more in Hollywoodian than fannish concepts. He flooded fandom with gummed labels, a dozen cartoon variants on "Come to the Pacificon!" They were cute but essentially uninformative. He sent out frequent press releases. Bob Tucker was appointed fanzine advertising agent. Dale Hart was made Welcome Man. Daugherty's wife Virginia was to be in charge of femme-fan liaison. This was news? In January 1946 the convention date was selected and dozens of publishers received stacks of artistic flyers to be stapled into their fanzines, urging their readers to circle the July 4th weekend on their calendars. Daugherty sent the LASFS' femmes to local radio stations to get air-wave publicity. On Memorial Day 1946, Tigrina got a whole three-minute interview on the coast-to-coast "Queen For A Day" quiz program, during which she emphasized the forthcoming con. In one respect this familiarity with show-business immediacy badly misled the Committee: Ackerman waited until too late to send out letters asking the prozines to publicize the con, with the result that there was almost no Worldcon news in the s-f magazines as had been standard practice before the war.

However, the first Progress Report did not come out until March 1946, and the second appeared barely one month before convention time. Daugherty did not understand that fandom wanted a comprehensive statement of facts direct from the Committee rather

than a lot of pretty stickers or little puffs quoted in others' fanzines where it was usually hard to distinguish real news from rumors. Also, his press-release mentality caused him to overemphasize positive achievements, no matter how minor, and play down anything negative. When the "PostWarCon" title proved universally unpopular, it was quietly replaced with the Pacificon name without any formal notice. This attitude caused Daugherty to avoid stating any of the problems the Pacificon faced, which many fans did not realize.

The major problem was in locating a site for the Pacificon. Before the war the Committee had planned to book one of the best hotels in Hollywood. In 1946 postwar housing shortages made finding any available hotel extremely difficult. A final choice, which was not nearly as good as the committee had hoped for, was made only weeks before the July 4th date. Also, fandom was readjusting along with the rest of the world to a civilian society. Fans were being mustered out of the armed forces and finding new jobs; many were establishing new homes and families. Few knew whether they'd have time or money to travel to a s-f convention in California. The result was uncertainty up until almost the last minute as to where the Pacificon would be or how many could be expected to attend. Laney gleefully attributed all this to Daugherty's incompetence.

The Pacificon ended up spread over four nearby locations in the general neighborhood of Westlake Park, one of the more pleasant spots in Los Angeles and an area of numerous used book shops. The program site was not a hotel but the Park View Manor, a professional two-story catering establishment with several auditoriums designed for social gatherings. Attendees were booked into the Hotels Commodore and Mayfair, where most of the evening partying took place. The LASFS' clubroom, in a largely fan-occupied rooming house on South Bixel Street, had been a famous fannish address for the past four years, and many attendees wandered over during the convention to see it. The Pacificon was the first Worldcon where there was no social pressure to attend all the formal program, and some attendees actually spent more time browsing among local bookstores than listening to the speakers.

The convention ran from Thursday, July 4th through Sunday, the 7th. Most reports credit it as starting officially on Monday the 1st, when the first out-of-town fans began arriving. Milton Rothman of Philadelphia was met at dawn at the train station by a delegation of LASFS members who drove him to the clubroom, where a number of convention fanzines were being rushed into completion. The next day the delegation went to the airport to greet Robert Bloch, who never showed up. (He had gotten bumped from his flight and arrived by train three days later.) Further arrivals had to fend for themselves, but everybody found the Bixel Street slanshack without trouble.

The first half of the week was spent in turning the mimeograph crank, fangabbing, piano playing (Walt Liebscher had composed a "Pacificoncerto"), touring the neighbor-

hood bookshops, and getting drunk. Fandom during the war had discovered liquor, or maybe it had just matured to the point where it could be consumed openly. On Tuesday night a party in the clubroom grew so raucous that the landlady threatened to evict all the fans living there. Walt Daugherty had to be rushed over to mollify her to keep the LASFS from losing its meeting place on the eve of the club's biggest triumph.

The convention opened Thursday, July 4th, at 10:00 a.m. in one of the Park View Manor's largest meeting halls, which was marked by a large sign reading "Kaor Kan" ("welcome" in Burroughs Martian). The morning was scheduled for "informal gathering." This gave everyone a chance to sign in, buy each others' fanzines, shop among the dealers' tables, and view the "exhibit of science fiction material"—donations to be auctioned later. Fans at this period were great autograph collectors, and the 100 or so present filled the morning by trying to collect the entire attendance's signatures in their souvenir program books.

At 1:00 p.m. LASFS Director Russ Hodgkins called the convention to order, then presented the gavel to Walt Daugherty as Pacificon Chairman. Daugherty welcomed all and began introducing the notables in the audience. Everyone, it seemed, was a notable. Ackerman, with a portable microphone, skipped among the seated fans to thrust the mike in the faces of those Daugherty called to stand up and say a few words. This lasted far too long, over an hour.

The speech of guest-of-honor A. E. van Vogt wasn't much better. Van Vogt apologized for the absence of his wife, who was recovering from an operation. He then spoke about "Tomorrow On The March." His point was that man had just emerged from one great war but that another was almost inevitable since humanity did not understand itself. He urged fans to improve themselves, and outlined several different methods of self-improvement. The problem was that van Vogt spoke without any notes, and inadvertently left out several key connecting passages. Many thought he was just enumerating different far-out mental health cults, and wondered what his particular point was. Numerous attendees commented that it wasn't until mimeographed copies of the complete speech were handed out later that they could understand what he had been talking about.

A brief intermission was followed by "Operation Futurian." Forrest Ackerman had long had the dream of creating a comprehensive public library of all s-f & fantasy publications, including fanzines. Since the end of the war he and a few others, notably F. T. Laney, had worked on what they hoped were practical plans to begin such a "Fantasy Foundation." The Pacificon was to be the occasion of its grand unveiling. This was an open "surprise" which everyone was awaiting. Yet the presentation was almost a dud. Ackerman, who had been so enthusiastic about it just days earlier, described the Foundation's goals in a dull monotone. Laney took over and put a little life into the pitch, outlining the plans to make it work and its proposed bibliographic publications. When

he called for contributions and subscribers, almost everyone signed up. But the presentation itself, which all had been promised would be a gala spectacular, was quite a letdown.

The reason was almost immediately evident. Ackerman staggered and practically collapsed. He left the room to lie down for a few minutes, but when he didn't recover Tigrina drove him home. A doctor diagnosed a bad case of intestinal flu, aggravated by almost complete physical exhaustion. Ackerman had worked too long and too hard on the convention, staying up virtually around the clock for the entire previous week. He ended up bedridden at home and missed all the rest of the Pacificon. When they learned what had happened, the attendees voted to give him one of the better Frank R. Paul paintings in the auction material, and filled a copy of the program book with get-well messages.

After a lengthy dinner break, during which several fans went out to heckle some evangelists orating in the park across the street, the program reconvened at 8:00 p.m. A recording from the "Stay Tuned for Terror" radio program was played, a dramatization of Robert Bloch's "Satan's Phonograph" from *Weird Tales*. Next came the auction. Erle Korshak conducted an amusing session, pretending not to know which end of an abstract painting was up and prompting witty captions from the audience for many drawings. Considering prices at today's Worldcon auctions, it is rather bemusing to read that "Under Korshak's masterful auctioneering, the bidding ran up into forbidding figures" as high as \$10 for original magazine cover paintings "that might have gotten a dollar or two at Chicago," or that "hot" bidding consisted of a long string of raises of 5c each. Eventually everything was sold and the Pacificon adjourned for the night. Most fans trooped to the hotels for all-night partying. The action in room 1326 at the Mayfair (Jack Speer's & Charles Lucas' room) was especially lively.

Friday, July 5th was supposed to begin with an open-house tour of Ackerman's collection, but his illness had forced the cancellation of that. Attendees gathered at the LASFS clubroom instead to socialize. The afternoon program was devoted entirely to business, and many fans decided to spend the day touring L.A. instead. They were the smart ones.

Russ Hodgkins called the Pacificon to order about 2:30 p.m., when it was evident that the sparse attendance was not likely to increase any more, and again turned the program over to Daugherty. The schedule called for "Individual presentation of proposed resolutions by Sponsors." First up was Milton Rothman, who read a statement by Albert Einstein calling for a collection of \$200,000 to be used for educational purposes relative to atomic energy. Rothman proposed a motion of support for this National Committee for Atomic Information, with a collection of money to be taken later. Passed unanimously. Jack Speer resolved that "We deplore the practice of calling ourselves 'fans' and 'fandom,' and believe that the use of these words should be minimized and avoided, particularly in writings likely to reach the general pub-

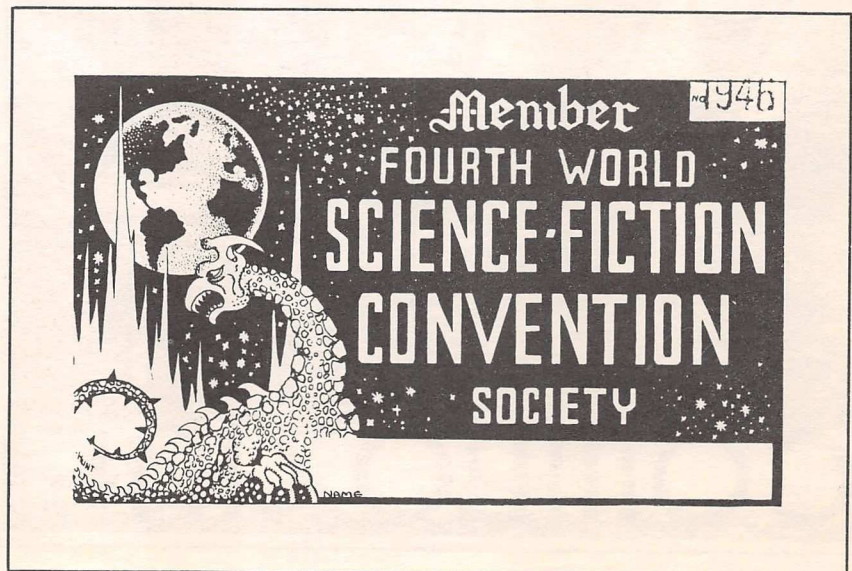
lic." Nobody seemed interested in debating this, and there are conflicting reports as to whether it passed or not. If it was, it certainly had no effect. Arthur Louis Joquel proposed that a committee be appointed to work out a decimal classification system to catalog s-f and fantasy, similar to the Dewey system employed by libraries for non-fiction. Speer objected that he already had such a project under way and almost finished. Joquel was sure, with all due respect, that a committee could improve it. The motion was approved with most fans not voting either way—apathy rather than abstention. A motion "dedicating" the Pacificon to the memory of all fans who had died in the war was passed with no debate.

People began to perk up when Elmer Perdue proposed to "solve the problem" of selecting future Worldcon sites. There was no question that the 1947 convention would go to Philadelphia, since it was the only city bidding, but many worried about a theoretical "capture" by some future site whose fans would continually vote to keep the Worldcon in their own region. Perdue wanted all fans from the cities under consideration to be barred from the voting. This struck most as too harsh. Daugherty suggested a system of weighted voting so that fans who attended a Worldcon from a distance would have stronger votes than locals, to prevent the greater number of locals from dominating the balloting. The two proposals got snarled so badly that nothing was resolved. The matter was finally tabled until the next day, by which time everyone had lost interest and it was not brought up again.

Then the real mess started. Lou Goldstone resolved that all Pacificon profits be donated to the Fantasy Foundation. Daugherty objected that half should go to the National Fantasy Fan Federation, and proposed that the other half be held in trust for six months until it was seen whether the FF really got off the ground. Goldstone tried to amend his resolution to give half the profits to the FF immediately and the other half to Einstein's committee of atomic scientists—but his se-

conder would not allow the change. The rest of the session was spent in parliamentary wrangling. Since Daugherty was an active participant, he felt it was unfair that he also preside and gave the podium back to Russ Hodgkins. This was technically proper procedure, but Hodgkins proved utterly incapable of managing the ensuing debate. It turned into chaos, with almost everyone shouting amendments and new resolutions and arguing over how Robert's Rules said the voting should be conducted. Someone asked if the attendees had the authority to tell the Committee how any profits should be spent; this pertinent question seems to have gone unanswered. Daugherty threw the audience into a tizzy over a side issue: the Pacificon had lost over \$100 because an East Coast fan claiming to speak for all fandom had written an insulting letter to Ziff-Davis, the publisher of *Amazing Stories*. Ziff-Davis had promptly cancelled a \$100 ad in the convention program book and revoked its pledge of free auction material. People demanded the name of the miscreant; Daugherty promised to read the actual correspondence the next day. Jack Speer furiously recorded this verbal melee in shorthand and published several pages of it later. At last an attempt was made to restore order and vote on the various questions, but by that time most people had lost track of what the specific motions and amendments were. Most either abstained or opposed them. The afternoon session ended with nothing resolved, and people still arguing as they went out to dinner.

The main meeting hall had been reserved by a mundane group for that night, so the evening program convened in a packed smaller room upstairs. Francis Laney presided over this "Weird Session." It began at 8:00 with an "Arabesque with Horror" featuring *Theodore*. *Theodore* (Theodore Gottlieb) was a European-born stage performer the LASFS had "discovered" and was quite proud of. Apparently deservedly so, since all reports agree his routine was the high point of the convention. He simply stood in a darkened room with a spotlight on his face, tel-



Pacificon membership card by Roy V. Hunt

ing stories that began calmly and humorously and gradually became macabre with grotesque facial contortions. He projected an intensity that evoked genuine tension. Unfortunately he had to compete with a noisy dance band downstairs, and the climax of his act was almost ruined when the dance took an intermission and strangers began showing the sliding wall of the room aside and loudly asking, "Hey, what's going on in here?" Walt Lieb-scher repelled boarders with a pop bottle and saw to it that the partition stayed in place through *Theodore's* finale, which brought vigorous applause and several curtain calls.

The "weird" theme was continued with a door-prize drawing for a copy of Lovecraft's *The Outsider and Others*. This was supposed to have been followed by two recorded dramatizations of horror stories, but for no given

reason they were omitted. Samuel D. Russell closed the evening by speaking on "The Function of the Weird in Fiction." This well-received talk was to the effect that literary fantasy was modern mythology, "a supernatural presentation of insoluble problems the human mind is faced with in the modern world." He analyzed Kafka and Lovecraft as convincing examples.

Friday night's parties were even livelier. Word had spread about the blowout in Speer's room, and this evening almost everyone tried to squeeze into it. Even van Vogt was there. But there were some exceptions. A small group of fannish politicians (including Speer himself) adjourned to Rothman's room at the Commodore across the street for the first recorded case of "smoke-filled room" manipulations at a Worldcon. The main subject was the disposition of the Pacificon's profits.

It was decided to unite behind a resolution to guarantee \$150 to the scientists' fund, with any amount over that going to the FF. A practical joke was also suggested that almost led to serious repercussions.

Saturday morning was set aside for "Relaxation in Westlake Park." Rothman and Tigrina went canoeing on the lake, while most fans slept late after the parties. The afternoon session began with a conclusion to the business meeting. Happily, sanity and good order prevailed. Debate was limited to ten minutes per speaker. Daugherty announced that the Committee would indeed abide by the attendees' decision. It was decided to allow no new motions but to vote on Goldstone's proposal alone, which he redefined as an equal division of any profits between the NFFF and the FF. Discussion then centered on the worthiness of the NFFF to receive any of the money.

The National Fantasy Fan Federation had been created in 1941 to unite fandom in accomplishing "important" projects such as the publication of hardcover s-f books (almost unknown then) and indexes of s-f. However, in four years very little had actually been done. This was partly due to the war; the NFFF's officers had so frequently been drafted that several times unprepared substitutes had had to be hastily appointed because there was no time to call special elections. Now that the war was over, the club's supporters felt sure it would finally come to life. But others felt that the NFFF's incompetence was inherent and that it would never accomplish anything. These arguments had been conducted in fanzines over the past year, but the Pacificon was fandom's first occasion to discuss them in person. Possibly because the matter had been refined in print, the debate was much more coherent than the previous day's screaming. When the question on Goldstone's motion was finally called, it passed by a vote of 18 to 16.

Daugherty gave a rough financial report, estimating the Pacificon to be \$150 in the black. As he enumerated sources of income, he once more mentioned the East Coast fan whose letter had cost the convention Ziff-Davis' support. Laney demanded he be identified and a resolution of condemnation be passed against him. Daugherty again promised to bring the pertinent correspondence from home and read it. He closed the business meeting by calling on the various coolie laborers who had put the convention together to stand up and take a bow.

Next came the first actual in-person meeting of the NFFF, chaired by E. Everett Evans. This was supposed to be the national club's greatest moment, but instead it was dominated by politics. The NFFF's president for 1946, Walter Dunkelberger, had been feuding all year with its Board of Directors. F. T. Laney was one of these, and he had publicly stated that the club was worse than useless under Dunkelberger's mismanagement. Dunk had been unable to get to the Pacificon, but he had mailed a message to be read at the opening of the meeting. This was to the effect that he had just learned that some NFFF Directors were at work on a new club to sabotage and replace the NFFF. He was therefore



Pacificon Combozine cover by Roy V. Hunt

issuing a declaration of emergency, accusing them of treason, and pleading with the group to give the NFFF a fair chance before supporting any rival.

Laney and Rusty Hevelin identified themselves as the "traitors," claimed that the organization they had been preparing was the Fantasy Foundation, which was not intended to compete with the NFFF. The entire meeting was spent in their proving their "innocence" and demonstrating how the Dunkelberger/Board feud was the result of Dunk's consistent misinterpreting of rumors and leaping to paranoid conclusions. A motion was unanimously adopted that Evans, a personal friend of Dunk, should write him and tactfully suggest he step aside and let the Board guide the NFFF for the rest of the year. Laney suggested a resolution that he and Hevelin be cleared of the "treason" charge; this was also passed. The session closed with Bob Tucker, as Dunkelberger's agent, presenting Evans with a certificate "for loyalty to and advancement of the NFFF." If the meeting didn't launch the club into any positive projects as had been hoped, it at least cleared away much of the ill feeling that had hampered it for the previous year.

Daugherty finally read the letter from Ziff-Davis. Their ire had been raised by a "news release," actually a fanzine article, by Raymond Van Houten of New Jersey, denouncing *Amazing's* promotion of the Shaver Mystery. Since virtually everyone shared his opinion, the movement to censure him collapsed. The assembly agreed to Daugherty's comment that Van Houten really shouldn't claim to officially speak for all fandom but that the convention should take no action about it. The afternoon session closed with a local fan, Paul Skeeters, inviting the entire Pacificon to visit his home.

Saturday evening was devoted to the now-traditional Masquerade Ball. It was slow getting started. Leibscher and Perdue played boogie-woogie on the piano, followed by Rothman with de Falla's "Ritual Fire Dance." Daugherty killed time with comic pantomimes. Tigrina announced that the Ackerman collection would be open to visitors the next morning after all, though Forry himself could not see any guests. Ray Bradbury was called on to perform but declined. Finally the costumes began arriving. There were not many compared to the total attendance, but most of them were very good. There were several High Priests from different stories. Dale Hart was the Gray Lensman in stiff plasticized cloth that would not let him sit down. Tigrina made a spectacular Dracula's daughter in black. Bob Hoffman clumped around in a professional makeup recreation of Karloff's Frankenstein Monster. But the hit of the ball was Morojo, who was carried in on a platform as the Snake Mother from Merritt's *The Face in the Abyss*. Morojo was recovering from an operation and could not walk, so she assembled a costume that did not require legs—just six feet of scaly tail, tapering from the waist downward.

At this point Daugherty produced a novelty. He had obtained the services of a Hollywood model, Cay Forrester, who happened

to be the All-American Girl of 1946, as a publicity stunt. Press releases had been sent inviting the newspapers to come take pictures of her as the convention's choice of The Girl We'd Most Like To Be Stranded On The Moon With. To put it charitably, the gimmick was less than successful. No newsmen showed up. Miss Forrester's attitude ranged from boredom to nervousness when the Monster clumped too near her. And several fans were unhappy about the fiction that the convention had endorsed this bit of cheesecake. There were no complaints when Miss Forrester left early.

After about an hour Daugherty turned the Ball into an impromptu variety show. There was more piano playing; Liebscher performed his 15-minute "Pacifconcerto." Tigrina sang two songs of her own composition. Those in costume were called on to perform short in-character skits. Even those not in costume got into the act, copying Heinlein's Denvention ploy of calling themselves "Tendriller Slan," "plainclothesman of the Interstellar Space Patrol," and the like. This was followed by a conference of judges (Art Widner, Al Ashley, Bob Tucker), during which Daugherty put some dance records on the PA system. Several people actually danced to them, particularly local male fans who had brought non-fan wives or girl friends to the Masquer-



ade to see the costumes. E. Mayne Hull made a brief appearance from her sickbed. Someone discovered a wedding taking place in one of the Manor's other halls, and fans tried to take advantage of the wedding photographer's professional lighting to get pix of the better costumes. The wedding party was not appreciative of the invasion of weirdoes. When the Ball was reconvened, winners were announced in first, second, and third places in categories of best characterization, most elaborate costume, and ingenuity in costume composition. The evening concluded with the extinguishing of the lights and the playing of a radio dramatization by Ronald Coleman of "The Dunwich Horror," complete with commercials. Fans returned to their two hotels for more nighttime partying.

People turned out to be reluctant to nose through Ackerman's collection while he was indisposed, so the last day of the Pacificon began with the afternoon session. Strangely, practically every report lists the events of the final afternoon program as occurring in a different order, though all agree as to what happened. Donald Day, one of fandom's foremost collectors, spoke on "The History of Science Fiction." This was a recitation of statistics from his extensive card index: the most prolific authors in descending order, by number of stories published; the rise and fall of prozines, according to the quantity of titles and total issues per year, etc. It was dry but of some interest since it consisted entirely of rapidly-presented facts. A scientist from Cal-

tech, representing a Federation of Pasadena Scientists, talked about atomic energy and what it really meant to the modern world. This was well received and brought lengthy applause, though nobody seems to have considered the speaker's name worth noting. The 1947 Worldcon was officially presented to Milton Rothman in Philadelphia's name, after the chair refused to recognize a bid by Bob Tucker for Fargo, North Dakota (Dunkelberger's home) on the grounds of frivolity.

During this program, Daugherty received an urgent telegram from Walter Dunkelberger. "ACTION ILLEGAL. AIR MAIL DETAILS AND LIST OF VOTERS. DUNK" Daugherty, puzzled, consulted Evans as the NFFF man on the spot. Evans recognized the smoke-filled room's practical joke, which he thought had been squelched. Someone had sent Dunkelberger a telegram in Daugherty's name claiming that the Pacificon had voted to disband the NFFF and turn its treasury over to the atomic scientists' fund. Evans phoned to North Dakota after the afternoon session ended, and told Dunk's wife, Lorraine, to reassure him that the telegram had been a hoax.

(Only later did the full results of the prank become known. Dunkelberger had been properly panic-stricken, and had taken the day off from work to consult a lawyer about how to stop this dissolution of the club. He also sent letters to all NFFF officers not at the Pacificon to rally their support. When his wife informed him of Evans' call, he angrily returned to Western Union and telegraphed the convention for an "investigation" of the "hoax wire." This excited the clerk, since Western Union has always been concerned about being used for illegal purposes, and Dunk was pressed for details so that charges could be filed. Dunk realized that the affair was getting out of hand and left without giving any compromising information. But it was a couple of weeks before the repercussions faded away, and it had cost Dunkelberger a fair bit of missed work and legal fees. The culprits who sent the hoax telegram never formally confessed, although Speer, Tucker, and Ashley were later publicly admonished to grow up.)

The closing session was the banquet, or "Fanquet" to use the L.A. term. There were unanimous complaints about the small amounts of chicken that was served for \$2.50. Several people attended this Fanquet who were not at the rest of the convention, including Leigh Brackett and Dr. Robert S. Richardson. Van Vogt gave a short recapitulation of his guest-of-honor address to quell the "what did it mean?" queries, and cited Ackerman's collapse as a dramatic example of the dangers of not knowing one's own bodily reserves. Robert Bloch made some witty personal jabs at notables present, forecasting the act that would soon make him a favorite Worldcon speaker. Daugherty tried to get Bradbury to join him in a comedy skit the two had amused the LASFS with before the war; Bradbury was willing but had forgotten too much of the routine. Various people told personal anecdotes, and the Masquerade prize money was distributed.

Rothman called for attention while he

made his serious pitch for the Committee on Atomic Information. He passed a collection plate that he started with a \$20 bill. The total came to \$112, which was added to by the proceeds of a poker game later that night. The dinner ended with miscellaneous minor speeches, the most memorable of which was '30s *Wonder Stories* editor Charles Hornig, freshly out of a wartime conscientious-objector internment camp, expressing appreciation that fans still remembered him.

The tables were cleared away and a projector was set up to screen the "surprise" feature movie, *One Million B.C.* The acoustics in the hall were terrible, but since all any of the actors said was "Ugh" or "Umgawa" it didn't matter much. Some who had seen the film took Jack Speer back to the LASFS to publish a "Convention Special" issue of his weekly STEFNEWS. With the ending of the film, the Pacificon was officially over, though there was an entire week of post-con winding down. It was most notable for a day-long picnic which was attended by David H. Keller, M.D., who had arrived in L.A. just too late for the Worldcon.

The Pacificon received mixed but generally favorable reviews. Even Laney conceded that, "generally speaking, Walt Daugherty did a

thoroughly creditable job." The program had been well-planned on paper. Most problems were the results of well-meaning amateurishness that nobody held against the Committee. If there was any complaint it was that Daugherty had been too democratic, creating confusion by giving the attendees control over administrative details that the Committee should have organized more tightly.

The lack of mundane news coverage of the Con was considered unfortunate but nobody's fault. However, Daugherty was blamed for poor pre-convention publicity in fandom. The total sign-in attendance at the Pacificon was about 120, which apparently did not include the non-fan guests at the Masquerade or the notables who appeared only at the Fanquet—maybe 20 more people. Only 36 of the 120 were from outside Southern California. After writeups of the Con appeared, a number of fans commented that they'd have tried to attend if they'd known it was going to be so much fun. Daugherty ended up with a reputation of having incompetently kept down the attendance of the Pacificon.

There was one unexpected bit of disagreeableness that had a sad result. One of the travelers to the Con had been Sandy Kadet,

a seventeen-year-old from Chicago who had only recently entered fandom. He threw himself into all the socializing, participating in the program debates, and struck everyone as being an extremely intelligent and likeable teenager. He was mentioned favorably in every convention report as an "up-and-coming fan," "an asset to fandom." But on Saturday night a homosexual attendee made a pass at him. Kadet was quickly rescued from "the sticky gentleman from Portland" (otherwise unidentified), but the incident created an unpleasant atmosphere and was believed to be the reason that Kadet quickly disappeared from fandom after returning home.

It took several months for the Pacificon's financial affairs to be wrapped up. The profits eventually balanced at \$95.60. Checks for \$47.80 each were mailed late in November to the Fantasy Foundation and the National Fantasy Fan Federation. The money collected for Einstein's atomic information committee was mailed from the LASFS. Daugherty later commented that the only result of the donation from fandom's viewpoint was that the LASFS received a form thank-you letter, and was barraged with requests for charitable contributions to every intellectual worthy cause for the next three years.

Philcon Philadelphia-1947

If fandom's verdict on the Pacificon was that on the whole it had been enjoyable, the reaction to the Philcon was GREAT!!!—with no qualifications.

Philadelphia was one of the oldest centers of fandom in the U.S. The first "convention" had been held in Milton Rothman's home in 1936. The Philadelphia Science Fiction Society organized a brief but major series of annual s-f conferences at the end of the decade. Many of the best-known fanzine publishers and fan artists of the period were active in the PSFS. The war almost killed the club when all members but Oswald Train were drafted. Train kept the PSFS alive single-handedly, publishing the club bulletin as his personal fanzine and turning it into a vehicle by which the separate members could correspond with each other. He also recruited a number of teenagers too young to worry about conscription. Most of the old members hurried home as soon as they were demobilized, and 1946 saw the club stronger than ever.

Milton Rothman decided that Philadelphia should bid for the next Worldcon while he was waiting to be shipped home from Paris. He returned just in time to put the proposal to the PSFS and get its approval to make a bid at the Pacificon. There the idea was so popular that there were not even any token bids against it. Rothman received a warm welcome when he brought the Worldcon

home with him. (Indeed, all East Coast clubs were happy about the return of the convention to their part of the country.) The PSFS unanimously voted him Chairman of the Convention Committee with full powers to appoint assistants and make decisions.

Rothman put both his military and scientific training to good use. A preliminary staff was appointed to get out initial publicity, while a rough schedule was drawn up listing what jobs had to be accomplished by what deadlines. A lot of changes were made during the following months but the Committee kept a firm eye on its goal and moved steadily toward it.

A minor flap occurred in mid-November 1946 when Sam Moskowitz and Will Sykora visited the PSFS. Moskowitz and Sykora were now the leaders of two neighboring clubs, the Eastern Science-Fiction Association (in Newark) and the Queens Science Fiction League. They were promoting a federation of Eastern U.S. s-f clubs, and proposed that the ESFA, the QSFL, and the PSFS form its nucleus. One of their arguments was that in such a federation their clubs would help the PSFS run the forthcoming Worldcon. Rothman remarked that this was not so, since the Philcon was being organized by a legally separate Philcon Society. This came as a surprise to the PSFS members themselves, who had been thinking of the Philcon Society as just a subcommittee

of the Philadelphia Club. Rothman pointed out that the Worldcon had a separate treasury and membership, and was answerable to fandom at large rather than to just the PSFS. The club accepted this logic and made it official that "The PSFS created the *Philcon Society* for the purpose of putting on the convention." (The PSFS also declined to join the federation, which died stillborn.)

This resolution got fannish headlines. It also got an editorial in *Fantasy-Times*, a Sykora supporter, asking if this was a ploy to allow Rothman to dominate the convention without recourse to democratic practices? Rothman tried to mollify Moskowitz and Sykora by appointing them official New York representatives of the Philcon. Moskowitz declined in a friendly manner, while Sykora accepted but insisted that the PSFS hold a special election to democratically confirm him in the post. Rothman explained this was unnecessary. Sykora maintained silence.

This spurred a no-nonsense editorial in the Philcon's first progress report, February 1947. Rothman stated that he did not intend to be a dictator, but he would not slow the Worldcon to a halt by polling the entire membership over every single administrative decision. The convention would be run like a meeting of the American Chemical Society, with a maximum of time devoted to discussions of s-f and a minimum to procedural haggling. He offered the progress reports as a forum

for debate so that differences of opinion could be resolved before the convention began. As an example, some PSFS members thought that part of any profits should go to the club treasury in payment for members' labor on the convention. Replies were invited. All interested in appearing on the program were urged to contact the Committee with their ideas. This forthright attitude, inviting the participation of all while showing that the convention would be under a strong leadership, pleased fandom. Fanzines that misquoted Rothman to charge that he wanted to give the PSFS all Philcon profits only made themselves look silly.

The Philcon was kept in the news. The convention dates were set early as August 30, 31, and September 1: the 1947 Labor Day weekend. In December '46 the Philcon undertook the sponsorship of "The Big Pond Fund." This idea was Forrest Ackerman's, to raise a fund to bring a British fan to the U.S. to make the Philcon a truly "world" convention. Rothman verified that British fandom supported the proposal (Ted Carnell was the favorite choice to make the trip) and put Ackerman in charge of the Fund. Ackerman flooded fandom with requests for donations and organized numerous raffles of rare s-f items to raise money. In March the hotel was announced as the Penn-Sheraton, one of Philadelphia's largest. A Master of Ceremonies was appointed to coordinate the Philcon's lighter entertainment. This MC was L. Jerome Stanton, "former band leader and showman and now Associate Editor of *As-tounding SCIENCE FICTION*." His selection served a double purpose; it delegated the organization of the program to someone with show-business experience, and it gave the Worldcon an entry to John W. Campbell.

When the Philcon didn't have real news like this to announce, Rothman threw out lists of "suggested new ideas" to solicit fandom's opinion of them, such as an s-f art show, a concert of s-f music, possible debate topics. These were offered not so much in the hope of getting actual response as to keep the Philcon in fandom's attention, and to squelch charges of dictatorship by seemingly inviting everyone to participate in convention planning while not actually committing the Committee to anything. Anyone who did write in to express real interest in one of these ideas was promptly put in charge of organizing it. Most of them sank immediately out of sight—but nobody could say the Philcon Committee wasn't busy or wasn't receptive to new ideas.

By May publicity was centering on all the s-f notables who had been invited to attend, and their replies, favorable or unfavorable. Rothman also talked frankly about the Big Pond Fund. Donations had reached \$53.00, which was much less than had been hoped for, although Ted Carnell was trying to raise enough money of his own that the Fund could still make the difference. In the event that it did not work out, the Fund would be continued through the Philcon and passed on to 1948's Worldcon in the hope that an extra year of fund-raising would bring it to fruition. Fandom, which had initially dismissed the Fund as totally impractical, began

to think it might be brought off after all if organized in such a realistic manner. Even *Fantasy-Times* applauded this sign of positive growth of the Worldcon, though using it as a springboard for an editorial advocating the democratic control of the convention (letting all members ratify Committee decisions) in the future.

The Philcon had the weirdest start of any Worldcon when a fan arrived for it two months early. He had managed to get the address right but ignored the date and thought it would be over the July 4th weekend like the Pacificon. As long as he was in Philadelphia, he decided to stick around. And could he use the PSFS mimeo to publish a fanzine? The fanzine proved to be *Weird Unsolved Mysteries*, devoted to the study of "flying discs." (The term "flying saucers" was not coined until a couple of years later.) The PSFS went into a huddle. Could this John P. Chrisman of Richmond, Indiana be the infamous Claude Degler?

Degler was the boogeyman of fandom. He had gained attention at the Denvention by advocating that attendees take seriously an obvious gag telegram supposedly from Martians. He really sprang to prominence during 1943-44 when he conceived the idea of a new club to unite all fandom, the Cosmic Circle, and left home (in Indiana) to preach the gospel. During these two years he hitchhiked back and forth across the U.S. several times, becoming notorious for appearing on fans' doorsteps without warning to claim indefinite hospitality. His goal seemed to be to use their printing equipment to produce fanzines under his own name and several pseudonyms to give the impression the Cosmic Circle was steadily growing. Degler was well-mannered, friendly, and had a sense of humor. He was also a persistent sponger and completely unrealistic. People were never sure how serious he was about his claim that fans were the next step in human evolution. His presence set off feuds in the cities he visited, dividing clubs as to whether he should be thrown out or tolerated. Eventually he outwore his welcome everywhere and disappeared during 1944. The Pacificon had seriously considered barring him if he tried to attend. Bob Tucker set off a brief panic there when he phoned the LASFS just before the Con to claim he was "Don Rogers" (Degler's best-known penname) and would arrive momentarily. By 1947 Degler had been silent for three years, but fans were still nervous that he might appear again. Chrisman certainly fit the description. Rothman finally decided that he didn't seem dangerous. Besides, it would be too embarrassing to ask him if he were really the Cosmic Clod.

The home-stretch publicity played up program topics, a long list of notables who had promised to attend, and the spectacular souvenir program book everyone would receive. It went almost unnoticed that no guest-of-honor had been announced yet. The Committee claimed it was "a dark, dank secret" and promised a big surprise. In fact Rothman was hoping that Stanton would be able to talk John W. Campbell into accepting. Campbell finally agreed to appear for one day, barely in time for the Committee to get his

name into the program book.

Friday, August 29th was the date that fans began arriving in Philadelphia. Forrest Ackerman came by train in the morning. By evening people were arriving steadily by train, bus, and automobile. The PSFS held an open house at their three-room clubhouse that ran until well after midnight, finishing up at a local pub.

Saturday, August 30th dawned with a heavy summer thundershower. Few paid it any attention. The Committee spent the morning decorating the walls of the Penn-Sheraton's meeting hall with magazine cover art (to be auctioned later), while publishers set up displays at the rear and fans signed the Philcon register. This was the first Worldcon at which name tags were provided. It was hailed as a brilliant idea. It was also the first Worldcon at which fans found themselves sharing the hotel with another convention. This was the Sigma Alpha Rho fraternity, a clean-cut youth group that gave fans strange looks as they passed on the way to their quarters.

A moment of drama took place as several out-of-town fans recognized John Chrisman. He was indeed Claude Degler. Degler/Chrisman denied it, smiling, and pinned on a button reading, "I am Richard S. Shaver. Who are you?" It was decided that since he had shown good behavior for the past couple of months, there was no need to get alarmed. In fact, Degler's fannish career was over and he disappeared soon after the Philcon. His behavior there was much better than that of some who had earlier led the movement to oust him from fandom for undignified activities. Neos were even glad of the opportunity to see what the legendary mad fan looked like.

Rothman called the Con to order promptly at 1:00 p.m. He read a brief welcoming address, thanking the fans and pros who had contributed labor, publicity, and auction material to make the Philcon a success. He next introduced the notables in the audience. It was evident that the Philcon had attracted a large number of professionals. One unexpected guest was 1930s author Ralph Milne Farley, a former U.S. Senator under his real name of Roger Sherman Hoar. Farley had been at an American Legion convention in New York and decided to drop in at the Philcon on his way home. When introduced he proudly announced that he was currently authoring an act in Congress to help fight the Red Menace by cancelling the civil liberties of "subversive individuals." Someone asked how constitutional that was? Farley insisted on reading the text of his bill. Rothman gavelled further comment into silence by ruling the topic out of order at a s-f convention. Forrest Ackerman closed the introductions by reading a message from Ted Carnell, explaining how travel restrictions and lack of funds had prevented his attendance, and giving the best wishes of British fandom to the Worldcon. Ackerman was conducting a Big Pond raffle at the Philcon, to continue raising money for another try at bringing Carnell over the next year.

The first program item was John W. Campbell's guest-of-honor speech. This was based



Philcon Program Book heading by John V. Baltadonis

upon a book he had just written on atomic power plants, *The Atomic Story*. It consisted primarily of a technical description of the construction and maintenance of atomic piles. The question-&-answer period that followed generated enough response to show he had succeeded in capturing the audience's interest. One question about political response to peacetime atomic energy usage led Campbell to digress onto Farley's bill, which he disagreed with in a series of strongly-stated reasons. The audience showed obvious approval of his forthright stand. Farley soon left the convention.

After a short intermission the editors present were invited to speak about their magazines' futures. There were only two editors at the convention. Sam Merwin, Jr. of *Standard Magazines* gave a sales pitch about how *Thrilling Wonder Stories* and *Startling Stories* were in great shape, were going to begin publishing more mature stories, and couldn't help their Bergey babe-&-BEM covers which were the publisher's idea of what sold s-f. Campbell confirmed that he was trying to evolve *ASF* away from the atomic-doom stories that had filled its pages since the end of the war. Edward E. Smith then stepped up with a short but violent speech, "Whither," in which he lambasted editors who unfairly demanded that authors slant their stories in unfamiliar new directions or required them to imitate the styles of popular new writers. Finally Bob Tucker popped up to announce that the Committee had invited him to speak on s-f writing, book collecting, fan affairs, etc. He chose to speak on the "etc." He did so for one minute and forty-five seconds.

The final afternoon item was the "Introduction of resolutions and discussion of fan business." Rothman had worked out a plan to avoid the Pacificon's brouhaha. Resolutions were to be presented this first day, then come up for a vote on the final day. This gave fans all convention long to argue them out off the record, without using up program time.

The first topic, the disposition of any Philcon profits, produced almost no debate, just several offhand suggestions. Proposed recipients were the PSFS, next year's Worldcon, the NFFF, and the Fantasy Foundation. Alex Osheroff read a letter from Arthur Leo Zagat describing the author's recent meeting with a fan in a New York veteran's hospital. This fan, paralyzed for life in the war, had only one interest left: to read whatever s-f he could get. Osheroff proposed setting aside some money to buy him new books and magazines.

There was only one real resolution, but it was a thorny one. Jack Speer read a long, angry statement designed to place the Philcon on record as opposing *Amazing Stories*, its editor Ray Palmer, and its publisher Ziff-Davis because of their promotion of the Shaver Mystery. The audience applauded this denunciation of Richard Shaver's stories, which were labeled as fact rather than fiction and which fandom thought ridiculed s-f by veering it toward flying-saucer cultdom. But as to actually putting themselves on record as condemning the magazine and its publisher—some felt it was none of fandom's business to tell the pros what they should or shouldn't print. Others worried that Ziff-Davis might somehow retaliate against fandom. This pussyfooting infuriated Speer and his supporters, who urged his resolution all the more vehemently. Rothman tried to satisfy everyone by delegating Alexander M. Phillips to compose an alternate resolution which would give the Philcon's approval to a number of favorable s-f magazines, conspicuously omitting Ziff-Davis' *Amazing Stories* and *Fantastic Adventures*. This compromise was accepted with some grumbling.

The Philcon adjourned for dinner, then reconvened at 8:00 p.m. with "Messages from Publishers." These were commercials from the rash of fantasy book publishers that had sprung up during the previous year. These ranged from one-fan operations to clubs that had undertaken projects to print popular pulp stories in hard covers—an almost unimaginable level of prestige for s-f in 1947. There were enough of these small presses that this lasted well over an hour. Prime Press, the Hadley Publishing Company, Fantasy Press, Fantasy Publishing Co., Inc., Shasta Publishers, the New Collectors Group, the NFFF, and Avalon Company all described their recent activities and plans for the future. There was even a recording company, Vanguard Records, which had released a disc titled "Song of Worlds Unseen," by s-f author Chan Davis. (These were the publishers whose displays lined the walls.)

The commercial session was followed by the Philcon's auction, conducted by Sam Moskowitz and Erle M. Korshak (or, as he called himself from then on in fandom, Melvin C. Korshak). The auction lasted far into the night, building up such enthusiasm that Moskowitz was able to sell books from the publishers' tables for up to a dollar over their cover prices. The convention's prestige item, an original cover painting by J. Allen St. John, went unsold because nobody would meet St. John's minimum of \$40. The top price

was brought by a "classic" 13-year-old Frank R. Paul cover from *Wonder Stories*, which was sold to Tom Hadley for \$31. The auction was dominated by three big collectors—Hadley, James Williams, and Dr. C. L. Barrett—to the extent that some complained later about "the big money men, who have thirty or forty bucks and get all the good stuff." That particular comment was by Alvin Brown, a fan who took over as auctioneer when Moskowitz and Korshak got tired and tried to give "the little Fan a break." Most accepted the distribution of wealth in good spirit, though, since there were enough cheap items that almost everyone got something. The auction ended up grossing \$450—an unheard-of total.

As the evening session adjourned, Tom Hadley announced that he had a couple of cases of liquor in his suite and that the Hadley Publishing Company welcomed everybody up. Lloyd Eshbach and his Fantasy Press made an identical invitation. By a strange coincidence, Jim Williams and George O. Smith of Prime Press had also made the same arrangements. The Philcon marked the Worldcon's evolution to a new level in all-night partying.

The three major parties were on the sixth and seventh floors, but there were numerous others throughout the hotel. People wandered (or staggered) from one to another. The night was further enlivened by the Sigma Alpha Rho frat men. During the day they and the fans had kept well apart, but the nighttime partying resulted in some interesting confrontations. One drunken Sigma became convinced that a fan, Joe Selinger, was a bellhop and demanded that he open the room to which the Sigma had lost his key. The agreeable Selinger helped boost him through the transom. The Sigmas had their fun by running up and down the halls bellowing and pounding on all the doors. This turned out to be a benefit since it focused all the management's objections to the carousing on the frat men. In the meantime a non-alcoholic party for teenage fans was set up in the meeting hall by Joe Kennedy, Ron Maddox, Phil Freeder, and Ron Christianson, who brought in cake, ice cream, and soft drinks. The night's spirit was best summed up in one incident described by Milton Rothman: "We had persuaded John Campbell, with some difficulty, to spend one day at the convention. The next thing I knew, Campbell was sitting on the floor of Hadley's room, higher than a kite, singing bawdy songs with Benson Dooling, Hubert Rogers, and a few others." Campbell announced jovially that he was

having so much fun that he'd decided to stay for the entire convention.

The program on Sunday, August 31st began at 1:00 p.m. with L. Sprague de Camp speaking on "Adventures in the Occult." This, like Campbell's address, was based on a non-fiction book in progress. De Camp enumerated the activities of the followers of such theories as numerology, pyramidology, spiritualism, Rosicrucianism, and other outre beliefs. During the question-&-answer period he stated that Black Masses were passe, that professional stage magicians were better qualified than scientists to expose occult fakers, and that astrology was the most profitable form of modern occultism.

Chandler Davis next moderated a discussion: "Is Science Catching Up with Science-Fiction?" (The only panelist mentioned by name was John Campbell.) The resolution was that s-f still outdistanced science by a wide lead. The whole concept of intelligent extraterrestrial life and what forms it might take was cited as one which science had not even begun to seriously consider.

The mid-afternoon intermission was followed by Erles Korshak's talk, "The Collecting and Enjoyment of Fantasy Literature." Korshak actually spoke about rare s-f books, defined as those that would bring \$100 or more. He rattled off a list of oddities and told interesting anecdotes about them. One of the rarest, he said, was an almost unknown edition of Lovecraft's *The Shunned House*, printed in 200 copies in 1928 but unreleased until 1935 when only twelve copies were bound and sold. Despite the rapidity with which Korshak read his notes, Rothman still had to cut him off for running over his time limit.

Korshak made way for a one-hour series of short talks presented by the Eastern Science Fiction Association, moderated by its director, Sam Moskowitz. Dr. David H. Keller gave reminiscences of his professional contacts with such editors as Hugo Gernsback and Farnsworth Wright. Joe Kennedy described how much fun fanzine publishing was. James B. Cullum closed with a statement on "Sequels in Science-Fiction," listing all the good things to be said about series stories.

Fans who stayed in the hotel during the dinner break were treated to an impromptu program as John Campbell and Chan Davis got into a political discussion. The fact that the two were personal friends didn't interfere with their holding a fast-paced intellectual debate, Campbell taking the conservative stand while Davis argued a vaguely Marxist position. "During this argument, a large group gathered around the pair, but it was a two-man job all the way through. It was like one of those space battles, where the ether is charged with high potential, the very space warps, and sheets of energy crackle back and forth." What, if anything, was resolved was not recorded.

Sunday night's program was the entertainment session emceed by L. Jerome Stanton. It was a well-arranged variety show. Milton Rothman opened it with two piano recitals, de Falla's "Ritual Fire Dance" and Debussy's "Sunken Cathedral." He was called back for an encore which he modestly declined,

started under popular demand, then broke off to confess that the two were the only numbers he'd had time to rehearse. Stanton joined Theodore Sturgeon in a "stringed instrument duet" (long-necked banjo and guitar) of the "St. Louis Blues." Mary Mair, a semi-professional vocalist, sang a folk song, "Peter Gray," followed by "Thunder and Roses," the verse from Sturgeon's popular short story of the same title, to original music by Chan Davis. A very unprofessional quartet (Joe Kennedy, Fred Burgess, George Fox, and a fourth member identified by some as Algis Budrys and by others as Ron Maddox) warbled a parody of "Begin the Beguine" they had dashed off earlier that afternoon:

"When they bring out A-ma-zing
We shout to the skies the praises of Shaver
We wish that he were a moldy cadaver. . ."
William Tenn next "read his fan mail." This was a comedy monolog that all reports agree was the hit of the evening, if not the whole convention. George O. Smith pretended to pluck one of Mary Mair's hairs and pantomime a mad scientist "splitting the human hair." The highly popular program closed with Davis playing three original piano compositions, his own "Song of Worlds Unseen" and "To the Philcon," and James Blish's "Noise"—the latter in the 12-tone scale which left fans somewhat bemused.

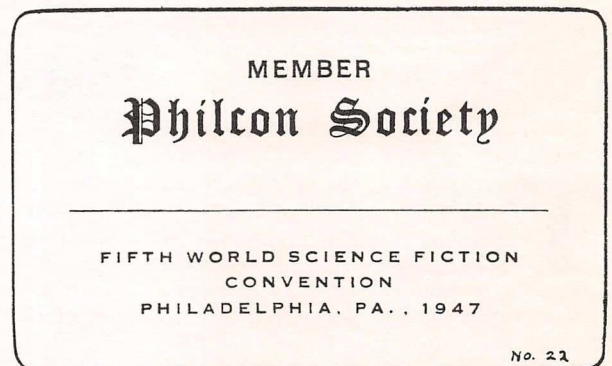
Sunday night's parties were more or less a reprise of the previous night's. Campbell and Davis got into another confrontation, this time with each trying to top the other's dirty limericks. A contingent of Toronto fans who had been joking about trying to get the next Worldcon decided to make a serious bid and spent the night decorating the meeting hall with "TORONTO IN '48" signs. The night's climax came around 3 a.m. when Jack Speer remembered that he had a box of fireworks in his car and decided to use them up. Chan Davis helped him carry them out onto the hotel's top fire escapes, which seemed the logical spot from which to hurl Roman candles into the night. Davis later wrote a four-page fanzine report describing how a golden-haired outer-space goddess tried to save them from the clutches of the Gestapo. The mundane facts seem to be that the two were hauled into the 21st District Station for disturbing the peace, but were released on \$5 bail apiece at dawn after they'd sobered up.

You could tell that everybody was getting tired by the final day of the Philcon—the program began fifteen minutes late! George O. Smith opened with a brief speech about how science in actuality is not nearly as simple as science in theory or in fiction. This led into a "Symposium on Interplanetary Travel" with Willy Ley and Dr. Thomas Gardner. Ley gave a popularized talk on the history of the chemical-fuel rocket and its potential for outer-space exploration. Gardner followed with a more technical lecture on the possibilities of adapting atomic energy to a rocket

drive. The question-&-answer period was dominated by a discussion among the professionals that went over the heads of many of the fans.

After the intermission, the Philcon's final business session was held. A committee consisting of Jack Speer, Sam Moskowitz, and Henry Spelman had been delegated by Rothman to present a financial statement. The Con had grossed approximately \$750. \$225 of that went to the hotel for meeting-hall rent, and the program book had cost \$145. Lesser expenditures cut the profit down to \$300. The committee recommended that this be divided by giving \$100 to the PSFS, \$50 to the next Worldcon, and \$15 to buy s-f for paralyzed fan Joe Suriano, with the remainder—approximately \$150—to be divided equally between the NFFF (with a recommendation that it be used toward publishing a book by David H. Keller, a notoriously long-stalled project of the club's) and the Fantasy Foundation. The membership approved this, with an addition of a clause authorizing the Committee to loan up to \$25 to fans who had run out of money and needed to borrow transportation fare home. The small-press publishers present all pledged to donate copies of their books to Suriano.

The two resolutions stating the Philcon's position toward Ziff-Davis were next brought up. The Rothman/Phillips compromise really satisfied nobody, while many fans felt Speer's original resolution was too radical. A long debate indicated only that neither side would give in. It was finally ended when Bob Tucker moved to table the whole matter until next year.



The last item was the selection of 1948's site. Speer, who chaired this session, opened it by seriously proposing an idea that had been debated at the Pacificcon: that proportional representation be established by giving the attendees from furthest away four votes each to put them on a more equal footing with the greater number of attendees from closer to the host city. It sounded too complicated, and fans voted it down by a wide majority.

There were only two bidders, to the surprise of some. San Francisco had conducted an active fanzine campaign during the previous year to bring the Worldcon to the "Golden Gate in '48." But no San Francisco fans attended the Philcon, so their bid was never formally made. Bob Stein of Milwaukee entered the name of his home city. Stein

was a well-known fan of the day, but he was the only one in Milwaukee active at that time. John Millard and Beak Taylor then proposed Toronto. A carload of Toronto fans had arrived in Philadelphia the day before the Con began and had been active participants at every program item and party. They had several issues of a fanzine produced by the Toronto club as evidence of that city's fannish stability. They also built up a lot of support with the argument, "Let's make the World Convention a genuinely international gathering at last!" Toronto won overwhelmingly. The vote was followed by some debate as to the best possible date since Canada didn't share the U.S.'s patriotic holidays, until Speer ruled that this was not really Philcon business. The meeting hastily resolved to let the NFFF set the date, and adjourned.

The Philcon officially ended with Monday evening's banquet. As usual, fans complained about high prices, small portions, and poor service, but with more than usual justification. The Penn-Sheraton was also catering dinners for the Sigma Alpha Rho boys and for an American Legion party in other rooms, and the Worldcon was given bottom priority in the kitchen. George O. Smith made a production out of eating the palm leaf table decorations to stave off his hunger pangs. Drs. E. E. Smith and David H. Keller made off-the-cuff speeches to help pass the time. Dinner was finally served an hour late. The meal

was followed by Milton Rothman asking a number of the notables present to make brief farewell remarks. The final speaker was Sam Moskowitz, who closed the Philcon with a recital of Longfellow's poem, "The Day Is Done."

All fandom took pride in the Philcon's achievements. The attendance ledger showed around 175 signatures, and the Committee estimated approximately 25 more who never bothered to sign in, making the Philcon at least the equal of the largest Worldcon yet held. In all other respects it clearly topped every previous record. It was the best run; it had more programming; its auction brought in more money; there were enough activities both literary and social to satisfy every taste; it was truly international; there was no feuding; publishers had brought their books for sale; the all-night parties had been incredible; and it ended up with favorable local news coverage (though Rothman had fudged by representing it to the press as a "writers' conference"). The only complaint (and very few cared enough to make it) was that the traditional costume ball had been omitted.

Rothman himself felt that the Philcon's greatest achievement had been in establishing closer ties between fandom and the pros, and in proving the Worldcon's serious value to the s-f industry. Lester del Rey, a popular but sporadic writer up to that time, signed a

contract with Prime Press at the Con for the first hardcover collection of his stories. He also met agent Scott Meredith there, and the two formed a business/friend relationship that led to del Rey's becoming a full-time author. Other editor/author/publisher meetings led to new books or stories. Many hailed the Philcon's smooth organization and the presence there of so many semi-pro publishers as a sign that s-f fandom was "maturing."

There seems to have been no further financial accounting than the approximation read at the business session. Forrest Ackerman states that the Fantasy Foundation never received any donation from the Philcon. Sam Moskowitz, who had been appointed chairman of the "Joe Suriano Fund," didn't receive the promised \$15 until December. (He used fannish contacts to get about \$25 worth of s-f at a discount, packaged the books in Christmas wrapping, and mailed them to Suriano at the Bronx Veterans Hospital as "From the Fifth World Science Fiction Convention.") Presumably the PSFS and the 1948 Worldcon got their donations. Early in 1948 the Philcon Committee and the NFFF jointly issued a thick fanzine, the *Philcon Memory Book*, full of photos and detailed reminiscences of the Con's events. It was the closest thing to a Worldcon proceedings that fandom had yet produced, and surely must have accounted for most of whatever remained in the Philcon's treasury.

Torcon Toronto-1948

The next four World Conventions tend to be categorized together. They all shared an atmosphere of informal conviviality. All four were loosely organized, run more as big parties than conventions. This was in part due to the fact that, unlike the Pacificon and Philcon, each was held in a city whose fans had never organized any large gathering before. Another important factor was the then-prevailing attitude in fandom of casual democracy. Fans and pros mingled freely; they had bull sessions together and got drunk together and went home after a weekend of mutual fun. Anyone who suggested that the pros be accorded any special treatment would have been sneered away. The convention was set up a year ahead and the Committee usually just watched who joined. If a membership from an author came in, they might write back and ask if he'd mind giving a speech. The "official program" was notable for its vagueness. But it didn't matter because everyone had fun. The 1948-1951 period is generally summed up as one of transition between the formative era of 1939-1947, which ensured the World Convention's viability and basic structure and traditions, and the time

from 1952 onward when fandom decided to "mature" and organize the Worldcon on a more formal and businesslike standard.

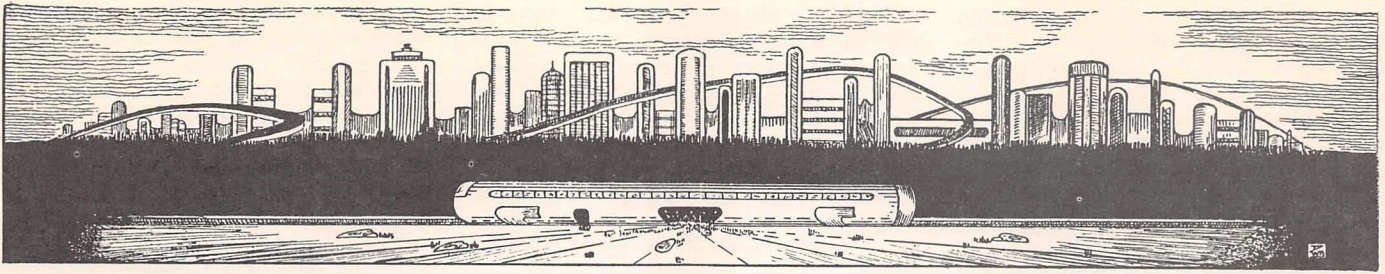
The Toronto fan club, the Derelicts, was relatively new by 1947. It was known to the rest of fandom mostly through the fanzine of Joseph "Beak" Taylor, which became an unofficial club organ after the group's formation. The club acquired some fannish experience when John L. Millard moved to Toronto. Millard, a transplanted United Statesian, had organized Michigan fandom into a single club in 1941 and built it into one of the major fan groups of its day. He had quit his job when he was refused vacation time to attend the Denvention, and in November 1941 he chaired the Michigan First Annual Science Fiction and Fantasy Conference ("Michicon"), so he was not without convention experience. The war had removed him from the Michigan fan scene, and when he returned from Europe after the hostilities he resettled in nearby Toronto.

When the Philcon came along right across the border, relatively speaking, Millard was an attendee. So were Beak Taylor and Edward "Ned" McKeown, who had teamed up and hitchhiked together to it. The three con-

stituted themselves a "Toronto delegation" to represent Canadian fandom at the World Convention. Taylor buttonholed every pro and BNF in sight to get a few scribbled platitudes about what a wonderful Con it was for his *Canadian Fandom*. The three had a fine time and made a lot of friends. When Millard suggested they bid for the next convention, it seemed like a good gag until they realized there was no real competition—so why not? Millard prepared a serious presentation which he delivered at the business meeting. They won.

The trio accepted the victory with real zeal. Before the Philcon ended, they got a pledge from Hubert Rogers, one of the most prominent s-f artists of the day (and a Canadian by birth) to draw the cover for their program book. Upon returning home they immediately began preparing the groundwork for the year-off affair.

One problem instantly materialized. Both the traditional early July and early September slots seemed unavailable. Canada was celebrating its centenary of home rule in 1948, and the September date would conflict with the height of the National Exhibition festivities. The July 4th weekend always



Torcon Program Book heading by William D. Grant

brought a number of holidaying U.S. tourists. No hotel was interested in booking a convention on either of these dates. However, one of them did refer the Derelicts to the Toronto Convention and Tourist Association, which proved very helpful. The July 4th weekend was decided upon as the less crowded. The Tourist Association found them the Rai Purdy Studios, a meeting hall similar to the Pacificon's Park View Manor, designed especially for large social gatherings such as school dances or weddings. The Association also provided practical advice on how to go about importing American s-f (auction donations and dealers' stock) into Canada. This preliminary work was accomplished early enough that Taylor could announce the conventions's name (Torcon), its dates, its location, and its chairman (Ned McKeown) in his Philcon commemorative issue of *Canadian Fandom*, which appeared barely a month later.

A strange silence seems to have settled over the World Convention from October 1947 until the beginning of the Torcon itself. Possibly the appropriate old records simply haven't turned up yet. There appears to have been no complaint in fandom about any lack of news, as one would expect if the Committee had indeed released no publicity. A progress report, titled *Torque*, did come out in February 1948, but it contained almost no additional facts other than the street address of the Rai Purdy Studios. News in the major fanzines right up to June 1948 consisted simply of small plugs to send in \$1.00 to join and support the 6th World Convention. (Much more publicity was given to New York's campaign to bring the "tenth anniversary" Worldcon "home" in 1949.) But obviously there was at least communication between the Committee and the members, because attendees all managed to book into the same hotels nearest the meeting hall. The Committee had also arranged an information service to put fans into contact with each other. As Leslie A. Crouch put it in his Torcon report:

"My first fan act [after arriving in Toronto] was to phone "Information—Ma 6083." I thought this would be one of Taylor's addresses and expected a male voice to reply. But it was a female one, and a mighty nice, young sounding one too. She pumped me full of information of various kinds: Tucker was in and at the King Edward. A car load of Michigan fen were coming in and expected to arrive sometime that morning. . . ."

According to Robert Bloch's reminiscences (and he was Pro Guest-of-Honor, so he should know), the Rai Purdy Studios was a two-story boxlike structure in downtown Toronto, with a single large meeting hall over downstairs catering facilities which were off-limits to fans. Most attendees stayed at the elegant King Edward Hotel, which was the locale of

"You can't imagine how primitive Worldcons were in those days. Why, Georgette Heyer wasn't mentioned once!"

all major nighttime social activities. Less affluent fans went to the nearby Prince George, which was described as an incredible study in contrasts: the most ultra-modern, swanky lobby, and the most decrepit, wallpaper-peeling, filthy rooms. The Windsor Arms was a third site. The three hotels were a moderate stroll from the meeting hall. The weather was hot.

The three-day Torcon convened on Saturday, July 3rd, but as usual the convention was considered to have begun as soon as an appreciable number of attendees had gathered. This took place the previous day. Fans arrived in Toronto, checked into their hotels, reported in to the information service, and began looking for each other. The lobby of the Prince George was the first gathering place. Fans from all around the U.S. and Canada discovered each other there and got into gab sessions or formed groups to go out and look for food. During Friday evening the action moved to the King Edward's lobby. At 7:00 p.m., when it began to get crowded, the congregation moved to "the famous Room 1685," where a night-long party succeeded in introducing everyone to everyone else.

Saturday, July 3rd, 1948. The Torcon was due to begin at 1:00 p.m. The Rai Purdy Studios turned out to be a gym-like auditorium with a stage and podium at one end, about half the hall set up theatre-style with folding chairs, and the rear left empty for publishers' displays and dealers' tables, and as a socializing area. A soft-drink bar ran along the back wall.

Morning arrivals at the hall were invited to help set up the convention. Everybody cheerfully pitched in. Fans with automobiles were sent to Derelicts' homes to pick up boxes of auction donations, the program books, a film and projection equipment, and similar material. Others organized the auction artwork into an art display, and prepared a mimeographed catalog of it all. Some helped the publishers set up their tables. There was an

air of enthusiastic camaraderie, and the work went swiftly and smoothly.

Chairman McKeown was home getting cleaned up when 1:00 p.m. arrived. The Committee stalled for about half an hour, then called the Worldcon to order with the opening movement of Beethoven's Fifth Symphony. John Millard, as Chairman Pro Tem, welcomed everyone and introduced the notables in the audience. There were very few authors or editors compared with the previous year, but most of the best-known names in fandom were present, including the semi-pro publishers. Millard noted that two of the Committee's hardest workers, Beak Taylor and Bill Grant, were unfortunately not able to be present because this was a working day for them. At this point McKeown arrived and took over the podium, to introduce Robert Bloch for his Guest-of-Honor speech.

The speech, titled "Fantasy and Psychology," opened with a humorous conversation between Bloch and his "Conscience" (Bloch talking with a Peter Lorre accent), but quickly became serious. It was a psychological evaluation of why s-f and fandom had developed the way they had; why some people wrote fantasy and others read it. Bloch summarized two recent articles by a Dr. Edmund Bergler in *The Psychoanalytical Review* that examined why some people are impelled to become authors. Bloch pointed out how this could be applied to fantasy: the Freudian significance of the space opera with its rocket ships, its incorruptable heroes, its femme fatales, etc. S-f was to a large extent wish-fulfillment; people read it because it proposed solutions to the problems of today. He pointed out some limitations of actual science, the positive aspects of s-f and even supernatural fantasy, and how these aspects were put into practice by fandom: the fellowship, the working together on worthwhile intellectual projects. It was a thoughtful speech.

A short recess was called to give fans a chance to get refreshment at the bar and to look at the art display. The program was summoned back to order with another *TA-TA-TA-DAAH* for "Messages from Publishers." All the s-f publishers present announced their latest books plus their next two or three in production. The speakers were Lloyd A. Eshbach of Fantasy Press, James A. Williams of Prime Press, Erle M. Korshak of Shasta Publishers, Forrest J. Ackerman on behalf of Fantasy Publishing Co. Inc., Dave Kyle who was seceding from the New Collector's Group to co-found Gnome Press, Paul Spencer of

the NFFF, Sam Moskowitz of the Avalon Company, and Bob Madle of New Era Publishers. Jim Williams had bound 98 copies of the galley proofs of "It" from Theodore Sturgeon's forthcoming collection, *Without Sorcery*, and handed them out as a special souvenir Torcon booklet. They were grabbed fast. Ned McKeown described the House of York, a Toronto group being formed to obtain these U.S. titles for Canadian fans without the large markup that most Canadian bookshops put on "imported books." Moskowitz estimated that a fan could keep up with the total fantasy output of all book publishers for only about \$50 a year. The general spirit of the session seemed to be that fans could practically stop buying the s-f magazines, since any story that was any good would soon be reprinted in hard covers.

The afternoon session then got informal. Jim Williams introduced a motion that the Torcon send a letter of thanks to the publishers of *The Antiquarian Bookman*, which had devoted their current issue entirely to the convention and fantasy literature. This was carried unanimously. A neofan, Joe Schaumburger, suggested that the recently-voted (by fanzine poll) Number One Fan, Joe Kennedy, be invited to speak. Kennedy extemporized a few brief comments about

technical for about half the fans, who soon left their seats to congregate around the soft-drink bar. Conversation from the back of the room became so noisy that the projector was stopped to find out if people were really interested in the film. Enough said that they were that the picture was completed.

After the film, Celia Keller claimed the floor briefly to read two wish-we-could-be-there telegrams from Charles Lucas and Chad Oliver.

The program closed with a talk on "Interplanetary Communications," by George O. Smith. At this time Smith was one of fandom's main humorists and the communications engineer who had written the popular "Venus Equilateral" stories for *Astounding*, so everyone looked forward to his speech. It was serious, lively, and brief, and was followed by a question-&-answer period so vigorous that when the hall was locked for the evening it was continued as Smith and the fans walked back toward their hotels.

Saturday evening's events were rather split up. Those who could afford it partook of the King Edward's "superlative roast beef dinner." Some took the trolley to the Sunnyside Amusement Park for an assortment of whirling or spinning rides. A half-dozen fans decided to duplicate Speer's and Davis' Philcon feat with the fireworks. Around 2:00 a.m. they went out for a stroll, tossing firecrackers about them. The Toronto police force proved more tolerant than Philadelphia's; they just told the fans to go home. They moved their activities to the upper floors of the Prince George. The police didn't come back, but the Prince George's management made up for the lack of attention by throwing the fans out. Before leaving Ron Christiansen constructed a dummy which he left hanging

from the chandelier of his room with a note pinned to its chest: "I CAN'T ENDURE THE PRINCE GEORGE HOTEL ANY LONGER. THERE IS ONLY ONE WAY OUT. . ."

Sunday, July 4th, 1948. The program began at 1:00 p.m. with the auction, Erle Korshak presiding. It ran all afternoon. The mimeographed auction catalog was found to be decidedly helpful. The high point of the session was a bidding contest between Alfred Prime of Prime Press and Harry B. Moore of New Orleans over the original Virgil Finlay cover to the June 1948 *Famous Fantastic Mysteries*. Prime finally dropped out at \$76, over double the previous record for auction bidding. There wasn't the volume of the Philcon's material, but there was enough that almost everybody ended up satisfied with their purchases.

After dinner, the evening program began at 7:00 with Fan Guest-of-Honor Bob Tucker's "Results of the First Fan Survey." This was presented in Tucker's usual humorous style, but the survey itself was perfectly genuine. Tucker had sent his "little Kinsey poll" to fans around the world, and had collected 173 returns from the U.S., Canada,

England, Australia, and Japan. The results had been turned into a series of professional-looking graphs by Tucker's assistant, Mary-Beth Wheeler. The average age of fans turned out to be between 17 and 27. 89% of fans were male. Only 34% were married, but of the unmarried 66%, 40% declared that they wanted to marry fans (or fannes) if they were to wed at all. 40% owned their own fanzine-printing equipment, though 63% published or contributed to fanzines and another 23% expected to start doing so in the immediate future. The entire poll is too long to summarize here, but Tucker had been thorough in getting statistics on fannish educational records, religious preferences, drinking and smoking habits, quantity of possessions (automobile, radio), and so on. It was rightly considered one of fandom's major sociological achievements to date.

The program next called for a "Report from the Editors." The only professional editor in attendance was Donald A. Wollheim, who told about *Avon Fantasy Reader's* plans for the near future. Since it seemed too early to adjourn, Chan Davis got up a round-table discussion with Fred Hurter, Milt Rothman, and Norm Stanley. They rehashed Smith's points about interplanetary communication, then went on to agree upon the exploration of the planets as a necessary search by mankind for "Liebestraum."

Sunday night's activities were mostly limited to the King Edward. There were poker parties and just plain drunken parties. George O. Smith got up a dirty-limerick session in his bathroom into which at least twenty people crowded. Bob Tucker went about pounding on doors, shouting, "I'm the House Detective! I can tell you're playing poker in there, and you stop it *at once!*"

But not all the room sessions were parties. Erle Korshak hosted a gathering to discuss next year's Worldcon. There was one red-hot bidder, Will Sykora of New York, with his "tenth anniversary" campaign. Sykora was still anathema to those who remembered the Nycon Exclusion Act. Even Sam Moskowitz talked against it; he was afraid Sykora's QSFL would take all the credit but dump the work upon Moskowitz's ESFA. But if not Sykora, who?

The Los Angeles fans felt it was too soon after the Pacific for Southern California to bid again. There were no representatives from San Francisco or Portland, Oregon clubs present. Fans from Milwaukee and Minneapolis didn't think they could handle the work. Harry Moore wanted it for New Orleans, but that city was considered laughingly in the boondocks by fandom in the '40s. By this time runners were being sent around the hotel to scour up anybody who might offer a practical alternative to New York. Mrs. Keller, who was highly amused by the politicking, made a big production out of skulking into the session.

For a while it looked like Detroit might get it. Detroit wanted it, but there was a general feeling that it was so close to Toronto that it was like giving the Con to Toronto twice in a row. Eventually somebody noticed that Don Ford of Cincinnati was present. Cincinnati had a small but active and likeable

TORCON SOCIETY

Sixth World Science Fiction Convention

TORONTO, ONT. - CANADA

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being happy to be present. Someone asked what s-f magazines Canada published? McKeown gave a rundown: there was only one original title, *Uncanny Tales*, though there were Canadian editions of *Startling Stories*, *Thrilling Wonder Stories*, and *Weird Tales* whose local editors changed the story arrangement and artwork and put in original Canadian letter columns. It was finally announced that Dr. & Mrs. David H. Keller would host a private party that evening to which the publishers of the s-f presses would be invited.

Following a longish dinner break, to give attendees time to get to their hotels and back, the evening session began at 7:00 p.m. The Committee had obtained a British educational film, "Atomic Physics," for its North American "civilian premiere." McKeown invited Milton Rothman, as fandom's most prominent physicist, to introduce it. Rothman explained that the film was of particular interest because of its actual newsreel footage of laboratory scenes, an atomic bomb exploding, and interviews with such scientists as Lord Rutherford and Albert Einstein. Unfortunately, the film turned out to be too

fan club; it was acceptable to everyone. Ford didn't feel authorized to commit it to organizing the World Convention, though. That would be up to the club's leader, Charles Tanner, who wasn't at the Torcon. "Let's phone Tanner," someone said. So Korshak phoned, while fans dumped pocket change on the bed to pay for the call. Tanner was agreeable to the idea, and authorized Ford to tell Dr. C. L. Barrett, another Cincy fan at the Torcon, to draft the formal bid. The Pacificon had dabbled with "smoke-filled room" politicking, but the Torcon became the first Worldcon to practice it successfully.

Monday, July 5th, 1948. The final day of the Torcon began again at 1:00 p.m. The program opened with a speech by Dr. David H. Keller titled "Science—Master or Servant?" It consisted of a platitudinous history of science with a warning that we must "change science from a Frankenstein into a beneficent giant laboring for the welfare of the human race."

Next came the business session. Sam Moskowitz gave out with some harsh words on the increasing commercialism of fandom's conventions. A financial report (unrecorded?) was read. By then it was time for the afternoon intermission. During the break a committee consisting of McKeown, Millard, Moskowitz, Korshak, Rothman, E. E. Evans, and James Hevelin debated what to do about disposing of the Torcon's profits. Since it didn't look like the convention would do much better than break even, it was resolved to pass on \$50 to 1949's Worldcon and to put the remainder (if any) into the Derelicts' treasury.

The moment everyone was waiting for was the call for nominees for the 1949 Convention. It seemed that practically the entire Torcon except for Will Sykora must have been in Korshak's room the night before. But if Sykora hadn't been present, he obviously knew what had been decided. Since the attendees had already made up their minds, he would not cause dissension by introducing a competitive bid. Many were a bit disappointed that the confrontation was so undramatic. (But you should have seen what Sykora said in fanzines afterward!) With no real need for a bidding speech, Dr. Barrett simply moved that Cincinnati be selected as the site of the 1949 Worldcon. This was seconded by representatives of Detroit and Los Angeles fandoms, and passed by an enthusiastic pro forma vote. Smith referred to the winner as the "Cinvention," which was promptly adopted as the official nickname for the Con.

The pre-banquet "dinner break" was enlivened by the arrival of Monday's newspapers. The Torcon had managed to get written up in both Toronto's major dailies, and it was hard to say which was the more insulting. *The Globe and Mail's* George Bain had devoted his second-section front-page column to a humorous ditty titled, "ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS." This pictured the conventioners as Buck Rogers-worshipping juveniles who ran about trying to communicate with monsters from Venus. *The Toronto Daily Star's* piece, titled "DON'T WAKE UP SCREAMING; HORROR

Zap! Zap!

Atomic Ray Is Passe With Fiends

By GEORGE BAIN

Put down that ray-gun, Buck Rogers, I've got you cold. So I let him have it with my 25th century rocket-pistol (zap, zap), hopped into my space-ship (zoom, swish), and made off to the planet of the three-headed people. Minerva was waiting for me, a light sparkling in every one of her six television eyes.

Seen any machine-men of Zor lately? They have organic brains in metal cube-shaped bodies, you know. What's the word from Helen, the lovelorn robot, or the snail-lizard of Venus? How're interplanetary communications with you, kid?

Nothing wrong with me that a long rest—and protection from another science-fiction convention—won't cure. The sixth world convention of these publishers, writers and readers of fantastic tales is being held at 55 Queen St. E. Just take a firm grip on yourself, plunge right in, and it shouldn't be more than a couple of weeks before you can sleep again without nightmares.

Of course, you may have a few bad moments if you start worrying about the cosmic veil of meteoric dust which is going to cover the earth in a few years. Don't let it get you; it's just going to last for 40 years and after that the sun will shine through again.

The business about the cosmic veil is contained in one of the fanzines which are available for the fen attending the Torcon. A fanzine, among science-fictionists, is a fan magazine, fen is the plural of fan, and Torcon is Toronto convention. Cunning, aren't they?

Those of tender nerves should make a point of avoiding the drawings displayed at the convention. These are up for auction (if anyone

wants a good portrait of a fiend for the bedroom wall, this is the place to get it) and are the originals of pictures which appeared in fantastic and astounding magazines and books.

There's one cosy little number, for instance, that shows a poor bloke being clutched to the breast of a beast that has the body of an octopus and arms which are individual snakes. Any number of these pictures show people being done in with ray-guns (zap, zap. . .ugh, you got me), space-ships flying through the mushrooming smoke of atom bomb explosions, and lightly clad maidens being menaced by fiends of one sort or another.

On Saturday, before the formal goings-on of the convention started, the delegates were free to examine the fanzines, new books, and drawings on display, and to cut up touches about fiends they had met in their reading. Two men in one corner were earnestly discussing werewolves; a group of three was lost somewhere in outer space on a jaunt between Mars and the moon.

The fen are kept in touch with one another and the writers of their favorite type of literature mostly by the fanzines. One of the latest of these is a jolly little number called simply *Macabre*.

It is advertised: "Want to feel disgusted, scream in horror, beat your head, kill your mother-in-law? Read 'Macabre.'"

Science-fiction is years ahead of actual science, according to David A. Kyle, a fan, literary agent, writer and publisher of Monticello, New York. "We had the atom bomb 15 years ago," he says, indicating that the atom is pretty much passe now. "We're on to new things."

At one time during the war, the FBI in the United States told one science-fiction magazine it would have to drop an atom story because it might give away military secrets. The publisher said his magazine had been publishing atom stuff for 10 years and if it was to discontinue abruptly it might create suspicion. Atomic fiction marches victoriously on.

During the introduction of visitors, the delegate from New Orleans complained that he had mislaid his *Zombie*. It was learned later, outside the hall, that the *Zombie*, in this case, was a fanzine, not a representative of the walking dead.

Toronto *Globe and Mail*, Monday, July 5, 1948, page 15. Transcription of a barely-legible photocopy. If anyone has a legible copy of the original clipping, we would like to borrow it to make a reproduction of the authentic item.

BOYS INVADE CITY!" managed to be more serious in tone though even less accurate in fact, spelling Bloch's name as "Block" and referring to the convention as the sixth annual Torcon.

The banquet was actually a "buffanet." The meeting hall was set up for a free buffet meal, sponsored by Erle Korshak rather than the Con Committee. Despite the fact that the food was free, only 86 were able to attend because of so many who'd had to leave Toronto early to get home for a working Tuesday. Fans helped themselves to the food and found themselves seats at the dining tables. The meal was followed by a session of "Fan Entertainment." This was extremely informal since it had only been Saturday night that George O. Smith was told he was to be Master of Ceremonies, and it had been only the previous evening that he'd had an opportunity to draw up a program.

Smith and Bob Tucker opened with a dramatic reading of the two newspaper writeups.

Smith did the straight narration while Tucker acted out the "Zap! Zap!" and "poor bloke being clutched to the breast of a beast" descriptions. This was followed by "The Bloch Report on Disorganized Fandom." Smith had gotten to Bloch early enough that Bloch had put together a parody of Tucker's Fan Poll report, complete with his own cartoon graphs. It brought down the house. Norm Stanley wandered onto the stage and gave an impression of an absent-minded professor discoursing on "The Theory of Thing Things," such as a manufacturer of steel mills ("a mill mill"), seed used to grow birdseed ("seed seed"), and the development of lightweight lighting for spaceships ("a light light").

Sam Moskowitz recited "The Raven." Dave & Pam MacInnes sang a song, accompanied by their dog, Goldberg Soda. ("No attempt was made to say whether Goldberg Soda was actually singing or merely voicing his criticism. . .") Milt Rothman was called upon to repeat his Philcon playing of the

"Ritual Fire Dance." Mrs. Keller suggested that, "Perhaps the Doctor can be persuaded to speak!" The Doctor was duly persuaded and related an anecdote about an unfortunate author's experiences with a vanity publisher. The session's climax was a parody of the then-popular radio soap-opera, "Portia Faces Life," which Philadelphia fandom had composed. "Gaylord's Other Rocket Ship" starred Jim Williams as the announcer, Milt Rothman as the ultra-pure s-f hero (he also provided the piano accompaniment), Josie Benderavage as Portia (who apparently wanted to get laid), and George O. Smith as doddering old daddy. It was well received by all.

Before the Torcon adjourned, Tucker asked for a few moments to present Smith with a mock diploma attesting to his drinking habits. Ned McKeown then made a few closing remarks and introduced Doc Barrett as the representative of next year's convention. Barrett called McKeown back to the stage, along with John Millard and Beak Taylor, and asked the audience for a round of applause for the fine Worldcon they'd organized. The four led the assemblage in singing "Auld Lang Syne," and everyone departed until the next year.

The Torcon resulted in a somewhat mixed fan press. It had been enjoyed by all; nobody disputed that. The attendance was considerably smaller than the Philcon's, and there had been few professionals present. (No statistics seem to have been released at the time, but a year later a Cinvention progress report mentioned that the Torcon's total membership had been 235 and its actual attendance 137.) This may have been partly due to Toronto's distance from the East Coast fan centers, though most felt the Committee should have gotten out more pre-convention publicity. The two news articles absolutely infuriated many. Nobody held the Torcon Committee *responsible* for them, but they nevertheless could not be considered as plus for the World Convention. This set off a debate that lasted for years as to whether

any publicity was better than *no* publicity. Some fans seriously proposed that future Worldcons refuse to let newspapers write articles about them unless the Committee got to censor the copy first.

A number of people were critical of the "image of fandom" presented at the Torcon. In fact, though nobody admitted it, this image may have been portrayed all too accurately by George Bain in his "ZAP! ZAP!" article. The Torcon was the first Worldcon at which a propellor beanie was worn (by George Young of Michigan fandom). The beanie was soon adopted as *the* symbol of the s-f fan—and of the hyperenthusiastic neofan in particular. A number of younger attendees also had squirt guns. (Their use there was coupled to the "ZAP! ZAP!" headline to get water pistols dubbed "zap guns" in fan slang.) There had been the firecracker-throwers whose activities had gotten them expelled from the Prince George. Lloyd Eshbach complained about the growing number of attendees who seemed to think that the specialty publishers were only hucksters out to milk the World Convention for as much as they could entice from fannish pockets.

Virtually every Con report had a Ben Singer story. There were so many that one fanzine even published an index of them. Singer was summed up as "a militant juvenile atheist" between 15 and 17 years old. He was given to buttonholing people and preaching atheism at them—including some fans who were already atheists. He also expected everyone to give him "the inside dirt" about their fan clubs. Singer hit his peak the first day of the convention, when a group he was walking with on the way to the hall overtook a rabbi going in the same direction. Singer promptly tried to convert the rabbi to atheism, while the other fans pretended they weren't with him.

The younger fans also had their complaints about some of the elder fannish generation. In particular, Dr. & Mrs. Keller. At a time when most fans and pros treated each other

as social equals, the Kellers (in their fifties, at least) were professionals and therefore Important People. Celia Keller appointed herself a sort of den mother to what she publicly called "the diaper brigade," which they did not appreciate in the least. After the Con a number of them said in print what they thought of the Kellers' condescending attitude, which the Kellers took exceedingly huffily for awhile. Although the term wasn't used, a generation gap began to be seen in fandom for the first time.

Many of these aspects are more visible in retrospect than they were at the time. The one thing that was clear to fandom was that the Torcon wasn't getting the unanimously favorable reviews that the Philcon had. Some speculated that it was due to the Derelicts' inexperience in convention organizing. Possibly the fact that Canada was "a foreign country" made some fans feel less restrained than usual. It was assumed that the Cinvention would do better next year.

The Torcon did top the Philcon's finale, though. Almost unnoticed by the conventioners, the entire program had been taped by some unnamed fan. (Frank Dietz? He was there.) Six months later Ned McKeown's new House of York published a complete proceedings, a transcript of every Torcon speech plus the entertainment night comedy routines, as a 60-page fanzine. It set a new record for documentation of the World Convention.

In fact, the Torcon set a number of records. In addition to those previously mentioned, it was the first to have both a Pro and a Fan Guest-of-Honor. It was the last, though nobody realized it then, to be held over the July 4th weekend. Henceforth all Worldcons would take place over the Labor Day weekend, or as close to that date as foreign sites could manage. And it was the first Worldcon to exhaust its host club and send it into oblivion. A few individuals maintained their fanac, but by the time of the next convention Toronto had effectively disappeared as a site of organized fandom.

Cinvention Cincinnati-1949

Cincinnati fandom was both old and new. It began in December 1935 with a series of regular weekly s-f bull-sessions between Charles R. Tanner, Ross Rocklynne, and Dale Tarr. The group slowly grew but remained informal up into World War II. The meetings fell into abeyance during the war, but afterwards they resumed with the addition of a large newer generation. The most active of these newer members were Donald E. Ford, Stanley C. Skirvin, and Lou Tabakow. It was they who persuaded the older members in 1946 to turn their meetings into a formal club, the Cin-

cinnati Fantasy Group. This was the club to which the Torcon entrusted the 1949 World Convention.

These same newer CFG members made up the bulk of the Cinvention Committee. Well, the *working* Cinvention Committee. In an outpouring of democratic fellowship that far outdid Walt Daugherty's at the Pacificon, it was decided to make *everyone* who joined the Cinvention a member of the Committee, rather than have an executive clique above the masses. This may have been just a technical quibble, but it effectively made it impossible to tell exactly who, if anyone, was run-

ning the show. Don Ford, who did most of the pre-convention organizational work, never admitted to holding any position higher than Secretary-Treasurer. The title of Chairman was never mentioned except on the Committee's official stationery, and comparatively few fans received personal letters from the Committee. As far as fandom was concerned, Don Ford was the Chairman, and this is how the Worldcon record today reads. (Technically, though, the Chairmanship was made into an honorific position and bestowed upon Charles R. Tanner, one of the CFG's remaining Grand Old Men.)

Initial publicity consisted of small send-\$1-to-join plugs in fanzines, attached to an intriguing slogan: "Over the Rhine in 'Forty-Nine!" It succeeded in building up interest as to whether it had any meaning more significant than a parody of San Francisco's old "Golden Gate in '48" campaign. Ford let the mystery develop for several months before releasing a number of full-page ads to explain it. It was 19th-century Cincy slang, dating back to the days when a canal had cut through town. The canal had been dug mostly by German laborers, giving it the nickname of "the Rhine." An immigrant community grew up on the north bank which soon became popular throughout the city for its beerhalls and other entertainments. Hence to cross "over the Rhine" meant to step out for a night of fun. All fandom was invited to come "Over the Rhine in 'Forty-Nine!"

The Convention's advertising campaign really got under way six months before the Labor Day target date. It promised that this tenth anniversary Worldcon would be the biggest and best. There would be *three* Guests-of-Honor: an author, a fan, and an artist. The noted Dr. David H. Keller would be the Toastmaster. There would be *two* auctions: the usual "Pro" one of manuscripts and artwork donated by publishers, and a "Fan" auction at which collectors could dispose of rarities they no longer wanted but did not know how to cash in on. The official theme of the Con would be humor, and fan clubs throughout the country were encouraged to prepare acts for the entertainment night. The Committee offered to coordinate cross-country car-pooling so that fans planning to drive to Cincinnati (such as Harry B. Moore of New Orleans) could pick up riders. An Official Hostess would arrange entertainment for bored non-fan wives of conventioners. The souvenir program book would be especially sumptuous. Long lists were published of promised auction goodies, famous names who would be there, etc., etc.

It made good publicity. Some of it never got off paper, though. Few volunteered for car-pooling. Dr. Keller appreciated the honor but would not be able to attend because of poor health. Other letdowns to high hopes did not become evident until the convention itself.

Presumably wiser heads explained that to spread the Guest-of-Honor title too widely would be to weaken it, because the Convention ended up with only two. The "author" Guest turned out to be Lloyd A. Eshbach, which was a surprise. Eshbach was an old-time fan who *had* sold a few forgettable stories in the early '30s. He was currently well known but not as a writer. He was the founder of Fantasy Press, one of the first and biggest of the semi-pro publishing companies. Fantasy Press stood out for the quality of its editions and the popularity of the pulp classics it was rescuing from oblivion. So the choice of Eshbach was well received, though everyone disregarded the "author" label.

The Fan Guest was Ted Carnell, who was coming to America at last. The Big Pond Fund, which the Philcon had passed on to Torcon, had been dropped by that conven-

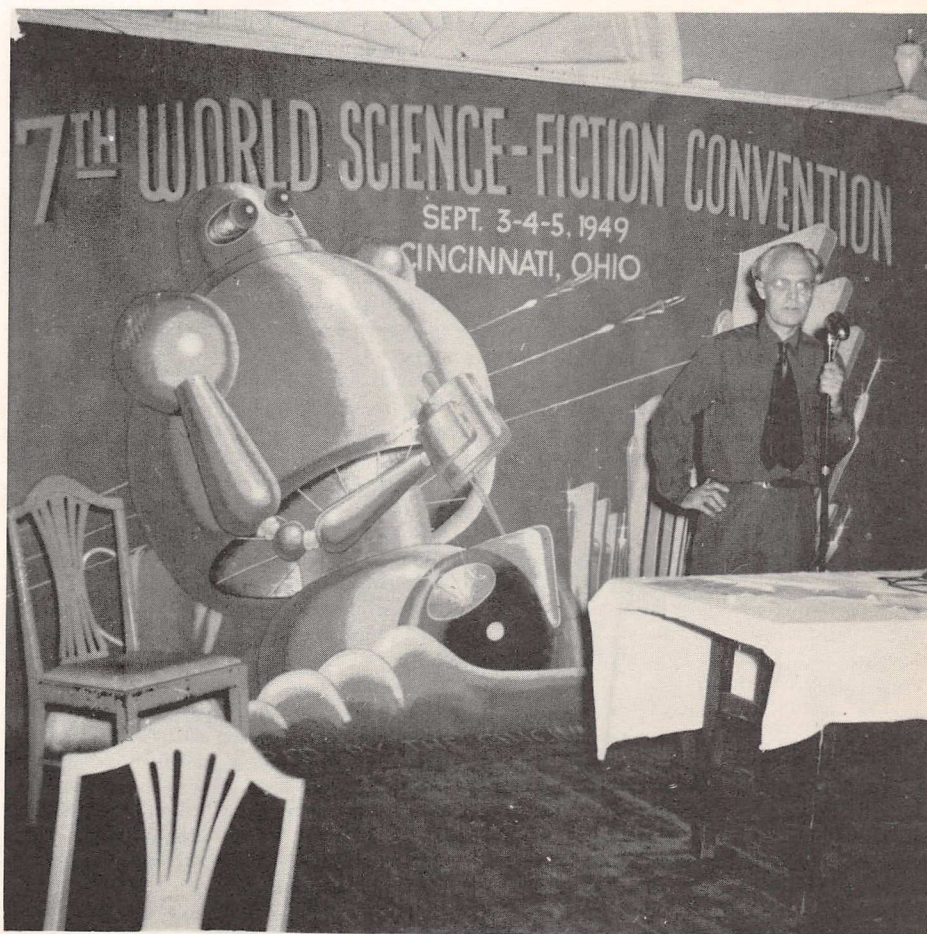
tion. Forry Ackerman doggedly carried it on through his Fantasy Foundation with mail auctions of duplicate books to raise the needed transportation revenue. Also, by this time Edward J. "Ted" Carnell was more than just any foreign fan. Carnell had been one of the founders of British fandom in 1935/36. He had originally dreamed of starting a British prozine, *New Worlds*, in 1940, but wartime paper shortages and mobilisation forced him to postpone his plans. In 1946 he persuaded a professional publisher to give it a try. The magazine was not a big hit and was discontinued after three annual issues. But it had been successful enough to convince Carnell and other British enthusiasts that they could continue it alone. They acquired the rights to publish it themselves from its fourth issue, with Ted Carnell as editor. During this time Carnell had also become the British representative for all the U.S. semi-pro s-f publishers. This growing prominence during 1947-48, coupled with the news that he was British fandom's unanimous choice to represent them at the World Convention, focused serious attention on the Fund. During 1948 it began to come alive. It did not succeed in time for Carnell to come to the Torcon, but shortly after it reached the level that guaranteed his appearance at the 1949 Worldcon. The Convention reaccepted the Fund as Worldcon business and urged American fandom to come and help give Carnell a warm welcome.

There was almost a guest from Down

Under as well. Ackerman received a large package of books from a Stirling Macoboy of Sydney, with a request to sell them to raise funds so Macoboy could attend the convention. Ackerman tried but was unable to bring in sufficient money in time.

In March Ford announced that the site would be the Hotel Metropole in downtown Cincinnati. The first progress report carried a map of the city and a list of names and addresses of all hotels, so fans could make their reservations. Ford warned that the city was expected to be extremely crowded over Labor Day, with a double-header ball game and a postal carrier's convention, and that no hotel was interested in booking especially for fans, so getting rooms would be a catch-as-catch-can proposition. This caused some needless worry. As it happened, the Metropole never did get overbooked. The only fans who didn't get in were those who couldn't afford the \$3.00-a-night rates and went to the cheaper Palace one block away.

As the convention approached the publicity became more frenetic. The return to the U.S. had brought the hoped-for return to Worldcon interest among the professionals. More and more authors said they hoped to attend. John W. Campbell would be there. So would Raymond A. Palmer, editor of *Amazing* and *Fantastic Adventures*. Palmer had finally given up promoting the Shaver Mystery and fandom had welcomed him back into its ranks. Even authors like Arthur J. Burks and Ralph Milne Farley, who hadn't



Charles Tanner against the backdrop painted by John Grossman and Bill Kroll

BOB TUCKER



Lester del Rey, Forrest J Ackerman, Ted Carnell, Milton Rothman

been active since the 1930s, promised to either attend or send materials for the auction. The Committee got an unexpected letter from Vincent T. Hamlin, the "Alley Oop" artist, asking if it'd be okay if he attended to meet the kind of people who read his strip? In fact, by 1949 the World Convention was riding the crest of a wave of enthusiasm. Science fiction was taking on a "seriousness" it had never had before. Hollywood was beginning to show interest, and major publishers were starting to print s-f titles. There was a growing amount of media interest in the genre, usually scoffing but at least "they" were taking notice at last. There was a general feeling in fandom that science-fiction was going to burst the walls of its ghetto with the beginning of the second half of the century and become the New Literature.

This had a striking effect on how both fans and professionals looked at the World Convention. The pros were suddenly offering all kinds of assistance. Fan communities everywhere began to consider hosting a Worldcon as a prestige point. Debate grew in fanzines over who ought to control the selection of sites; just attendees, or all of fandom? The idea of a mail ballot picked up supporters.

This theoretical interest crystallized explosively just one month before the CInvention. The New Orleans and Washington D.C. clubs both announced they were sending delegates to bid for the 1950 Worldcon. New York City entered two opposing bids! Will Sykora and his Queens Science Fiction League were determined to make up for their humiliating defeat at the Torcon. A second group felt that New York's only chance to win a Worldcon again was to assemble a Committee that Sykora was *not* associated with. They rallied around the new pro-oriented Hydra Club, with the backing of Sykora's former ally, Sam Moskowitz and his Eastern SF Association of Newark. The Portland (Oregon) Science-Fantasy Society sent out a

press release stating that, although none of their members could afford to travel to Cincinnati, they seriously wanted the 1950 Con and had obtained the support of Los Angeles fandom, whose Forrest Ackerman would be their official delegate to present their bid.

In addition to these four (or five?) bidders, the Con Committee received two formal resolutions to transfer the site selection proceedings from at-the-Con voting to a mail ballot. The National Fantasy Fan Federation offered itself, a nationwide club, as the proper body to select the site by a poll of all fandom. Louis E. Garner, Jr., of the Washington Science Fiction Association (the D.C. bidder for '50), sent in a proposal that would have left the selection in the Worldcon's hands but would conduct it through a mail ballot immediately before each Con, so that all members could vote rather than only attendees.

What with one thing and another, the CInvention certainly promised to be the most exciting Worldcon yet held. In many respects it was.

The official starting date was Saturday, September 3, 1949. Harry Moore had made a point of arriving on Tuesday so as to get at Cincinnati's used-book shops before other fans had a chance to pick them over. Most conventioners checked into the Metropole on Friday, the 2nd. There was a general collecting of autographs in the lobby that afternoon. Ray Palmer dropped a bombshell by telling everyone he had just resigned from Ziff-Davis after having edited *Amazing* and *Fantastic Adventures* for them since 1938. He was going to start his own company and publish his own s-f magazine, *Other Worlds*, which was already in production. In the evening Rev. Darrell C. Richardson, a noted collector, held a small tour of his library for visiting serious s-f bibliophiles. At the same time Secretary-Treasurer Don Ford and program book Editor Stan Skirvin, along with

visiting Hannes Bok, checked into the Metropole's rooms 100 & 100A. They began to haul in convention materials, fans in the lobby wandered over to help out, somebody produced a couple of bottles, and the CInvention was off to a mellow start.

The Metropole was a "middle-class" hotel, used to the convention trade, so there was no harrassment over the fans letting their hair down. Especially after Don Ford slipped the staff \$50 to encourage tolerance. The program took place in the large Ball Room. Saturday morning was devoted to the usual set-up work. Ford's amplified record player was hooked up so the Committee could listen to jazz and boogie-woogie while they hanged the auction artwork along the walls. Harry Moore put up a banner promoting New Orleans' "Nolacon" bid. Some months earlier two kids in Des Moines, John Grossman and Bill Kroll, had offered to prepare some stage decorations in exchange for a huckster's table. They now staggered in with a 9'x12' professional-quality stage backdrop showing an immense robot battling three space ships, under large lettering reading, "7TH WORLD SCIENCE-FICTION CONVENTION." They had brought it with some difficulty by Greyhound Bus. The Committee, somewhat stunned, quickly got the hotel's engineering staff to set it up.

Members of the Cincinnati Fantasy Group were supposed to be registering the attendees, but Stan Skirvin suddenly noticed that they were mingling with the pros instead of doing any work. David A. Kyle arrived from New York with a professional model he'd brought to be "Miss Science Fiction," plus a local news reporter and a photographer he's stopped to pick up, and wanted to know if a press release on the Con was ready yet. The Committee briefly contemplated either instand gafiation or mass-murder. The Con did eventually fall into shape, though. The registration book was set out along with a stack of free goodies. There was the 64-page program book, a detailed auction catalogue, a mimeoed list of bookshops in Cincinnati, Garner's six-page proposal on "Selecting World Science-Fiction Convention Sites," and a lot of advertising from the New Orleans and Portland bidders. The two New York factions ("Nycon") and Washington, D.C. fans ("Capicon") hadn't thought to prepare any special literature but they made up for it by their zeal in buttonholing attendees to request their support.

Starting time was 1:00 p.m. but things were running late. The Committee had intended to immortalize the proceedings on wire, but Dave MacInnes shorted out his recorder on the Metropole's DC current. Fortunately Dr. C. L. Barrett had also brought a recorder, of the right kind. A deal was worked out by which MacInnes would run Barrett's recorder in exchange for a copy of the wire, and everybody was happy. Committeeman Roy Lavender turned on the PA system, announced it was time for everyone to take their seats, and the CInvention began.

Titular Chairman Charles R. Tanner made a brief welcoming speech and called up veteran Worldcon attendee Melvin Korshak to introduce the notables in the audience. There

were a lot, with more arriving every minute—so many, in fact, that it was decided to hold a short recess to give more people time to get settled. The program was reconvened around 3:15 p.m. Korshak finished the introductions and turned the mike back to Tanner, who read several wish-we-could-be-there telegrams including a long one from Vol Molesworth of Australia's Futurian Society.

Tanner then introduced Lloyd Eshbach for his Guest-of-Honor's address, "S-f Comes of Age."* This was a series of amusing off-the-cuff ramblings around the various props he'd brought. First was Don Ford's letter of invitation. ("Since you're going to be at the convention. . . we'd like to have you be Guest of Honor.") He felt it had been so long since he'd written anything that he'd better bring a few old prozines to prove his credentials. ("But you and I know that I'm really here as Publisher Guest of Honor instead of Author Guest of Honor.") He reminisced about the early '30s when he had been a writer and told anecdotes about the editors of the time. He had a photo of artist H. W. Wesso without shoes on; a letter from then-fan Mort Weisinger asking then-pro Arthur Burks for a free professional story immediately for a fanzine (Burks had complied with the 4,000-word "Callisto to the Rescue," dashed off in two hours); a letter from George Allan England denying that he had given up writing because chicken raising paid better; and similar tidbits. Eshbach closed by noting that science-fiction was becoming a serious field at last, and that the old-time amateur writers like himself were having to make way for professional authors who knew both their science and their literary techniques. But despite this s-f was still basically entertainment, not any great social force as some in fandom had recently begun to proclaim, and he hoped everyone would keep their feet on the ground over it.

The next two speakers were supposed to have been Fletcher Pratt and Robert Bloch. Neither were at the convention. At this point it became obvious that the Committee's manner of preparing the program had been to simply compile a roster of pros they'd expected to attend and list their favorites in the program book as speakers. As it turned out, many of the pros had only been expressing polite hopes of being able to attend rather than making firm commitments. And not all who did attend were delighted to find that they were expected to speak extemporaneously for a half-hour or more.

Lester del Rey substituted for Pratt with "Sex & S-f," in which he pointed out that there was almost none and what there was was embarrassingly old-fashioned. 1949's idea of a daring story was one where "a girl is something you take out in a spaceship so that when you come back to earth, you have to get married." Del Rey objected to the lack of imagination that assumed American middle-class morals would exist throughout the universe for eternity. He cited polygamy and polyandry as two different systems that actually existed and which were perfectly

*all speech titles were assigned retrospectively when the wire recordings were transcribed.

moral in their own cultures. Also the possibility of group marriage. Also the development of contraceptives. "Isn't it possible to imagine a society in which papa worries about whether daughter took her last medicine, instead of about what she's doing with the young man?" He advocated that authors devote more speculation to the life-styles of the future instead of just the machinery, and that fans encourage this by writing letters to editors to praise stories that related to real life and people. This speech may seem obvious in retrospect, but at the time it was pretty revolutionary.

Raymond A. Palmer spoke next on his past and future. He detailed the events leading up to his resignation from Ziff-Davis, and became impassioned over the Shaver Mystery. He believed it; he had personally heard the voices, been the focus for the Deroes' evil rays, etc. However, he conceded that this "truth" should not appear in a fiction magazine. Henceforth he would publish it in his new occult-fact magazine, *Fate*. For s-f readers he planned to issue *Other Worlds*, which would be comparable in quality to *Astounding*, the leader of the day. He concluded by noting that he had always considered himself to be a fan, even while all other fans had been reviling him as a dirty pro, and that he intended to donate all original art and manuscripts from his new magazine to fannish conventions in the future. This brought a tremendous round of applause. One off-hand comment during his talk did prove prophetic. He noted that Rog Phillips, one of his regular authors, had just sold a new novel to a publisher to be issued as a paperback. If it was successful it might lead to a new concept in s-f marketing: original paperbacks. Nobody thought much of the idea, though. If a book wasn't good enough to be bought by a magazine or a hardcover publisher first, it probably wasn't worth reading.

This concluded the afternoon program, which had run so late that there was only a half hour left for the dinner break. Nor surprisingly, fans were late returning from dinner and so the evening session began behind its 7:00 schedule. Charlie Tanner made a few more announcements, including the fact that "Miss Science Fiction" would pose in a futuristic dress for photographers following the program.

Jack Williamson opened the evening session with "Science and Science Fiction," comparing the values of s-f to other forms of imaginative literature. He divided the latter field into three basic classes: tales of the supernatural, pure fantasy, and science fiction, as exemplified by *Weird Tales*, *Unknown*, and *Astounding*. He described their similarities and differences, and the distinctions between all three and other forms of literature. He thought the most basic difference between them was in "the sort and degree of intellectual appeal," with good s-f having the most

of it. The others could be cleverly written and skillful works of literature, but "the sense of projected reality" existed only in s-f.

Vincent T. Hamlin followed, substituting for Theodore Sturgeon who'd just telegraphed that he couldn't attend the Con as promised because he'd gotten married and was on his honeymoon. Hamlin's "Alley Oop Is the Man I'd Like To Be" was another off-the-cuff anecdotal talk. He'd been a reader of the s-f magazines since the 'twenties, when he'd been a press photographer and a lay geologist for the oil companies in southwest Texas. The geology had gotten him interested in rocks and fossils, which had led to palaeontology. After going broke in the Depression he'd moved to a newspaper art department job up North, where he'd combined his interests in art and palaeontology to create a comic strip about dinosaurs. A strip about lizards alone didn't have enough appeal, though, so he'd added a caveman to tie a plot around, and "Alley Oop" was born. Over the years he'd wanted to put more s-f into the strip, but the newspaper syndicate objected that it was too fantastic and/or in-

IS A MEMBER OF THE

CINVENTION COMMITTEE

Seventh World Science Fiction Convention

SEPTEMBER 3 - 4 - 5 - 1949 **79**

IN CINCINNATI, OHIO

— OVER THE RHINE IN FORTY-NINE —

tellectual. It wasn't until the Army had publicized its rocketry experiments at White Sands after the war that he'd been able to send Alley Oop to the moon. The only thing he thought was wrong with s-f was the babes-&-BEM covers on the magazines. "You know, you can read a detective story on a club car or somewhere else and nobody thinks anything about it, but any goon that reads that stuff, they say, 'Look at that! He's a lunatic!'" The audience whistled and stamped its approval of this sentiment.

Tanner took advantage of the change in speakers to read more telegrams that had just arrived. The staff of *New Worlds* in London sent greetings to Ted Carnell and the C invention. Arthur J. Burks, who'd promised to be on the program, had been delayed by would definitely arrive tomorrow morning. John W. Campbell sent apologies for reneging on his promise to attend, and hinted that fans should keep an eye out for the November 1949 *Astounding* for a big surprise.*

*This was the famous "forecast" issue. A year earlier a reader had sent in a gag letter of comment praising the issue of a year hence, in which he'd listed all his favorite authors. Campbell had quietly lined up the authors to make the prediction come true.

The first day's final speaker was E. E. Smith, Ph.D. He addressed himself to Hamlin's closing remarks, regretting that it was well known that those particular covers were under the control of large corporate business offices where fans' opinions didn't swing any weight. Hamlin's final comment had been that this was the first convention he'd ever attended that he'd really enjoyed; Smith said that he always attended s-f conventions because they were so much more fun than technical conferences. He considered himself only an amateur writer at heart, and just liked to get together with others interested in speculating about the future. The audience objected when he started to leave the stage after such a brief talk, so he returned to the microphone to answer any questions. Someone asked if it were true that he had given up writing professional s-f? Smith replied that *Astounding* had "matured" away from the space opera he enjoyed writing, and he didn't care to change his style to suit Campbell's new formula. He hadn't decided yet whether to try to sell to other magazines.

This concluded Saturday's formal program. Dave Kyle took over the room for his publicity campaign to thrust science-fiction into the world. In recent months Cyril Kornbluth and Richard Wilson had been employed by a national wire service, TransRadio Press, which they looked upon as giving s-f the opportunity to infiltrate the news media. They (along with New York's Hydra Club, to which they belonged) determined the Worldcon should finally get good coverage. Dave Kyle and Bob Tucker became accredited TransRadio reporters to cover the Convention. This accreditation helped Kyle interest Cincinnati's news media in the convention.

Kyle's and the Cincinnati press' idea of favorable publicity turned out to be to pose Miss Science Fiction for a number of cheese-cake shots, and to draft several fans for gag poses. This wasn't hard because many of the younger attendees had taken the announced "humor" theme seriously and came in costume for the entire weekend. Miss Science Fiction wore a sort of leopard-spotted swim suit with a telephone dial strapped to one thigh and a walkie-talkie cap. Art Rapp sported a Rasputin beard and a propellor beanie to represent "a typical science fiction fan." Henry Chavot of New York dressed in a scarlet jacket over bright yellow shorts, brandished a toy ray gun, and got quoted saying that he read s-f because it didn't insult his intelligence. Jean Bogert struck a vampire pose. Several others got into the act. Most who did had the satisfaction of seeing their pictures in the local papers. The Cincinnati *Post* ran a front-page feature on the Con with three of the photos, while the *Enquirer* came out with a double-page spread in its Sunday pictorial section two weeks later.

(At the moment everyone seemed to be having fun clowning around. But an unexpected backlash developed. Those who took s-f seriously were indignant over such low-class publicity. The Torcon's news coverage had been bad enough, when it was a case of "them" doing it to "us." Now we were being asked to collaborate in this degradation of s-f and fandom. Others worried about the

manner in which Hydra had swept in to stage this campaign without a by-your-leave. The Hydra Club had been started in 1947 by Lester del Rey and Frederik Pohl, and was an invitational group whose membership was restricted almost entirely to pros. They were fairly or unfairly held to believe that the World Convention had become too important to leave in fandom's hands. Some thought that if Hydra won the Con, fandom might never get it back. Most felt that view was exaggerated, but they did look upon the "cheap" publicity campaign as a preview of what next year's Con would be turned into if Hydra won.)

There were two big parties Saturday night and several small ones. Shasta Press hosted a cocktail party. Ted Dikty of Chicago fandom officiated as bartender-in-chief until he drank himself under the table. Reports of drunkenness may be exaggerated, though, because apparently a lack of chairs in the room forced people to sit on the floor. So descriptions of "pros littering the floors" may be jocular hyperbole. Ford, Skirvin, and Bok threw their Committee HQ room open for general socializing. Bok showed color photos of his non-commercial paintings. Stirling Macaboy in Australia electrified everyone by making a trans-oceanic phone call to Don Ford's room so he could at least participate vicariously in the convention. He announced that he'd planted a brief story on the Con in the Sydney *Daily Mirror*. Fans were pleasantly amazed to discover that Miss Science Fiction, Lois Jean Miles, was a real s-f enthusiast. She could talk the subject intelligently and she had a pleasant sense of humor. Kyle observed smugly that he needn't have brought a model all the way from New York if all he'd wanted was to hire a shapely body.

In some hidden spot Ned McKeown won \$115 in one poker hand with a pair of nines. Sometime after midnight the room 101 group left the hotel for a snack at a nearby all-night eatery, The Purple Cow, and found that it had already been discovered by Poul Anderson, Judy Merrill, Fritz Leiber, Jr., and Doc Winters. The room 100 party finally ended at 6:00 in the morning when the residents ushered out the last hangers-on so they could get two hour's sleep.

Sunday's activities began at 9:30 a.m. with Dave MacInnes playing two wire recordings of radio horror programs. The morning was officially devoted to a meeting of the National Fantasy Fan Federation. It started late, at 10:45. NFFF President Dale Tarr called it to order by banishing all non-Neffers from the room. He introduced Arthur J. Burks, who had just arrived. E. E. Evans spoke on the early days of the club for the benefit of new members. The rest of the meeting was involved with in-group trivia: upcoming club elections, debate over whether the club magazine should be mimeographed or planographed, a membership drive, etc. Decisions of importance were that the NFFF should sponsor publication of an s-f art folio, and that it should collaborate with the Fantasy Foundation in compiling and publishing an address directory of all fandom.

The main program began at 1:00 p.m. with

the drawing of a door prize, a copy of Lovecraft's *The Outsider and Others*. It was won by Dave Pallat. The Cincinnati Fantasy Group had expected to present something, followed by the auction, but so much auction material had been received that it was decided to begin it immediately. Every magazine except *Astounding* had donated its entire stock of art and manuscripts from the past year, and there were numerous galley proofs and illustrations from the semi-pro publishers. Ted Carnell had brought the original cover for the next *New Worlds*. Ray Palmer donated the art and copy for the first issue of *Other Worlds*, which was the first look that fandom got of it. (He'd hoped to have it on the stands by convention time but it was still at the printer's.) A number of authors had cleaned out old files by sending them to the Convention. There were preliminary drafts of classics from Jack Williamson, A. E. van Vogt, and others. Ralph Milne Farley kicked in six old scrapbooks filled with carefully-mounted clippings of the "Tarzan" newspaper strip from its beginning. V. T. Hamlin had brought a large stack of "Alley Oop" originals.

There was obviously too much for the allotted time, and the auction was quickly begun with Melvin Korshak knocking down items in rapid-fire order while Don Ford and Bea Mahaffey kept records. The top individual price was \$48, paid by Walter Cole for Earle Bergey's cover to the February 1949 *Thrilling Wonder Stories*. This didn't come near the Torcon's record of \$76, but the Convention's volume was so great that a new total of \$980.15 was set. The "Alley Oop" originals were handed out for \$1 each to those fast enough to grab them, just to move them in a hurry.

The auction had to be broken off at 5:30 p.m., even though much remained, to prepare for the next step in Dave Kyle's publicity campaign. This was a coup that nobody could complain about. Kyle had arranged for a half-hour program over Cincinnati's local WLW-Television. Commercial television was just beginning in 1949, and this was publicity that fandom had never seriously dreamed of.

The speakers and a large percentage of the Con went over to the studio, while a table-model TV was set up in the Ball Room for those who stayed behind to watch. The show ran from 6:30 to 7:00 p.m., and the announcer promptly turned it over to Dave Kyle to moderate. The round table included Kyle, Fritz Leiber, Jr., E. E. Evans, Judy Merrill, E. E. Smith, Jack Williamson, Hannes Bok, John Grossman, Forrest Ackerman, Ted Carnell, Bob Tucker, Mel Korshak, Lloyd Eshbach, James A. Williams, and Dr. C. L. Barrett, representing the authors, artists, publishers, and bibliophiles. The presentation was brisk and serious, emphasizing the growth of s-f, its pertinence to the post-War world, and the role of fandom in creating the professionals of tomorrow. Those watching at the hotel complained about the poor kinescope pickup.

Sunday evening's program was deferred until the group at the studio had time to return. The main speaker was Ted Carnell, whose untitled Fan Guest-of-Honor talk was a description of the s-f scene in Britain.

The war had virtually killed both the industry and fandom, which were still only beginning to recover. He deeply thanked all the American fans who had sent bundles of s-f magazines to British correspondents during the years when no s-f was being published there and currency restrictions made it impossible to subscribe to foreign publications. He also thanked all those who had contributed to the Big Pond Fund, but said that he felt uneasy about accepting the honor because another British fan, Walter Gillings, had really been responsible for much of the breakthrough work in starting a British s-f magazine which he had only taken over after Gillings' semi-gafiation. He urged everyone to subscribe to Gillings' *Fantasy Review*, a semi-pro publication struggling to become solvent, and relaying Gillings' greetings to the Cinvention. Carnell related *New World's* history and future plans, emphasizing the more interesting differences between American and British magazine publishing and marketing practices. This talk was followed by a question-and-answer period in which most queries related to the likelihood of *New Worlds* being distributed in the U.S. or the possibility of Americans subscribing to it.

Several notables present were called up to speak briefly. George O. Smith was asked for something humorous, and ad-libbed around the old dictum about the more we know, the more we realize we don't really know anything. Arthur J. Burks said he'd just returned to the U.S. after eighteen months of looking through the Amazon for lost civilizations. The best he'd been able to find were a couple of deserted 17th-century Portuguese settlements. What he really wanted to say was that fans didn't realize the influence they had over s-f. Most magazine publishers never heard from their readers at all, so the amount of mail s-f fans sent in made them seem to be a mighty wave of public opinion. He'd once had a well-paying pulp series killed because one kid had said he thought it was dumb. Three fans coordinating could become a real pressure group. He closed by noting that L. Ron Hubbard had hoped to attend the Con but had to go into the hospital instead due to a relapse of some war wounds.

Don Ford popped up to announce that the auction had brought in \$750 so far, and turned the mike over to Lloyd Eshbach, who talked about how Burks had been one of his favorite authors when he was a kid. He had been one of the top-producing pulp writers, grinding out over a million words a year for ten years. Burks had helped Mort Weisinger get the job of editor of *Thrilling Wonder Stories*, and Weisinger had rejected every story that Burks submitted from then on. Rev. Darrell C. Richardson talked about his favorite authors, speaking as one who had possibly the largest collection of fantasy books and magazines in existence. His favorites were A. Merritt, Edgar Rice Burroughs, and Erle Cox, the latter on the basis of Cox's superb single novel, *Out of the Silence*.

The final item of the day was a panel discussion, "Why Science Fiction," moderated by E. E. Evans and featuring Lloyd Eshbach, Fritz Leiber, Jr., Milton Rothman, and Judith Merril. Judy Merril dominated it, possibly

making up for being unable to get a word in during the TV round table. Each was asked why he or she wrote or published s-f. Leiber said it gave authors the best chance to display their imagination. Merril liked its many facets, which didn't exist in other forms of popular fiction where all stories had to follow a pat formula. Also she frankly preferred writing to doing housework. She had just sold an original paperback book, this one an anthology of top s-f short stories from the magazines, so fans didn't have to worry about its quality. (It was *Shot in the Dark* from Bantam, which packaged it as a detective thriller to make sure it'd sell.) Eshbach had enjoyed reading s-f for years, so he published it because he could make more money from it than from other forms of fiction he wasn't as familiar with. Rothman was a hard-science devotee who was attracted to s-f's serious speculation about the future. There was apparently a lot of audience response to this panel, but unfortunately it wasn't recorded.

Sunday night's parties were enhanced replays of the previous night's. The two main affairs were again in Korshak's Shasta suite and the Committee's room 100. Dave MacInnes brought out his Scotty, Goldberg Soda, who demonstrated his trick of singing upon command. Hannes Bok showed more Kodachromes of his paintings and drew cartoons on exposed female anatomy. Lester del Rey and Lois Miles demonstrated how to communicate abstract ideas without words, using as examples such concepts as, "Baby, you look good to me," and, "Sorry, buster, you're not my type." Rog Phillips showed off wrestling holds, while Lloyd Eshbach did comic imitations. A long-distance call came from an excited fan in Los Angeles to Forry Ackerman, to report that the L.A. *Times* had carried one of TransRadio's releases about the Cinvention. Ned McKeown had another good night at poker. One party report noted that, "the wives of the pros, who are about as interested in Science Fiction as the fan's wives are, had a good time discussing the trials and tribulations of being 'Science Fiction Widows,'" indicating that the Committee's plans for an Official Hostess may not have come off. A larger group strolled to The Purple Cow for an early morning snack. On the way back Bok drew cartoon mice all along the dew-covered show windows they passed.

Monday morning, September 5th, began with more unscheduled playing of recorded fantasy radio dramatizations, plus a three-record speech from old pro Neil R. Jones. As soon as MacInnes had run through this material, Ford began the auction. Bob Tucker and Sam Moskowitz took over as auctioneers for Mel Korshak, who was hoarse from running the previous session. The last of the pro material went at about noon. Before turning the stage over to the fans waiting with their own items, Ford announced that the Cinvention had made so much from the regular auction that it was waiving the 20% commission it'd originally stated would be collected from the fans' sales.

The only fan who got to auction anything was Bob Tucker. He sold items from his collection for about an hour, until the lunch

break was called. Other fans who'd brought material had to settle for making private deals in corners of the Ball Room during lunch and while the Business Session went on. Forry Ackerman covered all the seats with street maps of Portland and the latest issue of *The Fanscient*, a popular fanzine from that city.

The 1:00 p.m. business session got under way about 2:00 p.m. Charlie Tanner introduced Fritz Leiber, Jr., who extemporized a speech while fans straggled back from lunch and settled down. Leiber's brief remarks were essentially the message of H. G. Wells in "Things to Come": that society has a cultural resistance to change, even for the better, and that it was up to openminded and farseeing people like fans to "help people of our times with the application of science to Social and Political problems throughout the world."

The Business Session was supposed to open with a "Report from the Publishers," but the program was running so late that they had to be dispensed with. Tanner ordered all non-Cinvention Committee members from the room. This was presumably a parliamentary formality, since there's no record that any non-Cinvention people were in the room to leave it. The chair was turned over to Wendell Houston, a neutral, who opened the floor for bids for the 1950 Worldcon. After a brief pause while everybody waited to see who would go first, Will Sykora arose to offer New York as the site, in the name of the "scientifictionists of New York City."

Forry Ackerman announced that he represented the Portland Science-Fiction Society, and read a long letter from John and Dorothy de Courcy of that club entering their bid. Harry Moore got up as a member of the New Orleans Science-Fantasy Society to bid in that club's name. He pointed out that the South had never had a Worldcon before, and that the NOSFS wanted to host one to attract more Southerners to fandom.

The Hydra Club opened its presentation with Lester del Rey objecting to Sykora's passing himself off as the representative of all New York fandom. The Hydra Club offered itself as a Worldcon organizer with the support of many New York fans, as well as large percentages of Newark's ESFA and Philadelphia's PSFS. Del Rey introduced L. Jerome Stanton, who painted a rosy picture of how Hydra, with its pro contacts, could put on a better Worldcon than anyone else "for the advancement of science fiction." Sykora rose to a point of correction. He had not presented himself as the representative of anybody, and he denied that the Hydra Club had the right to speak for New York fandom, either. He felt the city should present a non-partisan bid with the makeup of the Committee to be decided later if it won.

The final bid was made by Dave MacInnes in the name of the Washington Science Fiction Association for a 1950 Worldcon in the national capital—"Capicon." Before closing the nominations, though, it was solemnly noted that a mail bid had been received from Rick Sneary of South Gate, California, for "South Gate in '58!" This was a followup to a gag campaign that Sneary and some other Southern Californians had been conducting in fanzines during the past year. At the time



MARTIN ALGER

Randall Garrett (kneeling), unknown, Judith Merrill, George O. Smith, Bea Mahaffey, Lester del Rey, Bob Tucker

it was a popular joke, like the “Pogo Possum for President” craze that swept through fandom a few years later. Nobody, not even Sneary, imagined then that it would eventually turn into a successful movement.

Don Ford interrupted to give a financial report. The CInvention had brought in \$1,307.15, a new record. \$980.15 of this came in through the auction. After deducting expenses the Worldcon was left with a profit of \$863.19. A “finance committee” was appointed (Tucker, Eshbach, Williams, Moskowitz, Korshak, and Ford himself) to decide during the site-selection how this should be disposed of.

The committee had a lot of time to deliberate. Houston ruled that unless one bid should receive a majority, there would be a runoff between the two top vote-getters. He asked the New York factions whether they were presenting a single or separate bids. Del Rey said separate. Sykora strenuously objected to splitting the vote for New York. Stanton agreed with Sykora, so del Rey withdrew his objection. Paper ballots were passed out. The vote, announced in reverse order, was: New Orleans—8, Washington—29, Portland—36, and New York—48, with one vote for the Antarctic. This turned the vote into a contest between Portland and New York.

As the tally of the runoff was finishing, somebody pointed out a dropped ballot upon the stage. Doc Winter picked it up and said, “Make that 60 for Portland. It’s a tie—60 to 60.” One ballot had been cast by a holdout for Washington. The room burst into such hysteria that Houston called a five-minute recess to give everybody time to calm down.

Runners were sent to search the hotel for any fans not attending the session, in the hope that more voters would break the tie.

The bidders took advantage of the break for frantic last-minute electioneering. Most of it was impersonal, but Milton Rothman took the stage to complain about Kyle’s cheesecake publicity for the Worldcon. If this was a sample of Hydra’s ideas about “advancing science fiction,” he recommended that fandom support Portland’s bid.

Fandom did. The third vote was Portland—67, New York—63, with the same holdout for Washington and one vote in Harry Moore’s name. James V. Taurasi, one of Sykora’s supporters, proposed that everybody show their support for the winner by buying memberships in the Portland Worldcon immediately. Forry Ackerman, as Portland’s agent, collected 38 memberships on the spot. Not many out of 132 possible joiners, maybe, but it was the largest registration that any Worldcon had yet recorded so soon after winning.

Ford then announced the finance committee’s recommendation. \$150 should be passed on to Portland to start the next Worldcon, \$150 be used to buy books and magazines for British fans who could not obtain s-f due to tight money problems, \$150 ditto for Australian fans, and the remaining \$410-odd be given to the Cincinnati Fan Group in payment for its work on the CInvention, to be used for such fannish purchases as a club mimeograph. Any charity for impoverished fans who’d overspent and needed carfare home was to come out of the CFG’s allotment. There was general approval of this, but some

thought the NFFF should share in the division. This touched off a hot debate. The NFFF’s detractors claimed that it was always talking about how it was the big, national fan club, but challenged it to show what it had ever done for the Worldcon to deserve a cut of the profits? This went on until Rev. Darrell Richardson grabbed the mike and suggested a token payment of \$50 be given the NFFF from the CFG’s share. This was large enough to mollify the NFFF’s supporters and small enough that its antagonists didn’t feel that the CFG was being robbed of any important amount. The compromise passed.

By this time everyone was so emotionally exhausted, and it was so late in the day, that the Business Session was adjourned without taking up the resolutions relating to the mail-ballot selection of future Worldcons.

There was almost no break before the 7:00 p.m. banquet started. This took place in the Metropole’s basement Grill Room cafeteria. There were 116 diners at \$2.50 each. For a change the complaints weren’t about the quality of the food but about the fact that fans had to serve themselves rather than being waited upon. After settling with the management for the meal, Ford had only \$15 left so he tossed it in as a tip for the chef and his staff.

Since the last few Worldcons had established the banquet as the occasion for relaxation and merriment, a large number showed up in their costumes. Kyle got the news reporters back for more photos. Ted Carnell was chosen M.C. and a couple of fans performed brief comedy routines. But the underground cafeteria had numerous support-

ing pillars that made it difficult for everyone to see what was going on, so after the meal everyone returned to the Ball Room to finish the program. Some began to drift away to check out for the return home. Carnell introduced the remaining notables for a few farewell words. The Philadelphia SFS was the only club that had followed through on the early call for fan groups to prepare entertaining acts, and it now presented a "space opera" that was a sequel to its show at the Torcon. This got rave reviews but does not appear to have been described in any detail. Sam Moskowitz gave his dramatic recital of "The Raven," always a favorite. To close the convention, Ted Carnell called for the entire Con Committee to assemble on stage and take a bow. Only one member failed to respond: Don Ford, "Mr. Cinvention" himself. He was discovered at the rear of the room, stretched across five chairs, sound asleep.

Reaction to the Cinvention was similar to that of the Torcon, only more so. The Con was recognized as a success. Everyone had had a wonderful time. Attendance had snapped back to the Philcon's level. As Don Ford put it, "We managed to get about 175 to 180 names on the books; but the others merely picked up their Program Booklets etc. and took off; rather than stand in line. So, we can only guess and say approximately 200 attended." There were a gratifying number of professionals present. Ray Palmer was welcomed back to fandom, and he hired a CFG member, Bea Mahaffey, as assistant editor for his new prozine. The Cinvention did spectacularly well in all financial areas. There had been an exciting fight for the next Worldcon with no apparent hard feelings from the outcome.

The publicity angle provided much post-Con discussion. Everyone took pride in the Con's appearance on TV. TransRadio had sent brief releases about the Worldcon around the country, and a number of newspapers and radio newscasts used some of them. But the cheesecake shots and the gag publicity photos stirred up a storm between those like Lou Tabakow who said, "I don't give a damn what they write about me, or the convention, as long as they spell my name right," and Milt Rothman, who claimed that "fandom wasn't

interested in attracting the type of people who would be attracted by this type of publicity." The debate was to be repeated many times in the following years.

A number of fans sadly decided that the Committee could not escape harsh words. The program had all too clearly been successful only because of the number of pros who'd allowed themselves to be drafted to speak without notice. Milt Rothman published a 20-page indictment in the November 1949 issue of his fanzine, *Plenum*. His argument was that after over ten years of World Conventions and regional conferences, there were enough experienced ex-Committeemen around that no new Committee had an excuse for not being able to get practical advice on the fine details of managing a convention. The Cinvention was an excellent example of how not to run a Con! "There was absolutely no sense of timing. Everything started a half-hour to an hour late. Korshak's introductions took too long, and after that there was an intermission of indefinite length. . . . And only two hours were allowed for fan business! Fantastic! If all the time wasted on delays and overlong intermissions had been salvaged, we could have enjoyed arguing over a dozen resolutions. . . . The public address system was very bad. Jack Williamson's voice was completely lost by the time it got to the back of the room. . . . There seemed to be no responsibility for anything. At the beginning of the auction a certain drunk began to auction off The Worm Ouroboros, and it was at least five minutes before Dr. Richardson led him gently to the door. A proper chairman would not have permitted this nuisance to continue beyond the boring point." The complaints of Rothman and others may have been stronger than they'd've been in previous years due also to the wave of enthusiasm about s-f's growth that fandom was experiencing. S-f was "maturing." The Hydra Club had proven that it was possible for fandom to help its advancement. It was therefore desirable that the World Convention show a similar development of professionalism.

The Cinvention followed the lead of the two previous years by publishing a thick "Memory Book" the following May. This consisted of transcriptions of the parts of the

program that had been successfully recorded, reproductions of most of the telegrams the Con had received, and several lengthy Con reports describing the various activities through different eyes. The "Report from the Publishers" that had been cancelled for lack of time was "read into the minutes," with news as of April 1950 on the activities of Shasta Publishers, Arkham House, and Prime Press. Don Ford reported on the \$300 purchase of s-f for Britain and Australia. The original idea had been to buy one copy of every in-print s-f book and one subscription to each s-f magazine, and divide them equally among all the s-f clubs in the two Commonwealth nations. In practice there hadn't been enough to buy more than sixty-two hard-covers. Total expenditures \$229.86, plus \$15.30 in postage, leaving \$54.86 in the fund, which would be used to send copies of the Cinvention Memory Book to Australian and British fans.

The Cinvention was not as fatal to the CFG as the Torcon was to the Derelicts or as the 1950 and 1951 Worldcons would be to their host clubs, but it certainly didn't help it any. Within a year the club's size had shrunk appreciably. Certainly much of the migration from Cincinnati had nothing to do with fan-ish reasons, but Bea Mahaffey moved to Chicago because of being hired at the Cinvention for the staff of *Other Worlds*. Charles Tanner resigned from the CFG after 14 years as its elder leader, citing personality conflicts with the newer club officers that had been exacerbated by the strain of running the Worldcon. The younger group had its enthusiasm for Worldcon-sized projects permanently burned out. The next year the remaining Cinvention Committee activists, none of whom could afford the trip to Portland, rented an old hotel at nearby Indian Lake and hosted a big open party. This was the birth of the annual Midwestcon, which has no formal program; people just come together at the announced weekend in June for a couple of days of informal socializing. (In recent years, a new generation of fans has saddled the Midwestcon with such formalities as a Guest-of-Honor, a banquet, and a hucksters' room, to the disgust of such old-timers as Tabakow and Barrett.) □

We're going to get a bit verbose in our acknowledgements to remind you all that this history is a project in progress, not a finished work, and that we encourage all of you to help us with it.

Our major benefactor is unquestionably Howard DeVore. Though we didn't know it when we started, DeVore began a similar attempt in 1961 to write the history of the World Convention, but never completed it. He has now turned over to us several thick folders of the notes he had compiled, which include many rare memorabilia, unique correspondence, and letters from old-time fans who have since died or disappeared. Our history will be markedly more complete because of Howard's assistance, and we thank him profusely for it.

We have also received loans and promises of loans of good Worldcon photos from such

people as Walt Lee, Ben Jason, and Jay Kay Klein. This should provide us with a good photo coverage of most of the Worldcons from 1950 to the present. However, as you've seen, we are still in serious need of photos of the convention before 1950. And we would still like to see more photos from 1950 onward. No matter how many we have to choose among, you may have a shot that's better. We're particularly interested in good photos of guests-of-honor, convention chairmen, and notables. If the shots show clearly such features as the meeting hall layout, any special wall decorations or displays, etc., so much the better.

We owe further thanks to Rick Sneary and to Forrest Ackerman for loaning us a number of their old fanzines. We have now compiled a large file of photocopies of fanzine reports and articles about the Worldcon

down through the years. But there are many that we don't have yet, and experience has shown that almost every different report includes at least one detail that none of the others mention. We need to see them all. If you have any fanzine with a Worldcon report in it and you're willing to loan it to us (or send us a photocopy of it), please write and let us know the fanzine's title and date or number so we can check if it's one we don't have yet. And remember, this serialization in the MidAmeriCon's publications is only a preliminary edition of an expanded history that will be published as a separate book later, so we are still interested in corrections of errors and additional material about the conventions already covered.

*Fred Patten
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Culver City, CA 90230*

The CONcatenation Follies

LETTERS FROM THE MEMBERS

JOE L. HENSLEY
2315 Blackmore
Madison, IN 47250

I recently received and read with interest Progress Report 3 and just want to send along this one note of sympathy.

I've found that anytime I get into a job a lot of people will call me a bastard when I do it and others will call me a son of a bitch when I don't. All that one can do is grin and do it the best one can. Don't worry about the people who don't like the way you're doing it. If you changed it there would be others to raise hell. Stick with it and ignore the hell raisers.

And we'll see you come September next.
(We think we love you.)

JOHN L. ROBINSON
1575 Felder Rd.
Sonoma, CA 95476

I am writing for two reasons; the first is to inform you that although I am registered as "Jack" Robinson, my legal name is "John Lane" Robinson. I trust that this information will find its way to the proper place and that I will be able to check in without difficulty next year.

(That sort of nickname is no big problem; only if you had registered as "King of the Martian Moons" or the like.)

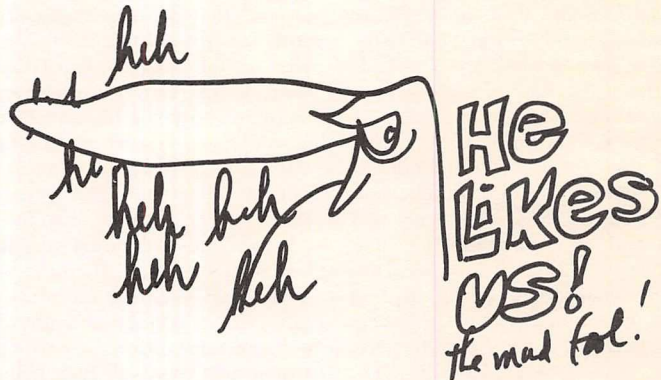
Secondly, I would like to assure you that your plans for a reasonably-sized con seem very practicable and much needed, as I see it. I support your policy completely.

By the way, I have an idea concerning that fascinating problem the WSFS has [of] three or four different constitutions governing it every year. What if each *convention committee* drew up its *own* constitution before the site selection? The fans could then take the merits of each constitution into consideration (along with location and other factors) when they vote for the con site. Well, that is just a thought on a not-very-pressing issue. Good luck in the year ahead.

(It sounds as good as the way it's done now. An even better approach would be to get a serviceable constitution and leave it alone.)

DOUGLAS S. CAREY
11355 Lincoln St.
Robertsville, OH 44670

Just a suggestion. . . You feel that the Meet-the-Pros party at Discon was such that it left much to be desired. I'll go along with that. I really didn't enjoy it that much. If you want to try something else, why not break it up into four/three separate parties? Split the BNPs up into different nights, fill in with lesser pros. Maybe tie it in somehow to the genre luncheons. Publish the list of what pros what night in the program book, ask the fans to spread out a bit, i.e., come only for that one author you really want to meet. Could also tack on a Welcome-the-Pros shindig as part of opening exercises—as you've said, give fans a chance to remember the faces so they can hunt 'em down in the halls. This might also be



useful as a bit of alternate programming during bigger events. Main problem would be tying the authors down to one night when they may want to be somewhere else. Also getting the fans to not all come every time.

(The notables in the audience generally are introduced at the opening ceremonies—the only problem is that they aren't always in the audience. Putting it outside should solve most of the noise problem and holding it the first day should ease the crowd problem a bit.)

I sympathize with your Republican troubles; I don't like the way that you're running things, f'rinstance requiring IDs, charging \$50 for lost cards, etc. I want the committee to wave their magic wand and make all the problems disappear. Irrational of me, I guess. . .

(Poof!)

I *do* wish you could speak to the hotel about crashing rooms, though. Hard times for the hotel are hard times for all of us. Fandom is an expensive hobby, you know. Sounds to me as though they're having no troubles getting in conventions. After all, the rooms at the Muehlebach are filled as it is; it's not that much extra work to have a few crashers sleeping on the floor. Where does it cost the hotel money? The rates the con is charging are discouraging enough, let's not increase the living costs, too. At least try to keep the hotel from sending house dicks to check out the rooms. Don't laugh, it's happened to me.

(Well, the hotel is losing money. If the room is booked to one person and four are staying in it, they're losing the difference between what they charge for a single and what they charge for a quad. We don't expect crashing to end—and neither, probably, does the hotel. As I said last time, if you plan to crash, use a little common sense about it. At least remove the evidence before the maids come in to clean up.)

By the way, I don't think you should have offered space for the SCA after announcing discouragement programming on them. Too close to a break in policy to suit me. If the Trekkies want a film room and projector to show episodes will you supply it? Suppose the comixfans want a stage for a speech by Kirby or Lee; is the con going to save them one? Would've

been better to let the Anachronists find a park of their own—this may make a hassle. Oh well, too late now.

(The only kind of space we have for special interest groups is small meeting rooms—and not many of those. I'm afraid we don't have anything large enough for either of the things you mentioned. If anyone wants to book a room in a hotel that we're not using, there's nothing we can do about it. And what they do in their own room is none of our business. And, since the park is not a part of our convention facilities, the SCA can arrange for it if they want to.)

Still not clear on one item—are the discouraged-doms allowed to have material at the huckster tables? You've never really stated one way or the other—or I missed it (may be). Please be clear as I want to know whether to bring money for comic books or not.

(Sorry, thought I'd covered that. We're allowing anything to be sold—as long as it doesn't violate the law.)

About all I can think of right now. Keep up ye good work.

P.S. Should a sympathy bouquet be taken for David Gerrold, I'd be willing to contribute. Shame how fen get struck down in the prime of their life.

DENISE STOKES
24761 W. Outer Dr.
Melvindale, MI 48122

Well, I've never read anything quite like the Mid-AmeriCon progress reports. They *are* sort of like fanzines, except that they concern themselves with the cons and the problems, etc. of cons. I'm a rabid fan of science fiction, and a sf artist too, but my only contact with other people into sf is through the world conventions, so I have a special interest in them. It would seem that MidAmeriCon is gonna be it as far as sf cons go, and I'm getting steamy about it! I just want to comment on a few things you talked about in PR3. First of all, while I think that \$50.00 at the door is pretty steep, it's fair enough to the people who are willing to invest in a con two years in advance, and it's the only way I can see to limit attendance without eliminating the hard-core fans. So I applaud your means of limiting attendance. The only alternative I can see to that is to rent—not

a hotel—but an entire city for five days—eminently desirable but a little impractical. Oh well.

(I think the ideal thing would be to charge \$20 or \$25 for everyone—no early \$5 memberships. This wouldn't limit attendance, but it would give the convention enough money so they could afford to rent space large enough to hold everyone.)

Closed circuit TV? Incredible! I hated gnawing elbows with other people as we climbed all over each other to see the costume show, awards, etc. and the thought that I can see it *all* from the privacy of my room scares me. I mean, I'm a TV addict, but this is really something! If it eliminates a lot of people who attend the shows, I'd love it—I could watch what was happening in person and in comfort. If the events are still jammed, at least I won't be missing anything—I can always go to my room and catch the whole thing on TV! Also, (and I speak here only of programming—not who can come) fooyoo on the special interest people (Trekkies, Anachronists, etc.). This is the World *Science Fiction* Convention, and I wanna see stuff having to do with science fiction. There are Star Trek conventions, etc. for the others. Let us have one to ourselves, huh?

One last comment—I certainly hope that the personnel at the Muehlebach are more professional than that of the Sheraton (Discon). I was never so disappointed and annoyed with a hotel in my life, and the way they ran that hotel during Discon colored the whole affair for me. I will never vote for Washington for a convention again!

Now, two questions. One—I lost my husband's green membership card—he's number 767 and I have to know if he has to have a card to claim his badge, etc. at the con. He's got a lot of ID, so I can't see why he'd need a card if you have him on record and he'd have the ID. But—you never can tell, can ya?

(No, he won't need the card—but if he'd like one for a souvenir or anything, just write and ask for a replacement.)

Second question—I'm an artist. How do I go about getting into the art show?

(Check "The Smoke-Filled Back Room" under "Art Show" for details.)

Well, that's it for now, I guess. I'm really getting hot to attend this con, Tom. See ya there!

(You bet!)

GRANT CARRINGTON

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University Station

Gainesville, FL 32604

Here I am writing a letter to a Progress Report. I don't believe it.

I'm with George R. R. Martin on the Meet-the-Pros party. My fondest memory of Discon was the two times at the party that fans came up to me, looked at my badge, said "oh," and walked away. Unfortunately, some asshole blew it for me by asking for my autograph. Wouldn't let me enjoy my two free drinks in peace.

So my suggestion is that you keep the Meet-the-Pros party, give each pro unlimited free drinks, and those who want to wear silly hats or other identifying paraphernalia can do so, and those who want to drink themselves under the table without being bothered by fans can do so quietly without disturbing anyone else.

Better yet, give pros some kind of identifying pass or card that they can use in any bar in KC for unlimited drinks, and MidAmeriCon will pick up the tab. That ought to take care of your profits in a hurry, and you won't get all that backtalk other WorldCons have gotten when they've made a profit.

How about that? I've solved two problems in one fool sweep.

(We could probably do that if we had been charging \$50 from the beginning.)

I will also second George's statements about panels. There are a number of authors whose sole

purpose in life seems to be to get on panels and make damn fools of themselves and waste the audience's time, trying to see how clever and funny they can be. The first time I saw this I found it confusing, the second time I found it funny, thereafter boring and even embarrassing.

I'm not quite sure I agree with Jerry Pournelle's suggestions in this regard, but he may be right: it may be the only way to avoid such time-wasting panels. I suggest you give Jerry's ideas a try several times (at least twice) during MidAmeriCon. I'd like to see how it works.

(Your wish. . . and all that stuff.)

BRUCE D. ARTHURS

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Something I'd like to see in future progress reports would be a "Ride Column," listing people who are looking for rides and people who are willing to give rides, and perhaps also charters being organized. Some Flagstaff fans are trying to organize an Amtrak to KC for the con, which should be carrying people from Tucson, Phoenix, Flagstaff, Albuquerque and Denver. It's also possible that it may be arranged to have the train start from LA, with stops in Flagstaff and Albuquerque.

(Don't know if the train charter you mention is the same one being organized by Tim Kyger or not. Amtrak is supposed to start train service from Denver to KC later this year, but I don't know if it will be before MidAmeriCon or after. Okay, we'll do the "Ride Column" but Discon got almost no response when they tried it. We'll see.)

I fully agree with your putdown of David Gerrold. I was in the audience during his speech at Westercon, was highly impressed by the beginning portion, and was shocked when all of a sudden he started casting shadows of his own at Kansas City. I'd been planning on approaching him after the speech and requesting reprint rights for my own fanzine, but that one section completely wiped out the good effect the rest of the speech had for me. Gerrold's obnoxiously inflated idea of his own self-importance is particularly obvious in his letter when he offers you his record of assistance at other conventions. Why, yes, indeed, I myself remember the marvelous performance he gave as toastmaster at the '75 Leprecon. (Namely, he never showed up, and he never informed the committee that he wouldn't be attending after all; Bruce Pelz was pressed into service as a substitute toastmaster.)

Incidentally, the piece of advertising I placed in PR3 has been quite effective so far; I got the PR one week ago and have already broken even on the cost of the ad from the subs I've gotten.

AL ZIMMERMAN

27 Huntington St.

Hartford, CT 06105

Tom, I'm writing to you because of your responsibilities for both the Film Program and Publications.

First the Film Program—*why* are we discontinuing the all-night movies? Ken Keller in PR2 says its being done, but gives no reason why. Is it too expensive? Are people being mugged in the film room in the middle of the night? At the two Worldcons I've been to, I managed to spend one night at each staying up all night to watch movies—it's something I only do once a year and something I looked forward to.

(We'll be showing movies about 14-15 hours a day, and we honestly don't see how anyone could watch more than that without going stir-crazy. And expense does enter into it since we are showing most everything in 35mm. With 35mm you have to have a union projectionist, and we didn't think the few people in there after 2 AM, most of them sleeping, justified the extra cost.)

Publications—how about publishing a member-

ship list in sequence by geographical location? If your records are computerized, a sort on zip-code shouldn't be too hard to manage. Such a list would have at least two advantages. First, it would enable people traveling from the same area to find each other and make arrangements to travel together (in some cases this might enable a non-attendee to attend). Second, it would enable people to find out just who the fans are in their own area—this is unnecessary for people in high density fan areas with SF clubs, but people in other areas would find it of use.

(You don't know what you ask! Maybe the "Ride Column" will be of help.)

TED WHITE

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Falls Church, VA 22046

Having received your Progress Report 3 and read its contents thoroughly, I'd like to offer several comments for publication in PR4, if I may.

First, the matter of size and limitations.

I don't think anyone will argue with the need for some sort of size control—it's been looming for the past five years. What seems to be the cause of contention is the *means* of control used. You have decided upon an escalating membership fee and a \$50 at-the-door charge. I can hardly dissuade you from this policy at this point, but I would like to present a few rational arguments against it and an alternative proposal which I hope your successors will consider.

It seems to me that the basic argument against the escalating fee idea is that *it doesn't work*.

The basic idea has been in use now for at least five years, although not to the degree you propose. To date, it has had little or no effect upon attendance. Some attendees have grumbled and ponied up the fee. Others have simply ignored it, crashing the gate as it were, via a number of stratagems—and paying nothing. I would estimate that at least 500 people attended Discon 2 without paying. They either ignored those aspects of the programming which required a badge, or borrowed or forged badges.

You can be sure that the response to a \$50 fee will be similar. Some—it's hard to be sure how many—will pay the fee. Others will not, contenting themselves with whatever devices they can make use of to gain entrance. Since a sizable minority of fans have no use for programming and attend solely for the social aspects—the parties—it's quite likely that unless you forceably bar them from the hotel, they will be there as attending non-members.

Thus you will be creating, in effect, a shadow-convention. While there has always been this aspect to worldcons, I think it will be larger at MidAmeriCon, for two reasons: 1. the ever-increasing size of fandom; 2. as a strong reaction against high membership fees.

Your response to this situation can go either of two ways: You can get hard-nosed about such attendees, rousting them from the hotel as non-guests of the hotel. This will require a large security force and will generate a strong undercurrent of hostility. I think both are undesirable for a number of reasons. Or you can choose to ignore the non-members on the grounds that as long as they stay out of the function rooms their number is not important. But in either case their presence will undoubtedly cause you some problems.

(What you say is undoubtedly true—but it still has the effect of limiting attendance. If they stay in their own rooms or in the rooms of others and are attending no functions, they might as well not be there as far as we are concerned.)

More important, the escalating fees don't *limit* membership. They discourage it, yes, but they do not limit it. Some people will pay any sum. You have no way of knowing how many such people there are. For instance, those who attend non-sf con-

ventions are used to fees running from \$25.00 to \$50.00. Some (an increasing number) will be on expense accounts. Editors at the New York publishing houses play musical chairs; some will not *be* science fiction editors until a few months before the convention; others may not be aware of it until then. They may well wish to attend—it's good business to. Since their publishers will pick up the tabs, the \$50 fee will not discourage them. You do not know how many there will be. It could only be a handful; it could be more like fifty or even a hundred.

That means you really cannot prepare adequately in advance. You do not know how many program books and associated materials you'll need on hand. You'll have to prepare for the worst and hope for the best. On the one hand you could be stuck with hundreds of extra books and the expense of printing them. On the other hand you might find yourself with an embarrassment of riches (fifty memberships at \$50 is \$2500.00)—or running short on the materials needed for those late memberships. I'm sure you've considered these problems and done the best you can to provide for them, but the fact remains that these are unnecessary problems.

I think the alternative is to *specifically limit attendance*.

That is to say, decide on the maximum number of attendees you can deal with, announce that number, and sell memberships to that number.

When I proposed this idea to one member on a bidding committee for a future worldcon, the response I got was one of "But how could we decide on a fair size?" That person worried this topic at some length and decided it was insoluble. I disagree; I think that objection is a red herring. It's not hard to decide on the size limitation of a convention. One can query the hotel about the maximum size of

the meeting rooms, and use that as a base rule. Or one can consider the basic expenses involved in preparation of materials, the size of staff needed, etc. Or one can be entirely arbitrary and decide, say, on a figure like 6,000. One uses what knowledge one has of the appropriate factors and one arrives at a number. The actual number itself is not too important: it is whatever one finds comfortable and useful.

At this point the number is announced. Say one picks 6,000. The announcement is made that the XCon will be limited to 6,000 memberships on a first-come, first-sold basis. *But*—only a proportion of these memberships will be sold in advance. The proportion is again up to the committee. In our hypothetical case the committee might announce that 5,300 memberships would be sold in advance. The remaining 700 memberships would be sold at the door, again on a first-come, first-sold basis.

There are a number of advantages to this system. The first is that with a specific number of memberships available, the committee could plan far better on its publications. 5,300 Progress Reports would be printed. 6,000 membership books would be printed. There would be none of this "How many more should we allow, for?" or second printings when stocks ran out.

Further, the price of membership could be standardized at a sum which could be used in calculating income and expense far more precisely. The present system leaves such questions entirely up in the air. How many \$25.00 memberships will you sell? How many at \$50? You don't know, can't know, until after the fact. Thus you have a much poorer idea of what your total working budget will be. You must plan low and then be prepared to deal with the possibility of windfall sums to be properly used (and, *pace* past conventions, you'll be lucky if you escape

without the hint of scandal in the disposition of extra funds).

Additionally, such a system allows for late joiners and at-the-door memberships in a much fairer way than the present. Some fans simply can't plan two years ahead. Students, young-marrieds and those whose lives are undergoing changes in job or location simply can't be sure two, or sometimes one year in advance that they will have the *opportunity* to attend a worldcon. Others will find out about fandom and the worldcon only in the months immediately previous to the convention. As you've undoubtedly already been told by many others, the present system penalizes these people. My proposed system does not.

I hope future worldcon committees will give my system their consideration, and, if they find objections to it, will voice them so that they too can be considered on their merits. As it is, I think the present system has entirely too many objectionable features and is, on the whole, of dubious merit.

(As we've said several times before, we considered every alternative and found our system to have the least number of objections. A specific limit on the number of attendees seemed to us to have the most objections.)

Granted, it would let us know exactly how many publications to print and how much money to budget for—unless we set the limit at 6,000 and only 5,000 bought memberships. In that case you would be even worse off than if you had had to guess. When committees have to guess, they generally allow a fair sized cushion on the budget. But with 1,000 unsold, but spent, memberships, crisis looms.

Of course, 6,000 is a bit high. They would have to make sure their limit wasn't over what they would actually get. But they have to be equally careful not to be too much too low.

They would be in just about as much trouble, though of a different kind, if they set the limit at 4,000 and 5,000 wanted to attend. The crashing problem would be even worse than with the high at-the-door fee. There would be no alternative but to crash. What about the people who have to decide whether to drive half way across the country on the chance there will still be at-the-door memberships available when they get there? What about the fanish anarchists? If they are unnerved by our system, they would practically go nova at yours. I think the result would be chaos—

—unless it would be possible to set the limit at the exact number who would want to attend. And then there would be no point in limiting attendance at all.

Our system may not be the best (though we think it is), but we are the first to try ANYTHING. Hopefully, someone will try your way; it's the only method we'll have of knowing for sure whether it will work or not.)

Moving along to one topic raised by Jerry Pournelle's letter, I will agree with him that the present worldcon programming practices need improvement.

When we began considering programs for the NyCon3 in 1967 we were well aware of the problems which still persist. The largest is that of panels. Jerry correctly points out that few panelists are prepared for their panels, and too little emerges from those panels of any real interest. His idea of presenting papers to be discussed by a panel has merit—and was tried with varying degrees of success by Torcon 2.

But I think *size* is also a factor. That and control by the moderator.

Last year I was part of an editors' panel at the Discon 2. I came to that panel prepared to deliver my thoughts on a topic I had been considering for a matter of months. I never had a chance. Jim Baen—one of the editors—was the moderator, and he was obviously not prepared to do more than mouth a few platitudes (most of them copped from editorials I'd written years earlier) and ask the rest of us (Ben

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Bova, Ed Ferman and myself) if we agreed with them. It was a tepid performance, only slightly enlivened by questions from the audience. I was disappointed. I ended up publishing what I'd wanted to say at that panel in a column in *SFR* (or *The Alien Critic*, as it was then).

Quite clearly if you have four or more people on a panel, unless the moderator is scrupulous, one or two people will dominate and the others will not be heard from to any extent. The more people on a panel, the less of worth will be said.

Further, if one of the panelists is the moderator it is all too likely that he will dominate the panel.

I think panels should be more modest in size. At the NyCon3 we inaugurated Dialogues—two people and two people only. This leads to a conversation between the two and eliminates the tug-of-war for the microphone, which too often occurs. I think our most successful dialogue (of many) was between Samuel Delany and Roger Zelazny—both of whom were rising young stars in 1967. I have no doubt similar confrontations could be staged now.

If there is to be a moderator, he should not be a participant. That is, on an editor's panel the moderator should not be an editor. Rather, he should be prepared in advance for the topic of the panel. He should have questions prepared—questions of genuine merit, probing questions—with which to ask the panelists. *It is the moderator who gives direction to a panel.* Further, he should confine himself to those questions, intruding his presence as little as possible except to maintain control over the direction of the panel. I've been bored at many conventions by moderators who seemed to feel that as moderators they had the right to hog the mike and provide the definitive answers, leaving the panelists as yes-men. The moderator should be, in effect, an *interviewer*, presenting his panelists to the audience as directly as possible. (This technique works well in two-person panels where one is the "star" and the other the interviewer—especially when the "star" is not naturally verbose and needs to be brought out by questions.)

It doesn't hurt to put controversial panelists together—when they agree to it—as Alexei Panshin and Larry Niven were at St. Louis.

What you want to avoid is blandness. Nothing is more boring.

(We agree with you completely, and will be trying any number of variations on some of your suggestions. We tried the interview idea at Byobcon last July and it worked really well. It wasn't perfect, to be sure, but it still had the standard panel beat to hell. Jerry Pournelle is organizing two panels, so he has a chance to prove his theories.)

I'll confine my comments on David Gerrold's letter to this: Your "PR problem" seems to be one of muzzling David Gerrold. I haven't heard any rumors of riots at MidAmeriCon, nor do I think them likely. It seems to me you've handled the problem of special-interest programming honestly and fairly, and I've heard no complaints at all about it. (I do get letters from readers of *Amazing* and *Fantastic* on the subject of worldcons, and, if

you've been following my magazines, you'll note their complaints have been exclusively concerning the attendance fees. Although Trekkies and Perry Rhodan fans write regularly, none have protested your programming or their "exclusion" from the convention.)

Your Progress Reports continue to amaze me. They are clearly the best, most readable and most interesting, in many years. You're bound to annoy someone by almost anything you do, but I think you're doing a fine job and I look forward to attending your convention with considerable pleasure.

(Thank you, and we look forward to seeing you. Our progress reports have upset some people quite seriously because we have pointed out realities to them that they didn't want to recognize.)

STEVE JOHNSON
3109 N. Kilpatrick Ave.
Chicago, IL 60641

Yes, I am suitably impressed with the way you have handled the dilemma of the overpopulation of Worldcons. The idea to escalate membership fees with time is generally a good one, except for the following circumstances that might crop up: the Neo-Fan hearing of the convention perhaps only a few months ahead of time, will see that membership is up in the neighborhood of \$30, and will be scared off. This is perhaps not all that serious, for a Worldcon is not exactly the most gentle introduction to Fandom (DisCon II was my first—it took 'till WindyCon I to recover). At any rate, it sounds like you're not suffering under too much criticism for your actions, and I hear that Orlando is following your lead by establishing a similar membership policy.

(I fear the poor Neo-Fan who hears about the convention just before it happens is out of luck with ANY type of limited attendance. Either the set number of memberships is already sold out, or he doesn't have a chance to establish the credentials some suggest, or the price is too high. At least with our method he may have to pay more, but he CAN come.)

A possible alternative to the escalating membership fees would be to sell memberships only at regionals. This would serve to restrict membership to established con-goers, but would unfortunately discriminate against the fringe-fan who would only want to attend Worldcon.

A suggestion for Programming: I have noticed in the past year that more and more people are constructing "blinkies" modeled after the ones made by Carl Kleiner. Most of the ones I have seen, mine included, have made changes, either moderate or drastic, in the circuit or casing configuration. There is evident in this much originality. Perhaps it would be possible to hold a World's Ugliest Blinky contest, with the following categories: 1) most novel circuit design, 2) most original casing design, 3) best overall design, and 4) the World's Ugliest Blinky. This sort of thing would be of interest to a fair cross-section of Fandom (as evidenced by the reaction I get to mine at various regionals), and would stimulate much

artistic and technological activity among that particular subset of Fandom that is coming to be known as Techie-Fandom.

(People who make suggestions like that generally get put in charge.)

Again, let me compliment you on your sticktoitiveness in keeping the escalating membership fees. As you said, something had to be done.

JACKIE FRANKE
Box 51-A RR 2
Beecher, IL 60401

This letter may seem a bit disjointed, but I've just wound up (I hope) an argument with a good friend of mine in the LA area about MAC's PR3, the attack made on certain statements in it by SFInctor, and some comments made in response to my references to PR3 in Dilemma, and my spleen is still quivering with outrage and my hands haven't quite stopped their trembling yet. I don't know if all this will be of interest to you or not, but I hope it will be of some help, or I'd never bother going through the effort in the first place of typing it.

First off, let me quote from the LOC I received (it will not be printed in Dilemma, as the writer asked me to delete it in a later letter since you people have apparently realized the error of your ways—according to him.)

(The letter repeats most of the misinformation published in SFInctor 7 and launches a tirade against most of our policies: Not allowing Aussiecon members to make Hugo nominations; that we will have crashers "prosecuted"; and that, after "encouraging" block memberships, we impose a cut-off date for transferring them to the name of the person using them—to mention the major points.)

Well getting that letter really made me sit back and blink. I'd already written to SFInctor regarding their issue 8, and repeated some of my objections to their hatchet attack on your committee, to my friend, and received a reply that really blew my mind.

First off, I acknowledged that I feel that June 1, 1976 is far too early a date to require identification of each membership. August 1st would be far better in that regard—but in any case, to set a date was your right, as your attempts to reduce crowd size have to be lauded even if it means stepping on a toe or two. I admitted that the PR overstated the case (possibly, as I also said I know nothing about Missouri law) about \$50 being a felony, but in any case you people were referring to the counterfeiting of badges, not mere gate-crashing. And, of course, the nominating bit is part of the Worldcon rules, and to castigate you for following the rules was about the silliest thing I've heard of yet.

Anyway, today I received a response to that letter, full of "quotes" and misinformation, gleaned in the main from SFInctor (which seems to be getting the crown for most misinformation for the former holder. . .) and I wrote a six page letter refuting these points. Perhaps they may be of help when drawing up PR4—if it's not already too late.

The Nominations bit was already taken care of,

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ZELL

of course, by the simple reading of the WSFS rules that state quite clearly that only members of the current Worldcon can vote or nominate. If you wish to disregard these rules, it is your right, but I'd stick to my guns if I were you. (Who the dickens was a member of Aussiecon who is not a member of MAC anyway? Just *who* are you "disenfranchising" (not to say that it was the voters at the Discon business meeting, and George Scithers with Yale Edeikin's help—Yale just told me last night on the phone that the bulk of the writing in the new constitution was his—who should be yelled at for "disenfranchising" anyone. You guys were following the book, and nothing more.)

(We didn't change it.)

The bit about the felony can be explained as a natural error. I know (though I couldn't quote chapter and verse—it was something that *everyone* "knew") that at one time \$75 or \$100 was the beginning of felony in a criminal case in Illinois, and I believe one of the reasons you people set the \$50 rate was in order to make theft of memberships into a felonious crime. Okay, so \$50 isn't felonious. Admit it and go on to other matters.

(I hate to disappoint all the Philadelphia lawyers in California, but in Missouri the theft of \$50 IS a felony—punishable by up to ten years in state prison. Do they really think we'd say something like that without checking first?)

The first and foremost of which is—regardless of the poor way in which it was phrased, and it *was* worded poorly—you never claimed in PR3 intention of prosecuting anyone for simple gate-crashing. In fact it is stated quite plainly that imaginative crashers will be applauded as they're kicked out the door. That's arresting someone? It is quite plain from context that the veiled (and, really, considering all the furor over that section, you only mention the word "felony" once in the whole damn report, and never say "prosecute" at all! It seems very weird that some segments of fandom seem set to go to war over it!) threat is meant for people who intend to try mass counterfeiting, not mere gate-crashing. I blame SFinctor for confusing the issue so totally, though Reamy's wording helped.

(Okay, it wasn't the most crystal clear thing I ever wrote in my life, but it wasn't all that garbled. You understood it, didn't you? It was just a convenient target for people looking for a target. If it hadn't been that it would have been something else. True, it was a veiled, and very vague, threat aimed at counterfeiterers, not crashers. The purpose of it was to simply let people know that we did not consider the counterfeiting of badges to be merely puckish fun and, because it was being done by fans, did not make it any more acceptable than if it were being done by a thug with a gun. We certainly hope counterfeiting won't occur and don't really think it will, but if it does, we aren't going to look the other way and say, "Isn't that cute." As far as crashers are concerned—and we expect there will be some—we intend to play it by ear. There will be no hard and fast rule; we won't go after gate-crashers with blood hounds. I imagine any crasher who uses a little finesse and keeps a low profile will probably get away with it, but anyone who creates a disturbance or tries to hassle us and make trouble, will probably get a return on his investment. Life is too short and the line is too long.)

Okay, the next—and most arguable—point is the "voided" memberships. I wish Tom had not used those words, since he says in the very next sentence that they won't actually be voided but will be reduced to supporting rather than attending memberships. No one has mentioned that fact at all—SFinctor neatly avoided the issue by using quasi-quotes and thus avoiding the necessity of either quoting that section in full or at least showing the omission of some words by the use of ellipses. I'd stress that point most strongly in the next PR. The price those

block memberships were bought at was \$6 and \$6 will pay for a supporting membership—no one is being ripped off of anything! At the most there's a buck difference—supporting memberships were \$5 last year—and I'd say you would be better off refunding the buck to whoever is involved—and it can't be very many, what? about a hundredth of the membership?—just to get the charges of "unfair" off your backs.

(We've decided to move the transfer deadline back to Aug. 1; it was a reasonably reasonable objection and no great inconvenience to us. After the Aug. 1 deadline the membership list will be audited completely, going back to the original letters, to make sure that records are complete, accurate and up to date at the convention. We don't want an error on our part to create any problems for anyone trying to register. We did not, however, change the "no refund" clause. John Taylor explains it quite adequately I think in his section of "The Smoke-Filled Back Room." You see what I mean? While my wording about "null and void" might have been better, it certainly wasn't unclear, yet SFinctor ignored the parts that would have messed up their controversy. We have approximately 45 memberships bought by clubs—and we've heard no complaints from any of them except LASFS.)

I'd also argue the point about you "encouraging" the purchase of block memberships. When and where did you do such a thing? The only reference I've been able to find was in *Karrass*, where Linda—without giving a source for her info—says that any club that Ken Keller recognizes can buy block memberships for their new members. She also states in the same paragraph, same page, that such block memberships will have to have a name assigned to them by a certain date—only no date was mentioned. That was said in K15, in June of 1975—a full YEAR before the cut-off date you gave in PR3 for informing the committee. I don't think that's too short for notifi-

cation at all—even if the first note was made about the date in PR3, it still give half a ghoddam year!!! How much time do people want?

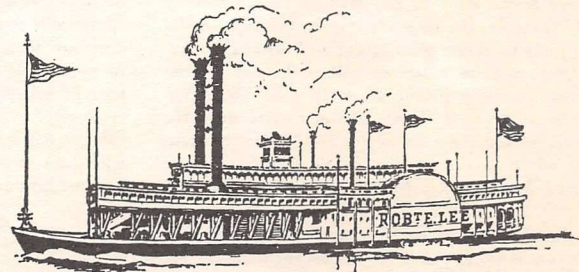
(No, we never "encouraged" the purchase of block memberships, we only "allowed" it. Even if someone wanted to interpret what Linda said as "encouragement," it still won't wash; the mention in *Karrass* was AFTER the block memberships had already been purchased. We released that info about "recognized" clubs to Linda afterward to prevent an individual from getting the idea of buying a bunch of memberships and scalping them—which wouldn't help our limiting attendance at all. After we made the announcement no more block memberships were requested.)

In doing some research for my response to my friend, I reread Bruce Pelz's *Profanity* 7&8—and therein I found much to explain the misinformation my friend had. On several occasions during the early months of 1975—from Feb. 2 to late January—discussions took place in LASFS about the possible purchase of block memberships. It was bandied about that it would be a neat idea to buy up memberships at \$6 and sell them for \$15—thereby doing both the club and the purchasing member a favor. Later on Jerry Pournelle suggested that the cost of the 25 memberships should be deducted from the \$3000 LASFS promised to "devote to the cause of General Fandom"—on the shaky grounds that they'd be helping you people by giving you up-front money as well as helping new members get a break on the cost of Worldcon memberships. Since the LASFS would be clearing \$9 per membership, I find that a ludicrous concept, but that's beside the point. They lay out \$150, and expect to get back \$225 and want applause for their "service"! Ha!

In several places, Pelz says that the block memberships would be sold to members in the EARLY PART OF 1976—not in the mid year, or the latter portion of it. If the club expected a reasonable

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growth rate, I would imagine that they expected the group purchase to be depleted long before June, in any case. 25 memberships won't last forever, after all. Ergo, they will know who is getting said memberships, and to inform you people is no skin off their nose—yell and scream though they will.

Apparently the idea of "encouragement" comes outta LASFS's minds (if any) since the whole process of getting the idea and actually voting the funds with which to buy said memberships was done totally without communication with your group except the receipt of PR2. Boy, you really "urged" them, didn't you! They got the bright idea of ripping you and some neo fen off and making a few quick bucks themselves, and now that you've thrown stumbling blocks—not absolute barriers, mind you—into their path they're madder than hell. So what?

I have to quote a line I wrote [to my friend]—I think it's one of my better ones. "Gee, I get my facts straight from the horse's mouth, while you get your information from its rear end and you point towards me!?! I laugh hysterically, sir. I really do." This person has all sorts of misconceptions—not gained from the PR reports themselves, but from reports *about* the PR reports, and he calls me a dunce for supporting you.

I'd also appreciate hearing whether I've endangered a good friendship for naught—whether I was correct in my interpretation of your meaning in the PR. If I have to go eat crow, I'll do so—to salvage such friendship, if for no other reason—but I don't want to wait until a brick wall falls on me before I know what to expect. I don't like being wrong in an argument, but I like even less the outright attacks and slanderous statements being made about your committee and its action on the West Coast.

(You are 100% correct.)

One of the main accusations being thrown against you and your crew is your inexperience. Don't let such inexperience lead you into panicking at the first sign of organized pressure from the LA area. Those people play at politics as a game; and they're past masters at it. Stand up for decisions when they are correct, amend those which are partially in the wrong, and apologize when you must—but not until then. By Ghod, you were voted in as the Worldcon, it's yours to run as you see fit, and damn the torpedoes, full speed ahead.

One of the funniest things about the exchange I'm having with my friend is the fact that he is not, never intended to, and wouldn't on a bet, attend MAC. He's griping just to be griping—but ghod knows how many others he's influencing, or are being influenced by those who got to him. SFInctor? SFphooie!

(The really sad thing about people like your friend, who have been convinced not to attend MAC by fannish busybodies with personal axes to grind and publications like SFInctor that deal in deliberate misrepresentation for the sake of controversy, is that they will miss a fantastically great convention. (Well, admittedly, it does help keep the attendance down; we can give the rumor-mongers a point for that at least.) And do not mistake Craig's motives with SFInctor. He has made it quite clear editorially that he is an agent provocateur and his goal is controversy. If none exists he will, as he has demonstrated, gleefully invent it. With a rational newszine it would be a simple matter to give them the correct information, clear up any misconceptions they might have, and they would print it. But be assured that SFInctor KNOWS what the correct information is, and it isn't controversial enough. It's another sad thing, among many sad things, that SFInctor is doing harm to Worldcon, harm to the people who swallow what he feeds them, harm to fandom in general, and to LASFS in particular by association. (Admittedly, again, people like your friend don't have to be sheep led around by what

they know to be second-hand information. Let's hope that when he discovers what he missed he will know the proper place to put the blame.)

Yet another sad thing (not to mention the sad thing of my having to get involved in fannish politics, which is about one millionth on my list of favorite things to do) is the hypocrisy involved in much of the criticism. LASFS feels we are inexperienced and therefore in trouble. So, what do they do? They don't try to help and encourage, the first thing they do is attack, attempt to panic us, attempt to seriously damage Worldcon. Apparently some are quite willing to see that happen in order to be able to say they knew it all along. (Of course, we have heard that some West Coast fans are miffed because we haven't gone to them for advice—which could have something to do with it.)

I, Tom Reamy, would like to make a few personal observations about the MidAmeriCon Committee. I got into this a bit late in the game and had nothing at all to do with the bid. Even now I spend most of my time chained to the composer (the chain is long enough to reach the refrigerator where the Tab is cooling and the John-Keller is a kind master) and have no more to do with policy-making than any other member of the committee—I have one vote like everyone else. (I hope no one thought I was the originator of the policies in "The Smoke-Filled Back Room.") I am as involved with MidAmeriCon as I want to be, sometimes more so.

But I have been watching the committee at work for a year and a half now. Many of them are inexperienced, which in my mind is a plus; they don't have a lot of bad old habits to unlearn. They make mistakes, they waste time fussing over trivialities, and they sometimes let events influence them instead of the other way around. And they sometimes get pissed when attacked by some brain-damage case (such as seriously offered advice that MidAmeriCon shouldn't be TOO good, lest it make future committees unable to match it feel bad—which could account for the mediocrity of some past Worldcons).

Problems within the committee and with the organization of the convention have been minor and easily overcome. Every front in the pre-convention planning is moving smoothly and is well on schedule. Many new ideas are being tried—which means that a few of them doubtlessly won't work out as well as hoped, but at least a serious attempt at up-grading is being made. A little additional cooperation is being asked of the membership to help smooth out some of the traditional rough spots—and the reaction has been hysteria in a few instances. I think MidAmeriCon will be a pivotal convention, a turn in a new and better (and necessary) direction. A few of the old-line fans who have convinced themselves that nothing has changed since Pacificon in 1946 won't like it; we already know that—and there's nothing we or anyone else can do about it.

I am fully confident that MidAmeriCon will be one of the most exciting, entertaining, innovative Worldcons ever, and anyone who deliberately stays away will regret it. There is already ample evidence of this: just take a look at this progress report and compare it to the next-to-last progress report of any previous Worldcon. Just extrapolate that difference to the whole convention, and you'll have a good idea of what to expect. There should be a lot of crow served on the West Coast, and elsewhere, after the convention—assuming that some of the people who have been making irrational attacks suddenly become rational.

...and now for something completely different!

ANONYMOUS

What are you doing to yourselves? Why do you want to put fandom on the line, by charging such an absurd fee? When I looked at a members book, I almost swallowed it in shock and disgust!! Because of this absurd fee your charging, I am consulting a lawyer friend of mine, to see just how you think you can get by with it! And also I want you to know that you are loosing a lot of potential members and most of all money! And I will not join any racket of that sort!!

(Our attendance limiting is working.)

KEN SHERIDAN

rm 2400

485 Madison Ave.

New York, NY 10022

AAAAAAAAAAGH!!!!!!!!!!!!

P.S. Est fungus apud nos!

(I know just exactly how you feel.)

PAUL CORTIN

(no address)

Why on earth must a committee be so bull-headed? Everything is so ridiculous that you are doing. I want you to know that I have consulted with a very prominent lawyer, and intend to use all I can against you. Go to hell.

TARAL WAYNE MacDONALD

1284 York Mills Rd.

Apartment 410

Don Mills, Ont. M3A 1Z2 Canada

Your recent program book states that you will be hasseling fen who use pen-names unless they point their pen-names out to you before hand.

Allright. Membership 1297 is made out to Taral. If you ask for identification I can give you fanzines. If you want *official* identification like driver's licenses and birth certificates you will have to be satisfied with "Wayne MacDonald." Unless I wave my business papers under your noses—I just might do that—I have not legitimate identification as "Taral."

Frankly I think you should all go to hell.

Speaking with a lot of old-time SMOF types at a recent small con, I learned that Worldcon committees have their troubles. Perhaps it *is* necessary to impliment restrictive policies to run a con with attendance in the thousands. But that leads me to the question of why anybody would *want* to run such a monster. Obviously the fans who don't won't; leaving only the types who actually like to organize and run things. I assume your committee people are of this sort. And such sorts hardly ever cavil at extra beauracracy and rules. Too bad. I get upset when governments start asking for identification; when the fans start it's too much.

Like I said, you should all go to hell—but I've given my notice, and I'll have papers if necessary.

P.S. These are my fingerprints in corflu—in case your security measures get still tougher.

(It really wasn't necessary for you to write. Your letterhead has both names on it, so we already had you cross-referenced.)

LANCE FELDMAN

UTMB—Physiology

Galveston, TX 77550

As I cannot condone, in fact I wholeheartedly condemn, your mercenary motives; I will not associate myself with your organization. I hereby withdraw my request for membership in MidAmeriCon, the 34th World Science Fiction Convention. While I wish no ill for Science Fiction and/or the World Convention, it *is* my hope that other people of good conscience will also boycott your convention and indicate to other people of your ilk that behavior in your mode is unacceptable.

(...and working.)

ED WOOD
873 Tower Ave.
Hartford, CT 06112

I was under the impression that you were trying to run a world convention instead of a concentration camp. The 3rd Progress Report of MidAmeriCon contains a number of features and information to which I strongly object to and must explain to you that the thinking in Kansas City has gone screwy.

Item 1: Why only one reservation card? Are you afraid that there is a severe paper shortage? If so, cut down the size of your progress reports too. The inclusion of reservation cards is a service to the attendees. Surely it would not be too expensive to enclose additional cards in PRs 4 & 5 for those who cannot decide early if they are able to attend the convention. If you have a good reason for only one card please state it. I am willing to listen.

(What difference does it make when a person decides whether to attend or not? The card will still be good whenever they get around to using it. If they lose it, they can write for another. We should print, stuff, and mail 6000 or 7000 extra cards because a few dozen people might lose the first one? That is really service.)

Item 2: So the convention is handling the reservations. Are you getting anything extra for all this work such as extra rooms or a kickback on each room? Don't you think there is a good reason why sf conventions don't want to bother doing the hotel's work? Those guys at the Muehlebach must have been happy to see you yokels. "Hey, look, these guys are willing to do our job for us—to insure that we make more money. Happy Day—Hooray!" The hotel could just as easily required a day's deposit on their own postage paid cards. If KC has such a surplus of personnel that it can afford to do work it doesn't have to, lend some out to other cons. I'm sure their work will be gladly accepted.

(We're handling the reservations so we can keep in control, and make sure there are no screw-ups as is usual. That's why MOST conventions do it the way we're doing it.)

Item 3: Additional identification—Why have the green cards at all then? Just to put a number on it? Really, some people may not carry the required identification you are looking for. I can imagine 13 year olds from KC attending and not having Social Security cards or Drivers Licenses etc. etc. You ever watch a supermarket line with someone making out a check and having to provide identification. It slows down the line greatly.

(I think that is explained adequately enough in John Taylor's section on Registration.)

Item 4: Replacement badges at \$50 each. This is just plain silly. Suppose Lester del Rey, or Ben Bova, or your guest of honor Robert A. Heinlein happened to lose their badges or have their badges stolen (*it is not impossible*). Are you really going to charge them \$50 for a replacement? Or if you yourself need another badge, are you going to pay \$50? I really want to see this. I really do. I can imagine this scenario: A 13 year old from KC with the permission of his parents buying a \$50 membership to the convention because he is eager about sf and then losing or having his badge stolen and then asking his parents for another \$50 for a replacement badge. I think those parents would want to know just what kind of a racket is going on. Also I think I shall bring up a motion in the business meeting that no convention be allowed to charge more than a minimal fee for a replacement badge. Badges that are impossible to lose or steal! And to think of all the tattooing the Nazis had to do in their concentration camps.

(Actually, we thought we would give you a choice of a tattoo or having your ear notched.)

Item 5: If the Muehlebach is filled at conven-

tion time and I'm sure it will, why worry if people flak out in paid rooms. Just how much does the Muehlebach want to make out of this convention? As a group the SF cons are pretty well behaved and hotels are anxious to have us. If we stay up late and talk loud and allow some poor fan to sleep on the floor, that's our problem. Or should we burn the rugs and furniture and make drunken slobs of ourselves as some big conventions do? If all the rooms are taken and paid for—what freebies are you or the hotel worried about? If one asked for a Rollaway bed and didn't pay for it, I could understand the hotel getting excited but otherwise? Here again I think most fans will consider this a private affair between themselves and the hotel. How dos this affect the committee!!!

(Well, actually, if a room is booked to one person and four are staying in it, the hotel is losing the difference between the rate for one person and the rate for four—even if the hotel is booked solid. But that is neither here nor there. You seem to be under the impression that the committee is forbidding crashers. You're absolutely correct, it is a private affair between the crasher and the hotel. Go back and read what we said again. We were only warning people of the hotel's stated position. We don't care how many room crashers there are, but thought they'd like to know the hotel will not ignore them (or has at least said they wouldn't), so they'd better not be too blatant about it. Eh?)

Item 6: Mr. George R. R. Martin & the agreement with the SFWA position that pros appearing on panels ought to get memberships and other goodies. I say that if this is the coming thing in sf cons that all participants *fan* and *pro* be treated equally. For years, fans have put on the world conventions and some have gone into the hole to do it. Are pros willing to bail such conventions out when there is a loss instead of a profit? Any professional can deduct the cost of going and coming to cons and his expenses there against income for IRS purposes. What can a fan do! Not a damn thing. If you give SFWA a free room at the con, I think you ought to do the same for the NFFF for their hospitality suites which *at least were open to all*.

(People appearing on the program, fan or pro, will receive the same considerations—whatever they happen to be. We have given the NFFF a free room—just as every worldcon does—don't they?)

I speak only for myself. I do not presume to speak for other fans. I assume they are intelligent enough to voice their own opinions. I'm sure there are some that feel as I do but don't take the time to express their opinions. If I am wrong, I'll learn about it fast I'm sure. At this point in time (10 months before the convention) I'm sorry I voted for Kansas City. Maybe you'll be lucky enough to put on a great convention. I've never known a committee that set out to put on a *bad* convention.

(Luck has nothing to do with it.)

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As I discussed with one of your committee members (can't think of his name) at Midwescon. I am quite dismayed (really appalled!) at your membership schedule and fees. I have a family of five who sometimes attend Worldcons—but I'm not sure how many, other than myself, will attend. So normally, I get a regular membership for myself and my son, with [supporting] for [the] rest of them. Then, when we decide who can attend, I convert to attending. Of course, converting at the \$50 rate borders on the absurd! In fact the \$50 rate is absurd! You can't tell me that, for example, if Asimov or Phil Farmer show up at the door w/o a membership, you'll charge them \$50 to enter. And if you make exceptions, you're setting yourself up for legal problems potentially, that is.

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AMATEUR RADIO HAMS. Interested in starting a Worldcon Science Fiction Net on the Low Bands? Write: Neil Preston, WBØDQW, 7024 Bales, Kansas City, MO 64132.

NICKELODEON SUBSCRIBERS. Patience is a virtue. The second issue is near completion, but I haven't had time to finish it. Between work and the Progress Reports I hardly have time to eat a balogna sandwich now and then. —Tom Reamy



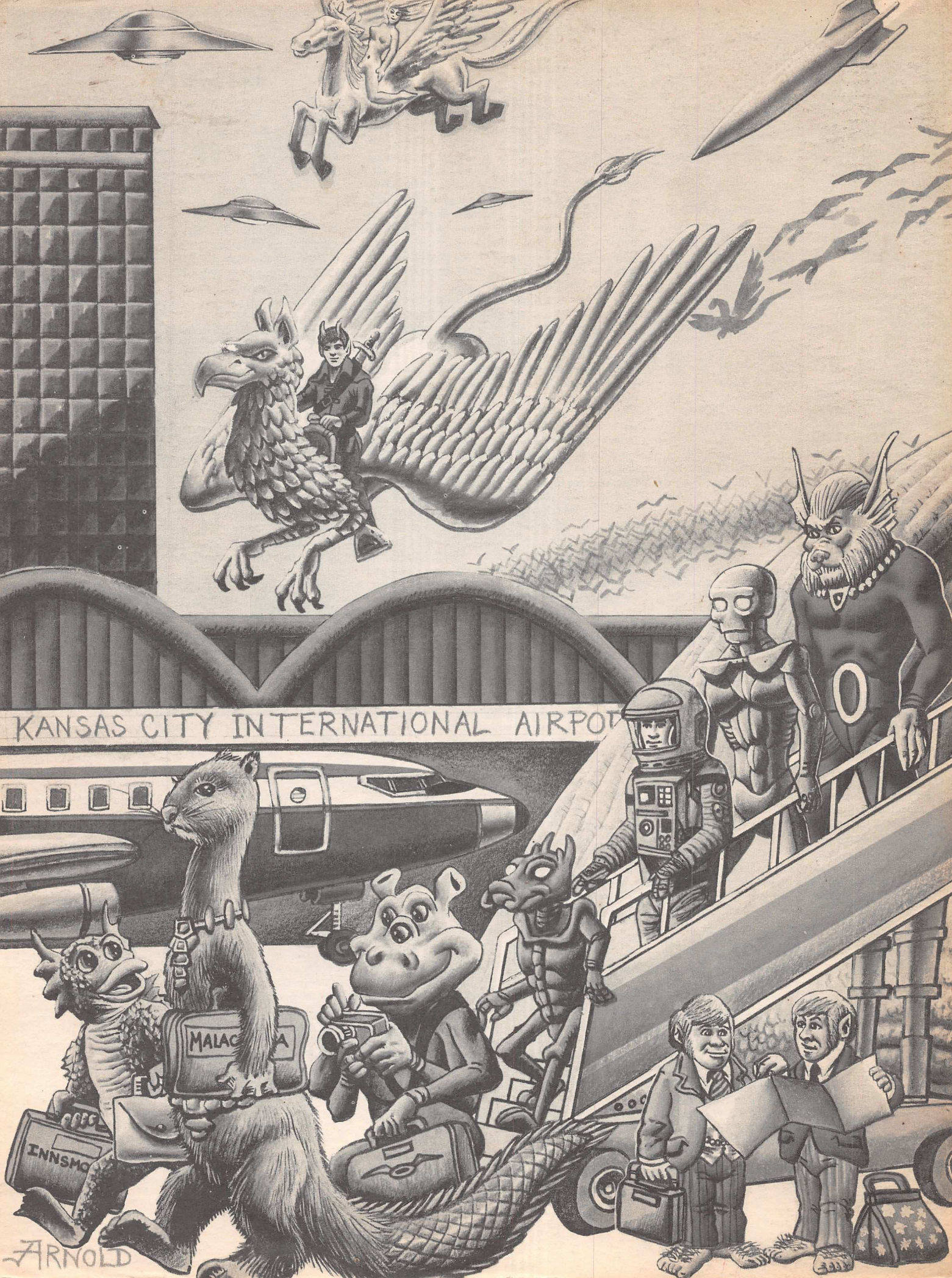
(Why shouldn't we charge Asimov or Farmer \$50 at the door? They would have known about the rate since it was \$5, and if they waited they have no one to blame but themselves. The purpose of the \$50 is to limit attendance. To limit attendance means that some who would normally have come, won't.)

If you persist in keeping the \$25 and \$50 fees (and \$10 has been the highest at any previous Worldcon—and that was *at the door*) you might at least permit conversion to attending based on when the supporting was purchased. (If that were the case, I would have purchased supporting for my wife and other daughter right now.)

(If we allowed conversion at that rate, it would just about negate the attendance limiting of the \$50. Why didn't you just go ahead and buy attending memberships when they were \$5? Supporting was \$3; that \$2 per person couldn't have made that much difference.)

The trouble with your exorbitant fees is that it is catapulting s-f conventions into the rip-off category of comic-cons. The argument re \$50 keeping people from coming in off the street is not logical—if you *really* want no one off the streets, merely accept no new registrations at the con! Furthermore, your big pitch in getting the con was your magnificent and spacious facilities. In other words, if your city can't handle a worldcon, you shouldn't have been in the bidding for it. (A big factor in your getting the con was the active support of Rusty and Tucker—I hope they don't regret it!)

(I doubt it. Check Tucker's letter in PR3. Our facilities were magnificent and spacious—until we were caught by surprise, as was everyone else, by the sudden mushrooming growth of the Worldcon. We just happened to be the first convention to have to cope with it. And you really wouldn't be happy if we were selling no at-the-door memberships, I don't think—nor if we were planning on 7000 attendees.) □



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