

A black silhouette of an eagle in flight, positioned on the left side of the page. The eagle is facing right, with its wings spread wide. It appears to be emerging from or perched on a white, jagged, mountain-like shape. The background is a solid blue color, with a diagonal line separating it from a lighter blue area on the right.

**PROGRESS
REPORT 1**

GLIANA CON



goh's - harlan ellison / bill bowers
toastmaster - f.m. busby

30 Aug. - 4 Sept., 1978
pobox 1072, phoenix,

Five years ago, a local fanzine (*Garuda*) appeared with a
hoax review of a hoax con, written by one of the perenni-
al local hoaxes. The con was "IguanaCon 1", held in
Coolidge, Arizona, a small town halfway between
Phoenix and Tucson. Four years ago, a bunch of
fans returned to Phoenix from their first expo-
sures to "outside" fandom, sighing with
blarney and dreaming—"someday—a Wester-
con in Phoenix?" Two and a half years
later by the first regional, Lep-
recon 1. And about that
time, our Westercon bid
got underway . . . Well,
you can't win 'em
all. We lost that
bid . . . but
came up with
a u i t e a
consola-
tion—
two
months later in KC. When we first cast about for a name for
the bid, we looked for something that would convey what
we in particular wanted to do with the Worldcon—the
de-emphasizing of over-pretentious Big Time atmo-
sphere, the emphasis on personal interaction and in-
dividuality, the fanhistorical perspective—and
the more we looked, the more IguanaCon be-
came inevitable; Worldcons in the last sever-
al years have been taking themselves en-
tirely too seriously; sure, the Worldcon
is big business, now—but we don't
need to give away that vital spark
of eccentricity to Go Big; we
don't need to do things in
the Same Old Way big
businesses have been
screwing themselves
with forever; we
don't need to go
Massive & Im-
personal to
put on a
large
con.

hotels

High ideals, yes. What we're asking you to do is to share them with us...

The Hyatt Regency, IguanaCon's primary hotel, is the newest member of the Phoenix family of fine hotels, and the IguanaCon will be bringing the Hyatt Regency's distinctive qualities of elegance, comfort, and style, to the WorldCon tradition. The 24-story building is located in the center of downtown Phoenix, minutes from air and bus terminals. For those who like random fandom, the Hyatt Regency comes equipped with three glass-enclosed elevators and a spectacular view. For those whose tastes run to the more extravagant pleasures, the Hyatt atrium—a lot of room to barrel-roll. Each guest room has individual color-TV, air conditioning, direct-dial phones with message-alert, AM-FM radio, and personal alarm clock. Some of the available rooms in this hotel have full-glass walls and balconies facing the city and the mountains or desert views, and the lanai rooms are both fun and relaxing. For those whose tastes run to the more extravagant pleasures, the Hyatt suites are available with a third-floor swimming pool deck and a sauna, as well as the usual accommodations, along with the spectacular Compass, a revolving lounge at the 24th floor. On each floor there are coke lounge, an elegant coffee shop in the mezzanine, Hugo's restaurant, and the Sundancer, the hotel's show-and-ice machines which will be stocked as needed during the convention.

While the room rates have not yet been set, IguanaCongoers will have unusually low rates to look forward to, as local hotels, and the Hyatt Regency, IguanaCon's primary hotel, is the newest member of the Phoenix family of fine hotels, and the IguanaCon will be bringing the Hyatt Regency's distinctive qualities of elegance, comfort, and style, to the WorldCon tradition. The 24-story building is located in the center of downtown Phoenix, minutes from air and bus terminals. For those who like random fandom, the Hyatt Regency comes equipped with three glass-enclosed elevators and a spectacular view. For those whose tastes run to the more extravagant pleasures, the Hyatt atrium—a lot of room to barrel-roll. Each guest room has individual color-TV, air conditioning, direct-dial phones with message-alert, AM-FM radio, and personal alarm clock. Some of the available rooms in this hotel have full-glass walls and balconies facing the city and the mountains or desert views, and the lanai rooms are both fun and relaxing. For those whose tastes run to the more extravagant pleasures, the Hyatt suites are available with a third-floor swimming pool deck and a sauna, as well as the usual accommodations, along with the spectacular Compass, a revolving lounge at the 24th floor. On each floor there are coke

—you don't run a worldcon—

- Chairman — Greg Brown; Programming — Curt Stubbs and Jim Corrick; Membership — Carol Hoag; Publications — Tim Kyger and Bill Patterson.
- Treasurers — Jim and Doreen Tommie Williams; Security — Doreen Webb; Official Witch Room — Phil Paine; Secretary — Phil Paine; Fanzine Programming — Patrick Hayden; Computer — Cherokee

you set one up—

- ART CREDITS
- 1 Roger Patterson
- 5 James Shull
- 9 Alexis Gilliland
- 12 Stu Schiffman
- 18 William Rotsler
- 20 Phil Paine
- Artwork courtesy Erisian
- Boogie Typos.
- Logo by Tara/Wayne MacDonald
- The Iguana-Con Progress Report no. 1 is published by Arizona Convention Phandom, Inc., P.O. Box 1072, Phoenix, AZ 85001. Edited by Bill Patterson and Tim Z. Kyger; Special Graphic Consultant, Roger Patterson (no relation); Editorial Consultant, Patrick Hayden. Contents Copyright 1976 by Arizona Convention Phandom, Inc.

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Special thanks are due to a number of people who helped particularly with the putting-together of this Progress Report. These special ones are: Teresa Nielsen, for typesetting and being there; Patrick Hayden for typeset and necessary nagging; B.D. Arthurs and Phil Paine for the special rush job. And Greg and Hilde, separately, for seeing us thru the hard times.

—Tim and Bill

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Artwork courtesy Erisian

Boogie Typos.

Logo by Tara/Wayne MacDonald

The Iguana-Con Progress Report

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Enterprise and Fat Mama



have wet bar, full-glass walls and balcony. Special convention room rates have not yet been set, but convention room rates for singles were only \$18.00 this year. The 19-floor hotel has ice and coke machines on every floor which will be restocked as needed throughout the convention. The hotel's physical plant has four elevators and easy access to the rooms.

The Adams has a 24-hour coffee shop, the Citrus Grove, a lunch-and-dinner restaurant, The Sand Painter, and the Old Bar, a lovely lounge serving until 1 AM. In addition, one of the hotel's coffee shops will be open continually.

The Adams has several specialty shops, as well as indoor parking, an outdoor pool, a putting green, shuffleboard court, sundeck, steam baths, sauna and gym. Room service is available around the clock, and the hotel accepts American Express, BankAmericard, and MasterCard credit cards, and will cash checks with any of these as a guarantee.

The Adams' meeting facilities are spacious and the grand ballroom divides into Territorial and State Ballrooms, and the other three large rooms subdivide also, into two and four rooms. All meeting rooms have telephone, multiple electrical and microphone outlets, and controls for heat, sound, air conditioning, and 220 3-phase electricity. There are two banquet kitchens and a complete separate convention registration desk. The meeting facilities are separated from the hotel lobby and out of the way, and the ballrooms have CCTV cable, compressed air, water, and waste disposal fixtures.

Perhaps a word about the Arizona liquor laws is in order—the legal drinking age in the state is 19. Bars open at 6 AM and close at 1 AM. Beer, wine, and spirits are sold at package stores and convenience stores during legal hours, and there are a number of such stores within a few miles of the convention hotels.

The Adams, like the Hyatt, is only two blocks from bus stations and 24 from the freeway, with the same limo service from the airline terminal four miles away. The Adams is across a limited-access street from the Hyatt, which is across the street from the convention center, creating a unified convention groundplan.

The Phoenix Convention Center, finished in 1972, is right across the street from the Phoenix Hyatt-Regency and Adams Hotels. We think our facilities are very convention-oriented, and they should go a long way to making WorldCon '78 very special for the attendees.

The Convention Center has 150,000 square feet of useable exhibition space which can easily be set up and subdivided. Inside the center every 15 feet are power and

utility ports, and the entire center floor is truck (even semi-tractor-trailer) accessible. The center has 20 smaller meeting rooms in addition to the Main Exhibition Hall, which is not included in that 120,000 square feet.

The Phoenix Symphony Hall is also part of the Convention Center Complex. The hall has seating for 2,500 and can be linked by closed-circuit tv to the two convention hotels, thus enabling a large but comfortable audience for large-scale events.

The large mall that is part of the Center and which forms a concourse from the Exhibition Hall to the Symphony Hall and Hyatt Hotels, is perfect for strolling or open-air events, filled with sculptures and one of the most beautiful fountains anywhere. This concourse would be great for a floating room party—or skinny-dipping (the temperature this time of year is just right!).

The Exhibition Hall can be used for many convention activities, such as the art show and huxter rooms. The spaciousness and plentiful hangings and security arrangements were designed into the buildings—so no cramping: everybody can spread out a bit.

programming It is almost a cliché that WorldCon committees say "programming is proceeding apace" at this early stage of the game. Far be it from us to deviate from tradition. Programming is proceeding apace. There will be a masquerade. It will most likely be held in the Symphony Hall at the Civic Plaza. Yes, there will be a banquet or reception. It may or may not feature the GoH speeches. If we don't schedule the speeches then, there will be another item which may generate as much interest as a speech. The Hugo presentations will definitely be separate from the banquet (or reception), and will be held in the Symphony Hall.

We will, of course, be having a film program. The exact theme is as yet unset, but it will blend old and new, art and adventure. We are planning on having one theme luncheon each day, but it is far too early to set the topics. Before we set the topics for these luncheons we need to hear what you, the attendees, are interested in. Let us know.

We have gotten a fair response to the bulletin. However, too much is still not enough. Gil Gaier wrote in appreciation of our plan of having fanish communication centers for those interested in various aspects of fandom such as fanzines, conventions, collecting or art. Thanks much, Gil. Dennis Davis wrote in, with several suggestions about the films, Hugo presentations, and meet the pros party. He approved of our idea of having a break between films for meals, or whatever. Mark Owings also approved of this idea, while also pointing out that having projectionists unfamiliar with the equipment will provide its own breaks.

Laurie Trask wrote in with several suggestions, including having some kind of folk opera. Well, that is still being considered. We have an excellent one, based on local fans, but we may decide that it is too in-jokish and not of interest outside of Phoenix. Jim Hudson suggested that we help arrange local/regional parties so that fans may meet other fans from their area. This seems to be a feasible idea, but we are going to need people from various regions or localities to organize parties. (Hint, hint, hint.)

These are a few of the people who have responded to our suggestions, or who came up with definite suggestions of their own. Thank you much, and keep those cards

and letters coming. Again, the letters we have had with suggestions have been numerous, but we'd still like to see even more letters and suggestions. The IguanaCon PO Box is always open.

—Curt Stubbs

publications

The publication schedule for the PRs remains the same: 1 June 1977, 1 October 1977, 1 February 1978 and June 1978. Hugo nomination forms will be mailed with the fourth Progress Report and the Site Selection Mail Ballots and the Hugo Award final ballots will be mailed with the last PR. All PRs will be mailed Third Class.

Advertising is available in the IguanaCon Progress Reports and Program Book. We're planning to do something very special with our series of publications. The style of each of our successive Progress Reports will be drawn from the style and graphics packages of the great fanzines from each of the four decades of science fiction from the 1940's through the 1970's. (This Progress Report is not in the style of the 30's as we had hoped due to lack of time.) Our theme throughout the series will be "where have we come from, where we are, where are we going — as fans, and as readers of sf." We think this is a very exciting idea — and one we're going to have fun working with over the next two years. Understandably, we'd like to share this fun with our advertisers.

While we are in no way discouraging "standard" advertising, we'd like to suggest that our advertisers design their ads in terms of the styles prevalent in each decade (i.e., the 40's for the 2nd Progress Report, the 50's for the third, and so on to the Program Book, which will be representative of the 70's). If you wish to participate in this, but would prefer that we design your ad (for your approval by mail proof), we can design and build your ad to your specifications, billings to be made

As with any other WorldCon publication, we are open to negotiation on placement and positioning of any ad.

If you have an ad size or shape not listed in the following information, let us know: we're flexible enough to work with you.

DEADLINES:

Every publication must, unfortunately, work with deadlines for everything; we have tried, in the following schedule, to allow the maximum time for things to go wrong — and still be corrected.

	Issue Date	Press Date	Camera-Ready Ad Deadline	Raw Copy Deadline
2nd PR	7-1-77	6-1-77	5-1-77	4-15-77
3rd PR	11-1-77	10-1-77	9-1-77	8-15-77
4th PR	2-1-78	1-1-78	12-1-77	11-15-77
5th PR	6-1-78	5-1-78	4-1-78	3-15-78
PB		7-1-78	6-1-78	5-1-78

Please let us know in advance how much space to reserve for you and whether your copy will come in camera-ready or raw. This will permit us not only to plan our time more effectively, but also to lay out our pages to show your ad most attractively.

	FAN	PROFESSIONAL
Full Page	\$35	\$65
Half Page	\$20	\$35
Quarter Page	\$15	\$20
Eighth Page	\$10	\$15

All pages are 8½ x 11", with an image area of 7½ x 10"

In the first century A.D., the daring unbeliever Wang Ch'ung denied that the Phoenix constituted a determined species. He said that, just as the serpent turns into a fish and the rat into a tortoise, the stag in widespread prosperity takes the form of the unicorn, and the goose that of the Phoenix.

—Jorge Luis Borges

THE BOOK OF IMAGINARY BEINGS

Special thanks to Dan Goodman in APA-L



on a piece-work basis by prior arrangement, depending on the amount of work necessary.

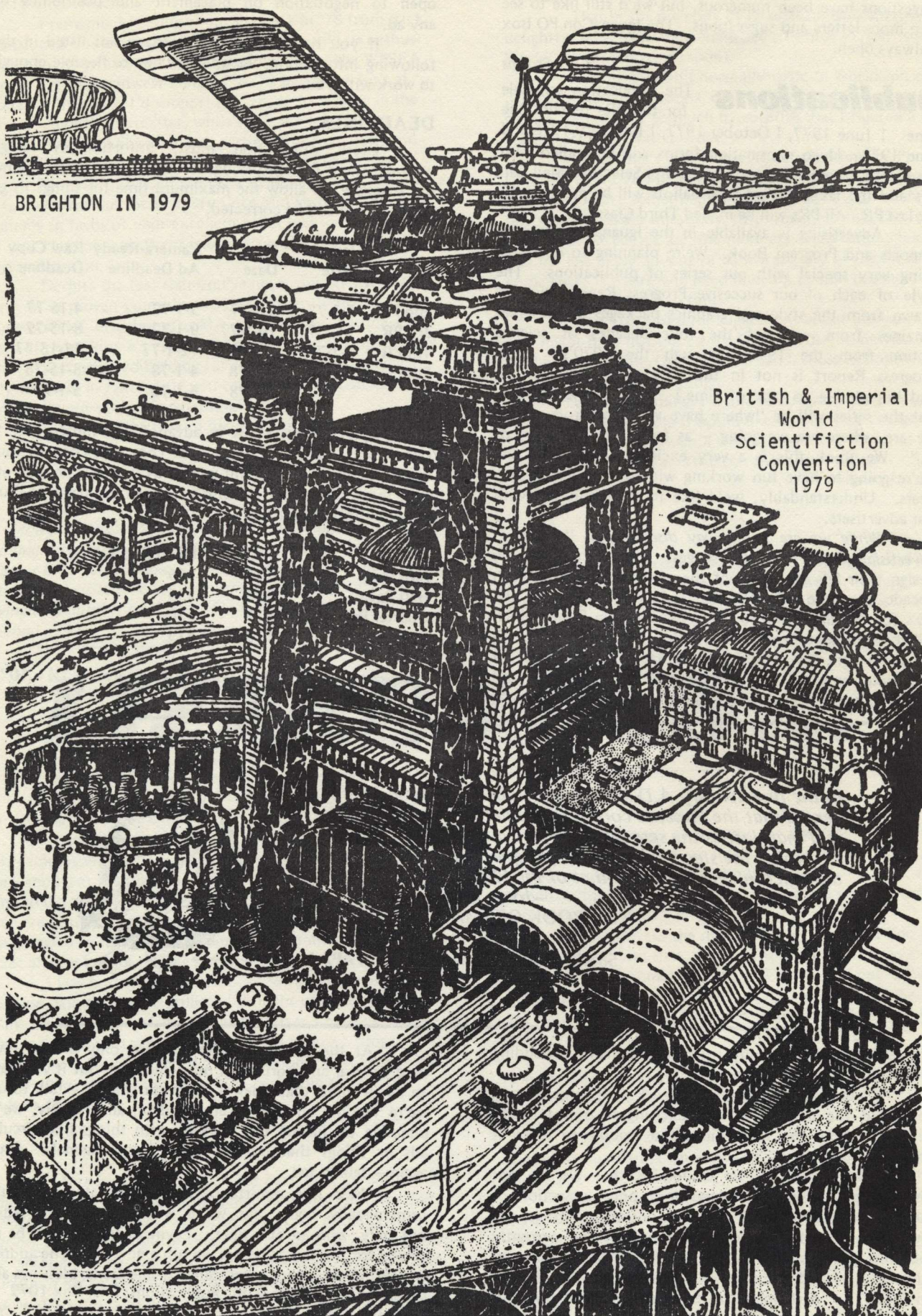
Of course, we'd prefer to work with camera-ready copy, but the basic idea is so exciting to us that we're willing to take the extra time and trouble to make it come out right.

Once again, let us emphasize that we are not discouraging "standard" advertising: only a section of our progress reports will use the nostalgic format; the remainder (about 20 pages) will use all the currently available graphics technical styles, for which any current advertising would be suitable. Please consider this an invitation to participate in this unique style for our series of publications.

At the moment, we're planning only on the standard vertical and horizontal page divisions, but if you have an ad in mind that doesn't fit those shapes — talk to us: we're flexible enough to accomodate, and frankly, we're planning on having fun working with things like circular ads or things that cut the pages into diagonals. Once again — talk to us!

We'd like remittance for all ads along with the camera-ready copy, but we're willing to bill for ads— but only one ad at a time. Payment in full must be received for the last as before we run a new one. The address to send checks, copy, mechanicals, questions, blessings and curses is: IguanaCon, Attn: Publications, P.O. Box 1072 Phoenix, Arizona 95001

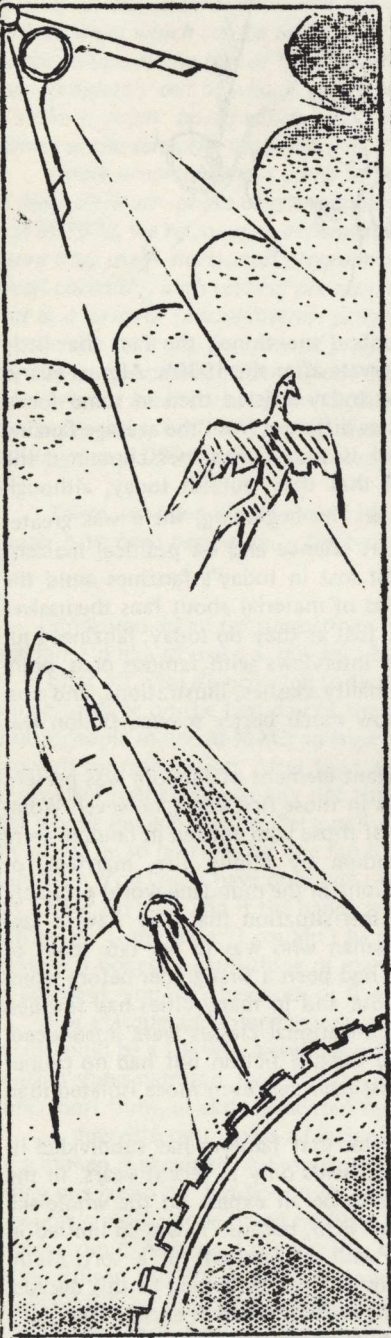
Continued page 16



BRIGHTON IN 1979

British & Imperial
World
Scientifiction
Convention
1979

ONE-MAN'S FANDOM



HARRY-WARNER

Fandom as we know it coalesced in the 1930's. Before, there had been collectors, correspondents, even an occasional fanzine here and there. But the thirties became the first decade when fans were fully aware of one another. More important, it was the decade when almost everything which fandom possesses today was invented or forshadowed.

But it's hard for someone who didn't live through the 1930's to comprehend how it was for fans then. If fandom had one special characteristic in those early years, "isolation" might be the key word.

Fans were isolated from one another because they were so few and travel wasn't as easy as it is today. The typical fan in that decade felt isolated from the mundanes around him because an interest in science fiction was considered an eccentricity bordering on harmless madness. Fans shared the isolation that the entire nation had been creating for itself from the war that seemed imminent in Europe and they knew that the coming war might be so awful that the next decade might be unimaginably different and worse in reality, just as it was often described in science-fiction stories.

Today, the loneliness that so many fans felt in the 1930's is half-forgotten, through the accident that pioneer fans in a few big cities had long, spectacular careers in fandom and prodrom. The feuding among cliques in the New York City area became legendary. Los Angeles' fan club has survived so long that its early members have acquired by now the status of elder gods. It's easy to get the mistaken idea that fandom in the 1930's was mainly members of fan clubs in metropolitan areas.

It wasn't like that at all. Most of the fans who were active in the 1930's lived far from the nearest fan or, at best, had one or two other fans within reasonable visiting distance. Some of these are forgotten today for the simple reason that hardly anyone met them face to face, their present whereabouts are unknown, and the fanzines in which they were prominent had microscopic circulations.

These were the Depression years. Hardly any fans could afford to own an auto. College was something reserved for the richest families' children and football players, so few fans congregated in dorms. Even as late as the 1940's, you can find references in fanzines to "cons" which turn out to be a get-together by four or five fans from two or three cities; such contacts were rare enough to receive such nomenclature.

It wasn't until much later that a parody of a punchline in a prozine story started to run through fandom. But "a proud and lonely thing to be a fan" should have been invented in time for the 1930's. It was hard to endure the wisecracks of friends and relatives who found us reading science fiction. It was even harder to track down science fiction stories. During most of the decade, the fan's opportunities were limited basically to two or three prozine issues a month, perhaps one movie a year, a children's serial or two on the radio, and a rare hardbound book. The paperback revolution hadn't come yet. Only a few big libraries had the science fiction books by Stapledon, S. Fowler Wright, and such pros; Verne and Burroughs were basically what you'd find in libraries and bookstores in most parts of the nation.

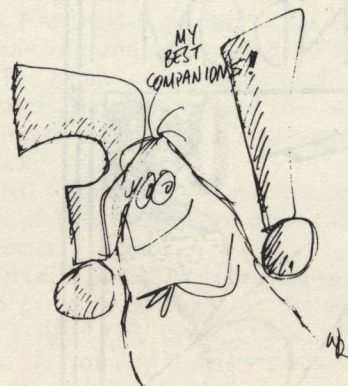
Even the oldest fans seem to have forgotten by now the mundane terrors that we could get off our minds for a while by fanac in the 1930's. The Second World War, everyone was sure, would contain vast clouds of poison gas slaughtering millions of civilians. Germany was supposed to possess a death ray and maybe Russia, too, according to one magazine article after another. If the United States should get into the conflict, fleets of bombers would cross the Atlantic and devastate its major cities. This is one thing fans and mundanes had in common: the fear that the world after the next global conflict would be similar to the one we now picture as the result of the first atomic war.

It's small wonder that fanzines of the 1930's were somewhat more devoted to science and politics than those of the 1970's. It's also no wonder that so many of the fanzines of the 1930's were small in number of pages and in circulation. Today I saw an advertisement from a dealer who is asking \$25 for one fanzine from the 1930's and \$15 for another from the same decade. Such prices are two or three times the amount that the average fan spent to publish and mail out an entire edition of his fanzine during those years.

But a special circumstance caused some fanzines of the 1930's to be different. This circumstance was the existence of a nearly forgotten fan, Conrad Ruppert, and his ownership of a printing press. He was the reason most issues of three important early fanzines, *The Time Traveler*, *Fantasy Magazine*, and *Science Fiction Digest*, were published by letterpress means. It's tantalizing, to wonder how different fandom's history might have been if Ruppert hadn't existed. Was it the near-professional appearance of those three fanzines that caused the pros to take fans seriously enough to create the Science Fiction League, hire a fan to edit a prozine, and show up for the first worldcon? Or did Ruppert's products inhibit the development of fandom, discouraging many early fans from publishing because they couldn't approach the excellence that he achieved with their hektographs and mimeographs?

The Science Fiction League was the organization which *Wonder Stories* sponsored in the middle of the decade. It was a potent force, while it lasted, toward helping fans get in touch with one another, form local clubs, test their knowledge of science fiction. But even more important as a professional contribution to fandom was the existence of letter sections which ran to considerable length in the prozines. That was the first tool which fans used to chip away at the shell of isolation. You could write to the people whose addresses you found in the letter section, proposing a meeting if they lived close enough or arguing if you disagreed with their letters or simply proposing a correspondence as an outlet for all the things you had

dammed up within yourself for lack of an outlet in the mundane world. Forrest J. Ackerman first burst upon fandom through his very youthful letters to prozines. Bob Tucker began his fannish career through a mock crusade in the letter sections against the use of wire staples in prozines. Jack Darrow, one of the best known fans of the 1930's, rarely did anything except have letters published in prozines.



In the first paragraph, I mentioned the fact that little was left for fans to innovate after the 1930's. Almost everything we have and do today existed then in some form. *Fantasy Magazine* was as different from the average fanzine in the 1930's as *Algol* is today. Fanzines contained the same sort of material that they publish today, although emphasis has shifted. In the beginning, there was greater stress on material about science and on political matters; these topics are almost lost in today's fanzines amid the overwhelming quantities of material about fans themselves and about new books. Just as they do today, fanzines four decades ago contained interviews with famous pros, opinions on stories, personality clashes, illustrations, and nostalgic articles about how much better science fiction was years ago.

One terribly important element of fandom was present in only trace quantities in those first years, however. Women were few and most of those who existed in fandom were linked to men in fandom by family ties, marriage, or romance. Social conditions in the mundane world probably had more to do with this situation than any flaw in fandom. After all, the woman who was in her late teens or early twenties in 1931 had been a first grader before women won the right to vote and in many cities had finished high school before coeducational classes were introduced. The women who loved science fiction but had no proper escort into fandom must have felt even more isolated than the men.

It's a mistake to think that fandom has subdivided itself into special interest fields only in recent years. In the 1930's, it was possible to be an expert on the whole science fiction and fantasy field, because it was so limited in scope, but there were still subfandoms of a sort. Mathematically, the first comics fanzines belong to this decade, since 1940 is part of the century's fourth decade and that's when Phil Bronson published two issues of *Scienti-Comics*. Robert E. Howard enthusiasts published a one-shot, *The Hyborian Age*. Other fans gave H.P. Lovecraft the closest approaches to book publication that came during his lifetime. General interest fanzines published much material about other fields and writer who later became the topic of large subfandoms. Ackerman was a film buff even then, collecting stills and even copying the style of Hollywood

columnists when he wrote about the movies.

The decade was almost finished before the first worldcon was staged. But that first event in the long series, over the Independence Day holiday of 1939 in New York, had most of the elements which are still associated with big cons today. There was a convention program book, an art show, a late start for the opening session, movie-viewing, talks by fans and pros, an auction, costumes, a banquet honoring a special guest, and criticism of the worldcon committee. All that was missing was a Hugo presentation session, because those awards hadn't been invented yet.

Most fans today are cynical about the possibility for improvement of the world through political measures. That's one major way in which fans differed in the 1930's. Some of them were so convinced about the merits of this or that ideology that they strove to propagandize through fandom. The fact that a fair quantity of fans thought along leftist lines at that time shouldn't be considered a special fannish trait. It was nothing more than the reflection of the belief held by so many that the Depression had proved the obsolescence of capitalism as it was practiced in the United States then. Technocracy also had a fair quantity of adherents in fandom; this was the group that tried to prepare for scientists and technologists to take over government when it collapsed of its own weight. Some fans thought Esperanto might promote peace. Others were pacifists who became conscientious objectors when drafted.

Another form of fannish behavior which no longer prevails took the form of mighty struggles with hektographs. You could publish a hektographed fanzine dirt cheap. But there was a terrible price in other respects. The hektograph was a pan filled with a substance just a trifle firmer than Jello. You typed and drew a page of your fanzine with a special ribbon and special pencils, laid it on the hektograph until the ink had been transferred to the gelatin, then you published by putting blank pieces of paper onto the infernal device and pulling them off, one by one. The impression usually started to grow faint after a couple of dozen copies. Worse, the entire contents of the pan was subject to self-destruction, sometimes sticking to the paper in tiny pellets, occasional-

ly flying asunder in sudden disintegration. When that happened, you boiled the stuff on the stove, poured it back into the pan, and hoped it would last a while longer. The purple which was the basic color of hektographing could creep over everything in a room or an entire house in a matter of days, because it never seemed to dry on the fingers and couldn't be washed away. Those flimsy, almost illegible old hektographed fanzines required an enormous amount of time and devotion to publish. They should be selling for \$25 or so a copy, instead of the more elaborate, better known fanzines of the era.

Fandom quickly became the jumping off place to prodrom for some participants in its early years. Charles Hornig was the fan who became transfigured into the editor of *Wonder Stories*. Other fans like Donald A. Wollheim and Kenneth Sterling sold an occasional story to the prozines. Newspapers and television told a year or so ago about the sad fate suffered by the creators of Superman. They were Jerom Siegel and Joseph Shuster, who published a couple of fanzines before thinking up their celebrated visitor from interstellar space. Ray Palmer was first a fan, then a pro author, and later a prozine editor.

In general, fandom in the 1930's might be best visualized by looking at fandom in the 1970's through the wrong end of a telescope. Everything was on a miniature but fully detailed scale: fewer fans, less reading matter, little money, smaller cons, slimmer fanzines, and fewer complications. Its controversies and fusses have received much emphasis in writings about fan history, but they weren't as widespread as you might imagine. Most fans enjoyed themselves in those first years of fandom, fought occasionally but were at peace the bulk of the time, and if there were fam-

ine conditions with respect to money, books, prozines, and some other things, there was the greater appreciation for what existed that comes when there is no surfeit.

And perhaps there was a special pleasure in fandom that will never come again: the kind of enjoyment that is associated with pioneering, with being the first to do things, with status as pathfinders in the forms of fannish endeavor which the fans who came later could only imitate and copy.



SOLARCON III
April 22-24, 1977
El Paso, Texas

Confirmed Guests
Grant Canfield—fan GoH
Tom Reamy—MC

III

Seriously Now ...

BALTIMORE IN '80

chair

Sue Wheeler

vicechair

Steve Miller

Mark Owings

secretary

Ted Pauls

treasurer

Bill Simmons



BALTIMORE IN 80

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FASTER THAN WORLDCONS (AND MORE SLOW)



AN OUTLINE OF FANDOM

by phil paine

It's not a church and it's not a business. It's not even, strictly speaking, a hobby. Like most social institutions, it came about mostly by accident. It's something called Fandom, and this article is intended for those of you who haven't heard much about it. There's a lot under the surface: history, folklore, and customs peculiar to Fandom. It's a pity that many a proto-fannish soul has walked into a World Convention and walked out again, unaware that a whole world of experience has just slipped him by.

BEGINNINGS

There have been avid readers and collectors of science fiction for as long as it's been written; but fandom couldn't come into being until the fans found out about each other. This finally happened when pulp magazines specializing in SF came on the market in the 1920's. The pulp magazines had letter columns where the names, addresses, and opinions of fans could be found. This led to private correspondence, clubs, newsletters, fanzines, and conventions in very short order. Unlike the anonymous procedures of the mundane publishing industry, the SF field became an intricate, interacting community, with editors, fans, writers, collectors, critics, and artists dealing with each other on fairly equal terms. Fans have lived, fought, married, and congregated together ever since, and they are likely to continue doing so in the foreseeable future. The customs and pastimes of fandom have proven so durable that many have been transplanted unaltered into other interest groups, and flourished there.

THE PROSE, THE PROS, AND THE PRIZES

Somewhere at the back of everything is science fiction. Despite the heavy demands of fannish social life, con-going, publishing, and club politics, a surprising amount of what fans do is closely, even intimately, related to SF. Someone, after all, is reading the stuff, and someone has to write it. What fan doesn't have an unfinished or rejected story tucked away among his belongings?

At any rate, the stories get written, editors edit them, and the professional magazines (usually called "prozines"), paperback houses, anthologies, and hardcover publishers publish them. Most professional SF writers belong to a writer's union and shop-talk group called the Science Fiction Writers of America (SFWA, usually pronounced "suffwah", like a sneeze). SFWA votes on and presents an annual award called the Nebula for achievements in science fiction—as seen from the author's point of view. The taste of readers in general is reflected by the Hugo Awards, which are one of the primary purposes of the annual WorldCon. The activities of SFWA, the changing policies and financial status of the prozines, and the awarding of Hugos and Nebulas form a good portion of the background talk in fandom. Everybody knows something about them, even if they profess total lack of interest.

Reading and collecting are also basic pastimes of the average fan. Some fans have built up collections comprising thousands of volumes. In large cities, there are often bookstores that deal exclusively in SF. Dealers operate by mail as well as in person. You'll see the collecting, buying, and selling aspect of fandom in the Hucksters Room at IguanaCon. Don't let the tongue-in-cheek term "hucksters" fool you; in fandom it has no bad connotations.

The publishing of SF books and books about SF has often been undertaken by fans. In the early days, this was practically the only way a science fiction book could get between hard covers. There are several of these specialist publishers active today, and they will usually have representatives in the Hucksters Room.

Scholarship and criticism, ranging from simple remarks on "what I'm reading now" to articles in academic journals, are another direct outlet for interest in SF. The amateur press ("fanzines" is the usual term for amateur publications in fandom) produces a large body of book reviews, essays, articles, and interviews, some of which have some lasting value.

It has often been said that fandom has little or nothing to do with science fiction, that SF is merely a thin excuse for bringing together a social in-group. I find this to be, on the whole, untrue. But it is certainly possible for an active fan, once he is well into fandom, to pay little attention to the literature. It isn't unusual for a newcomer to react with disappointment when he discovers a fan gathering is more interested in discussing music or politics than in the latest SF title. But this is natural. What is more important is that we all have a common background of reading experience and imagery, and this background colors almost every aspect of our lives as fans.

Just as the earliest fans experimented with rockets, fans throughout the decades have experimented with their social lives, and put together a somewhat loose and whackier society for themselves. Some fans even find life outside of fandom to be dull and alienating by comparison. They characterize it with the barely tolerant adjective "mundane", and refer to the whole of non-fandom as "Mundania." I suspect that this social experimentalism is firmly rooted in fandom's science fictional background.

GOT TO PUB MY ISH

The word "fanzine" has crept into a couple of dictionaries, I'm told. I'm sure they've come up with some sort of definition that satisfies them, but isn't likely to satisfy fans. The best one I can think of is "almost anything published by fans for love or egoboo." But there I've slipped in another esoteric word—a problem almost impossible to avoid when talking about fanpubbing (oops! Did it again.), which is a maze of homegrown words and phrases.

"Egoboo" is self-gratification and recognition—the only reliable income from publishing fanzines.

Fanzines range in format from tiny flimsies reproduced by crude methods of duplication and distributed in microscopic circulations, to large, professionally produced magazines. Ideally, the worth of a fanzine should be measured by the intelligence and creativity with which it is produced, within the framework of the methods and equipment available to the publishers—so don't be surprised if the publisher of a small mimeo or ditto fanzine commands more respect than someone who is pouring money into ostentatious productions.

What precisely motivates a person to publish his own magazine is hard to pin down. No single character type or set of interests has been correlated with the publishing urge. But some people become hooked for life, and not even professional writing success will prevent them from "pubbing their ish".

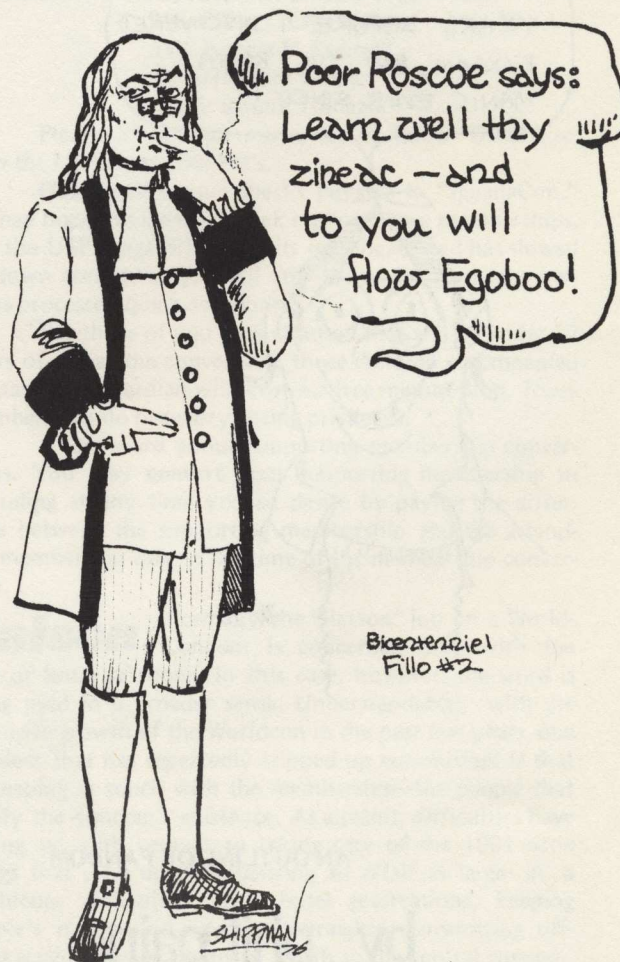
Early fanzines were usually done in imitation of the prozines of the time. They had prozine-like scientific covers, prices, and subscription deals. Over the years, fans came to the realization that they weren't publishing prozines, and fanzines metamorphosized into a number of more practical and interesting formats. Briefly, there are *genzines*, which usually contain some material by the editor, articles, reviews, and artwork by contributors, letter columns, and in general reflect the tastes of the editor while aiming at a general cross-section of fandom; *perzines* or *personalzines* which contain primarily editor-written copy, which may be entirely personal and

"among friends" in atmosphere; *newszines* which attempt to report on fandom and the SF field; *fanficzines*, which publish amateur fiction; *semiprozines* which attempt to publish for a profit, pay for material, and in general attempt to compete with the prozines; *clubzines* produced for, or by, SF clubs; and finally, *apazines*, which are published for Amateur Press Associations (APAs).

Apas were originally a mundane institution which has been almost completely co-opted into fandom. Originally, apas were organized to ease the exchange of fanzines—each editor would print, say, thirty copies of his fanzine and send them to a central mailer ("OE") who would send a composite bundle to each member of the apa. But as members began to comment on each other's contributions, apas gradually became a kind of extended discussion or exchange of letters. This, of course, is their great advantage. Apas have distinct personalities, periods, and are sometimes devoted to special topics.

Fanzines have contributed a lot to fandom, not the least of which is the special vocabulary which the neofan has to learn. The intricacies and frustrations of duplicating, for instance, are responsible for dozens of special words, phrases, and expletives, and have even called forth new gods. Roscoe is known to dedicated pubbers as the large invisible beaver who prevents your mimeo stylus from rolling off the table.

It is fanzine publishing that, more than anything else, holds fandom together, both in space and in time. Through their pages, the myriad network of friendships and projects is maintained. News is transmitted rapidly around the fannish world. At the same time, a written record of fandom's concerns and catastrophies is constantly accumulating. It is possi-



ble to look back through old fanzines at the feuds, fads—and some of the fine accomplishments—of fandom past.

They are our time-binders.

THE FILK-SING IS IN THE CON SUITE, I THINK

When fans travel, they visit other fans. Any mixture of fans from two different places is, in essence, a convention ("con"), but the usual pattern is for a group of fans to arrange a more or less formal gathering in a hotel, much after the pattern of mundane conventions. The WorldCon is merely the largest of these gatherings.

Conventions range from *minicons* (visiting fans hosted privately by local fans); through *relaxacons* (fans gather in a hotel or motel, arrange a minimum of programming, and spend most of their time relaxing by the pool); *regionals* (locally sponsored cons with guest speakers, films, program items, etc. held in a hotel or academic facilities); to the WorldCon, which is a monster affair charged with formal traditions like the distribution of Hugos. The WorldCon site is selected two years in advance by election.

Conventions have grown in size over the years, and program items once confined to the WorldCon are now found even in minor regionals. A WorldCon of thirty years ago could fit in a large room. Now it can't fit in a large hotel.

Some examples of things you are likely to find at a science fiction convention: *Guests of Honor* (GoHs)—authors, fans, or other personalities who are being honored for their contributions to the field; *banquets* or receptions at which speeches and awards may take place; *panels* in which several guests discuss topics with audience participation; *art shows* in which fan artists display their talents; *hucksters' rooms*;

auctions of artwork, books, stray fans, and other items; *dramatic presentations* such as *The Mimeo Man*, a fannish musical.

But to the seasoned con-goer, these are but the surface trappings. The real convention is in the fannish happenings in the lounges and coffee shops, in the room parties that last all night, in the impromptu *filk-sings* of drunken fannish songs.

Friendships first made in print are often consolidated in person. Conversations interrupted at one convention are often continued at another. Some people become familiar figures at conventions everywhere. The making, attending, and evaluating of cons is in some ways a fandom of it's own.

IMMORTAL STORMS—LOCAL FANDOMS

When fans live near each other they can cause no end of mischief. From the beginning they've formed clubs and leagues. Often, a "club" consists only of informal meetings and parties; at other times it's an elaborate formal entity with treasuries, officers, and even mortgages. Some clubs have been in continuous operation for decades, livened by periodic schisms and feuds; others are ephemeral school clubs. Some local fandoms acquire their own flavor and traditions.

Let's construct a hypothetical local fandom and see how it operates.

The city of St. Ghu, North Saskiana, has had a succession of clubs, culminating in the NSSTFL (North Saskiana ScienTiFiction League—or "Nestfull") which is held together by a local apa, NESTAPA. They stage an annual regional con, GHUGONICON. In reaction to club politics, an insurgent

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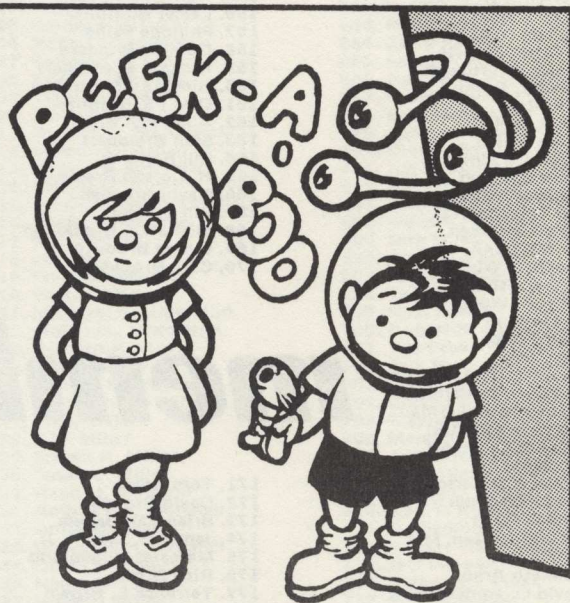
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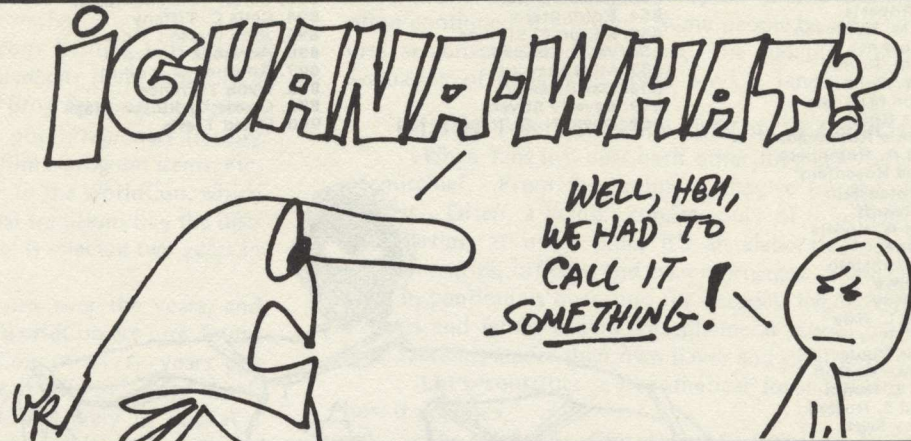
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 635. Glenn Mitchell
 636. Henry Miyamoto
 637. Howard Modell
 638. June M. Moffatt
 639. Len Moffatt
 640. John R. Moffitt
 641. Lynda S. Moffitt
 642. Margaret B. Moffitt
 643. Ralph J. Muha
 644. Caroline Molitch
 645. Michelle Morley
 646. Michael Mornard
 647. Skip Morris
 648. Christine Moskowitz
 649. Charlotte Moslander
 650. Kristiana Valkerye Moslow
 651. Michael D. Moslow
 652. Dave Nee
 653. Jenny Nelson
 654. Kirsten Nelson
 655. R. Faraday Nelson
 656. Walter Nelson

672. Martha S. Olijnyk
 673. Paul R. Oliver
 674. Rosa B. Oliver
 675. Karl M. Olsen
 676. Lin Olsen
 677. Colleen O'Neill
 678. Sue Orinski
 679. Ben Ostrander
 680. Mary A. Otto
 681. Mark Owings
 682. Sally Palomas
 683. Paul Pappas
 684. Barry Parker
 685. Susan P. Parris
 686. Roland M. Parsons
 687. Anne Passovoy
 688. Bob Passovoy
 689. Valerie Pastor
 690. Dionne Patches
 691. Joe Patrouch
 692. Ruth Patrouch
 693. Fred Patten
 694. William Patterson
 695. Sara M. Paul
 696. Donald Pauley
 697. Karen J. Pauls
 698. Ted Pauls
 699. Ross Pavlac
 700. Robert K. Pavlat
 701. Ted Peak
 702. Paul Pellettiri
 703. Lee Pelton
 704. Bruce Pelz
 705. Elayne Pelz
 706. Meredith Pennington
 707. Anthony Pepin
 708. Frank Perkins, Jr.
 709. Carole C. Pflock
 710. Karl T. Pflock
 711. G. Piedmont
 712. Robert Piedmont
 713. Jeff Pimper
 714. Nicholas J. Polak
 715. Sharon Ponzer
 716. Andrew Porter
 717. Pat Potts
 718. Alexander Pournelle
 719. Francis Pournelle
 720. J.E. Pournelle
 721. Roberta Pournelle
 722. Sarah S. Prince
 723. Tullio Proni
 724. Frederick Prophet
 725. Carol J. Pruitt
 726. John A. Purcell
 727. Glen Quasny
 728. Doris L. Quinn
 729. Alan Rachlin
 730. John Railing
 731. Albert Rainsford
 732. Donna Rankin
 733. Paul Rankin
 734. James Ramson

735. Valerie Ransom
 736. Joan M. Rapkin
 737. Myron C. Rapkin
 738. Laurie Rawn
 739. Jason Ray
 740. Sandy Reist
 741. Carol Resnick
 742. Mike Resnik
 743. Neil Rest
 744. Ira Lee Riddle
 745. Polly Riddle
 746. Howard Rifken
 747. Constance L. Riley
 748. Bill Ritch
 749. Mary Mace Robbins
 750. John Maddox Roberts
 751. Mark Roberts
 752. Frank M. Robinson
 753. Bob Roehm
 754. Kevin M. Roddy
 755. Kurt W. Rohr
 756. Harrison M. Rose
 757. Tatiana Rose
 758. Stephanie Rosenbaum
 759. Robert A. Rosenberg
 760. Sue-Rae Rosenfeld
 761. Jack Rosenstein
 762. Mark Rosoff
 763. Ronald A. Rogers
 764. Bill Roper
 765. Allan Rothstein
 766. E.L. Rowe
 767. Eileen Roy
 768. Eveleen L. Roy
 769. John F. Roy
 770. Douglas Ruble
 771. Lawrence A. Ruh
 772. Steven E. Runin
 773. Richard S. Russell
 774. Timothy Sager
 775. Art Saha
 776. Don Sakers
 777. Martin Saltz
 778. Rita Saltz
 779. Sidney A. Samson
 780. Kevin Sandefur
 781. Drew Sanders
 782. Sue E. Sanderson
 783. Walter A. Sannwald
 784. John T., Sapienza, Jr.
 785. James L. Satterfield, Jr.
 786. Norton Savlin
 787. Sandra B. Savlin
 788. Hester P. Schaad
 789. Thomas E. Schaad
 790. Philip Schaad
 791. Kathi Schaefer
 792. Mary H. Schaub
 793. Samuel Scheiner
 794. Steve Schleaf
 795. Robert Allan Schmelzer
 796. Marie Scheider
 797. Steven F. Schultheis
 798. Gary J. Schulze
 799. Linda C. Schulze
 800. Elizabeth C. Schwarzlin
 801. Lucinda Seaman
 802. Timothy E. Seefeld
 803. Russell Seitz
 804. Nigel Anthony Sellar
 805. Joan N. Serrano
 806. Michael Sestak
 807. David William Shank
 808. William R. Shepherd
 809. Barbara G. Sherman
 810. Bill Sherman
 811. Carl Sherrell
 812. Lynn Sherrell
 813. Stu Shiffman
 814. Elliot Kay Shorter
 815. Sandra Shorter
 816. Dana Siegel
 817. Jeff Siegel
 818. Ann F. Silver
 819. David E. Silver
 820. Robert Silverberg
 821. David N. Simmons
 822. Dona Simmons
 823. William Simmons
 824. Jackie Simpson
 825. Pat Sims
 826. Richard Sims
 827. Roger Sims
 828. Raymond P. Singer, Jr.
 829. Sharon Sinner
 830. Frank Skene
 831. Steve J. Skirpan
 832. Janet L. Small
 833. Bev Smith
 834. Daniel C. Smith
 835. Debora Smith
 836. Everett Smith
 837. Ken Smith

838. Laurence C. Smith
 839. Leslie H. Smith
 840. Michael T. Smith
 841. Rick Sneary
 842. Pat Sommers
 843. Peter L. Sonn, Jr.
 844. Martha C. Soukup
 845. Judith I. Speerstra
 846. Robert W. Springer
 847. Donald R. Spruell
 848. Darleen Stahl
 849. Steven E. Stanley
 850. Elaine Stansfeld
 851. Jerry H. Stearns
 852. Karen Steele
 853. Suzanna Stefl
 854. Edith Stern
 855. Milton F. Stevens
 856. W. D. Stevens
 857. Mike Stewart
 858. David Stever
 859. Beverly Stivers
 860. David N. St. John



861. Ian E. Stockdale
 862. Denise Stokes
 863. Douglas Stokes
 864. Daniel W. Story
 865. Eric A. Stovall
 866. Lars-Olov Standberg
 867. Sheila Strickland
 868. Terry Stroud
 869. John Sulak
 870. Mike Skloff
 871. Edward G. Sunden II
 872. James L. Sutherland
 873. Aljo Svoboda
 874. Mark A. Swanson
 875. Jane M. Swatzell
 876. Roger D. Sween
 877. Lou Tabokow

878. Chrystal L. Tackett
 879. Roy Tackett
 880. David Taggart
 881. R. Stuart Tait
 882. Michael Tallan
 883. Beatrice Taylor
 884. Dave Taylor
 885. Robert Ronald Taylor
 886. Gary C. Tesser
 887. John P. Testa, Jr.
 888. Lola R. Testa
 889. David M. Thayer
 890. Phil Therou
 891. Lois M. Thomas
 892. William M. Thomas
 893. Carolyn H. Thompson
 894. Celia C. Tiffany
 895. John Watson Tiner
 896. Adrienne R. Tollin
 897. Anthony G. Tollin
 898. Iryne Torrance
 899. Laurie Dickinson Trask
 900. David Travis

901. Jeanine L. Treese
 902. Karen Trego
 903. Gerard J. Tremblay, Jr.
 904. Bjo Trimble
 905. John Trimble
 906. John Trinkaus
 907. David Truesdale
 908. Wilson (Bob) Tucker
 909. Christopher H. Tucker
 910. Larry Tucker
 911. Edward Turner
 912. John W. Turner
 913. Mary Ann Tucker
 914. Sally Albaugh Turner
 915. R. Lauraine Tutihasi
 916. Darthe J. Twomey
 917. Sylvia Tzinberg

918. Tim Underwood
 919. Bob Vardeman
 920. Carlos B. Valrand
 921. A.E. van Vogt
 922. David A. Vanderwerf
 923. Doug Van Dorn
 924. Victoria Vayne
 925. Larry Verre
 926. Michael Villain
 927. Tracy Villareal
 928. George Wagner
 929. Jacob M. Waldman
 930. Robert Barin-Blair Walton
 931. Dalroy Ward
 932. Michael J. Ward
 933. Beverly Warren
 934. Bill Warren
 935. Gerry Wassenar
 936. Bob Wayne
 937. Clay M. Webb
 938. Nancy Jane Webb
 939. Richard R. Webb
 940. Bob Webber
 941. Bud Webster
 942. Jo Ann Weideman
 943. Kurt A. Weideman
 944. Glynis Wein
 945. Len Wein
 946. Elliot (Elst) Weinstein
 947. Richard S. Weinstein
 948. J.T. Welden
 949. William L. Welden
 950. W. A. Weller
 951. David P. Wentroble
 952. Joan Carole Werthman
 953. Susan M. Wheeler
 954. Kathleen B. White
 955. Laurine White
 956. Richard L. White
 957. Ted White
 958. Geri Whitehead
 959. Thomas S. Whitmore
 960. Art Widner
 961. Robert K. Weiner
 962. Sharon Faye Wilbur
 963. David J. Williams
 964. Martha R. Williams
 965. Paul Williams
 966. Jack Williamson
 967. James P. Wilson
 968. Miriam Winder
 969. Robert Winfield
 970. Suzanne L. Winfield
 971. Ken Winters
 972. Leslye Wintrob
 973. Dave Wixon
 974. Elaine Wojciechowski
 975. Lenard Wojciechowski
 976. Marv Wolfman
 977. Michele Wolfman
 978. Donald A. Wollheim
 979. Elsie B. Wollheim
 980. Ken Wong
 981. Woody Woo
 982. Edward Wood
 983. JoAnn Wood
 984. Douglas Woods
 985. J. Woods
 986. Stan Woolston
 987. Barry A. Workman
 988. Charles E. Wright
 989. Michael A. Wysocki
 990. Benjamin M. Yalow
 991. Cyndy A. Yerger
 992. J. L. Young III
 993. Sheryl Zedler
 994. Alan J. Zimmermann
 995. Karen Liegh Merwin
 996. Patrona Rodentia
 997. Roxanne Smith
 998. Patricia Ann Stone
 999. Gary L. Abbott
 1000. The Insidious Heydt Combine
 1001. Dean S. Abel
 1002. Richard Addison
 1003. Phyllis Alvis
 1004. Robert N. Alvis
 1005. Doug Andrew
 1006. Don Ayres
 1007. Al Babcock
 1008. Sharon Babcock
 1009. Kerry C. Ballowe
 1010. Jeremy A. Barry
 1011. Rich Bartucci
 1012. James Nyle Beatty
 1013. guest of Suzanna Stefl
 1014. Mark Bernstein
 1015. Richard J. Betley
 1016. Loraine (Tina) Black
 1017. P. Blassingame
 1018. Leslie M. Bloom
 1019. Jane Bloomquist
 1020. Janice M.K. Bogstad

1021. Richard A. Bozigar
 1022. Howard John Brazee III
 1023. guest of H.J. Brazee
 1024. Marsha Jean Woolfork Brim
 1025. Michael David Brim
 1026. Brian Earl Brown
 1027. Charles Brown
 1028. Colleen Brown
 1029. Dena Carol Brown
 1030. Diane Brown
 1031. Cheryl Jean Bunn
 1032. Cheryl D. Burk
 1033. Brian L. Burley
 1034. C. Joseph Butler, Jr.
 1035. Steve Carper
 1036. Robin C. Carr
 1037. Cy Chauvin
 1038. Carole Christian
 1039. Elmer Clark
 1040. Robert J. Clifford III
 1041. Marybeth Colbert
 1042. William D. Colbert
 1043. Roberta D.C. Corey
 1044. Marguerite Coriell
 1045. Vern Coriell
 1046. Joseph F. Cowan
 1047. Ctein
 1048. guest of Ctein
 1049. Linda R. Curry-Kirk
 1050. Bonnie Dalzell
 1051. Phillip Davis
 1052. William S. Denholm III
 1053. Warren DePriest
 1054. Karl Hannes Dietz
 1055. John F. Donigan
 1056. John Duff III
 1057. Carol Duntemann
 1058. Jeff Duntemann
 1059. David Dyer-Bennet
 1060. Joseph C. Ellett, Jr.
 1061. Dave Estrada
 1062. Jacquelyn A. Estrada
 1063. Lois Etheridge
 1064. Michael P. Farwell
 1065. John Ferrero
 1066. Elton L. Fewell, Jr.
 1067. Wolf Forrest
 1068. Linda Freeman
 1069. guest of Alan Frisbie
 1070. James Fuerstenberg
 1071. Steven Fujinaka
 1072. Carl R. Futoran
 1073. Kenneth P. Gale
 1074. Kenneth P. Gale
 1075. Kenneth P. Gale
 1076. Kim Gibbs
 1077. Adam Gillinsky No.2
 1078. Peter Gill
 1079. G. Gigi Gilmartin
 1080. John C. Gilmore
 1081. Blackhawk
 1082. David Govaker
 1083. Michael V. Grim
 1084. James Gunn
 1085. Alice Haldeman
 1086. Kristina A. Hall
 1087. Kaye E. Hamlin
 1088. Ronald U. Hamlin
 1089. Virginia M. Hampton
 1090. Robert Hanson
 1091. Judith S. Harrow
 1092. Nancy P. Harvey
 1093. Fred Haskell
 1094. Geroge W. Hawley
 1095. Janis Hawley
 1096. John D. Hawley
 1097. Annora
 1098. Barry H. Hill
 1099. Chip Hitchcock
 1100. Jude Holman
 1101. Michael L. Hooper
 1102. Richard Alan Hubbard
 1103. Henry E. Hudgins
 1104. Alan R. Huff
 1105. George S. Hunt
 1106. Robert F. Ihlinger, Jr.
 1107. Todd E. Illig
 1108. The Illustrated Store
 1109. Jean Marie Inda
 1110. Mary Pat Inda
 1111. Tina Iyama, MD
 1112. Charles E. Jackson
 1113. Craig Jackson, Jr.
 1114. Mary K. Jackson
 1115. Becky Jacobs
 1116. Prince John
 1117. K. Heather Johnson
 1118. Karen Kasting
 1119. Bitch
 1120. Phillip Kaveny
 1121. Edwin Kawasaki
 1122. Richard Kay
 1123. Sherrie Kay
 1124. L. E. Keefer



1125. Margaret Ford Keifer
 1126. Greg Ketter
 1127. Lee Killough
 1128. Sammy K.
 1129. Sally Kobee
 1130. Bill Kostura
 1131. Clif Kranish
 1132. Arline E. Kriftcher
 1133. Daniel F. Kurtycz, MD
 1134. David Labick
 1135. Jon W. Langner
 1136. LASFS
 1137. John Latenser
 1138. Terry Latenser
 1139. Timothy W. Latimer
 1140. Joseph Lattin
 1141. Rebecca A. LeDcok
 1142. Cindy Leichter
 1143. Maurie Leshendok
 1144. Rebecca Lesses
 1145. Henry Charles Lewis
 1146. Salomon Lichtenberg
 1147. Ralph Ludwig
 1148. Frank Lunney
 1149. Hank Luttrell
 1150. Leigh Luttrell
 1151. Michael Luznick
 1152. Brenda Magee
 1153. Joe Magee
 1154. Paul Major
 1155. Michael James Maley
 1156. John Mansfield
 1157. Bruce Martz
 1158. George E. Martin
 1159. Gary S. Mattingly
 1160. Sam Maye
 1161. Cathryn S. McCready
 1162. Ronald G. McCready
 1163. Michael McGhan
 1164. William E. McMillan
 1165. Henry Melton
 1166. Mary Ann Melton
 1167. guest of M.L. Merritt
 1168. Kenn Michael
 1169. Laura J. Mitchell
 1170. Mark William Moore
 1171. Karl E. Nelson
 1172. Richard Newsome
 1173. Julie Normand
 1174. Phil Normand
 1175. Frank Olynok
 1176. Mary Britta Ohlson
 1177. Robert (Ozzie) Osband

1178. Missy Pavlat
 1179. Karen E. Pepmiller
 1180. Betsy Perry
 1181. Brian H. Perry
 1182. Joe Perry
 1183. Martin Peterman
 1184. Patty Peters
 1185. Pamela M. Poggiani
 1186. Priscilla Pollner
 1187. Douglas C. Potter III
 1188. Douglas C. Potter III
 1189. Robert B. Pratt
 1190. Margaret Presson
 1191. Robert Presson
 1192. M. Marsha Price
 1193. Dorris L. Quinn
 1194. Marta Randall
 1195. Tom Reamy
 1196. Joe Rhoads
 1197. Constance L. Riley
 1198. Carol A. Roberts
 1199. John P. Roberts
 1200. Rochester Fact & Fiction Assoc.
 1201. Patricia Rooney
 1202. Jim Rothfork
 1203. Rita R. Rousseau
 1204. Carol E. Ruff
 1205. Linda Saalman
 1206. Beastlord
 1207. James R. Saklad
 1208. Glenda Sanders
 1209. Gene Sargent
 1210. Larry Schroeder
 1211. pH Schwebel
 1212. George Scithers
 1213. Philip Seligman
 1214. Sharon K. Sharp
 1215. Stan Sieler
 1216. Jill J. Simmons
 1217. Edward Soloko
 1218. Beverly A. Smith
 1219. Harold Leroy Smith
 1220. Paula Smith
 1221. Lee Smoile
 1222. Southern Fandom Confederation
 1223. Brenda Springfield
 1224. Doug Springfield
 1225. Philip B. (Steve) Stephens
 1226. Michael Stewart
 1227. John K. Strickland, Jr.
 1228. Hal Clement

1229. Mary M. Stubbs
 1230. Walter J. Stumper
 1231. Diana Thatcher
 1232. Cindy Thomas
 1233. Jean Thomas
 1234. John Hudson Tiner
 1235. Sandra Tomezik
 1236. James Treadwell
 1237. Paul J. Tremblay
 1238. Anne E. Trembley
 1239. Greg Turner
 1240. Gerry Tyra
 1241. Sandy Tyra
 1242. Joanne Verplankt
 1243. Betty Wald
 1244. Dick Wald
 1245. Theron Waldman
 1246. Bill Wallace
 1247. Richard S. Wallace
 1248. Sally Wallace
 1249. Beatrice A. Walters
 1250. Steve G. Walters
 1251. Guy Weathersby
 1252. Jeannette E. Webb
 1253. David H. Weibel
 1254. George Horace Wells
 1255. Richard C. West
 1256. Teresa West
 1257. Marc Welner
 1258. John Wilhelm
 1259. Howard Wilkins
 1260. Berney Williams
 1261. Gay Miller Williams
 1262. Jenell Williams
 1263. Kevin W. Williams
 1264. Mary C. Williams
 1265. Tommie L. Williams, Jr.
 1266. Tom Williams
 1267. Randy Winnie
 1268. Goliath
 1269. Mike Wood
 1270. Susan Wood
 1271. Jodi Woodward
 1272. Bob Woodburn
 1273. Paul Coltrin
 1274. Terry King
 1275. Roy Auerbach
 1276. Evelyn C. Leeper
 1277. Mark R. Leeper
 1278. Dan Pick
 1279. Stephanie Oberembt
 1280. Bill Wu
 1281. Jim Webbert



*the western Pacific
 is really terrific*

iguanamacon

ISLAND OF GUAM IN EIGHTY-ONE

1282. Anne-Marie Fournier
 1283. Dana Iverson
 1284. M.L. Sherred
 1285. T.L. Sherred
 1286. T.M. Sherred
 1287. Mike Maples
 1288. Sharon Maples
 1289. Dennis S. Andrews
 1290. Alan Lankin
 1291. Claudine J. Heldt
 1292. Robin R. Rubel
 1293. Ronald M. Salomon
 1294. Leonard E. Simon
 1295. Regina Cohen
 1296. Antonia K. Hawkins
 1297. Miriam Rodstein
 1298. Robert K. Shea
 1299. James Huttner
 1300. Barbara H. Geraud
 1301. Douglas Cospier
 1302. Julie Douglas
 1303. Drexel Andrews
 1304. Rik Thompson

1305. Haven Thompson
 1306. Roy Squires
 1307. Timothy R. Fadden
 1308. Dr. Katherine Lederer
 1309. Lisa Goldstein
 1310. Jack Rems
 1311. Barry R. Hunter
 1312. Wally Stoelting
 1313. Doreen Webbert
 1314. Randi Bird
 1315. Suzy McKee Charnas
 1316. Stephen Charnas
 1317. Brian Sutin
 1318. Randy Reichardt
 1319. Dale Tersey
 1320. Blanche Williamson
 1321. Connie Kolodziej
 1322. Brendan DuBois
 1323. Don C. Thompson
 1324. Ken Jordan
 1325. Kris Jordan
 1326. Beverley Clark
 1327. Leah Friedman

1328. Alex Eisenstein
 1329. Ron Russell
 1330. Jan Metz
 1331. Howard Elliott
 1332. Joe K. Stewart, Jr.
 1333. Randal Rau
 1334. Don McDade
 1335. Jan Curry
 1336. David Warren
 1337. Sandra Arrasmith
 1338. Elizabeth Williams
 1339. Manuel Vissepo
 1340. Frederick A. Marcotte
 1341. Murray R. Ward
 1342. Jane E. Hawkins
 1343. Deborah Knapp
 1344. Brian Thurogood
 1345. The Mad Pollock
 1346. Nina Siros
 1347. Christine Pasanen
 1348. William Siros
 1349. John P. Alexander
 1350. John Scott Smyth

1351. Linda K. Karrh
 1352. Matthew Witt
 1353. Patrick Price
 1354. Mark Sattolo
 1355. Doris Egan
 1356. Mary Houser
 1357. Gou Houser
 1358. Ronald W. Spitzer
 1359. Bob Cain
 1360. Ronald J. Andrukitis
 1361. Frederic M. Mazursky
 1362. John Miesel
 1363. Sandra Miesel
 1364. Paul W. Meyer
 1365. Kathleen Meyer
 1366. Ann L. Chancellor
 1367. Pam Sneed
 1368. Philip Hawkins
 1369. Sylvia Hawkins
 1370. Joyce DeBoard

Continued from page 3

the squeaky chair

For two months, we on the IguanaCon committee have been working hard on laying the foundations for a successful convention. Yet in all the hustle and bustle one thing has been obvious: all along, we've had one theme to tie the convention together. We haven't talked about an "official" theme, but still, it's there.

The IguanaCon theme is *you*. This isn't "our" convention; we are not putting on a circus act for the benefit of spectators (although there's quite a bit of resemblance between a Worldcon and a three-ring circus). What we are doing is trying to provide a short span of time where people of like minds can meet, relax, and entertain each other around a framework we provide. We also hope that the program, aside from being entertaining, will serve to stretch people's imaginations, pique their intellects, and be something they will remember long past Labor Day weekend, 1978.

In order to accomplish such a lofty ideal, we *are* somewhat constrained by the mundane world, but that we simply view as another of our tasks—seeing to it that it's we who are constrained, and not you. If you've got a problem—write us a letter, stop one of us at a convention, or call us up on the phone. And we'll take care of it. We've issued membership cards ahead of the first progress report so we can get an early start on corrections of names and addresses, and we've also sent along an Information Bulletin with updates on topics which we feel are important.

We *are* interested in things beyond your problems, as well. We want to be able to know what you think about programming and the other areas of the Worldcon: suggestions, comments, and questions about what we're doing will be a large factor in determining what and how things will be done at the convention. We've had a great number already, and we can use lots more.

IguanaCon won't be the Ultimate Worldcon—"ultimate" implies a state which can't be improved upon, and we know that, no matter how well we do, future worldcons will be able to learn from our experience and do better. But what it will be is a chance for us to come together to enjoy what we are as fans—readers, writers, artists, filmgoers, collectors, publishers . . . fans.

memberships

IguanaCon membership now stands at 1370. The membership rates for Iguanacon have been changed a bit. The new rates are effective immediately:

IGUANACON MEMBERSHIP RATES

\$7.50 until 1 April, 1977

\$15.00 until 31 December 1977

\$20.00 until 31 July, 1978

\$25.00 thereafter and at the door

All memberships purchased at MidAmeriCon have been processed, and memberships have been sent. We have had encouraging response from those people whose mailing labels we goofed up; if you want yours changed in any way, please let us know. Even so, we have a handful of people that we just can't find. The names of these people are included here in hopes that friends will notify them that we've lost them. Then we can get their stuff to them, provided the USPS doesn't lose it in the mails . . .

218 Elliot J. Chikofsky

547 Robert H. Laurent

1076 Kim Gibbs

1235 Sandra Tomezik

Please: if you do move, let us know. Otherwise, then the USPS eats your PR's.

Please make your checks payable to "IguanaCon." We had hoped to have a 2-week reply time on memberships, but the USPS (again!) reared its ugly head, and has slowed us down considerably. We'll still try to get your memberships processed quick as a bunny.

For those of you with children that will be under 12 years of age at the convention, those children accompanied by parent or guardian will receive a free membership. These memberships do not carry voting privileges.

A last word about supporting membership conversions. You may convert your supporting membership to attending at any time you so desire by paying the difference between the supporting membership and the attending membership rate at the time of the membership conversion.

liaison

Normally the "liaison" job on a World-Concom is concerned only with the task of hotel relations. In this case, however, the word is being used in a broader sense. Understandably, with the explosive growth of the Worldcon in the past few years, one problem that has repeatedly tripped up committees is that of keeping in touch with the membership—the people that justify the concom's existence. As a result, difficulties have sprung up with respect to taking care of the 1001 little things that crop up in organizing an affair as large as a Worldcon; difficulties with hotel reservations, keeping people's names and addresses straight, transmitting off-hand suggestions of potential worth to the central concom,

and so forth. We ourselves have found that simply replying to letters and publishing Progress Reports is not going to be enough to take care of everything.

Therefore, I've proposed a series of representatives, ombudsmen if you will, who can represent us at regional conventions around the continent, particularly those occurring east of the Rockies where we in Arizona don't often get to. Certainly, we'll be at as many conventions as possible ourselves, but with our representatives, coverage should be virtually complete. They'll be available to answer questions, take suggestions, and forward any specific problem you might have back to the steering committee. We will have complete information in Progress Report 2, including who they'll be and the places you'll most likely be able to see them.

It would be easy, temptingly easy, to sit down and leaf through a couple of dozen program books from past conventions and quickly arrive at an IguanaCon program. However, whatever we might come up with would likely seem too traditionbound to suit us. We have some ideas of our own, some new, some old, but all of them will be, we think, entertaining. However, we also want very much to hear other people's ideas, and though we've already gotten dozens of letters from people with suggestions about programming, not to mention other aspects of the convention, we can use lots more. The more we hear from you, the con-goer, the more likely the programming—and everything else about the con—will be something you will personally enjoy. Which is what this is all about.

undulant minutes

Being the Meeting Secretary sounds dull, doesn't it? A lot of the job is but it has its min . . . no, I can't do that, it's too terrible a pun. *ahem*

The typing of the meeting minutes has its fun peri . . . no, that one's almost as bad. Er. Doing the minutes can be fun at . . . times? (I'm sorry; I've tried and I just can't avoid it).

Take this bit from the minutes of the meeting held at MidAmeriCon at 4 September 1976: "Bruce Arthurs reminded Greg that he had a dinner appointment with Len and June Moffat at 5:00. Greg Brown looked at his watch and said 'oh, shit!' The meeting was adjourned at 5:27 p.m."

Sometimes emotions run high at IguanaCon meetings: "Bill Patterson registered a strong protest ("Bullshit!"). but was outvoted by the rest of the committee."

Sometimes the emotions running high are of a different order: "The gropability of R*** S***** was discussed" or "Tim Kyger and ***** got horny" (Names have been deleted to protect the committee from *****).

On occasion, the minutes can't help but be a bit vague: "Greg Brown reported that he planned to have the "information thing" out in two weeks . . ."

Or Trivial:

"Greg Brown noted that directly after Phoenix had won the '78 WorldCon, both main Phoenix newspapers had carried the news under the obituaries."

And finally, sometimes all too accurate: "The budget was discussed for an interminable length of time."

—B. D. Arthurs

art show

IguanaCon Art Show will be held in the Phoenix Convention Center. The room will be large and well-lit, with facilities adjacent directly for the auction. The Art Show will display a complete cross-section of sf-oriented art, with everything from fan art to astronomical, in all media. The Art Show will be open to all those who wish to enter.

Inquiries concerning the Art Show should be directed to Ken Moore or to the Committee.

hucksters

will be having 40,000 square feet of space that will be "obstructed" only by hucksters tables. At present, table rates have not been set, but they will be announced in the second Progress Report. They will be a flat rate per table, and will not escalate. Inquiries concerning the Hucksters'

fanzine fans

A WorldCon presents a special problem for the fanzine-oriented fan. There are people there in the hotel with him; people he's known for a long time through print and desperately wants to meet, and yet has little idea of what they look like. Short of walking around with a permanent stoop so as to examine each name-badge he runs into carefully, the best he can do is rely on luck, and hope to catch by chance at least a few of the many people he wants to meet, and who want to meet him. Unfortunately, among the thousands of people who regularly attend WorldCons these days, it's unlikely that he'll meet more than a few of them.

What Iguanacon plans to do is set aside a large room in either one of the hotels or the Convention Center as a fanzine fans' rendezvous point and lounge. This room, convertible into two smaller rooms by a divider, will hopefully also contain a mimeograph or two, an electrostencil machine, a number of collating racks, and a large supply of paper, ink, and stencils, available in limited quantities to convention members at a discount price. This sort of setup has been used quite successfully by a number of regional conventions recently. If you have any ideas or suggestions on this, or any programming ideas of special interest to that odd breed known as "fanzine fans", feel free to let me know about it.

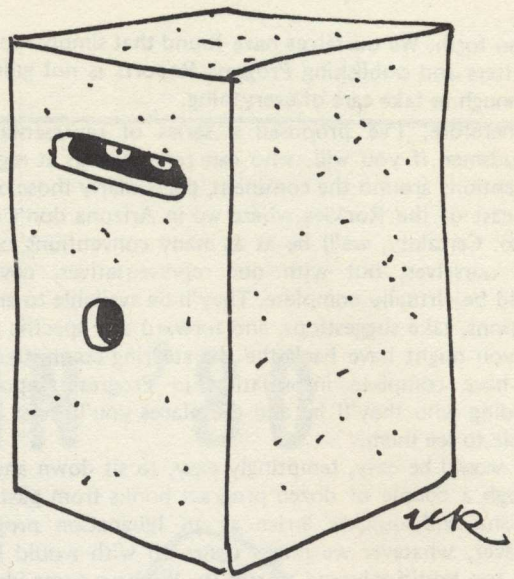
—Patrick Hayden

Room should be made to Ted Pauls or to the Committee.



R. Faraday Nelson
333 Ramona Ave., El Cerrito, Ca.
94530 (415) 525-3708

I AM
UNCHANGING
AND
SET IN MY
WAYS
(but up-to-
date)



Suggestion Box

THE SUGGESTION BOX is the IguanaCon's answer to the visibility problem: we need to be visible to fandom at large and to our members—and you need to know that you're visible to us. Consequently, the following are excerpts from letters we've received containing suggestions of all types for running the convention. We haven't been able to use all of them—even for inclusion here—space considerations, etc. But every letter sent to the IguanaConCom receives careful consideration—and a response.

Please comment on anything you see—here or in any other section of the Progress Report. Fandom at large needs the creative energy you can unleash.

Where possible, I'm answering these suggestions with all the information I have about what discussion has gone on in committee about the discussions and related topics. This is going to be my position from here on out as editor of these Progress Reports—reflecting the committee's position: full information, full disclosure.

Gimme a loc. Gimme some response!

Bill Patterson

If you're going to have 8½ x 11" Progress Reports and Program Books, why not see about a cardboard filing box to be distributed with the program book—that way members can keep all their IguanaCon memorabilia in a single location if they want. Convenient to file . . .

*—Jim Sieber,
Phoenix, AZ*

Excellent idea—we're looking into cost factors now. If they can be gotten reasonably, we'll do it. I've kept con memorabilia in the hotel folders you often find in the room desk for stationery, etc., but this is a much better idea.

—Bill

I don't know if the situation will come up, but we used to have fanzine editors peddling their personal fanzines at the cons. At this time, they must buy a full table at \$20 - \$30 to display their wares. You might consider selling half or quarter tables to people with very little merchandise if their

total inventory is small. If a man brings 300 copies of his new \$15 book, charge him for a full table, but if he has 100 copies of a 50 cent fanzine or pamphlet, let him off for \$5 - \$10. It's the only chance he has to show off his stuff without losing money.

*—Howard De Vore
Dearborn, MI*

Another great idea. We've turned this suggestion over to Ted Pauls, who will be handling Huckster Room arrangements. The overall feasibility of the idea, of course, depends on the number of people wanting the partial tables—but if it can work out, we'll give it a whack.

—Bill

A note about Programming: films should have a definite time of starting, and the running time should be stated. Any change in the films should be announced in the con-sheet/newszine. Instead of showing a lot of films, I think it would be better to show films that haven't been shown much but are of superior quality, and those films that are really good regardless of whether they've been shown before (neo's and those who would like to see them again would appreciate it). Also, if you show films twenty-four hours a day, you could repeat certain ones.

I like your idea about having a break between showings.

A note about the Meet the Pro's party—please don't have it anywhere the light isn't good enough by itself to see by. Arrange good, even lighting, and start it early enough so there aren't tremendous numbers of people milling around trying to meet a few pro's . . . and it might be a good idea to have something which identifies them as pro's.

About the Hugo Award Ceremonies, I liked the MAC arrangement with the awards in a large auditorium. You should try something like that.

Two possible program items include a panel discussing the business aspect of writing and a panel on space colonies, L-5, the Third Industrial Revolution, or other similar topics dealing with the psychological or sociological aspects of technical ideas. I also enjoyed the readings MAC had of various authors' works by the authors. The idea of genre programming is very good. Go ahead with it.

*—Dennis Davis
San Bernadino, CA*

Film programming is pretty much up in the air at the moment, so all the information I can give anybody right now has to do with criteria for selections. ... "haven't been shown much..." is a pretty relative term; some areas of the U.S. show even the great sf films only rarely. So practically any film program at all which includes the favorites of the field in quantity will be appreciated by most of the con membership.

Film programs tend to be the single most arbitrary function of program-planning, because they're so vulnerable to tiny things, like projector breakdowns and splice-breaks. One of the scheduling ideas we've tossed around has been using films scattered throughout the scheduled program as modular units which can be taken out if any major time break comes up—so the rest of the schedule doesn't get thrown completely out of whack. I personally appreciated MAC's film bulletin board which kept updates of the new film times as the schedule modified itself.

Genre programming is going to be the most interesting—and most difficult—phase of programming. Taking a tip from LACON in 1972, we're going to expand on a programming structure they used—horizontal programming on animation, if I recall correctly, with vertical programming to complement it—that is, a series of special-interest programs occurring at a given time-slot each day (horizontal programming) with complementary programming widening out from that series during each day. As the ideas come up for vertical and horizontal programming ideas, we'll be juggling them like crazy. We could use all the ideas 3,000+ people can come up with on that one... please?

There was a lot of real meat in this letter. Thanks. The notes have been passed on to Curt and to Jim Corrick.

—Bill

Since you asked for suggestions from fandom, as your average fan, I'd like to make a few for you.

First off, you do need ten to twelve registration booths from nine to three on the first day of the con. While I did meet some nice people in line at MAC, an hour and a half is a bit long to wait for registration. After then, you shouldn't need any more than four booths at any one time, and only one on the last day of the convention. Personally, I don't understand why it would be so horrible for one fan to "share" one badge with another. You could have only one of them in the convention at a time anyway, and if the badge was designed carefully enough by the committee, it couldn't be reproduced. Using this system (I honestly can't think of many fans who'd share badge anyway), you may lose four or five memberships.

For masquerade intermissions, some alternative entertainment could be a filksing, a well-presented slide show (either convention slides narrated by someone, or something like The Capture, short films, or skits presented by the ConCom).

A few different ideas: a fanzine room a la BaltiCon where a mimeo is provided. A fannish musical—Moshe Feder is writing one based on *Fiddler on the Roof*, and the Minneapolis people are doing one based on *West Side Story*. Or a play, preferably comic. A themed convention, based on the works of Harlan Ellison and Bill Bowers (two superb choices for GOH) or panels on Ellison's use of symbolism and imagery or the place of *Outworlds* in fandom (impact on fandom is what I meant). Why sf stories are almost invariably reinterpreted, cut, and rewritten for the movies and TV, and how to run a successful bid in only five months.

—Laurie Trask
Pittsburgh, PA

Awww—shucks!

Lessee: the number of registration tables will be even-

tually determined by preregistration, so there's nothing we can do or say about that right now. The badge thing is fairly simple: we're not putting nearly so much emphasis on it as previous conventions. Policy is very simple: crashers aren't helping to pay for the con, and it's not fair to members to ignore them, so if we catch someone crashing, we'll either boot him or throw him into Doreen Webbert's special lily pond—after Doreen's had him for awhile. Otherwise, don't worry about it.

We're hoping to get rid of the overlong intermissions at Masquerades, but haven't settled on any particular method yet. When something definite is planned, you'll have the information here. Meanwhile, the ideas are being kept in mind—if we can't use them there, maybe there's somewhere else...

—Bill

A couple of panel suggestions: The Role of Reptiles in SF, and Smut, Filth, and Unsavory Gossip: the REAL Fandom...

—Bruce Arthurs,
Phoenix

Right! You got us all wrong, B.D.: it's Midwestern fandom that has the Wild Sexual Promiscuity...

—Bill

Possible programming/fun item to personalize things more: one thing about a WorldCon is you get to meet people who live near you, but who you've never run into before. This is tough with 3000 people. But maybe the concom could help in arranging state and regional parties, publicising them when they occur, and who they're open for...

—Jim Hudson
Belmont, MA

This is great—just the kind of idea we're looking for! Used with discretion, this could be incredibly helpful. It was just by chance, for instance, that a group of us here ran into Greg and Hilde Brown in 1972. Greg had been looking for a fandom here for years, but never managed to connect until he and I ran into each other in the old International's halls and recognized "Phoenix" on name badges. There's another aspect, too. This year's APA-50 party was a kind of rallying center for a group of fans running around the con at night—and generally a place one could find a number of people of similar interests. The idea works both for planned and unplanned meetings of all kinds. Thanks bunches—

—Bill

Yes, Yes, have a cartoonist in sf panel! Should be fascinating. May I suggest, for a really important and controversial panel topic, something on the Hugo problem? A) What can we do about the same people being nominated for and winning the continuing Hugos every year, on reputation only, irrespective of the amount and quality of their recent work? B) the zine problem. Is *Algo!* a prozine? Is *Amazing* a fanzine? How can small zines get Hugo recognition? And so forth. These topics get battered around mostly by small groups at room parties and at business meetings. Neither is exactly the best place for a calm discussion of the issues. A panel on the subject would give the participants' views a good airing and would give the audience something to think about.

—David S. Bratman

There's something else to think about—why wait until a WorldCon panel brings the subject up? There's no reason the issues can't be discussed here. The Hugo problem affects every fan in the WSFS. Time we all talked it out.

—Bill

Continued from page 11

social group, known as the "Lonely Prunes" meets in private homes on an informal basis. Some local fans are active fanzine publishers and a larger number travel regularly to conventions. There is a lone and somewhat hermit-like fanzine publisher who is widely known outside out of St. Ghu, but avoids local contacts. There are also, somewhere in the background: a few old collectors; a member of First Fandom who was in the first club many years ago; a local fannish pro, Freddy Gunnison, who is a regular con-goer and occasional club member; an old pulp writer, Zane W. Scroggins; and an artist who is well known in fandom.

In recent years, St. Ghu has also aquired a Star Trek Club, a shire of the Society for Creative Anachronism, a branch of the Mythopoeic Society, a fantasy film club, and a loose group of wargamers and computermen. At one time the overlap between these groups was very great, but there are now too many people. Even so, there are quite a few people that drift back and forth between the groups.

St. Ghu, then, is a typical fannish city, and should a fan from Detroit, or Phoenix, or Melbourne, Australia move to St. Ghu he would immediately contact the Local Fandom and learn it's eccentricities.

Sometimes fans share more than the same city or club. Fans have a way of living in the same part of town, in the same building, or even in the same dwelling. Several active fans sharing accomodations in this way are often called a slansh-shack. Some slanshacks have acquired legendary status as hotbeds of fannish activity, or for the well-known authors who used to spend their fannishly penniless early years in them.

In some ways, the active fan travels among friends wherever he goes—he has contacts and friends all over the place—but in other ways he is shaped and affected by his local fandom. Even the peculiar fannish slang has enough local variations to regionalize it.

The basic geographical areas of fandom (and here I'm making arguable evalutions) are: *Eastern Fandom*, comprising the eastern seaboard from New England to Virginia, with a satellite in Quebec. This region is characterized by it's thick fan population, complexity, and ties with prozine publishing; *Midwestern Fandom*, raging from Toronto and Pittsburgh at one end to Minneapolis and Kansas City at the other; *Western Fandom*, which tends to be small-scale outside of writer-filled Los Angeles; *Southern Fandom*, less firmly tied to the other three; *English Fandom*, with a history paralleling North American fandom since the very beginning; and *Australian Fandom*, strongly influenced by the upside-down habits of Aussiefans. Elsewhere, in Europe and the rest of the world are a scattering of fannish enclaves, many with impressive histories and accomplishments. Fandom has even crept across the Iron Curtain.

BRANCHES AND TWIGS

As fandom has grown and flourished it has sprouted offshoots and parallels. SF fandom itself is antedated by some forms of fantasy fandom and by Amateur Press Associations. Perhaps the largest outgrowth has been comics fandom. The modern comic book, or at least the tradition of costumed heros and pseudo-stfnal comics, was invented by two fans of the nineteen thirties and a parallel fandom exploded in the nineteen fifties and sixties. There is some degree of overlap between the fandoms, but in general they have gone their separate ways.

Other outgrowths have maintained closer connections with fandom and can be considered part of something we

might call Fandom-At-Large:

THE SOCIETY FOR CREATIVE ANACHRONISM recreates various aspects of the Middle Ages. Society events include authentic medieval feasts, dances, games, music, crafts, and fighting.

WARGAME FANDOM plays and creates elaborate games on boards, computers, and by mail.

STAR TREK FANDOM is devoted to the television program of the nineteen-sixties and was started by SF fans who enjoyed the show. The whole paraphernalia of SF fandom—conventions, fanzines, masquerades, and all—was transfered to this special intrest, and now Star Trek fandom is larger than it's parent stock.

HORROR AND FILM FANDOM has also borrowed some of the trappings of fandom, but like comics fandom, tends to lead a very separate existence.

THE MYTHOPOEIC SOCIETY is devoted to the field of epic fantasy, with particular emphasis on the works of the Inklings (J.R.R. Tolkien, C.S. Lewis, Charles Williams, Dorothy Sayers, and a few others.) Literary scholarship, hobbit-lore, and good food are principle preoccupations of Mythopoeic fandom.

SPECIAL AUTHOR FANDOMS have grown up around the works of H.P. Lovecraft, Georgette Heyer, Marion Zimmer Bradley, J.R.R. Tolkien, Robert E. Howard, Frank Baum, Edgar Rice Burroughs, and the Firesign Theatre, among others. Each of these have fanzines and a large coterie of specialists.

Doubtless more fandoms will arise in the future and form a niche in the Greater Fandom At Large. You might find that your interest might gravitate to one of these "fringe" fandoms



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Madison, Wisconsin
»» weird mixture of
feminist/fannish/
academic program
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MacLean &
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JG

(there should be no criticism implied by this word) rather than the smaller, older core of SF fandom.

Other subgroups within the Greater Fandom include fans who are also libertarians (there are currently two apas and a number of fanzines devoted to this political philosophy), fans who pursue the construction of feasible worlds and alternate universes, convention-organizer fandom, linguistically-oriented fans, and a myriad of other groups.

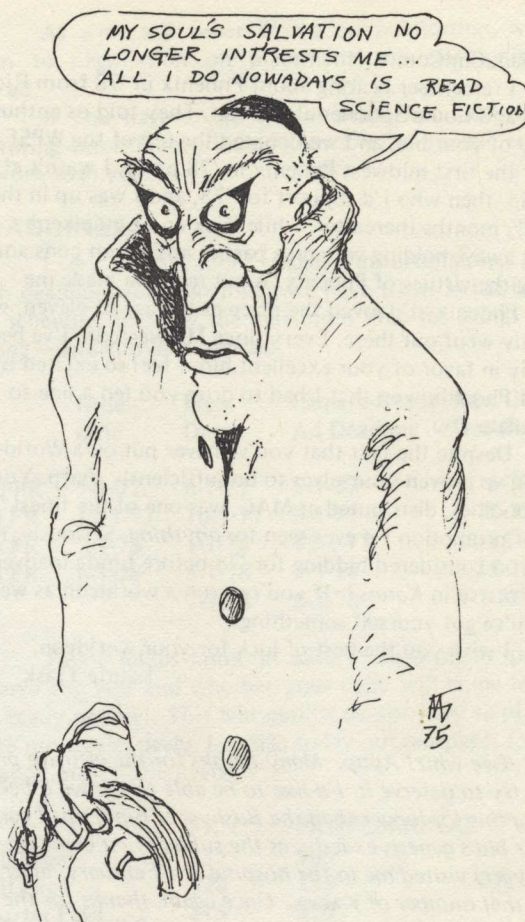
A PROUD AND LONELY THING

The time has come to sum things up, a task almost impossible to anyone deeply involved in fandom. We are, after all, attracted to fandom because it is un-sum-uppable and unpredictable.

Some fans have said "FIAWOL"—Fandom Is A Way Of Life, while others have chuckled "FIJAGH"—Fandom Is Just A God-damned Hobby—and others have fused these into Fandom Is Just A God-damned Way Of Life. Some people are attracted to fandom by its greater tolerance for weirdness, its less constrained mores, its creative opportunities, and even, sadly, its opportunities for power-tripping and social climbing. But there *is* one thing that holds most fans together: when the con dies down and the press stops running, when you return to the mundane world of school and family and job, you'll likely feel—just a bit—that "It is a proud and lonely thing to be a fan".

PR's ARE NOT ENOUGH

Working on the principle that a hundred and two heads are better than six, Greg Brown and Patrick Hayden will be moderating a smaller-circulation letter-and-discussionzine tentatively entitled *Spicy Iguana Tales* devoted mainly to in-print conversation with and between people interested in WorldCon planning in general and WorldCon '78/IguanaCon in particular. Sturm, Drang, ice, fire, and destruction. If you're interested in receiving the first issue of this grandiloquent production (produced entirely without the benefit of any IguanaCon funds) send 35 cents in stamp or coin to *Spicy Iguana Tales* c/o "The Iconastary" 900 W. Indian School Rd, no. 18 Phoenix, AZ 85013, USA. Only in this way can you guarantee yourself a chance to participate in what may well be the convention-fannish document of the decade. And then again, it may well not. Blues.



aristotle. aquinas. avicenna.*

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11-13 March 1976

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Guest of Honor: Robert Silverberg; Toastmistress, Marion Zimmer Bradley
LepreCon 3, P.O. Box 1749, Phoenix, Arizona 85001

Art Show, Huckster's Room. Bheer.

THE CANYON.

*this is a Serious ad.

Dear IguanaConCom:

I remember hearing about Phoenix in '78 from Rick Gellman and Louie Spooner at Marcon. They told us enthusiastically of your bid, and we donated the use of the WPSFA suite for the first midwest Phoenix in '78 party. I wasn't at all certain then who I'd support for '78, and I was up in the air for 2½ months thereafter, while Rick and Louie kept plugging away, holding very nice parties at Eastern cons and extolling the virtues of Phoenix. A gut reaction made me vote for Phoenix—I'd loved the place at the age of eleven, when my family went out there. Every since Midwestcon, I've been staunchly in favor of your excellent bid. I feel so excited by the fact that Phoenix won that I had to drop you a line to congratulate you.

Despite the fact that you've never put on a WorldCon, you've proven yourselves to be sufficiently sharp. Your yellow booklet, distributed at MAC, was one of the finest pieces of promotion I'd ever seen for *anything*. Seriously, now: hadn't you considered bidding for '78 before Linda inadvertently wrote so in *Karass*? If you can run a worldcon as well, then you've got yourself something!

I wish you the best of luck for your worldcon.

—Laurie Trask

Gee whiz! Ayup. Many thanks for the effusive praise. We will try to deserve it. I'd like to be able to say we'd been planning this for longer than the Bushyager typo, but I can date our bid's genesis exactly, as the subject first came up when Tim (Kyger) visited me in the hospital last February, after receiving that number of Karass. Once again, thanks for the egoboo...

—Bill

Dear Bill, Tim, Greg, etc.:

Thanks for the copy of IguanaCon Bulletin no. 1. A delightful note from the committee (it's nice to hear from a WorldCon committee so soon).

Anyhow, I don't normally write to WorldCon comcons other than for reservations, CoA's and complaints, but this newsletter took me so much by surprise that I figured a congratulatory note was in order.

I like Greg's idea of having people from the Phoenix ConCom (can't you people find a better name than IguanaCon?) (I've got to have something to complain about) go to different regionals to answer questions. Just remember that the further from Phoenix people are, the more distorted rumors become and the less likely anyone of us will see any of the Phoenix concom. There is where you need Phoenix people the most and the most unlikely people to find.

And Tim asked for suggestions about publications: you might have mentioned the GoH's names somewhere. I was at MAC, so I know. On the other hand, those not at MAC might not. Don't assume anything.

With everything, I'd like to congratulate you again on the Bulletin, offer help if you'd like it, and wish you good luck on the con. I loved Phoenix when I was there ten years ago, and I look forward to a fantastic con there in two years.

—Alyson L. Abramowitz

Uh...Uh...what can I say? The GoH thing was—well, a goof. Corrected this time. The master says: "the smart man learns from his own mistakes..." Let's just say we're in training for Wisdom 501...

—Bill

LIZARD LOCS...

Gentlebeings:

Thanks for your letter of (October) the 13th; I was highly impressed that you would answer me (and others I've heard about) at such length. It does worry me a little: if you're going to devote all this time to being corresponding secretary, when are you going to have time to run the con (hhok). I was also croggled to find that my membership number was as low as 28: ah, the joys of buying presupporting memberships...

I was bothered by the lack of secrecy in casting site-selection ballots. You've probably thought of it already, but let me mention the system used in American Chemical Society elections: the ballot goes in an unmarked inner envelope, which in turn goes in a signed outer envelope; different people open the two sets of envelopes. May be too unwieldy for fandom, though.

—George Flynn

There is a method which has been used before which would probably be more convenient—membership forms and ballots on the same sheet of paper, which the ballot being a tear-off portion the new member could complete and drop into the ballot box independent of the membership form. It could work, and we've been kicking the idea around in committee, but no decisions have been made yet. Thanks for the suggestion.

—Bill

Dear People:

Greg Brown: as one who ran registration at Baltimore (8 pm — 1 am), tended bar at DC (various night hours), and ran the movie program at Richmond (10 am — 2 am!), all in 4 months this year, I'm glad to see someone say in print that such things are fun!

Jim Corrick: the reason for the neglect of "dialogues" is twofold, I think: first, the current committee people weren't around in 1967, sometimes (far as I could find out, only one of the KC central committee was around in 1973!). Second, the notion was overused at east-coast regionals (which shouldn't affect you at all).

Curt Stubbs: your notion on the film program bears consideration, though, from experience, providing projectionists with equipment they are unfamiliar with will give you reasonable breaks...

Greg Brown: I don't think you people have the talent for blundering ignorance to make ombudspersons necessary.

Registration: Back in 1972 (I think...) there was a thing called a ConCon, for convention chairmen/workers which published a proceedings (well worth obtaining if you can). I brought up the notion of a vending machine to take tokens and dispense membership packets. There are, of course, some obvious problems...

—Mark Owings

Thanks for your generous feedback, Mark—your vending machine idea is delightfully kitschy—and we'll look into it along the way.

The proceedings publications idea has been kicking around here for the past month or so, and it'll probably materialize shortly as a dittoed "Spicy Iguana Tales".

—Bill

Dear Manyfen:

Bulletin no. 1 is decent, though those hints about your structure, etc. leave me wondering what it looks like; being a con-runner type myself, I'd like to see it (and undoubtedly comment).

Why do you need to know the names brought in group membership? Seems like one name for the group would be sufficient. The badge and security hassles at MAC were really all the fault of too much stress on the issue by a scared committee, and I hope you won't make the same errors. Even with all the talk in advance, there weren't any crasher problems at MAC. It's easier to lose that small amount of money than to go to the trouble of guarding against it.

See you in two years, and let me know if any of you are coming to the area.

—Jim Hudson

We have no intention of hassling anybody about memberships. Our official policy is s.o.p. for past conventions: if we catch a crasher, we'll either boot him or turn him over to Doreen Webbert for further action. But the group membership is another thing entirely—how can we help someone identify himself at registration as member no. x of the Frndrk bloc? The membership card sent out with the membership packet is a receipt. If someone else claims the membership because we have no way of identifying to whom it belongs, somebody who's paid for a membership is s.o.l. This was the fairest way we could think of to handle the problem.

The committee structure is both simple and complicated. Essentially, the person designated as "chairman of x" has responsibility delegated through the committee as a whole for the mechanical aspects of his area of convention planning—i.e., I'm responsible for things like getting printing contracts, gathering PR material, arranging typesetting, paste-up, and printing, etc., while Tim is chiefly responsible for things like PR advertising, handling receipts for publications, correspondence, etc. Mechanical details. But it's the committee as a whole which makes decisions, either by initiating something in committee meetings or by ratifying the x-chairman's actions. It sounds terribly collectivist—and perhaps strange to the people who know the bunch of hairy individualists on the concom—but it seems to work. We walk an interesting line between chiming in and joggling elbows. Once again, all I can say is that it seems to work for us. We've spent hours haggling (well, mostly discussing, but occasionally haggling) over issues. But we always seem to be able to reach a consensus eventually. It may be the people on the working concom; it may be the definition of responsibility and authority, I don't know. The effect produced is of six basically friendly people—and often more—breathing down each other's necks. This sounds creepy, doesn't it?

guanocon

—the con that has its shit together—
—gr—

The letter which follows presented us with a dilemma: the issues raised cry out for response, but any adequate answer could too easily be interpreted as personal criticism, which we wish to avoid. Accordingly, we're breaking our usual policy by withholding the correspondent's name; he may, if he wishes, make the information public—and if he wishes to use this as a forum for rebuttal, the lettercol in PR 2 will be open to him.

This is an incredibly meaty letter—frank with its criticisms of the IguanaConCom. We don't get nearly enough of those. With all the respect to the kind people who have made up the bulk of our correspondence, it is from this letter that we have learned the most valuable things: we need gadflies as well as tremendous quantities of egoboo. We all sincerely appreciate this correspondence—even if we do not agree.

Again, breaking standard policy for letters, the responses, which I'm answering in my own person, will break the letter as they occur, rather than being saved for the end.

—Bill Patterson

Dear People:

Some thoughts, perspectives, etc. on IguanaCon after lots of reflection and reading both of your handouts to date, as well as talking with eastern and midwestern fans on same.

Basically, the impression of just about everyone who's read your material, mine included, is that you intend to put on the best damned 1978 WesterCon ever.

But you aren't putting on the WesterCon. You are now the heads of a \$75,000+ corporation in which hundreds of fans take a strong proprietary interest, an industry has a more than proprietary interest, and which has an obligation to put on a World Science Fiction Convention. Your publications so far reek of a lack of understanding in this regard; your failure to even reply (even if rejecting) offers and advice from at least a half-dozen of the mainstays of SF cons might leave you out in left field on-site, and your stuff reeks of total ignorance and inexperience coupled with an apparent disdain for anyone with said experience and knowledge.

Huh? I don't know whose publications this correspondent has been reading, but somehow I doubt they were ours. I fail to see how quotes such as "Our mailbox is always open. If you have a gripe, or comment, or want to know what's going on, don't rely on rumor—ask US . . . How can we do it better? Suggestions? Gripes? What else do you want to see here?" and ". . . we invite—we beg—you to help us bring up in the air things down," leave one with the impression of an apparent disdain for anyone with said experience and knowledge. The charges of lack of understanding of the fact that there is a business aspect of running a WorldCon leave me bewildered, as does the claim of failure to reply to at least a half-dozen mainstays of SF cons. To the best of my knowledge, every incoming piece of mail to date has been responded to, although one letter had to be answered in four weeks instead of two, because it required a committee decision. Please, sir: I don't know what you're talking about, unless you can give me some specifics I can track down. Of what are we ignorant? This could be useful information, no?

This is upsetting a lot of people, including myself. I thought it was time I put my two cents in. I did not vote for you, based partly on the impressions I got of you as a group at WesterCon and partly on the fact that many people weren't at MidAmeriCon and still haven't seen what a worldcon is like. I will be willing to bet you that you all still aren't aware that

the fabric of Big Mac was held together by over forty people working 24-hour shifts from places all over the country to insure that the game plan Keller and Co. put together at least went along.

N.B. This will become interesting later. By the way, of the people on the committee, only Curt hasn't attended a WorldCon; the next "lowest" WorldCon attendance average is two, and it goes way up from there. Curt is not co-chairman of the convention, but co-chairman of the programming sub-committee, if you want to get formal about it (although, if you'll read my reply to Jim Hudson's letter in this column, you can see that this isn't as significant as it might be with a highly autonomous committee). Do you really mean to imply that there is a substantive difference between WesterCon and WorldCon programming? For various reasons, we've evolved a committee structure which has the effect of pooling all our experiences, rather than opting for autonomous structures. This lets us all keep a hand in . . .

I did vote for you for WesterCon and wish you'd won it; then you'd have the feel and organization for running a WorldCon before you had to do it. But, now you're stuck with it, and I'd like to comment point-by-point on some of the items in your publications. Let's take *IguanaCon Bulletin* October 1, 1976 first:

Running a WorldCon obviously can be an enjoyable experience, but it must be the *running* that's fun. No one will congratulate you for anything once it's over, and everyone will carp before, during, and after. It is *work*, hard, back-breaking work that takes months of time and years off your lives. I don't think you do realize the work involved from your comments; if you do your job right and run a tight con, the only way you'll even know how good the con was is by reading the con reports and looking at someone else's pictures. I have been one of those left with total responsibility while a top committee person shacked up with his girlfriend for eight hours at mid-con. Things started to go to Hell, and the only thing which kept things going was the aid of a lot of volunteers. Running the con is a full-time job. If you see the con suite for four days of the con, you are probably shirking and something going to tremble, fall, or collapse.

I could say nasty things about a con organization which depended on the chairman—or any single person. What's a committee for? Didn't anybody know the most basic things about business organization? Delegated responsibility? Anything? But I'll forgo that one. At any rate, if we weren't aware of the work involved in a major con before this, I should think we have some kind of inkling by now—and everything said earlier still stands. What you don't perhaps understand is that people do—and should—enjoy hard work that challenges their abilities. I haven't heard any groans from the committee about things going beyond their abilities; and performance to date seems to justify the lack of complaints.

Everything can't be put up to a vote, nor should things be autocratic in the traditional sense of the word. First-off, decisions should be made by a Central Committee of no more than five people. However, meetings of the CC with a larger committee—department heads I call them—even before decisions are made is a good thing to seek out views. The CC should make the decisions, though, and should do so by consensus, not vote. Reason? If somebody doesn't agree with a particular idea, he might be the one on-site who nonetheless has to run it. I shouldn't like to have someone strongly opposed to something in that position. Only if there is massive disagreement among the CC should the Chairman step in and

say, "We do it this way." A good chairman is a good politician and should always be able to reach a consensus. Shared chairmanships with no leader tend to be rudderless; I know it won't happen in your case, but every other shared Chairmanship over 35 years has ended in organizational disaster on site, and they all said it wouldn't happen in their case, either. Somebody has to make the final decision.

Some good points well made. Once again, refer to the Hudson loc. The committee structure we're using tends to minimize the critical importance of any single individual, while assuring that the work gets done. This is the way it works in practice. We do not have a shared chairmanship. Nor does Greg make unilateral decisions—or permit anyone else to in any matter involving policy, as opposed to minutia such as buying a sheet of Formatt or a filing system. In practice, massive disagreements to date have been argued out to a) compromise, b) consensus, or c) one side recognizing that he is, indeed, full of shit, as other people have been telling him. We think this is the way rational human beings reach agreement. It seems to work for us.

Every committee wants to put on the best damned WorldCon ever, but the best worldcons were meticulously organized, thought-out, and well-executed by a smoothly-built team that was a mixture of new people with fresh ideas plus old-timers with experience. Without the latter, you will wind up making everybody else's past mistakes.

The crucial ideas in that list of qualities are "fresh ideas" and "experience." Experience is something that comes from many places—some of it can be borrowed from other people; a vast amount can be gotten outside the running of a WorldCon—i.e., business aspect. Beyond that, though, "have been" does not indicate "Must be."

I am not the only person extremely upset that Curt has yet to make a single worldcon. No one in a top position should be there nor can he do a proper job unless they've at least seen somebody else's.

Please refer to the colophon of this PR; Curt Stubbs was co-chairman of the bidding committee, not of the concomm. When it became apparent, Curt could not attend MAC, adjustments were made, because they were obvious to us. Your point is well-taken—but obsolete, obsolete.

Site-selection is a function of the business meeting by the Constitution; the person who runs your business meeting must run site selection to give it validity.

Not one of your programming ideas for "new panels," dialogues, etc. hasn't been used in the last 5 years. Surely you can do better than this. You will find yourself trapped into repetition, and that's not necessarily bad. A panel, dialogue, etc. is only as good as the people on it; the actual subject is irrelevant. What you might address yourself to is solving the insolvable problem: come up with a new type of program item other than speeches, panels, dialogues, and audio-visual displays. I've attended three panels on the cartoonist in SF within the last year.

Please re-read the "more programming" portion of the bulletin. Our primary interest at this point and for the next two years will be precisely in developing "alternative programming"—including such things as microprogramming concepts, expanded use of special-interest gathering areas, etc. With respect to "standard programming," please consider your comments below: you may have attended three cartoon panels—but how about that 60 per cent.?

A World Science Fiction Convention is NOT a faanish affair. More than half of your attendees will not be faans in the traditional sense, and many will be professionals or the curious. A worldcon is an ENTERTAINMENT function, very similar to

a circus. You must have faanish stuff, because you must have something for everyone, but don't make the mistake of thinking that you are programming for fans, or you will please about 40 per cent of your audience—and many of them, me included, get bored with too much faanishness. In case you hadn't noticed, the real faans are doing their own things; if you program for them, you'll find none in the program and you will have an unhappy audience in the extreme.

Please note: YOU put the two A's in Faan—not we. But I would suggest that the statement "... very similar to a circus" reveals the heart of your "problem." Please consider that a WorldCon, more than any other convention, is a celebration of fandom's existence—it is predominantly a gathering of fen (note: not faaaaaaaans) for all the various purposes fen gather. The complete outsiders who are there will see us as fans, in a fannish milieu—and it cannot be any other way, by the nature of the convention. The walk-ins are there to share that milieu with us. What is so disturbing about this remark is that it treats congoers as marks shilled in for a circus, and it classes the attendees as performers putting on a show. This is disturbing—and the attitude runs all through the letter. We see our job as providing facilities in which people who wish to entertain each other may. This is the absolute best that a concon can hope to do.

It sounds very much as if you plan to severely underprogram. Small rooms for conversations indeed. I talk non-stop for 5 days at one of these things, but never in an official room. This is bullshit, and you should realize those who are there expecting to be informed and entertained and programmed for, or you'll have an unruly mob on your hands. The idea of a Worldcon as a 3-ring circus is due to the primary objective of con-planning: crowd control. If you lose control, you'll never get it back.

On the contrary, the biggest problem will be overprogramming the embarrassment of riches created by microprogramming and vertical and horizontal program strings. This will be a gargantuan task. I don't know from what subterranean depths the "underprogrammed" idea surfaced, but nowhere in our literature has that been stated or implied. What will happen is that there will be standard programming items, and some unusual programming sequences, along with rooms in which perhaps regional or specialty-oriented people (i.e., fanzine fans?) can gather at their leisure.

I am astounded at the statement that crowd control is the primary objective of programming. We cannot lose site of the function of a WorldCon: we are not wolves hunting for a kill over the Labor Day Weekend; we are several thousand reasonably sane people who have gathered to enjoy an important aspect of our lives. I seriously doubt that anyone will ever see an angry mob, Coors cans in hand raised high, torches flickering in the darkened hotel corridors as the Mob storms the Con suite.

A faanish talent show—good God! I've heard more on that than anything. Are you guys really that out of it or just that bush?

Tactical error in phrasing. The fan cabaret idea (IguanaCon Bulletin) is an area set aside with chairs and/or tables in which people who wish to entertain with song or "wit" are free to do so. I don't find that objectionable at all—although I don't expect to participate in it or even attend. Do you also object to filksings? Impromptu harangues? How about belly-dancing in the halls? Shall we evict people who choose to wear costumes because they do not fit our "sophisticated" standards of conduct? Need I say more?

Let me guess that you are thinking of the non-banquet idea that they did at Westercon this year. It won't work, and I'll tell you why, and then you can go and do it anyway and I'll sit there in '78 and give it back to you with a shovel when it

doesn't.

It won't work because you've got to open a room to 3,000 people all of whom will be there and scrambling for the best seats. Fights and such are likely, and VIPs will get pissed as Hell. It's a sure way to have a mess and a mob and get everyone mad. Do it as a banquet, as I prefer (but without the extra shit that makes them interminable) or as a separate presentation staged as a show, the way MAC should have done it. But don't try a non-banquet for the Hugos. It's too big an occasion and too important to your attendees to whom you must keep faith.

As you recall, on the site-selection ballots there was a space marked for preference for banquet or reception. While I don't have the figures, they run overwhelmingly in favor of a reception. The matter is under consideration, and it's a little early to be predicting what will be decided. There is an undercurrent throughout the letter assuming that there is not a lick of common sense, common courtesy, common decency, or practical experience of any kind on the committee. One wonders whether the correspondent had just seen BUGSY MALONE.

Big Mac's publications were slick and professional; they had a full-time editor-publisher who knew his business. They also stunk like shit in their editorial content, which alienated 1800 people who decided not to go even though members. Did you win the con to alienate? I think not. I'm all in favor of fine con PR's, but make certain it all matches and you never lose site of who the con's for.

Is it just me, or do I smell a contradiction there? Please read earlier comments on Who The Con Is For. Did I miss something? Does professional quality publications suddenly equal alienation? What if we print in block letters with Crayolas? And if we do that, will we want the 5,000 attendees, none of them members? The logic is a bit lacking, I think. Hey—when did we suddenly become identified with MAC? If one were to look at a map he'd find a bit of displacement between Phoenix and Kansas City—nor does Greg Brown look anything like Ken Keller. Nor do I look anything like Tom Reamy.

That's it: all the identifying material was edited out, as was, unfortunately, the large quantity of valuable suggestions. What remains, though, is very disturbing to me. Have we come to this at large? Are we to be required to shape our convention organization in such a way that it is guaranteed to fall apart? Must we regard congoers as marks to con out of fees and then "control" it? I'm not in fandom for those reasons—and I don't care to be, no matter what any series of smofs manque demands of me.

I see the beginning of a credo emerging:

—The WorldCon is fandom's convention; it is not an occasion for powerplaying on the hands of people itching to control a \$75,000+ corporation . . .

—The accountability of the WorldCon committee is to the WSFS in particular and to fandom at large . . .

—We are a body of reasonably sane and intelligent people gathering over the Labor Day weekend to celebrate an important aspect of our lives. . .

—The committee's function regarding programming is to provide opportunities and means for people to entertain each other; "crowd control" is a minor side consideration, relating to expediting of the primary function of programming.

—Walk-ins and "non-fans" (whatever that means) are at the convention to participate with us in that celebration of what we are as fans and as fandom. . .

—The IguanaConCom wants to do the best job our various talents and abilities will permit to set-up the 1978 WorldCon along the lines suggested by the above criteria. . .

—Bill Patterson

