

# Muehlebach

# Trunge



# Trip Through Ellison Wonderland

## CINEFANTASTIQUE Vol 5 No 1

For those who enjoyed seeing a science fiction story portrayed on the screen with some intelligence in *A BOY AND HIS DOG*, savor the experience with *CINEFANTASTIQUE* Vol 5 No 1 by reading "Tripping Through Ellison Wonderland" our cover article by Don Shay about the film's production. Shay interviews Harlan Ellison and the film's producer/director/writer, L. Q. Jones to learn the reasons behind the changes made in the original story, changes that Harlan calls "incredibly intelligent." Ellison also tells why he didn't write the film's screenplay himself, how in fact, he was unable to write anything during this period, and how he coped with that and eventually overcame it. Harlan has his objections to the film, as might be expected, and it makes for a very interesting article!

*A BOY AND HIS DOG* is a distinctive example of science fiction films as they should be made, uncompromised by idiot explanations, or diluted for the comprehension of the limited imaginations of the mainstream audience. Its pure evocation of Ellison Wonderland is recaptured by the lavish photographic layouts in *CINEFANTASTIQUE* Vol 5 No 1, including full-color stills and a beautifully atmospheric full-color cover by west coast illustrator Jim Thomas. *CINEFANTASTIQUE* is a unique experiment in publishing, a glossy, full-sized 48 page magazine with 8 pages of attractive full-color printing, designed to give the fantasy and science fiction film the serious and informed attention it is due. Order a no-risk trial subscription and see for yourself. You'll be delighted, and if you're not, you pay nothing! Try it.



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

Rush me Vol 5 No 1 of *CINEFANTASTIQUE*, the review of horror, fantasy and science fiction films, 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 sixteen back issues still available. mac

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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

guest of honor

# ROBERT A. HEINLEIN

fan guest of honor

# GEORGE BARR

toastmaster

# BOB TUCKER



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

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

*recd. 8/4/76*

# The Smoke- Filled Back Room BY TOM REAMY

Well, this is it: the last gasp before Gotterdammerung. This is the last communication most of you will be getting from us before you arrive in Kansas City. I hope there's nothing we've forgotten to tell you.

This will be pretty much limited to new developments and updates since PR4—there's really no point in covering the same ground again. So, if I don't mention something (such as belly-dancing) it doesn't mean it has been cancelled or anything, it just means there's nothing new to report. Check the tentative program to see where your pet item has been scheduled. Chances are it will still be there at convention time—but that's not a promise. Things are still in flux, but we're pinning them down as fast as we can.

I hope the maps will help you find your way to your hotel without too many wrong turns and trips around the block. Most of the downtown streets are one-way, and the directions I've given may not be the simplest if you know the city, but I think they're the easiest if you don't. The floor plans of the hotel may be a bit obscure until you've discovered the relationship between the lobby level, the mezzanine, the third floor, and the below-lobby level. There are major program items on all four levels—as well as in the Phillips House. The Muehlebach is something of a maze, but you shouldn't have any real problems.

I know some of you have gotten upset with us for various reasons—some of you have gotten furious. Some of the complaints have been justified; especially in the area of mail-flow. It has been a problem, it is a problem, and it will always be a problem until the Worldcon hires one of more people on a full-time basis to handle it. We bring it home from the post office in mail sacks! There is only so much that committee members with full-time jobs can do in their spare time. I

hope that future worldcons will take heed. The situation won't improve.

Some of the complaints have been unjustified, especially those based on ideology. We have one philosophy about Worldcons and other people have other philosophies. Unfortunately there has been more mayhem committed in the name of ideology than anything else. Past Worldcon committees have assured us that it happened with them, and will continue to happen until the end of time, but it doesn't make it any easier to keep from being churlish to individuals who we feel are aiming childish and unfair attacks at us. But then, they probably feel they're on the side of the angels and *we* are being childish and unfair. Our only aim from the beginning was to bring you the blow-out Worldcon of all time—and we are—but we've gotten complaints from people who felt that a Worldcon should program nothing but serious discussions of Science Fiction, that we shouldn't even show movies; others have felt we shouldn't be *too* good lest other committees feel bad because they couldn't match us, others have been outraged that we were changing Tradition, and other things have happened to try the soul of a saint that you'll probably never hear about.

But we did bring a lot of it on ourselves, and deliberately too. It was our design from the beginning that MidAmeriCon be constantly in the minds of fandom; we wanted to build up a tangible anticipation, we wanted people counting the days until Labor Day. We didn't want it to be another routine Worldcon (“Oh, is it Labor Day already?”). We used a bit too much dynamite a couple of times, but I think we succeeded in keeping MidAmeriCon uppermost in the thoughts of fandom. (Though Suncon threatened to eclipse us there momentarily.) The bait we offered in each progress report was eagerly grabbed. But I won't tell you what was serious policy and what was japey.

Anyway, we hope everyone will forgive us—for both the real problems and the red herrings. We want everyone to have a wonderful time at MidAmeriCon. We have a lot of new and interesting program items, a lot of razzle-dazzle and showmanship. Worldcons may never be the same (hopefully).

## REGISTRATION

MidAmeriCon memberships are now \$25.00 attending and \$6.00 supporting. The attending rate goes up to \$50.00 August 1st and will be \$50.00 at the door. If you haven't joined by August 1st (your letter should be postmarked no later than midnight, July 31) please wait and join at the door. If you send in your membership that late, we just can't guarantee that we can have it processed before convention time. And we need that month to get the membership records up-to-date and as complete and accurate as is humanly possible. The complete membership is now being audited to eliminate any errors that have crept in during some of the chaotic periods (and there have been errors). We'd appreciate it if anyone whose name is listed incorrectly would drop us a postcard

and let us know. The membership data is copied from your letter onto file cards and onto a computer programming sheet; the key-punch operator puts it in the computer and the list in the PRs is made up from the computer print-out. That gives us three opportunities to make an error.

Don't forget that we need the name changes on multiple memberships by Aug. 1 also. If you have more than one membership in your name, we need to know the name of the person who will be using it. And, if you're registered under a nickname, we need to know your real name for identification purposes only. Your nickname will be on your name-badge and on the membership list. However, we don't need your real name if you have acceptable identification under your nickname.

## HOTEL RESERVATIONS

by Pat Taylor

If this were not the “sweetness and light issue” I would launch into a tirade about people who don't or can't read, but since it is, I won't (smile).

However, I'll repeat it one more time: after that you're on your own.

Before September 2nd we cannot make reservations in *any* of the hotels for you. You must make your own. See PR4 and the end of this section for the address of the two hotels (Dixon Inn & Continental) which can give you rooms prior to Sept. 2.

The Muehlebach has been full since January *except* for suites. The Phillips House has only singles and doubles. Those booking rooms for three or more (except when the third party is a child) will be in the Continental or President.

After June 15 send your hotel reservation cards to the Muehlebach, not to the convention box. The address is: Muehlebach Hotel, 12th & Baltimore, Kansas City, MO 64105. If you send it to the box it will only delay things.

All reservations must be accompanied by a deposit of one day's rental:

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	

There is more detailed information in PR3 and on the back of the reservation card. If you've lost it, write for another.

We are very sorry about the delay in confirming your hotel reservations, but I explained in PR4 what the problem was. (The Muehlebach was undergoing extensive remodeling and we didn't know how many of what kinds of rooms they would have when they finished—we didn't want to book 225 double doubles when they might only have 200.) It has now been settled; we know how many we can book, and I am getting the

# The Birth Of Wonder!

Dear Friends:

A group of Science Fiction enthusiasts are working on a grant proposal to do a special for Educational Television entitled "THE BIRTH OF WONDER". We feel that for some time Science Fiction has deserved a place on public Television in the form of a documentary, not only to preserve a portion of the field for fans, but to open that field to many people who really don't know that Science Fiction exists as something more than just a bug-eyed-monster. This Special is envisioned as being ten, one hour segments showing the birth and growth of Science Fiction.

In this planning stage we would like to solicit as many diverse ideas and opinions as possible from any fan or professional who wishes to contribute. We are open to any suggestions but are particularly interested in what you feel should be included, and/or how the subject should be approached. At this time (stage) we see the special progressing from ancient history (i.e. Lucian) to a final segment on the emergence of fandom and the various genre represented.

If you feel that the special is a good idea, please drop us a note to that effect as this would assist us in convincing the grant committee that there IS a demand for Science Fiction.

We wish to extend our many thanks to the persons who have already indicated their interest in working on the proposal and the project if sufficient funding is Received: Ben Bova, James Gunn, Joe Green, Harlan Ellison, Jerry Pournelle, Keith Laumer, Ken Keller, Hal Clement, Joan Winston, David Gerrold, and Julius Schwartz.

Hoping you will assist us with this project, I am

Sincerely,



Frances I. Council  
Rt. 10, Box 1105  
Tallahassee, Florida 32304

Frances I. Council

John Ellis

Lynn Ball

Jon Crusoe



confirmations out as fast as my fingers will work.

You will be receiving a final confirmation directly from the hotel in which you are booked sometime between June 15 and August 15.

Again, we're sorry. It couldn't be helped. No one has been gypped out of a room in the Muehlebach because of the delay. All reservations were processed in the order received.

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

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

## THE HOTELS

We hope these floor plans will help you find your way around the hotel—though, of course, they will be reproduced again in the program book. These are pre-remodeling plans—we couldn't get the new ones in time

—but the structural changes on the convention floors are minimal, though they're quite massive in the lobby and restaurant areas. You won't have any trouble finding your way around with these.

Unfortunately the Muehlebach will be a nightmare for anyone in a wheelchair. It's built on an incline (the mezzanine is the second floor on the north side, but is on ground level on the south) and there are short flights of stairs everywhere.

We would like for anyone confined to a wheelchair—or anyone else who has trouble with stairs—to contact the hotel now and let them know that you will be there and when. They realize the problem and have made provisions for it. Then, when you arrive at the convention, contact the committee. Between the committee and the hotel, we will make it as easy for you as possible.

The Muehlebach has asked us to make a few requests of the members, which we pass along for you to respond as you will.

They still insist that they will enforce the no crashers in the sleeping rooms rule. Though they may have softened their stance by the time the Shriners and Republicans have come and gone (both those conventions

are so big members will be staying as far away as Topeka—and you think you have problems). So, whether they do what they say or not, it would be a good idea to use a little discretion. Remove the more blatant evidence before the maids come in to make up the room. I mean, we don't expect you to *not* crash.

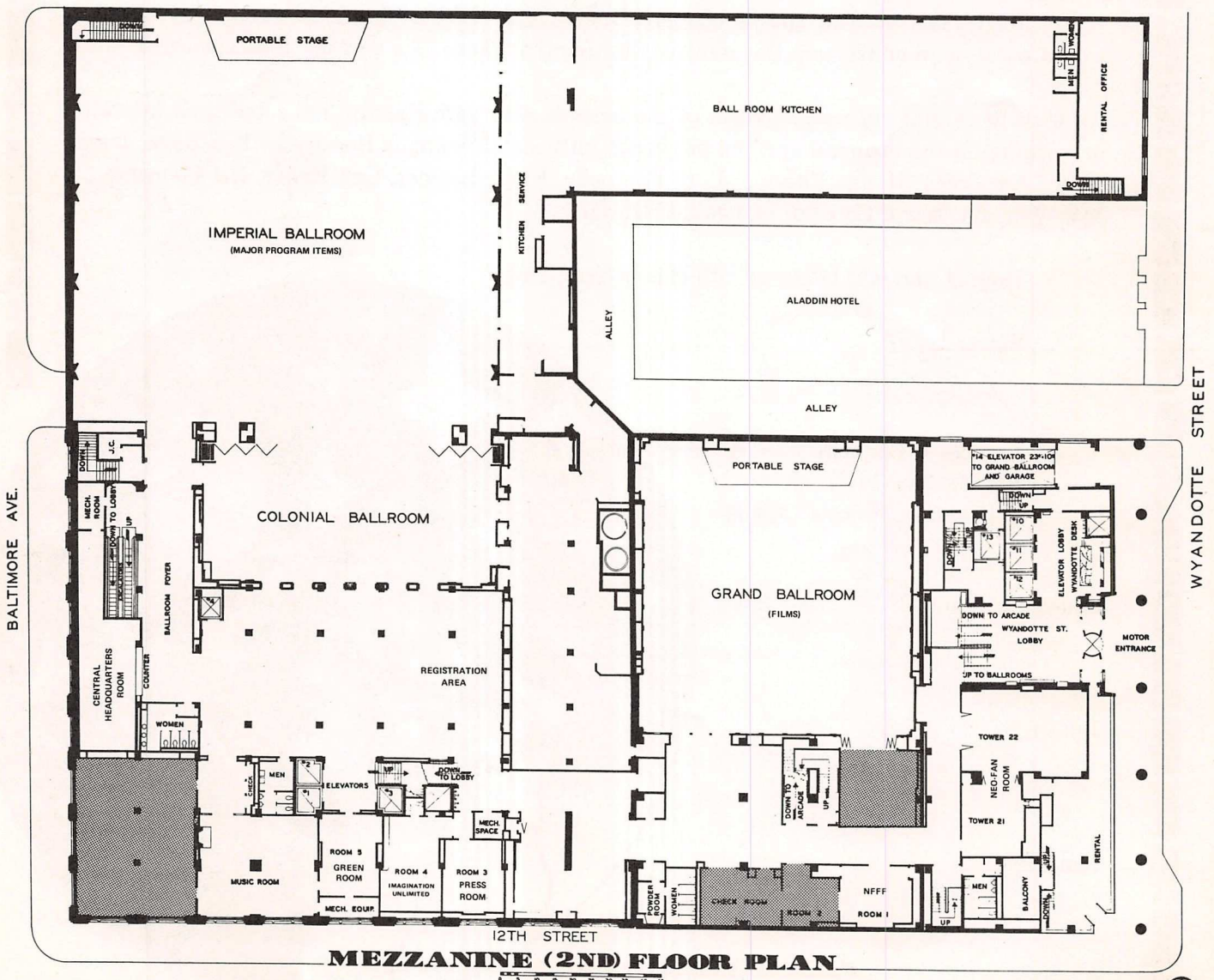
Last year at Byobcon people brought along a couple of boas. The hotel was not overjoyed and asked us to pass along that they would appreciate it if no one brought any reptiles to MidAmeriCon. It is a violation of public health laws to have them in public meeting places.

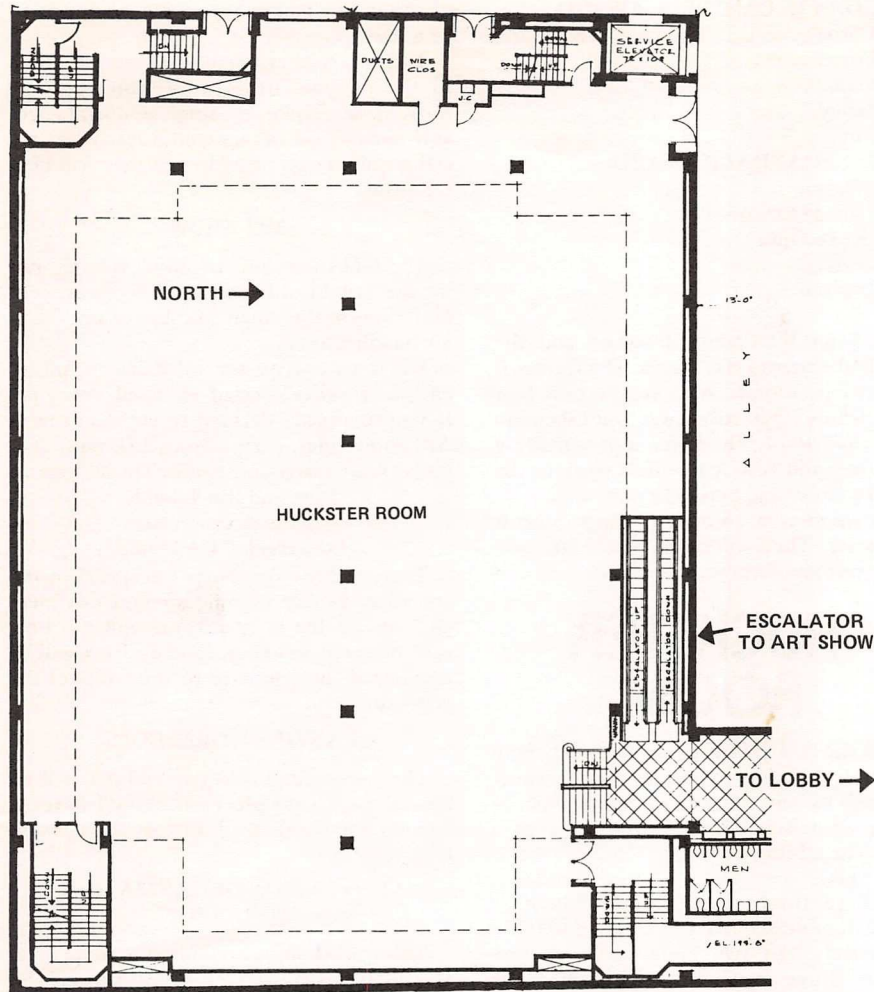
And we have one more:

### LIQUOR

This is a direct quote from the Missouri liquor laws: "Attention is hereby called to an excerpt from Article XII, Section 4.69, Paragraph (d) of the 1973 Alcoholic Beverages Control Ordinance of Kansas City, Missouri, quoted as follows:

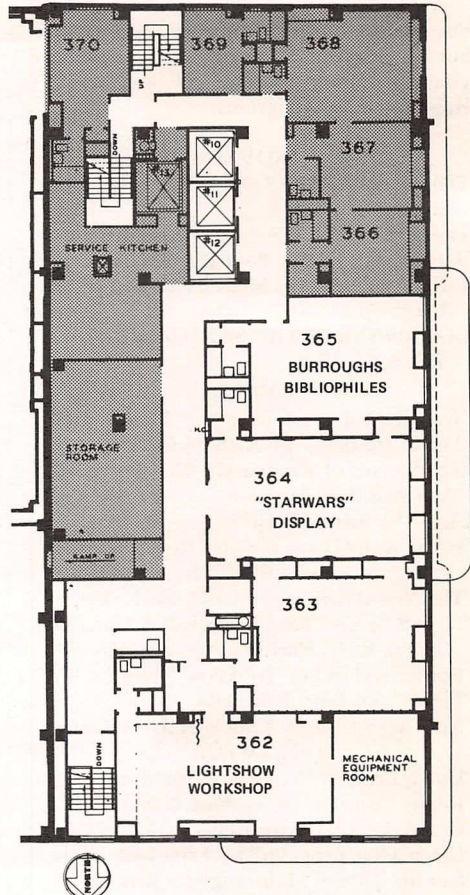
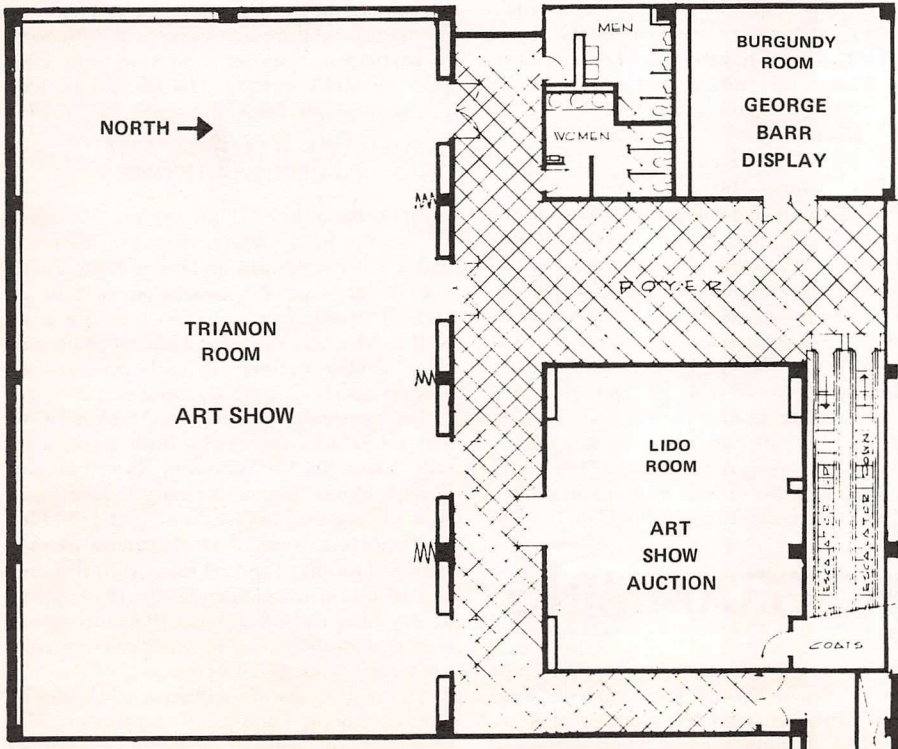
"(d) Alcoholic Beverages brought on premises. It shall be unlawful for any person to take alcoholic beverages into or upon any premises covered by a sales by drink license, for the purpose of consuming such alcoholic





**LOBBY LEVEL:** The Huckster Room is the only convention function on the lobby level. The escalators to the Mezzanine are just to the right of the plan.

**BELOW LOBBY LEVEL:** This entire level is occupied by the Art Show. It is accessible only by the escalator just at the entrance of the Huckster Room.



**THIRD FLOOR:** These rooms are accessible only by elevators No. 10, 11, & 12. See the Mezzanine floor plan for their location. Room 363 is to be assigned.

beverages in any form on such premises."

"Therefore hotel executives or employees cannot give permission to, or allow, anyone to bring liquor into a hotel for consumption purposes as a hotel holds a sales-by-drink license and all of a hotel is considered a 'licensed premise' under ordinances enacted."

That is the hotel's official policy. In reality they don't care how much liquor you bring into the hotel. It isn't their rule, it's the Alcoholic Beverages Control Board's rule. They expect conventioners to bring it in and they don't say anything about it if the conventioner is discreet. If someone comes hooting through the lobby carrying an armload of unwrapped bottles, they have to challenge them. The liquor agents watch conventions pretty closely and, if they saw the hotel *not* challenge someone like that, the hotel could easily lose its liquor license. So, when you bring liquor into the hotel (there's a big cut-rate liquor store across the street), put it in a sack and act like you're carrying books.

## HUGO AWARDS

The Hugo ballots have been mailed first class, and you should already have it. The deadline is midnight, July 31. If you are not a member of MidAmeriCon and would like to vote, enclose \$25.00 attending or \$6.00 supporting with your ballot. Only members are eligible to vote.

If for some reason you received this PR but not the ballot, an unusual circumstance, but not impossible, write and we will send you one. For the record, here are the 1976 Hugo Award nominations:

#### NOVEL

THE COMPUTER CONNECTION by Alfred Bester  
THE FOREVER WAR by Joe Haldeman  
INFERNO by Jerry Pournelle & Larry Niven  
THE STOCHASTIC MAN by Robert Silverberg  
DOORWAYS IN THE SAND by Roger Zelazny

#### NOVELLA

"The Silent Eyes of Time" by Algis Budrys  
"The Custodians" by Richard Cowper  
"The Storms of Windhaven" by George R. R. Martin & Lisa Tuttle  
"Arm" by Larry Niven  
"Home is the Hangman" by Roger Zelazny

#### NOVELETTE

"The New Atlantis" by Ursula K. Le Guin  
". . . and Seven Times Never Kill A Man" by George R. R. Martin  
"Borderland of Sol" by Larry Niven  
"Tinker" by Jerry Pournelle  
"San Diego Lightfoot Sue" by Tom Reamy

#### SHORT STORY

"Doing Lennon" by Gregory Benford  
"Rogue Tomato" by Michael Bishop  
"Croatoan" by Harlan Ellison  
"Catch That Zeppelin" by Fritz Leiber  
"Sail the Tide of Mourning" by Richard Lupoff  
"Child of All Ages" by P. J. Plauger

#### DRAMATIC PRESENTATION

A Boy and His Dog  
The Capture (Phil Foglio slide show)  
Darkstar  
Monty Python & the Holy Grail  
Rollerball

#### PROFESSIONAL EDITOR

Jim Baen  
Ben Bova  
Ed Ferman  
Robert Silverberg  
Ted White

#### PROFESSIONAL ARTIST

George Barr  
Vincent Di Fate  
Steve Fabian  
Frank Kelly Freas  
Rick Sternbach

#### FANZINE

Algol  
Don-O-Saur  
Locus  
Outworlds  
Science Fiction Review

#### FAN WRITER

Charlie Brown  
Don D'Amassa  
Dick Geis  
Don Thompson  
Susan Wood

#### FAN ARTIST

Grant Canfield  
Phil Foglio  
Tim Kirk  
Bill Rotsler  
Jim Shull

#### JOHN W. CAMPBELL AWARD

Arsen Darnay  
M. A. Foster  
Tom Reamy  
John Varley  
Joan Vinge

#### GANDALF AWARD

Poul Anderson  
L. Sprague de Camp  
Ursula K. Le Guin  
C. S. Lewis  
Andre Norton

The John W. Campbell Award and the Gandalf Award are not Hugos. The former is presented by Conde Nast to the best new writer whose first story was published no earlier than 1974. The latter is presented by Lin Carter and SAGA for life's work in the field of fantasy and heroic fiction.

You won't want to miss the Hugo Awards ceremonies. They will be not quite like any you've ever seen before.

## HUCKSTER ROOM

Huckster tables are going fast and there are not terribly many left. We don't expect there will be any left at convention time, so if you want one, you'd better order in a hurry. The tables cost:

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

That means that two tables will cost you \$70.00; three will cost \$110.00; four \$160.00; five \$210.00, etc. Wall tables are the same price as center tables, and will be assigned on a first-come basis. Reservations must be accompanied by full payment. The price of the tables *does not* include convention membership; all dealers and their helpers must be convention members. Please make all checks payable to MidAmeriCon. 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 reservations.

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.

Howard Devore will be the Huckster Room manager at the convention; Don is handling only pre-con planning and paperwork. This is being done because Don wants to act as an aide to Ken in preparation for his own stint as chairman of SunCon.

## PROGRAMMING

We have a tentative program lined up; some of the items are less tentative than others. Only unavoidable changes will be made, and we hope there will be a minimum

of those, but reality says there are bound to be a few.

There is nothing new to report on many of the program items, so I won't go over them again. There are some minor changes and updates on others, and a few with special requirements or addresses that will bear repeating.

#### ART SHOW

The MidAmeriCon Art Show is being run by the Trimbles. If you want to enter, contact them rather than MidAmeriCon. They are handling it all.

When you write for information, please enclose a 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. The address is:

John and Bjo Trimble  
696 So. Bronson Ave.  
Los Angeles, CA 90005

There will be an artists' reception in the art show Friday evening so you can meet and talk to the artists. There will not be a cash bar, and smoking, food or drink will be disallowed—in deference to the safety of the artwork.

#### FANZINE WORKSHOPS

The mimeo and offset workshops will be limited to 75 people each. You'll have to sign up for them in advance at the convention.

#### CONVENTION ORGANIZATION WORKSHOP

This workshop is also limited to 75 people. It will be hosted by Don Blyly. Since it will be a serious seminar for those who are genuinely interested in learning about organizing a science fiction convention, it will also be limited to those who have worked on a convention, or are planning to work on a convention. Credentials will be scrutinized. If you wish to participate, you must sign up with Don *prior* to MidAmeriCon. His address is: 343 E. 19th St., Apt. 5B, Minneapolis, MN 55404.

#### SITE SELECTION AND BUSINESS MEETING

Since the last PR Phoenix has filed as a 1978 Worldcon bidder. See the enclosed ballot for instructions on how to vote. There will be no formal presentation of bids at MidAmeriCon, but you can vote there as well as by mail. Voting at MidAmeriCon will close Friday evening at such time as the bidders decide to close the booth.

The business meeting at MidAmeriCon will be held in two parts, both sessions to take place in the London Room of the Phillips Hotel. The preliminary business session will start on Friday, Sept. 3 at 1:30 PM. This meeting is for formal reading of motions, adoption of special rules of procedure, and adoption of an agenda. No final action of any kind can be taken at this meeting except that motions can be withdrawn or consolidated by unanimous consent.

The regular session will start at 12:30 PM Saturday, Sept. 4 and run to conclusion. The first order of business will be the announce-



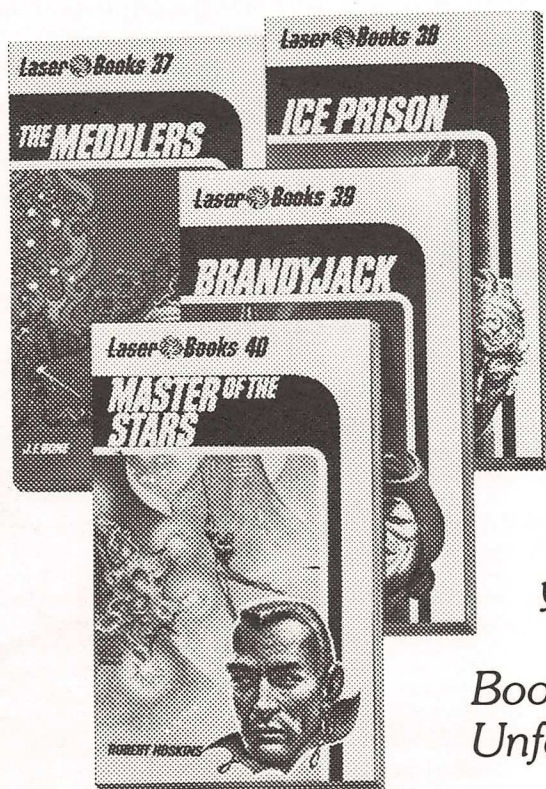
**When your mind wanders,  
where does it go?**



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1<sup>ST</sup>  
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PORTRAIT ON  
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COVER BY  
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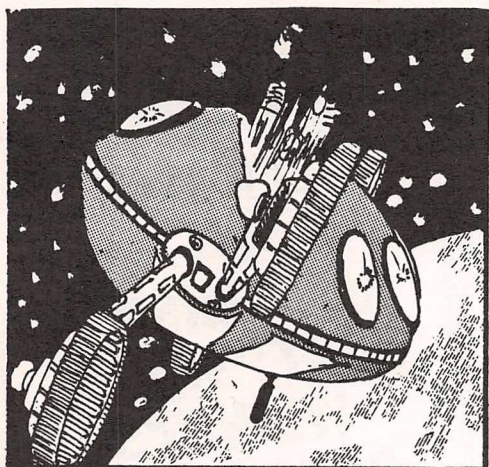
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# The Capture is

- ...a highly unusual fannish production
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(Write: "The Capture", PO Box 1821  
Ann Arbor, MI 48103)
- ...a hell of a lot of fun

"The Capture" was produced for and first shown at ReKWest\*Con on July 5th, 1975 (Kalamazoo, MI). Since then it has appeared at many midwest and east coast conventions including, FanFair 3(Toronto), AnonyCon(Niagara Falls), WonDayCons(Detroit), ConFusion(Ann Arbor), LunaCon(NYC), BosKone(Boston) and MarCon(Columbus). Fans wrote it, illustrated it, produced it and loved it.

## SO

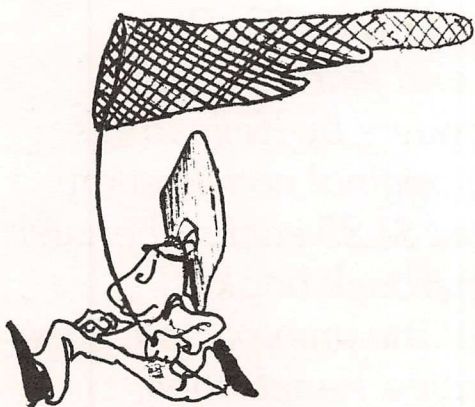
We've made it into a coloring book

-- 8½ x 11 full page illos with text--

including all the art

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Kalamazoo, MI 49008  
(Checks payable to : boojums Press)

ment of the result of the 1978 convention site voting. The victorious chairman will be allotted a maximum of 5 minutes to make appropriate announcements.

The second order of business shall be voting on ratification of the amendments to the constitution proposed at Aussiecon referring to (1) reducing the required Hugos to nine, (2) repealing the current Article 4 (amendments and business meetings) and adopting a new ratification procedure. (Note: Article 4 as adopted at Discon was rescinded by a 3/4 vote at Aussiecon and is void. Articles 1 and 3 were ratified and shall be in effect until amended. Article 2 is the Torcon version and is valid in its own right.) All other items of business shall take precedence in chronological order of their presentation to the chairman of the business meeting except as modified by the preliminary business session.

The correct Article 4 reads as follows:

#### ARTICLE 4.01

Any change in the rules of the World Science Fiction Society shall take effect no sooner than the end of the convention at which such change is adopted.

4.02 Any proposal to amend the rules of the Society shall require for passage only a majority of all the votes cast on the question, except that a proposal to rescind any such action of the immediately previous business session shall require for passage three-quarters of the votes cast.

4.03 All previous by-laws, constitutions, and resolutions having the effects of by-laws and constitutions of the World Science Fiction Society are revoked.

4.04 The rules of the World Science Fiction Society as decided in the business meetings shall be printed by the World Science Fiction Convention Committee, and distributed with the Hugo nomination ballots, and hopefully printed in the program book.

#### BUSINESS MEETING RULES

(1.) Six (6) copies of all proposals requiring a vote shall be submitted to the chairman of the business session by the beginning of the preliminary business session. All motions of over one hundred (100) words should be accompanied by enough additional copies for distribution and intelligent discussion. The chairman reserves the right to accept or reject motions submitted after the deadline, but such motions shall be put at the end of the agenda.

(2.) Debate on all motions of 25 words or less shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes. Time shall be allotted equally to both sides. The preliminary business session may extend these limits for particular motions by a majority vote.

(3.) A person speaking to a motion may not immediately offer a motion to close debate or refer to a committee. Motions to close debate will not be accepted until at least one speaker for each side has been heard. Motions to close debate shall not be accepted within one minute of the expiration of the time allotted for a motion.

(4.) Debate on amendments to main motions shall be limited to five (5) minutes to

# Tentative Program

(This schedule does not reflect program items under development at press time.)

## THURSDAY, Sept. 2

6:30 PM — Astronaut Speech . . . . . Imperial Ballroom  
7:30 PM — Fred Haskell's Song & Slide Show . . . . . Imperial Ballroom  
9:00 PM — Meet the Authors Party . . . . . Pool Deck (5th Floor)

### CONTINUING EVENTS:

Registration — 10:00 AM - 10:00 PM . . . . . Mezzanine  
Art Show — 12:00 Noon - 6:00 PM . . . . . Trianon Room  
George Barr Art Display — 12:00 Noon - 6:00 PM . . . . . Burgundy Room  
Huckster Room Set-Up — 10:00 AM - 2:00 PM . . . . . Royal Hall  
Huckster Room Opens — 2:00 PM - 6:00 PM . . . . . Royal Hall  
Film Program — 1:00 PM - 3:00 AM . . . . . Grand Ballroom

## FRIDAY, Sept. 3

11:30 AM — Weird & Horror Genre Luncheon . . . . . Windsor Room (Phillips)  
12:00 Noon — Opening Ceremonies . . . . . Imperial Ballroom  
1:00 PM — Author's Forum (closes 6:00 PM) . . . . . Crystal Room (Phillips)  
1:30 PM — Preliminary Business Meeting (open ended) . . . . . London Room (Phillips)  
1:30 PM — Panel: SF, Why Bother With This Crud? (Moderator: Alan Dean Foster.  
Panelists: R. A. Lafferty, Clifford Simak, Philip Jose Farmer,  
Frank Herbert) . . . . . Imperial Ballroom  
1:30 PM — Belly Dancing Exhibition . . . . . Colonial Ballroom  
2:30 PM — Fanzine Workshop (Mimeo) . . . . . Music Room  
2:30 PM — Neo-Pro Workshop (Moderator: Bob Tucker) . . . . . Colonial Ballroom  
4:00 PM — Panel: Life in Outer Space (Moderator: Jerry Pournelle) . . . . . Colonial Ballroom  
6:00 PM — Artists' Reception . . . . . Trianon Room  
8:30 PM — Dramatic Production . . . . . Music Hall (Municipal Auditorium)

### CONTINUING EVENTS:

Registration — 10:00 AM - 10:00 PM . . . . . Mezzanine  
Art Show — 10:00 AM - 6:00 PM . . . . . Trianon Room  
George Barr Art Display — 10:00 AM - 6:00 PM . . . . . Burgundy Room  
Huckster Room — 10:00 AM - 6:00 PM . . . . . Royal Hall  
Film Program — 11:00 AM - 3:30 PM . . . . . Grand Ballroom  
Neo-Fan Room — 11:00 AM - 6:00 PM . . . . . Towers 21-22

## SATURDAY, Sept. 4

10:00 AM — SFWA Business Meeting . . . . . London Room (Phillips)  
11:00 AM — Panel: Sex in Science Fiction (moderators: Larry Propp & Joni Stopa.  
Panelists: Mike Glicksohn, Ron Bounds, Lee Smoire,  
Bobbi Armbruster) . . . . . Imperial Ballroom  
11:00 AM — Artists Genre Luncheon . . . . . Windsor Room (Phillips)  
12:00 Noon — Author's Forum (closes 6:00 PM) . . . . . Crystal Room (Phillips)  
12:30 PM — Image & Emblem in 2001 . . . . . Imperial Ballroom  
12:30 PM — Business Meeting/Site Selection (open ended) . . . . . London Room (Phillips)  
1:00 PM — Burroughs Bibliophiles' Dum-Dum . . . . . Colonial Ballroom  
4:00 PM — Fanzine Workshop (Offset) . . . . . Music Room  
4:30 PM — Masquerade Set-Up . . . . . Colonial/Imperial Ballrooms  
8:00 PM — Masquerade . . . . . Colonial/Imperial Ballrooms

### CONTINUING EVENTS:

Same as Friday

## SUNDAY, Sept. 5

1:00 PM — Guest of Honor Banquet . . . . . Colonial/Imperial Ballrooms  
4:00 PM — Author's Forum (closes 6:00 PM) . . . . . Crystal Room (Phillips)  
4:00 PM — General Auction . . . . . Imperial Ballroom  
4:00 PM — Convention Planners' Workshop . . . . . Music Room  
8:30 PM — Hugo Awards Ceremonies . . . . . Music Hall (Municipal Auditorium)

### CONTINUING EVENTS:

Registration — 10:00 AM - 5:00 PM . . . . . Mezzanine  
Others same as Friday

## MONDAY, Sept. 6

11:30 AM — Heroic Fantasy Genre Luncheon . . . . . Windsor Room (Phillips)  
12:00 Noon — Author's Forum (closes 3:00 PM) . . . . . Crystal Room (Phillips)  
12:00 Noon — Panel: My Favorite World Tomorrow (moderator: Jerry Pournelle) . . . . . Imperial Ballroom  
2:00 PM — Aussiecon Slide Show . . . . . Imperial Ballroom  
4:00 PM — Closing Ceremonies . . . . . Imperial Ballroom

### CONTINUING EVENTS:

Art Show — 10:00 AM - 2:00 PM . . . . . Trianon Room  
George Barr Art Display — 10:00 AM - 2:00 PM . . . . . Burgundy Room  
Huckster Room — 10:00 AM - 2:00 PM . . . . . Royal Hall  
Film Program — 11:00 AM - 10:00 PM . . . . . Grand Ballroom  
Neo-Fan Room — 11:00 AM - 2:00 PM . . . . . Towers 21-22

be divided as above.

(5.) A request for a division (exact count) shall be honored only when requested by 10% of those present.

(6.) These rules and those adopted at the preliminary business session may be suspended for an individual item of business by a two-thirds vote.

(7.) The motion to adjourn is in order at any time after action on the proposed Aussiecon amendments, i.e., the convention is *not* required to finish its agenda.

Votes on possible incorporation or creation of permanent governing body:

In the opinion of this parliamentarian any such proposal could only take full effect at the close of the 1979 Worldcon since it could not be ratified before 1977 and would not affect any Worldcon committee chosen before that time without its consent. I would recommend any such proposal include an implementation clause for its provisions.

—Robert L. Hillis,  
Business Meeting Chairman

### SF JEOPARDY GAME SHOW

The SF Jeopardy Game is in serious doubt at the moment. We don't have a moderator. No one on the committee will have the time as it may run for quite a number of hours, depending on how many sign up for it. If anyone would like to volunteer, we'll have it; otherwise, it will be necessary to cancel it.

### AUCTIONS

There has also been very little response on our request for auction material. If it doesn't pick up quite soon, we'll be forced to cancel the auction—because there will be nothing to auction. This does not include the art show auction—naturally.

### FILM PROGRAM

Like the general program, the film program is still a bit tentative. Please don't be upset if there's something on the list you really want to see that isn't there on the final program. We're doing our best to get everything on here. We worked up the program by simply picking the movies we wanted to show and going after them. This has proven surprisingly easy in some cases and very difficult in others. We discovered, for instance, that *The Thief of Baghdad* (the Korda version) was no longer available in the U.S.; the rights had simply run out and had never been renewed. *Stairway to Heaven* is available but only in black and white. And it *has* to be seen in color. (As a matter of fact, we aren't showing anything if we can't get it in its original form—unless somebody slips a ringer in on us.) So, to show you the effort we're going to to bring you the finest film program possible, we contacted the British Film Institute about the two films. They are available but there are problems, which we are working on. But those two films are especially tentative.

In addition to old favorites we are showing quite a few extremely rare films. Old B-films from the '50s that are virtually lost

**Flesh  
to touch...  
Flesh  
to burn!  
Don't  
keep the  
Wicker  
Man  
waiting!**



**...A TOTALLY CORRUPT SHOCKER FROM THE AUTHOR  
OF "SLEUTH" AND "FRENZY"!**

ANTHONY SHAFFER'S  
**THE  
WICKER  
MAN**

Starring  
"THE WICKER MAN" • EDWARD WOODWARD • BRITT EKLAND • DIANE CILENTO • INGRID PITT  
and CHRISTOPHER LEE as Lord Summerisle Produced by PETER SNELL • Directed by ROBIN HARDY • Screenplay by ANTHONY SHAFFER  
From Warner Bros. A Warner Communications Company

(one of them, as a matter of fact, is the only 35mm print known to exist—there may be some 16s buried in TV film vaults, but it is not available for rental *anywhere!* Others are nearly as rare. And we'd like to thank Wade Williams of Fantasy Films for giving us access to his private collection.

We're also showing several new films that have either not been released in the U.S. or have had extremely limited distribution. If you don't see them at MidAmeriCon you may never get another chance.

If you add up the running times you will see that it is impossible to show all these films in the time allotted. We are not only over-schedule, we are over-budget. But, since we expect at least half a dozen of these to be eventually unavailable, we are overbooking rather than canceling to fill the proper time limit. While some of these will undoubtedly prove unobtainable, we will not switch days (except in an unavoidable situation), so you will know whether to get here early for a Thursday film—or stay late for a Monday

film.

**THURSDAY**  
afternoon

Flight To Mars  
The 27th Day  
This Island Earth  
The Thing

evening

Invasion of the Body Snatchers  
Images  
Legend of Hillbilly John  
Schlock  
A Boy and His Dog  
It! The Terror From Beyond Space

**FRIDAY**  
afternoon

Jack The Giant Killer  
Cobra Woman  
Thief of Baghdad  
She (1934)  
When Dinosaurs Ruled the Earth  
Dark Star

evening

The Forbin Project  
The Uninvited  
THX-1138  
Flesh Gordon  
It Came From Outer Space (3D)  
Creature From the Black Lagoon (3D)

**SATURDAY**  
afternoon

Snow White  
Darby O'Gill & the Little People  
Forbidden Planet  
The Time Machine  
Dr. Jekyll & Mr. Hyde (Frederic March)  
Moonchild

evening

Sleeping Beauty  
Fantasia  
King Kong  
Glen and Randa  
Once  
Stairway to Heaven  
The Flying Saucer

**SUNDAY**  
afternoon

Unknown Island  
Captain Kronos Vampire Hunter  
The Wickerman  
The Seventh Seal

evening

The Day the Earth Stood Still  
Theatre of Blood  
Tales of Hoffman  
The Rocky Horror Picture Show  
Sword of Vengeance  
Last Days of Man on Earth

**MONDAY**  
afternoon

The Man From Planet X  
Invaders From Mars  
Dr. Cyclops  
Rocketship X-M  
Riders to the Stars  
The Incredible Shrinking Man  
Lost Continent  
20,000,000 Miles to Earth

We also would like to put out a call for projectionists; both 35mm and 16mm, but primarily the former. If you have a union card, that would be fine too. The 35mm pro-



# Sorry, folks

Our much-acclaimed TRANSYLVANIAN CATALOG, describing our incredible collection of horror and sci fi film classics available for rental from us, is now out of print and a collector's item!

However, why not write today for a free listing of the films in that catalog, including all our latest fantasy releases and up-to-date rental rates.

## **AUDIO BRANDON FILMS, INC.**

34 MacQuesten Parkway South, Mt. Vernon, N.Y. 10550

Dept. AMC-66



Transylvanian Catalogue

jectors we will be using belong to George Nutting and he will have to approve of each potential projectionist. We are showing some extremely rare prints and we owe it to their owners to be as careful as is humanly possible. We will have them insured, but that is no consolation to a collector. The 16mm projectors will be xenon and the 35mm projectors will be carbon arc, but I don't know the brand. I've only run Simplex myself, so I'm not really that familiar with the differences.

Projectionists will get a refund of their memberships as well as any other considerations given to volunteer help.

### **BANQUET**

The Guest of Honor banquet at which Mr. Heinlein, George Barr, and others will speak, with toastmaster duties performed by Bob (Wilson) Tucker, will be held Sunday, September 5th at 1:00 PM in the Imperial Ballroom. The menu will be:

*Radisson Cheese Soup  
Spinach Salad  
Roast K.C. Sirloin, Sliced  
Asparagus Hollandaise  
Fresh Fruit Chantilly  
Coffee, Tea, or Milk*

The price is \$10.00 per person. The seating will be limited to 1400. Non-diners will not be admitted to hear the speeches because there will be absolutely no room. Every spare centimeter will be occupied by tables. However, for those wishing to hear the speeches without paying for the meal, all speeches will be broadcast live on closed-circuit TV.

Banquet reservations with payment enclosed should be sent to: MidAmeriCon, Box 221, Kansas City, MO 64141. Tables will be assigned by number, starting closest to the stage and moving away. All reservations will be processed in the order received, and those reserving first will get the best tables.

There will be ten people to a table and, if you wish to sit as a group, make your reservations at the same time, and so note. You may reserve an entire table or any portion of a table. We expect the banquet to be sold out prior to convention time, so we would suggest quick action.

You will be mailed a receipt which you present to pick up your ticket at the convention.

#### GENRE LUNCHEONS

The Genre luncheons will be in the Windsor Room of the Phillips House and each will be limited to 150 people. Reservations must be made by mail; no tickets will be sold at the convention. We have to do it that way

because the hotel needs a guarantee far enough in advance to make it impossible to sell tickets for the Friday luncheon at the convention, and impractical for the Saturday and Monday luncheons. We expect them to be sold out well in advance anyway. Tables will not be reserved.

The Friday luncheon will be devoted to weird fiction and will be hosted by Kirby McCauley. Guests are still too indefinite at the moment to list. It will be at 11:30 AM and the price is \$6.00 per person. The menu will be:

*Serve yourself salad bar  
Roast Beef  
Brown Gravy  
Au Gratin Potatoes*

*Ala Season Vegetables  
Lemon Ice Cream  
Coffee, Tea, or Milk*

Saturday will be the artists brunch buffet with George Barr, Michael Whelan, Bill Rotsler, Rick Sternbach, Alicia Austin, and others as yet unconfirmed. It will be at 11:00 AM and the price is \$5.50 per person. The menu will be:

*Chilled Juice  
Scrambled Eggs  
Bacon  
Sausage  
Hash Brown Potatoes  
Sweet Rolls  
Coffee*

The Heroic Fantasy luncheon will be on Monday hosted by Andy Offutt. Other guests are still too uncertain to list. It will be at 11:30 AM and will cost \$6.50 per person. It will be served buffet and the menu is:

*Salad Bar  
Baked Ham  
Roast Turkey and Dressing  
Au Gratin Potatoes  
Green Beans  
Jello Molds  
Coffee, Tea, or Milk*

Send reservations with payment to Mid-AmeriCon, Box 221, Kansas City, MO 64141. You will be mailed a receipt. Present the receipt to pick up your ticket at the convention.

#### AUTHOR'S FORUM

The Author's Forum is shaping up nicely. So far, the following authors have agreed to participate and read their own works: Tom Monteleone, George R. R. Martin, Spider Robinson, Joe Haldeman, Gardner Dozois, Phyllis Eisenstein, Howard Waldrop, Gene Wolfe, Larry Niven, Kate Wilhelm, Fred Pohl, Ed Bryant, and Grant Carrington. A number of others are still tentative.

If everything goes as planned your pocket program will have a complete schedule of the readings; who is reading what and at what time.

#### BELLY DANCING EXHIBITION

Tight scheduling of an abundance of programming permits us only an hour of beledi entertainments. Five dancers from different parts of the country will be performing. As belly-dancers will not be entered in the masquerade, this is the first opportunity for practitioners of beledi to perform seriously in a program of their own. Beledi is one of the (if not *the*) oldest form of dance and was once thought of as magical; its beauty and mystery are timeless.

#### FRED HASKELL SINGS!

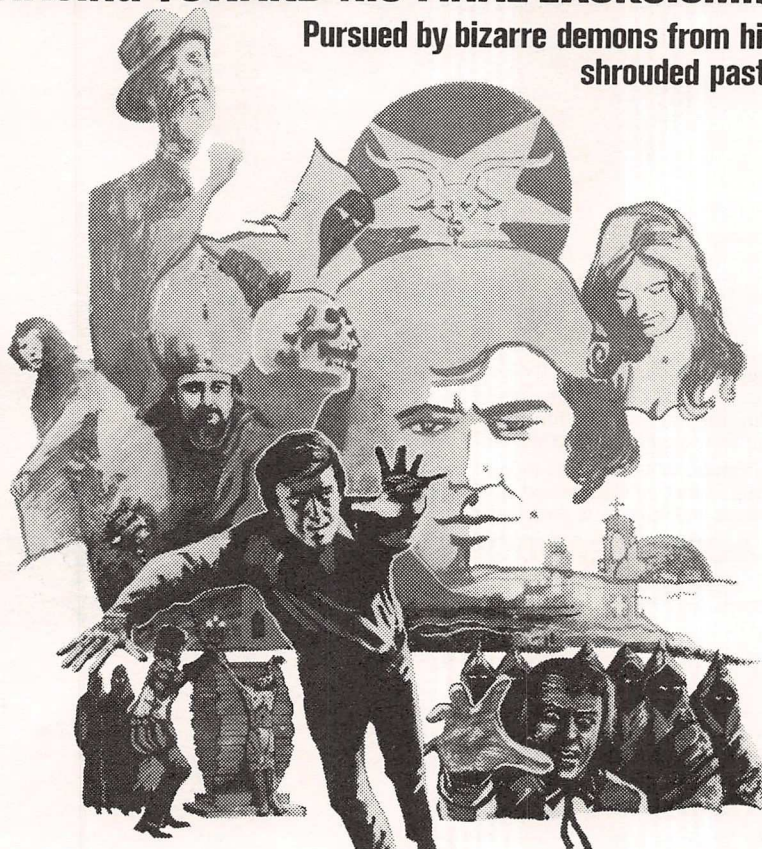
Straight from his smash engagement at BYOB Con 6, Fred Haskell sings his way into your hearts with a visual accompaniment of his beautiful photography. This is "Da Fred Haskell Song & Slide Show" on Thursday evening. He also plays guitar.

#### GEORGE BARR ART DISPLAY

George Barr, Fan Guest of Honor, will

## RACING TOWARD HIS FINAL EXORCISM!!!

Pursued by bizarre demons from his shrouded past!



A reincarnate...  
Trapped in a recurring  
nightmare of occult evil.

# MOONCHILD

STARRING VICTOR BUONO • JOHN CARRADINE

JANET LANDGARD • PAT RENELLA • AND INTRODUCING MARK TRAVIS • Produced by RICHARD ALEXANDER  
Written and Directed by ALAN GADNEY • Executive Producer DONALD G. WIZEMAN, Jr. • Music by KELLY GORDON,  
PAT WILLIAMS & BILL BYERS • A FILMMAKERS LIMITED PRODUCTION • Released by AMERICAN FILMS LTD. • IN COLOR

**R** RESTRICTED  
Under 17 requires accompanying Parent or Adult Guardian

have a special display of some of his finest drawings and paintings in the Burgundy Room on the Art Show level.

#### ILLUMINATUS LIGHT SHOW

The Illuminatus Light Show is preparing a special extravaganza lightshow for the MidAmeriCon opening ceremonies; a custom-designed aural and visual experience that will leave your sensory inputs decimated. (Nurses will be in attendance.) For further background on the Illuminatus see the article elsewhere in this progress report.

#### THEATRICAL PRODUCTION

The dramatic production entitled, *Sails of Moonlight, Eyes of Dusk*, is built around the Lords of the Instrumentality, the famous characters created by Cordwainer Smith. It involves the development of the "Rediscovery of Man" which Smith mentioned throughout his work. Into this basic framework will be woven six stories: *Twig*, by Gordon R. Dickson; *Slideshow*, by George R. R. Martin; *Deeper Than The Darkness*, by Harlan Ellison; *No Woman Born*, by C. L. Moore; *Going*, by Robert Silverberg; and *Where Is The Bird of Fire*, by Thomas Burnett Swann.

The production will be performed in the Music Hall of the Municipal Auditorium (a block from the hotel), a theatre with a capacity of approximately 2,600.

Admission is free but, because of the limited seating, a ticket system will be used.

If you attend the play, please bear in mind that there are two rules which will be strictly enforced:

1. There will be no flash photography allowed. If you want to photograph the performance you must use available light *only*. The play will use a great many elaborate lighting effects which would be spoiled by flashes. It also distracts—and blinds—the actors. We plan to have a large variety of photos available to fanzine publishers after the convention, so please inquire at that time. Anyone who does use a flash during the performance will be requested to leave the theatre.

2. No recording will be allowed. The results would be very poor under the conditions of the production anyway.

The above restrictions are for the comfort of both the actors and the audience, and are to be found in any theatre in the country.

#### STAR WARS EXHIBIT

The newest film by George Lucas (*THX-1138, American Graffiti*) is an 8 million dollar production entitled *The Star Wars*. It is due for release in early 1977 by 20th. The live-action shooting has been completed and special effects are now in production.

The production company will have an extensive display at MidAmeriCon, with props (both small and large), costumes, production drawings, story boards, stills, etc. The producer, the male star, and others will also be there to answer questions and talk film. It's also likely that a featurette on the film will be ready by MidAmeriCon. If it is, we will, of course, be showing it on the film program.

## MISCELLANEOUS

#### BABY SITTING

We announced in the last progress report that we would not be providing any kind of baby-sitting or nursery service. We did so because we didn't have anyone available to handle it. But we've had a volunteer. Grace Lundry, 18 Karen Drive, Cherry Hill, NJ 08034, will be in charge. The nursery will be in the Phillips House and the hours will be—probably—from about 5:00 PM to midnight. This will give everyone a chance to go out for a leisurely dinner and then attend the major evening program functions without the kids. Either contact Grace or check your pocket program when you arrive for more definite information.

#### RIDES

In the last PR we asked those who needed or offered a ride to MidAmeriCon to let us know and we would publish the names and addresses. The response was small as expected and only one offer of a ride. If you have room in your car and will be going near any of these good people, give them a call and give them a ride. Some of them might not be able to come otherwise.

#### Rides Wanted

**David Schroeder**, 1128 Cocklin Street, Mechanicsburg, PA 17055, (707) 766-6663, on the PA Turnpike. Can meet you in Pittsburgh or Harrisburg. Also needs a roommate.

**Ernest Curtin, Jr.**, 10 East 15th Street, North Beach Haven, NJ 08008. Will share expenses and driving.

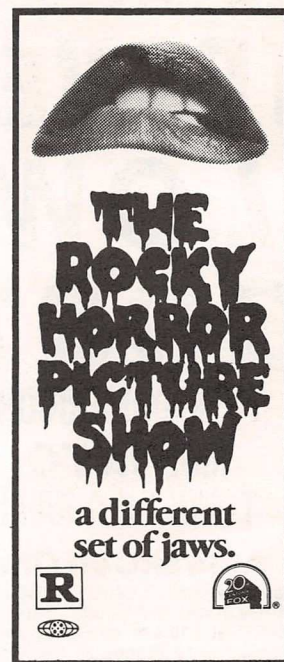
**David C. Merkel**, College Station, Williamsburg, VA 23186, needs a ride both ways.

**Carol L. Kane**, 414 Sleepy Hollow Road, Richmond, VA 23229. Doesn't drive but will share expenses.

**Karen Trego**, 1338 Birchwood, Chicago, IL 60626 needs a ride from north side to KC and return. Can drive stick, auto, and will share expenses.

**Denys Howard**, Box 8975, Portland, OR 97208, (503) 286-0667 weekday afternoons. Non-smoker, also non-driver, but will share expenses.

**Jeanne Gomoll, Janice Bogstad, John**



**Bartelt**, 111 W. Gilman, No. 3, Madison WI 53703. (608) 257-7994. All three need rides, will share expenses and driving.

**David Winfrey**, 2129 Acklen Ave., No. 3, Nashville, TN 37212, (615) 297-5057. Call only after 9 PM CST, and call collect if necessary. Can leave anytime. Will share expenses, but doesn't drive.

**Laura Zimmerman**, 112-09 111 Ave., So. Ozone Park, NY 11420 needs a ride.

**Doris Egan**, 43 Morse Ave., E. Orange, NJ 07017. Will share expenses. Doris can't come if she doesn't get a ride. Also needs a roommate.

**Marie Schneider**, 6918 N. 41st St., Milwaukee, WI 53209, (414) 351-0991. In addition to sharing expenses Marie will also furnish home-baked bread and other goodies for the trip.

#### Ride Offered

**Bill Curry**, 516-B No. Curtis Ave., Alhambra, CA 91801, (213) 281-1957. Bill has room for one rider who will share expenses. He is going to Bubonicon in Albuquerque, Aug. 27-29. Will leave L.A. Aug. 25. Can pick up rider in CA, AZ, or NM. Will return to L.A. via New Orleans on Sept. 10. Not a lot of luggage, please.

#### Hitchhikers

If you are planning to hitchhike to MidAmeriCon, make yourself a sign of some sort so that passing fans will know where you're headed. They'll be much more likely to stop if they know you're a fellow fan.

#### CHARTER TRIPS

AMTRAKCON ONE has been arranged to serve all fen from the Pacific to Kansas City. For more information see the ad on page 16.

We've learned of one new charter train trip since the last progress report, coming from New York. It leave NYC on Sept. 1, goes through Philadelphia, Pittsburg, Indianapolis, Columbus, and St. Louis. It arrives in KC the afternoon of Sept. 2. A train from Washington and Baltimore hooks on in Phil-



# TRAVEL LOW COST

TO MIDAMERICAN  
RIDE INTO  
TOWN ON A RAIL!

## AmtrakCon One

will leave Flagstaff on Sept. 1 at 8:05 a.m. and will arrive in K.C. at 6:06 a.m., Sept. 2. It will leave K.C. at 2:10 a.m. on Sept. 7 and arrive in Flagstaff at 10:30 p.m. on the same day.

If all goes well, there will be a large number of fans enjoying two days of AmtrakCon One. Twenty-two hours on a train is a lot more enjoyable than spending twenty-four hours in a Volkswagen with five other people. There also is no insurance hassle, or worries about "Where do I get a new tire in Gallup at 3 a.m.?"

If we get 30 or more people, the cost for all this madness will only be \$102.00, and you will have the pleasure of two extra days of Con, traveling in comfort and style with your fellow freaks. And who knows who will be traveling with us?

"And what," you might ask, "do I have to do to get in on all the fun and games?" (You just had to ask, didn't you?)

First, send a deposit of \$30.00 (non-refundable) to:

**Doug Cosper**  
4270 N. Mountain Meadow Dr.  
Flagstaff, Arizona 86001  
(602) 526-9646

or  
**Tim Kyger**  
801 E. McKellips, #25-B  
Tempe, Arizona 85281

This gets you a reservation from Flagstaff to K.C. and back for a total of just \$102.00, depending on those previously mentioned 30 reservations.

Reservations must be made by Aug. 1 and full payment must be received in Flagstaff by Aug. 7. If we can get 80 people or over, we stand a good chance of getting two cars. In this event, we may well have an all-night party in one car and turn the lights out in the other car for sleeping(?).

Transportation to Flagstaff should be arranged by the individual, although we will try to help in every way we can.

Why is your \$30.00 non-refundable? If we drop below 30 reservations, the price goes up and the deposit of the no-shows will be used to help cover the increase in costs to the rest of us. If we get too few reservations, we will cancel the whole thing and all deposits will be refunded.

To join AmtrakCon One you must pay fare from Flagstaff to K.C. and back, no matter where you board the train, even if it's east of Flagstaff. Also, if reservations are made through Amtrak, rather than through Tim or I, it will not count in our special deal with Amtrak. All you will get will be a full-cost, regular price fare to K.C. and back, and we will not have the benefit of your company or addition to our numbers.

Keep those cards and letters rolling in filk, and let's party all the way to K.C.!

adelphia. Return train leaves KC at 11 AM, Sept 7. The special fare is \$93 round trip, although it is probably too late to get the special fare—but it would still be fun to travel on a train filled with fans. Contact: Meg Phillips, 4408 Larchwood Ave., Philadelphia, PA 19104, (215) 387-4128. Children under 12 are half price.

The only other charters we have information were detailed (with as much detail as we had) in the last progress report:

TEXACON 1 from Ft. Worth. Information from Bob Wayne, 2515 Perkins St., Ft. Worth, TX 76103.

Charter plane from Los Angeles. Information from Keith Kato, 19502 Scobey Ave., Carson, CA 90746.

Charter plane from Australia. Information from Robin Johnson.

### DUFF

The winner of the DUFF (Down Under Fan Fund) which was described in PR4, is Christine McGowan. Christine will be speaking at the Guest of Honor Banquet. Make her feel at home, and find out something about Australia.

### HOW TO GET THERE

If you're arriving by car, check the map on the opposite page. The easiest way, if you don't know the city (if you know the city, you don't need to be reading this) is to exit at Broadway, either from the north loop or the south loop, follow the arrows, turn on 12th (one way), and from there it will depend on which hotel you're staying in.

If you're in the Muehlebach, turn right on Wyandotte and enter the Municipal Parking Garage. The garage is underground; a small park is on street level. Go down to the second level and park near the neon sign that says, "To Hotels." Under the sign is an entrance to a tunnel that takes you directly into the hotel. Please note that the tunnel is locked at 9 PM each night. If you arrive after that time, it will be easier to park on the street level and walk across the street. If you want to unload your car before you park, stop at the Wyandotte Street motor entrance (1). The Muehlebach does not have free parking for guests. The Municipal Garage is \$2 for 24 hrs. and is the cheapest you'll find in Kansas City.

If you're in the Phillips House, you have a small consolation for being in an overflow hotel: it does have free parking (2) for guests. Be careful, however. There are two parking lots there, the other one (3) does not give free parking for guests of the Phillips. If you need to unload, stop at the main entrance (4), and then make the block to get back to the parking lot.

If you are staying in the Dixon Inn, you will also need to park in the Municipal Parking Garage. If you need to unload, turn right on Wyandotte, as if you were going to the garage, continue on to 14th, make a left, then another left at Baltimore. The main entrance (5) is on Baltimore. Then go to 11th, make a left and go back to the garage.

If you are staying in the Continental, you will also have free parking (6). If you need to unload before parking, the main entrance is on 11th (7).

If you're staying in the President (8), you will also have free parking (9). Take the same route as to the Dixon Inn. The motor entrance to the President is on Baltimore.

If you are coming by train, it will be necessary to take a taxi to the hotels. The cost is about \$1.25. If you are coming from the east, you will arrive in the afternoon and can ride one of the orange dime-a-time busses. Catch it at Crown Center, two blocks east of Union Station. All the other trains arrive in the middle of the night, and a taxi is the only recourse.

If you are coming by bus, either Continental Trailways (10) or Greyhound (11), it is a short taxi ride to the hotel, probably about a dollar. It's a bit far to walk and, considering the area around the bus stations, a poor idea—especially after dark.

If you are coming by plane, transportation to the hotels is explained quite thoroughly at the airport. You can take the KCI Express buses, which cost \$3.50, or you can take a taxi, which is about \$12.00. The taxi drivers will undoubtedly offer you a deal, as there is some stiff competition between them and the Express. They will offer to pair you up with other passengers so you won't have to pay any more than you would on the bus.

### CHECKING INTO THE HOTEL

A word of caution: the Masons, who are convening just before us, end their convention on Wednesday, Sept. 1. Although it ends on Wednesday, a lot of them won't be leaving until Thursday morning. That means, unfortunately, that they will be checking out as we are checking in. This will make for delays and confusion. It's something that cannot be avoided, so we have to make the best of it. The Masons should all be out by noon, and it should be smooth sailing from there on. However, there will be a great many fans checking in before noon, so just be patient; relax and rest up from your trip in a big easy chair in the lobby if there is any delay in your getting checked in.

### THINGS WE FORGOT TO MENTION THAT SHOULD BE MENTIONED, BUT NOT WORTH GOING BACK AND DOING THE PAGES OVER

#### Films

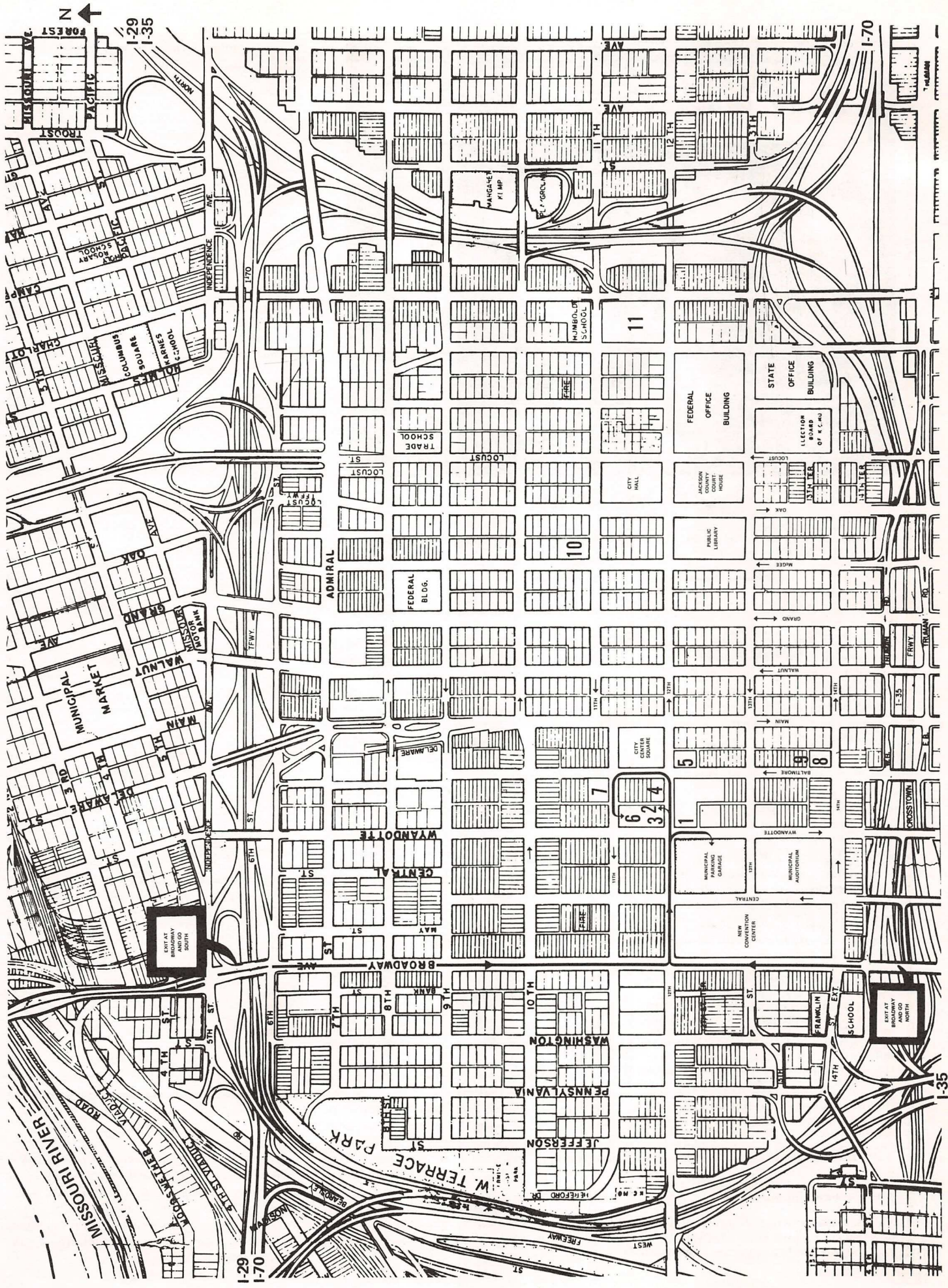
We will also be showing a number of short films: Warner Bros. cartoons, experimental films, the original student version of *THX-1138*, *Icarus Montgolfier Wright*, and others. There will be a complete schedule in your pocket program. In addition, we will be showing the complete serial, *Flash Gordon Conquers the Universe*. But not in one indigestible lump. It will be spread out over the entire convention, a few chapters a day.

The program book will also contain complete film notes on all the feature films we're showing so you can check and see if you think it's something you want to see.

#### Hugo Awards

Approximately 486 nominating ballots were received and counted. Almost anything that could be eligible was voted for—and





N

I-29  
I-35

I-70

I-35

EXIT AT  
BROADWAY  
BANDBOX  
SOUTH

EXIT AT  
BROADWAY  
BANDBOX  
NORTH

FOREST  
BILLCOURT AVE  
TROSS  
CAMP  
CHARLOTTE  
MISSOURI  
COLUMBUS  
SQUARE  
KARNES  
SCHOOL  
INDEPENDENCE AVE  
NORTH  
PACIFIC  
WALNUT  
MAN  
MUNICIPAL MARKET  
DES MOINES  
3RD  
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8TH  
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10TH  
11TH  
12TH  
13TH  
14TH  
15TH  
16TH  
17TH

W. TERRACE PARK  
JEFFERSON  
PENNSYLVANIA  
WASHINGTON  
BROADWAY  
MAY  
CENTRAL  
WYANDOTTE  
DEL MAR  
FEDERAL BLDG.  
ADAM  
LOCAST ST  
TRADE SCHOOL  
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NEW CONVENTION CENTER  
MUNICIPAL GARAGE  
MUNICIPAL AUDITORIUM  
CROSS TOWN  
FRANKLIN SCHOOL  
WEST  
FERRYWAY  
BROADWAY  
BANDBOX  
NORTH  
BROADWAY  
BANDBOX  
SOUTH

*"One of the Best Films of the Year!"*

-TIME MAGAZINE



ONCE UPON A TIME  
THERE WERE COUNTRIES.  
CITIES, SCHOOLS, MOVIES,  
ELECTRIC APPLIANCES,  
THE BEATLES, POLITICIANS  
AND THEN.....

A SIDNEY GLAZIER PRODUCTION  
**GLEN AND RANDA**  
A JIM McBRIDE FILM

starring **STEVEN CURRY · SHELLEY PLIMPTON** WOODROW CHAMBLISS and GARRY GOODROW  
Directed by **JIM McBRIDE** | Screenplay by **LORENZO MANS, RUDOLPH WURLITZER and JIM McBRIDE** | Executive Producer **SIDNEY GLAZIER** | COLOR  
UMC PICTURES a division of universal marion corporation

**MIDAMERICAN MEMBERSHIPS**  
as of June 1, 1976

Alaska . . . . .	2
Alabama . . . . .	14
Arkansas . . . . .	16
Arizona . . . . .	32
California . . . . .	377
Colorado . . . . .	42
Connecticut . . . . .	22
District of Columbia . . . . .	23
Delaware . . . . .	6
Florida . . . . .	53
Georgia . . . . .	32
Hawaii . . . . .	3
Iowa . . . . .	49
Idaho . . . . .	3
Illinois . . . . .	211
Indiana . . . . .	65
Kansas . . . . .	135
Kentucky . . . . .	30
Louisiana . . . . .	35
Massachusetts . . . . .	87
Maryland . . . . .	142
Maine . . . . .	1
Michigan . . . . .	201
Minnesota . . . . .	100
Missouri . . . . .	290
Mississippi . . . . .	6
Montana . . . . .	4
North Carolina . . . . .	22
North Dakota . . . . .	5
Nebraska . . . . .	27
New Hampshire . . . . .	5
New Jersey . . . . .	78
New Mexico . . . . .	16
Nevada . . . . .	4
New York . . . . .	283
Ohio . . . . .	132
Oklahoma . . . . .	20
Oregon . . . . .	17
Pennsylvania . . . . .	101
Rhode Island . . . . .	17
South Carolina . . . . .	9
South Dakota . . . . .	2
Tennessee . . . . .	45
Texas . . . . .	133
Utah . . . . .	2
Virginia . . . . .	127
Vermont . . . . .	4
Washington . . . . .	23
West Virginia . . . . .	14
Wisconsin . . . . .	37
Wyoming . . . . .	1
Australia . . . . .	26
Brazil . . . . .	1
Canada	
Alberta . . . . .	1
British Columbia . . . . .	10
Manitoba . . . . .	8
New Brunswick . . . . .	1
Nova Scotia . . . . .	2
Ontario . . . . .	78
Quebec . . . . .	10
Saskatchewan . . . . .	1
England . . . . .	17
France . . . . .	1
Italy . . . . .	8
Japan . . . . .	1
Mexico . . . . .	1
South Africa . . . . .	2
Spain . . . . .	2
Sweden . . . . .	4
Tahiti . . . . .	2
West Germany . . . . .	1

quite a few that were obviously not eligible.

One of the problems we encountered was stories being nominated in more than one category (one received enough nominations to be a finalist in two different categories). We switched the stories to their proper categories to effect what we hope is the most equitable solution. No story lost votes because the voter put it in the wrong category. In the short story category, a tie developed for fifth place, so we expanded that category to six.

Another problem that came up was groups holding block memberships voting all the memberships even though they had not been assigned to an individual. Since there was no rule excluding this, we counted them all. Fortunately, these ballots in no way affected the outcome. But in order to prevent what might seem to be "stuffing the ballot box," we have put in rules for the final ballot to insure one-person/one-vote.

In general the counting went smoothly. We only found two illegible entries, and only two or three ballots arrived torn to shreds in the mail.

We want to thank everyone who nominated and we hope all members will vote on the final ballot—though you shouldn't vote if you haven't read the stories.

—Louie Graham  
Chairman, Hugo Awards Subcommittee

**Fandom Surveyed**

David Schroeder will be doing a demographic survey of fandom at MidAmeriCon. David is a student at Swarthmore College,

Swarthmore, Pennsylvania and the survey is a part of his studies. Being a student and a fan, he can't afford to mimeograph 4000 questionnaires, nor have the time to punch the data and analyse that many. So he will be distributing approximately 500 copies. They will be somewhere in the general area of registration. He would like as representative a sampling of fandom as possible, so if you are interested in participating, pick up a copy and fill it out. Since copies are limited, if you aren't interested, leave them for those who are.

David would also like to do personal interviews for a more "detailed attitude." David's address is: 1128 Cocklin St., Mechanicsburg, PA 17055.

**Banquet**

Banquets are fancy affairs. That's why they're called banquets—they're more than just meals eaten in a crowded room. In honor of the occasion, we advocate really putting on the dog—best clothes, looking pretty good.

Why shouldn't we? This is one of the biggest, most special events at the worldcon, the Guest of Honor address by Mr. Robert A. Heinlein, the Grand Master of Science Fiction. Let's rise to this great occasion by dressing for it. Science fiction and fantasy are often beautiful. A thing of beauty is a joy forever.

And why not beautiful fans? We'll show them why it's called the Imperial Ballroom. Beautiful Fandom Lives!  
(And Grows!)

**Worldcon History**

Due to other commitments Fred Patten is unable to continue the Worldcon history at this time. Neither will there be an installment in the Program Book. We have hopes of publishing a post-con progress report and, if we can, the history will hopefully be concluded there. □

2894	Patrick O'Neill	2970	Joe Magee	3046	Waldemar Kumming	3122	Timothy B. McCanlies	3198	Peter Dawson
2895	Douglas Cosper	2971	Brenda Magee	3047	David Klapholz	3123	Carlos B. Valrand	3199	Sherry L. Kramer
2896	Douglas Cosper	2972	Robert F. Tredray	3048	Melanie Desmond	3124	Michael V. Matheis	3200	Kenneth Layman
2897	Douglas Cosper	2973	Penelope Tredray	3049	Doug Fratz	3125	Barbara N. Belknap	3201	Susan Layman
2898	Douglas Cosper	2974	E. Vanier	3050	Michael A. Weber	3126	James Belknap	3202	Douchka Peirce
2899	Bill Brewer	2975	Edward S. Tonry	3051	Robert Scott	3127	T. J. Walsh	3203	Sandy Tomezik
2900	David T. Harvey, Jr.	2976	Winifred Halsey	3052	Robert Scott	3128	Philip Schaadt	3204	Dave Medlock
2901	Nancy P. Harvey	2977	Russel Lueck	3053	Robert Scott	3129	Janice Schaadt	3205	Lorenz Firsching
2902	Marc Duveau	2978	Susan Sizemore	3054	Gary W. Blievernicht	3130	Michelle Morley	3206	Mark D. Grover
2903	Michael D. Moslow	2979	Craig Gilbertson	3055	Terry L. Collins	3131	Sig-Linda Jacobson	3207	Karen Johnson
2904	Kristiana V. Moslow	2980	Sara Gilbertson	3056	Barry Waitsman	3132	Chris Holmes	3208	Doug Van Dorn
2905	John Mueller	2981	Gary C. Hudson	3057	A. R. Leber	3133	Jeff Holmes	3209	Gretchen Dunteman
2906	Jim Cavanaugh	2982	John R. McCord	3058	Mark Leber	3134	Eric Holmes	3210	Sara Tompson
2907	Sharon Cavanaugh	2983	William C. Fauver	3059	Thomas Leber	3135	Lorna Toolis	3211	Kathy Griffith
2908	Harold F. Emrich	2984	Leah Dillon	3060	Meg Phillips	3136	John Varley	3212	Hillarie Oxman
2909	Robert Petrick	2985	Patrice M. Green	3061	Thierry Phillips	3137	Robert K. Halloran	3213	Ken Manson
2910	Timothy Latimer	2986	Rose-Marie G. Clark	3062	E. M. Gott	3138	Milly Brewer	3214	Richard Garrison
2911	John R. Goltz	2987	Carol A. Cranston	3063	V. Brennan	3139	Helene Ruth Moses	3215	Donald R. Spruell
2912	Patricia Goltz	2988	Keith Oshins	3064	Lois Metzger	3140	Tom Coughlin	3216	Richard Lee Jones
2913	Ian E. Stockdale	2989	Laurie Ann Stiers	3065	Faydelle Collins	3141	Dale Crothman	3217	Michael S. Lasky
2914	Leslie Mundy	2990	Terry Geoghegan	3066	Mike Wallis	3142	Michael Stein	3218	George H. Peterson, Jr.
2915	Kirk Condon	2991	Tom Wallbank	3067	Allan Lee Haslup, Jr.	3143	R. D. Summers	3219	Bill Sorrow
2916	Bretta Perkins	2992	John Valenti	3068	John Otto	3144	Donna M. Spencer	3220	Eva Jacobson
2917	Robert Mattingly	2993	Earle S. Yerger	3069	Ronald W. Rockwell	3145	Myron Spencer	3221	Steven Armbrust
2918	Martha S. Olijnyk	2994	Pamela K. Bien	3070	Richard Labonte	3146	David W. Pease	3222	Paul A. Butts
2919	Robert W. Cumming	2995	Michael McFadden	3071	Charles Oberndorf	3147	John C. McCormack	3223	James C. Snowden
2920	Maurita D. Livingston	2996	Teri Jean McFadden	3072	Henry Miyamoto	3148	C. C. Clingan	3224	Scott Hartline
2921	Jerry Mayes	2997	Dave Greer	3073	Charles E. Barrett	3149	Jill Levy	3225	Darrell Flynn
2922	Barbara Mayes	2998	Dave Greer	3074	Evelyn Barrett	3150	Steve Hogan	3226	Omnibus Publishing
2923	William C. Smith	2999	Mark Fairfield	3075	Patricia Warrick	3151	James S. Daniel	3227	Omnibus Publishing
2924	John Andrews	3000	Ron Currier, Jr.	3076	Billie Bryson	3152	G. Kaplan	3228	Omnibus Publishing
2925	Jason E. Helms	3001	Bob Currier	3077	Susan Ryan	3153	Andy Loges	3229	Omnibus Publishing
2926	Frank Catalano	3002	Harold Moellendick	3078	Ben Siepmann	3154	Curt Rostenbach	3230	H. P. Killough
2927	E. W. Lillie II	3003	Karel Thole	3079	Frank M. Robinson	3155	Marlon Fields	3231	Karen Lee Killough
2928	Chris Smith	3004	Andrea Ferrari	3080	Pamela Gibson	3156	Rik Orr	3232	Gordon R. Dickson
2929	Gary Phillips	3005	Beverly A. Reppert	3081	Stewart R. Gibson	3157	Debbie Feldman	3233	Editore Fanucci
2930	Richard B. Arnold	3006	Paul Schliesser	3082	Barbara A. Pasky	3158	Michael Plotnick	3234	Jay W. Watson
2931	James M. Spilker	3007	Nicholas J. Faller	3083	Mary J. Lesch	3159	Kathryn Degraff	3235	Sidney A. Sampson
2932	Mark Staples	3008	Gerard R. Tyra	3084	David Brough	3160	Donald Mozier	3236	Richard Parker
2933	Nancy Jane Webb	3009	Sandra S. Tyra	3085	Dennis L. Martin	3161	Richard R. Heim, Jr.	3237	Bill Roper
2934	Richard P. Webb	3010	Mark Anthony	3086	Robert F. Blenheim	3162	Charles R. Hulse	3238	Laser Books
2935	Jenny Nelson	3011	Sandra Shorter	3087	Michael L. Hartwell	3163	Charles R. Hulse	3239	Laser Books
2936	Jeffrey C. Berry	3012	Barney C. Hart	3088	Deborah Knapp	3164	Suzi Stefl	3240	Laser Books
2937	Nancy Read	3013	Bill Brown	3089	Brian Thurgood	3165	Andre Lariviere	3241	Laser Books
2938	John Stanley	3014	Bill Brown	3090	David P. Schroeder	3166	Janet Tyner	3242	Laser Books
2939	Don Stark	3015	Larry Verre	3091	Michael W. Waite	3167	John Catt	3243	C. J. Cherryh
2940	Aubrey Roden	3016	Fred Cookinham	3092	Paul Burt	3168	Sarah S. Prince	3244	Larry Miller
2941	Beth Roden	3017	John B. Posch	3093	Zetta McNeil	3169	Barbara Leighly	3245	Robin McCalmon
2942	Janice M. Bogstad	3018	John B. Posch	3094	Dennis E. Connolly	3170	Joe Leighly	3246	Richard Huff
2943	Wayne Cogell	3019	John B. Posch	3095	Judy Gill	3171	Jenell Williams	3247	Beverly L. Brandt
2944	Rita Rousseau	3020	John B. Posch	3096	Shakrallah Jabre	3172	Jan Luckenbill	3248	Holly Deis
2945	Peter Edick	3021	John Otto Tennant	3097	Neil Ballantyne	3173	Susan Witts	3249	Thomas R. Spilker
2946	Eric Goldberg	3022	Mark D. Schander	3098	Kathy Kane	3174	Diane Jacquemotte	3250	Beverly A. Kay
2947	L. Sprague de Camp	3023	Eileen M. Wheat	3099	Jacqueline Ann Lee	3175	Deborah Holbrook	3251	Arthur M. Dula
2948	Catherine de Camp	3024	Eileen M. Wheat	3100	Leslie T. Flowers	3176	Debbie Cross	3252	Tamea A. Dula
2949	Mark Gisleson	3025	Donald E. Will	3101	Committee for Boston	3177	Bill Lowe	3253	Loraine Black
2950	Edward B. Hanley	3026	Winnie Will	3102	Dan Moore	3178	Lynn Lowe	3254	Wayne A. Perin
2951	Tim Underwood	3027	Stephen Gregg	3103	Elaine F. Herman	3179	Greg Hartmann	3255	Frank C. Olbris
2952	Bruce Chubb Miller	3028	Ken Smith	3104	Terry Anastassiou	3180	John M. Rusnak	3256	Greg Stephenson
2953	James D. Wall	3029	Bev Smith	3105	Michael Holder	3181	Barbara J. Kennedy	3257	Stephen West
2954	Michael F. Henson	3030	Stephen Cook	3106	James L. Sutherland	3182	Phyllis Karr	3258	Ed J. Hassler
2955	Georgette Constant	3031	Carole Nagrant Cook	3107	William A. Ritch	3183	Clifford P. Group	3259	Joe Rogal
2956	Denise Kobe	3032	Matthew J. Lawrence	3108	Nellie B. Fields	3184	Clifford P. Group	3260	Lawrence A. Walz
2957	J. H. Kendall	3033	Jean L. Dewey	3109	L. H. Caryl	3185	Katharine A. Graf	3261	Mary Kennard
2958	Martin Ketchum	3034	Kay Lang	3110	Gary L. Moseley	3186	Rod Runyan	3262	Donald Anderson
2959	Curt Stubbs	3035	Christina Iyama	3111	Kenneth Moseley	3187	Andi Schecter	3263	Marvel Rose
2960	Brenda Dodson	3036	Tom Brosz	3112		3188	Steve McAfee	3264	Lorily M. Bierman
2961	Lucinda Richards	3037	Judy Speerstra	3113	Anne S. Templeton	3189	Bernard J. Willinger	3265	Alan McNaire
2962	John Slaby	3038	William J. Shipley	3114	David B. Templeton	3190	Linda Mason	3266	Ken Bissinger
2963	Joe McGuire	3039	Ellen K. Shipley	3115	Emu Bus Driver	3191	Mike Naughton	3267	Leonard E. Simon
2964	Ken Zelasko	3040	Gordon W. Huber	3116	Kathleen Meyer	3192	Greg Ketter	3268	Bruce A. Fredstrom
2965	Bruce Sterling	3041	Allyn Cadogan	3117	Alice Meyer	3193	Stanley Simon	3269	Robert L. Green
2966	Robyn Jorde	3042	Donald Kingsbury	3118	Diane Devorn	3194	John J. Buchanan	3270	Joe F. Cowon
2967	Leland Shapiro	3043	Robert C. Tinsley	3119	Paul T. Giguere, Jr.	3195	Sophia Buchanan	3271	Vincent McCaffrey
2968	Mitch Potter	3044	Sean Spacher	3120	Vivian E. Cobeck	3196	Kathy Buffington	3272	Joe Gallina
2969	Daniel C. Smith	3045	Dale Satterfield	3121	Dennis L. Davis	3197	Leah Pryor Randolph	3273	Kurt A. Weideman

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About THE WATER IS WIDE:

James Tiptree, Jr. says:

" . . . I haven't time to refine my reaction to something strategic. It would be unstrategic but just plain true, for instance, to say the Le Guin piece shook me all up, that it's hurtful and elegant and unrelenting in a terribly personal way."

"Well, it's mysterious and elegant and handles pain in a unique way. It's a very large story in a very small space."

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About FROM ELFLAND TO POUGHKEEPSIE:

Fritz Leiber in *Fantastic*:

"This is the best essay I know of on the language of modern fantasy in general and sword and sorcery in particular . . . an excellent example of what an essay should be."

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Alexei and Cory Panshin in *F & SF*:

"*From Elfland to Poughkeepsie* by Ursula K. Le Guin is a rip-off. . . ."

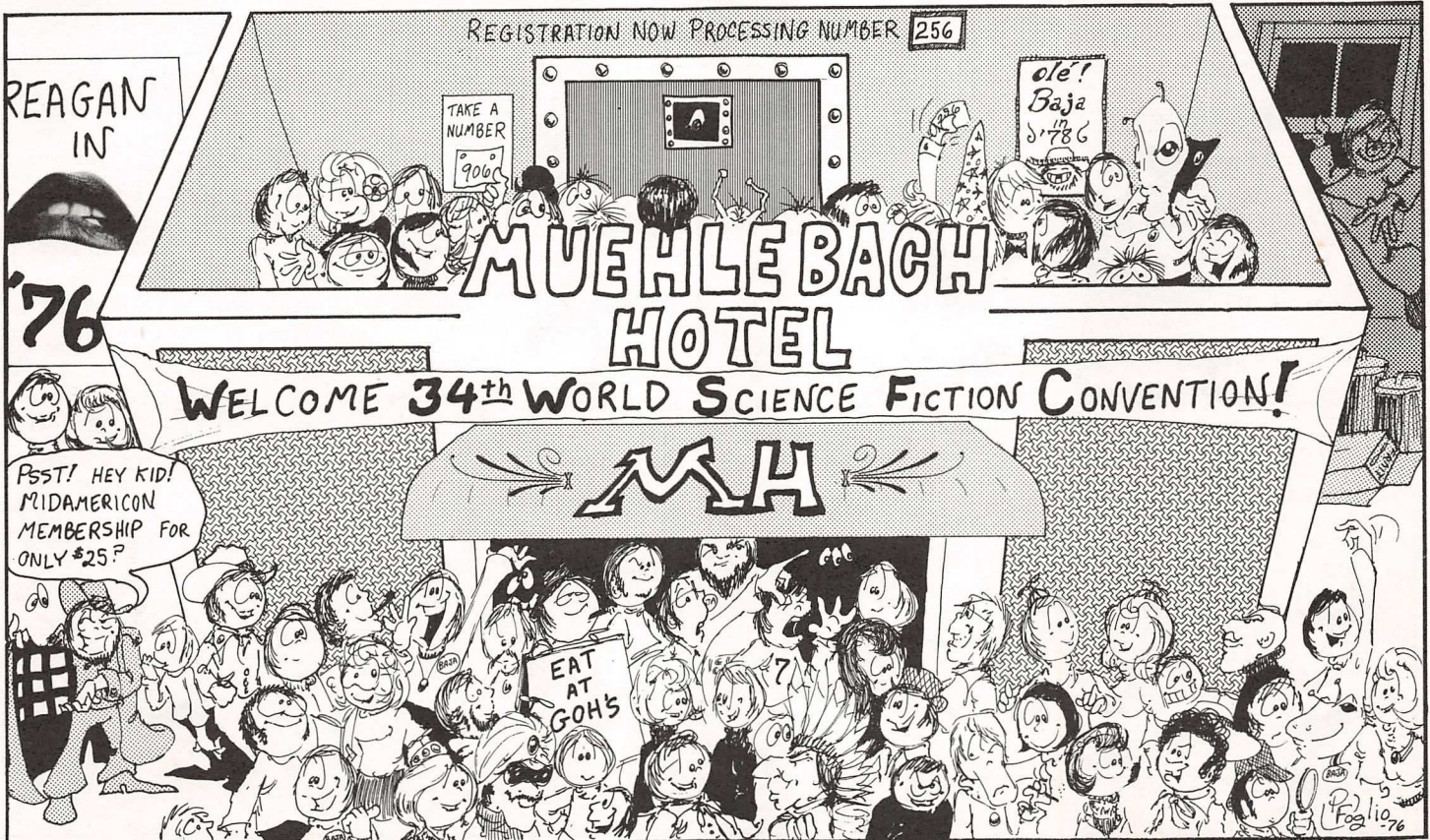
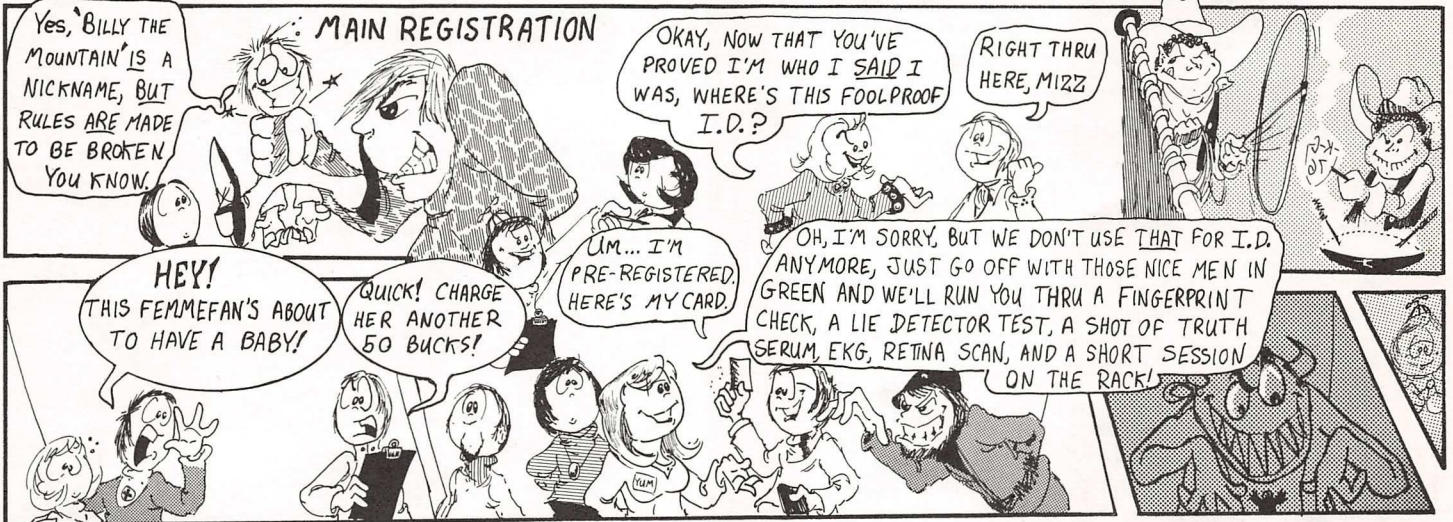
Richard Lupoff in *Algol*:

"It's a beautiful little volume. . . ."

"I strongly urge you to get ahold of one if you have any interest in fantasy or in style, because Le Guin says a lot of sensible and important things in it . . . ."

# Phil Foglio's

# MidAmeriCon FUNNIES





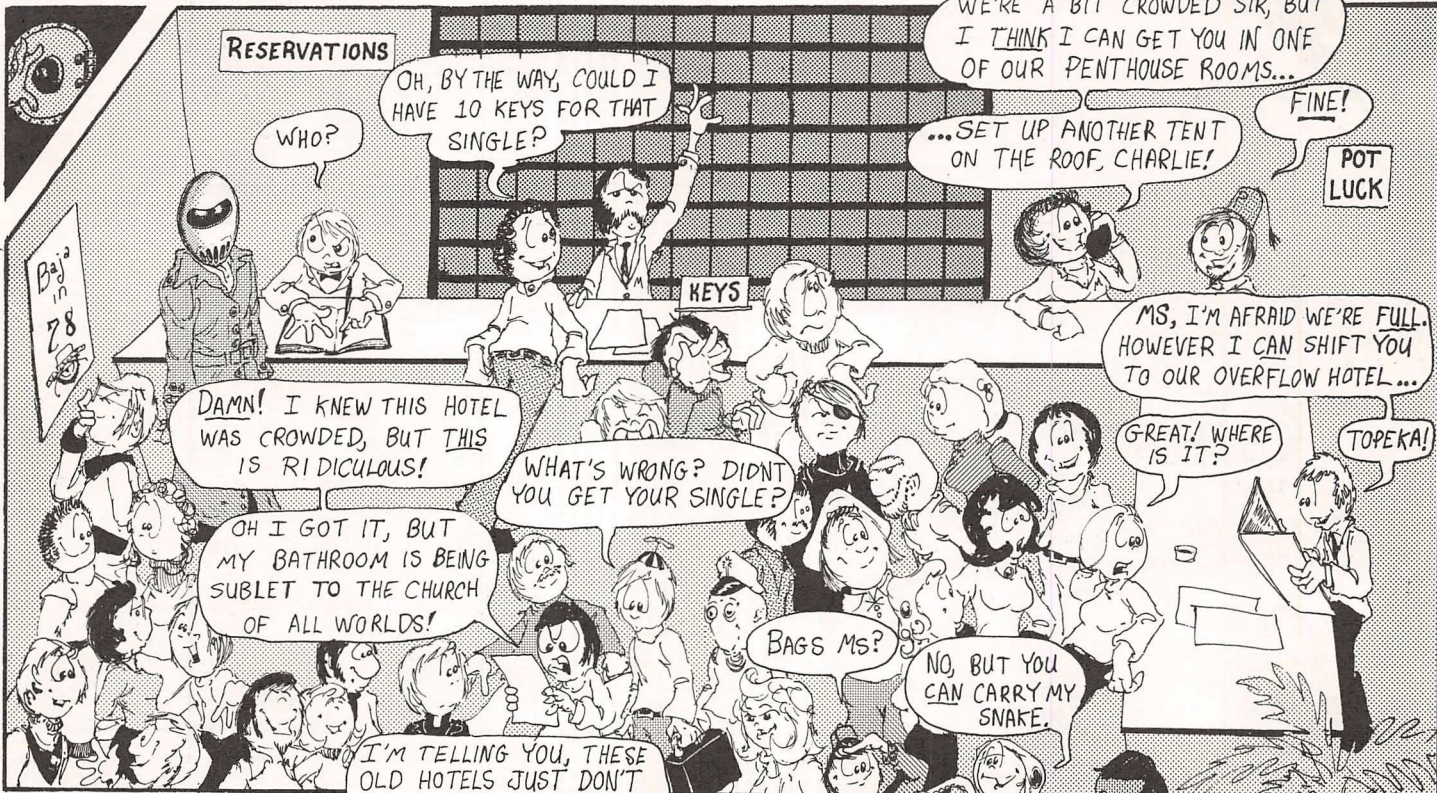
OH NO, SIR. YOU WON'T HAVE ANY TROUBLE WITH THE MAIDS... YESSIR, WE'LL HAVE ALL THE ROOMS CLEANED BY 10 AM! WHY ARE YOU LAUGHING, SIR?

LAUNDRY



MS. JONES? I'M NOT TO BE DISTURBED FOR THE NEXT 5 DAYS.

HOTEL MANAGER



RESERVATIONS

WHO?

OH, BY THE WAY, COULD I HAVE 10 KEYS FOR THAT SINGLE?

WE'RE A BIT CROWDED SIR, BUT I THINK I CAN GET YOU IN ONE OF OUR PENTHOUSE ROOMS...

...SET UP ANOTHER TENT ON THE ROOF, CHARLIE!

FINE!

POT LUCK

Bags in 28

DAMN! I KNEW THIS HOTEL WAS CROWDED, BUT THIS IS RIDICULOUS!

WHAT'S WRONG? DIDNT YOU GET YOUR SINGLE?

MS, I'M AFRAID WE'RE FULL. HOWEVER I CAN SHIFT YOU TO OUR OVERFLOW HOTEL...

GREAT! WHERE IS IT?

TOPEKA!

OH I GOT IT, BUT MY BATHROOM IS BEING SUBLET TO THE CHURCH OF ALL WORLDS!

BAGS MS?

NO, BUT YOU CAN CARRY MY SNAKE.

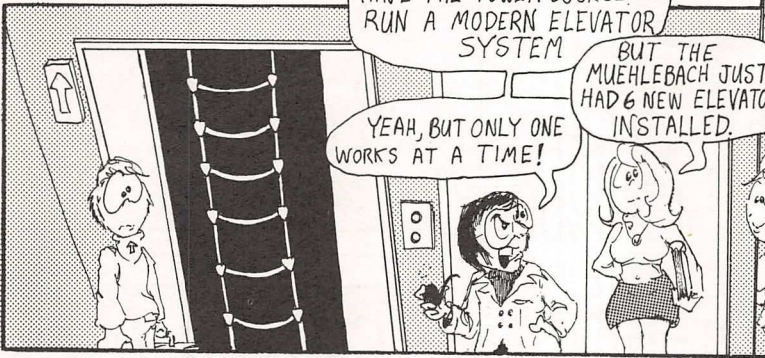
I'M TELLING YOU, THESE OLD HOTELS JUST DON'T HAVE THE POWER SOURCE TO RUN A MODERN ELEVATOR SYSTEM

BUT THE MUEHLEBACH JUST HAD 6 NEW ELEVATORS INSTALLED.

YEAH, BUT ONLY ONE WORKS AT A TIME!

WHAT I'M CURIOUS ABOUT IS WHERE IS ALL THE RENOVATING THEY WERE DOING? THIS PLACE LOOKS AS TACKY AS BEFORE!

OH I DON'T KNOW... OUR WING IS OK.

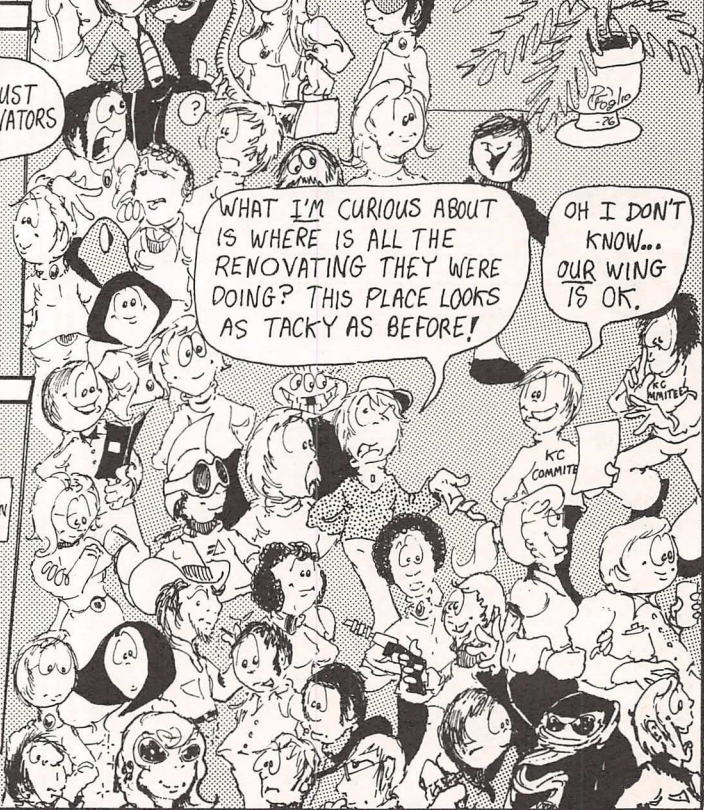
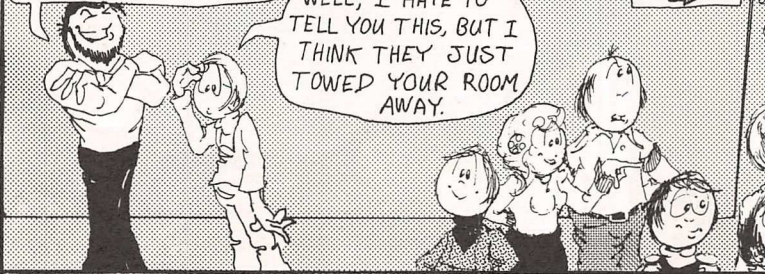


HOTEL REGISTRATION

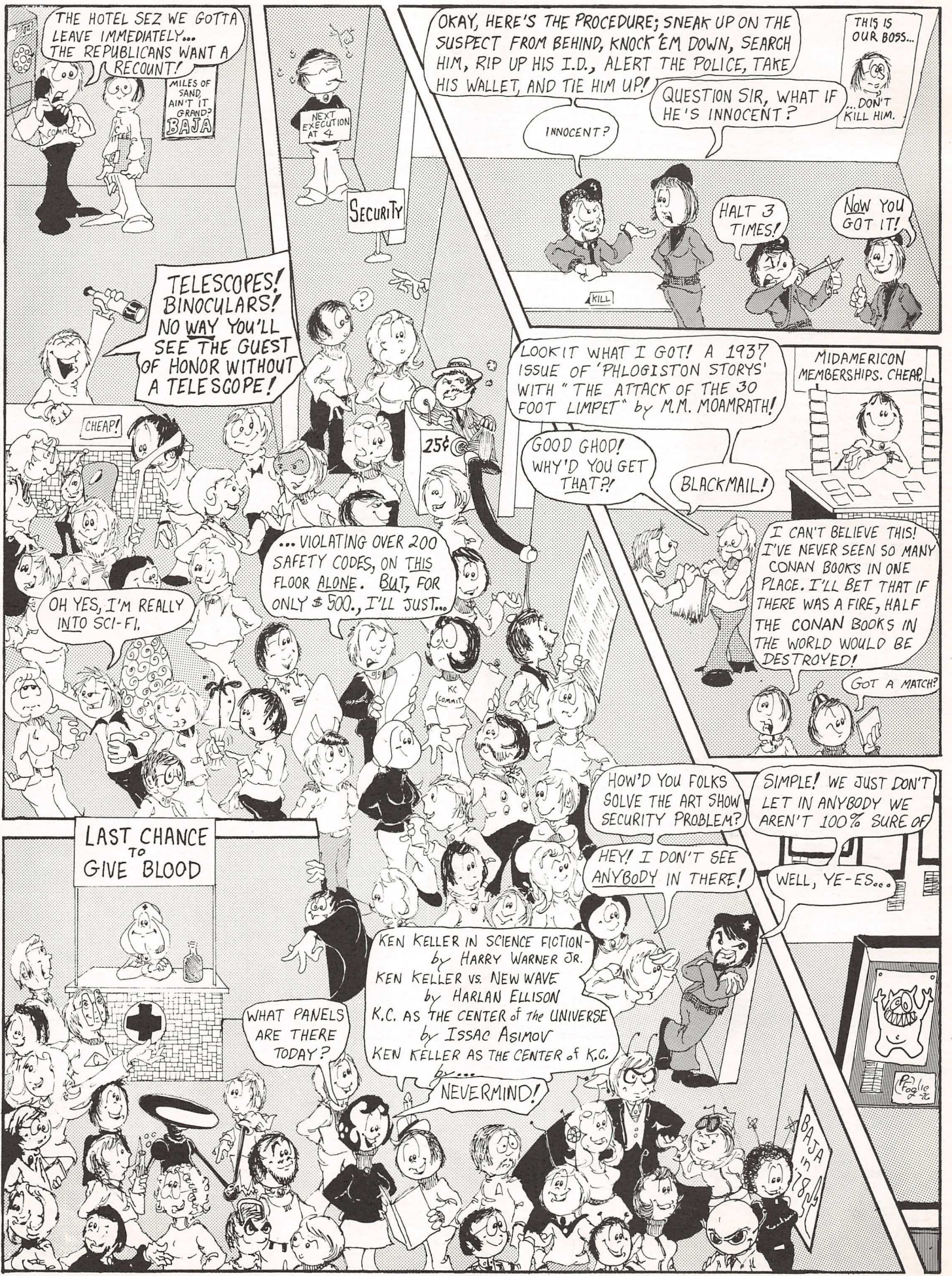
YOU PEOPLE ARE CRAZY TO STAY IN THIS HOTEL! I'M GOING TO KEEP MY CAR IN THE MUEHLEBACH GARAGE AND SLEEP THERE!

PARKING FOR MUEHLEBACH GUESTS ONLY. \$500. TOWING FINE

WELL, I HATE TO TELL YOU THIS, BUT I THINK THEY JUST TOWED YOUR ROOM AWAY.



KC COMMITTEE



THE HOTEL SEZ WE GOTTA LEAVE IMMEDIATELY... THE REPUBLICANS WANT A RECOUNT!

MILES OF SAND AIN'T IT GRAND? BAJA

NEXT EXECUTION AT 4

SECURITY

OKAY, HERE'S THE PROCEDURE; SNEAK UP ON THE SUSPECT FROM BEHIND, KNOCK 'EM DOWN, SEARCH HIM, RIP UP HIS I.D., ALERT THE POLICE, TAKE HIS WALLET, AND TIE HIM UP!

THIS IS OUR BOSS... ...DON'T KILL HIM.

QUESTION SIR, WHAT IF HE'S INNOCENT?

INNOCENT?

HALT 3 TIMES!

Now YOU GOT IT!

TELESCOPES! BINOCULARS! NO WAY YOU'LL SEE THE GUEST OF HONOR WITHOUT A TELESCOPE!

CHEAP!

25¢

LOOKIT WHAT I GOT! A 1937 ISSUE OF 'PHLOGISTON STORIES' WITH "THE ATTACK OF THE 30 FOOT LIMPET" by M.M. MOAMRATH!

MIDAMERICAN MEMBERSHIPS. CHEAP

GOOD GHOD! WHY'D YOU GET THAT?!

BLACKMAIL!

OH YES, I'M REALLY INTO SCI-FI.

... VIOLATING OVER 200 SAFETY CODES, ON THIS FLOOR ALONE. BUT, FOR ONLY \$ 500., I'LL JUST...

I CAN'T BELIEVE THIS! I'VE NEVER SEEN SO MANY CONAN BOOKS IN ONE PLACE. I'LL BET THAT IF THERE WAS A FIRE, HALF THE CONAN BOOKS IN THE WORLD WOULD BE DESTROYED!

GOT A MATCH?

LAST CHANCE TO GIVE BLOOD

HOW'D YOU FOLKS SOLVE THE ART SHOW SECURITY PROBLEM?

SIMPLE! WE JUST DON'T LET IN ANYBODY WE AREN'T 100% SURE OF

HEY! I DON'T SEE ANYBODY IN THERE!

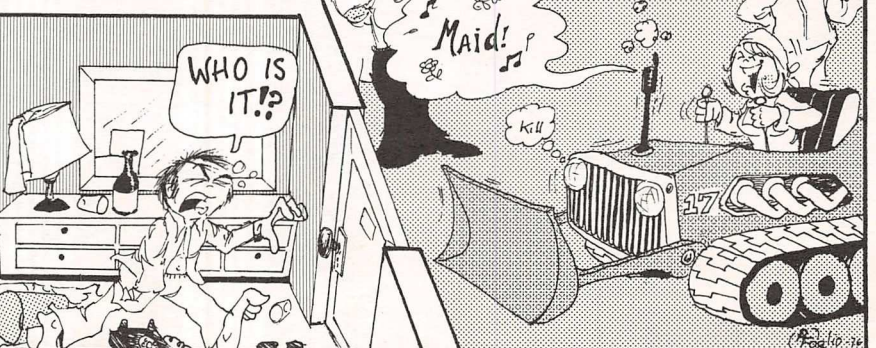
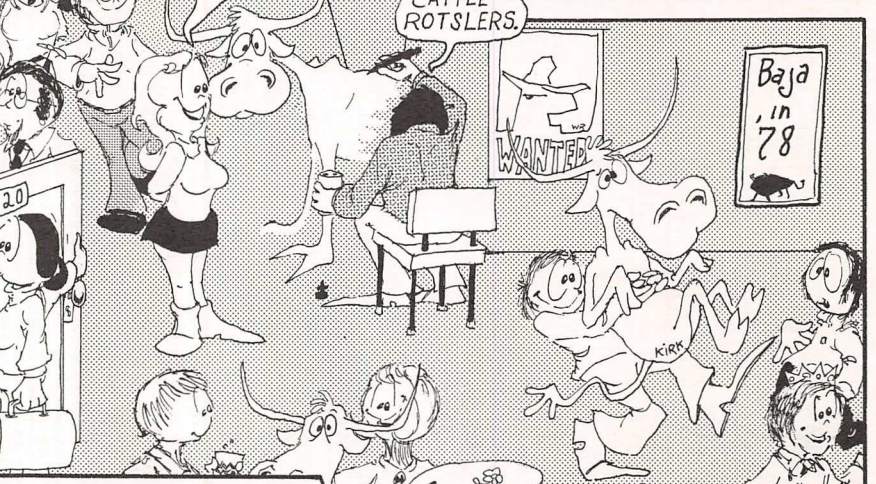
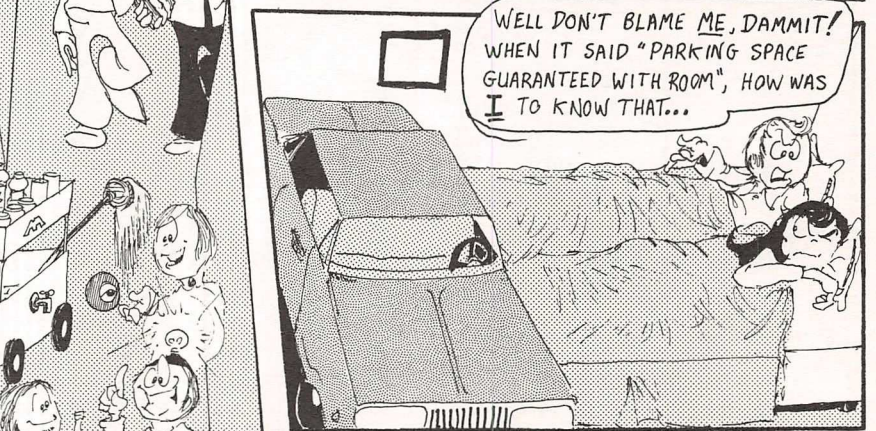
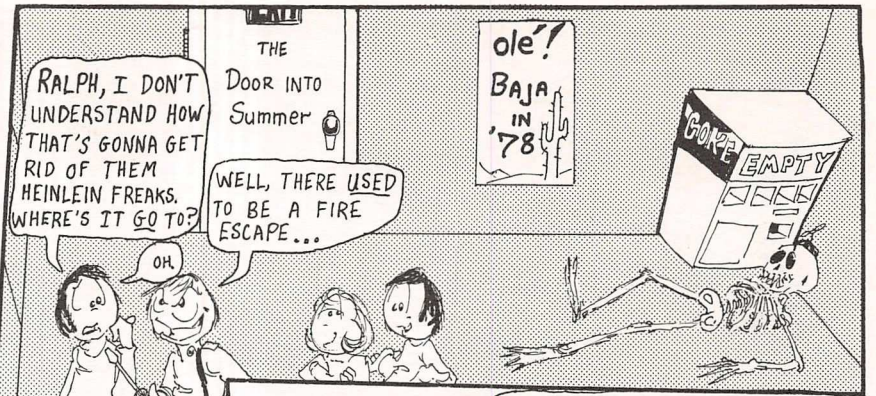
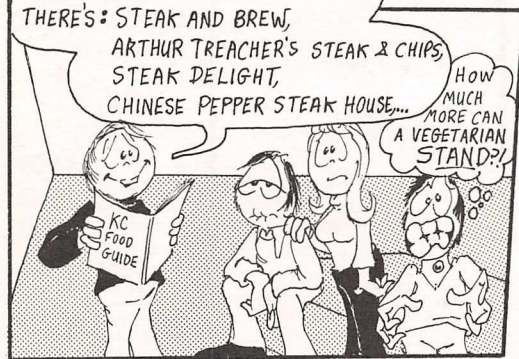
WELL, YE-ES...

KEN KELLER IN SCIENCE FICTION - by HARRY WARNER JR. KEN KELLER VS. NEW WAVE by HARLAN ELLISON K.C. AS THE CENTER OF THE UNIVERSE by ISSAC ASIMOV KEN KELLER AS THE CENTER OF K.C. by ... NEVERMIND!

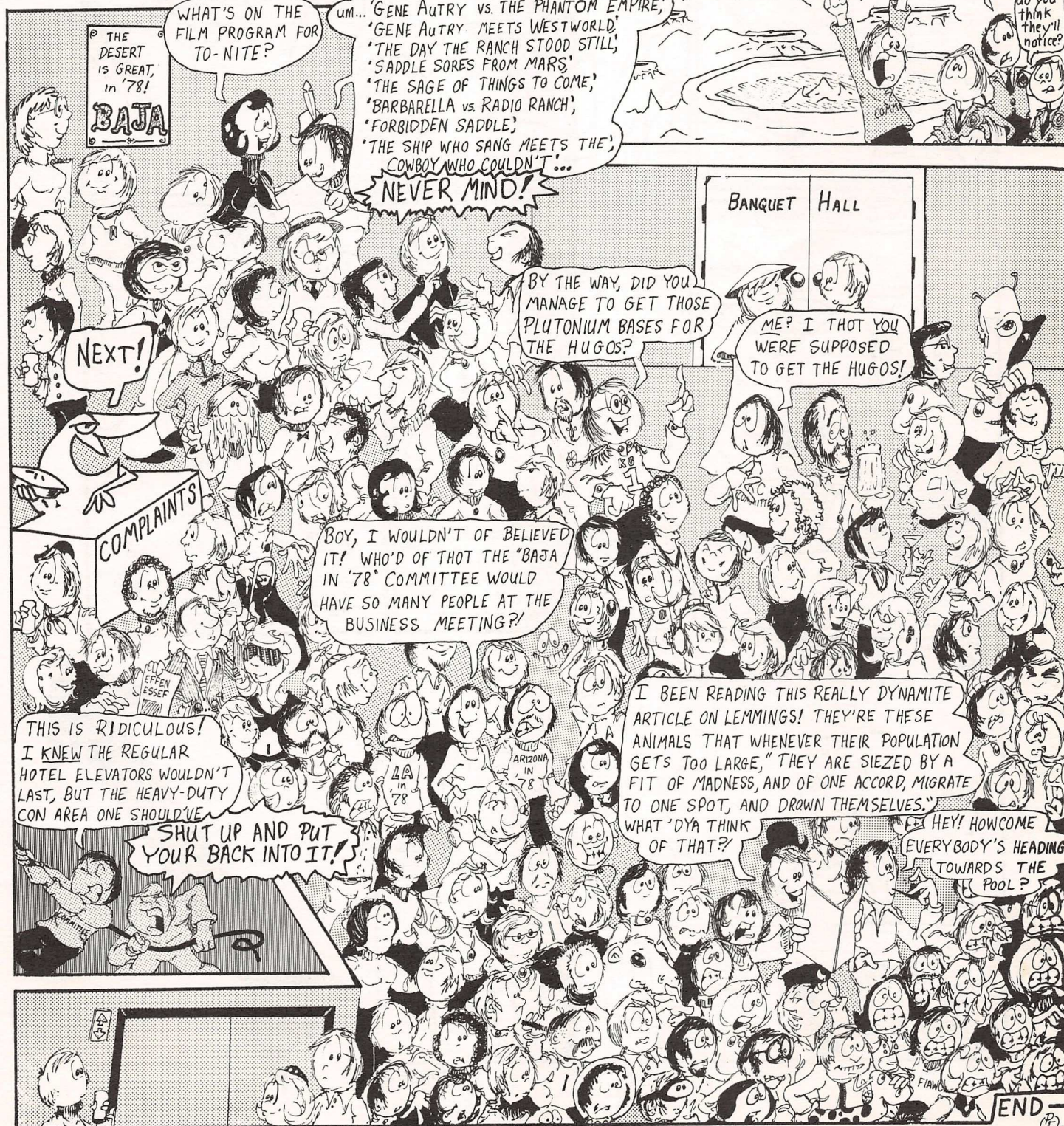
WHAT PANELS ARE THERE TODAY?

BAJA 15% OFF

Paolle '72







ONE DAY, THREE CALIFORNIAN MUD SHARKS WERE SWIMMING IN SAN PEDRO BAY, WHEN....



GEEZ, THE THINGS PEOPLE THROW IN THE OCEAN.

GUINNESS BOOK OF WORLD RECORDS



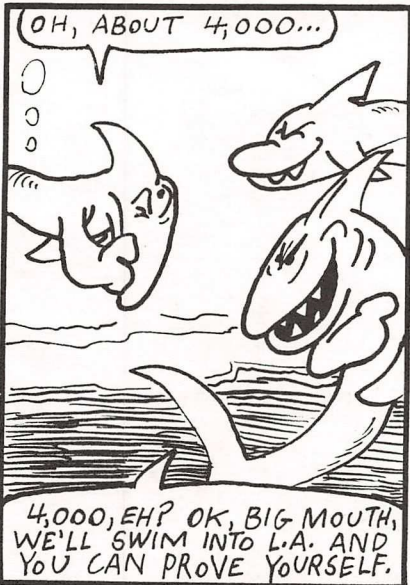
WHADDYA KNOW! OLD SAM'S MENTIONED IN HERE. SEEMS HE HOLDS THE RECORD FOR EATING SCIENCE FICTION FANS.... HE ATE 24 OF THEM.

AW, THAT'S, NOTHING...



...I COULD EAT MORE FANS IN ONE HOUR THEN SAM COULD IN A WHOLE YEAR!

YEAH? AND HOW MANY DO YOU THINK YOU COULD EAT?



OH, ABOUT 4,000...

4,000, EHP? OK, BIG MOUTH, WE'LL SWIM INTO L.A. AND YOU CAN PROVE YOURSELF.



UH, AH... ERR, WELL, UH, YOU SEE, UH, WE CAN'T.

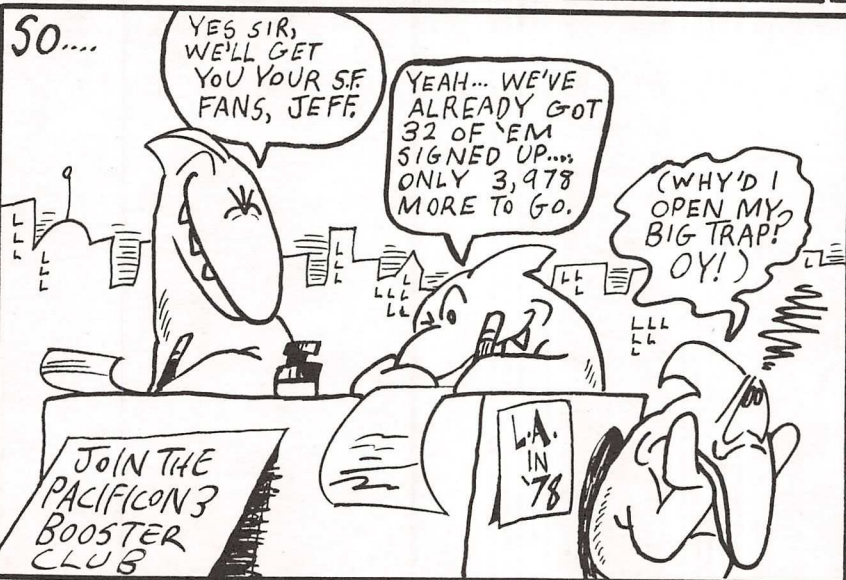
WHY NOT?

THERE AREN'T THAT MANY FANS IN L.A., THAT'S WHY! (whew, that should get me off the hook.)



OH YEAH? WELL, WE'LL FIX THAT!

(oh no!) HEY! WHERE WE GOING?



So....

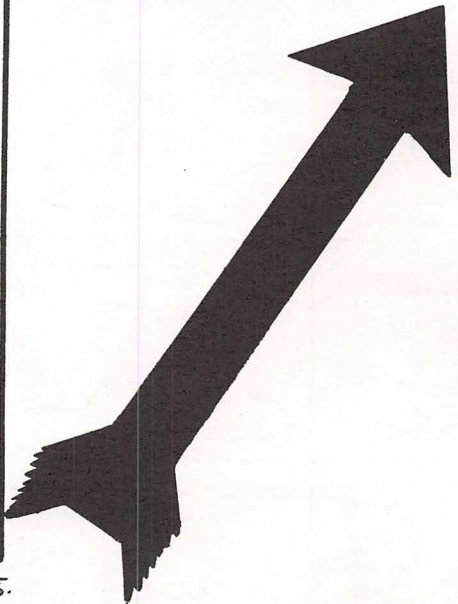
YES SIR, WE'LL GET YOU YOUR SF FANS, JEFF.

YEAH... WE'VE ALREADY GOT 32 OF 'EM SIGNED UP... ONLY 3,978 MORE TO GO.

(WHY'D I OPEN MY BIG TRAP! OY!)

JOIN THE PACIFCON 3 BOOSTER CLUB

L.A. IN '78



# PACIFICON 3

INVITES YOU TO VOTE FOR

# LOS ANGELES '78

FOR THE 36<sup>th</sup> WORLD SCIENCE FICTION CONVENTION

WE HAVE FOUND A NEWER AND EVEN BETTER HOTEL FOR THE 1978

LABOR DAY WEEKEND:

*The Los Angeles*  
*BONAVENTURE*

in the heart of LA's brand new downtown area--close to everything!

OUR COMMITTEE: Len & June Moffatt, Co-Chaircritters  
Milt Stevens, Vice-Chaircritter  
Bruce Pelz, Treasurer  
Craig Miller, Hotel Liaison

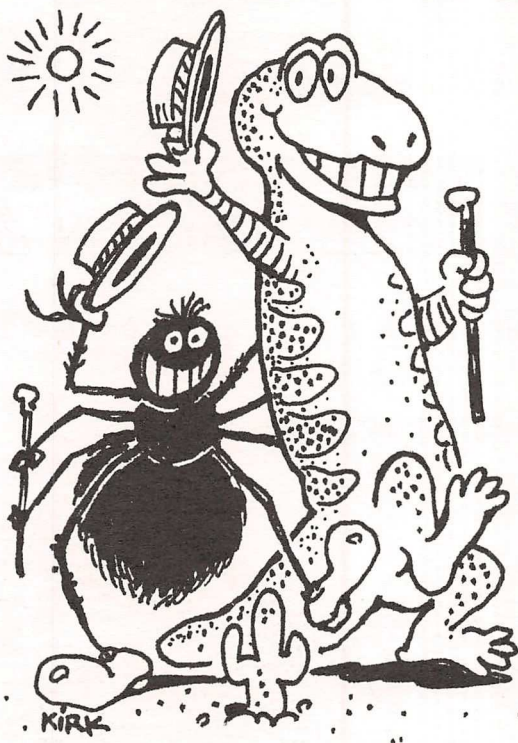
NOW IS THE TIME TO SEND IN YOUR \$5 TO JOIN THE 36<sup>th</sup> WORLD SCIENCE FICTION CONVENTION,  
ALONG WITH YOUR BALLOT TO VOTE FOR LA IN '78!

SEND YOUR MONEY AND YOUR BALLOT (INCLUDED IN THIS PROGRESS REPORT)  
TO THE MIDAMERICAN COMMITTEE--NOT TO US.

IF YOU WANT TO CONTACT US FOR ANY REASON (TO JOIN AFTER WE'VE WON THE BID, TO MAKE  
SUGGESTIONS, TO VOLUNTEER HELP, WHATEVER) OUR MAILING ADDRESS IS:

PACIFICON 3  
BOX 24560  
LOS ANGELES, CA 90024

# A Worldcon in Phoenix? You Betcha!



**Convention Center**—The Phoenix Convention Center was built in 1972 and has 120,000 sq. ft. of exhibition space plus several large, modern meeting rooms. In addition to the exhibition hall, there is the Phoenix Symphony hall, equally as modern and spacious as the exhibition hall. The acoustics in the hall are excellent (listen to the John Stewart Live album to see what we mean). The symphony hall will be linked to the two major hotels by closed circuit TV, thus enabling everyone to see things like the masquerade and Hugo presentations easily and clearly. The two halls are flanked by a full block of mall, well-lighted with fountains and sculptures.

**Hotels**—Across the street from the convention center is the Hyatt Regency Hotel, newly opened and beautiful. The hotel has two things of interest to Worldcon goers: an eight-story atrium-style lobby, and Hugo's Lounge. Across the street from the Hyatt is the

Adams Hotel (the cumulative ages of our facilities would not be enough to get you into grammar school). Many of Arizona's state laws were planned and lobbied for in the lobby of the old Adams Hotel. Between them, the two hotels have three large ballrooms and an assortment of meeting rooms ranging from the intimate to almost ballroom size. We have arranged for almost two thousand rooms to be booked in the two hotels and within close walking distance. We are not able to guarantee room rates at this time, of course, but an idea might be gotten from the 1976 convention rates offered by the two hotels: \$22 and \$18 respectively. Both hotels have swimming pools, and the Hyatt Regency has tennis and handball courts. The Hyatt also has a revolving restaurant set 24 stories above the Civic Plaza Mall and accessible by glass elevator. In addition, each hotel has a bar, a lounge, and a coffeeshop, one of which will be open twenty-four hours to facilitate congoers. Both hotels have coke and ice machines on each floor, which will be stocked as needed. The whole facility is just two blocks from the two bus stations, and two miles from the airport, with shuttle service available. (For further information on our two hotels please see the following pages for more specific data.)

**The Committée**—We are not old phans and tired, but then again, we are not the rankest of neos either. We have convention experience with two Leprecons, three Tuscons, four Desertcons, and an assortment of relaxicons. We are not hardened and set in our ways; we are flexible and innovative and we will do a good job on your Worldcon. The committee is chaired by Greg Brown, and he is aided by Carol Hoag, Jim Corrick, Curt Stubbs, Tim Kyger, Bill Patterson, Trini Ruiz, Rick Gellman, Louie Spooner, and the hordes of Arizona fandom.

"THE DESERT IS GREAT IN '78!"

## VOTE PHOENIX FOR WORLDCON 36

# HYATT REGENCY PHOENIX

734 Rooms

Adams & Second Sts., 85003. PHONE: (602) 257-1110; (800) 228-9000. KEY PERSONNEL: W.J. Oberlender, Sales Dir.; Dick Perry, Sales Mgr.

**LOCATION/TRANSPORTATION FACTS**—Midtown hotel located in heart of business district across the street from Phoenix Civic Plaza. 4 miles and 10 minutes from Phoenix Sky Harbor Airport by courtesy car, limousine \$1.50 per person, airport bus \$1.50 per person, or taxi \$4.50. 9 blocks and 5 minutes from Union Station; taxi \$1.50. Highway access via 7th St., 10 blocks east, south to N/S I-17 and E/W I-10.

**ACCOMMODATIONS**—Modern 20-story highrise with 8-story atrium lobby will offer 734 rooms including 47 suites with wet bars. All rooms will have individually controlled air conditioning, color TV, direct dial phones with message alert, hi-fi radio, personal alarm clock and sound-proof walls. Many will have oversized beds, balcony, full glass walls, oversized conversation area, bathroom carpet and dressing room. Groups are pre-registered.

**DINING/ENTERTAINMENT**—Planned facilities include a revolving rooftop restaurant and lounge; a gourmet restaurant, show lounge, coffee shop and several other bar/lounges. Hours & entree prices not established at time of printing.

**SERVICES/FACILITIES/SHOPS**—On premises newsstand, drugstore, beauty and barber shops, and gift, book, liquor and clothing stores and a boutique. Services will include laundry, dry cleaning, shoe shine, airline, rental car and theater ticket counters, babysitters and house physician. Complimentary ice center & vending machines.

**RECREATIONAL/AMUSEMENT FACILITIES**—Heated outdoor swimming pool in cabana garden court area and 5 lighted all-weather tennis courts.

**RATES**—Year-round, European Plan rates on request. Value season: June-August. **Credit Cards:** American Express, BankAmericard, Carte Blanche, Diners, Master Charge. **For Direct Billing:** make arrangements in advance. **Checks:** cashed with proper identification.

## —Principal Meeting Facilities, Equipment and Services—

**GENERAL COMMENTS**—Flexibility marks the exhibit area in the ground-floor Ballroom and 15 meeting room combinations on the 2nd floor and 3rd floor pool terrace. The Ballroom, with a 3,390-sq.-ft. pre-function area, is divisible into 4. The 2nd floor offers 5 meeting rooms, with portable walls to provide 8 additional subdivisions, and the 3rd floor pool terrace has 2 separate meeting rooms. All areas have individually controlled light, heat, sound and air conditioning systems. They are accessible by escalators, elevators and stairways via entrances separated from general guest traffic and have their own check and rest rooms and public and house telephones. Specifications for electrical and other utility systems have not been completed, but the exhibit area will offer direct truck access and have a capacity for at least 80 8'x10' booths in a column-free area with unlimited floor load capacity.

Name of Room	Ballroom	Ballroom A,B,C&D ea.	Meeting 3/4	Meeting 8/9
<b>Dimensions (LxWxH in feet)</b>	120x100x16	60x50x11	72x41x10	58x42x10
<b>Square Feet</b>	12,000	3000	2952	2436
<b>Floor Number</b>	Ground	Ground	2	2
<b>Floor Cover</b>	Carpet	Carpet	Carpet	Carpet
<b>Portable Walls</b>	Yes	Yes	Yes	Yes
<b>Capacity</b>				
<b>Auditorium</b>	1500	336	338	348
<b>Classroom</b>	1000	326	328	270
<b>U-Shape</b>	750	200	180	125
<b>Reception</b>	3916	979	984	812
<b>Banquet</b>	1250	294	295	244

### MEETING EQUIPMENT:

**Supplied by the hotel—at no charge:** Installed and Portable PA Systems and All Microphones; Lecterns, Podiums; Stack Chairs; Blackboards; Easels; Cork Boards; Flannel Boards; Writing Materials; Lobby Bulletin Boards and Individualized Direction Signs.

**Supplied either by the hotel or local vendors—at a charge:** Tape Recorders and Phonographs; All Projectors and Screens; All CCTV Equipment, the Relay Capabilities of which are as yet undetermined; Typewriters; Duplicating Machines; Trucks. Given sufficient notice, the hotel will arrange for equipment with local vendors.

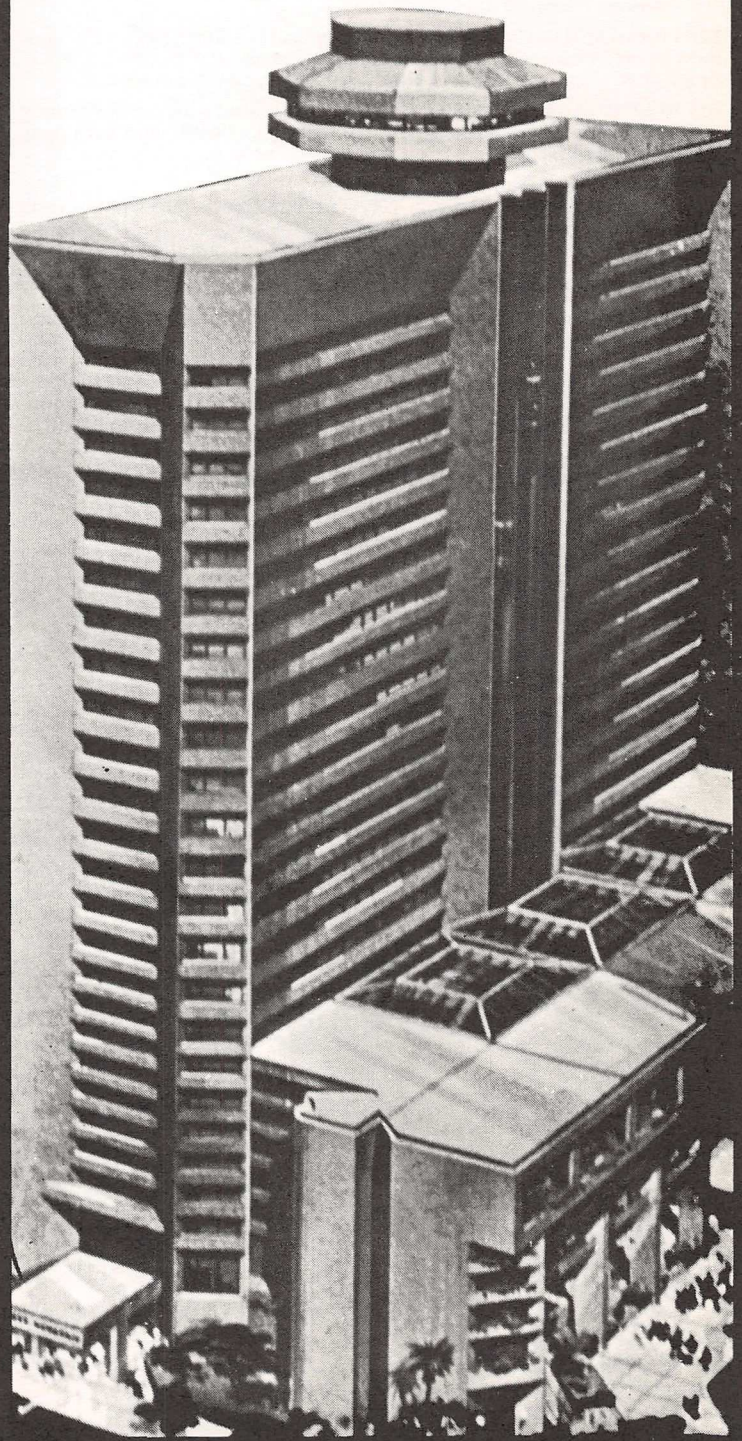
### MEETING SUPPORT SERVICES:

**Provided by the hotel—at no charge:** Notary; Registration; First Aid.—*at a charge:* Carpentry and Paint Shops; Plumber; Electrician and Locksmith; A/V Operators and Repairmen; Translation Personnel.

**Provided by local vendors—**Print Shop; Photography Services; Display Builder; Sign Painter; Laborers; Musicians; Guards; Decorators; Tours and Entertainment.



# HYATT REGENCY® PHOENIX



# THE ADAMS

538 Rooms

Central & Adams, P.O. Box 1000, 85001. PHONE: (602) 257-1525. KEY PERSONNEL: Stewart A. Maurer, Jr., Gen. Mgr.

**LOCATION/TRANSPORTATION FACTS**—Midtown hotel, located one block from both the Phoenix Civic Center and the city's business center. 3 miles, 8 minutes from Sky Harbor International Airport; 15-passenger complimentary limousines on call. Highway access via E/W I-10, 8 blocks south, or N/S I-17, 20 blocks west.

**ACCOMMODATIONS**—Ultra-modern southwestern-style hotel houses 538 guest rooms including 89 suites. All have air conditioning control, color TV, direct-dial phone, phone message alert, hi-fi radio, heat lamp, alarm clock, soundproof walls, carpeted dressing rooms. Many have wet bar, conversation area, portable grill, full glass walls & balcony. Groups are pre-registered.

**DINING/ENTERTAINMENT**—Aged beef and fresh seafood are served in the sophisticated atmosphere of the Sand Painter Restaurant & Lounge; entrees \$5-12; nightly entertainment. Casual dining 24 hours in the Citrus Grove coffee shop; entrees \$2-7. Beverages & light snacks in the Old Bar. 24-hour room service.

**SERVICES/FACILITIES/SHOPS**—Variety of service and specialty shops. Babysitters, house physician on call. Staff language fluency: French, Spanish, German, Japanese. Indoor valet parking for 450 cars.

**RECREATIONAL/AMUSEMENT FACILITIES**—Heated outdoor swimming pool, putting green, shuffleboard and sundeck. Health club with gym, steam baths and sauna.

**RATES**—European Plan, May 1-Sept. 30  
Special rates June, July & Aug. City Tax 5%. **Check out:** 1PM. **Credit Cards:** American Express, BankAmericard, Master Charge. **For Direct Billing:** arrange in advance. **Checks:** cashed with credit card.

**—Principal Meeting Facilities, Equipment and Services—**

**GENERAL COMMENTS**—14 meeting-room combinations are located on the 2nd and 3rd floors and lower lobby level. The Grand Ballroom divides into Territorial & State Ballrooms; Apache & Hopi Rooms each divide into 2; and Navajo divides into 4. All have telephones, multiple electrical/microphone outlets & controls for heat, sound, air conditioning and 220V 3-phase electricity. Separate entrances, 2 banquet kitchens, registration area, 5 storage rooms in meeting area.

Exhibits—Ballroom and 2nd floor rooms provide a total of 27,000 sq. ft. for 90 8'x10' or 70 10'x10' booths; truck dock with fork lifts and door 25' wide, 10' high. Utilities: CCTV cable, broadcast conduits, compressed air, water, waste. 88 sq. ft. freight elevator.

Name of Room	Grand Ballroom	Apache	Hopi	Navajo
<b>Dimensions (LxWxH in feet)</b>	87x114x15	36x50x11	36x63x11	42x110x11
<b>Square Feet</b>	12,739	1800	2268	4620
<b>Floor Number</b>	3	2	2	2
<b>Floor Cover</b>	Carpet	Carpet	Carpet	Carpet
<b>Portable Walls</b>	Yes	Yes	Yes	Yes
<b>Capacity</b>				
<b>Auditorium</b>	1400	275	200	600
<b>Classroom</b>	900	175	140	350
<b>U-Shape</b>	NA	NA	NA	NA
<b>Reception</b>	2600	300	300	800
<b>Banquet</b>	999	140	140	450

**MEETING EQUIPMENT:**

**Supplied by the hotel—at no charge:** Installed and Portable PA Systems; Lectern Microphone; Remote Control Cords; Lecterns; Podiums; Padded Metal Stack Chairs; Blackboards; Easels/Tables; Cork Boards; Flannel Boards; Typewriters; Bulletin Board; Writing Pads, Pens, Pencils.—**at a charge:** Rear Screen and Overhead Projectors; TV Spotlights; Truck/Van.

**Supplied by local vendors**—Tape Recorders; Multilingual Simultaneous Translation Equipment; 16mm, 8mm, Film Strip, Opaque and 35mm Slide Projectors; TV Cameras, Monitors, Recorders.

**MEETING SUPPORT SERVICES:**

**Provided by the hotel—at a charge:** Messenger Service; Stenographer; Notary Public; Carpentry Shop; Paint Shop; Plumber; Electrician; Locksmith; Laborers; Security Guards; Audio/Visual Operators.

**Provided by local vendors**—Print Shop; Photographer/Photo Shop; Display Builder; Sign Painter; Musicians; Decorating Service; Audio/Visual Repairs; Multilingual Simultaneous Translation Personnel.

# THE KEY TO PHOENIX

And The Valley Of The Sun



Whether it be convention, business or pleasure travel, the new Adams Hotel unlocks the door to the year-round pleasures and conveniences of THE VALLEY OF THE SUN ...19 floors of luxury, the Adams offers 538 superb guest rooms including 89 suites, each featuring color T.V. and AM-FM radio.

The meeting and banquet facilities are magnificent with 14 meeting rooms and 5 executive conference centers - perfect for meetings from 15 to 1500.

Amenities include a landscaped Lanai area with swimming pool, health club, indoor parking and nightly entertainment in the dining areas.

Located in the heart of Phoenix, only a few steps from the new Civic Plaza Convention Center and Symphony Hall and 8 minutes from Sky Harbor International Airport, The Adams is convenient to golf, tennis and shopping...indeed THE KEY

to all the famous year-round features of the Valley of the Sun.

## THE ADAMS

Central & Adams

Phoenix, Arizona 85001, (602) 257-1525

# Phoenix and Scottsdale/rebirth in the valley of the sun

Behind the golf courses, the swimming pools, the air-conditioned homes and factories, the resorts and dude ranches, Phoenix remains today what it has been for centuries—a creation of the sun and of irrigation.

Its first settlers were the Hohokum Indians, farmers who cultivated the desert by diverting the Salt River into a system of irrigation canals. The Hohokums vanished more than 600 years ago, but in 1867 when the modern city's founders raised their first crops (hay for the U.S. cavalry), they got their water—through repairs and enlargements—from the very same canals.

It was because the city fathers recognized that they were participating in a renaissance that they named their town Phoenix. Phoenix's first citizens realized that they were participating in a rebirth, but it is doubtful if they even imagined that their city would grow so far so fast. It wasn't until 1911, with completion of Roosevelt Dam—and ample water for irrigation and new settlers—that the city's future was assured. Since then the sun has shone (86% of all possible hours) on waves of prospectors, farmers, (dates, oranges, truck gardens), retirees and vacationers. Water makes the desert bloom; air conditioning takes the worst out of summer; Sky Harbor Airport continues to set traffic records.

## PHOENIX, Arizona, Facts and Figures

Altitude: 1,086 ft.

Telephone Area Code: 602

Area: 269.3 sq. mi.

Zip Code Prefix: 850

Population: 781,850

Metro Area Pop.: 1,354,000

Time Zone: Mountain

## TRANSPORTATION

**Air**—Phoenix Sky Harbor Int'l Airport is served by Aeromexico, American, Continental, Delta, Frontier, Hughes Airwest, TWA and Western airlines. Commuter carrier: Cochise.

**Transfers**—Airport to center of Phoenix, 4 miles. By taxi, about \$4.50 and 15 minutes; airport limo, \$2.50. Gray Line (see Sightseeing, below) offers group transfers to Phoenix and Scottsdale.

**Car Rental**—Airways, Avis, Budget, Dollar, Econo-Car, Hertz, National, Thrifty.

**Rail**—Union Station is served by Amtrak with three trains a week East to New Orleans and West to Los Angeles.

**Highway Access**—From Los Angeles: I-10. From Tucson and Southeast Arizona: I-10. From the Grand Canyon area via Flagstaff: State 64 to U.S. 89 and I-17. From Las Vegas: U.S. 93, 60 and 89.

**Taxi Rates**—First mile, \$1.30; each additional mile, 70¢.

**Public Transit**—Phoenix Transit Corp. operates buses in downtown Phoenix. They run every 15 minutes during rush hour and every 30 minutes the rest of the day. Fare is 35¢, exact change required.

## SIGHTSEEING

*Gray Line of Phoenix* offers regularly scheduled motorcoach tours of the Phoenix-Scottsdale area ranging from 3½ hours to a full day at group (25) rates of \$4.25 to \$14.50. On the 6-hour Carefree, Rawhide and Desert Botanical Gardens tour, for example, you'll see over 1,000 species of cacti in the Desert Botanical Gardens. Next is a step back in time to the Arizona Territory Days in Rawhide where you can visit the Blacksmith's Shop, walk through the mine and pan for gold, ride the stagecoach and wander around the Old West Museum. Then on to Carefree and its Spanish Village.

Pre- and post-convention trips are also offered.

## WEATHER, DRESS

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Av. daily high	64	68	75	83	92	101	104	101	98	86	73	66
Av. daily low	35	38	42	50	57	65	75	73	67	54	42	37
No. days with .01 rain	4	4	3	2	1	1	4	5	3	3	2	4

One of the main reasons that Phoenix's population has been growing at a breakneck pace is because of its warm, dry climate, recommended for practically whatever ails you. Summers are long but the high daytime temperatures are bearable because the air remains dry. Winters are comfortably warm. Whenever you plan to visit, however, remember that the desert air retains very little daytime heat, and when the sun goes down, so does the mercury. Light jackets and sweaters will be necessary in the morning and evening, except during the hottest months.

The Valley of the Sun's dry, sunny climate has created a predominantly outdoors style of living. Casual is the word to keep in mind while packing a wardrobe. Light, bright colors are worn year round, and Western garb is seen everywhere. For women cotton dresses, slacks and shorts are perfect for daytime during the summer months; knits and pant suits for winter. Shorts and slacks, sport shirts and turtle necks will take men around the city during any season. Many dining rooms require jackets and medium weight fabrics will be most comfortable. If horseback riding is on your agenda, your most casual jeans, boots and plaid cotton shirt are all that is required. Evening wear depends largely on what you do and where you go. At the poshest clubs and restaurants, formal attire is not unusual.

## LIQUOR

The legal drinking age is 19. Bars open at 6 a.m. and close at 1 a.m. Monday through Saturday. Sunday hours, noon to 1 a.m. Spirits, wine and beer are sold at package stores and licensed grocery and convenience stores during legal bar hours. Some cocktail lounges also sell liquor by the bottle.

## FOOD

Dining out in the Valley of the Sun can be a gastronomic globe-trotting experience—anything from teriyaki to sauerbraten, enchiladas to Indonesian rijsttafel. But Phoenix is cowboy country, and the overwhelming majority of local restaurants serve steaks, ribs, chops and fried or barbecued chicken. Fish and seafood are popular and very fresh despite Arizona's landlocked situation. Many of the better dining spots feature this morning's lobster and oysters lifted from New England waters. A sampling of some of the most popular eating establishments:

**El Chorro**—A short drive along a dusty, bumpy road takes you to a small hacienda-style building well back from the roadway. Three fireplaces help to create a romantic, intimate atmosphere, one that calls for a bottle of fine wine to accompany the house specialties—rack of lamb for two or steak and lobster tail. This is a popular spot, so call early for reservations.

**Nantucket Lobster Trap**—Walk in the door and pick your flight. On a blackboard, just inside the doorway, is a chalked list of the day's flight schedules and their tasty cargo, fantastically fresh. If the sign reads "Main Lobster, live, Boston TWA flight 436," try the Nantucket Lobster Pot, whole lobster boiled in an earthen pot, shrimp, yam and corn on the cob. Boston sole and Alaskan king crab are favorites. Two locations, one in Scottsdale, the new Lobster Trap in Phoenix.

**The Salt Cellar**—If you don't have the exact address for this one, and even if you do, you're likely to drive past the site assuming that this eatery has been razed since the publication of your guide book. It hasn't. Former New York P.R. executive Philip Barnard built the entire establishment underneath a patch of parkland, marked only by an unassuming sign. Down below, however, the three dining rooms and cocktail lounge are decorated with World War I posters and theater placards. Vintage propellers are employed as fans. Beef stroganoff, top sirloin, oysters, and huge Indian Ocean tiger shrimp are dinner favorites, all expertly prepared. For lunch, try the W. C. Fields Memorial Burger. "A hamburger served with a chilled martini can't be all bad." In Scottsdale.

**John's Green Gables**—A local favorite for well over 30 years, now under new management. Burning torches mark the entrance to this one-story slate and stone building where the atmosphere is comfortable and pleasant. Steak, ribs of beef and Australian lobster tails are featured menu items. Lunch is served Monday through Friday, dinner is served on the weekends.

Several other good spots include the *Asia House* where the only choice you get is the country—Japan, China, Mongolia. They take it from there. *Pinnacle Peak Patio Steak House*, 20 miles northeast of Phoenix and worth the drive. T-bone steaks barbecued on three outdoor pits, ranch beans, rolls, salad make for a truly chuck wagon-style dinner.

**When casting your site-selection ballot, vote Phoenix for the 36th World Science Fiction Convention.**

**"THE DESERT IS GREAT IN '78!"**

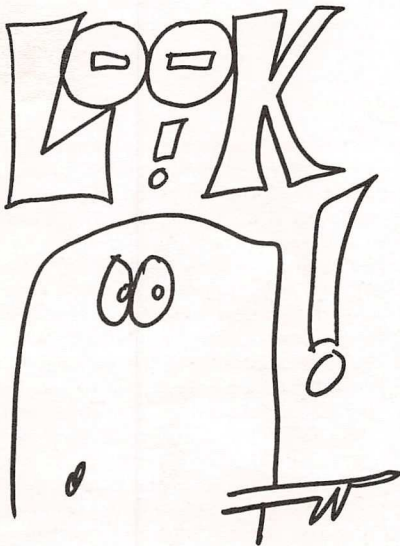
# Masquerade Procedure & Rules

## PROCEDURE:

1. All costumes must be pre-registered at the convention registration desk at least 24 hours in advance of the masquerade. (by 7:30 PM Friday)
2. All presentations must be reviewed on Friday night, at a location and time to be announced at the convention. Costumes are not necessary for this.
3. Anyone who has not participated in a previous masquerade must report to the presentation review to be shown how to best display the costume.
4. On Saturday night all contestants must report to Jack Chalker at the door of the Colonial Ballroom between 7:00 and 7:30 PM.
5. After being directed by Jack Chalker to a committee member, the contestant will receive a number.
6. The contestant will check with Phyllis Eisenstein for finalization of that number.
7. If the contestant has any makeup for repairs to his costume, he will deliver it to Lynne Aronson at the makeup table, to leave it there until needed. Repair makeup must be in a plastic bag, clearly marked with the contestant's name.
8. After receiving a number and depositing makeup (if any) the contestant may proceed to the official photographer for pictures.
9. Numbers will be called in order, group A first, then group B.
10. After leaving the stage, all contestants will return to the Colonial Ballroom to await results of the judging.
11. If a second run-through is required, those numbers will be called and the contestant will return to the stage.
12. Winners will be called to the stage, where they will receive their awards. They may then proceed to the photography area for more pictures.

## SPECIAL MASQUERADE RULES:

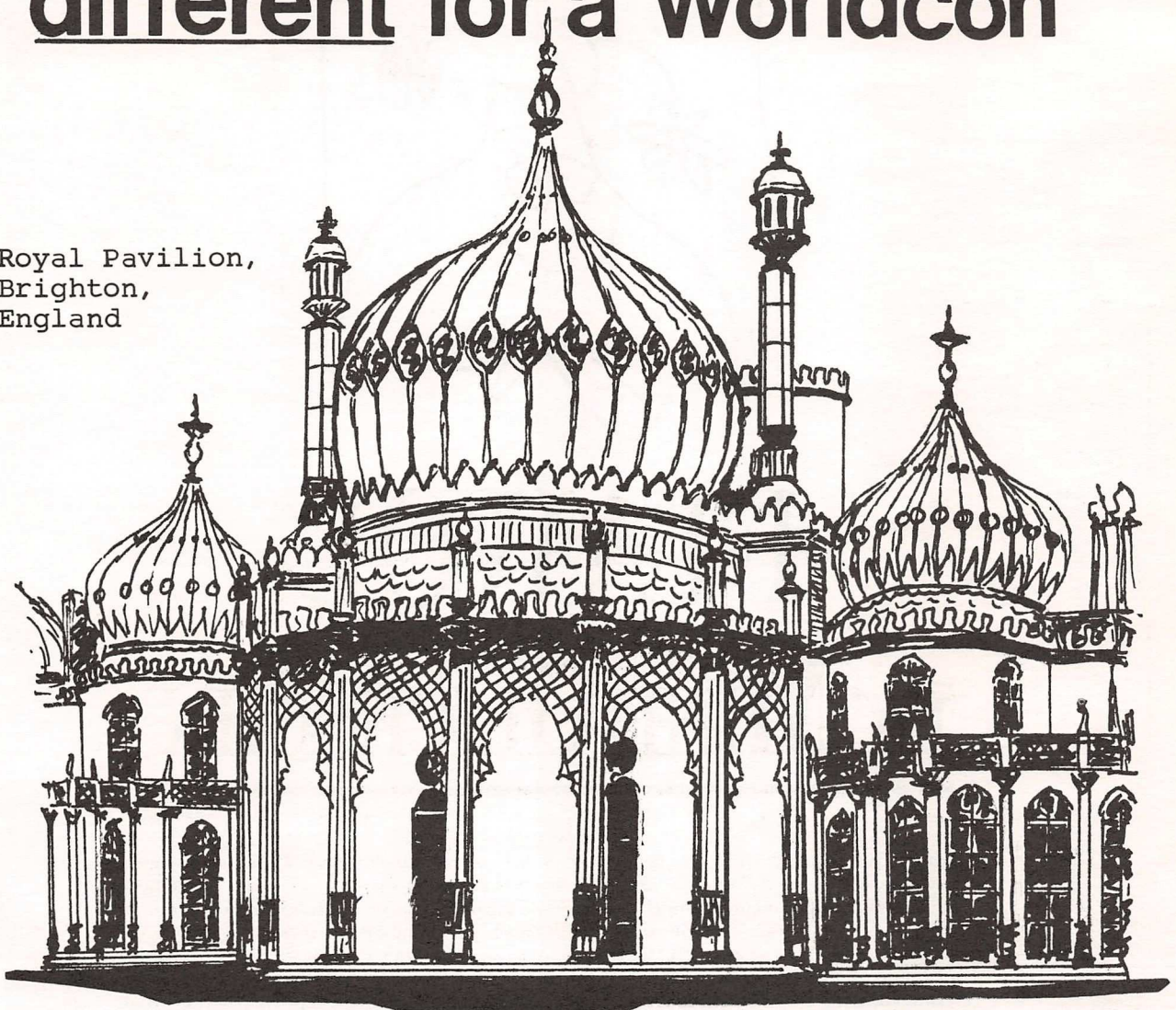
1. No presentations over 60 seconds long will be allowed. Violators will be disqualified.
2. All edged weapons will be checked with security. They will be returned to you when you go on stage for your presentation. The room will be crowded and we don't want an accident.
3. There will be no smoking except in designated areas.
4. All special effects must be cleared with Joni Stopa (Wilmot Mt., Wilmot, WI 53192) at least one month before the convention. There will be no special lighting for any costume due to the video taping. Sound should be limited to cassettes; the staff can help with recording given 24 hours notice, but will not provide tape and will not be responsible for the quality. All taped effects must start at the beginning of the cassette.
5. Children in the masquerade must report to the Colonial Ballroom at 7:15 PM and will go on stage first. They must be accompanied by a parent.
6. Any contestant competing for "most authentic costume" must have the illustration or written passage for the judges' reference.
7. All persons who have not registered according to these rules are automatically disqualified.
8. All decisions of the committee are final. Note: we recommend flame-proofing your costume in advance. We'd hate to see you go up in smoke.





# Let's try somewhere really different for a Worldcon

Royal Pavilion,  
Brighton,  
England



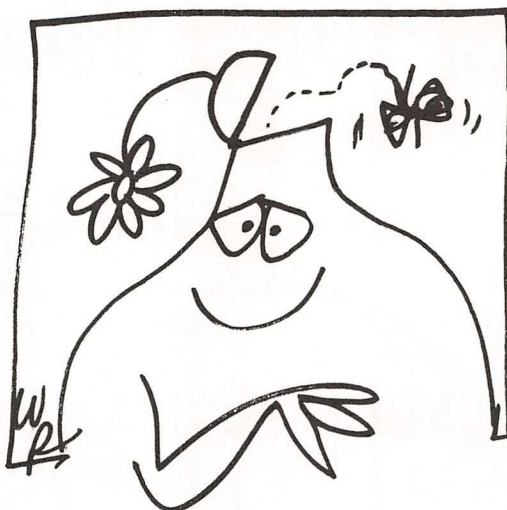
Not that we can really hold the '79 Worldcon in the Prince Regent's Royal Pavilion - no room - but we have provisionally booked it for the Georgette Heyer Tea!

Still you'll find Brighton different enough, just 21 miles from London by fast train and not much further from the French coast. We'll be using a brand-new Conference Centre fronting directly on to the English Channel and seating up to 4000; meanwhile adjacent hotels have already been block-booked for 1200 beds with more available as needed.

Nearly seven hundred people are backing our bid as pre-supporting members. We invite you to join us; \$1.00 to either Tony Lewis (East Coast) or Fred Patten (West Coast).

BRITAIN'S FINE IN SEVENTY-NINE!

## Seacon '79



# FLAWOL

BY MIKE GLICKSOHN

---

When Tom Reamy wrote to me a few days ago and asked me if I'd had an idea lurking in the back of my mind that might be appropriate for an article in the worldcon progress report I was immensely flattered. Tom doesn't blow his own trumpet but he certainly doesn't put out any cut-rate fanzine and if he thought I might be able to write something for him, then who was I to argue? (I'd never get a centrefold appearance in *Nickelodeon* that way.) As it happens, there *was* an idea percolating in the sack of soggy cells that passes for my brain but I was forced to send Tom a note explaining that I was about to go to a regional convention in Detroit, the very first Autoclave, and would have to put his request on hold for several days. Although I didn't know it at the time, I was actually doing research for that very nebulous idea that Tom's query had floated to the top of my mind.

There have never been worldcon progress reports to compare with the stunning visual presentations of MidAmeriCon (but then very few worldcons have had a man in charge of publications who has the knowledge, experience and contacts of a Tom Reamy.) All of them have been *tours de force*, collectors items to stand with the very best of the "amateur" publications of the science fiction subculture, aka fandom. Never before

has a worldcon publication even been *thought* of as a possible recipient of the Best Fanzine Hugo for the following year, but at least a nomination for these very fine publications wouldn't surprise me in the slightest.

The Kansas City committee has raised the standards of progress reports to unheard-of heights: full sized, thick, wrap-around covers, crammed with information, articles, artwork, ads, and special features that no one else has ever tried before. For us "old-timers" these are wondrous creations, dredging up countless memories of many, many mimeographed or hand-offset, half-folded, untrimmed, hand-stapled, hand-collated ten-page "progress reports" of the past. Worldcon publications will never be the same again.

And how we ancient mariners on the fanish seas have enjoyed the fanhistory pieces, the articles on conventions, the exuberant brouhaha that surrounds every worldcon no matter how inoffensive, and grows exponentially as the sacred traditions of fandom are gently pushed aside to make way for the advent of possibly unasked-for but unavoidable progress. These have indeed been publications to enjoy, admire, and participate in.

But what of the new fan, I suddenly found myself wondering? How is the fan who may be making his first contact with the wonderful world of fandom at MidAmeriCon, how

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—

(from PR #4)

(Paid Advertisement)



A volunteer is anyone who in any country at any time has given without payment at least one pint and anyone who has tried to give blood but was not accepted for any reason (deferred, rejected, placed on call, anything).

If the above excludes someone willing to give blood, tell me at once!

To provide enough room, I must know how many to expect. Were I to wait too long, we'd wind up miles from the convention. If you expect to be with us (or think you might), write to me today. Cutoff date is August 1st. I can't promise to squeeze in stragglers as it may be impossible.

Membership in MidAmeriCon is not required but volunteer status is. Your own qualification doesn't cover your spouse or your children. Any too young to give blood can still volunteer and be deferred. For the youngest the Muehlebach has baby-sitting service. My dearest friends won't get in if not eligible. This is for you volunteers and you only—no exceptions.

A facsimile record of donation, deferral, or rejection is the usual proof but not the only sort of convincing evidence. Two fans too young to give blood tried to volunteer. They should have been thanked and given cards marked "deferred"—but they were brushed off. So I got a frantic letter from them. They are invited; that letter is convincing proof to me.

The dolt who brushed them off can expect a nasty note from me, with copy to the head of his blood service. Blood types range from "commonest" to "extremely rare" but rarest of all is any type not available when a life depends on it. This sort of unnecessary tragedy is common any 3-day weekend as the U.S.A. is painfully short on donors. Youngsters eager to donate as soon the rules permit are pearls beyond price, to be cherished and kept on file and urged to find more like them. Yet these two were rebuffed.

What incredible stupidity! R.A.H.

(Paid advertisement)



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must he look at all this? Or the fan who's been to a few local club meetings and joined a charter group to find out what a convention is all about? How will he or she feel while reading these exemplary *fannish* publications? What about the people who will be getting their first *real* exposure to fandom in Kansas City? Are *they* prepared for what's going to happen, for the potential that lies there before them, waiting to be turned into frenetic energy? How might they feel?

Intimidated?

Intimidated!? Yes, that thought came to my mind as I tried to put myself in the shoes of someone reading these publications without any knowledge of what conventions and fandom are *really* all about. I tried to look on these very slick and professional magazines with the fresh eyes of a science fiction reader encountering the world of fandom for the very first time. And suddenly I felt vaguely intimidated!

Look what has been emphasized in these issues, and wonder what it all means to a neophyte. First, the innocuous things: articles on the history of conventions, not too bad, but scarcely likely to grab the interest of someone in Bismarck, North Dakota who has just been turned on by The Foundation Trilogy. A lot of readers probably skipped over these sections, and just as probably they'll come back to them months or years from now and realize just what they've missed. Articles on how to organize your *own* world convention! Just how many newcomers are likely to find such sound and

serious advice all that gripping? What the hell, I skipped those bits myself! No, what will capture the interest of most inexperienced convention attendees will be those sections that deal *directly* with MidAmeriCon.

Oh-oh!

What have we (note the arrogance of us older, established fans) presented as far as that crucial aspect of the convention is concerned? I'll tell you. A lot of pages about rules, and regulations, and restrictions, and how crooks and crashers can be expected to be dealt with, and security precautions, and the difficulties inherent in the physical capabilities of the hotel so you'd better sign up N\*O\*W and maybe be prepared for watching parts of it on tv, and arguments and insults and screeches and threats from people who didn't like how things were being done, and loooooong explanations about how smoke-filled backrooms were forced to make compromises and do things that way, and tables showing who to blame for what if things went wrong, and reams (or is that reamys?) of stuff about the problems and the difficulties and the strains and the tensions of running the best damn worldcon possible, and information on how hard you should work to make a good costume that might win a prize, and (how'd that get in there?) an article about how a neofan might find himself more comfortable at the con if he went to a special room, and a hell of a lot of words that just might create the impression that it's as difficult to *attend* a con as it

is to *present* one. *No one, nowhere* that I saw, ever stressed the most important aspect of conventions, that part of them that keeps us all coming back year after year, despite the acrimony, despite the arguments, despite the recriminations.

Conventions are *FUN!!!*

The *only* reason to attend a gathering of five thousand or more people in a hotel that can hospitably handle maybe half that number in a city that boasts as its major claim to fame enormous stock yards and excellent hamburgers located in a state most people can't even *find*, let alone care about, at a time of year when only a fool or a fan would venture outdoors for anything less important than winning the million dollar Olympic lottery is because it'll be *fun!!* Lots of fun. One of the happiest, most enjoyable, most frantic, frenetic, memorable weekends of the year. And *that's* something that ought to have been in every progress report from the start. The problem is, of course, the people who write for progress reports and program books all *know* that and it seems so axiomatic that there's no point in stating the obvious. But, dammit, there are times when the obvious needs to be stated, and this is certainly one of them.

If there are those who will approach MidAmeriCon with slight feelings of unease, a little unsure of how they'll be greeted, a little unsure of how to act, and unaware of what exactly is going to happen to them, one can only hope that they make the wonderful discovery that fandom is a happy, fun-filled,

loving place to be. Regrettably there will always be those who will have unhappy experiences, who will go away disappointed in fandom and in conventions and will never return. I mourn for those people, and I hope they find elsewhere the joys I have found in fandom. But we cannot please all of the people all of the time, and even telling them beforehand that they're supposed to have a great time won't help some people. No convention chairman can possibly provide every attendee with the secret recipe for success at one's first convention; such a feat is quite literally beyond our ken.

But many *will* do what so many of us have done. They'll enjoy their first convention. Quite possibly they'll enjoy it more than anything else they've ever done before, and they'll have discovered the "secret" of science fiction fandom: that it's a hell of a fun place to make friends, a place to feel at home. A place to have fun.

I mentioned at the start of this article that a regional convention in Detroit turned out to be research for an article on the fact that conventions are essentially warm and happy times. Autoclave crystallized for me the thoughts I'd had concerning a possible failure to stress the happier aspects of conventions because of an unfortunate emphasis on the organizational aspects, and the hassles and the problems. (An emphasis which, after a decade of fandom and convention activity I can fully understand and sympathize with, by the way.) Let me explain that a bit.

Autoclave was a first convention, and the first regional sf con in Detroit in a good many years. It had no traditions to uphold, and its committee had no prior experience to call upon. It was free to be itself, to exist solely for the sake of those who attended. And it did so magnificently!

Autoclave was a small convention, less than two hundred people, and it was aimed at the fanzine freaks. (The *other* article I thought of doing for Tom was a bit on the relationships between fanzines and conven-

tions and the differences between the world of fanzine fans and the world of convention fans but I only have a couple of thousand sheets of paper on hand and I hate to do a half-hearted job.) As such it brought together a relatively small group of people who were, in a great many ways, all members of the same "family." Most of us had never met, of course, but we all knew oft-repeated family stories about each other, and the chance to flesh out the mental pictures we'd built up over the years was too good to miss. In that sense Autoclave and MidAmeriCon couldn't be more dissimilar, but the simple fact of the matter is that Autoclave was simply the result of distilling and concentrating the experiences of conventions like MAC.

Many of the people at Autoclave had first found fandom at a big, "impersonal" worldcon. But they'd had so much *fun* there, they'd come back, again and again and again; come back to renew the acquaintances and the friendships made in those fabulous five days in some far-flung foreign city; come back to relive the feelings of exhilaration that can only come from opening up to someone with similar interests for whom you feel an instinctive sense of camaraderie; come back to recapture that beautiful feeling of *belonging* that makes a con such a great place to be. And after coming back again and again, many of us ended up at Autoclave.

We were more than fellow fans. We were more than people with a shared interest in a hobby. We were more than people who could, and did!, talk about the works of Gene Wolfe and Gordie Dickson and Joe Haldeman and dozens like them who had become our friends as well as the writers of the fiction we all shared. We were *friends!* We were people who *cared* about each other *as* people, not just as science fiction fans. We were members of a very privileged group who'd been lucky enough to discover the really remarkable potential of that oft-maligned activity known as "fandom."

Consider the title of this piece: FIAWOL. It's an anagram, standing for "Fandom Is A Way Of Life" and, depending on how and where it is used, it can be both a compliment, which it usually is, or an insult, as it is sometimes meant to be. It refers to the fact that it is more than possible for a dyed-in-the-tentacles science fiction *or* science fiction fandom fan to devote his whole life to his chosen hobby. There are enough science fiction books being published nowadays that a completist can spend most of his salary buying them and all of his spare time reading them. There are enough fanzines being produced, however ineptly, that a Harry Warner or a Mike Glicksohn can tie up every spare waking hour reading them and writing comments on the material read. There are enough conventions that a fan can take up every weekend of the year and every cent he can possibly lay his hands on attending and enjoying them. And heaven help the demented trufan who is addicted to all three worlds! If you're willing to let it be, Fandom can *easily* be a way of life, in a great many ways. (Whether or not that is A Good Thing or A Bad Thing is an entirely different

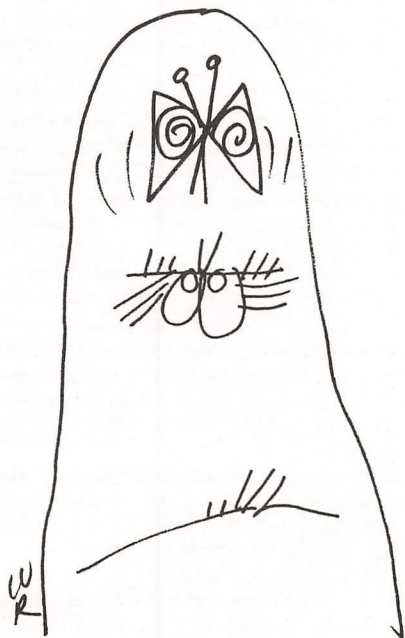
article, and explains what I meant when I said the acronym could be a compliment or an insult.)

But when I thought about this article, and when I thought about Autoclave, and when I thought about the need to stress the fun aspects of the con to attendees at their first fannish gathering, that old and tired and very familiar word took on an entirely new meaning for me, a meaning that summed up the two basic threads I wanted to combine into this piece.

The Autoclave weekend in Detroit was the single best weekend I've ever known in the ten years I've been in fandom. I had the best three days I've experienced, and that was entirely due to the fact that I was quite literally surrounded by dozens and dozens of the people that I care about most in the world. And that's what fandom, and conventions has given to me. And it's done the same for hundreds of other fans. Conventions are *fun*, and when you have fun, you make friends, and the more friends you make, the more fun you have—so the more friends you make. And it's a spiral that goes on and on, spreading happiness, and love. And after awhile you can smile at arguments and fights and all the annoyingly-necessary administrative details that go into a successful major con because you know that none of that is what cons are *really* about. Cons are about people, and friends, and happiness, and eventually they are about love. The love that grows between true friends who have shared many good times together and can look back over the years at dozens of weekends in dozens of cities over thousands of beers and hundreds of meals and uncountable arguments, all reflecting the spirit of friendship that is the essence of science fiction fandom.

It was precisely ten years ago that I was lucky enough to attend my first worldcon, and I came to it even less prepared than most of the people who will be in Kansas City. I'd never *heard* of fandom until shortly before Tricon in Cleveland in 1966, and I had no idea whatsoever as to what to expect. But I was one of the lucky ones: I had fun that first time, so I came back the next year, and the next year, and several times the year after that, and innumerable times more in the seven years that followed. And it all culminated in that wonderful weekend just recently in Detroit. There undoubtedly were people at that convention in Cleveland who didn't enjoy themselves for some reason, and never came back, and possibly they've never known a weekend like mine. If they haven't, I feel sorry for them.

So my hope is that *everyone* in Kansas City has fun! That no one takes any of it too seriously, but everyone stays open to the pleasure and the joy that will abound. Because that way they'll want to come back, as I did, and once they're hooked they'll keep coming back, and things will get better and better. And I hope everyone has a weekend like Autoclave in their future, a weekend surrounded by more dear friends and more good feelings than it's possible to describe. Then they'll share with me the true meaning of FIAWOL: Fandom Is A World of Love! □



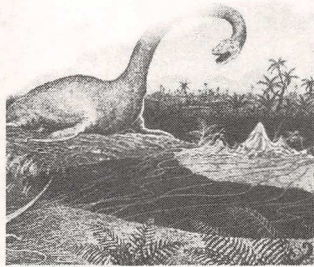
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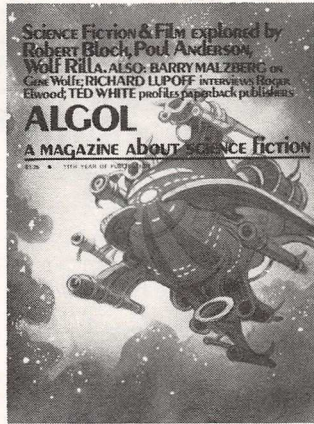
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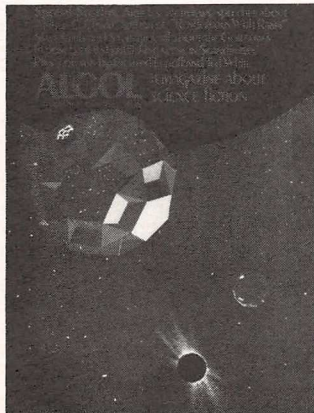
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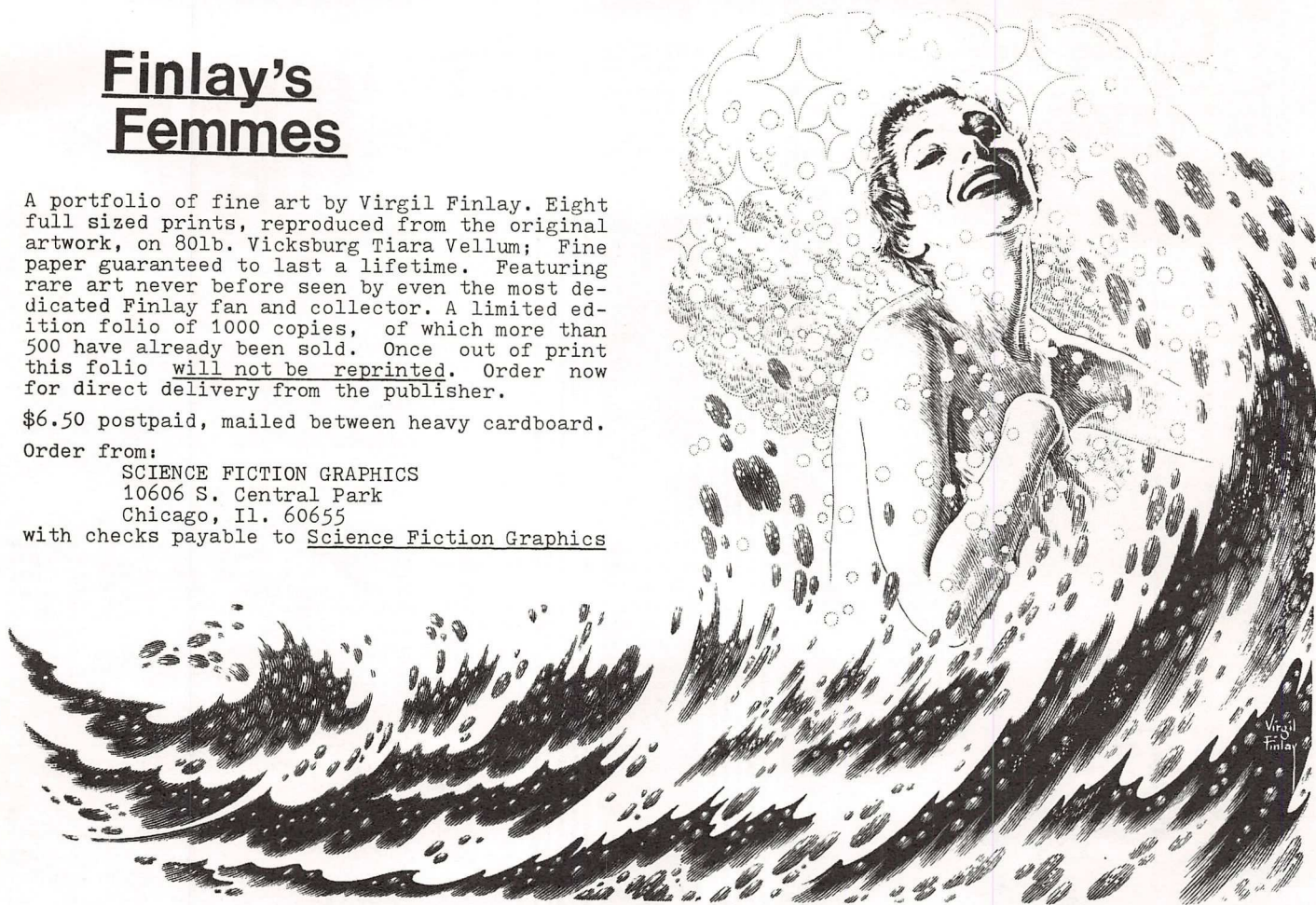
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SCIENCE FICTION GRAPHICS is the joint enterprise of Victor Dricks and Robert Weinberg. Both Bob and Vic are long time SF fans and collectors, and have one of the best combined SF Art collections in the world including works by Bok, Finlay, Paul, Cartier, Dolgov, Freas and many others. Their one main purpose in starting SCIENCE FICTION GRAPHICS is to make fine science fiction art available to the average fan and collector. Along with publishing a series of rare art folios by the greatest SF artists, SCIENCE FICTION GRAPHICS has a large stock of original cover paintings from the SF magazines for sale at reasonable prices! We are not the agent for any artists and our prices reflect a genuine concern in making fine originals available for the fan with limited funds but unlimited desires. And we buy art as well! We pay top prices for art by Finlay, Bok, Freas, Frank R. Paul, Edd Cartier, Ed Valigursky, and many others. As collectors first and dealers second, we can afford to pay for what we want. If you have any SF art for sale, drop us a line now. Moreover, if you agree or disagree with our editorial view, let us know too. Write to us at the above address or say hello to us at Worldcon. We'll be the ones with all the fantastic originals on display at our tables.

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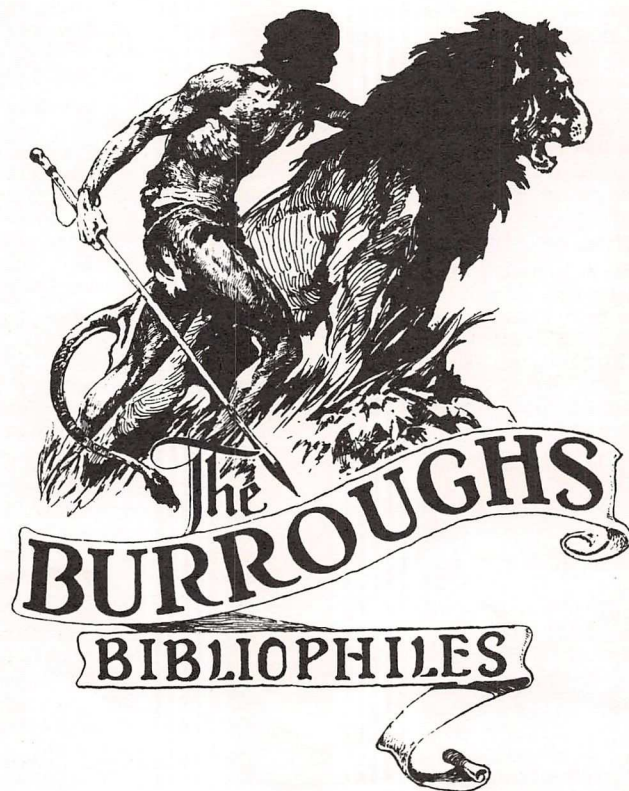
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# How to Stay Afloat at a Worldcon\*

by Jodie Offutt



\*WHAT TO WATCH FOR AND WHAT TO WATCH OUT FOR.

This is something for everybody, fans and writers alike.

If you are a veteran con-goer, I'm going to remind you of some things you may have forgotten, or haven't thought about for a while.

If you've been to a few conventions and still consider yourself somewhere well past the neo stage, but not quite the seasoned, experienced old hand, either, I will (hopefully) give you some new information and enlightenment.

If MidAmeriCon is to be your first convention, or perhaps your first worldcon—Oh boy! I envy you! Labor Day weekend may change your life. My first worldcon sure changed me, and my life went off in a brand new direction!—I'll try to give you an edge that I didn't have in 1969, some suggestions and ideas and some knowledge about what to watch for and what to watch out for.

## Quick Quotes

I'd like to start off with some quotes from some friends of mine, worth bearing in mind during *any* convention.

"Beer and ice keep fandom alive."  
—Meade Frierson, at Kubla Khan, 1975

"The tolerators keep conventions and fandom going."  
—Leigh Couch, at MidWestCon, 1975

"Letters grease the gears of fandom."  
—Jackie Franke, in her fanzine, DILEMMA

"Lost egoboo is like *not* receiving a Letter of

Comment in the mail, but receiving the envelope the letter was mailed in."

—Dave Locke, in a letter, 1975

All of the above are nicely said and true.

Now here are a couple of old fannish sayings:

"Fandom is a Way of Life"

"Fandom is Just a Goddam Hobby"

And a new fannish saying from a British fanzine, Pat & Mike Meara's **KNOCKERS FROM NEPTUNE**:

"Fandom is A Way of Growing"

I'm not interested in challenging traditional fannish cliches. Nor do I really care what you call it or how you describe it. Fandom is a big part of my life. I spend a lot of time reading fanzines, writing for fanzines in one form or another, and I spend a lot of time going to conventions. The two of them often overlap.

I look forward to each and every convention with childish anticipation and excitement that has yet to wear off. I doubt that it will and I'm about to tell you some of the reasons why.

Come on in, the water's fine!

To me, fandom is a pond—a big pond. Every time I go to a con I jump into this pond and make some ripples. At each con some of the ripples get bigger as they spread out. And I make some new, little ones.

For instance: I meet somebody at one con. That's a little ripple. Next time I see that person, perhaps get to know him or her better. The ripple spreads. Sometimes I'll get to *know* someone that I've seen at several cons, but we've never done more than make elevator small-talk. Our paths just didn't happen to cross and stop long enough for us to *real*-talk. Sometimes I'll meet somebody for the first time, and we'll know a lot about each other after the one meeting.

Which is better? I don't know . . . they're different.

I think it's marvelous to come home from a convention having "discovered" somebody I've "sort of" known for quite a while.

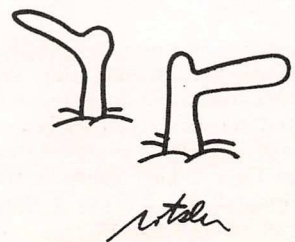
It's also a big thrill to meet and get to know a person the first time. Maybe I'll barely touch a person and know that next time, or the time after that, we'll get to know each other better.

The thing to remember—and this is a *biggie*—is not to go to any con expecting anything specific.

*Especially* with regard to meeting and talking with someone. Because, *if* you do, and that particular person isn't at the con, or if you don't find him or her because it is such a big one, or if you *do*, and for whatever reason, have just a short time together, then the disappointment might well destroy a whole weekend.

This happened to me once, and I've seen it happen to others.

The best attitude is one of looking forward



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to meeting all those new people, and seeing all those "old" friends again. Period. That's enough. You won't be disappointed.

And everybody you see is a nice surprise. One thing I seldom engage in is asking people when I'll see them again. Or checking with correspondents. It's just a time-consuming way of saying good-bye.

When we are in Kansas City, it will be eas-

ier for me to find people I want to see than it will be for you if it's one of your first conventions. Because I already know what a lot of people look like. Remember that, when it looks as though everybody in the lobby or on the elevators is running into everybody else he wants to see.

Hello, My Name Is . . .

Let me tell you about nametags. For God's sake, please wear your nametag very prominently and high on your shoulder. The shorter you are, the higher it ought to be. If you use your own tag, in addition to the one provided by Big Mac, print your name in heavy black letters.

The reason is simply to make it easier for people to tell at a glance who you are. You'd be amazed at the number of folks who think it's cute to decorate themselves with their nametags by attaching them to belts, hats, pants, or other obscure places. It's a problem, I know, with some of the flimsy material we use, but try two thicknesses, like a collar or placket.

Fans decorate, or have their tags decorated by willing artists . . . sometimes to such an extent that it's impossible to read the name. That's all groovy if you're somebody that everybody knows, but I can't think of anybody that everybody knows. I wouldn't recognize Robert Heinlein if he didn't have on his tag.

And no matter how well-known somebody is, there will always be those attending their first convention. And forgetful sorts, such as the pro you know—but who doesn't remember your name. Help him, don't embarrass him!

One should always remember when decorating tags and printing names that some of us are color-blind—my andy, for instance. And some of us are pretty close to being blind blind—me, for instance.

There are probably a lot of people in fandom, come to think, who are near-sighted. Near-sighted children read a lot because they can see up close when they can't see television or baseballs. That's before their dim-sightedness is discovered. And most of us are early readers, right?

I wish all the SCA people and others who have nicknames and like to wear them would consider wearing two tags. I just can't believe that many of us would be too inclined to strike up a conversation in the elevator with someone called "Little Mary Sunshine" or "Rovo the Revolting."

Catch You Later

A good time not to approach people is at the front desk, while they're checking in. We all need time for environmental re-adjustment. If the previous hour has been spent in an airport hassling for luggage, or in a crowded car in unfamiliar traffic trying desperately to find the hotel, it's just the wrong time for conversation.

Somebody will snap at you, sure as hell, and you will feel bad and so will he, afterwards.

After we've been transient, we need time to orient ourselves and stake out some new territory, no matter how temporary it will be. We need to hang up a shirt, take off our

shoes, go to the john—or just sit still and take a few deep breaths.

How about a quick, "Hey, I'll see you later!" to folks who are just arriving?

Paper Personalities

Here's something else to be prepared for when meeting someone with whom you've been corresponding. I first noticed this at DisCon and have since read other accounts of it. I think I've figured it out. There is a transition period that can be awkward at first. I think its cause is a shyness that one feels at laying eyes on someone he knows very well on paper.

Suddenly you are faced with flesh, eyes, a voice, hair . . . a person who has to be assimilated with all you know about him or her through words on paper. You've got to open your mouth and say something to someone you've been looking forward to meeting. At the same time you want to look him over, take stock of this paper personality, listen to his voice, think about his age if you don't know it. Look at his clothes, his height, the smile.

The same thing is true of writers.

Here is a writer whose work you are familiar with, whose stories you've enjoyed, who has entertained you and made you think, made you laugh, perhaps for a number of years.

And you want to say so, but here is a living, breathing person in front of you, not a name on a magazine or book. To the writer, you are no longer a faceless, nameless reader, but a human being who's wearing a nametag.

Both of you feel hesitant and clumsy. Really; I know.

It is the direct opposite of the way we usually get to know people. Normally, we first know a person through our senses, then get into his head. With fandom, it is often the other way around. The transition can be awkward. Maybe not so much, now that you know about it.

You will find that most fans have above-average intelligence. I think reading science fiction demands imagination and a higher intellect. Because science fiction fans are brighter than normal, and big readers, they are also loners. Therefore they are often lacking in social situations. They simply haven't had a lot of practice.

Now.

Put these people in a crowded, hot, smoke-filled con suite. They are hyped-up and a little anxious and excited about being at a convention. They're often tired from traveling . . . they got up earlier than usual, or they're up later than usual. They're in unfamiliar surroundings. They're not sleeping in their own beds. Maybe they've had more than enough to drink. Or not enough to eat. They've got headaches from the noise and smoke.

Is it any wonder that we often come across as social klutzes?

You know, I'm surprised we do as well as we do!

What Do You Say After You Say Hello?

There are a lot of shy writers, too. Well, why not? If they weren't shy, they'd probably be running universities and corporations

# SF Convention Register

is a bimonthly listing of upcoming SF conventions. A typical issue covers thirty conventions, with the listings for half of them new or updated since the previous issue. Subscriptions are now available for up to twelve issues at 25¢ per issue (the annual issue is sold separately--see the Connie Awards below). One stamped, self-addressed envelope for each issue must accompany subscriptions. Send orders to: Erwin S. Strauss, 9909 Good Luck Road, Apt. T2, Lanham, MD 20801. Make checks payable to "Erwin S. Strauss" (no checks under one dollar, please). And--please--no mail addressed to, or checks made out to, "Filthy Pierre"; the postman and the bank, respectively, get confused enough as it is!

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## Connie Awards

for achievement in small (350 or less attendance) SF conventions. Awards will be given for Best Con, Best Committee, Best and Worst Facilities and Banquet, Best Art Show, Best Masquerade, Best Program, Best Parties, Best Huckster Room, Best Single Program Item, Con Fan of the Year, Auctioneer of the Year, and Most Conventions Attended. Your one dollar voting fee includes a copy of the SF Convention Register Annual Issue for 1975, giving brief descriptions of the conventions to aid your memory in voting. Even if you're not voting, this 20-page booklet is a handy reference volume--indispensable if you're planning a con of your own. For further information, send a stamped, self-addressed envelope. Send all requests for information, orders, ~~books~~ etc.,--and make checks payable--as for the SF Convention Register (see above). Winners announced and awards presented at MidAmeriCon.

instead of working behind typewriters. Getting along with people, handling social situations, dealing with people, isn't their strong suit. So they chose solo occupations.

Often these shy writers come across as aloof, indifferent, arrogant, and unapproachable. Some of them are garrulous and loud. I think they are just as shy, and are overcompensating. At any rate, a lot of writers are not really all that comfortable with people situations. Add to that fans who are a bit in awe of writers. (Remember, a lot of fans would like to be writers.) So, they fail to act natural or comfortable. You wind up with a situation where the writer feels defensive, the fan feels offensive. And nobody feels good.

Let me tell you about a scene I was part of earlier this year. I was sitting on the floor in the hall just outside the con suite with about six other people. The age range varied, as it does in fandom. The people's involvement in cons--time involvement--also varied. Everything was cool. We were having a conversation; nothing deep. There may have been a couple of one-to-one conversations going on within the group. (My favorite kind, one-to-one. I much prefer them.)

A writer came along and joined us.

Immediately after he sat down, two or three people made some asinine remarks, intended to be funny, but coming off as merely smart-ass. Trying to impress or gain the attention of the writer; an implied intimacy that didn't exist.

He called one guy on it, saying something like, "Hey, you're trying too hard, you don't really mean that." The guy said yeah, you're right, and hushed. Another person in the

group said a couple more "cutesy" things--pretending a closeness and familiarity.

Now I'd been sitting with these people, carrying on a conversation for quite some time. They'd all been pretty natural. I think one fellow was attempting to impress a girl, but that kind of thing you can take into consideration.

I'm also very good at spotting phoniness. I can see through bullshit quick as a wink.

As soon as this writer joined the group, some of these people felt called upon to call attention to themselves, and they did so by saying phony, unnatural things. I've always been aware of this phenomenon, but I've never seen it so obvious before. They succeeded in "chasing off" the writer.

Why is it so hard for us to compliment each other? Why does a fan challenge a writer, put him on the defensive, when he really wants to say something nice?

The response to a challenging "When are you going to write another Nemo book, Mr. Verne?" is likely to be "None of your business!"

The response to "I sure enjoyed your Nemo books, and I would love to read some more of them," is sure to be friendly. The writer will be much more inclined to tell you whether or not he's planning any more.

Why say, "I like your book, BUT... you misspelled Cincinnati on page 140."? All he's heard is the but. Why? What's the point? So you know how to spell Cincinnati and he doesn't... So what? It's a hard word. (Besides, the copyeditor probably made the error.)

Because you've made his armpits prickly, instead of responding with a smile, he's going

to want to get away from your company as soon as possible.

Then the next thing you know, you're wandering around with a book you'd like autographed, wondering why the hell Willie the Writer isn't around. "All the writers hang around in the SFWA Suite and go to the bar with each other and you never see them at parties or any place," you whine.

Well, I wonder why?

The ideal exchange is this:

"I really enjoyed your latest story in ANALOG. The characters were real people and the ending was a complete surprise!"

The writer answers, "Thank you. I had a good time writing that story. It had a different ending, but the editor asked me to cut it..." And he talks, and you learn something about the writer and his story that not many know.

Another exchange:

"I liked your ANALOG story."

"Thank you."

OK. You've got a shy writer. You're both shy. Maybe he hasn't had a lot of practice at getting compliments. He's responded, so say something else... why you liked the story. He responds to that and you're into a conversation.

Unfortunately, what we hear most of the time is:

"Hey, when are you going to sell another story to ANALOG?" or

"When are you going to get a HUGO?"

The writer wants to run!

I don't want to leave you with the impression that I think fandom is full of a lot of fat-heads who find it impossible to communicate

without the protection of the typewriter and the US Mails. I think I like the contacts I make at cons so much *because* they're a little tougher to crack. To break through somebody's phoniness and find a nice person under the facade. To bring out a person and find out things that few people know simply because he is quiet and doesn't impose himself on people.

*There's the challenge.*

### The Joys of Meandering

I would like to say a few words about the benefits of strolling at conventions. In an effort not to appear idle, or perhaps from some fear that people will think we've nothing to do (even though conventions take the place of vacations for most of us—a time for leisure), many of us rush importantly from room to elevator, from elevator to huckster room, from huckster room to coffee shop, from coffee shop to art show, from art show to panels, from panels to dinner, and from dinner to movies . . .

#### TAKE YOUR TIME!

You're not really in that much of a hurry.

Think about what you may be missing by striding so busily through the lobby. When you're walking along slowly, it's a great time to see and be seen. It is a time for spotting nametags, for meeting people, for quick conversations, for running into people you'd like to have coffee or lunch with, for giving and receiving invitations, for noticing a shy (maybe a little lonely) fan or writer who'd love a few minutes conversation.

No matter what time of the day or night

it is, I'll guarantee the lobby to be an interesting place to while away some time. Set aside thirty minutes or so and go sit in the lobby, or lean against a pillar. Be a people watcher, observe the comings and goings of the convention members. Fascinating.

I urge you not to be self-conscious about being idle. This isn't the mundane world, where people are suspicious if we don't seem to be energetic and vigorously occupied. It's a convention! There's no pressure to bustle and hurry. Be idle. Loiter. Linger.

### Back To The Ripples

A little ripple, just getting started, meets a couple of people. If conditions are right, on a given weekend, that same ripple grows and you get to know somebody, and they know you. If not, maybe next time.

A little ripple is a touch, a beginning. As they grow, they flow out, reaching, enveloping, maturing.

Until I go to a con, all my ripples are frozen. When I arrive at the hotel they start moving again. Hopefully, new ripples will pop and bubble during the weekend, while old, mature, easy-going ones will flow and undulate.

Naturally you will have overlaps because of correspondence between cons, but what I'm talking about are personal contacts, made at conventions.

I know that I have pretty much of a Pollyanna attitude about cons. I *expect* to enjoy myself, meet some nice new people, see some old and not-so-old friends and nurture along some friendships.

Cons are cumulative: The more you attend, the better they get.

Cons are addictive: The more you go, the more you want to go.

Friends are the same. You don't get old friends without starting with new ones. Big ripples begin as little ripples.

People always say there's never enough time at a con.

**RIGHT!**

And *that's* part of the secret!

*Because* there wasn't enough time to talk to all the people you wanted to, or even talk at all to some of them—*That's* what makes the next con and the next one after that so attractive.

There'll never be enough time at a convention, and there shouldn't be.

You just keep making ripples in this pond, and the ripples grow while you make new ones. If there's ever enough time, I believe the ripples would just run out, and the pond would stagnate. Or else one isn't bothering to make new ripples. Then it would no longer be useful.

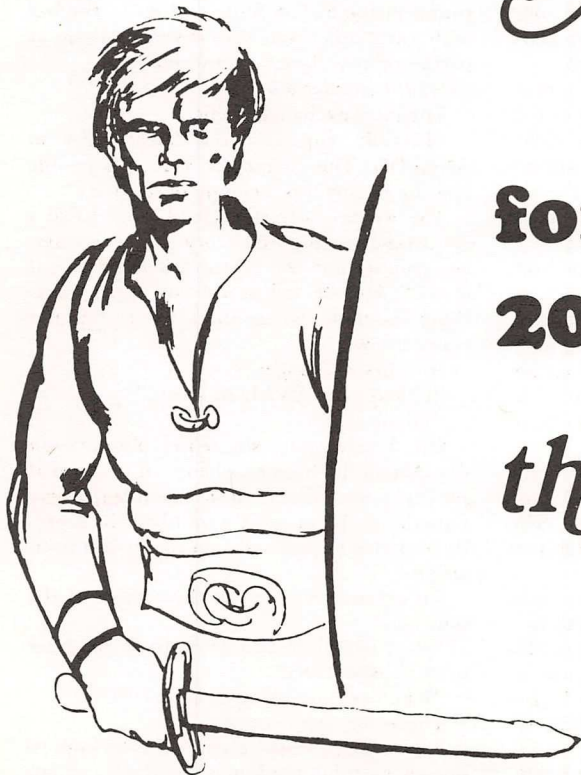
Most of us can't go to all the cons we want to.

And there's never enough time at the ones we do go to.

And *that's* what cons are all about.

Jodie Offutt  
Haldeman, Kentucky  
April, 1976

Adapted from  
Keynote Speech  
Rivercon, 1975



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# SCIENCE FICTION, LIGHTSHOWS, AND ME...

by Mike Gould



Science fiction is a unique genre based upon a successful integration of science and story-telling. The lightshow is a similar synthesis, one of technology and art; it is then no wonder that lightshows keep appearing at world and regional conventions, and that science fiction themes are to be found in many lightshows. Indeed, lightshows have found their way into several sf books such as Samuel R. Delany's *Nova*, which features an instrument that projects both sound and images, and Robert Silverberg's *The World Inside*, with its Cosmos group, playing a music that glows in the dark and performs in 3-D colors. There, but for 400 years of technological progress, perform I. . .

A definition of "lightshow" that I like is: a presentation featuring projected colors and/or images accompanied, or being accompanied by, music. What differentiates the lightshow from a movie, say, is the element of real-time response. In a movie the images are set and inflexible, in a lightshow there is more than an element of improvisation. Thus, a lightshow can accompany a band and maintain synchronicity—if the band decides to extend a solo, the lightshow artist is free to follow. The lightshow bears the same relationship to movies that a small jazz group does to a symphony orchestra. This music-visual interaction is a central tenet here at Photon Drive, Inc. (the corporate headquarters of the Illuminatus Lightshow); we're aiming for an artistic whole where visuals and auditory events complement each other. And we'll be demonstrating our approach to this new artform at the opening ceremonies of MidAmeriCon.

The modern lightshow evolved from the acid-dosed nights of the Summer of Love in

San Francisco where crazed technologically-oriented artists mixed colored oils and waters in pyrex plates on overhead projectors in an attempt to augment the effects of various psychotropic substances, eventually developing effects that are similar to chemically-induced hallucinations. So what was a nice, middle-class, mid-western fan doing at three in the morning with all those projectors in that dorm room of Kalamazoo College? If you had asked him, was he bravely pioneering a new artform?, he would have giggled and ignored the question; would have turned up the Pink Floyd album louder and added more orange to the visual brew concocted on the bed sheet tacked to the wall.

I was turned on to science fiction at age six, and to lightshows thirteen years later. This was my freshman year at dear K College. My first lightshow was called "The Children of the Lens" and consisted of borrowed slide projectors and slides of flowers, posters, and pieces of colored plastic glued to acetate. I also had a crude color organ (a sound-to-light translator) that kept blowing fuses and shocking me. In 1969 a fellow by the name of Charles Davis and I formed the "Light Opera," and put on shows using the school's slide and overhead projectors, and slides of our own with various types of home-made apparatus.

Upon graduation from Kalamazoo College I returned to my birthplace, Ann Arbor, Michigan, and started acquiring equipment and expertise. With the aid of David Doty (now Sales Manager of Photon Drive) we did shows in and around Ann Arbor, mostly for egoboo and an occasional hat-passing. Working mundane jobs, we purchased projectors from defunct lightshows and struggled on. In 1972 I obtained my first laser, in return for doing a show about the first fifty years of the U of M School of Education. I convinced the programming chairman that for a certain effect he wanted, only a laser would do. Slide projectors were purchased from the Rainbow People's Party (the descendant of John Sinclair's White Panther Party) when they went under, and we did shows in the People's Ballroom, a short-lived experiment in community-run entertainment (bands and such). We also dragged some equipment to Noreascon, the 1971 Worldcon in Boston, where we set up in the "Alien Environments" room. (Alien, hell, it looked just like my living room!)

During this period I met Henry Seggerman through an ad in the local underground paper. Henry was a lightshow artist from New York City. He in turn introduced me to Wayne Gillis, who was preparing a lightshow for a dorm-wide acid party called "Birdland."

Henry has since returned to New York, but Wayne is now a mainstay—Chief Engineer and Vice President of Photon Drive, Inc.

In April of 1976 we incorporated with the idea of making a few shekels off an invention of ours—the Interosciter. The Interosciter is a laser-music device we hope to market to discos, movie theaters, etc. There will be a home device eventually, for those who like to watch your music in the privacy of your own slant shack. (See our ad in the program book.)

We also changed the name of our lightshow from "Light Opera" to "Illuminatus"—people kept confusing us with Gilbert and Sullivan, and we liked the pun potential as well as the symbolic trappings of Illuminatus (our logo features a pyramid in an eye).

Back in Kalamazoo College, I also had met Eric Thomann, who has been influenced by Charley Davis and myself and now runs "Light Motif," a lightshow in the Chicago area. Eric will be contributing to our MidAmeriCon opening ceremonies show, as will Steve Innes, who runs "Galactic Soundwerx," a sound company in Ann Arbor.

Lightshows of the Filmore-Greatful Dead variety have been out of vogue for some time now, kept alive by adepts here and there who keep the photons phlashing. I feel that the main reason for the decline has been the poor quality of the shows, with lots of cheesy effects, blinding strobe lights, and no artistic intent or content. Another factor is economic—it's outrageously expensive to put a show together and much more expensive to haul it around and set it up in a different house each night. Most bands simply can't afford it (with the exception of the Jefferson Starship and Pink Floyd).

Things are looking up, however—laser lightshows are appearing with more and more bands, and Laserium, a California-based planetarium lightshow, is on the road and in permanent theaters from here to Japan.

One of the reasons we formed Photon Drive, Inc. was to get enough capital together to put on a real science fiction show—using holographic images (when that becomes feasible for us), lasers, high-powered projectors and whatever else technology suggests to us, in an effort toward a 360° environmental visual-auditory-tactile science fictional artform.

Catch what we do at MidAmeriCon's opening ceremonies, and if you are grabbed by the fantastic potentials of science fictional lightshows, come to our workshop/seminar/display at MAC, ask questions, see our set-up and get involved in an artform of the future.

Let a hundred projectors glow—  
LET THERE BE MORE LIGHT! □



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# WORLDCON ORGANIZATION

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JOHN MILLARD

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## OPERATIONS AT THE CONVENTION

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In Part One of this article I discussed the preliminary, or start up operations of a World Science Fiction Convention and considered that most fans—and others—attended conventions to be entertained; that membership registration was primarily a record-keeping effort and that publications was responsible for not only progress reports, program book, but also for all printed material needed by the committee. Together they should be considered as the public relations operation to keep the convention members informed as to progress of the worldcon. Finally, as the size of worldcons are increasing, it is necessary to use modern business methods to insure accurate and efficient operation.

In Part Two I discussed the organization of the convention time period. I mentioned the needs and the effects of change upon the convention and suggested the useful show business adage of “finishing on an up beat and leaving the customer wanting more.” I also defined the word “program”: it is that part of the function that is changing on an hour-to-hour and/or day-to-day basis and doesn’t include the huckster room, art show, or separate activities like the Burroughs Dum-Dum or the Georgette Heyer Tea. Although, in the overall context of the conven-

tion, they are a part of it. I then went on to discuss the time elements of programming, plus contents, etc. and the need for additional and alternative or competing functions to help alleviate crowding conditions of our more popular functions. Finally, I drew attention to the informal discussion groups and seminars for topics of special interest to small groups.

In Part Three I want to talk about the actual operation of these elements.

Opening day has arrived and the convention is about to begin. The committee has done its homework (the program books are ready, the banquet has been ordered, security is in place, etc., etc.) and the convention members have been gathering for days and are about to descend upon the gathering place, the chosen hotel for the worldcon. One of the biggest jobs at the convention is an accurate and efficient registration of all attending members. I will discuss this in much detail; I feel this is an important operation for a successful convention. In the months preceding the convention those responsible for registration will have organized things in such a way that they will have prepared before opening day of the convention the following materials:

1. A convention packet, for all members, consisting of: a program book, a pocket program, and other materials generated by the committee for the use of the members at the convention. The packet *should not* contain the member’s convention badge or holder, not any promotional material for other causes. If this material is not important enough to the promoters to be worthy of an advertisement in the program book, then it should be relegated to the “freebie tables.”

A uniform packet, of limited contents, will save time in its makeup, particularly when time is so short—the contents for the packets are usually not available until just before the convention. It will also save time at registration, as there is no need to search for an individual packet, as any packet will do.

2. The convention badge cards need to be typed with the member’s name, location, and possibly the membership number. The amount of detail on the location and the need for the membership number will depend upon the needs of the committee.

Preferably the typing should be done with ¼” gothic typeface, using a heavily-inked ribbon. Specially equipped typewriters are usually available for this kind of thing from

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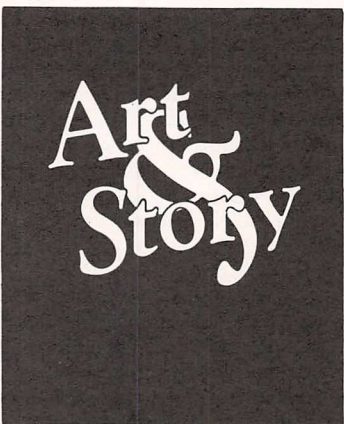
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your local Convention and Tourist Bureau or Chamber of Commerce. As there is a very large number of these cards to be processed this job should be started as soon as possible after receipt of the name cards from the printer. These convention badge cards are really admission tickets to the convention and, as such, require security—particularly with MidAmeriCon and its high registration fees. Security will be easier to maintain if those who have access to these cards are *strictly* limited. Once the cards are typed, they will need to be sorted into two alphabetical setups—one for the attending members and another for the supporting. Badge holders should be held as a separate item, as their nature doesn't lend them to easy filing. The convention badge cards and holders can be assembled at the time of registration, either by the person doing the registration, or by the convention member.

3. Membership lists, in the now familiar computer print-out style, will be required. These should be as up-to-date as is possible and will be needed in the following formats: a.) A master alphabetical listing of all members of the convention, their current address, the amount paid for their memberships and their membership status, i.e., attending or supporting. A minimum of three copies will be required, one for the use of the person supervising registration, another for the registration information desk, and a third for the desk devoted to problems arising from registration. b.) Other lists required will be alphabetical lists of attending members and another for supporting members. c.) A numerical membership list may be of use at the registration problem desk.


4. Miscellaneous requirements, like pencils, pens, staplers, tape, typewriters, registration forms for supporting and at-the-door memberships, should be collected and be available for use.

5. A written instructions as to *how* registration is to be performed, in its various categories, i.e., attending, supporting, and at-the-door should be clearly posted. These instructions should be in the registration area and on the registration desks, for the use of both members and the committee during registration. When all the above has been put together, then one could say that membership registration is ready to begin.

Now we come to the physical aspects of registration. In the past most conventions have done their registration in a public lobby or corridor. Today, with the large amount of material and equipment required, it would be more efficient to make use of a fairly large function room, particularly one that can be locked during non-registration hours. In this way a lot of labour can be saved by just removing the cash and the unsold and undelivered convention badge cards and leaving the rest in the locked room, ready for the next session of registration.

At registration the following number of positions will be required. These are the minimum number required during the busiest period of registration:

- Information desk 1 position
- Attending Registration 4 positions



# BOSTON IN 1980



## COMMITTEE

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Paula Lieberman	Jim Saklad	John Turner	Seth Breidbart
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Ellen Franklin, Co-Chairman of Boskone XIII	David Stever, Co-Chairman of Wintercon II		
Jill Eastlake, Treasurer of Boston in 1980, Co-Chairman of Boskone XI	Bill Carton		
Tony Lewis, Chairman of NorEasCon, Chairman of Boskone VII, and Chairman of Boskone XIV			
Kris, Co-Chairman of Wintercon II	Jim Hudson, Co-Chairman of Boskone XIII		
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Supporting Registration 2 positions  
At-the-door Registration 1 position  
Registration Problems desk 1 position

The information desk is primarily for members inquiring as to their status as members and is not to trouble-shoot or to solve problems.

Four positions for attending and two positions for supporting seems to be a reasonable number to start with. Of course, this can be modified to suit the situation—one or two positions for at-the-door registration, depending upon the estimated number who may arrive without memberships, and one position for the problems desk, with two or three people attending to take care of any problems arising from registration procedure.

The people manning the information and problems desks should be actual committee members who are familiar with the membership, etc. For the attending positions these can be handled by recruiting from the general fan field. For supporting and at-the-door registration positions committee members familiar with the handling of money should man these positions.

In number five above I mentioned the need for a written instruction as to how registration is to be performed. This does not have to be an elaborate effort, just a simple stepped outline instruction is all that is required. It will be necessary to have three versions, as we have three categories, with each a little different.

For attending members the instruction would read like this:

1. IDENTIFICATION OF MEMBER.  
Here the committee should list in the instruction those items they consider to be adequate identification.

2. Check the membership list for correct

address. Note any changes on the print-out, particularly if the committee intends to do any kind of post-convention mailing or other activity.

3. Remove convention badge card from file and assemble in badge holder.

4. Hand badge and registration packet to member.

5. Draw a line, with a Hi-Liter pen, through member's name on the membership list, to show that member has registered.

For supporting, the instruction would read like this:

1. IDENTIFICATION OF MEMBER.

2. Check membership list for correct address and note changes on the print-out.

3. Determine the additional amount for attending membership.

4. Issue a receipt for the above amount and include member's name and membership number, primarily for identification of people with similar names. Retain copy of receipt in cash box until cash has been balanced at the end of registration.

5. Remove convention badge card from file and assemble in holder.

6. Hand badge and registration packet to member.

7. Make the proper change.

8. Draw a line, with Hi-Liter pen, through member's name in the membership list.

For at-the-door registration the instruction would read like this:

1. Prospective member should fill out registration slip or card prior to coming to the registration desk.

2. Identification of prospective member.

3. Collect fee, note amount collected on registration card, make change as required. The registration card to be held in cash box until after cash has been balanced.

4. Type convention badge card and assemble in holder.

5. Hand badge and registration packet to member.

At the attending and supporting registration positions the procedure should be quick and orderly. Should any type of problem arise these people should be referred to the problems desk immediately. *Under no circumstances should the people doing the registration attempt to resolve it.* To do so holds up registration for those still in line.

In the registration of supporting and at-the-door members a large amount of money will be involved, so it is prudent that we adopt the necessary cash control procedure. First, as mentioned above, use committee personnel in these positions who are accustomed to handling money and know how to make change. Each person should have his or her own cash box, with change float and should be required to balance his or her box when they finish their turn at registration. This is a must. *Under no circumstances should anyone else make change from somebody else's cash box.* So when someone else takes over from another they should have their own cash box and change floats.

As I mentioned at the beginning, I have gone into this in much detail as I think these procedures are extremely important. Accurate and efficient registration just doesn't happen, it has to be *organized*. After reading

the foregoing you will realize there are quite a few bits and pieces that have to be put together. And, while it is not complicated, it *does* require a lot of time and effort to get it properly organized. Parts of this are original suggestions from me, other parts I have borrowed from others, notably from the hard-working members of The New England Science Fiction Association, and particularly Karen Blank and Selina Lovett.

### Huckster Room—Art Show—Auction

I have grouped these together because, fundamentally, they are very similar and, while there are differences, they are minimal. I personally like to think of these areas as the "market places" at the World Science Fiction Convention where material of interest to science fiction people may be bought and sold. They are, also, colorful functions that few other non-sf conventions have. The auction has been with us since the very beginning and was the prime source of income for the early worldcons. Most of the material auctioned was donated to the committee, particularly original artwork, by the generous magazine publishers of the day. Today, the auction is operated on a commission basis, although contributions are gratefully accepted by the committee. It can be a worthy additional income getter for the committee, but it does require some organization and hard work.

The huckster room and the art show are more recent arrivals on the worldcon scene and haven't really begun to provide their fair share to worldcon income.

Organization and operation of these functions does require administrative ability, and preferably someone with experience. While they are not extremely complicated operations, there are a number of time-consuming details that have to be organized. It also comes to mind that the possibility of a conflict of interest could arise in these and other operations of the convention, and this is a good place to discuss it. I think anyone who has been asked to join, or is a member of a convention committee, with intentions of operating in another area of the convention, such as a huckster, should decide early in the game which of the two he is going to do. I don't think it is possible for a committee member, with responsibilities at the convention to also operate as a huckster and do an effective job for the committee and the convention.

The convention committee has to make these decisions and also the necessary decisions as to the type of huckster room and art show their convention is going to have. Are they to be wide open, where anything can be bought and sold, regardless of its relationship to fantasy and science fiction, or are they to be tightly controlled operations where anything to be bought and sold will be related to fantasy and science fiction? I think the *quality* of our future conventions will depend a lot upon the effective control of what is to be bought and sold at our conventions. This will mean more thought, time, and effort will be required to organize and operate a quality World Science Fiction Con-

vention.

#### Masquerade or Costume Show

This is another of our specialized and colorful functions that few other conventions have. It, too, requires a large amount of attention to detail and someone with experience to operate it properly. It has been with us from the beginning and has grown in size along with the convention. Today it is one of our most popular functions. Personally I prefer the title "costume show" as I think it describes it more fully than the word "masquerade." I don't think the object of the show is for the participants to come masked or in disguise, but to show off their costumes by parading before the audience. Therefore it becomes a show to entertain an audience made up of fantasy and science fiction fans. As an entertainment it is kin to the show business item called a "revue" and as such should be a fast-moving type of show. It needs a fast pace, with lots of punch, otherwise it will become a bore and the audience will be miserable and this, in turn, will affect the participants. It requires a real effort on behalf of the participants and even more so by those involved in its operation. But with the proper mix it can be a tremendous show.

#### Banquet

We have always had a banquet, of sorts, from the very beginning. It has been used as a high point of the convention and as a vehicle for the Guest of Honor's main speech. In more recent years it has been the Hugo Awards Banquet. We have had mostly sit-down style banquets, but there has also been buffet style as well. Sometimes there has been a choice of a main dish with a difference in price. Most of the organizing for this function is done before the convention and tickets have to be sold by mail and at the convention, and of course some kind of program has to be organized for after the banquet.

#### Program

This I defined and covered very thoroughly in Part Two of this series in PR 4, and I have nothing new to add at this point.

#### Security

In the early days we had no need for security as the conventions were small and no one, including the committee, had anything that needed securing and no identification convention badges were required. Security became a problem to convention committees when items began to be removed from the huckster tables and art work from the art show. So, in recent years the convention committees have had to employ uniformed security guards for the huckster room and the art show, and convention members had to show their identification convention badges and check their brief cases with the guard before entering either room. Now with the recent changes in registration fees there will be *further* problems of security. More guards will be required, which will add to the expense, more committee people will be needed to supervise these operations to help things run more smoothly and to prevent

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# MORRIS DOLLENS

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Because of increased costs, I will not be sending art to most conventions in the future--I do expect to be at the Westcon and Worldcon this year, with sales tables, and in the artshow. But most paintings from now on will be sold directly to collectors thru my periodical illustrated catalogs with 2 1/4" square color transparency showing 12 new 16x20" paintings priced at \$30 to \$60. Send \$1 for the next issue--1/3 its actual cost-value. Second issue free if you buy a painting, of which I have sold nearly 1500 since 1950. I recently did some 3 dozen paintings for a NASA film, mostly 3x4 ft of actual and imaginary space objects--these are for sale, also slides--inquire. Occasional 8x10" paintings \$15 each.

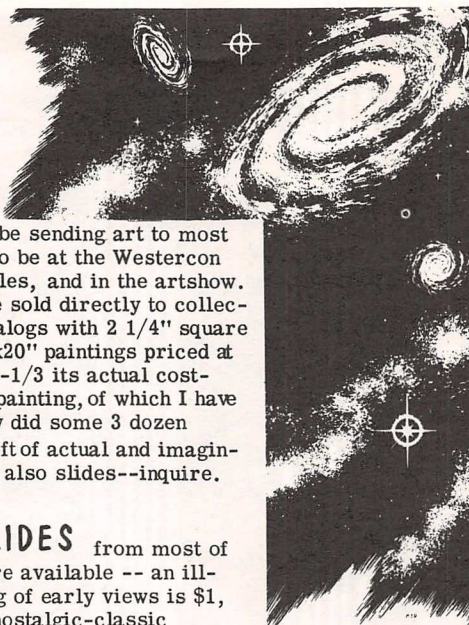


**COLOR SLIDES** from most of my paintings are available -- an illustrated catalog of early views is \$1, many with the nostalgic-classic streamlined rockets. Slides are 35¢ or less in quantities. \$5 minimum.

More recent paintings are represented on slides available at conventions, sold individually, or by mail at present only in sets of 100 mixed thru out the solar system and beyond, only scenics, no rockets, for \$25, plus \$1 postage, \$2 by airmail. Mixed set No. 1 now ready, others soon. Other smaller sets soon of spaceships, story illos such as City, Nightfall, Oz, etc. Inquire about books and folios I expect to publish soon--SASE.

MORRIS DOLLENS, P.O. Box 692, Gateway Station, Culver City, CA. 90230.

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398-9097



of post-convention activity by the convention committees. I would assume that the necessary energy to meet the urgency of organizing the worldcon disappears as the convention finishes and it is very difficult to rekindle this enthusiasm once it is all over. A number of groups have disappeared completely after their worldcon, never to be heard from again; other groups still continue, their memberships different and never the same as before. Some fans leave and newcomers, attracted by the convention, join the group. I suppose if deliberate plans were made before hand for post-convention activity by convention committees, there might be more chances of success with publishing proceedings and the like. (Just recently the New England Science Fiction Association published the proceedings for Noreascon, the 1971 Worldcon, the first such successful venture in a good many years.)

### The Final Words

This series of articles on Worldcon Organization is the result of a long discussion between myself and Ken Keller at Discon II in September 1974. After Ken and his group had won the right to organize the 1976 convention, Ken was very anxious to gather all the information he could about the operations of conventions. We had a long free-wheeling discussion in the corridors and ball-rooms of the Park-Sheraton Hotel for a number of hours. At first Ken wanted to borrow my Torcon 2 record file, but I soon talked him out of that as the files are rather disconnected and without the background of familiarity of the Torcon 2 committee, they would not have been much use. I then decided I would send him a series of letters on worldcon organization, gleaned from my experiences in organizing the first Torcon in 1948, Torcon 2 in 1973, and my numerous other interests in fandom since my first convention in 1940. On receipt of my first letter Ken became very enthusiastic and wanted to serialize them in the MidAmeriCon Progress Reports, which was finally done.

His reason for doing this was to provide the convention membership with an insight into what is required to organize and operate a successful worldcon, as well as to provide prospective worldcon organizers with the basic information they will need to organize future conventions. If only a small part of the membership has read this series and have come to realize the amount of hard work and effort that goes into a worldcon every year, then I think the series will have been a success.

Now, as I conclude this series I would like to say that all the foregoing information is only my own opinion and is not necessarily the only way to successfully organize a worldcon (or any other convention, for that matter). It is, also, very much subject to change and modification as I learn more about the ever-changing complexities of the modern-day World Science Fiction Convention.

John Millard,  
Chairman, Torcon II  
Toronto, Ont. Canada  
April 1976

any breakdown in communications between convention members and the security people. And believe me, this can happen.

### Freebies

To the uninitiated, "freebie" refers to those items of printed matter that proclaim the next convention, fanzine or other items of interest to fans, that are available and from whom. These are usually left about in the general convention area of the hotel, mostly on tables provided by the committee. The flood of material has reached such a proportion that some sort of control needs to be exercised. At Discon II, the committee provided three tables for freebies in the registration area. By early Friday afternoon of the convention the tables were in such a hapless mess that it was quite useless to add more freebies. But some people continued to do so. Consequently most of it got thrown out and the effort to provide information on future events was wasted. I would suggest the convention committee arrange for a number of people to be responsible for these tables and make a real effort to keep the material in decent order for the benefit of all.

### New Rule & Regulations, Govt.

There appears to be a number of new regulations that may have some effect on the operations of the World Science Fiction Convention. I think anyone who contemplates organizing a convention should check into this whole area. A new order of the U.S. Federal Trade Commission states that all

book and magazine publishers and dealers using the mail service must make shipment within 30 days after receipt of an order. This could have an effect on convention memberships by mail; yet another reason why memberships and member inquiries should be acknowledged promptly.

In regard to membership refunds, etc. There's always the possibility, which should not be ignored by potential convention organizers, that local authorities may not permit assembly of more than a certain number and if you have over-sold, then you are obligated to refund memberships when requested to do so.

There also appears to be a new U.S. Internal Revenue Service ruling to the effect that association-run conventions must pay taxes on income where exhibitors are permitted to sell goods at their conventions. Presently, this is a gray area that needs to be fully explored by all future convention organizers very carefully. At Torcon 2, some hucksters had to pay the Ontario Provincial Sales Tax because some items they sold were taxable. (Books and magazines were not taxable.) Hidden in the price of the banquet was a 10% tax collected by the Province. So you see, we can live with taxation, but it will call for extra expense and more details to be looked after.

### PART FOUR After the Convention

In the long history of the World Science Fiction Conventions, there hasn't been a lot

# The CONcatenation Follies

## LETTERS FROM THE MEMBERS

**Robert Bloch**  
2111 Sunset Crest Drive  
Los Angeles, California 90046

There's only one adequate word for your progress report—magnificent!

**Alan Gordon Hill**  
Apartment 21  
423 West 120th Street  
New York, NY 10027

Congratulations on another fine PR (no. 4). I can't believe your energy levels! Do you work on speed?

Also, again I must praise your good sense—I hope it sets a trend. I look forward to the best worldcon ever.

One irony—you thought \$50 was so high a fee that it would boggle the mind (and lower attendance). It may keep truly marginal types out, but it no longer boggles the mind. Other cons are closing in on it (e.g., SF Expo, some Trek cons). Sic semper inflatio.  
(Su dinero ou su via?)

**Bruce Townley**  
2323 Sibley Street  
Alexandria, Virginia 22311

While geography is not one of my strong points, two people in the lettercolumn of the fourth progress report thought you should "go to hell." If memory serves, there's a town in Texas called Hell (though this might be just a misplaced fragment of *High Plains Drifter* rolling around in my head). Failing that, Washington DC in the height (or whatever) of the summer smog season when the Air Quality Index is around 130 and you have to stir the air with a spoon before each breath should do 'quite nicely. Though it seems a rather silly length to go to over what somebody wants to call themselves, huh? Who's got what to hide?

**Joe Campfield**  
2732 King Street  
Endwell, New York 13760

Although I didn't vote for the selection of the 1976 con site at Discon II, I was hoping for Columbus to win, because of its greater accessibility from my location. But I'm not disappointed by the performance of the MidAmeriCon committee. I admire your positive and straightforward actions toward lessening the problems of burgeoning worldcon attendance. The \$50 at-the-door fee is indeed steep, yet better than simply disallowing at-the-door memberships. At least now some serious fan *can* get in if he has some-

how managed to avoid hearing about MAC until the last minute. I just hope your policies are severe *enough*.

Some of the go-to-hell letters you print are really funny. I urge you not to take them to heart. Most fans agree with your attitudes.

Above all, congratulations on your procurement of Robert A. Heinlein as GoH. He is probably the best possible choice, the pro most fans would like to see. Thank you for the chance to meet this great writer.

**M. Marsha Allen**  
8140-204 Twin Bridges  
St. Louis, Missouri 63123

PR 4's recent arrival was a welcome relief. I had been a bit apprehensive about the con (security measures, crowds and so forth), but now it seems that you people have sneaky plans in the wings. The badges, for instance. Personally, I'd prefer a tattoo to a notched ear, as long as the design is tasteful. (Can you imagine 7000 people with "MAC" emblazoned on their foreheads? A convention of MacDonald's androids?) Have you people thought of propellor beanies fastened on with a staple gun?

(And what of the problem of counterfeit staples?)

It is possible that some fans will be hitchhiking to KC. If so, they might make signs identifying themselves as fans on the way to MAC. Many people, myself included, can't plan for enough ahead to accept riders in advance, but if I knew someone thumbing along the highway was a fan, I would certainly give him or her a ride.

KC fandom will triumph!

**Jan Howard Finder**  
PSC Box 614  
APO New York 04293

You know, if it weren't so serious, most of the gripes would be ludicrous. Most of the gripes seem to be over the price, yet they knew about it when it was \$5 or \$10. I guess they want to attend for \$5 regardless of what things really cost. As to the pen name syndrome—this is even more absurd. Perhaps I've lived too long in Europe. Here *everybody* registers with the police or some governmental agency. Technically it is illegal to "disappear." It blew the mind of the German lady when I told her that one could just vanish, if they so desired. Oh, the English and the Aussies don't go in for this, but everywhere else they do. Really, what the hell difference does it make if Peregrin of Wyrd Mere is cross-

referenced with jan howard finder. Maybe I'm too submissive. No doubt, if one of these twits showed up and I had already claimed *their* ID (I can read membership lists too), they'd sue you for that, too. I guess you can't win.

Knowing what you do now, I wonder if you'd do this over the same way. Since youse guys are nice guys, if you don't mind me setting my bags under the chair, I'll take a turn of a couple of hours at the registration desk on the morning of the 2nd. Of course I'll want to split when the con opens, well actually before. I have to have time to clean up and get into my con clothes. Oh they are decent and not exceptional, it is just that I've worn the same outfit at about the last 20 cons I've gone to over here.

Ciao & teggeddizzi! May the Ghreat Wombat smile on you and the con.

**Dave E. Romm**  
17 Highland Avenue  
Middletown, New York 10940

You people disappoint me. I had high hopes that the entire convention would fall apart and 6000 people would be wandering around with a can of Australian Bheer looking for the Fanzine Panel. But it looks as though the thing is going to be organized after all. What are you trying to do, run a fan for President by outclassing the Republicans?

(. . . and now, ladies and gentleman, the President of the United States, Bob Tucker! Smootho!)

Seriously, Progress Report 4 allayed most of my fears. You are handling the specifics of the con well, and more importantly you are abiding by your own decisions without collapsing into hysteria. I still want to put in my plug for all-night film programming. No one watches 12 hours straight, but people will be in and out all the time. The average TV watcher only watches for roughly 6 hours, yet most stations program 20 or more hours. The important point here is to allow an outlet for fans who want to stay up but have nothing to do and no common meeting place. Going till 2 AM is a decent compromise, and the all-night filmsinging should handle the rest, but I would still recommend more film programming. If necessary hold the 2 AM-8 AM (or whatever) films in a smaller room using only a 16mm projector. I would be happy to help out.

You have more than enough advice on other topics, so I'll gracefully shut up.

The progress report itself is a thing of

**"When a place  
gets crowded  
enough to  
require ID's,  
social collapse  
is not far away."**

**—Robert  
Heinlein,  
TIME ENOUGH  
FOR LOVE.**

A reminder by the Toronto "Derelicts".

beauty. It lacked the humorous articles it had last time, but it was more than made up for by convention business. The history is fascinating, keep it up. I liked the way you handled the Hugo Ballot.

(Unfortunately, the worldcon history has had to be postponed until the post-convention progress report.)

**Jan S. Strnad  
1021 Coolidge  
Wichita, Kansas 67203**

It's hard to believe the unjustified anger of people unwilling to present ID at the Worldcon. I'm sure the convention committee receives no perverse pleasure from checking identification before releasing badges and would rather spare themselves the hassle. However, I can well imagine the ire of The Emperor of the Universe upon discovering that his badge was given away to an anonymous hustler who was not even required to provide ID at the door! Can't these fools see that the ID requirement is purely for *their own benefit*?

I remember an old codger I sold a camera to once when I was a retail sales clerk. He prided himself on the fact that *he never signed his BankAmericard!* Just what advantage he gained thereby I have never understood; the only advantage, it seems to me, would be to the person finding the man's misplaced credit card in the parking lot, signing the man's name in the finder's handwriting, and charging hundreds of dollars worth of merchandise to the old fool's account.

The codger shares many traits with the ID protesters. What is to stop me (other than ID check) from bringing a date to the convention, calling her "Jacqui Freas—membership number 2242. Sorry, we lost the card you sent," and getting her in free? ("Sorry, Jacqui. Life's like a jungle, you know. Survival of the fittest and all that.")

Please, when I appear in line to pick up my badge, do demand ID. It's been a long time since we've met face-to-face, and I won't mind in the least. In fact, as a paid member, I demand it as my right.

**Jim Hudson  
1218 Massachusetts Ave.  
Cambridge, Massachusetts 02138**

A quick letter in response to Progress Report 4, and the things contained therein.

First, the complaint. The tone of this progress report was better; there was much less of the nasty commenting, and less of the "Do it our way or else" tone which, unintentionally, came through in the previous ones. There was still some, though, and many people seem unwilling to believe that you folks have the attenders' interests at heart. It's clearly just tone—the facts are fine. But if you can't sound friendly in the progress reports, people will come expecting the con to be a hassle, and that means they'll hassle you. Present an impression of sweetness and light and "we've thought of everything, but thanks for your comments" and such, and they'll feel a part of things and give you no trouble.

(See back cover. We do do it all for you.)

This is speaking from experience, some. Boskone XII had a committee that was feeling very hassled from the word go, and people came out of it very jumpy and defensive. The committee was tense, many of the attenders picked this up, and problems turned into crises. Boskone XIII was the reverse. We attempted throughout to keep people working on the con happy and informed about how things were going, and to make everybody realize that there was nothing we couldn't handle; we also attempted to involve the attenders in every way possible, and to respond to their ideas with interest. As a result, problems turned into molehills (though there were just as many) and the con chairmen were flying around happy and energetic and wanting to do it again at the end of the con.

That's just an example (and not an unbiased one) but it leaves me feeling that the tone you're setting still has some improvement necessary, or you won't have a grace period when things go wrong, as they always do.

(Right! Too often, the endless hassles of organizing this worldcon put teeth in our stiff upper lips and we have to admit we came down a little hard on occasion. This being the last progress report before the convention, we would like to assure the fans we want to do anything but cause unhappiness!)

Okay, enough of that. The *ideas* in PR4 look pretty good. Your going to overflow hotels makes handling the reservations yourself a good decision (as far as I know, that's the only time professional cons do it, and you would have gotten less criticism if you'd

**"Don't try  
to have  
the last  
word. You  
might  
get it."**

**—Robert  
Heinlein,  
TIME ENOUGH  
FOR LOVE.**

A reminder by the MidAmeriCon Committee

said that was why). Your restructuring of the registration rules is also fine—comes across clearly. Your request for the two-minute-plus-line-wait grace period at registration is masterful. Keep asking for favors like that, and you'll have everybody wanting to help. And the use of photo badges (that's an inference, of course) has been coming for a long time. We looked into it for Boskone, discovered it would run us about \$1 a badge, and gave it up. For your population and money, it's a win. But—it's not foolproof; it's not too tough to open up the laminates and replace the picture and relaminate (or just put a picture on and add a second layer of laminate over it); it's not too tough to find someone who looks something like you and steal their badge (who's going to check signatures or look at the things carefully?); etc. So, don't tell anybody what your plans are and don't give any more hints. For example, I might be wrong.

Organization chart: interesting, but more interesting would be how the *operations* at the convention are organized—the general planning and long-term chart is pretty standard and sensible, but it won't work for actual command and control at the con, where decisions have to be made fast. Which is the section I'm most interested in. We managed to make it work effectively this year, generally running a structure with the chairmen playing host and always on call, and the operations staff consisting of one fixed person and one floating, the floating one on beeper and the fixed in the con suite



(nights) and the committee room (days), generally with one helper and one or two runners. Plus, of course, leaving the people in charge of the various functions (art show, program manager, hucksters room, and various functions) with full authority and responsibility, and with *everything* logged for shift changes. Since we only had 1000 people, and since we only had to operate for 3 days, I'm sure your system is considerably more complex, and I'd like to hear about it (maybe after the con, when you have time?)

On the neofans room: you're likely to get a lot of people at their first worldcon, but few at their first con, because you've done such a good job of telling people about the rates. I still think that the con won't attract new fans because of the rate at the door, so the neofan room won't be too busy. However, for introducing fanzine fans to conventions, con fans to fanzines, and everybody to worldcons, it should be a winner. Glad to see somebody do it at last. The biggest problem, though, is telling people about it—the people you want most will be those who don't get the progress reports, so it needs to be pushed in signs, posters, and the pocket program (congratulations for splitting the program book from the program. Make deadlines reasonable).

(Actually, a surprising number of people have written to tell us that MidAmeriCon will be not only their first worldcon but their first con. That is amazing, I guess, considering.)

Enough. Keep up the good work—I'm not going to continue with all my good ideas and experience, because you've probably thought of most of the things and there's no way to get dialogue going in this form. If you don't feel hassled, people won't be able to give you trouble.

**David Dyer-Bennet**  
Carleton College  
Northfield, Minnesota 55057

I just received the fourth MidAmeriCon Progress Report. It is rather impressive, generally in a favorable way, and since I just finished my last final exam of the term I decided I had time to react to it in some detail.

Tom Reamy may not be cold or unfriendly, but there were sections of the Smoke-Filled Back Room in PR3 that sounded that way. Also condescending, and snotty. However, the factual contents seemed clear, and this issue confirms my reading of them. That's the important thing.

**(We think it's just as important to shed a bit of sweetness and light—like the back cover says—at this point.)**

There is no doubt in my mind that you must limit membership somehow. I was at Torcon, and then Discon. I am not going to attend any Star Trek con with an expected membership above about 4000 (actually, I'll probably never attend a Star Trek con). I am also in strong agreement with your feelings that a fixed limit is the worst way; I might add that it is made even worse by reserving

some fixed number for at-the-door memberships, because that puts people in the position of deciding whether or not to make a long cross-country trip on the chance of obtaining one. The big advantage of the escalating fee system you adopted is that it never makes a cut-off for people who can plan a little in advance. I'd like to actually keep the Worldcon below 4000, but it can't be done; I cannot justify to myself adopting policies excluding people who really want to come. The only vaguely acceptable proposal I have heard is to require that they have attended a regional in the preceeding year (perhaps you could also accept publishing 3 or more issues of a fanzine to include some fanzine fen who only attend the worldcon).

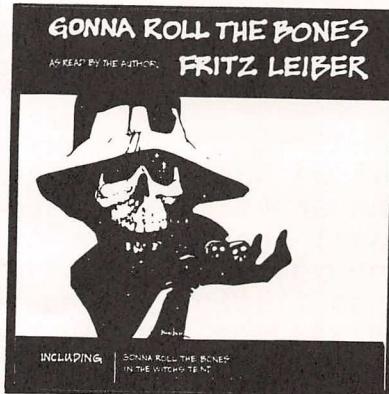
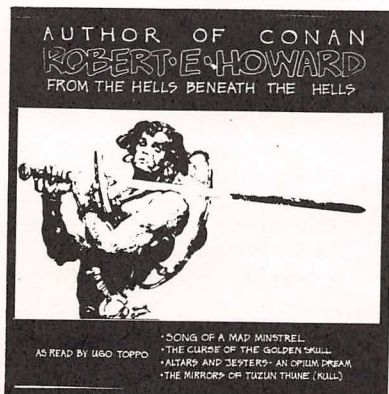
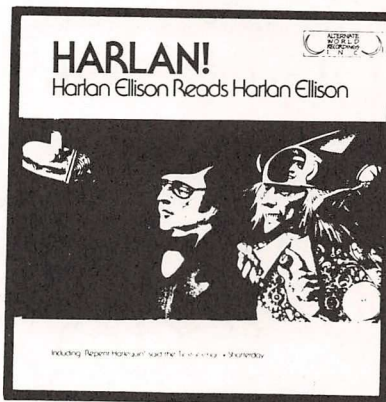
I'm pleased at your re-stated policy on ID at registration. The hard-line "legal identification" version seemed a little heavy to me. Until recently I didn't carry any legal ID (I now have a passport). Unless someone plans to cash checks, or drive, he doesn't need legal ID; as you say, some form of identification, to help people find his home medical records or next of kin, is a very smart thing to have (and I've always made a point of having it around).

(Well, all we really wanted to do was prevent an imposter from picking up someone else's membership package, not make it impossible for the legitimate person to take part in the worldcon. See PR 4, under Registration. No one wants to get either ripped off or hassled, so we are now accepting any

## THE SPOKEN WORD



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thing that proves you are you. We're being fluid about this.)

Aug. 1 is a good cutoff for transfer of multiple memberships. As I see it, the important things are to prevent people from selling \$40 memberships at the con, or by mail to strangers. I see nothing wrong with a club trying to save its own members money, and it does let you know well in advance how many people to expect (which is perhaps even more important than limiting the actual number).

Hotel rooms—if I register for, say, a double room, can I then ask them to give me 2 keys, which I can pass on myself to whoever is rooming with me? I'm never quite sure if a hotel is going to be snoopy and puritanical (“... even require guests to sign *chop!*”); it would be nice to get some advance, official information (which I guess you have now provided).

(You get 2 keys for a double; who gets them is your business. You do not get 10 keys for a single—see Foglio's Funnies. The fact is, we don't care how many keys you ask for—but the hotel says they do. Although after they experience the Republicans and the Shriners, they may not give a damn by the time they get around to us.)

The statement in PR4 that all major programming events will be telecast seems seriously at odds with the pervasive rumor (I think I saw it in a PR, but don't have them handy for reference) that Mr. Heinlein would not permit recording of his speech. It's so easy to simply sit in your hotel room

and record it off the TV... Which is correct? Has there been a change? Also, can you now televise from the Music Hall? The Hugos and the dramatic production would seem to be major program items, and thus come under your blanket statement.

(Mr. Heinlein has given his permission for the broadcast of his speech. Music Hall proceedings cannot be broadcast live, but will be taped for broadcast at a later time.)

Brief notes: the dramatic production sounds good, I'm already waiting expectantly. By all means, play with the panels. I've only seen a few good ones so far. Authors reading their own works are always a plus for me, especially if they discuss it some also. If you get a lot of late memberships and have extra money, consider publishing a photo book of the kind J. K. Klein didn't have time to complete for Discon. Maybe even a full Proceedings.

(We've thought about it. A final decision will be made after the convention, when we check on things like excess capital.)

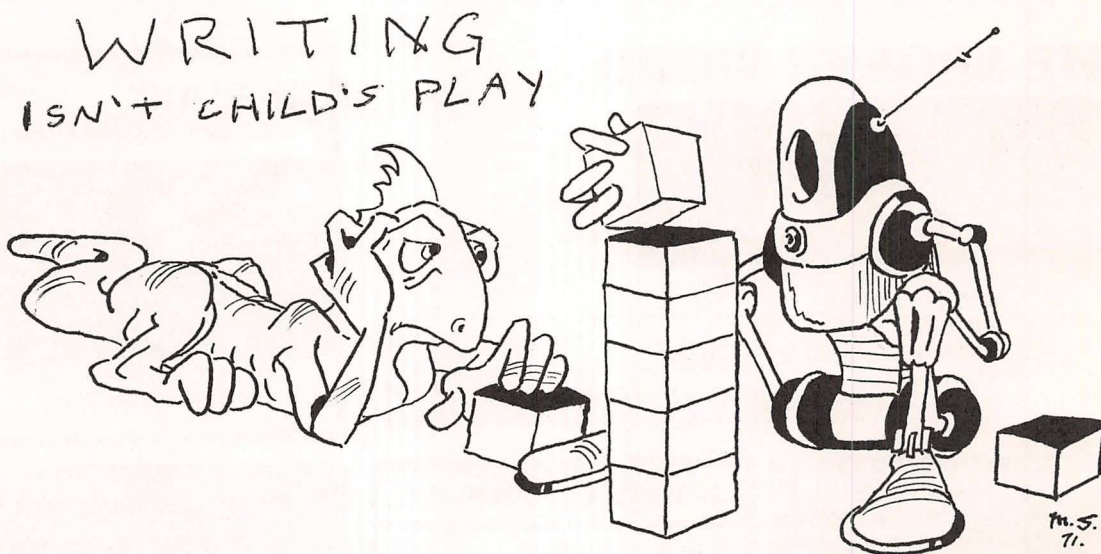
Herman of the Dim Wit Who Lives in the Hollow Mountain in the Frozen Northlands (But Not Too Far North)

I thought it was really neat how you put all the good letters together at the end of the latest progress report. I especially liked the people without any addresses who talk to lawyers about you. Isn't that nice of them? They can't even afford a return address, yet they're willing to talk to lawyers about you.

Fandom wouldn't be what it is today without people like this, as you've probably already figured out.

I'm afraid I do have one serious complaint about MidAmeriCon. I feel that it should be run more democratically. For example, there is the matter of the theft-proof badges. There are lots of creative people out in fandom, but you never asked them for suggestions for ways to make the badges theft-proof, let alone have them vote on the most popular method. I think it would be very fannish to tattoo propellor beanies on everyone's forehead. Of course, there is a chance that somebody might try to show up with a fake tattoo, in which case you might have to start branding the beanies onto foreheads instead of merely tattooing them. I realize that this could cause a few people to get angry, but there should be plenty of SCA-sorts to hold the person down while you brand him. Don't worry about the legal problems—I'm sure those nice people without addresses mentioned above would be happy to talk to lawyers about this for you if you announce it far enough in advance. I suppose that at the convention a few sore-heads may get a bit heated about the whole thing, but you can just tell them to go to hell. I'm sure they'll understand.

My only other complaint is your willingness to give Ed Wood a choice between a tattoo or an ear notch. Why should he get special treatment? You ought to treat everybody equally.



But we hope you'll do more than play with the idea of entering the annual SF-Fantasy Short Story Contest, sponsored by the National Fantasy Fan Federation. Howard DeVore has been Manager for years, and Terry Carr has been Judge. Win cash awards for best fiction. Open to beginners! Ask for entry forms with the rules; one form is needed for every entry. We'll send forms to you or clubs with members who might enter--just ask.

Stan Woolston, 12832 Westlake St., Garden Grove CA 92640 U.S.A.  
(We would appreciate news of your club, project or convention)

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NICKELODEON will probably—only the Furies know for sure—have its second issue out at MidAmeriCon. It will have material by Jack Dann, Tom Monteleone, Grant Carrington, Howard Waldrop, Tom Reamy, and others. Color covers by Jim Thomas and George Barr. Two centerfolds—one male and one female; both of whom will be at the convention to sign autographs. \$2 per copy; 4 issues for \$7. Nickelodeon, 1131 White, Kansas City, MO 64126.

THE RICHARD CORBEN FUNNY BOOK is at the printers. 144 pages of Corben underground comix in hardcover—16 pages in color. \$10.95 from Nickelodeon Press, 1131 White, Kansas City, MO 64126.

P.S. I don't have any corflu handy for giving you my fingerprints. Will crayon do?

Rich Bartucci  
Box 369, KCCOM  
2105 Independence Ave.  
Kansas City, Missouri 64124

I have received *MidAmeriCon Progress Report 4* and am suitably impressed by the contents, both literary and artistic. My attention was drawn immediately to the lettercol, however, principally because it would be there that any controversy would air itself.

I read through the various learned comments and proposals, chuckled at the Hate Week fan mail and then found myself wondering something. You'll pardon me if I bring it up; it's so damned simple that *somebody* on the committee must have thought of it by now.

I speak, of course, of counterfeit indentification badges. The moment you issue your first badge—perhaps the moment you send the prototype to the printer—you're opening up a Pandora's Box. One crafty gentleman with some ability in the graphic arts can take your ID badge and reproduce it so accurately that nobody'll be able to tell it from the real thing.

In most conventions, this is no big problem. The cost of manufacturing fake badges is much greater than that of the average membership fee. When the tariff rises to \$50-at-the-door, however... Well, I'm willing to bet there'll be any number of free-thinking and avaricious filk flocking to the MAC with miniature printing presses, ready to turn out ersatz badges at vast savings to the purchaser and even vaster profits to themselves.

How the hell can one deal with this kind of thing? Photo ID cards can be repro'd. Equipping the security guards with lists of MAC numbers to match against names is impractical (and may not be effective, as a fake card can have a *real* member's name and number, and so look as kosher as a synagogue). I've racked my feeble brains for hours, but I'm damned if I know how this kind of thing can be prevented.

(Heh, heh, heh, heh, heh!)

Another thing—people lose things, especially convention ID badges. A compendium of excitement, distraction and fatigue generally deplete the average fan's watchfulness during a convention, and badges disappear all the time. Many ID card holders are just flimsy folded-plastic affairs that disintegrate on the wearer's vest and the card inside flutters unnoticed to the floor. With the \$50-at-the-door entrance fee, pickpockets will go for the ID badges before they try for wallets.

All these and more factors combine to make it inevitable that a lot of MAC attendees will lose their badges. If you gentlefen running the bruhaha attempt to make them cough up \$50 to replace them, they will very likely grab you up in righteous indignation, haul you down to Linda Bushyager's fanzine pubbing exhibit, and run you two or three times through her Gestetner. While I do not object to this in principle (after all, it'll be no more than you deserve), as one of the few medical people attending the Con, it will

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probably fall to my lot the task of corfluing you back together again, and I intend to be on vacation during that weekend.

(Diagnose this, Rich: why will some people believe every absurd rumor about MAC that comes down the pike, but won't believe us when we tell them they don't have to worry about losing their badge? Huh?)

Good luck and continue pubbing the progress reports as superbly as you have in the past. This thing probably *will* be the Ultimate Worldcon. . .

## Addendum to the lettercolumn in PR4:

We have heard from Jerry Pournelle regarding Jackie Franke's letter in PR4. This has come to me second-hand from a phone conversation between Jerry and Jim Locher, and I hope I've got it straight.

At any rate, Jerry says that Jackie has gotten hold of some misinformation when she said that he suggested to LASFS that they use the "\$3000 dollars LASFS promised to 'devote to the cause of General Fandom'" in a money-making venture of buying MidAmeriCon memberships cheap and re-selling them at a profit. Jerry stated that it was just the opposite of what actually happened, that he in fact told them they *shouldn't* use that money to make a profit, that if they wanted to make a profit they should take the money out of the general club fund, that if they used the \$3000 they should re-sell the memberships at cost.

So that should clear up that point. Since this is the last progress report there won't be another lettercolumn—for which we can all breath a sigh of relief. □

*MidAmerican*  
**PROGRESS**  
**REPORT**  
5

*Special*  
*Sweetness*  
&  
*Light*  
*Issue*

