

MagiCon

Progress
Report 2



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Chicon V[®]

The 49th World Science Fiction Convention

Hal Clement
(Author Guest of Honor)

Martin Harry Greenberg
(Editor Guest of Honor)

Richard Powers
(Artist Guest of Honor)

Jon & Joni Stopa
(Fan Guests of Honor)

Marta Randall
(Toastmaster)

29 Aug. – 2 Sep. 1991
Hyatt Regency Chicago

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Upper Arlington, OH 43221-8121

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until **31 Mar '91**
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until **15 Jul '91**
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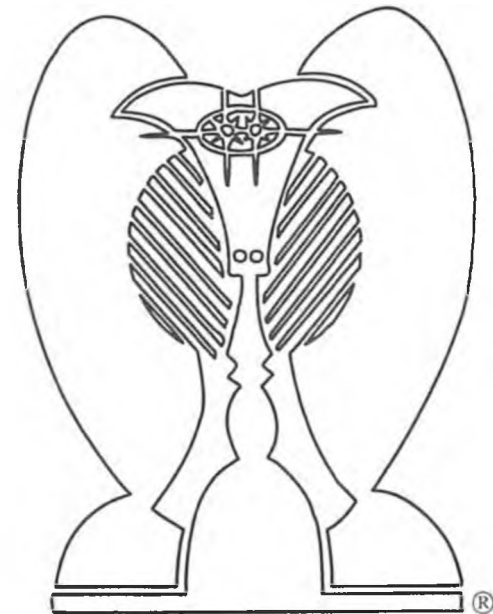
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MagiCon

The 50th World
Science Fiction
Convention

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

Guests of Honor

Jack Vance
Vincent DiFate

Fan Guest of Honor

Walt Willis

Toastmaster

Spider Robinson

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

Organization Of The 50th Worldcon

MagiCon's parent body, the Florida Association for Nucleation and Conventions, Inc. ("FANAC"), is a Florida not-for-profit corporation founded in early 1987. It continues as the policy-making body for MagiCon, though responsibility for day-to-day operations falls to the MagiCon operational board.

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MagiCon

The 50th World
Science Fiction
Convention

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

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Chairman's Letter

A Bit of Then

And Now

- Joe Siclari, Co-Chairman, MagiCon

Two years to go and counting!

It hasn't been too long since the days when a Worldcon was selected, and then put together in a single year. In those days, world conventions had 500 or 1000 or (gasp!) a giant 3000 attendees.

Things are different now. Our registration is a bit ahead of projections for a possible 6,000+ person convention. As I write this, MagiCon has passed 2,700 registered members. Two years and counting!

These days it takes three years of preplanning, facilities negotiations, staff recruiting, program development, exhibit arrangements and more to put on the kind of Worldcon that fans expect. For those of you who don't know already all those who help "put on the show" are volunteers. Whether it's the gopher rushing to get supplies for the copier or the professional who speaks on six panels or the department head who devotes three years of not-so-spare time we are all contributing our time and efforts. That's the tradition of the Worldcon. Two years and counting!

MagiCon's first year has passed. It was the easy one. I'll give you a rundown.

We spent the last year:

- a) Setting up the general organization
- b) Early recruiting for necessary staff
- c) Applying to and negotiating with the Internal Revenue Service for our designation as a 501(c)(3) non-profit literary organization. (We got it.)
- d) Negotiating contracts for the Peabody Hotel, the Clarion Plaza Hotel, the Quality Inn International and the Econolodge. By the end of the year we expect to complete negotiations with the Orange County Civic and Convention Center, the Orlando Marriott and any remaining small hotel blocks needed.
- e) Establishing a small office and work area for handling registrations, mail, and for responding to requests for information. This took more effort and planning than expected. We think that we have caught up with the mail requests and answered everyone. If you have written and not heard from us, please drop us another line and accept my apology in advance.
- f) Processing 2700+ memberships
- g) Publishing two progress reports, and
- h) Trying to plan what we need to do next.

All in our spare time. This was the easy, slow year. Now we have to really get to work. Two years and counting!

Let me give you some examples of how the Worldcon has evolved. To eliminate regional variations, I'll use one location: Boston, Massachusetts:

* 1971 - Nineteen years ago - Noreascon I - 1,600 members. Run by members of the New England Science Fiction Society with a few outside volunteers at the convention.

* 1980 - Ten years ago - Noreascon II - 5,850 members. Run by Massachusetts Convention Fandom Inc, a non-profit corporation set-up to run the convention, with outside volunteers at the convention.

* 1989 - One year ago - Noreascon III - 7,700 attendees. Run by Massachusetts Convention Fandom Inc, a non-profit corporation set-up to run the convention. 300 advance volunteers, 700 total from many countries (this does not include 500+ program participants).

Worldcons have grown. From 200 (1939), 190 (1949), 371 (1959), 1,534 (1969), 3,114 (1979), to 7,700 (1989). Despite the difficulties that size causes, that's a good sign. It shows we have an interesting, healthy and viable interest. The activities available at a Worldcon are too numerous for any person to enjoy all of them. That's a good sign too. It means that there are lots of intriguing things to select from. Membership costs have gone up also, but not too much when compared to what we get at a Worldcon. That's because fans and pros volunteer the Worldcon tradition.

So, think kindly about the suckers committee members listed in this progress report. When they ask for help, why not volunteer some time, effort and ideas? It is the World con tradition. Two years and counting!

Let's keep the tradition going. Tell us what you want to do at the MagiCon. Thank you. Two years and it's exciting!

Joe Siclari Co-Chairman MagiCon

Jack Vance - Featured GoH

Our featured Guest of Honor in this Progress Report is Jack Vance. We have two very different viewpoints represented, one from author Poul Anderson, and the other from fan / writer Guy Lillian. Both offer insights into the works of a man who is curiously reticent about discussing his own achievements in the field of science fiction and fantasy.



Jack Vance lives in the Bay Area, where long ago he was educated at the University of California first as a mining engineer, then a physics major, and finally in journalism.

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

Jack Vance
by Poul Anderson

When I told Jack Vance that I had been asked to do this piece, and added that my only problem would be choosing which of his iniquities and fatuities to describe, he laughed. He has never taken himself with the deadly seriousness of some writers, who have far less to boast of. This does not mean that he doesn't give his stories everything he has in the way of natural gifts, experience, knowledge, insight and plain hard work. Likewise for his handicrafts, music and all else he undertakes. But he doesn't talk about it much, nor ever brag. Nor does he put on airs. Though he can get pretty salty when the occasion calls for it, mostly he is in person as comfortable as an old shoe.

Perhaps it is on this very account that comparatively few science fiction fans have met him and fewer still know him well. He appears among them rather seldom because he prefers the status of an ordinary human being to that of the legend his writing has made him. Hospitable and generous, he has many friends in many different parts of the world and walks of life, but always on terms of equality with each, from manual laborer to Nobel laureate. Of course, they do include certain fans and colleagues. It has meant a lot to be one of them.

Brief biography: Hailing from the Sacramento-San Joaquin Delta, he served in the merchant marine during World War Two, twice on ships that were torpedoed. At odd moments in the forecastles he wrote, his first published tale appearing in 1945. After the war, whenever such income was insufficient he'd get a job as a master carpenter; but for many years now he has been able to

maintain his family and himself by the pen alone. (until lately it was in fact the – steel – pen. Sitting in an armchair with a clipboard on his lap he'd dip up whatever color of ink suited the mood of a given scene. Somehow his wife Norma managed to read those pothooks and prepare typescripts. A few years ago he went to a computer. This must be a religious experience for, like everyone else of my acquaintance who's done so, he immediately started trying to proselytize me.) Although most of his production has been science fiction or fantasy, it includes some teleplays and

several fine mystery and suspense novels.

The glamour in these works, the inventiveness, the language that often combines an Elizabethan vigor with an eighteenth-century elegance, the obvious breadth and depth of the author's learning, imply no hint of bookishness. Like the comparable Lord Dunsany, Jack is basically a man of action. With Norma and, once their son John was born, him, he has traveled widely over the globe and to strange places. Shunning guided, insulated tourism, they would frequently settle down somewhere, as for example in Kashmir, long enough to get really familiar with the region.

He has sailed on blue water. He is a gourmet cook, though it must be admitted that Norma is better yet, and a hearty trencherman. He has played in amateur jazz bands; I first learned to appreciate that kind of music by attending jam sessions at his house. With the late Frank Herbert and me, he built a good-sized houseboat. When a storm sank her before she was finished, he and I spent a month raising her for repair, an epic of men against the sea that would have been worthy of Joseph Conrad if Joseph Conrad had written slapstick – but we got her salvaged and completed, by God!

Over a long haul, with his own hands and eventually John's, he converted his home from a cabin in the Oakland hills to a mansion. He and Norma have done wonderful ceramics. He forcefully expresses himself about everything in sight, opinions that may be unconventional but are definitely well-informed. Then there was that time in Volcano – but no, that is a story for which the world is not yet prepared.

In recent years, failing eyesight has handicapped him. He has adapted boldly and uncomplainingly. It has not in the least diminished his writing ability, intelligence, wit and good spirits. You'll come to the convention expecting to meet a great artist. You'll find that you've also met a hell of a great guy.

Guy H. Lillian III ought to feel at home writing for a Worldcon progress report after collaborating on NOLAcon II's publications. It was during that job Guy earned the first of his two Hugo nominations as Best Fan-writer. Nothing could make clearer the appropriateness of those nominations than the rich prose and emotional textures of the following article about his first meeting with Jack Vance.

A VISIT WITH JACK VANCE: 1967
by Guy H. Lillian III

Twenty-five seconds ago, I set aside the issue of Isaac Asimov's Science Fiction Magazine which contained Harlan Ellison's Article "Xenogenesis."

As you probably know, Ellison's article was a catalog of the rude, repulsive, obnoxious, intrusive things science fiction fans have levelled upon professionals of the genre. The offenses cited ranged from bruising a writer's feelings by publically informing him that his work was unfamiliar and therefore worthless, to disgusting physical assaults. It was a powerful piece of writing. It made me cringe.

Because I remembered...

The following is a verbatim entry from my diary, 4 November 1967. I was 18. I'd just started college at the University of California at Berkeley. I knew nothing. I didn't even know that it was an act of intolerable rudeness, once you discovered that a for-real professional gee-whiz science fiction writer actually lived near your home, to do as I'd done: call him up and ask if you can come meet him.

But I'd done it. And, tiredly, the writer had said sure, come on up. So my father had guided me to the correct address in the Oakland hills, and I'd met Jack Vance, and I wrote about it that night.

* * *

4 November 1967. I met Jack Vance this afternoon after a steep climb up the narrowest of roads. He'd left a note pinned on some nails sticking out of a board leaned up against his unfinished, skeletonic garage – he's tearing down his old house and building a new one at the same time on the same spot. I'd missed his note at first and thought that I'd have to wait, but on looking at Vance's snoozing cat, caught a glimpse of it and dashed down to read, "I AM IN BACK. YELL OR MAKE A LOUD NOISE." I shouted his name and from inside the dusty carpenter-needed caverns came an answering, "Yeah! Come on in." I went in and was greeted by a pair of large legs descending a ladder. *This*, I thought, *This is Jack Vance*.

And so it was, a much larger man than I'd imagined with a paunch, glasses, thinning hair. He was wearing old clothes and asked my name and said he'd be with me in a minute, then again mounted the ladder. In seconds he was down, apologizing for how the place looked, then invited me upstairs into the house proper.

Vance's house [as it was then] is primarily one room filled with old books, including a bound set of LIFE, the old humor magazine. Jack put his hands, with very fat fingers, into his workpants pockets and his large, quiet and tired face assumed a wistful look as he told me why

he bought them: [when he was] a boy in San Francisco his grandfather had owned such a set, and Vance had read them all and – here he wrinkled his brow and shook his head ever so slightly, wondering – when he saw *this* set in a junk shop, bought it. He didn't know why...but I think he really does.

He's an interesting man, but not a weird one by *any* means. He reminded me of my own father in his attitude about things. After showing me his Hugo – he wasn't sure where it was ("Should be one around here someplace,") – finally saw it in a large empty aquarium along with an Edgar award he won "for some murder mystery I wrote" (a surprise, since I didn't know he'd won an Edgar), and pouring me a cola, we sat down and talked a little about Cal, politics, writing, science fiction. Vance looks upon writing as "Just my job," which was somewhat of a sobering surprise for me: I half expected him to look upon this activity as *art*, a burning flame withing him that must *flare*...a romantic's view of writing. No, Vance doesn't seem to even enjoy his work that much – looks on it as just that, as his job.

How does it feel to win an award for his writing? Vance shrugged, "Ah, I don't give a damn, *but*," when one of his stories takes a Hugo, or an Edgar or a Nebula, it sets a mark for him to hit again. He *has* to be as good or better in his next story, or else he loses face – to the public, to the editors, and most importantly, I think, to the mirror. But he knows everything he writes nowadays is "salable" – and short stories and novelettes such as "The Last Castle" are *out*... "only novels now are financially profitable for me." Just a job, just a job.

It's demanding, he said, an awful lot of hard work. When writing science fiction, he said, one has to know what he's talking about. Vance pointed at the copy of *The Star King* I'd brought for him to autograph. "Hell, I made a beaut in *The Star King*, there. I gave Rigel a set of planets and Rigel's a *young* star. I – I know about these things, it was just plain clumsiness." He's tried to write his way out of that particular cul-de-sac in the two books in the *Star King* series that follow, *The Killing Machine* and *The Palace of Love*, the latter on sale downtown but which he still hasn't received from the publisher.

If he said anything to me that I could take out of there and keep, it'd be, "The most important thing that a writer has to have is self-confidence; I *know* I can write, and *so* I can write." Yeah, so maybe I learned something worth a lot personally after all. But I learned other things, too: that writing is, for Jack Vance and so very likely with most other free-lancers, an economic chore rather than art; a job rather than – or perhaps in addition to – a song that has got to rip its way out of the self. Writing for me must never be such a thing that I'd tend to shrug it off. Vance, I think, takes much more pride in his creations than he lets himself reveal.

His fiction is marvelous – and if I could write anything so marvelous I'd be bursting with self-pride inside. But it isn't enough for Jack Vance. Just like my father he wants a *boat* (only Jack's *building* his, along with his house), and like many a man he wants to sail around the world.

After an hour or so I had to leave, and Jack had to get back to work on his house. Like him, my generation is tearing down and building up, on the same spot, at the same time. We shook hands outside and Jack apologized in case he'd sounded either "too weird" or "too stuffy." To me he only sounded intelligent and honest, not "stuffy" at all. "It's a popular misconception that science fiction writers are weird," I said.

Jack grinned and scratched his thinning thatch of hair. "Well," he said, "some of them are."

I thought for a second of asking who, but I didn't, and like I say we shook hands and when I left he was smiling. He was walking back to his undone work when I turned away to go back to my car. [End of excerpt.]

I went on that evening to write in my diary about my girlfriend, whose name was Kate and who had red hair and who was wonderful and who dumped me like a Hefty Cinch-Sak four months later.

You can see why the aforementioned Ellison article made my eyelids tighten and my face squinch as if I'd bitten something preternaturally sour. What a TOAD I was. I invited myself to a man's house and took up an hour of his time with nonsense. I dared project my Berkeleyan insolence toward men who worked for a living onto a being of accomplishment and purpose. This sort of thing happened often. A few months after my assault on

Vance I called up Poul Anderson and begged myself an invitation to *his* house. How could I *do* that? I was lucky Vance didn't blow me away with a shotgun. Why didn't he?

These are obvious questions with obvious answers. I was gauche because I was young, enthusiastic and honestly loved science fiction. Jack let me come see him and escape alive because he was generous, forgiving and kind. He knew that it was important to a young person to be welcomed into the adult world – and he no doubt felt that he could spare whatever time stolen from his house, his writing, his private life. His was a marvelous attitude. When I saw him at the 1985 Austin NASFiC, a mere 18 years later, I did what I have always tried to do with those fine, generous, forgiving and kind people of science fiction I belabored with my company when I was new to all this. I thanked him for his patience with me when I was young.

His wife remembered me. He didn't. *Sic Transit Gloria Mundi*, huh?

Well, the lessons taught on that visit remain. Writing is work. Rewards are meaningful only if internal. And there is still that look in his face when he talked about that set of magazines...that remembrance of the reading *he* did, when *he* was a boy, and how it filled *his* heart with laughter, and wonder.

Just the sort of stuff we've been given, throughout his career, from Jack Vance.

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herd
About
Atlanta in '95?

When Vincent DiFate was GoH at Phoenixcon, Joe Siclari and Edie Stern wrote this appreciation for the program book. Our inside contacts at MagiCon persuaded them to let us reprint the piece (!) – as the first in a series of perspectives on MagiCon's Artist Guest of Honor.

Vincent DiFate
by Edie Stern & Joe Siclari

Every so often, we receive a postcard in the mail telling us about a(nother) sleazy video source where we can order *Mesa Of Lost Women*. And every time we try to order a copy, the source has dried up. We still don't have a copy of *Mesa Of Lost Women*. Those postcards come from Vincent DiFate.

DiFate is one of the most influential and recognized science fiction artists. He is an ardent champion of artists rights, an erudite speaker on art and art history and an expert on Grade Z movies. Vin has had a number of one man showings of his work, including a 1987 show at the Hayden Planetarium in New York City. Appropriate, isn't it? His work is also in the Space Art collection of the National Air & Space Museum.

Vincent DiFate is the premier science fiction hardware artist, ever. His only competition might be Frank R. Paul, but Vin's work not only looks better, you feel that it would work. His *Sketches* column about SF art in *Starship* provided keen insight into the field, as well as objective facts. Along with Paul and Richard Powers, DiFate has changed the field of SF illustration.

Vin received his formal training at the Phoenix (Pratt) Art Center. Within a year, he put that fine arts training to work doing continuity on the original animated *Spiderman* TV series. His freelance career immediately caught the notice of science fiction publishers. Vin's numerous illustrations for book and magazine covers shaped the face of SF for more than a decade, as a host of imitators gave him much flattery but little competition. After numerous nominations, he rightly won the Hugo award for Best Artist in 1979.

In addition to SF works that must number in the thousands, Vin has done extensive work in the aeronautical and aerospace fields. Think now. If you wanted to sell a satellite or a space station project to the government, who would you want to paint it?

Now that the obvious has been said, let us tell you a reason or two why you should make the acquaintance of this man while you are at the convention.

Vin DiFate is a man of great enthusiasms. He has deep roots in the science fiction field, and his work shows his love for it. DiFate paintings seem so real and right; the sense of wonder they evoke is a lasting one. Standing next to a DiFate painting, you feel that the next shuttle trip might take you there.

Enjoy your opportunity to meet Vin. He is easy to talk to. His knowledge of science fiction, art (and not just SF art), and film alone could keep you interested for hours. Although his favorite SF film is George Pal's *War Of The Worlds*, Vin really is an unrepentant Grade "Z" movie buff and can dredge up memories of some of the worlds most obscure monster films. Or ask him why a film studio would have to make him rich before he does another movie poster.

Besides, this is your chance to talk to one of the best Little League coaches in the thriving metropolis of Wappinger Falls.

MagiCon's toastmaster, Spider Robinson, ranks among the most sought-after convention speakers. Spider's wit and creativity draw on a great range of experience and professional accomplishment, often in collaboration with his wife, Jeanne Robinson. When the couple were guests of honor at the 1989 Loscon, con chairman Rick Foss described them in the following essay for the program book which is reprinted here with Foss' permission as introduction for MagiCon's toastmaster.

MagiCon Toastmaster: Spider Robinson
by Rick Foss

He's been a morgue attendant, folksinger, dishwasher, soda jerk, teacher, editor and award-winning writer. She's a writer, dancer and choreographer whose credits range from working with the elite Boston Conservatory Dance Company to creating a Kentucky Fried Chicken commercial. Together Spider and Jeanne Robinson write award-winning books, sing duets that range from comic to heart-breaking, and roam the world attending science fiction conventions.

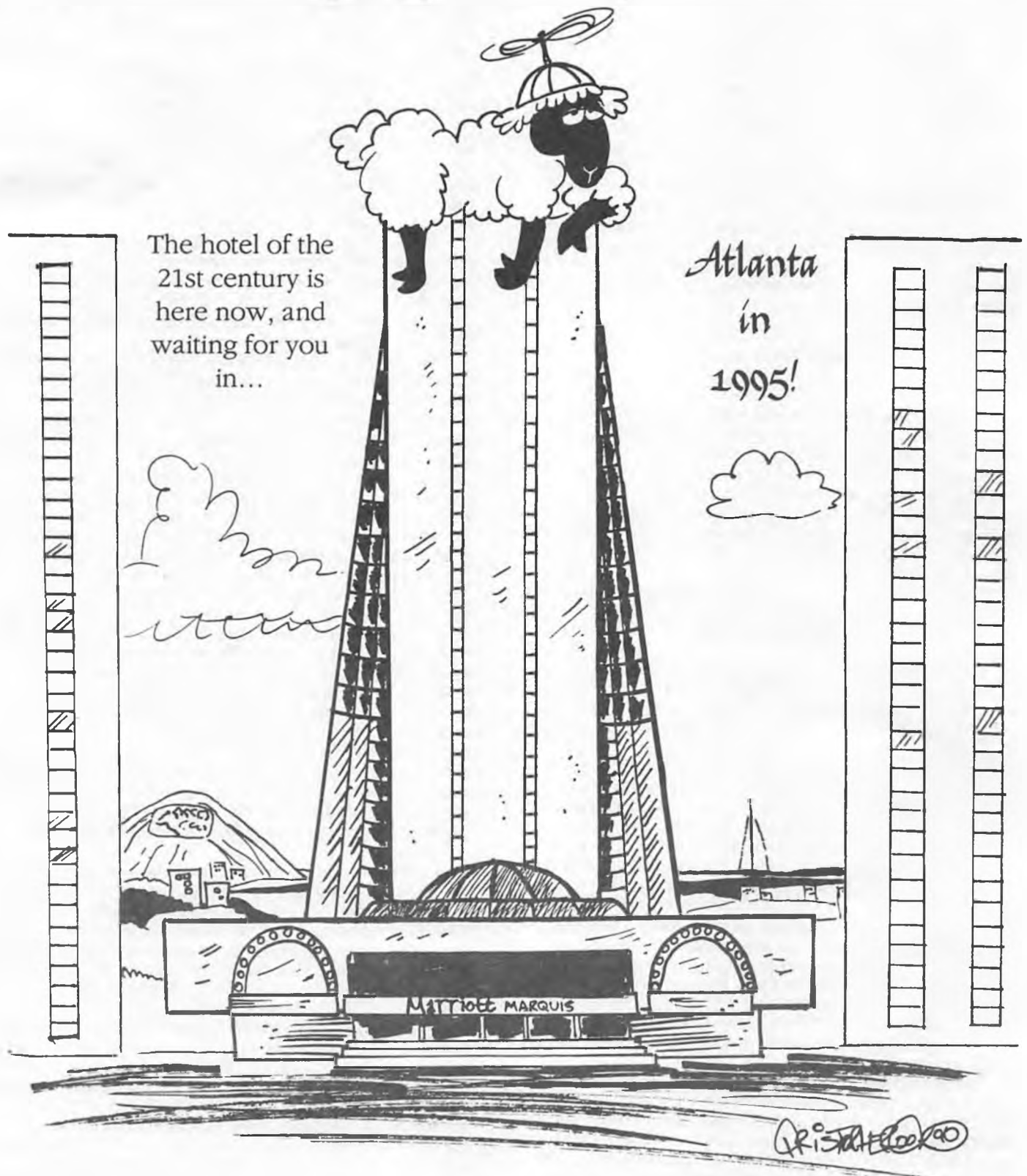
Spider's most famous creation is undoubtedly Callahan's Bar, the well-worn tavern where anything, no matter how improbable, might happen. Alien invaders and allies, telepaths, time travelers, telekinetics and talking dogs drop in for a drink and the witty companionship of the regular customers. Those regulars are memorable characters, capable of compassion, forceful action, awful puns or an enthusiastic but off-key song as the situation dictates.

Spider and Jeanne have created other worlds as fascinating and alluring. From the beauty of the zero-gravity dance pieces in *Stardance* to the great dangers and awesome promises of *Mindkiller*, the Robinsons have shown themselves masters at evoking all that is wonderful and horrible in human nature. Their unique body of work has earned them a world-wide following. *Stardance* has been translated into French, German, Japanese, Italian, Portuguese, Dutch and Polish, and other of their works have seen print in Czech, Spanish and Russian.

Spider notes that he is the first Western SF writer to be paid for reprints of his work in the Soviet Union, which he finds to be evidence of the progress of *Glasnost* and *Perestroika*. (It's also evidence of their good taste in literature.) His worldwide popularity is also shown by his impressive collection of awards, which includes three Hugos, one Nebula, two *Locus* awards and the John W. Campbell Award for 1974.

Jeanne Robinson's dedication to dance motivated her to found the Nova Dance Theatre, a professional modern dance company based in Halifax, Nova Scotia. From their founding in 1981 until their dissolution in 1987, this group toured Eastern Canada, winning rave reviews and considerable media attention. Spider is also no stranger to the media, and has appeared on national and local TV shows, radio shows, and in an ad for Apple Macintosh computers.

The Sheep of Things to Come



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3277 Roswell Road, Suite 1995; Atlanta GA 30305, USA

404-233-2595

The "WAW With The Crew in '52" fund paid for Walt Willis' visit to Chicon II. His subsequent tour of America yielded "The Harp Stateside", Walt's never-surpassed trip report that reciprocated Mark Twain's humorous view of Europeans in "Innocents Abroad."

With fond memories of the original Willis visit, in 1962 the "Tenth Anniversary Willis Fund" raised \$1,784.66 to bring Walt and Madeleine Willis from Ireland to Chicon III. New legends were forged, equal to those collected during the "Stateside" trip. In "Twice Upon A Time" Willis chronicled his Greyhound odyssey to the Worldcon.

Walt has granted MagiCon permission to reprint any of his writings, giving us the opportunity to show newer fans and remind experienced fans what riches of fannish invention Willis has provided over the years. Here we excerpt his account of the last day's bus travel and arrival at the convention. Later he would say of Chicon III, "It was the best convention ever, pitted against the worst hotel ever" – an experience seemingly destined to echo down the years from St. Louis to Brighton.

Twice Upon A Time by Walt Willis

As the Scenicruiser threaded its way south-west through New York and its New Jersey environs we saw some fine bridges and terrifyingly complex road formations, but were inspired with awe rather than surprise because these were things we had seen in photographs. Similarly I suppose a first instinctive reaction among fans to live tv pictures of the lunar landscape will probably be how closely it resembles the extrapolations of Bonestell and Pal. What did surprise us was the occasional outcrop of nature and unreconstructed humanity—marshes, dumps, waste ground—which stood out against the metropolitan landscape like a beer can on the Moon.

But soon we were on the turnpike, which is the ultimate so far in man-made environments and seems to bear out the theory that as travel gets faster it gets duller. All you see on turnpike travel, unless the configuration of the countryside is intrinsically interesting, is signs. It's rather like flying by instruments, in that all you know about where you are is the basic data necessary for navigation. Which is as frustrating as making passes at a woman blindfold, knowing only her vital statistics. Similarly two hundred years of American history are inadequately represented by seventeen signs intimating the proximity of Philadelphia, and it's depressing to learn you have missed it altogether by the mere fact that the signs are now heralding Harrisburg. It was, I thought, rather like space travel. You are transported in a sealed container through vast barren distances at speeds so high that any accident would be fatal, intersecting the orbits of exotic places—SIRIUS PLANETS NEXT SEVEN EXITS, ALDEBARAN 73 LIGHT YEARS—but never actually seeing anything but artificial refuelling satellites, Howard Johnson asteroids.

We were far from losing our sense of wonder, but it was being converted into something more hypnotic than hysterical. The first Howard Johnson, for instance, had been a tremendous thrill. These fabulous diners had been one of my clearest memories of 1952, and I delighted in introducing Madeleine to all their marvels—the chocolate malts and orange juice (though both seemed to have got alarmingly more expensive), the rest of the fabulous menus, the little toy cartoons of cream, the free iced water, maps and matches, the automatic vendors and all the other fascinating things on sale—and she was terribly

impressed. But as the night wore on I began to feel like the unfortunate Mr. Gall in Peacock's "Headlong Hall", when he tried to lay down the law about landscape gardening.

"I distinguish," he said, "the picturesque and the beautiful, and I add to them, in the laying out of grounds, a third and distinct character, which I call 'unexpectedness'."

"Pray sir," said his enemy Mr. Milestone, "by what name do you distinguish this character, when a person walks round the grounds for a second time?"

For the second diner was exactly like the first, right down to the fellow customers from the other buses, and so were the next and the next. As the night wore on we began to get the dreamlike feeling that there was really only one diner, to which we were continually being returned in some recurring cycle.

But having stumbled through the darkness into yet another identical diner, we emerged again into unexpected daylight. It was the dawn of Friday, the first day of Chicon. We were, I found from a tiny notice over the diner door, at a place called Indian Meadow, Ohio. Chicago was only 300 miles away.

But it was a long 300 miles. Madeleine had not been able to sleep and now it was daylight again there seemed less chance than ever of her getting any real rest before the Convention. I was worried about the future as well as the present. For if she couldn't stand long distance bus travel, which as a calculated risk we had taken all our plans were shot to pieces and our \$198.00 tickets wasted. Fortunately, she was tougher than I'd thought, and brightened up as the day went on. And, I told myself, it would be better on another bus. We were inured to the engine noise below us by now, but the wheel arch had become correspondingly more obtrusive. A less expected annoyance was the much advertised rest room, a cramped little cubicle which provided neither rest nor room and which by now could scarcely be used for any other purpose. The Greyhound Corporation advertise this Scenicruiser amenity with a photograph of a little girl whispering in her mother's ear. If that little girl had been on our bus she would have had no need to ask where the rest room was: its location would have been distressingly obvious. It hadn't been cleaned out since New York, and it smelled. Furthermore the lock didn't work and the door kept banging open and shut, even when there was someone in there. Since I was sitting beside it I was tacitly appointed by the rest of the passengers as guardian of both their sleep and their modesty.

Sometimes in the weeks that followed I felt like publishing a rival Scenicruiser leaflet, from the point of view of the passengers. This would describe the new Obscenicruiser, and would show a little girl holding her nose. The other illustrations, of air conditioning, picture windows and the air-suspension ride, would show sweaty passengers peering exhaustedly thorough dirty windows at the walls of bus depots, while their 35 cent pillows are being snatched away from below their aching heads.

But to be fair the seats were comfortable, the windows sometimes quite clean and the air conditioning usually worked. It was just that on this first trip it seemed to give up about twenty minutes before each rest stop, so consistently that Madeleine suspected it was by arrangement with Howard Johnson. If so the stratagem certainly worked on me. The first night I had two chocolate malts, four glasses of orange juice, one orange drink and one cup of coffee. As you can deduce from that sequence I was getting worried about the money I was spending, so I finished off defiantly with four glasses of iced water. But as I pointed out to Madeleine at the time I

was eating less while I drank more and Howard couldn't rely on making a profit unless he charged for iced water. The reason for the peculiar behavior of the air conditioning system was simply that they took on a load supply. Actually it didn't particularly worry me, because I can stand a lot of heat and I like being made thirsty as long as there is chocolate malt and orange juice about. In fact these beautiful thirsts are one of the things I love about long distance bus travel in the States, and if Greyhound want to save on their air conditioning and use the money to bring down the price of chocolate malts that would be just fine by me.

Since dawn the big green and white signs had been presaging Chicago, but soon after nine they began to announce routes to various parts of the city itself. We had seen enough of turnpikes by now to realize that this didn't mean the city centre was yet anywhere near, and the main question in our minds was whether the bus would take the much heralded "Chicago Skyway", listed among the alternatives at each parting of the ways. At fork after fork our driver silently answered yes and at least we saw the road before us rise into the air, soaring gracefully above the early twentieth century's middle of unplanned urbanisation. An impressive but smog-limited view of miles of city and then, sooner than I had expected, we were in the unforgettable Chicago of the lake shore—parks, fountains, great soaring buildings and, as fantastic as ever, the unexpected sea of Lake Michigan dotted with little white ships. Then the bus turned away and plunged into a strange region I had not remembered at all, a weird underground world of catacombs, a whole subway; road system with rows of pillars stretching limitlessly in all directions. It was like something in a Van Vogt novel... a great proud city on the shore of an improbable sea, and here the catacombs of the revolution. What a strange ever-surprising city Chicago is.

Through the crypts of Chicago the bus crept into the basement of the bus station and swung into a bay. It was

9:40 a.m. local time: we were twenty minutes early. I claimed the bags and manoeuvred them up the escalator while Madeleine went to freshen up for the second most important occasion of her life. Then we found a cab and I told the driver, "Pick- Congress." I don't remember anything about that taxi ride to the hotel; in fact I doubt if I saw anything, until the big white facade of the Pick-Congress, and the cool foyer all black marble and leather, and strange faces we should be recognising. Until suddenly we were both trying to grab each other's arm and saying "There's Forry!" And there indeed he was, big friendly familiar Forry, a breath of home all the way from L.A. As he beamed towards us I thought that of all the ways we had met, London and Belfast in 1951, Chicago and Los Angeles in 1952, and London in 1957, this was the strangest and most wonderful of all.

WARHOON 28, the comprehensive Willis collection published by Richard Bergeron in 1978, is still available. Joe Siclari has acquired the remaining copies of this hard-bound, mimeographed volume (over 600 pages.) Order them from Stellar Bookseller, 4834 NW 2nd Ave., Boca Raton, FL 33431. The price of WARHOON 28 is \$29.00 (\$25.00 + \$4.00 postage and handling) until Jan. 31, 1991. Afterwards it will cost \$34.00 (\$30.00 + \$4.00 p&h.)

Eagerly awaited is Walt Willis and James White's sequel to "The Enchanted Duplicator." They have completed "Beyond The Enchanted Duplicator, and ...To The Enchanted Convention" and it will be published in 1991. The standard edition costs \$6.00, postage paid; order from Geri Sullivan, 3444 Blaisdell Ave. S., Minneapolis MN 55408-4315 USA.

Available now is "The Enchantment", Walt's report of visit to Fort Lauderdale for Tropicon 7 in 1987 – 36 pages, with lots of illos by Lee Hoffman, Alexis Gilliland & others plus 14 photos. Send \$4.00 to South Florida Science Fiction Society, P.O. Box 70143, Fort Lauderdale, FL 33307.



Editor's Letter

Any of you whose parched fannish landscape is relieved only occasionally by a **MagiCon** Progress Report are relentlessly poring over this mailing from cover to cover, consuming each word as though it was mana. You will be surprised to learn that other people with more regular fannish contacts skip immediately to the features that matter to them like a bear ripping honeycomb out of a tree stump.

Artists and hucksters, business meeting SMOFs, committee members, pros, publishers and convention advertisers wield a visual scalpel and in effect edit a mini-PR out of the entirety.

So in order to deter you from treating this as a literary pie-eating contest, we who create Progress Reports try through design and feature selection to attract you to learn as much as possible about the upcoming 1992 Worldcon. The more we can alert you in advance to enjoyable aspects of the convention and travel in the vicinity of Orlando, the better equipped you will be to find things you like in a galaxy of choices.

++ Mike Glyer ++

Membership Information

Attending Membership: Attending Members of **MagiCon** have the right to attend the convention (surprise!). They may also nominate and vote for the 1992 Hugo Awards, and, upon payment of the voting fee, cast a ballot in site selection for the 1995 Worldcon. Attending Members will receive all of **MagiCon**'s generally distributed publications, including our Progress Reports and Program Book.

Supporting Membership: A Supporting Member has all of the rights and privileges of an Attending Member with one notable exception: Supporting Members won't be able to attend **MagiCon**. A Supporting Member may convert to Attending Membership at any time by paying the current Attending Member rate minus a \$20.00 credit.

Children at MagiCon: Children are welcome to buy Attending or Supporting Memberships on the same terms as adults. Alternatively, Child's Memberships are available for children born after September 3, 1980 (under age 12 when the convention begins). A Child Member may attend all **MagiCon** program items and use the convention's babysitting services but has no voting rights and will not receive publications.

Babysitting (child care, if you prefer) will be provided for both Attending Members under age 12 and Child Members on the best terms that **MagiCon** is able to arrange. This service will probably not be free but will be professionally managed.

Children born after September 3, 1986 (under age six when the convention begins) may be registered at no charge as Kids-in-Tow. Kids-in-Tow must be accompanied by a parent or guardian throughout the convention. Needless to say, they don't get publications or voting rights. Babysitting for Kids-in-Tow, if offered, will be only on a "space available" basis at a fee sufficient to cover the full cost of the service.

Membership Rates: The following membership rates are in effect through March 31, 1991:

Attending	\$75.00
Supporting	\$20.00
Child	\$35.00

Please note that all special discounts for site selection voters and **MagiCon** presupporters have expired. The rates you see above are the rates you get!

All rates are in U.S. dollars. Makes checks payable to "**MagiCon**". All correspondence relating to memberships should be sent to **MagiCon**, Attention: Preregistration, P.O. Box 621992, Orlando FL 32862-1992.

Volunteers

MagiCon's database of volunteers is up and running. By the end of the year, postcards will have been mailed to everyone who is currently listed as a volunteer. (Many of you have already received this postcard.) If you don't get a card by February, we either overlooked you somehow (our profuse apologies - please write again) or you neglected to tell us that you want to help.

The best way to make sure that we know that you're interested is to write **MagiCon**, Attention: Volunteers, P.O. Box 621992, Orlando FL 32862. Please include the following information:

- * Your name, address and telephone number
- * A summary of any experience that you've had in working on conventions
- * The specific areas in which you would most like to work and the level of responsibility that you are prepared to assume

You should receive an acknowledgement within two months. As we build up our organization between now and the opening of **MagiCon**, division and department heads will consult the database to help find potential staff members whose interests and skills match the convention's needs.

If you haven't yet volunteered, remember that Worldcons are not just run FOR fans. They are also run BY fans. Hundreds of people will work together to make **MagiCon** a great experience for themselves and, by a happy coincidence, everyone else who attends. Even if you've never stepped "backstage" at a con before, you can play an important role at this one.

As for those of you who have already offered your services, thanks immensely. It literally wouldn't be a Worldcon without you!

Art Show and Hucksters' Room

MagiCon's art show is still in the early planning stages. In addition to the usual wide array of professional and fannish art, we are arranging a major exhibition covering science fiction illustration from the 1920's through today. Pieces for this special exhibition will be selected by Vincent DiFate. Information on reserving space in the regular show will be disseminated in 1991, probably before Chicon V. Artists who want to be added to our mailing list should send their names and addresses to MagiCon, Attention: Art Show, P.O. Box 621992, Orlando FL 32862.

The MagiCon Hucksters' Room will have about as many tables as other recent Worldcons, which means that space will sell out almost as soon as it becomes available. To be sure of getting information at the earliest possible moment, dealers who haven't already done so should send their names and addresses to MagiCon, Attention: Exhibits Division, P.O. Box 621992, Orlando FL 32862. Our current target for a dealers' mailing is the second quarter of 1991.

Your Mailing Label

The first line of your mailing label shows your membership number and status. "A" indicates an Attending member, "S" means Supporting, "G" indicates a Guest, "C" indicates a Child, and "K", a Kid-in-tow.

The next item of information is the name we hope to have appear on your badge. This can be any combination of characters and spaces up to 24 in length. We must have your real name and correct address for the benefit of the US Post Office and so that we can find your records easily. The Post Office is the most mundane organization ever: anything odd confuses them.

If any of the data on your mailing label is incorrect, please let us know as soon as possible. Please help us save money by remembering to send us a change of address for all MagiCon members (including children) of your household. The automatic forwarding we request by the Post Office is fairly expensive. Also you should remember that Forwarding orders filed with the Post Office expire after 1 year.

General Registration information

The postmark date is considered the official date of payment and will determine the rates to be used. All checks received at the MagiCon mailing address must be made payable to "MagiCon", must be in US currency and drawn on a bank with US Federal Reserve routing codes. You can mail checks of the appropriate foreign currency to our agents. Otherwise please send us a cashiers check or other recognized instrument. Please do not send CASH through the mail.

WINNIPEG, CANADA



SOOOOO COOL

We are in. We are always learning. We are really THE place to be. Soooo Coooool.

But never frosty.

We understand that some may believe that the winters here never stop and summer was last Tuesday, we enjoy temperatures between 20 and 25 degrees C (60 and 80 degrees F for those who still use it) between the months of April and October.

So come join us in a city, where you can stroll outside at your own speed, even at high noon.

WINNIPEG IN '94 P.O. BOX 2430 WINNIPEG, MANITOBA, CANADA R3C 4A7

Any check returned to MagiCon by our banks will incur a minimum service charge of \$10 to cover bank and processing costs. MagiCon will send one certified letter to the writer of the check. If we do not receive a reply or you fail to pick up the certified letter, your payment will be considered never received, but you will still owe us the service charge. In the event of any dispute over payment, the burden of proof remains with the member, so please retain your cancelled check or the copy of your cashiers check as your receipt. We will try to mail each new member a PR packet promptly, except when we are preparing a bulk mailing. If you have not received PR 1 please drop us a post card, we have several returns on file.

Lost Souls

Bucar, Maria
Diruocco, Tena
Duryea, Kim A
Gabriel, Mike
Greene, Edward
Lasne, Genevieve
Pierce, Sharon
Sharpe, Elizabeth C
Vecchio, Francesca
West, Amy

Winnipeg, Manitoba Canada
Malden, MA
Morgantown, WV
Tulsa, OK
NYC, NY
Narronne, France
Lakewood, CO
College Park, MD
Austin, TX
New Britain, CT

Disney World Survival Tip #1
Plan to visit Disney *after* MagiCon rather than before.

The week after Labor Day is one of the lowest-attendance weeks of the year at Disney World. Crowds and lines will be considerably less than during the week prior to MagiCon.

++ Ross Pavlac ++

Notice To Worldcon Bidders

Committees that wish to appear on the site selection ballot for the 1995 World Science Fiction Convention must file with MagiCon no later than the close of business of the 1991 World Science Fiction Convention in Chicago. For convenience, MagiCon's general counsel has defined the close of the 1991 Worldcon as Monday, September 2, 1991, 5:00 p.m., Central Daylight Time.

The constitution of the World Science Fiction Society requires that bids for North American sites for the 1995 Worldcon be from the Eastern Zone, defined as "Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas". Sites within 60 miles of the 1992 Worldcon are ineligible, however. Bids for any site outside North America are acceptable. (We'll worry about cruise ship bids if we get any.)

Filings may be made by mail or by delivering the appropriate documents to one of the co-chairmen of MagiCon's parent organization, FANAC. For the record, the co-chairmen of FANAC are Becky Thomson, Joe Siclari and Tom Veal. They should all be easy to locate at Chicon.

Filings by mail should be sent to MagiCon's post office box in Orlando (P.O. Box 621992, Orlando FL 32862). If the filing is postmarked legibly by a national post office, it will be considered to have been filed as of the time and date of the postmark. If the postmark is made by a private postage meter or other means, the date of the filing will be the date of its actual receipt at the Orlando post office.

Article III, Section 4 of the WSFS Constitution specifies the information that bidders must submit in order to appear on the ballot:

Bids from prospective Committees shall be allowed on the ballot by the current Worldcon Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions or procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of WSFS on request. The aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Committee that will administer the voting no later than the close of the previous Worldcon for a Worldcon bid, and as set by the administering convention but no earlier than the close of the corresponding Worldcon voting for a prospective NASFiC bid.

MagiCon will consider a bid to have fulfilled its filing requirements if it submits the following documents:

1. Letter(s) of agreement or similar documents for the prospective convention's principal programming site and principal hotel.

2. Articles of Incorporation (if incorporated) or constitution or similar document (if unincorporated) of the organization that is responsible for the bid.

3. By-laws of the organization that is responsible for the bid.

If any of these documents is not applicable or unavailable, bidders should consult with MagiCon's general counsel concerning acceptable substitutes.

If NASFiC site selection proves to be necessary, the same documents will be required of NASFiC bidders. The deadline for submission will be Sunday, September 6, 1992, 11:00 a. m., Eastern Daylight Time.

Questions about bidding procedures should be addressed to the MagiCon post office box, Attention: General Counsel.

May the best bid win!

TOM VEAL, MagiCon General Counsel

Unusual Ways To Contact MagiCon

Hah! Got your attention, didn't we? You thought this was going to be an article about crystals or semaphore or tin cans with strings.

Wrong.

The USUAL way of course, is to write a letter. It's traditional, it's hardcopy, and it is delivered by agents of the US Government.

But for some of you, that isn't enough. You need instant gratification. In some cases, that's because there's something urgent going on and you need an answer NOW. In other cases, you may have already written us and not gotten a response, and you're wondering if your letter has fallen into a Black Hole ((c) Disney productions).

You want to try Ma Bell? No problem – just call (407) 859-8421. That's the number of the MagiCon office, and we have an answering machine ready 24 hours a day to handle your urgent business with us.

Are you a computer junkie? We are available to you both on CompuServe and GENie, in the Science Fiction forums that are on each system.

On CompuServe, you can send E-Mail to Rebecca Thomson (73747,2622) or look for her on the Conventions topic in the SF Forum.

On GENie, our representative is Dave Ratti, who you can contact via E-mail as D.RATTI.

If you have a microwave dish, we do want to assure you that we are indeed working on getting a geosynchronous satellite in place Real Soon Now...

++ Ross Pavlac ++

International Agents

If you are living in Europe, you may prefer to send inquiries and/or payments to one of our Overseas Agents:

Peter Weston
14 St. Bernard's Road
Sutton Coldfield B72 1LE
United Kingdom

Perry & Rondinella Williams
Hohenecker Muhle #9
DW-6750 Hohenecken
Germany

If you would like to pay for your membership in British Pounds Sterling, you should send your check directly to Peter Weston. The current rates are:

Attending: £47
Supporting: £16
Children: £23

In the future we will be adding additional Agents in countries outside of the U.S. This should make communication with our overseas members more timely and convenient, and allow us to accept additional foreign currencies.

Progress Report Advertising

We currently anticipate publishing either four or five more Progress Reports before September, 1992. All will be similar in format to this one, although the number of pages will vary significantly. MagiCon's intention is to mail Progress Report #3 bulk rate no later than April 1, 1991.

Pr #3 Advertising Schedule:

Deadline for P.R. #3 Ad Reservations: February 15, 1991
Deadline for Camera Ready Copy and Payment: March 1, 1991

Printing Area:

Full Page: 7.5" x 10"
Half Page Horizontal: 7.5" x 5"
Half Page Vertical: 3.5" x 10"
Quarter Page Horizontal: 7.5" x 2.5"
Quarter Page Vertical: 3.5" x 5"

Advertising Rates For Progress Report #3

	Fan	Pro
Full Page	\$90	\$200
Half Page	60	150
Quarter Page	40	100

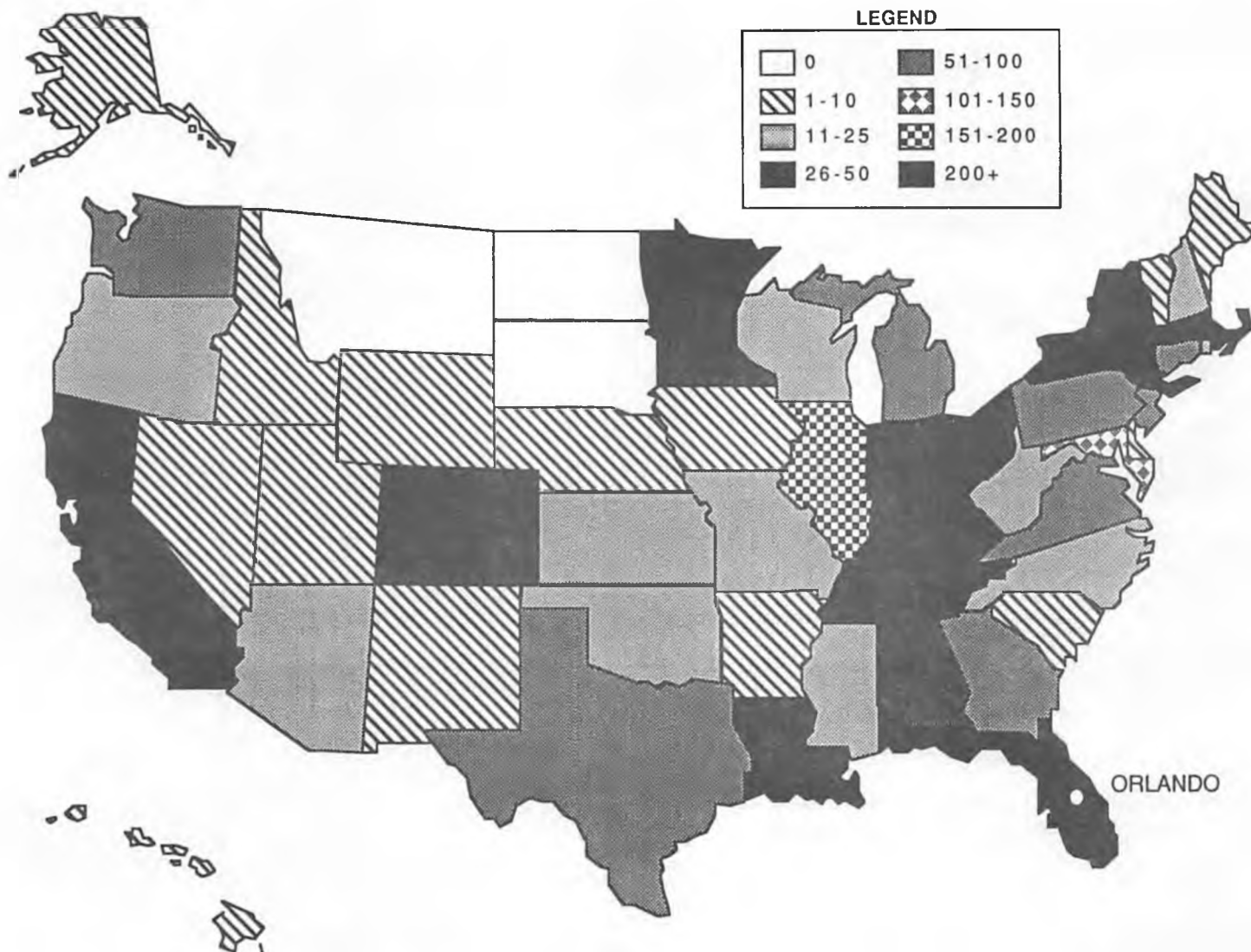
If you are requesting bleeds, color, special processing, or a certain page location in the P.R., please write us early for prices and availability. We request that payment accompany ad copy. Mail ads and information requests to:

MagiCon
Attn: Dave Ratti, Publications Production
Post Office \Box 621992
Orlando, FL 32862-1992

Handicap Access

MagiCon is well aware that many fans have various physical limitations and special needs that make it difficult to get around in a convention situation. We are committed to providing devices, information and services designed to help eliminate physical barriers, make MagiCon more accessible to you, and help make your Worldcon experience more comfortable and pleasurable.

It is too early to announce specific Access services, but we do want all to be aware that we are responsive on this issue. In order to help us set priorities on allocating our resources, there will be an Access questionnaire in a future Progress Report to determine demand for such services. Upcoming Progress Reports will include comprehensive articles on Access plans, as well as answers to specific questions.



Members Outside US

Australia	16
Belgium	2
Bermuda	.1
Brazil	.1
Canada	.87
Chile	.6
Denmark	.1
Finland	.4
France	.2
Germany	.21
Japan	.16
Mexico	.1
Netherlands	.31
New Zealand	.2
Nicaragua	.1
Norway	.1
Oman	.1
Spain	.1
Sweden	.2
UK	.66
Yugoslavia	.1

US Members

AK	1
AL	38
AR	.2
AZ	.27
CA	.313
CO	.30
CT	.53
DC	.12
DE	.6
FL	.241
GA	.83
HI	.2
IA	.4
ID	.1
IL	.154
IN	.29
KS	.13
KY	.33
LA	.38
MA	.234
MD	.123

ME	.5
MI	.63
MN	.39
MO	.24
MS	.11
NC	.13
NE	.5
NH	.20
NJ	.98
NM	.8
NV	.3
NY	.223
OH	.49
OK	.18
OR	.15
PA	.97
RI	.15
SC	.4
TN	.35
TX	.77
UT	.10

VA	.85
VT	.4
WA	.55
WI	.23
WV	.14
WY	.2

TOTAL Members 2716
(As of 09/30/90)



MagiCon Members

3156A Abbe, John	3395A Aylott, Chris	3210A Bell, Richard	1911A Brickner, George S
2378A Abelkis, Paul K	2362A Bacharach, William	1642A Bell, Yvonne	3666A Brigham, Cheryl
0462A Abend, Gail S	3303A Baddorf, Debra	1254A Bellmore, Brett	2443A Brin, David
3165A Ableman, Alice	3536A Baen, Jim	1572A Belton, Joanne	3528A Brinardner, Diana
1916A Abraham, Saul D	3135C Bailey, Aubrey	0024A Bemis, Judy	3529A Brinardner, Harold
3223A Abrahams, Fern R	3136C Bailey, Baby Boy	1163A Bender, Jan	3840A Broadbent, David C
2106A Abramowitz, Alyson L	3134C Bailey, Bryn	3227A Benedict, Matthew	3374A Brodrick, Sean
0844A Ackerman, Eve	3137C Bailey, Devin	2425A Benitz, Chris	2444A Brooks, Jr, C W "Ned"
2368A Ackermann, Julie W	1215A Bailey, Kathleen	2013A Bennett, J David	3574A Brooks, Jack
2379S Ackroyd, Justin	1395A Bailey, Kevin	2014A Bennett, Linda Lee	1765A Brooks, Joanne E
2380A Adams, Carol	1860A Bailey, Mark W	3393A Bennett, Scott J	2445A Broomhead, Ann A
3173A Adams, David	1861A Bailey-Mathews, Alex I	0789A Bentley, Alice	3326A Brossoit, Steve
0440A Adams, Frank	3358A Baker, Irwin	0790A Bentley, Michael Brian	0965S Brothers, Laurence R
3174A Adams, Susan	1907A Balazs, Frank	0837A Berlant, Joseph T	2446A Brown, Bill
1045A Adler, Adina	2357A Balderston, Betsy	3636S Bernardi, Michael	3346A Brown, Brian
0487A Agin, Gary P	0577S Baldwin, John Thomas	3391A Berns, Ira	3347A Brown, Denise
2369A Ahlers, Michael	3782A Ballard, Nikki	3392A Berns, Victoria	1775A Brown, Jr, James H
0630A Ahsh, F L	2246A Balter, Gerri	0396A Bernson, Mike	0437A Brown, Jordan
0373A Aines, Steve R	0391A Bambrough, Brian	0397A Bernson, Myra	0057A Brown, Phyllis S
3394A Albasi, Gloria Lucia	3711A Bandit,	2360A Berouzi, Tracy	1516A Brown, Steve Wesley
0645A Alderson, Julie	2403A Bane, John R	1611A Berry, David W	2447A Browne, Michael
3245A Allen, Melissa	2404A Bane, Rene P S	2426A Besner, Haley R	2448A Bruce, Lynn
1962A Allen, Robert	1141A Bangs, Mari	2361A Biffel, Terry	2449A Bucar, Maria
3246A Allen, Shawn	3273A Bantz, Bruce	2427A Bilmes, Joshua	3538A Buchalter, Carol C
0566A Alschuler, Matthew B	2405A Bantz, Jonni	0754A Bird, Holly	3539A Buchalter, Daniel D
0348A Alves, Carol Ann Owings	2406A Bara, David E	2030A Birkhead, Sheryl	2112A Bunce, Anna
0347A Alves, James W	2228S Barber, Tara Edwards	2356A Bisenieks, Dainis	2450A Bunt, Christine
0188A Alvord, J Clinton	2229A Barber, Thomas	1285A Bishop, James Daniel	3445A Bunt, Christine (g/o #1)
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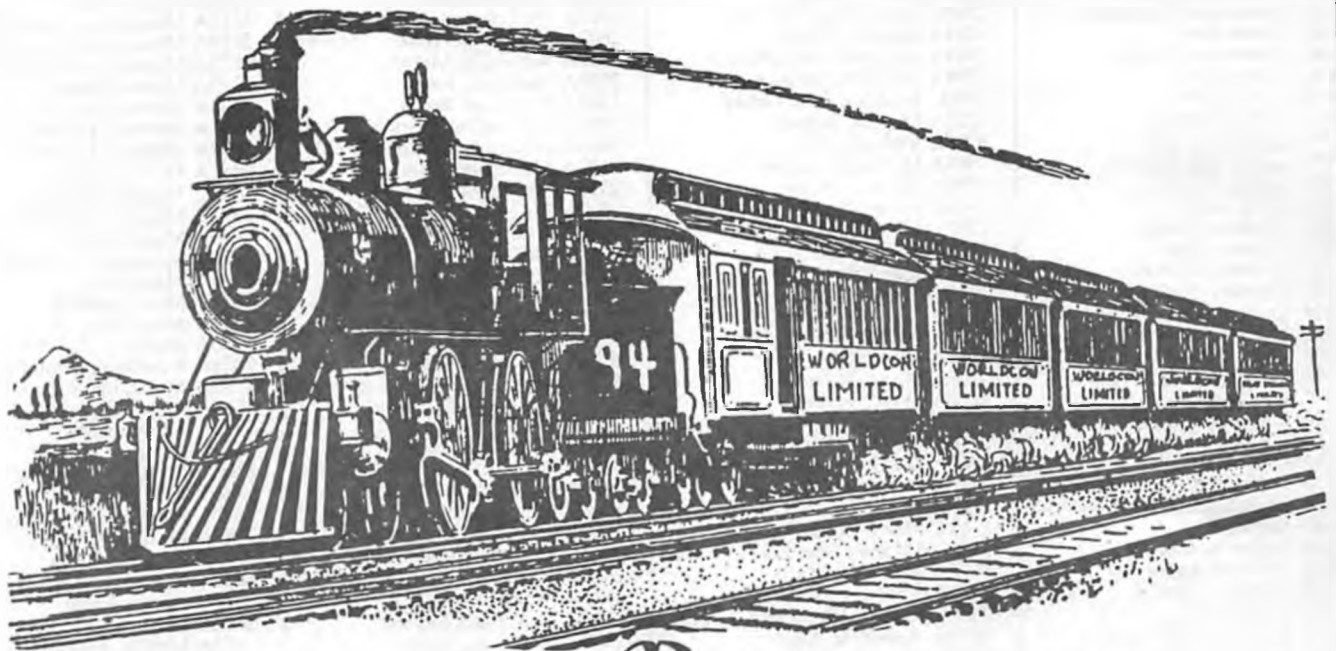
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1667A Travis, David L	3083A von Thorn, Alexander	2239A White, Lisa P	1124A Young, Jack C
3052A Trebing, Margaret	3084A von Thorn, Merle	2143A White, Jr, Royal	1099A Young, II, James D
0894A Trebing, Mark	3085A Vosborgh, Jay	3105S Whitley, Deal	3123S Young, Jim
3649A Tregenza, Chris	0677A Wada, Michi M	0222A Whitley, Eva Chalker	1125A Young, Susan
3053A Trei, Peter	3086A Wadsworth, Elizabeth K	2352A Whitman, Marc	1963A Yudenitssch, Alexander
3054A Trei, Robin	3640A Waggott, John L	3106A Whitman, Michael	0322A Zahn, Anna L
3055A Trembley, Sharon	0772A Wagstaff, Joan	0053A Whitmore, Jackie	1781A Zahn, Timothy
3056A Trend, Gregg T	3087A Wagtskjold, Peder D	0054A Whitmore, Stephen	2245S Zak, Gwen
2008A Trimble, Jacque	1468A Wajert, Peggy	0617A Whitworth, Kathryn D	1136A Zakem, Joel D
3433A Trimble, Mark	2345A Waks, Jane Brewster	1480A Wicker, Guy	3125A Zang, Linda C
3057S Tripp, Galen A	2346A Waks, Mark	1322A Wilbanks, Caran	0273A Zeiger, Barry
0409A Trocchia, Gregory	3266A Wald, Bette	3107S Wilbur, Faye	3126A Zeigler, Deb
3058A Trojan, Bill	2202A Wald, David	1456A Wilcox, Elizabeth M	1490A Zellich, Michelle
3059A Trumpler, Mark	3267A Wald, Dick	3312A Wilcoxon, Jason Kary	0796A Zellich, Rich
1342A Tucker, Nancy J	3088A Waldman, Jacob M	0839A Wilcoxon, Joseph	0404A Zenk, Margo
3241A Tumilty-Lazzaro, Cynthia	1121A Walker, Gail A	3311A Wilcoxon, Kelli Robyn	3310A Zettel, A Christopher
3060A Tunnicliff, Stephen	2347A Walker, S	1553A Wiley, Lucy	3309A Zettel, Mary S
3061A Turek, Leslie	2348A Wallace, David Vinayale	3108S Willauer, Marlene	3127A Zetterberg, Julie A
0212A Turner, James M	1299A Wallbank, Mary	0122A Williams, Andrew	1319A Zielke, William H
2044S Turner, Karen	1197A Wallbank, Tom	3109A Williams, C S	0049A Zierhut, Ingrid
1583A Turner, Sharon	1256A Waller, Kristin	3110A Williams, David J	2215A Zimmerman, Daniel C
3062C Turner, Tanya	3089A Walrath, David	3111A Williams, Edith T	1442A Zygowicz, Karin L

Orlando Airport Prepares For MagiCon Influx

Oh, all right! It is barely possible that the expansion of Orlando International Airport was not prompted by the prospect of hosting the 1992 Worldcon. Still, whatever the airport fathers' motives, MagiCon attendees are the lucky beneficiaries of a more than fifty percent increase in Orlando's capacity for handling aerial arrivals.

Strains in Paradise

Though beautiful, modern and efficient, the Orlando Airport was by 1989 beginning to show signs of strain. With roughly 770 arrivals and departures daily, and a maximum of 80 landings and takeoffs per hour in good weather, its operations had little margin for error, while passenger throughput was half again as high as the theoretical level of 12 million visitors per year. Adding to the occasional frustrations were inadequate parking and overcrowded roads.

If Orlando had followed the advice of the best authorities, it would have been utterly unprepared for this predicament. After all, upon the airport's opening in 1981, the New York Times editorialized that a 12 million capacity facility was a municipal white elephant, far larger than a secondary destination would ever need.

Sure enough, it took almost five years for Orlando to reach 12 million arrivals and departures, and another three to reach 17 million. Luckily, much can be done to accommodate more passengers than an airport is supposed to be able to handle. Planners routinely count on a 50 percent "stretch factor", which Orlando had just about used up by the time that its first big expansion got under weigh.

Room to Run In

The first element of the expansion - and the one with the biggest bottom-line importance to most travelers - is the airport's third runway, which began operations in January 1990. In the nonlinear arithmetic of air traffic control, the new runway doubled the rate at which the airport could handle arrivals and departures, raising it to 160 an hour in good weather and 80 an hour in restricted conditions. In other words, even in continuous bad weather, Orlando can now handle as many flights as it could under the best conditions a year ago.

While plans for a fourth runway have already been approved, airline spokesmen are confident that three runways will prove adequate for the remainder of this century. MagiCon attendees can look forward to substantial bettering of Orlando's already above-average on-time performance.

The second element is a third airside terminal, bringing the number of gates to 72 (not including tarmac-level commuter gates). The new facility was financed by Delta, Orlando's largest carrier (27 percent of total traffic), which will sublease some gates for international flights. To utilize its new space, Delta has designated Orlando as a "mini-hub" and is planning to increase its daily flights by nearly 50 percent over the next year. United Airlines, American Airlines and USAir have also added new flights to and from Orlando to take advantage of the increased runway and gate capabilities.

The third and final element is improved access for vehicles. A new parking garage has just been finished, and the roads leading to the airport are being widened. Right now, none of this is pleasant for motorists, but the work will be finished about a year before MagiCon begins.

Airside Terminal World

The new airside, inaugurated on September 11th, comes close to being a tourist attraction in its own right. Its striking, predominantly glass design, awash in palm trees and sunlight, poses a vivid contrast to the cramped space from which travelers have just emerged. Futuristic transparent shuttles whisk visitors to the groundside terminal, which has itself doubled in size since last year.

One of the keynotes of the airport's layout is minimizing long walks. Veterans of Atlanta, Dallas, O'Hare, Las Vegas and other such marathon-inspired locales will be delighted to discover that almost no passenger needs to walk more than a couple of hundred steps to reach wherever he is going at the Orlando airport. Even these relatively short distances have now been made easier by the installation of moving walkways on the longer stretches.

Part of the new space is devoted to a shopping mall, carefully designed to appeal to travelers who want something more than plush animals and Mickey Mouse T-shirts. Only a few shops are open so far, but the airport's intentions are good. Sundries stores, for example, will stock diapers and baby food, and care is being taken to maximize the diversity of the goods offered for sale. By 1992, we fear, Shopaholic Fandom will see no need to go any farther.

Parlez-vous Orlando?

Six years ago, Orlando had no regularly scheduled overseas flights. Today foreign arrivals are the fastest growing segment of its business. In addition to scheduled non-stop flights to a dozen destinations in Europe and Latin America, the city is served by charter flights operated by more than 40 non-U.S. carriers.

Arriving in a new country, even one as friendly as Florida, is never easy. The Orlando airport has recently added a number of innovations to make the transition easier.

International arrivals at the new airside terminal will be greeted by informational signs that can switch automatically among twelve different languages, depending on the predominant tongue of the arriving flight.

They will also go through customs much more easily and quickly than before. Orlando is one of the first airports to install the Interagency Border Inspection System (IBIS), which enables all of the various government agencies that deal with foreign visitors to take care of their business with a single stop. The new system will be nearly three times as fast as its predecessor, enabling the airport to process 1,200 arrivals an hour.

Of course, the airport is not the only part of Orlando that has changed dramatically over the past year. In our next Progress Report, we'll bring you news of additions and improvements elsewhere that will make your visit to Orlando even more enjoyable.

Warbird Air Museum

By Ross Pavlac

This is the first in a series of articles on Central Florida tourist attractions that you might consider visiting after you've been to Disney World.

Just a few miles east of Disney World lies an airbase that is active day and night. In a vintage hanger off of a side road, there are men at work building model planes. Full size model planes. Or rather, building full size *military* planes.

No, this is not a secret terrorist organization. It's the Flying Tigers Warbird Air Museum.

This is not so much a museum as it is a business. Believe it or not, there *are* people out there with too much money, and some of them spend it on vintage aircraft. The Warbirds Museum makes its living catering to these people, and specializes in restoring military aircraft. Warbirds Museum is the largest and oldest restorer of military aircraft, and specializes in American planes of World War II vintage.

In Central Florida, much of the tourist propaganda blares at you how wonderful miracles will happen if you show up – scheduled on the hour, of course. The Warbirds brochure is a bit less formal: "Work goes on every day, 7 days a week, all year long. See the restoration process; major reconstruction projects are always under way. Planes are regularly flown, but on no set schedule; some are test-flown as part of the work, others for the pure pleasure of flight." Ah, what a breath of fresh air compared to the neon-tinged propaganda from other tourist attractions.

But is that laid back attitude for real? You bet. When you show up, you discover that it really is primarily a restoration operation. The "museum" part of it is to help publicize their efforts and to let airplane fans get a close up look at the restoration process.

If you're lucky, you'll draw Larry Gibson as your tour guide. After a brief introductory talk on the history of the museum, he will take you into the main hanger, past a sign that reads, "Please do not touch the airplanes or feed the mechanics." As he takes you past the planes on display and under restoration, he will drawl slightly as he drills into you the two inviolate rules that apply to all planes restored there:

Rule Number 1: the plane must be completely disassembled. This is because some structural damage and corrosion can be concealed from inspection, and is only detectable if the plane is torn apart until it is a pile of rubble – like a mammoth jigsaw puzzle. Larry grins as he says they do this because it would be a real shame to spend several hundred thousand dollars and two years restoring a plane and then have it fall apart the first time you took it up in the air – particularly with him inside it.

Rule Number 2: *It must fly*. Larry and the other Warbirds staff scorn those companies that restore planes just to be museum pieces. "What good is it to go to all the trouble to restore an airplane if you ain't gonna fly it?" Good point.

As you walk through, you'll first see some "complete" planes on display – all nice and shiny. After you learn a bit about each of them, Larry will take you back to where the restoration is going on. Sure enough, you will walk down aisles with airplanes in literally all stages of construction. The actual tour takes 20 minutes or so, but you can take as long as you want afterwards to snap photos or ask questions of the people doing the restoring.

The actual planes you'll see will vary from month to month. It is not uncommon to see such planes as a P-51 Mustang, P25J Mitchell bomber, B-17 Flying Fortress, B-24J Liberator, even a couple of World War I biplanes. Restoration has recently begun on a P-40E Flying Tiger plane, which will be the museum's flagship.

And, yes, they will fly YOU. They have a fighter trainer plane available and for a fee they will take you on a flight over DisneyWorld. – That'll give you some interesting photos to take home!

Flying Tigers Warbird Air Museum, 231 Hoagland Blvd (Airport Road), Kissimmee, FL, 32741. (Take Highway 192 east from Disney). 1990 hours and rates: Open daily including holidays, 9-6 (Sundays 9-5); Admission: adults \$5, under 12 or over 60: \$4.



FANAC / MagiCon Financial Statement

for 8/24/89 thru 10/3/90

EXPENDITURES

Administrative, Registration	
Bank Fees, Check Printing, etc.	103.15
Bid expenses, N3 promotion	1,694.89
Committee Newsletter	
Copying	261.69
Supplies	10.37
Postage	24.35
Equipment	4,459.23
FANAC Legal	90.00
FANAC Postage	34.45
Misc. Copying	23.54
Office Rent	1,727.69
Office Supplies	206.17
Phone	749.22
Postage	662.08
Postage bulk PR1	635.69
Telecommunications	289.42
Transportation Expenses	1,066.00
Miscellaneous	535.90
Publications, Printing	
Progress Reports	3,025.13
Publicity	693.48
Misc. Printing	407.54
Total Expenditures	16,699.99

ASSETS

Bank Accts.	82,507.79
Capital Equip.	4,409.23
Total Assets	86,917.02

INCOME

Memberships	97,654.25
Local Sales	28.00
Interest	3,763.42
Advertising	320.00
FANAC Dues	336.00
Total Income	102,101.67

RECONCILIATION

Bank Bal. 8/24/89	1,515.34
Total Income	+102,101.67
Total Expenditures	-16,699.99
Total Assets	86,917.02



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