



MagicOM

Progress
Report 4

Congratulations!

To

the 1994

Site Selection

Winners

International Agents

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

PETER WESTON
14 St. Bernard's Rd.
Sutton Coldfield B72 1LE
• United Kingdom

JOHN-HENRI HOLMBERG
Aldersmansvaagen
S-260 40 Viken
Sweden

KEES VAN TOORN
Postbus 3411
NL - 3003 AK Rotterdam
Netherland

JUSTIN ACKROYD
GPO 2708X
Melbourne, Victoria
3001 Australia

If you would like to pay for your membership in other than US currency, you should send your check directly to the appropriate agent. Check with them for the current exchange rates.

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

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

Chair's Letter

Dear MagiCon members,

Now that the 49th Worldcon is over, it really is the time for all our volunteers to start on the celebration for the 50th, **MagiCon**. We have been busy these last few months. You can read about some of our plans in the pages of this progress report.

Featured Guest

This issue we are featuring our Guest of Honor, Vincent DiFate. The articles and portfolio will give you just a taste of his artwork and influence on SF art over the past three decades (now doesn't that make you feel old, Vin?). We are proud to have him as our guest. In addition to helping us provide a special retrospective exhibit of his own work at **MagiCon**, he is guiding and helping us to provide the first (and what may be unique) historical exhibit of science fiction art ever assembled at a Worldcon.

Hotels

Enclosed with this progress report is the hotel reservation form. I believe this is the earliest any U. S. Worldcon has ever provided this service, but we have had so many requests for this information that we thought it best to get it out as early as we could. We know many of you are already planning your vacation around **MagiCon**. Please note that all our hotels are providing the convention rate both before and after the convention BUT the length of time these discounted rates are available is different in each hotel. The specifics are described in the hotel insert.

All hotel reservations are being handled by the Orlando Housing bureau. You can call on the toll-free number: (800) 258-7666, or you can mail in the form.

An interesting note on our hotels and rates: The *Miami Herald* recently ran an article on Orlando hotels that have extra services for families with small children. Our headquarters hotel was featured because it will arrange babysitting on an individual basis in your room and also has special activities for older children. They also mentioned the lowest price this summer for a room with two double beds. It was \$156 per night. The Peabody is a luxury hotel, even to the TV set in the bathroom so the rate is probably very reasonable. So I think we have a pretty good rate for you for NEXT year: \$98. The Peabody will be the main party hotel also. I suggest you get your reservations in early.

If \$98/night is a bit steep for you, read through the hotel insert, our hotel rates start as low as \$35 per night, probably the lowest Worldcon rates in a decade or more.

MagiCon Staff

As you can see from our staff listing, we have greatly increased the number of people who are working on specific aspects of **MagiCon**. If there is some specific question or suggestion that you would like to make, address it to the appropriate person at the **MagiCon** post office box. And, of course, we are still looking for people to help out before or at the convention. If you are willing to volunteer for a few hours or more, please drop us a line at the MagiCon P. O. Box and tell us.

Looking forward to seeing you all next year. Say hello. I'll be easy to spot ~ just look for the guy with the most dazed expression.

Joe D. Siclari
Co-Chairman

1992 WSFS Business Meeting

Bruce Pelz will chair the World Science Fiction Society business meeting at **MagiCon**. Further information about the business meeting will appear in future Progress Reports.

MagiCon

The 50th World
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September 3 - September 7, 1992 -- Orlando, Florida

Table of Contents

Chairman's Letter / 1992 WSFS Business Meeting	2
Table of Contents / Ad Index / Art Credits	3
Organization of the 50th Worldcon	4
Membership Information / Official Travel Agent / Dealers Room	6
Program Division Report	7
Events Division Report / Lost Souls	8
Childcare Questionnaire	10
PR 5 Ad Rates & Deadlines / Volunteers	11
Vincent DiFate - Featured GoH	12
Sketches (reprinted from <i>Algol</i>)	18
Theme Park	20
Editor's Letter / Spanish Main	21
MagiCon Membership by Country And State / Membership Map	24
Overcoming the Barriers	26
Handicap / Access Questionnaire	27
SF Retrospective Exhibits	29
New MagiCon Memberships / Art Show / SF Illustration Retrospective	30
FANAC / MagiCon Financial Statement	31
International Agents	C3

Art Credits

Page	Artist
Front & Rear Cover	Brad Foster
5, 29	Diana Harlan Stein
6	Jayne Murphy
13 - 17, 19	Vincent DiFate
20	Holly Bird
23, 26	Linda Michaels

Advertisers

Advertiser	Page
ConFrancisco - Worldcon 51	C2
San Antonio in '97	7
Atlanta in '95	9
Glasgow in '95	25
Dragoncon '92	31

"MagiCon" is a service mark of the Florida Association for Nucleation and Conventions, Inc. (FANAC, Inc.), a Florida Not-for-Profit Corporation. "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Science Fiction Achievement Award", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

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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.

MagiCon Operational Board

Joe D. Siclari - Co-Chairman
 Becky Thomson - Co-Chairman
 Tony Parker - FANAC Treasurer
 David Ratti - FANAC Secretary
 Susan A. Cole - Administration Division Head
 Gary Feldbaum - Events Division Co-Head
 Steve Whitmore - Events Division Co-Head
 Mark Olson - Exhibits Division Head
 Ben Yalow - Facilities & Fixed Functions Div. Head
 Judith C. Bemis - Finance Division Head
 Andy Robinson - Programming Division Co-Head
 Edie Stern - Programming Division Co-Head
 Ray Herz - Publicity Division Head
 Theresa Renner - Services Division Head

MagiCon Committee And Staff

Becky Thomson - Co-Chairman
 Joe D. Siclari - Co-Chairman

Tom Veal - Admin. Coord. & Gen. Counsel
 Ben Yalow - Assistant to the Chairmen
 Dina S. Krause - Aide to Chairman
 Melanie Herz - Administrative Assistant

Administration Susan A. Cole, Division Head

Susan A. Cole, Pre-Con Registration
 Tony Parker, Volunteer & APA Coordinator
 Jayne Rogers, Office Manager

Office Staff

Colleen Cart Frank Dowler
 John Ervin Gary Fehrman
 Cindy Haight Melanie Herz
 Jeff Humphrey Lewis Murphy
 Lynn Murphy

World Science Fiction Society

Bruce Pelz, 1992 WSFS Business Meeting Chairman
 1995 Worldcon Site Selection - Tom Veal, Admin'r
 James M. Dickey, Pre-Con Teller
 Melanie Herz, Head Teller

Events

Gary Feldbaum & Steve Whitmore,
 Division Co-Heads

Seth Breidbart, Feather Ceremony
 Todd Dashoff, Division APA, Food Functions
 Jill Eastlake, Hugo Ceremony
 Peggy Thokar, Deputy Hugo Director
 Dale Farmer, Safety Advisor
 Penny Frierson, GoH Speeches
 Marty Gear, Masquerade Director
 Lee Orlando, Deputy Masquerade Director
 Barbara Higgins, Filking
 Rick Katze, Hugo Losers Party
 Anita Raj, Production Manager
 Kurt Siegel, Safety Advisor
 Davey Snyder, Office Manager
 Greg Thokar, House Manager
 Dalroy Ward, Technical Director
 Diane Weinstein, Meet the Pros
 Jackie Whitmore, Sales to Members
 Sam Tomanio, Assistant

Exhibits

Mark L. Olson, Division Head
 Jim Mann, Assistant Division Head

Pam Fremon, Special Interest Groups Tables
 Deb Geissler, Speaker to Mundanes
 Chip Hitchcock, Exhibits Setup
 Al Kent, Exhibits Setup
 'Zanne Labonville, Exhibits Setup
 Ingrid Nielson, ASFA Liaison
 Kurt Siegel, Consulting Fireman
 Dick Spelman, Dealers

Dealers Staff

Steve Francis
 Roger Sims
 James Tollett

Art Show & Art Exhibit

Claire Anderson, Layout, Mailings & Records
 Dave Anderson, Mailings & Records
 Joni Dashoff, Artist Check-In & Check-Out
 Gay Ellen Dennett, At-Con Operations, Layout
 Stu Hellinger, Sales
 Tony Lewis, Auctioneer
 Joe Mayhew, Auction, Auctioneer, Judging
 Becky Peters, On-Site Liaison

L. Ruth Sachter, DiFate Liaison
Sharon Sbarsky, Ribbons

Art Show & Art Exhibit Staff

Bonnie Atwood	Deb Atwood
Ted Atwood	Shirley Avery
Martin Deutsch	George Flynn
Holly Love	Winton Matthews
Karen Meschke	Becky Peters
Angela Phillies	Larry Proksch
Mark Richards	Lily Schneiderman
Barry Zeiger	

Exhibits

Karen Meschke, Vance GoH Exhibit
Becky Peters, DiFate GoH Exhibit

Exhibits Staff

Mike Benvenista	Ann Broomhead
Deb Geissler	Rick Katze
Lori Meltzer	Davey Snyder
Tim Szczesuil	Pat Vandenberg

Historical Exhibits Peggy Rae Pavlat, Dept. Head

Nancy Atherton, History of Fanzines
Tony Lewis, History of SF Small Press
Bruce Pelz, History of Worldcons
Drew Sanders, Costuming Slide Show
Joe D. Siclari, History of Bidding
Christine Valada, Portrait Gallery
Beth Zipser, Portrait Gallery Staff

Scenes from World-Wide Fandom

Dirk Bonkes	John Robert Columbo
Charles Mohapel	Anatoly Paseka
Takumi Shibano	

Historical Exhibits Staff

Todd Dashoff	Joni Dashoff
Dan Hoey	Bill Jenson
Steve Swarz	

Facilities & Fixed Functions Ben Yalow, Division Head
Patty Wells, Asst. Div. Head

Don Eastlake III, Convention Center Liaison
Terry Berry, Asst. Convention Center Liaison
Elayne Pelz, Hotel Liaison
Kurt Siegel, Speaker to Fire Marshalls

Finance Judith C. Bemis, Division Head

Dave Cantor, Head Cashier
Bruce Farr, Budget Consultant
Bill Wilson, Keeper of Checkbook

Cashier Staff

Ben Miller	Judith Morman
Lynn K. Murphy	Paul de Leeuw van Weenen

Programming Edie Stern & Andy Robinson,
Division Co-Heads

Gary Anderson, Costuming Programming
Janet Wilson Anderson, Costuming Programming
Linda Bushyager, Consultant
Tom Clareson, Academic Programming
Don Cochran, Administrative Staff
Sarah Goodman, SF Programming
Joseph Green, NASA Liaison
Elizabeth Gross, Science Programming
Jerry Kaufman, SF Programming
Francine Mullen, Administrative Assistant
Lynn Murphy, Children's Programming
Priscilla Olson, SF Programming & Special Interests
Bill Parker, Films & Video
Charlotte Proctor, GoH Liaison

Programming Staff

Clint Bigglestone	Janice Gelb
Andi Schecter	Amy Thomson

Publicity Ray Herz, Division Head

Laurie Mann, Press Relations
Richard Brandt, Press Kits / Press Room Staff
Diana Bringardner, Press Room Staff
Amanda Carter-Sheahan, Press Room Staff
Dennis Greenlaw, Graphic Arts

Publications

Tom Hanlon, Pre-Con Pubs. Subdivision Head
Mike Glycer, Progress Report Editor
Jon Gustafson, Program Book Editor
David Ratti, Publications Production Head
Mike Brocha, Production Assistant
Terry Fowler, Production Assistant
Mary Wismer, Production Staff

Services

Theresa Renner, Division Head
R. Eric Guy, Assistant to Division Head

Fred Duarte, Daily Newsletter
Sue Francis, Hospitality Suite
Melanie Herz, Committee Den / Staff Lounge
Michael Nelson, Logistics
John Platt, Handicap Access



Membership Information

Membership Rates: The following membership rates are in effect:

Attending:	\$95	until 03/31/92
Attending:	\$110	until 07/15/92
Attending:	\$135	at the door
Supporting:	\$25	until 07/15/92
Supporting:	\$25	at the door
Child (born after 9-3-80):	\$45	until 03/31/92
Child (born after 9-3-80):	\$55	until 07/15/92
Child (born after 9-3-80):	\$75	at the door
Kids-in-tow, born after 9-3-86:	Free	

Please note that all special discounts for site selection voters and **MagiCon** presupporters have expired.

Attending Membership: In addition to attending **MagiCon**, members in this category may nominate and vote for the 1992 Hugo Awards and, upon payment of the voting fee, cast a ballot in Site Selection for the 1995 World Science Fiction Convention. Attending members will receive an astonishing array of publications, including our Progress Reports and Program Book.

Supporting Membership: Supporting members have all of the rights and privileges of an attending member with one notable exception: supporting members won't be able to attend **MagiCon**. Supporting members may become attending members by paying the current attending member rate less the amount already paid.

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 Children's Programming and use **MagiCon**'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 negotiate or subsidize. This service will almost certainly **not** be free, but it will be professionally managed and reasonably priced.

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. They may not be left unsupervised at any event (including Children's Programming). Needless to say, they don't get publications or voting rights. Babysitting for Kids-in-Tow will be offered only on a "space available" basis at a fee sufficient to cover the full cost of the service.

All rates are in U.S. dollars. Makes checks payable to "**MagiCon**". All correspondence relating to memberships should be sent to:

MagiCon
Attn: Preregistration
P.O. Box 621992
Orlando FL 32862-1992

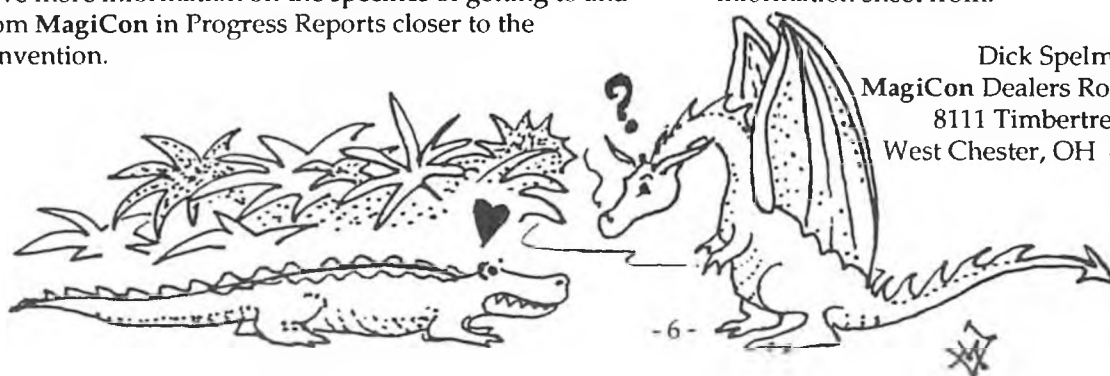
MagiCon Selects Official Travel Agent

MagiCon has selected Garber Travel of Boston as its Official Travel Agent. Many of you may remember Garber from travelling to Noreascon III. You can expect the same excellent service from them again for **MagiCon**! We'll have more information on the specifics of getting to and from **MagiCon** in Progress Reports closer to the convention.

MagiCon Dealers Room

At this time all tables in the **MagiCon** Dealers Room have been reserved. We are accepting people for a waiting list. If you are interested in being added to the list (in case cancellations later make tables available) please request an information sheet from:

Dick Spelman
MagiCon Dealers Room Manager
8111 Timbertree Way
West Chester, OH 45069-1605



MagiCon Program Division

by Edie Stern

MagiCon programming will be a feast for the discriminating palate (we hope). As with any good banquet, we are aiming to have courses to interest many tastes. From soup to nuts, or is that Alpha Centauri to Omega Epsilon?

There are a few special focus areas that I would like to tell you about:

History!

We can't resist the opportunity to celebrate our past. **MagiCon's** special focus is on the history of science fiction and science fiction fandom.

While it's commonly said that "Those who do not know history are doomed to repeat it," they never mention those who DO know. Well, **MagiCon** will be the 50th Worldcon held and, as the history books tell you, things have changed. Join us as we recreate programming from the very first Worldcon in 1939. Note: Futurians are WELCOME this time.

Space Exploration

Another focus of **MagiCon** programming is on space exploration. When the Viking lander reached Mars, Ray Bradbury pseudo-quoted Pogo, "We have met the Martians, and they is us." At **MagiCon** we Martians will be close enough to enjoy side trips to Cape Kennedy, and some special programming at the con. We hope to include programs developed for children within this theme.

We've all grown to enjoy a rich blend of traditional Worldcon programming. Among them...

Costuming Programs

Costuming Programming for **MagiCon** will be organized by Janet Wilson Anderson and Gary Anderson. Janet leads the International Costumers' Guild, and she and Gary have experience running Costuming Programming for a Worldcon. Suggestions and ideas to Janet Wilson Anderson and Gary Anderson, **MagiCon** Programming at the P.O. Box below.

Special Interests

We all have special interests. Priscilla Olson, however, has *Special Interests*. Priscilla has extensive experience with Worldcon programming and LOTS of ideas. If you are interested in a tightly focused subgenre, or have suggestions for special interest programming,

contact Priscilla Olson, **MagiCon** Programming, at the P.O. Box below.

Ideas, Suggestions Politely Couched, Other Suggestions, And Volunteers

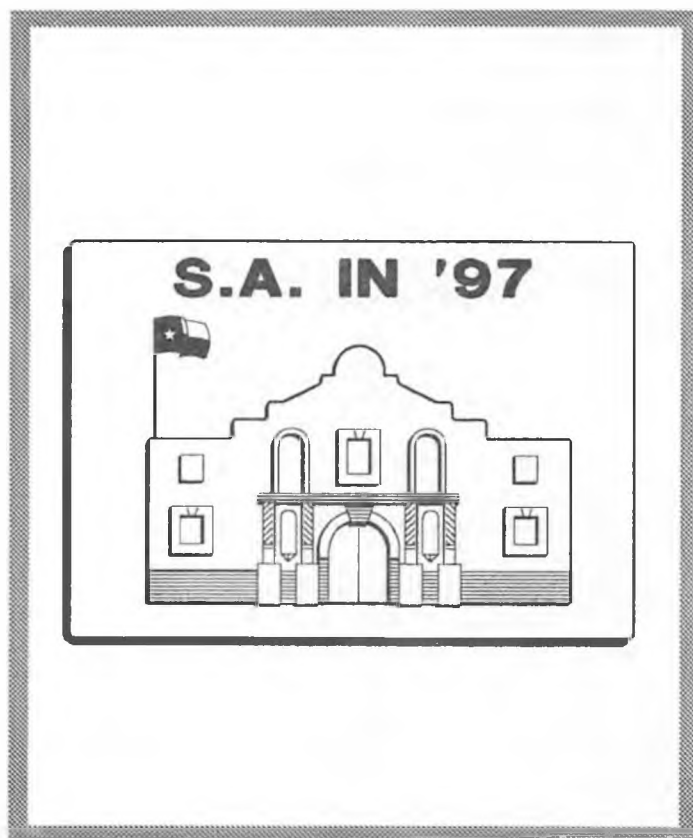
This is everybody's Worldcon: your ideas and suggestions are eagerly solicited. If you have an opinion on programming, share it with us. If we can sweet talk you into volunteering for this, or other areas, write! The address is:

Edie Stern & Andy Robinson
MagiCon Programming
P.O. Box 621992
Orlando, FL 32862-1992

Where? When?

MagiCon daytime programming will be primarily in the Convention Center. Films and nighttime programs are likely to be in the Peabody. Keep reading the Progress Reports: when details are set, we'll fill you in.

By Labor Day, 1992, you'll know what it was like at the 50th WorldCon and the first. And maybe, a little bit about the 100th.



Events Division

by Steve Whitmore and Gary Keith Feldbaum
Events Co-Division Managers

Well another PR deadline is upon us. As you can see Gary and I have not run screaming into the night but have chosen to manage the division. So now that we are managing this division (sort of) I guess that you would like to know what Events is all about.

The Events Division contains an eclectic group of departments including those that one might expect to find under the heading of Events: The Hugo Awards; The Masquerade; The Meet the Pros Gathering; The Guest of Honor Speeches; The Keynote Address; Food Functions; a couple of plays and the Opening and Closing Ceremonies. The division also includes some departments that are not always considered an event: Sales to Members; Technical Services; House Mgr.; Production Mgr., and Gaming.

Happily, we have found some volunteers to take the responsibility for the following Departments:

Hugo Award Ceremony	Jill Eastlake
Masquerade Director	Marty Gear
Assistant Masquerade Director	Lee Orlando
Technical Director	Dalroy Ward
Meet the Pros	Diane Weinstein
Guest of Honor Speeches	Penny Frierson
Sales To Members	Jackie Whitmore
Assistant	Sam Tomanio
House Manager	Greg Thokar
Production Manager	Anita Raj
Office Manager	Davey Snyder
Division APA and Food Functions	Todd Dashoff
Filking	Barbara Higgins

Starting in the next PR those wonderful folks who have volunteered for the chance to manage a department will begin reporting to you directly. We also hope to have found volunteers for the department head positions that are still open, at least the ones within our division.

We publish a division APA on a semi-regular basis for circulation within the division. Any letters that you send to the division will be circulated unless you indicated that you don't want your letters circulated. The APA is an open forum for discussion on those topics that are relevant and sometimes irrelevant to the division.

If you have ideas that you want to get to the events division, please drop us a line. We try to get back to every one that has written to us in a timely manner, but some times letters require responses that we can not give at the time requested. Never fear, we will get back to you with an answer as soon as we can.

Lost Souls

We try, we really do, but sometimes we lose track of some of our members. If you recognize any of the names on this list, either send us their address, or tell them so they can send it. Otherwise, how will they get any more of these nifty Progress Reports?

Anderson, Sandra	Baltimore MD
Crighton, Douglas	Winnipeg Manitoba
Diruocco, Tena	Malden MA
Durrell, Bryant	Cambridge MA
Engfer, Bill	Brooklyn NY
Gabriel, Mike	Tulsa OK
Gordon, David	N Hollywood CA
Greene, Edward	NYC NY
Hall, Cheryl	New Haven CT
Haven, Les	St Louis MO
Houwerzyl, Robert E	Amsterdam
Lane, Charles	St Davids PA
Lane, Joyce	St Davids PA
Leith, Rena	Tucson AZ
Lenard, Linda	Casselberry FL
Martin, Cathy	Etobicoke Ontario
Martin, John	Etobicoke Ontario
Morman, Judith C	San Jose CA
Newton, Cherry	UK
Newton, David	UK
Newton, Henry	UK
Newton, Penny	UK
Papendick, Laura	Glenside PA
Pekowsky, Larne	New Haven CT
Pickering, Annabel	Cumbria
Pickering, Fran	Cumbria
Pinzow, Anne Phyllis	Newark NJ
Quirk, Nathalia	San Diego CA
Rasmussen, Alis A	San Jose CA
Richards, John	UK
Roth, Mark	Cedar Park TX
Scoggin, David	Norcross GA
Sprague, Susan	Guelph Ontario
Walsh, Michael R	San Francisco CA

Please send all address corrections to:

MagiCon
Attn: Registration
P.O. Box 621992
Orlando, FL 32862-1992



The World is Coming to Atlanta in 1996.

The Universe Arrives in 1995.

ATLANTA: CITY OF THE FUTURE

Atlanta has been acclaimed as the best place to live in the United States. It is also a great place to visit, as those of you who attended ConFederation in 1986 can attest. One of the most popular convention cities in the world, Atlanta is also one of the lowest priced. You can't find an easier place to reach than Atlanta if you come by auto, train, bus, or plane. The MARTA rapid rail system, the best subway system in the country, goes from Atlanta's International Airport directly to our hotels--you can stay completely weather-proof, from your plane all the way to our convention. The newly revived and expanded Underground Atlanta is within walking distance of the hotels. SciTrek, Atlanta's hands-on science museum, is within two blocks of our hotels, and promises to fascinate the child in every fan.

ATLANTA: THE BEST IN HOTELS

Atlanta has the best concentration of hotel convention facilities in the world. And Atlanta in '95 has reserved the best of them for the 1995 WorldCon. In fact, we probably will not need all the function space! The Atlanta Hilton, Marriott Marquis, and Hyatt Regency have over 400,000 square feet of function space (wheelchair accessible), 4300 sleeping rooms, and 20+ restaurants and lounges, all within a 1/2 block radius. The Hyatt and Marriott are connected, by protected pedestrian bridges, with a Food Court and shopping mall.

ATLANTA: THE BEST CHOICE

Come and visit us at our parties at many regional conventions. Look over our bid information, examine our hotels' convention facilities, the city, the committee -- all aspects of our bid. Ask questions. Then make your choice: we're confident that you will again find ATLANTA the best location for WorldCon -- this time for 1995.

Support Atlanta in 1995 now...presupporting memberships are only \$5.00 (US \$) each. Or, if you prefer, Can\$7.00, or £3.00 (please do not send cash!). Your pre-support will not only help us throw a better party for you at conventions, but you will also get a subscription to our fanzine, FURTHER SOUTH ON PEACHTREE, and the entire \$5/Can\$7/£3 is credited toward your membership when we win. For more information, write:

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

In Canada: Atlanta in 1995, 9180 Halston #301, Burnaby BC V3N4L8, Canada

Attention Parents

We are very interested in hearing from those of you who are planning on bringing your children to **MagiCon**! We would like to have your input on the type of babysitting and children's programming you would like provided for your younger family members. Please fill out and return this form, to help us to provide the best care possible for our future fen.

1. What age(s) is / are your child(ren)? _____
2. What hours would you like to see babysitting provided? _____

3. If we provide daytime care only, would you be willing to pay extra for night care during major events such as masquerade and the Hugo Awards?
☐ YES ☐ NO Comments: _____

4. What type of snacks would you prefer to see provided? _____

5. Should lunch be provided, and if so, what would you like to have your child eat? _____

6. With the state of the world today, we are concerned with what type of security you would like to see provided for the children. For example, what type of identification should we require to pick up a child, etc.? Please give us your input. _____

7. What, if any, programming would you like to see or avoid? _____

Please give us your comments and opinions, particularly covering anything we did not ask above. This is just a preliminary questionnaire, to give us a better idea of what your expectations are. If you have any particular concerns, please contact me at:

Lynn Murphy
MagiCon Babysitting / Children's Programming
3206 Caulfield Street
Apopka, FL 32703

Progress Report Advertising

We currently anticipate publishing three 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 #5 bulk rate to arrive in late December, 1991.

PR #5 Advertising Schedule:

Deadline for PR #5 Ad Reservations: October 25, 1991
Deadline for Camera Ready Copy and Payment: November 4, 1991

Printing Area:

Advertising Rates For Progress Report #5

Full Page:	7.5" x 10"	FAN	PRO
Half Page Horizontal:	7.5" x 5"	Full Page	\$90 \$200
Half Page Vertical:	3.5" x 10"	Half Page	60 150
Quarter Page Horizontal:	7.5" x 2.5"	Quarter Page	40 100
Quarter Page Vertical:	3.5" x 5"		

If you are requesting bleeds, color, special processing, or a certain page location in the PR, 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
P.O. Box 621992
Orlando, FL 32862-1992

Volunteers

It's not too late to offer to do YOUR part in helping to make **MagiCon** the best Worldcon that it can be!

MagiCon continues to add volunteers to our database. For those who have already volunteered, we thank you and will be in contact with you as we continue to fill specific staff positions. For those who are thinking about volunteering, we would love to hear from you.

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.

The best way to make sure that we know that you're interested is to write to:

MagiCon
Attn: Volunteers
P.O. Box 621992
Orlando FL 32862-1992

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.

Vincent DiFate - Featured GoH

Artist and MagiCon guest of honor, Vincent DiFate, has been one of the dominant figures in science fiction magazine illustration and paperback cover art since the 1970's. He is a prolific talent, and he has generously shared his time and resources in preparing this highlight section.

Many fans' earliest look at DiFate's artwork was in *Analog* where his drawings appeared alongside those by Kelly Freas, Leo Summers, John Schoenherr and others. DiFate's boldly starlit artifacts, superimposed on celestial blackness, were the most satisfyingly accurate description of man's forthcoming age of space exploration in the eyes of readers who had recently witnessed the Apollo moon landings. Yet his proficiency at "hardware" illustration never left readers with the impression that DiFate lacked a wider imagination, for he was often called on to illustrate the work of writers like Wallace Macfarlane who were John W. Campbell's bridge between "fiction for engineers" and the kind of speculative literature that by 1970 had propelled science fiction into one of the best-selling forms of genre fiction. Such stories readily lent themselves to one of DiFate's prevalent illustrative techniques, image collages of animals, planetscapes and artifacts that might have been composed with the eye of an impressionist but were depicted in a naturalistic style.

This highlight section begins with an appreciation of Vincent DiFate written by journalist and DiFate collector, Bob Stephens. And having whetted appetites by all our discussion of DiFate's skills, we continue with a selection of his prozine illustrations, many of recent vintage.

Finally, we present a side of DiFate long known to readers of Andy Porter's publications *Algol*, *Starship* and *Science Fiction Chronicle*. In addition to his drawings and paintings, DiFate is notable for his skill at critiquing science fiction art and expressing his values and observations in writing. For more than 15 years he has written about professional SF art, beginning with his column, "Sketches", for *Algol*.

Vincent DiFate

an appreciation by Bob Stephens

It is easy to speak of the obvious characteristics that distinguish the work of Vincent DiFate from that of others:

Most science fiction fans are acquainted with the sight of his heroic machinery sailing the ocean of deep space, dominating the artistic category of spaceships and technological artifacts as clearly as they rule the star lanes.

In addition, many would recognize his use of saturated primary and secondary colors which serves to intensify the action in the foreground. Some of us have also been impressed by a signature of the DiFate style, his subtle yet remarkable gradations of blue - as many as three different shades of the color may appear in a single painting.

And how many artists, especially since the 1950's, have displayed his sense of formal composition? As an example, notice how carefully the eye is guided about the harmonious whole of his cover for *Waldo & Magic, Inc.* Its arrangement of line and shape gently urges our consideration of the picture: the freedom of columnar space gives ease to the exploring eye while panels and tiers of instruments bracket the central human form.

It is also true that, in a contemporary world of sheer and sterile surfaces, DiFate's works are exceptional because of their rich and varied texture, even their occasional ruggedness. He is a rare elaborative painter in an era of reductionist comic book illustration.

Vincent DiFate was once a boy intoxicated by the flavors, the atmosphere, the mysterious singing of Ray Bradbury's language. He was also transported by the lurid Technicolor and apocalyptic action of George Pal's *War Of The Worlds*. The paintings of Chesley Bonestell lifted him into realms permeated with the cold, majestic light of outer space. Along the way, he lingered over the gloom and conflict of Stanley Meltzoff's Rembrandian cover for *Puppet Masters*. And he was eventually drawn to the dark beauty of nature's mutations: the metamorphic monsters of the Universal horror films and Ray Harryhausen's phantasmagoric creatures.

While Vincent DiFate is most assuredly a mature artist, I still prefer to think of him as being a boy in his heart, one who has never betrayed his past, but built unceasingly on his childhood dreams.

I would liken the young DiFate to a character in Joe Dante's fantasy film *Explorers*. In that movie, a boy crawls through a window after watching *This Island Earth* on television. He lies down on the roof and stares up, enraptured with the starry meadow of the Milky Way.

In real life, the DiFate boy was equally amazed by the seasonal magic of the stars. They whispered to him in beams of light and radio waves. Sometimes they revealed an original story. At other times they renewed an ancient one. He observed, listened, and never forgot.

Full of wonder, the boy answered back with his own images.

DiFate Illustrations

We do not have complete bibliographical notes for the original appearances of these illustrations, and the earliest items came without any annotations - but in those cases the Progress Report staff sometimes knew where we had seen them, and whose work they illustrated. ("This is from a Callahan's Bar story!" erupted Dave Ratti, with the delight reserved for greeting old friends.)

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Illustration for "Satanic Versus..." by Mercedes Lackey,
Marion Zimmer Bradley's Fantasy Magazine ▼





▲ Illustration for "Malevendra's Pool",
Marion Zimmer Bradley's *Fantasy Magazine*

Vincent Artist Guest

▼ Illustration for a "Callahan's Bar" story by Spider Robinson, *Analog*





Illustration for "Wish Upon a Star" by Anne Goring, ▲
Marion Zimmer Bradley's Fantasy Magazine

DiFate of Honor

Illustration in *Analog*, story and author unknown ▼







Illustration for "Dystability" by Dean McLaughlin, *Analog*

Sketches

by Vincent DiFate

[A reprint of the first installment of DiFate's column of commentary about the field of professional science fiction art, published in the Summer 1976 issue of *Algol*, edited by Andrew Porter.]

On a pleasant spring afternoon some eight years ago, when I was just a fledgling artist, I met Leo Ramon Summers for the very first time at *Analog*. Leo is a rather handsome fellow, deceptively youthful in appearance and quite articulate and down to earth, so far as artists go. We exchanged amenities (he was so amiable and uninhibited that I was green with envy) and at one point Leo placed his hand on my shoulder and, turning to John Campbell who was seated before us at his desk, he said, "There was a time when guys like Vincent and me could make out very well just illustrating for the pulps."

The pulps. I hadn't thought much about the pulps up until that time and I'm not altogether certain that I was more than mildly aware of what they were then. You see, my first introduction to science fiction hadn't been through the magazines. I distinctly remember at the age of four being taken by my parents to see *Rocketship XM* at a local movie theater. At that tender age movies held little fascination for me, but I was impressed by the curious bullet-shaped vehicle with fins that kept appearing in the film and I remember my mother telling me, with inexhaustible patience, that it was a rocketship. I don't know when I began to read science fiction, but I do recall that the very first book I ever read from cover to cover was Robert A. Heinlein's *The Puppet Masters*, which left quite an impression on me. No, I didn't start reading SF magazines on any regular basis until I was in high school, and by then the pulps were dead and long forgotten.

Leo and I left Campbell's office together, I recall, and spoke briefly in the lobby of the Graybar Building before we parted. Much to my surprise, I learned that Leo had been at SF for at least as long as Kelly Freas and was once the art director for *Amazing Stories*, when that publication was based in Chicago. I remember asking Leo why he hadn't gone onto paperbacks after the pulps dried up. Then he told me something about himself that is rather remarkable. You see, Leo Summers is color blind, which is quite a dreadful handicap for any illustrator to deal with. In spite of that, I feel that Leo has done some splendid work over the years.

In the years that followed that brief meeting, I thought often about the pulps. I wondered what there was about them that had so captivated Americans for nearly four decades and why, as if stricken by some mysterious plague, they died so swiftly and thoroughly, leaving so few remains behind. I started going to conventions as often as my work schedule would permit and, eager for creative input, I spent a good deal of time poking around

hucksters' rooms trying to get as much absorbed into the whole "genre mystique" as possible. I got to know the pulps pretty well, inside and out, and what I saw there is really rather wonderful in an artistic sense.

First, let me state with dangerous directness that I do not agree with the view that science fiction art is at a low ebb. To hold that view is to focus so narrowly on one facet of the genre as to ignore the vast abundance of speculative illustration that surrounds us. One need only go as far as the nearest newsweekly to see glimpses of the future glistening through the harsh realities of the present. Ads for Alcoa, Rockwell International, U.S. Steel, Otis Elevator and others often display artists renditions of technological developments just beyond the horizons of modern science. Not only are these works of extraordinary craft, but they are strikingly inventive as well, and they qualify as SF art by anyone's definition. Science fiction has come of age, but the absorption of it into our culture is so subtle that we are often not even aware of it. The aerospace art of Syd Mead and Robert McCall is as much an inspiration to the literary genre as the works of Emshwiller or Freas.

If we are to confine that harsh view, then, to the areas where science fiction must, of necessity, maintain a rigid separation from other literary categories, it would still be incorrect. I will concede that, for the most part, the magazines are an aesthetic wasteland for the magazines are dying the slow death, but the paperbacks are almost literally exploding with a burst of artistic energy. Paperbacks today are what the pulps were twenty-five years ago; they comprise one of the largest art consuming markets in America, and they're still growing. As for science fiction art, specifically, the paperbacks have provided us with a level of technical competence and imagination unsurpassed in the brief, but eventful history of our genre. I will now proceed to spend the rest of my natural life defending that sweeping statement.

In the beginning when there was only Frank R. Paul, emphasis on technology was overt. I think of his work and, in fact, Gernsback's early magazines, as throwbacks to the Victorian Age and Man's once great fascination with machines. The "what" was the important focus then, not so much the "how" or the "who", and Frank R. Paul was an inexhaustible source of "whats." When compelled to look critically at his work, I must confess that I am hard put to find much of true artistic merit in it. While his background in architecture was a valuable asset in many aspects of his art, it no doubt contributed to a distinctive "rivet gun" mannerism in the way he applied paint. In contrast, his

interior illustrations display a flow and sense of rhythm which is disturbingly absent in his cover work. The interiors also show a much higher level of draftsmanship than do his paintings. He was a dreadful colorist and his uncompromising linear style only accentuated the garishness of his palette.

What redeemed him were three rather remarkable assets: first and foremost, Frank R. Paul somehow, and perhaps by virtue of his failings, was *Sense Of Wonder* personified. His gadgets might have strained our credulity a bit, his directness and clarity certainly encouraged us to expect more of him than of others, but close observation reveals that his gadgets were well thought out. His machines were a marvel of human resourcefulness and this *marvelousness*, this sense of the way things fit together mechanically, was Frank R. Paul's greatest strength as an illustrator. He had a fertile and inventive mind and an almost wide-eyed conviction that science would someday come to enrich the quality of human life, and that conviction shows through in every nuance of his work.

Second, there is a startling quality to his cover art because of his directness of treatment (flat, highly saturated colors and linear patterns) and also because of the placement of large objects on or in the proximity of the diagonal axes of his paintings. The net result is a dynamicism that is at once unsettling to the eye while at the same time attention-getting and compelling.

Third, his grasp of perspective (an obvious result of his architectural experience) is almost uncanny, for through his understanding, Paul was able to create an illusion of depth and a feeling of scale that enhances the fantastic aspects of his work, without relying on the common devices of lighting and diminishing detail to achieve this effect. In every aspect of his work, the emphasis never deviates from his machines: the machine is the ultimate consideration to which all others are subservient. Satisfied to give only the briefest attention to such atmospheric details as lighting and the reduction of chroma as objects recede in the distance, Paul focused on his precious gadgets and paid heavily the price of artistic integrity.

Frank R. Paul's product from a purely artistic standpoint is, without question, the most annoying, unsettling, inept body of work that I have seen in our genre, yet it is quite extraordinary and effective. It is *good* - my inclination is to say *great* - SF illustration. What's more, Paul's art is the principal inspirational source of a "school" of thinking about science fiction art that is very much alive, a half century after his prime years of production - a "school" that still dominates the look of the magazines, and to a lesser extent, the paperbacks. The laws of conservation being what they are, there is, of course, another fairly well polarized school of thought with an equally

important and enigmatic personality at its center which I will get to next issue.

I begin this column with great reservations, for unlike the other columnists in *Algol*, I do not make my living with words, but rather with pictures. I don't want to create the impression that artists are featherheaded, inarticulate morons, for that isn't true either. I have an awkwardness with the written word that has made this exercise less than easy, but I do welcome the opportunity to express my views about this unusual and exciting field.

I have an earnest belief in the value of science fiction, not simply as entertainment, but as a unique tool for the development of ideas and the exploration of human potentials. I see, too, the usefulness of the illustrator in visualizing the "wonders" that our future with technology may hold: to erase the fears from that future by showing Man living in peaceful coexistence with technology, or to alert us to the dangers of it by showing Man running in fear of his creations. Pictures go where words cannot. And slowly, by degrees, the message is learned.

This column represents my views. Not the Gospel truth, necessarily, but the truth as I see it. Fortunately, this is all happening at a time when SF is experiencing enormous growth. And fortunately, too, many of the most influential practitioners of SF art are still alive and very much accessible. With luck, I will be able to provide you with some stimulating interviews and some of the much needed historical detail to enable you to put SF art in its proper perspective.

I'll be back next issue.

Vincent DiFate was the anonymous 'Staff Artist' who produced this cover art for *MagiCon Bidzine* # 5



The MagiCon Theme Park

What better place for magic to meet technology than in a theme park? In Orlando you find the world's biggest and best theme parks, and **MagiCon** is no exception: magic will meet technology in our own Fannish Theme Park.

The largest exhibit halls in the Orange County Convention & Civic Center will be turned into SF fandom's own theme park. It will be an interesting and exciting place full of exhibits including some which are interactive, though our lawyers tell us we can't do the roller coaster built out of old art show hangings, and plenty of comfortable places to relax and talk with friends.

Naturally, the Art Show and Hucksters Room will be there, but it will also feature a unique retrospective exhibit of SF illustration put together by our guest of honor, Vincent DiFate, the historical exhibits developed by Peggy Rae Pavlat and new exhibits featuring each of our Guests of Honor. We'll have room in the Theme Park for clubs and SIGs (Special Interest Groups) to show their stuff. We hope to have a number of NASA exhibits as well.

Wait, but that's not all! We're just beginning to develop the really interesting stuff. Would you like to help construct a beer can tower to the moon (an old fannish project, after all)? How about do-it-yourself decoration of a movie set? We're thinking of building a fannish miniature golf course to wind through the park. How about games for children and adults-- how's your Ghoddminton serve?

But better still! Do you have an idea for an exhibit or display or something else to put together and share with other fans? Does that sound like fun? Would you like to help us? Whether you want to help or have ideas or both, please write us.

Clubs And Special Interest Groups

Are you a member of an SF club or special interest group? Do you like to sit and watch the world go by, yet also hope the world will stop for a minute and talk to you about your interests? Would you like to have a place to hold a meeting at **MagiCon**? Then have we got a deal for you!

If your not-for-profit, non-commercial club or SIG wants to announce itself to Simply Everyone, we will provide you with a table that you can staff in order to spread the word. Whether your group is formal, like an organized SF club, or informal, like a small group of fans of a late, lamented TV show, you can make yourselves known, recruit new members, schmooze with old

members, distribute literature and sell memberships and club publications and generally meet like-minded people.

We plan to put the tables in our Fannish Theme Park, right in the middle of things. There will be no charge for the tables, and we'll try to make enough available that no one is turned away. To do this we need your help: if you want a table, please write us and let us know even if you aren't sure of all the details yet. (These tables are non-commercial - if your use is commercial, please write us and we'll see what we can arrange.)

We also hope to have a small number of meeting rooms available for Club and SIG meetings. If you are interested, please write. If you tell us soon enough, we expect to be able to announce your meeting in **MagiCon's** Pocket program.

Please write to:

MagiCon - the 50th Worldcon
Attn: Pam Fremon, SIG & Club Tables
PO Box 621992
Orlando, Florida 32862-1992



Editor's Letter

by Mike Glyer

"The wicked flee where no man pursues," but what is it called when editors illuminate policies which no one has questioned?

When the **MagiCon** executive meets with the editorial crew one expressed concern is whether the volume of material devoted to one guest of honor will appear inappropriately out of balance to that devoted to other guests. Or put another way - do **MagiCon** members accept the policy we stated in Progress Report 1 about guest of honor features? We believe so, given there have never been any complaints, but at the halfway point in our publishing schedule we still would like to clarify our plans.

In each Progress Report we specifically highlight one of the convention's guests of honor. We may publish

additional features about the other guests or the toastmaster elsewhere in the issue as space and the availability of material allow.

Particularly in the case of Walt Willis, whose excellent fanwriting has been enjoyed by many but, having appeared in fanzines, was never available to a mass audience, we view these Progress Reports as a means to familiarize convention members with Willis' humor, many of whom were not even in fandom during his most prolific years.

So in Progress Report 5 we will turn our attention once more to guest of honor Jack Vance, and start the cycle anew.

Out of all the tasks performed in readying these progress reports, none is more pleasant than paging through the collected fanwritings of Walt Willis to choose something to reprint here. In an era when the Berlin Wall has tumbled and the Eastern Bloc come unglued, many have rushed to claim the credit for anything from prayer to the Star Wars defense system. It is eerie to find the real explanation hidden in this piece of Willis fan fiction, "The Spanish Main", which appeared in the fanzine VOID in June, 1961.

The Spanish Main

"Fantastic Universe was sold at a recent US Tax Auction... the new owner has no immediate plans for publication." -SF Times #352.

"GOING, GOING, GONE," said the auctioneer, hitting his desk a perfunctory blow with his gavel. "Sold to the gentleman at the back. Now, Lot 378, six dozen pairs of Zsa Zsa Gabor's panties, unused..."

Harry Kreutz made his way through the fringes of the crowd to the office. "Lot 377," he said.

"Ah, yes," said the clerk, "that's the miscellaneous lot just sold. Let me see." He ran his pencil down a list. "Here we are," he said, "one zinc bath, two bags of cement, 2000 balloons, 80 sheets of corrugated iron, one fantastic universe. \$17.50, including commission. Sign here. Do you want them wrapped?"

"No thanks," said Harry, "I have a car. I only wanted the bath, but I suppose I have to take the lot. What was that last item again? I didn't see anything else."

The clerk consulted his list again. "It's only a science fiction magazine. Look in the bath under the cement."

Eventually Harry arrived at his home in Long Island, with the cement propped up among the balloons in the back seat, the corrugated iron strapped to the roof, the

zinc bath wedged in the trunk and a parking ticket tucked under the windshield wiper. His wife Edna rushed out to help him unload.

"It's a fine bath, Harry," She said, "and I'm sure Horace will love it. But what's all this other stuff?"

"I had to take it too," said Harry. "It was all in the one lot. But maybe it'll come in useful." They laid the bags of cement and the balloons along the side of the house, with the corrugated iron over them to keep the rain off, and dragged the bath round to the back yard. There Edna swept the loose cement into the garbage can, and Harry filled the bath with water and brought out the goldfish bowl and emptied the contents gently in.

Harry and Edna watched tensely as the goldfish twitched to and fro, bemused by the sudden expansion of the universe. Then it straightened out and with a long graceful undulation of its tail, darted towards the end of the bath. It circumnavigated it in a graceful curve under the faucets and sped back along the long straight. Little bubbles danced in its wake.

Edna sighed happily. "See, he's better already," she said. "The psychiatrist was right. Look at the colour coming back into his scales."

"So that's what he meant by a guilt complex," said Harry. "Well, it sure looks like he knew what he was talking about. It was just that I never heard of a goldfish with claustrophobia before."

"Horace isn't an ordinary fish," said Edna proudly. "He's sensitive. Besides this is New York. But look at the little fellow now." They watched Horace start on another world cruise, and then went in to supper.

ON THE MORNING of the day after next, Harry came down for breakfast, stealing a look at the goldfish through the landing window on the way. "Any mail?" he asked cheerfully as he entered the kitchen.

Edna pointed mutely to a sack propped up against the ironing board.

Harry undid the Post Office seal and pulled out a handful of letters. "They're not for us," he said, "they're all addressed to The Publishers, Fantastic Universe."

"What's Fantastic Universe?" asked Edna.

"Dunno," said Harry. "Wait a minute, though. It's a science fiction magazine. There was a copy in the bath. Has the garbage been collected yet?"

He rushed out into the back yard and poked around in the garbage can, eventually unearthing a dirty brown envelope from among the tomato skins. Scraping off the tomato-flavoured concrete, he carried it into the kitchen, and opened it. "There's no magazine here," he said, "just a lot of papers." He read through them, and began paling.

"What's the matter?" asked Edna anxiously.

"We've bought a science fiction magazine," said Harry.

"That's what you said the first time," said Edna. "So what?"

"No," said Harry. "I mean we've bought the magazine itself, the whole thing. Look." He handed over a sheet of paper. It was headed "List of Assets", and it read:

500,000 copies of Fantastic Universe.
One bundle of rejection slips, unopened.
9900 copies of Fantastic Universe Omnibus.
100 fanzines.
843 photographs of flying saucers and little green men.
One clay image of Isaac Asimov impaled by a bolt.
75¢ in uncanceled stamps torn off envelopes.

Harry didn't hear any comments Edna had to offer on this, for at that moment there was a loud knock on the

door. A burly truckdriver stood on the doorstep, holding out a clip-board.

"Sign here, Mac," he said. "Where d'you want the stuff?"

"What stuff?" asked Harry weakly.

The truckdriver stood aside, revealing a ten ton truck and trailer, both laden with brown paper parcels labelled Fantastic Universe.

"Oh," said Harry helplessly. "Oh. In the back yard, I guess. There's no room in the house."

Two hours later his little home was walled in by great stacks of brown paper parcels, except for a small clearing round the garbage can and the goldfish bath.

"I CAN'T STAND IT any more," cried Edna, when Harry came home from work the next day. "I feel just the way Horace felt."

Harry felt his way through the unnatural darkness of the living room. "Why don't you switch the light on?"

"At five o'clock on a summer afternoon?" wept Edna. "Besides I can't stand to see those great walls of brown paper – I keep thinking they're going to fall on me. I must be out of my mind...they seem to be closing in on me!"

"We could go and see the psychiatrist again," suggested Harry.

"And buy me a zinc bath?" sneered Edna. "I told you, he's a fish specialist; he doesn't know anything about human beings. Besides, what we want is to get rid of the stuff, blow it up or something."

"The only thing we could blow up would be the balloons," said Harry ruefully. "Hey, there's an idea. Wait."

He grabbed the old goldfish bowl and went outside. Through the kitchen door Edna watched him scoop out Horace carefully and empty the bags of concrete into the bath. Then he cut out a large square of corrugated iron with a hacksaw, put one of the brown paper parcels on it, rolled up the corrugated iron into a cylinder, tied it with string, and rammed wet cement into the ends. This done, he leapt into the car and tore off down the street, returning a few minutes later with a cylinder of compressed gas. He filled one of the balloons and tied it to the string. The bundle rose slowly into the air and began to drift over the roof of the house.

"There," said Harry. "That takes care of it."

"I'm proud of you," said Edna. "Only suppose it falls? What will the police say?"

"Oh," said Harry. "I hadn't thought of that!" He ran upstairs and came down with his son's airgun. On the front porch he took careful aim as the balloon came drifting overhead. His first shot got it. From a height of fifty feet the corrugated iron cylinder plunged to the sidewalk. The string broke, there was an earsplitting twang as the corrugated iron straightened out, and copies of Fantastic Universe were sprayed over a radius of several hundred yards.

"Hm," said Harry. "You're right, it is dangerous. But maybe the wind will carry them out to sea." He wet a finger and held it up. "Yes," he said, "it's blowing from the south west. Once they get past the shore there's no land until Greenland."

"I suppose it's all right," said Edna doubtfully, "but if one of them did happen to get blown into some foreign country, it might cause an international incident."

"It would still be all right," said Harry confidently. "Didn't you notice those balloons were all marked VOTE FOR NIXON? If anything happens like will get the blame again and Jack can apologize for him."

Harry and Edna worked all evening and night making up the parcels and blowing up the balloons, and by dawn the yard was cleared. All the corrugated iron, magazines, books, fanzines, photographs, balloons and cement were drifting out into the North Atlantic. Happily, they restored Horace to his bath.

DURING THE NEXT TWO MONTHS the incident faded from their minds, and what with the improvement in Horace's mental health and the recent reductions in taxes, they settled into a life of quiet contentment. Then one evening there was a knock at the door and when Harry opened it he found a small group of men looking at him curiously, all prosperously but conservatively dressed.

"Good evening," said the youngest one, "my name is Dean Rusk, and this is the Senate Foreign Relations Committee. We've come to present you with the Congressional Medal of Honor."

"On condition," added one of the others, "that you don't tell anyone what it's for."

"That's easy," said Harry, dazed, "because I don't even know, myself."

"Well, it was one of those balloons of yours," said Rusk. "The FBI traced them to you. Most of them drifted right over the Arctic Circle into Russia, where they were shot down by small boys with slingshots. Within a month nearly everyone in Russia had read the stuff you sent with them, passing it from hand to hand. You know they teach English in Russian schools."

"I still don't understand," said Harry helplessly.

"That stuff was dynamite," said Rusk. "They'd never been exposed to anything like it in forty years of dialectical materialism. They've no advertisements or sensational newspapers, so they had no resistance and they fell for it like a ton of bricks. They've been importing hundreds of tons of old science fiction magazines ever since. Half of them have joined the Rosicrucians or the N3F and the rest are studying dianetics or building psionic machines. The entire Politburo is on the FAPA waiting list. Krushchev is coming to the Seattle Convention for a summit talk with Jack Speer. They've dismantled all their missile bases in the Urals, and their submarines are all out looking for Atlantis. The cold war is over!"

The Chairman pinned a medal on Harry's chest while he was still struggling for breath. "A grateful country would like to accord you some more tangible award," he said. "Is there anything you would like?"

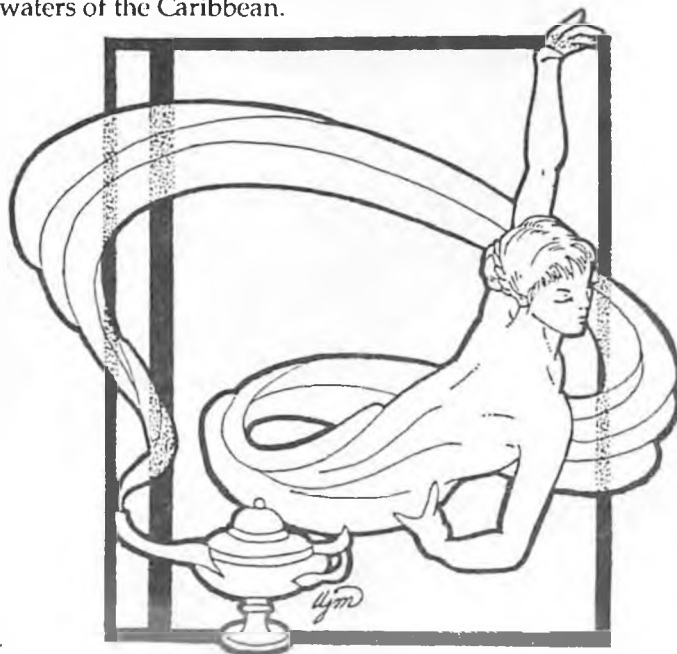
Harry thought for a while. "Well," he finally said, "we're quite happy as we are, but maybe you could do something for Horace. Really, it's all due to him."

"Horace?" asked the Chairman.

"Our goldfish," explained Harry. "We got him a new bath, but he still doesn't seem quite right. I think it must be the chlorine in the water."

The Chairman had a whispered consultation with the Senator from Texas. "We'll have some water piped in," he promised.

And that's how there happens to be a goldfish that lives in New York but swims all day in the warm clear waters of the Caribbean.



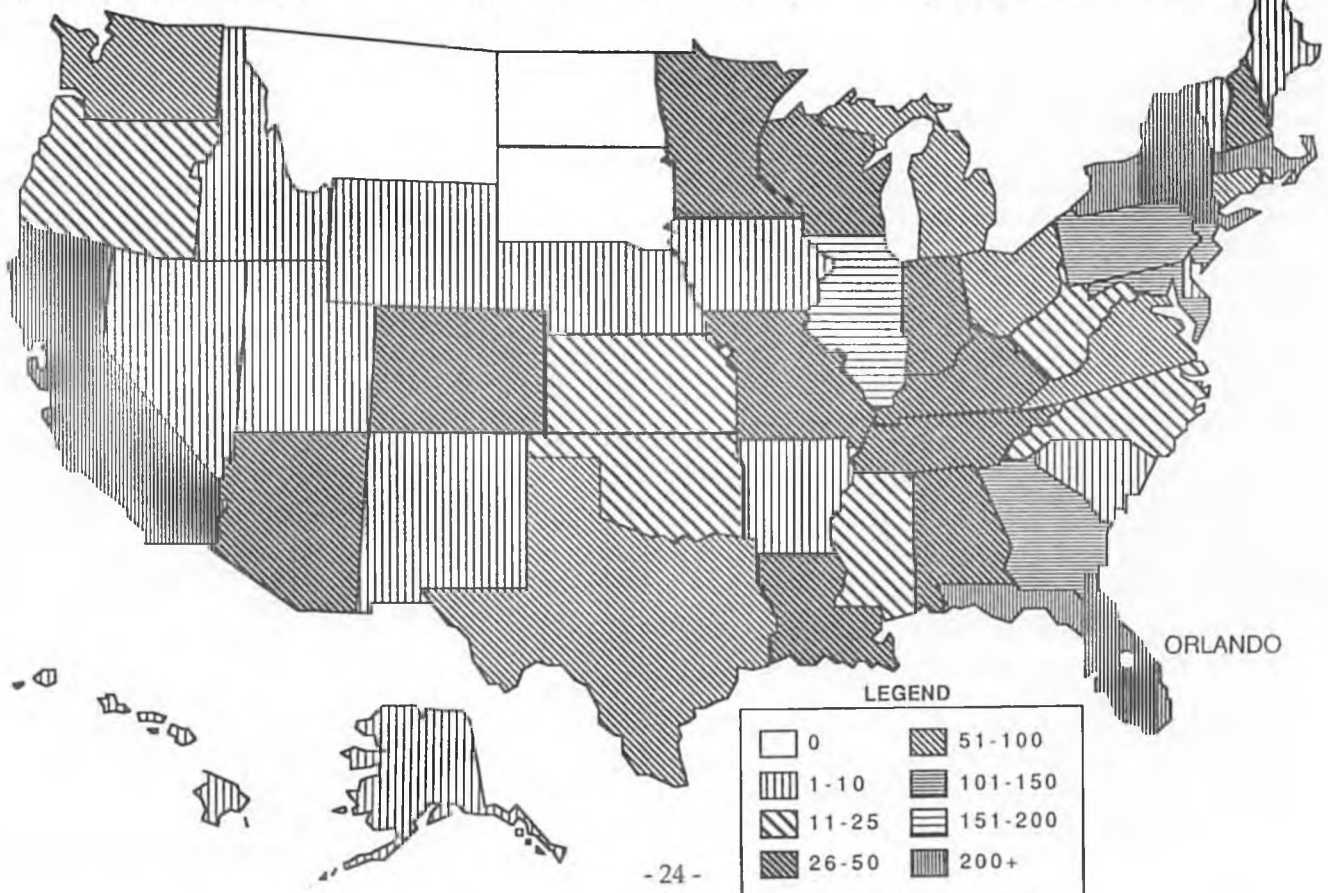
MagiCon Membership

By Country And State

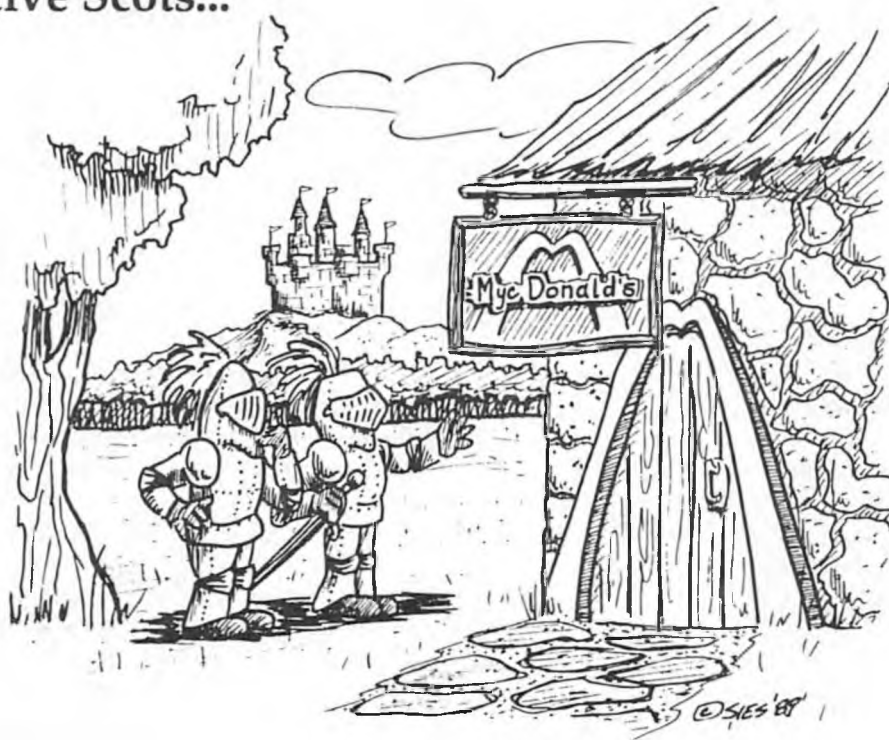
Argentina	1
Australia	17
Belgium	2
Brazil	1
Canada	104
Denmark	5
Finland	4
France	2
Germany	26
Japan	16
Mexico	1
Netherlands	33
New Zealand	2
Nicaragua	1
Norway	2
Oman	1
Spain	2
Sweden	2
UK	75
USA	
AK	1
AL	39
AR	2
AZ	33
CA	356
CO	40

CT	62
DC	11
DE	7
FL	310
GA	105
HI	2
IA	4
ID	1
IL	176
IN	34
KS	17
KY	33
LA	41
MA	243
MD	149
ME	5
MI	73
MN	42
MO	28
MS	11
NC	13
NE	4
NH	38
NJ	109
NM	8
NV	6

NY	245
OH	55
OK	22
OR	20
PA	106
RI	16
SC	7
TN	37
TX	88
UT	10
VA	101
VT	4
WA	70
WI	32
WV	15
WY	2
US Total	2833
Yugoslavia	1
Total Members	3127
Supporting	252
Attending	2747
Children	113
Kids-in-tow	7
Guests	8



Those inventive Scots...



"Come, Sir Faraday, let us try this new Scottish inn."

Maybe we can't take credit for the invention of the hamburger or the cartoon (by American John Sies), but the name is Scottish. Other inventions we **can** take credit for are the steam engine (James Watt), the steamship (Henry Bell), the pneumatic tire (John Dunlop), the second law of thermodynamics (Lord Kelvin) and, of course, Scotch Whiskey!

Following in the footsteps of these great inventors, we'd like to offer a World Con that's innovative and international. We'll have a unique opportunity to look at the changing face of European fandom and how it might affect Science Fiction as a genre. And Scotland is easily accessible from Europe and the US, as well as Eastern Europe and the Soviet Union.

We invite you to vote for Glasgow in '95--an idea who's time has come!

Presupporting memberships are £5 or \$8

Glasgow in '95
5 St. Andrews Road
Carshalton
Surrey SM5 2DY
UK



Glasgow in '95
P.O. Box 15430
Washington, DC
20003-0430
USA

Compuserve: 70511,603

GEnie: K.Siegel1

Overcoming The Barriers

by John Platt

Hello, I'm John Platt with Electrical Eggs, running Access for **MagiCon** (but you can call me Mr. John). For those of you with physical limitations and special needs for attending the convention, we're here to help. Eliminating physical barriers is our specialty.

What You Get

- Registration at a fast check-thru Access booth for you, your family or helper.
- Buttons for you and one Helper, that let you use Access when you want to, without separating you from your friend or family. We will also print pertinent medical information on the back of your badge if you provide such.
- Line-avoidance and 1st in room entry to help you avoid that run-down feeling.
- A veterinarian's number available to help with Companion Animal problems if they crop up.
- Other devices, such as inside information on the Civic Center and our con's hotels, designed to make **MagiCon** accessible to you.

What I'll Help You With

In this Progress Report there will be an Access questionnaire, which will help you request:

- Handicap/Access seating at events to help you "see," "hear," or park your wheelchair.
- Materials will be provided for those with special visual needs.
- If requested in advance, we can provide ASL signers at major events.
- We can arrange for rental of wheelchairs or other equipment. There will be a returnable deposit required for all equipment rentals (personal check preferred, so you can rip it up when you return the equipment and still have cash at **MagiCon**.)
- And other reasonable requests for assistance.

Volunteers and Other Saints

We will need weak bodies and dull minds, wait, scratch that... strong bodies, sharp minds, and cheerful dispositions to help run Access. If you're willing to lend a hand (one or more), please let me know.

For further information, write me:

MagiCon - the 50th Worldcon
ATTN: John Platt, Handicapped / Access
P.O. Box 621992
Orlando FL 32862-1992



Handicapped / Access Questionnaire

Please fill out and mail this form to H/A, c/o **MagiCon**; it will help me to help you. An acknowledgement will be sent to you within six weeks of our receipt of the completed form. If you know anyone who is attending **MagiCon** and has a physical impairment which might prevent them from filling out this form, please help them.

Check or fill out wherever appropriate. Thanks!

Registration:

Name: _____ **MagiCon Membership #:** _____

Address: _____

My Helper will be:

Name: _____ **MagiCon Membership #:** _____

Address (if different): _____

H / A Publications I Will Need:

Format

- ☐ Oversize Print (OSP)
- ☐ Braille
- ☐ Cassette format Talking Book (CfTB)

Publication(s)

- ☐ Progress Reports
- ☐ Program Book
- ☐ Short Form Pocket Program (OSP & Braille)
- ☐ Long Form Pocket Program (OSP & CfTB)
- ☐ An OSP map of the Hotels

Equipment I Will Need:

- ☐ Occasional help
- ☐ Wheelchair
- ☐ Other

A 3-Wheeler for:

- ☐ A short time
- ☐ Duration of the convention

H / A Seating - I Will Want Seating For:

- ☐ Vision impaired
- ☐ Lip reader
- ☐ ASL Sign Reader
- ☐ Wheelchair

Footstool:

- ☐ For me and
- ☐ My aide
- ☐ My family (How many?) _____

At:

- ☐ Awards
- ☐ Masquerade
- ☐ GoH Speeches
- ☐ Opening Ceremonies
- ☐ Closing Ceremonies
- ☐ Other

I will also need help with: _____

- ☐ I'm a convert! Recently fell / hit by car / etc., so I'll need all the tips you can give me!
(Equipment rental rates will be provided closer to the convention.)

Volunteers and Gofers

- ☐ I am willing to work as a "strong body"
 - ☐ I am willing to work; my limitations are listed on other side
 - ☐ I am volunteering to help as an ASL Signer (Level_____) and will work at:
 - ☐ Awards
 - ☐ Masquerade
 - ☐ GoH Speeches
 - ☐ Opening Ceremonies
 - ☐ Closing Ceremonies
 - ☐ Other
-

Medication Questionnaire

Please fill out this form and return it to us, so we can have the information printed on the back of your membership badge. In case of an emergency or unconsciousness, this information could save your life.

Name:_____

Hotel and Room # (if assigned yet):_____

Medications being taken (prescription and / or over-the-counter):_____

Medication Allergies:_____

In Case Of Emergency, contact:_____

At the Convention (Name, Hotel & Room #):_____

Personal Physician (Name, Phone):_____

Please return form to:

MagiCon - the 50th Worldcon
Attn: Handicapped / Access
P.O. Box 621992
Orlando, FL 32862-1992

Science Fiction Retrospective Exhibits

by Peggy Rae Pavlat

The 50th Worldcon will be held in Orlando over Labor Day Weekend in 1992. The first Worldcon was held in 1939. (The 1989 Worldcon was the 47th Worldcon, because Worldcons were not held during World War II.) In recognition of this anniversary, several exhibits have been developed to highlight the history of the field. The exhibits are The History of Worldcons, The History of Fanzines, The History of Bidding, The Portrait Gallery and World-Wide Fandom. At **MagiCon** we also expect to have a History of Specialty Press exhibit and a retrospective of Worldcon Masquerades through a slide presentation in the exhibit area.

If you have material for display as part of any of these exhibits, please contact Peggy Rae Pavlat at 5709 Goucher Drive, College Park, MD 20740 USA. (All materials will be returned after the exhibits are concluded.)

The History of Fanzines exhibit, developed by Nancy Atherton, encourages the current-day fan to travel back to the days of *Spaceways*, *Le Zombie*, *Quandry*, and *Xero*. The exhibit features a feast of fanzine writing from the 1930's through the 1950's by such legendary fans as Walt Willis, Lee Hoffman, Donald Wollheim, Ray Bradbury, Robert Silverberg, Robert Bloch, Bob Tucker, Marion Zimmer Bradley and a host of others.

The fanzines on display are likely to include the 1930's *Cosmology*, *The Planet*, *The Time Traveller*, *The Phantagraph* and *Fantasy Magazine*; 1940's *Peon*, *The Acolyte*, *The Fanscient*, *Futura Fantasia*, and *Spacewarp*; The 1950's *Fanac*, *Hyphen*, *Grue*, *The Vega Amish* and *The Bnf Of Iz*. There will also be copies of special items such as *Up To Now*, the first fan history; Walter A. Willis's immortal fan fable, *The Enchanted Duplicator*; Jack Speer's original *Fancyyclopedia* and Bob Tucker's original *Neo-Fan's Guide*.

The History of Worldcons exhibit, developed by Bruce Pelz, includes the World Science Fiction Convention banner, the Program book from each previous World Science Fiction Convention, playing cards, sets of stamps issued in honor of the convention, official Worldcon stationery, some T-shirts, a hat and tote bag and many badges, buttons and other memorabilia.

Banquet pictures from some of the World Science Fiction Conventions in the 50s and early 60s will be on display. We'd like your help in identifying people in these photographs. If you know who one or more currently unidentified people in these photographs are, please give us the information by following the posted instructions. We are in the process of making arrangements to

duplicate the 1963, Discon I, banquet photograph if \$2.00 was too steep a price for you to be able to afford to get one of these photographs for yourself that year. If you have any of the other banquet photographs, and are willing to have them displayed, please contact Peggy Rae Pavlat at the above address.

The Portrait Gallery, a collection of over two hundred photographs of professionals in the science fiction community, is being created by Christine Valada. Beth Zipser is coordinating the biographies for this exhibit. Christine will be taking more photographs during **MagiCon**.

The History of Bidding, developed by Joe Siclari based on a prototype by Peggy Rae Pavlat, features the potpourri of gimmicks which silly groups of fans have used to win (or lose) the right to work themselves to a frazzle over the Bank Holiday or Labor Day Weekend. There will be ceramic whales and bleer buckets; coupons good for a back rub; rats and wooden shoes; and a host of other ideas too fascinating to be forgotten. If you have material which you are willing to have on display, please contact Peggy Rae Pavlat. (FYI, Joe tells us he expects to be a little busy this year and would like someone else to be recruited to continue this exhibit for Orlando. If you're interested in further developing and displaying this exhibit, please contact Peggy Rae Pavlat.)

The History of the Science Fiction Small Press is being developed by Tony Lewis. Please let us know if you can help.

Scenes from World-Wide Fandom will include material from Japanese Fandom (thanks to Mr. Takumi Shibano), Russian Fandom (courtesy of the Russian SF artist Anatoly Paseka), Canadian Fandom (many thanks to both Charles Mohapel and John Robert Columbo). In addition, there are Scenes from the Dutch (Dirk Bonkes), Finnish, German, Norway and the Czechs. Other European fan groups were contacted during ConFiction and are being recruited to provide Scenes of their own fandom.



New MagiCon Members

As of 07/31/91

4159A Aiola, Josephine	4197S Goudriaan, Roelof	4160A Norton, Andre, g1
4165A Allison, Susan	4218S Hatcher, Matthew	4161A Norton, Andre, g2
4207A Arquilla, Mike	4168A Heath MD, Pamela Rae	4192S Ortix, Joan Manel
4171A Barrows-Kukalis, Allison	4167A Heck, Peter	4222C Peck, Alan
4166A Buchanan, Ginjer	4217S Hoffmann, Anthony	4223A Peck, Asa
0265A Burley, Brian, g1	4154A Hudson, Sheila S	4224A Peck, Roberta
4220K Butler, Colin Anthony	1388A Hudson, Timothy L	4158A Perkerson, Peggy
0280A Butler, Mary	4214A Kilpatrick, Lori K	4180A Pierce, Sam
4221K Butler, Neil Logan	4215A Kilpatrick, Richard	4190A Polley, Gerald
2086S Cagle, Kurt	4185A Kingston, David A	4191A Polley, Linda
4200A Cart, Colleen	4187A Kirk, Carol T	4173A Ritter, Pat
4193A Cohen, Andres A M	4188A Kirk, Geoffrey B	4210A Ruwe, Terry
4199A Cron, Thomas	4181A Kofoed, Janet	4174A Salicrup, Juanita
0496A Crumb, Bernadette M	4182A Kofoed, Karl B	4228A Schmeidler, Avraham
4208A Crumb, Steve	4179A Kosmann, Connie	4229A Schmeidler, Lucy
4194A Daremus, Jack	4209A Krebs, Christine	4230A Schmeidler, Sara
4195A Daremus, Lacy	4172A Kukalis, Romas	4169A Shaw, Gerald W
4175A Davis, Dwight E	4162A Madle, Robert	4186A Shea, David M
4216A Delaplace, Barbara	4163A Madle, Robert, g1	3728A Shriver, Alexandra M
4183A Elder, Marie C	4204A Malinowycz, Marci	4164A Stelnicki, John Anthony
4201C Ervin, John, c/1	1471A May, Marlin D	4211A Stephens, Lynne
4202A Ervin, John F	1458A Maynard, Jay	4212A Stephens, Lynne
4149S Falsing, Charlotte	1459A Maynard, Judy	4152S Sturup, Jens
4150S Falsing, Marie Louise	4196A Melvin, Stephen M	4170A Sylvia, Linda D
4151S Falsing, Susanne	2419A Meskys, Stanley	4226A Tacouni, Lorraine
0046A Fehrman, Gary	4156A Miller, Arlen	4219S Watson, Carmen Souza
4227A Fellowship Foundry	4157A Miller, Arlen, g1	4205A Weiss, Rick
0302A Fleischmann II, Joseph	4148A Miller, Rosemary	4206A Widner, Art
0835A Gear, Bobby	4147C Minnis, Jennifer	4176S Wiley, Charles L
4178A Gear, Marty	4198S Morse, Lynne Ann	4184A Willey, Allen S
4203S Gillies, Ron	4231A Moseley III, Ernest Hirst	4153A Wurm, Beate
4177A Goldfrank, Jim	4155A Murphy Jr., T O	4189A Zacarola, JoAnna M
4213A Gombert, Richard W		4225A Zink, David S

Art Show

The Magicon Art Show will be doing its initial mailing to artists in November/December of 1991. We will be mailing it to a wide range of artists using previous Worldcon mailing lists. Artists who want to be added to our mailing list can write to us at:

Magicon Art Show
PO Box 46 - MIT Br. PO
Cambridge, MA 02139

SF Illustration Retrospective

Magicon's Guest of Honor Vincent DiFate is putting together a juried retrospective exhibit of SF illustration from its earliest days to the present. It will present art from every major SF artist, with emphasis on those who are no longer actively exhibiting. When combined with Magicon's Art Show, this will be the largest and most complete exhibition of SF art ever seen anywhere. You will have a chance to see the best works of the legendary artists who first did SF and Fantasy illustration as well as the artists of the Golden Age of SF and beyond; pieces and artists you haven't seen in years or, in some cases, ever.

Get Ready NOW for the Summer Event of 1992!

DRAGON CON

July 17-19, 1992 at the Atlanta Hilton and Towers

ATTENDING GUESTS SO FAR:

❖ RAYMOND E. FEIST
❖ FORREST J. ACKERMAN
❖ ROBERT ANTON WILSON
❖ GEORGE R. R. MARTIN
❖ JOHN SKIPP
❖ CRAIG SPECTOR
❖ THOMAS CANTY
❖ JOHN BYRNE
❖ NEIL GAIMAN
❖ CHRIS CLAREMONT
❖ RALPH BAKSHI
❖ TOM SAVINI

Lynn Abbey
Jerry Ahern
Sharon Ahern
Susan Barrows
Stan Bruns
Bob Burden
Jack Crain
Will Eisner
Richard Garriott
Keith Giffen
Tracy Hickman
Bill Levy
Todd McFarlane
Doug Murray
Julius Schwartz
William Stout
Brad Strickland
Maggie Thompson
Lamar Waldron
Margaret Weis

and Many More!

THREE EXCITING DAYS!

Huge Dealer's Room ❖ Costume Contest
❖ Tournament Gaming ❖ Video Room ❖ Art
Show ❖ Writer's Workshop ❖ Amateur
Video Festival ❖ Quick-Sketch Competition
❖ Japanese Animation Room ❖ Medieval
Combat Demonstrations ❖ Film Previews ❖
Robot Battles ❖ Autographs ❖ Late Night
Dances ❖ Miniature Painting Contest ❖
Live Role-Playing ❖ and much *more!*

24-HOUR INFO LINE:
(404) 925-2813

DRAGON CON '92 ADVANCE REGISTRATION

Name _____ Date _____
Address _____ Birthdate _____
City _____ State _____ Zip Code _____
Day Phone _____ Eve. Phone _____

_____ Memberships @ \$22 prior to 12/15/91 (\$26 prior to 3/15/92;
\$30 prior to 6/15/92; at the door Membership will be \$35).

_____ Friday Night Banquet Tickets @ \$22 each (limited to 200).

_____ 1992 Limited Edition **DRAGON CON** T-Shirts (L,XL, XXL) designed by
Brian Bolland @16 each; full-color design (mailed to you immediately).

TOTAL ENCLOSED: _____ *Use one form per person.*

Mail to: Dragon Con '92, Box 47696, Atlanta, GA 30362

FANAC / MagiCon Financial Statement

for 10/3/90 thru 7/1/91

EXPENDITURES

Bank Fees, Check Printing, etc.	38.15
Committee Newsletter	
Copying	36.66
Postage	17.00
Equipment	6,088.94
Software	142.24
FANAC Legal	70.00
FANAC Postage	17.75
Misc. Copying	13.50
Office & Storage Rent	1,129.10
Office Supplies	347.77
Phone	537.25
PO Box fees, permits, etc.	123.75
Postage	923.19
Postage bulk PR2	867.67
Telecommunications	191.16
Transportation Expenses	1,310.50
Miscellaneous	410.78
Publications, Printing	
Progress Report 2	3,445.00
Progress Report 3	2,305.50
Publicity	240.00
Misc. Printing	738.08
Exhibits Division APA	
Copying	79.50
Postage	21.50
Dues and assessments	
Reimbursement from Bid	9,271.41
Total Expenditures	28,366.40

ASSETS

Bank Accts.	115,778.64
Capital Equip.	9,914.41
Total Assets	125,693.05

INCOME

Memberships	40,582.66
Local Sales	35.15
Interest	3,418.82
Advertising	1,170.00
FANAC Dues	266.00
Dealers' Dep.	11,150.00
Donations	5,014.62
Total Income	61,637.25

RECONCILIATION

Bank Bal. 10/3/90	82,507.79
Total Income	+61,637.25
Total Expenditures	-28,366.40
Bank Acc. 7/1/91	115,778.64



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712 Bancroft Road, Suite 1993
Walnut Creek, CA 94598

☛ Dealer Information ☛

Dave Medinnus
At the convention address

☛ Art Show Information ☛

Vince Sanders
5408 Parkville Ct.
Sacramento, Ca 95842
(916) 331-2491

☛ Advertising Information ☛

Gail Sanders
5408 Parkville Ct.
Sacramento, CA 95842
(916) 331-2491

