

# SUNCON

THIRTY FIFTH WORLD SCIENCE FICTION  
CONVENTION



CONVENTION JOURNAL 3



# SUNCON

P. O. BOX 3427  
CHERRY HILL, NJ, 08034

THE THIRTY-FIFTH WORLD SCIENCE FICTION CONVENTION

Dear Fans,

As we move into the final phases of preparing for the convention, all the work starts to show a truly fun convention taking shape. We have had more than the usual share of problems in preparing for a large world convention, but at this point they are behind us. The hotel is a fantastic site, the people working on the convention are putting a lot of effort into it, and the various fans who write in are being most helpful with suggestions and comments.

Of course, there is always the person who writes 15 days after mailing in membership to complain that he hasn't received anything yet! For those who expect instantaneous response, I should point out that this is a volunteer organization with no paid employees. We try and watch our costs closely by mailing as much information by third class or bulk mail. The result may be slow, but please blame the mails, not us.

But the other letters are the rewarding ones. Fans offering help, suggesting new items, and being generally complimentary. In fact, the letter column was squeezed out this time, not only because of space, but also because there were no controversial letters which would engender discussion. We had hoped to receive some letters on the proposed World Science Fiction Society reorganization and incorporation. There has been no public discussion on the proposal raised by Dr. Pournelle at the last business meeting. We would welcome some letters on this topic.

To us, Suncon members are people, not numbers. While we do eventually assign membership numbers, all membership cards are being mailed without numbers. If, for some reason, we do happen to need your membership number, we can quickly find it on the alphabetical list we use. We have also had a 'hotline' installed so that anyone who wants to call about their membership or inquire on the status of the convention can do so directly. The number is (609) 424 - 5120 and calls are welcome during reasonable hours. (Roughly between 8 am and 11 pm) If no one answers, try again later. It was decided against putting in an answering machine, since it makes you pay for a toll call when you haven't received any information or had your inquiry answered.

Our goal, overall, is to try to put on the best convention possible. Please note that we are not promising a super extravaganza, but we're sure going to try and make it a fun time for you all. We're looking forward to Miami Beach and hope that you are too.

Donald Lundry, Chairfan

THIRTY FIFTH WORLD SCIENCE FICTION CONVENTION  
SEPTEMBER 2-5, 1977  
THE FONTAINEBLEAU  
MIAMI BEACH, FLORIDA

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# Robert A. Madle

# Robert Silverberg

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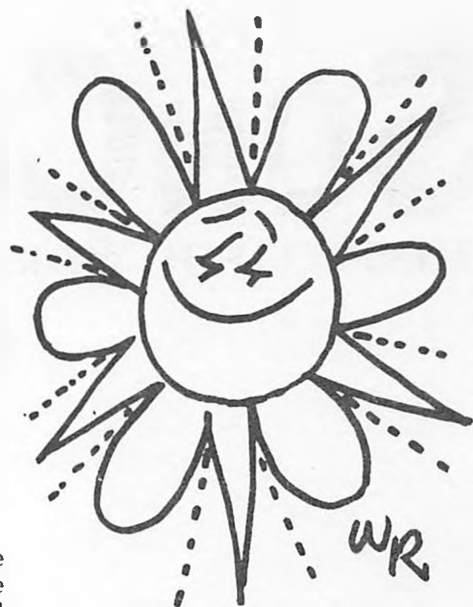
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**SUNCON · P.O. BOX 3427 · CHERRY HILL · N.J. · 08034**

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# SUNCON

## INFORMATION



### IT'S HUGO NOMINATION TIME

With this *Journal* we enclose the Hugo Nominations Ballot on a separate 4-page flyer. The Science Fiction Achievement Awards are science fiction and fantasy's most prestigious awards; to the professional, they can mean a great deal of additional money, contracts, and can make a whole career. Also for these writers, and for the artists and "fan" Hugos as well, they have a value far exceeding any other—you, the science fiction and fantasy professionals and fans, consider them the best of the year. It is the only major literary award given by this broad-based membership, and the sheer pride of being one of the very few to ever have a Hugo makes it worth many times its weight in gold. As such, this nomination and voting procedure is not something you can afford to ignore, or take lightly.

To nominate, you **MUST** be a member of SunCon. That's the mandate of the Constitution of the World Science Fiction Society under which we oper-

ate. To insure the one-member, one-vote rule, we *must* have your name on the ballot. No one, except the special committee established by the Chairman to count and validate these ballots, will know how you voted, and that Committee is concerned only with your nominations, not your name. Once validated, ballots are destroyed.

Please note that the specific rules and limitations for each category are clearly stated on the ballot. *Please read them*, even if you think you know them. A poor, suffering bibliophile is going to have to research every story and person nominated to make certain that it was published first at an eligible date and is in the proper category. To help that person, we are asking for some additional information on your nominations. Please give these credentials when you nominate—it will help us enormously.

The top five in each category will be listed on the final Hugo ballot which will be distributed with the next issue of this *Journal*.

In addition, we must point out that the Chairman of SunCon has made several rulings on eligibility, and we would like to point these out to you as a couple are substantial departures from previous years.

**Best Fan Writer.** This is *not* the best writer about fans, but the best fan writer. Only writings in amateur magazines ("fanzines") as defined below can be considered when nominating in this category.

**Best Fan Artist.** Remember, this is for the artist whose work was best in the amateur magazines during 1976. If the fan artist is also a professional, he or she may be nominated in one or the other category but not both. This category was established to highlight the best new talent, unsung talent, and, most especially, the unpaid talent that abounds. Please nominate your favorite artists, fan and pro, in the appropriate categories.

**Best Amateur Magazine.** An amateur magazine is just that—a magazine within or about the field that is not published for profit, has no paid staff, does not pay for contributions except in copies of the work, and is, in every sense of the word, "amateur" as defined in our dictionary. Only amateur magazine nominations will be accepted; all other nominations will be disqualified. The Chairman of the 1977 World Science Fiction Convention will make the final decision in all disputes over what is professional and what is amateur. If in doubt, nominate it—we'll process it accordingly.

**Gandalfs.** This is not a "Hugo" but an award from Lin Carter and S.A.G.A. The World Science Fiction Convention has agreed to count the votes for this award and present it with the other



voted-on awards because the category is a good idea and does not duplicate the Hugos.

*The John W. Campbell Award.* This award is similar to the Gandalfs, established by Conde Nast, publishers of *Analog*, in memory of the man who made modern science fiction. The award is supplied by Conde Nast, but the Worldcon counts the votes and declares the winner; Conde Nast does not participate in the balloting. In recent years this has become a particularly important and prestigious award; careers are launched on it—by you! But, please! Be certain that the person you nominate meets the time limitations specified on the ballot. If in doubt, nominate and our bibliophile will decide.

All awards on the ballot will be presented Sunday, September 4, at the Hugo Awards Banquet. Other awards not voted on by the membership will be presented at another time.

## 1979 WORLD SCIENCE FICTION CONVENTION BIDDERS

Site selection for the 1979 World Science Fiction Convention will take place at SunCon. Under the WSFS Constitution, 1979 is in the Midwestern bidding zone, and only bids from that zone or from outside of North America may be entertained prior to the Site Selection Session.

The Constitution provides for a vote by mail ballot on sites filed with us prior to 15 April 1977, the deadline for *Journal* #4.



If you represent a *bona fide* 1979 World Science Fiction Convention bid under the Constitution published elsewhere in this issue, you *must* do the following to be on the mail ballot:

(1) The Chairman of the bidding

committee must submit, in writing, to the Chairman of the 1977 World Science Fiction Convention an intent to bid, the city or location being bid, and the minimum initial membership rate acceptable to you. You may include as much additional information as you wish. We will publish the filing letter in *Journal* #4.

(2) The statement of intent to bid must be seconded in writing by another person on your bidding committee. Both the bidding Chairman and the Seconder *must* be members of SunCon, since this is a formal motion to the business meeting.

All bidders whose filings as defined above are received by the deadline will be listed on the mail ballot which will be distributed with *Journal* #4. Supporters of bids are reminded that they may vote only if they are members of SunCon.

A registration area permitting on-site voting in Miami will be provided as a common site for all bidders, but bidders are cautioned that they must staff this booth themselves.

Mail ballots will not be tabulated until the Site Selection Session itself, and will be combined with on-site votes cast. No one, not even any member of SunCon's committee, will know the results until the single count at the Site Selection Session.

Bidders are unsubtly reminded that there has been an extraordinarily large number of mail ballots in recent years, and that the advertising deadline for *Convention Journal* #4 is also April 15, 1977.

## HOTEL RESERVATIONS

Somewhere in the envelope with this *Journal* is a prepaid postcard hotel reservation form. Please fill it in and mail it off to the hotel (NOT to us, please!) as quickly as possible. Primary worldcon hotels fill quickly, and we wouldn't want to disappoint anyone. If the Fontainebleau is booked, you will be placed in the Eden Roc (which is closer to the con facilities than some parts of the Fontainebleau are to one another, and in which some SunCon functions will be held) at the same rates. A confirmation of every reservation will be sent by the hotels in question. If you have any reservation problems, special requirements, don't get a confirmation, etc., you can call the hotel direct, toll-free at 800-327-8367. Please do not call us about reservations; that will only delay matters.

If you lose the card, or it's missing, call

the above number and identify yourself as a World Science Fiction Convention member. If you don't, you'll be told the hotel is "booked" even when it isn't.

Singles are \$27, doubles are \$31.



## GETTING THERE

Fourteen major airlines serve Miami at last count, but if you plan to fly in it's best to make your reservations as early as possible. Florida flights have a habit of being booked solid, particularly around holiday weekends. The Red Top Limosine Service (whose limos and buses have *blue* tops) charges \$4.50; trip takes about 15 minutes. Cabs charge a flat \$9.50 to the airport or from it to anywhere in Miami Beach.

Drivers just take the Arthur Godfrey Road exit off I-95/I-395 and turn left when you get to the beach. Plenty of parking for registered guests.

Train is another good way to come in; Red Top also serves the train station and all rates are about \$2 less than the airport both ways.

It'll cost you about \$5.50 by cab from the bus station; you can get there by public bus for about 60¢ if you catch the right one.

## CHANGING YOUR ADDRESS?

SF fans are the most mobile people we know. Please let us know when you move; we are having trouble keeping up with some of you. If possible, enclose your old mailing label; regardless, be sure you give us both the old and new addresses. If you're getting this at a school address, remember that *Journal* #4 will appear after you've gone home—and that's the one with the hotel layout, banquet information, and final

Hugo and 1979 Site Selection ballots. Supporting members particularly—make sure you get your Program Book and registration materials!

## SMOKING AND ALL THAT

We were going to wait until *Journal* #4 to mention this, but the volume of letters from all sides convinced us to mention it now. All main functions will be evenly divided into smoking and no smoking sections which will be clearly marked. And, where permitted, tobacco smoking only in the public function rooms, please.

## SOME NOTES ON RESTAURANTS

Going around from regional convention to regional convention, we are constantly bombarded with the wildest ideas. The most common this time seems to be fears that the only food will be \$10 hamburgers and you can't get that without a tie. Untrue, folks, and to prove it we not only went to both the Fontainebleau and Eden Roc's eateries, but set that *aficionado* of cheap food places, Elliot Shorter, on the prowl in the area.

First of all, while the coffee shops aren't cheap, they are no more expensive than any typical hotel coffee shop—and, qualitatively, quite a bit better.

A glance at the Fontainebleau Coffee Shop's breakfast menu reveals that a 3-egg Western omelette with their famous home-baked bread tray is \$2.50, also the standard for sausage and eggs; French toast is \$1.75, and so is a French toasted bagel! Pancakes and waffles are cheaper. The 24-hour full menu gets \$1.95 for a large broiled hamburger platter, dinners average about \$6.50 complete, desserts from 50¢ to The Chez Bon Bon Non Pareil (7 scoops, 9 toppings, whipped cream, on pound cake) at around five bucks.

The one restaurant with a dress code is the Club Gigi; it is small and entrees, while excellent, average about \$13.00. This being a *resort* hotel, we haven't found another restaurant in either hotel or anywhere else that had a stronger dress code than shoes and shirts.

A ten minute walk from the hotel Mr. Shorter discovered an Italian restaurant (moderate), a French restaurant (expensive), a Lums, a diner whose entrees averaged \$3 and ran daily \$1.50 specials, a drug store soda fountain with entrees averaging \$2.00, a food market, and other such places. An additional five minute walk brings the class competition—Burger King faces down Kentucky Fried Chicken.

In addition to the coffee shop, a 24-hour Sambos is 15 minutes' walk as well. Buses run every 15 minutes or so; there seem to be several private buses competing with the MTA; it can cost from 20¢ to 30¢ to ride to or from depending on which bus you get.

## BANQUET

The Banquet will be held on Sunday evening in the Grand Ballroom. As usual, the price will be stiff, but we have been extremely impressed not only by the extreme pride the Fontainebleau's staff takes in its work but also in the quality they deliver. Complete banquet details and prices will be announced in *Journal* #4, and we'll start selling tickets.

Banquet tables seat 10. To avoid lines and crushes all places will be assigned in advance at the time of ticket purchase, with each ticket allotted to a specific table number, so if you want to sit with someone special make sure you get your tickets at the same time and mention each other. All tables have good views (no posts) and the audio system is excellent. Banquet sales cut-off will be announced in the next *Journal*. **DO NOT SEND IN AND ORDER TICKETS YET.**



## HUCKSTER ROOM

In addition to all the other things at a Worldcon, the Huckster Room provides fans with a chance to buy the latest (as well as the oldest) in the field. Everything from 1930s pulps to the newest books from the publishers will be there.

Standard Huckster tables are \$35.00 each for the duration of the convention. No fractional tables will be sold. In addition, booths are available at \$65 plus table costs (depending on the number of tables you need). Electrical connections are unionized and extra.

The Exhibition Hall is *huge*—the largest ever used for a Worldcon Huckster Room. However, we will have to obtain

the tables and fireproofed cloths ahead of time, our order going in on August 1. We can accommodate everyone, but if we don't know you're coming when we have to order the tables there won't be one for you. Payment in full *must* accompany table reservations; preferential location will be given to the earliest dealers in. And, remember, you don't have to be a professional to sell in SF's greatest marketplace—all your oldies, duplicates, etc. will find their perfect market here.

Checks payable to Worldcon 35 and sent to Huckster Room c/o SunCon will do it. Do it *now*, or don't gripe about your location—or lack of any table at all! If we have any "at the door" extras they will be sold at substantially more than the \$35 rate.

## AUCTIONS

Hank Davis is handling the auctions and Jack Chalker is heading the auctioneering team for SunCon. Both would like to know if you would like a general auction in addition to the Art Show auction (which will, of course, run in typical marathon style, but from a stage with seating for several hundred).

General auctions used to be a Worldcon staple but have practically disappeared in recent years. Why? Lack of material. MidAmericon had to cancel theirs for lack of items. If you would like a general auction, we are willing to have one, both for artists who do not wish to go through the Art Show or Gallery, and for anyone else—old books, old fanzines, manuscripts, even mimeographs have gone up for grabs. We now have only a couple such items; we must have 25 to 30 items to make it worthwhile to schedule an auction. If you have anything just write Hank c/o the SunCon box and let him know what you have. He'll send you a little notice on percentages, donations, etc. and the mechanics of the thing. Writers and publishers particularly—manuscripts, galley, and proofs have been few and far between in recent years. Surely you have something like that to offer your fans, something more personal than just a copy of your book. By *Journal* #4 we'll know if we have enough items for a general auction, and, if so, some of the items we've got.

## MASQUERADE

George Scithers has probably run more worldcon masquerades than anyone else ever has or will. And, in spite of that, he has agreed to run SunCon's masquerade on Saturday night of the con. The costumes have been getting better and more fantastic every year, and we look



# Roaring to go

Roaring to go! That's how the bidding committee for SEACON '79 feels right now. And we've got a lot going for us: the brand-new Brighton Conference Centre, situated on the sea-front and equipped with every modern facility, is at our disposal; the four largest hotels in town are waiting to welcome members with open arms -- they regularly have to cope with the antics of British politicians at the annual party conferences, so nothing is going to faze them; and, of course, there's Brighton itself -- fifty miles from London, and a town with a character all its own, not just another vacation centre but traditional British seaside (as patronized by Queen Victoria, the Prince Regent, and many others).

But perhaps the best thing we've got going for us is our own enthusiasm. The last British Worldcon was in 1965 and now it's high time for another. We started thinking about SEACON '79 several years ago, but we want you to start thinking about it now. Join our growing list of supporting members (now over 700-strong) by sending just £1 (U.S.) or 75c (Aust.) to our Agents. You'll help publicize our venture and you'll receive our regular and informative progress reports. And remember, when the time comes, VOTE BRITAIN IN 1979! Soon you'll be roaring to go!

BIDDING COMMITTEE: Peter Weston (Chairman); John Steward (Treasurer);  
Graham Charnock; Malcolm Edwards; Rob Jackson; Roy Kettle; Peter Roberts.

|                                |                           |                           |
|--------------------------------|---------------------------|---------------------------|
| AGENTS: US (East): Tony Lewis, | US (West): Fred Patten,   | Australia: Robin Johnson, |
| 33 Unity Avenue,               | 11863 W. Jefferson Blvd., | GPO Box 4039,             |
| Belmont, Ma. 02178             | Culver City, Ca. 90230    | Melbourne, Vic. 3001      |

Permanent U.K. address: SEACON '79, 14 Henrietta Street, London WC2E 8QJ, U.K.

## SEACON '79

forward to even greater delights in Miami.

George will be giving you more details on the Masquerade in *Journal* #4, and information on preregistering for the competition, etc. at that time. In the meantime—start to work on those costumes!



## FANZINE ACTIVITIES

To help keep in contact with the roots that we all grew from, SunCon will attempt to keep a spirit of fannishness prevailing over all. In particular, there will be a special effort to have an atmosphere congenial to fanzine fandom.

In the Eden Roc Hotel (next to the Fontainebleau), on the Mezzanine, is the Gold Room. This will be the Fanzine Fan Center. The Gold Room is actually divided into four lesser rooms. One of these will be the NeoFan/Fan-history Room, devoted to exhibits on fanhistory. Included will be the famous old fanzines for you to see and read; Fabulous Fannish Artifacts to gawk at; slides and photos of old cons; video presentations; a special World Map of fan clubs; a Special Exhibit on Lee Hoffman; and a Special Exhibit on our Fan Guest of Honor, Bob Madle, with examples of his old fanzines, his prozine columns, his book, and other items. Another room will contain the Duplicating Exhibit, where mimeos and ditto machines will be explained and made available for the use of attendees. A third room will be set up theatre-style. Here there will be a fanzine jam session like the one that Jodie Offutt originated at Discon II, except that this will be planned and organized in advance. There'll be small symposium/panels on editing; workshops on physical production of zines; discussions of who edits how, and why; workshops in layout; discussions of what makes good fan-writing; reminiscences by Famous Fans and Living Legends (some of whom are now famous pros); fanhistory panels; and other items dealing with fanzines.

The last room will be a lounge that we hope will become a home base for fanzine fans: a quiet room for socialization and getting to know people—those people you've only known by mail, or those friends you haven't seen for years.

We'd like to help dispell that sense of the huge, oppressive convention and create a feeling of being at a small, intimate fanzine mini-con.

We're very, very open to ideas and suggestions, but to put them into effect we need them *now*. If anyone has any comments, ideas or suggestions about anything that should be done by way of fanzine programming, please write to:

Gary Farber, SunCon  
1047 East 10th St.  
Brooklyn, N.Y. 11230

Anyone who would like to volunteer to work in this area of the con should also write.

## BABY SITTING

Any inquiries about the baby sitting services at SunCon, offers of assistance, etc., should be directed to Faye Ringel at this *new* address:

80 Medway St., Apt. 5  
Providence, R.I. 02906

## SPECIAL INTEREST GROUPS

Worldcons would not be the same without the Special Interest Groups, those traditional societies like First Fandom, The Burroughs Bibliophiles, the Georgette Heyer tea, and suchlike.

SunCon is continuing this tradition, and is willing and able to assist any group in making arrangements for its meeting, luncheon, etc. However, since space is limited (it is shocking how a huge hotel shrinks when you start allocating function space) a great deal of advance notice is required. Don't write us July 1 and expect us to be able to provide a room for 200. Also because of this limitation, the older, traditional Worldcon groups will be given preference if a conflict develops.

So, if you fall into this category, write Selina Lovett c/o the SunCon box *now*, including the name of your group, type of function, estimated attendance, and a description of needs (i.e.: chairs, tables, food, microphones, and anything else you can think of). Suggest a time and date preferred, along with a second choice of same. Early requesting groups get the nod here and the most help.

And, remember, if a group doesn't request a function we aren't going to allocate it, traditional or not. Last year's Worldcon was criticized by one set of

members for not "setting up" their traditional function; truth is, nobody in their group asked for facilities! We run the Worldcon; Special Interest Groups must run themselves. If nothing's being done, why don't *you* do it?

## ART SHOW

The Art Show is one of the main functions which will be held at the Eden Roc where we will have three large rooms. And as presently planned, the Art Show will be in three parts: a general art show, a professional showcase, and special exhibits.

Also planned are a series of workshop-seminars on art related topics by both professional and fan artists. These will be held in the mini-theatre located in the main exhibit hall. The art auction will also be held here.

A flyer is being prepared which will explain all the rules, categories, and fees for the Art Show. This information will be published in *Convention Journal* 4, but anyone wishing the information sooner may send a stamped, self-addressed envelope with a request for the flyer. We would also like anyone who plans on entering the Art Show to send us an estimate of what and how much they plan to enter—AND TO DO SO AS SOON AS POSSIBLE! The better the idea of how much, and what kind, of work will be exhibited, the better we can plan the Art Show facilities. And remember, **ALL ART SHOW ENTRY REGISTRATIONS MUST BE POSTMARKED NO LATER THAN AUGUST 1, 1977.** We must



know by that time what the requirements of the Art Show will be so that we can adequately plan the handsome and well organized show which we are determined to have.

(continued on page 30)

# I Had One Filksong, But The Guitar Player Over There...



Filksinging is an old and honorable tradition in science fiction fandom. By modern standards, anything twenty years old is ancient, and filksinging qualifies. But it hasn't been around forever. It had a beginning. And it hasn't remained unchanged, though arguments continue to rage over whether the changes have been for better or worse.

But wait. Perhaps you're a neo to our ranks, and this is your first encounter with the term "filksinging." In which case, you're probably wondering what I'm talking about and also wondering whether if you hear or see a filksinger about to happen if you should run like a maddened UFO pilot—and in which direction? Toward it? Or for your hotel room?

Very well, to definitions. Those old fans

and tired with no imagination and less sensitivity insist that "filksong" is nothing more or less than a mere typo. Some errant, years ago, meant to stencil (or ditto, or hektograph) the word "folksong" and slipped a finger in the qwertyuiop shrdlu lexicon and ended up with "filksong." As I say, no imagination. (But it is possible that's the true origin of the word, stripped of all its romance and glamor.) A more popular extrapolation gives credit to the genius of some unsung fannish punster who supposedly said: "a filksong is a fannish song in the ilk of a folksong." For uttering that, he was probably drowned in a butt of corflu, and deservedly.

But he was right. Filksongs and filksinging owe everything they've got to the folksong traditions.

A folksong, for anybody who's been in

suspended animation for the past five millennia, is a song passed around among the folk. In the days before printed music, these were ditties sung at court by a traveling minstrel or in the medieval village during religious festivals or at social gatherings of all sorts. If the song was any good, people memorized it and passed it on to the next generation—though rarely intact. Folk process is the unwritten law that says you never adopt a folksong—or a filksong—and pass it on without adding your own special contribution to it (which sometimes means when you pass it on the original creator wouldn't recognize a single word or note of his work). The essence of such folksongs was that they were anonymous. Nobody wrote them. For one thing, very few people could write. Music was something you did, and once it was out of your mouth or your instrument it became anybody's

property. Copyright lawyers would have torn their hair out, in those days.

Eventually, of course, somebody decided writing down his songs and putting his name on them was a good idea. By then there *were* copyright laws, and he hoped to make a profit on his hard work.

(There's a continuing argument—in folksonging and filksinging—that asks: if it's written down and credited to a specific person, is it really a folksong/filksong anymore? Isn't it just one more concocted moneygrubbing scheme? Those who say yes have no creativity in their souls. A song is a song, and if other people like it well enough to memorize it and sing it without caring who wrote it, it may well be a folk/filk song, whether the author realizes it or not. That opens up the whole business of whether deliberate folksongizers like Woody Guthrie and Bob Dylan and Gordon Lightfoot are commercial or merely modern day folksinging minstrels. (Toss a coin.)

Originally, fannish filksongs were parodies of genuine songs known to everyone. This is still true in fandom today. Take any old ditty and use the music for your own fannish words, and you've created a filksong. Whether anybody will think it's worth filking and passing on to the next generation is moot. But you've done *your* bit.

For the first eight or ten years I was in fandom, starting in 1952, filksinging was a secret art. In fact, it was so secret I didn't find out till later that masters of this occult specialty had been practicing it at convention parties, behind closed doors, all the while I'd been satisfying myself with plain, everyday folkmusic and mumbling, "Why doesn't somebody write songs like that about fannish subjects or science fictional subjects?"

Much later, I discovered that champion filksingers like Gordie Dickson and Poul Anderson *had* been doing just that. There was a filksinging nexus in those days, and I have only heard fantastic tales about all the songs that were born from that mystic collaboration that gave us the Hokus and many another beloved legend. Now and then I can prod Gordie into reminiscing, and he'll do a passage from, say, "What'll I do with my Sho-sho-nu?" It's a lovely filksong about a poor guy who ends up married to a dragon and comes to an unhappy ending, and it's delightful. But I didn't hear it till at least twenty-five years after it was composed, because Gordie and Poul were keeping it under wraps, or something.

There were other filksinging fans, too, many of them who'd never popped up and said "hey, I sing/play/compose" before. As we came out of the 50s, the filksingers came out of the woodwork.

In 1959, a fan named Dick Ellington compiled a copyrighted fanzine titled *The Bosses' Songbook*. It was part parody and part unsubtle propaganda, but it was all filksongs. That was one of the first times I had seen the idea carried out in print and thought seriously about trying the same thing myself.

For some time, then, Buck and I had been occasionally printing verse in our fanzine. But I didn't, then, think seriously about setting any of it to music. That idea had to percolate for a while, for years, as a matter of fact.

And at about that same time, the late 50s, in the dying ebb of the McCarthy-Eisenhower era, the filksingers were beginning to creep out of their closets, just like some show biz and literary types who'd been undercover until the red witch hunt blew over. At a Midwestcon a fan named Sandy Cuttrell helped us plunge into the filksinging pool—though at that time the term filksinging wasn't quite born and wouldn't move into general fannish usage for some conventions to come.

Sandy had a marvelous booming bass-baritone and played guitar like he was committing a chain-saw murder. He knew all the filksongs in *The Bosses' Songbook* and dozens and dozens more besides. And he was absolutely irrepressible. One of the original beatniks, he showed up at cons in full beard and Jesus haircut and sandals in the 50s, and that took courage, brethren and sistern.

With Sandy's encouragement, I started singing too, and even went out and bought a guitar. I had played piano for years and toyed around with composing little imitation folk songs and science fictional theme songs. But a piano was a heavy thing to tote to cons, and in those days few motels and hotels provided a piano for the sf fans to hammer on. A guitar was easier to carry, and Sandy Cuttrell showed us that if you had a good pair of lungs and enthusiasm to spare you could make a guitar and a bunch of filksingers sound like a full chorus.

Out in California, in the same era, Bruce Pelz was also getting his feet wet with filksong material. He went about it thoroughly, by printing both lyrics and sheet music and listing copyrights. (Wise of him, in view of later developments.)

And in 1960, at the world science fiction convention in Pittsburgh, most of us got together. At least all the fannish filksingers did. It was to be a while before the fannish and professional filkers got together and began combining their talents in mammoth, never-to-be-forgotten bashes.

But at Pittcon, for one of the few times then or since, the convention had a whole floor turned over to it for con meetings and business. And one of those rooms contained a couple of pianos and resonant acoustics. Some of us filksingers had been roaming around parties on the lower floors in the hotels, and gradually been wearing out our welcomes. (A word about filksinging protocol in a moment.) Like iron filings drawn by a supermagnet, we rose to the con floor level and homed in on that room with the pianos. It was open. Was there a rent-a-cop or a house dick to say us nay? There was not. We took over the place.

That was the first all-night filksing I attended. I must admit the flesh was weak; I gave out at about 5:30 AM, but there were plenty of still hale and hearty filkers there to carry on the festivities till the hotel coffee shop opened.

A filksing of that type is best. It is a happening. And it's not necessarily confined to filkmusic. Folk music is welcome, too. Broadway music is welcome. Esoteric humorous songs are welcomed. (Any filksinger who memorizes Tom Lehrer and Shel Silverstein material is practically guaranteed a good hearing if he or she has anything at all on the ball musically.)

In a happening-type filksing, there are few basic rules. Don't hog the time. Take turns. Vary the material. (If you get into a run of we're-stranded-in-space-and-we're-all-going-to-die filksongs, for example, half the audience will get so depressed you may never get them in an upbeat mood again.) And be willing to try something new.

The exciting part about a really good filksing is that you never know when a neo is going to ask, "Can I sing one?" And sometimes the neo has a big, beautiful surprise for everybody—a great voice and a filksong no one has ever heard.

Pittcon's filksing was one of the highest points in filksinging fandom for quite a long time. It was something to refer back to as a watermark, something we wished we could repeat. Bruce Pelz was there, doing some of his stuff. Les Gerber was there, playing fantastic



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... Well, we don't know yet what we'll have for have for the banquet, but here are some things we DO know. Such as membership rates, ad rates, and the Committee. . .

---

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IguanaCon will be held in the Hyatt Regency and Adams hotels in downtown Phoenix, Arizona, convenient to stores, bars, and restaurants and easily accessible to airport, bus stations, and the freeway. We're all looking forward to a great convention . . .

## IGUANACON

36th World Science Fiction Convention  
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 Harlan Ellison—Bill Bowers—F.M. Busby



piano. Sandy Cuttrel was there, playing piano and guitar and exhausting all of us with his enthusiasm. Jock Root was there and regaled us with a calypso filksong he'd composed while riding to Pittcon on a bus, coming in from California. He had not *intended* to arrive in a bus, and the calypso hilariously described all his difficulties along the way—in fannish terms a lot of us know all too well: the broken-down car, the garage owner who shafts you for repairs, the road maps that leave you stranded in West Outer Nowhere. I never obtained a copy of the lyrics, but I recall the filksong fondly, including the spoken last line: “(Resignedly): At least if you’re in a plane and it crashes, it’s all over at once.” He’d titled the song, appropriately, “I Should Have Taken the Plane.”

It was a prime example of on-the-spot filksong composing. A calypso melody was standard, the rhyme pattern was established, and the subject matter was eminently fannish.

The trouble with filksingers, though, is the same trouble with fans in general. They tend to gafiate. Just when you’re getting addicted to their songs and anticipating the next con and hoping you’ll hear some new ones, the filksinger drops out of the scene.

That’s happened often to filksinging. If it was a graph, it would have peaked very high at Pittcon in ’60, then tapered down.

For Midwestern fandom, it went up again soon. The artform never died out. It subtly changed, though. Bob Dylan material crept in. A beautiful-voiced brunette from Indianapolis (Janet Hunter) delighted us with her folksongs. She didn’t do genuine, sf oriented filk material, but we loved what she was singing anyway. Like I said, there aren’t too many hard and fast rules.

Elliot Shorter showed us some variations on blues songs and bawdy ballads and the beginnings of what would be the Creative Anachronist’s special province—the rollicking Clancy Brothers version of Irish folksongs and a hint of the whole Fafhrd and Mouser filksing cycle. (But that would come much later.)

In the interim, I jumped into the pool all the way up to my eyeballs. I was permanently hooked. And, being an old fan and having seen some of the problems we were bound to run up against, I tried to help us establish some protocol.

Fandom is a microcosm of talkers. We

read voraciously, and we talk voraciously.

Now it is my opinion that twenty fannish talkers and twenty fannish filksingers can not co-exist in the same room simultaneously. The results roughly approximate that of a verbal fusion bomb. Somebody is going to have his or her feelings abused—and his or her vocal chords strained, possibly beyond repair. This is to be avoided.

So I began trying to find places to hold filksings that would not interfere with the fans who preferred to talk. That’s a lot more difficult than you’d think. At one Midwestcon held at the now-defunct North Plaza motel, I coaxed the filksingers out of the notorious “Seasick” Room—where the talkers were congregating and doing their thing with giddy abandon—and into the motel basement; the place was cool, low-ceilinged, and had resonance that would make a mouse sound like Enrico Caruso in full cry. Even better, the basement was virtually soundproof. Once the door was closed, we filksingers and accompanying listeners couldn’t hear any of the voices of the talkers, and we found out they couldn’t hear us singing, even on our most raucous choruses. We *know* they couldn’t, because at one point in the filksing Dick Eney and several other fans who’d been in the Seasick Room opened the door and started out into the basement. They got smacked in the face by Sandy Cuttrel, Les Gerber, and me and a chorus of maybe a dozen in full halloo on some favorite (maybe it was “Arson, Rape, and Bloody Murder,” one of Sandy’s particular favorites). Eney stopped dead, and Eney is a big fan. Other fans, trying to exit the Seasick Room, piled up behind him like a flood behind a dam. Obviously, until he’d opened that door, Dick hadn’t known what a band of musical maniacs was doing in the motel basement. The effect was apparently stupefying.

He eventually got moving. But that experience made the basement popular for filksinging from that point on. It had a huge extra advantage in that the motel management couldn’t hear the singing—and didn’t complain—either.

But it isn’t always that easy to segregate the fannish talkers from the fannish filksingers.

But *try*.

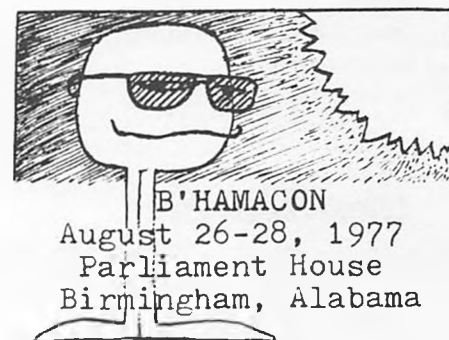
I can’t stress that point too strongly. It’s the basic protocol of the unwritten filksinger’s code. Covet not thy fellow fan’s talking space. Filksingers should be considerate. They *do* try to shop around

and discuss where best to hold each filksing to do the least amount of damage to the talking parties, the hotel management’s nervous condition, and the local laws against riots and disorderly assembly. We don’t always make it, but at least we work at keeping the peace between filkers and non-filkers.

Unfortunately, there are occasional invasions from various outside elements.

Not everyone who comes to a filksing is a filksinger. Some fans are expert listeners but their only musical talent is turning on the radio or record player. They are a marvelous audience. They listen, they let you know they enjoyed what you were doing, and by their very presence they feed your creative energies; expert listeners are an integral part of a filksing. We need them and appreciate them more than we can ever tell them.

Some listeners, though, are not experts. They’re new at the job—or they’re drunk, or inconsiderate, or simply don’t give a damn. They come to the filksing and listen for a while. If you’re lucky, it’s as long as an hour. If it’s a bad night, they may get bored after five or ten minutes. Then our inexpert filksing listener decides to talk. We made a



The 1977 DeepSouthCon will feature Pro Guest of Honor Michael Bishop with Charlie&Dena Brown as Fan Guests of Honor. Set for the weekend before Labor Day, this year's DSC will be a relaxed warm-up to the 1977 worldcon in Miami. As an added bonus the first one-hundred members will receive a handsome chapbook of Michael Bishop's poetry. Memberships are now \$5.00 to Penny Frierson at 3705 Woodvale Road, Birmingham, AL, 35223.

special effort to find someplace *away* from the con attendees who prefer to talk. We aren't too thrilled about talkers who follow us to our lair and insist on talking all over our attempts to sing and play—usually during some very soft and delicate and exquisitely beautiful material.

Please don't. If you want to come to a filksing and you don't sing, fine, lovely, we'd adore to have you. But don't talk, dammit! *Between* songs is okay. Not *during* them, I beg you.

The nature of filking is changing, growing more and more science fiction oriented, which I approve. One of the big shots in the arm filking has received in the past five years, particularly in Midwestern fandom, has been an influx of Creative Anachronists. Some of these people create in all kinds of ways, including musically. They have energy and enthusiasm, and many of them remind me of Sandy Cuttrell in *his* awesome drive and entertainment talents. Sandy gafiated long ago, alas. We no longer have his bass-baritone to enjoy. But we have Al Frank and Bob Asprin and Elliot and . . . Janet Hunter of the lovely soprano has gafiated too, alas. But we have Anne Passovoy, and in the contralto register there is Marty Coady, and so many others I can't possibly name them without leaving a great many filkers out. And I don't *know* all of the filkers.

I wish I did. It must be great to enjoy the filksings in all fannish climes and conventions.

But there's no way of predicting in advance which filksings are going to be the best ones. There's an unseen spark that lights the enthusiasm, a gestalt nobody can control. Pittcon was one such tremendous spark. Both Washington cons were. Kansas City wasn't bad at all. Neither was Torcon. And . . .

It's a pity they can't *all* be perfect fannish filk sings.

And if you want to go to a filksing, if you see one beginning to happen (signs to look for: people carrying guitars, collecting followers like comets' tails as they go, and new followers constantly asking, "where is it? where is it?")—what should you do and what should you be prepared for?

I've already told you one thing to do. Listen or contribute. A listener is a contributor, too. But if you can, if you want to, join in on a chorus if it's apparent this is a song where everybody sings along.

(Don't assume, though, that because you know the song it's automatically fine and dandy to sing along. Sometimes you'll get a surprise. The filksinger may have used that old folk process, and he or she is going to give the song a startling twist—and if you're singing along you're going to sit there with splattered Martian Dejah Thoris eggs all over you as the song goes somewhere else while you're singing the original words and tune. Beware. And sometimes the singer prefers to solo and just doesn't want a singalong. Or a clap-along. Clapalongs are rare at filksings. The general opinion is that Pete Seeger should be strung up by his banjo strings for ever introducing that awful clap-along habit to folksong audiences. We try to smother clapping, for the most part, at fannish gatherings.)

So, contribute with your attention or with your musical skills.

And what kind of songs are in order?

Any kind, as long as they're entertaining and suit the mood.

For example, there are a large group of "Dorsai" songs created in admiration of Gordie Dickson's fictional series. Most of the songs are genuine filksongs; the tunes are well-known folk tunes such as the "Irish Washerwoman." If you feel inspired in that vein and want to add to the repertoire, you'd probably be welcomed with open . . . er tentacles?

For another example, you can take lyrics that have been created by writers like Gordie or Poul or Ben Bova and set them to music. (It's nice to ask permission first. In fact, it's obligatory.)

I've set Sara Teasdale's "There Will Come Soft Rains," from Bradbury's *The Martian Chronicles* to music, among other adaptations.

(I am not quoting any lyrics in detail, because there are copyright problems. In the old days of filksinging, nothing was done for money, nothing was sold, it was all free and communal material. Now, unfortunately, we have people who don't know the unwritten filksong laws, and there are ruffled feelings and it's wise to print nothing until you've cleared it all with the lawyers, and even then I'd think long and hard about doing it. Be advised.)

You may—at this hypothetical filksing—see dramatic performances accompanying the songs, an acting out of the Fafhrd and Mouse adventures, for example.

You may hear songs that seem to have

little to do with science fiction, but nevertheless have earned a special popularity among the filksinging audience. There's a rollicking story describing the joys and sorrows of a fellow in the Creative Anachronists who is linked—and battered—by his "Chain Mail Momma." There's a grim song about an Indian massacre where a U.S. Army got wiped out, almost a hundred years before Custer had his little set-to (and lost fewer men and gained more fame). There's a tongue-in-cheek musical account of a hooker with a heart of gold and the monk who was going to convert her and save her soul, and didn't quite make it. There's a song about how much easier and cheaper it is to wear woad than armor. There's. . .

Like science fiction fandom and fans, filksinging is a very eclectic field. If it's funny, if it's outrageous, if it's beautiful, if it's strange . . . if it is in any way out of the ordinary and listenable, it's welcome at a filksing.

Filksongs and filksinging have gotten smoother, more varied, and have grown outward over the years. There are more filksingers now, and I think on the average they are more skilled.

It's been quite an interesting twenty-four years since I attended my first science fiction con. And if I hadn't done that and gotten addicted to this crazy little universe of ours, I'd have never found out about filksinging.

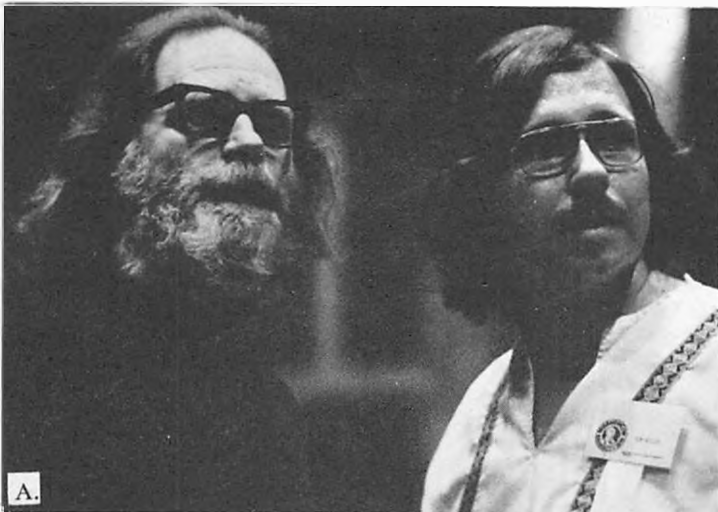
If you're new to this, welcome, and I hope you find it as fascinating as I have. Sit down and join the group. We intend to be here till the con goes home.

And if you've been with us through the long tour, you sit down and join the fun, too. And sing us that song we heard at Chicago in '62, you know, the one about. . .

—Juanita Coulson



Jann Frank



A.



C.

A. The secret masters of Big MAC—Rusty Hevelin and Ken Keller. B. Bob Tucker, Keller and Hevelin do a smoooooth as Jay Kay Klein records for posterity. C. The male chauvinist panel, l. to r., Ron Bounds, Mike Glicksohn, Larry Propp and Joe Haldeman. D. The panel is over-run. The women, l. to r., are Lee Smoire, Bobbie Armbruster, Joan Winston and Gay Haldeman. E. Jack Chalker. F. The dramatic presentation. Professional little theater actors were used, and it was performed in the Civic Auditorium. G. More dramatic presentation. H. Ben Bova.

*All photos by Ben Yalow*

# BIGMAC



B.



D.



E.



F.



G.



H.



The World Science Fiction Convention is unique. It is the only major convention, specialty or otherwise, that is put on for a commercial field by amateurs. It is not a professional convention; the business conducted is done in small groups, behind closed doors or over dinner. The majority of attendees are not professionals in the field, but amateurs—fans, readers, collectors. The con is put on for them, and by them.

The Kansas City Science Fiction Society, a group of fans, decided to bid for the 1976 World Science Fiction Convention, and they made a bad mistake.

They won.

Now, that sounds ridiculous, but to anyone who's never been through putting on a convention, it is the truest of truisms. Worldcons are work—long, hard, back-breaking work. They eat up months of your lives, affect incomes, bust up lifelong friendships and marriages, and, when they're through, the fanzine con reports, the equivalent of reviews, always bad-mouth you for what you forgot and never seem to mention the sweat and sacrifice that went into the bulk of the con that went right.

Kansas City fans did the best job they could with the problems they automatically inherited when they won the bid, and, while the fan reviews throw the annual brickbats, I'd like to look at the convention.

Mechanically, they had their creaks—frankly, it's difficult to find a hotel the size of the Fontainebleau in just every city. The Hotel Muehlebach was just a bit small for the 2400 or so fans who appeared Labor Day weekend 1976, but it served.

Knowing this space-vs-people problem, MidAmeriCon effectively stopped the at-the-door people with a \$50 fee, and controlled things with little plastic imprinted armbands, like hospital

bands, that served as your entrance. There were gripes, but the system worked reasonably well and did what it was intended to.

There are always two Worldcons—the programmed one, and the personal one. Worldcons bring together the top names from all over the world, names not only of the professional writing and artistic side, but also fanzine editors, fanatical collectors, voracious correspondents, and the like. For the experienced SF fan, there is never enough time just to talk to all the people you want to talk to, and the Worldcon becomes a continuous four-day party. Simply because it is the Worldcon, Big Mac filled this bill, and, because the con was taut and well arranged, it was possible to see and talk to more of these people than usual.

For the neophyte, there was programming, and in this regard the topics and personnel were well thought-out. Most of the programming worked, and it started and ended on time, a rarity at any con. Only the film programming was way off schedule, due to an overzealous programmer who put things up like "The Rocky Horror Picture Show starts 8:14 ends 9:56, King Kong starts 9:56 ends 11:19." Speaking of the first film, it was the hit of the con, playing SRO for both showings. Indeed, the film program was quite good, with much never seen before, and the popcorn and coffee stand outside was a great innovation.

The biggest failure of the convention was nonetheless the most innovative and ambitious: the dramatic presentation, "Sails of Moonlight, Eyes of Dusk," lasted almost five hours, and, I fear, outlasted most of the audience. Even so, nothing ventured. . . .

Other touches of showmanship were more successful, particularly the opening slide/light show, a different but equally effective version of the innovation pioneered the previous year by Aussiecon. Cutting the Hugo Awards away from the Banquet tended to leave the latter drifting, but the awards themselves came off extremely well under the direction of one of the best performers in the field, Wilson "Bob" Tucker.

Robert Heinlein chose to give an informal, relaxed, unprepared commentary for his Guest of Honor speech which was very typical Robert Heinlein, the only problem being that, given in that huge Concert Hall, it tended to dwarf and remove speakers on that giant stage from the audience. I've heard the speech called "cold" and "distant," but

it wasn't intentionally so. In the closer intimacy of a banquet it would have been neither, but instead close and personal as Heinlein intended.

Judging from the packed blood donor's receptions Heinlein gave, at great expense, he has gotten more blood out of SF fandom than ten Draculas. Not only he, but everyone, was genuinely pleased and touched by the response to his blood donor pleas, and, please, don't stop giving just because Big Mac is over. Many fine SF stories and novels would never have been written if a number of people hadn't given blood to almost a dozen top SF writers when they needed it, including our own SunCon Guest of Honor. Considering it that way, that's more reward than any one-time reception.

A very strange thing happened at the MidAmeriCon masquerade: the thing worked. Backstage was bedlam, but for those totally insane folks like you who slave months on costumes for a minute of glory, it was a good showcase. The audience could see everyone, and the quality of the costumes continues to improve year after year. After 25 years we may well be learning how to run these things.

Between run-throughs, we had Anne Passovoy's fine folksinging and New York SF fan Patia Von Sternberg's stripper act (she does it for a living). Although a few people seemed upset with the latter, the bulk of the audience loved it, and, in the end, she was less exposed than a few of the costumes.

An aside here, I suppose, is in order. While it might be justly argued that people should have been warned if they might take offense at some things, the truth is that the World Science Fiction Convention is a convention for adults, not kids. I am always reminded of that little old lady at Discon who asked me, angrily, why we were showing "Dumbo" at 3 AM when all the kids were asleep.

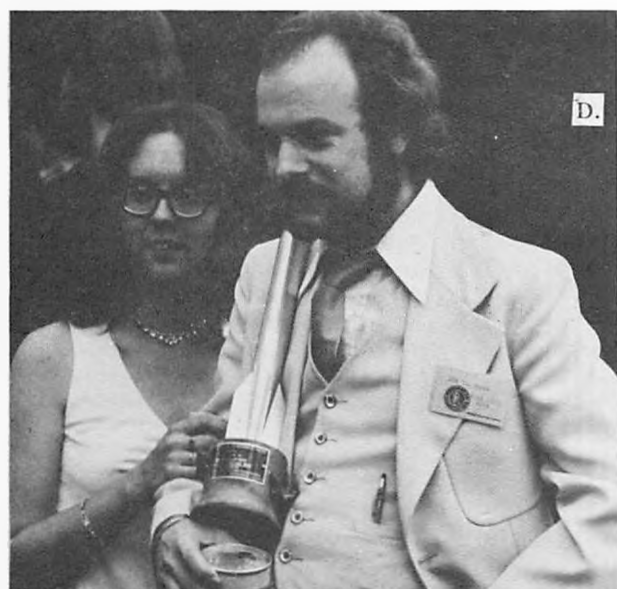
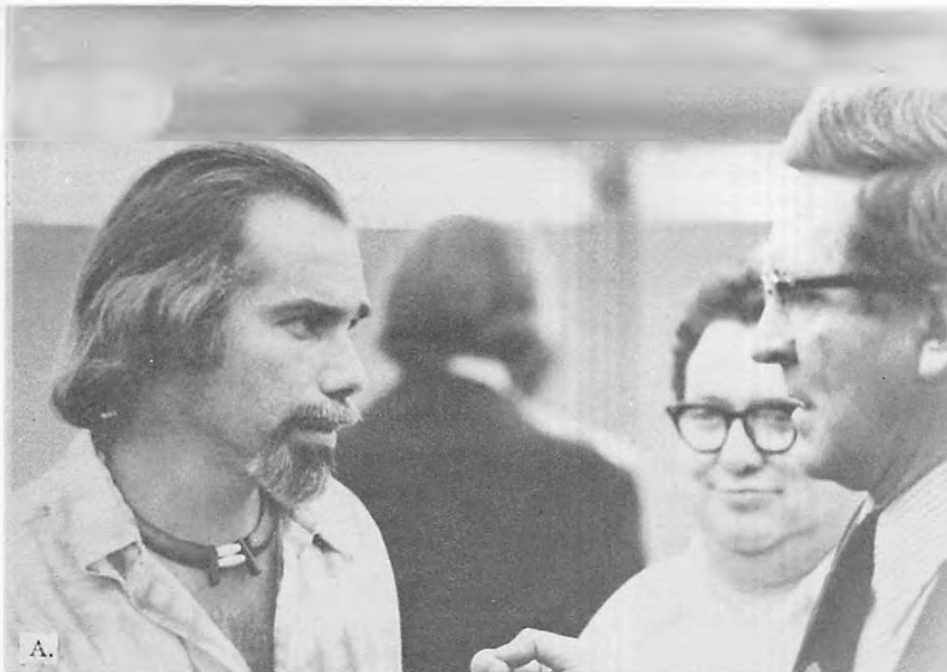
"Madam," I answered in an exasperated tone, "we are the kids."

I could go on and on, but these little glimpses, along with the pages of fine photos following this article will give more of the flavor of a Worldcon than I could.

Save the brickbats for other forums; I had a good time, and so did most of the people I know. And that's the final yardstick, isn't it?

That's what Worldcons are all about.

—Jack L. Chalker



A. l. to r. Robert Silverberg, unknown back of head, Ed Wood, Tom Clareson. B. Robert Heinlein. C. Wilson "Bob" Tucker covets a Hugo. D. Gay and Joe Haldeman with Joe's Best Novel Hugo. E. Ron Miller as Tars Tarkas from the masquerade. F. A meeting of the secret masters of fandom—l. to r. Craig Miller, Bruce Pelz, Bob Hillis. G. L. Sprague deCamp. H. Fan GoH, artist George Barr.

All photos by Ben Yalow



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SUPPORT

## NEW YORK IN '80





A.



B.



C.



D.



E.



G.



H.



I.



J.

All photos by Ben Yalow

Big Mac scenes. [A.] Masquerade. [B.] Robert A. Heinlein with a host of admirers. [C.] Lou Tabakow (standing), who's been doing the faanish life for over 40 years. Yale Edeikin (seated with pipe), Chicago fan. [D.] l. to r. Jay Kay Klein, Jack Williamson, Charlie Brown, Alfred Bester. [E.] Polly & Kelly Freas. [G.] Masquerade. [H.] Masquerade. Ask Joe Haldeman about this one. [I.] Masquerade. [J.] SunCon Chairman Don Lundry gives the orangebird to Ken Keller. Klein snaps photo.

# BOSTON IN 1980



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A.



B.



C.



D.



F.

(A) Alfred Bester. (B) Bob Tucker. (C) R.A. Lafferty.  
 (D) A.E. Van Vogt and Robert A. Heinlein.  
 (E) Larry Niven accepts his Hugo. F. Joe Haldeman  
 accepts his Hugo. (G) l. to r. Alfred Bester, Frederik  
 Pohl, and George H. Scithers. (H) Lester del Rey  
 in a good mood.

*All photos by Ben Yalow.*



E.



G.



H.

# WORLDCON and POTLATCH

11/16



Worldcon. What do you think of when you say the word? What do you associate most closely with Worldcons? Parties? Authors? Hugos? Panels? Trauma? Sex? Money? Power? You name it, whatever it is, you very likely have company.

One of the reasons Worldcons are so popular is that they manage to be all things to all people, albeit with widely varying degrees of success. Sometimes, of course, subgroups simply become unwieldily large and centrifugal force spins them off into the mundane darkness. The Trekkies are a conspicuous example, the SCA is another. The problem with any substantial programming for either is that such programming would serve to draw non-fans in sufficient numbers to alter the essential character of "our" Worldcon into something else.

There are several words in that preceding sentence that deserve to be elaborated upon. Take "non-fans" for example. Aristotelian logic, as made known to us by the inimitable writing of A.E. Van Vogt, divides the world into fans and non-fans. In the latter category may be included all of Communist China, not to mention India, Latin America (with the honorable exception of Mae Strelkov), Black Africa, the Middle East, and the Soviet Union. Having said this, it must be added that not many con committees are greatly worried about a massive Chinese or Chicano registration and subsequent takeover. So obviously the difference between us and non-us is rather more subtle. The stereotypical Trekkie is a non-reading TV addict, enthused over stars, and, at cons deeply involved with the program, rather than each other. To bend an ancient cliché, not only are some of my best friends Trekkies, but also my son Charles. Strange . . . It is true, nonetheless, that Star Trek cons are different from

science fiction cons, being . . . well, *different*, not to mention larger even than Worldcons.

The SCA, by contrast, seems to be clearly centered in the area of fantasy, a literary genre which has always been close to science fiction. And SCAers are partial to dressing up, a trait also not unknown to science fictioners. The SCA differs in that it has a central committee. It is a fandom bureaucratized from its very inception, and while it is similar, *they* differ from *us* in one important respect. We have more anarchy.

So! Comes a shout from the peanut gallery, define your terms. Tell us, (sniggle-gigger) what is science fiction, and who is a science fiction fan?

I'll tell you: I don't know, or at least I can't give you definitions. Science fiction *fandom*, however, I can define inside and out. Inside, it is a community of social peers, with very little stratification, less organization and a strong literary bias. It is widely dispersed geographically, and exists intermittently but not very much. Outside it looks very different. From the outside, one looks in and sees a yeasty ferment of activity, and a mess of people who Read Science Fiction. And *Talk* about Science Fiction! And meet Authors of Science Fiction!

These perceptions act as a self screening device. For the majority, even the vast majority, the above is a turn-off. For the readers, into stf or sf or sci fi or sci fic or scientification, or speculative fiction or whatever it is that they can't define properly, it is the moth's candle.

Not all of them stay. For some it is a way-station en route to a state of grace. For others it arouses wild and unrealistic expectations. Some simply follow their interests elsewhere. And some get

bored with the whole cheese and gaffiate.

Those who stay find it more attractive than whatever might be in second place. Chess, in my case, has tournaments all over the country, and a small enough population so that in a very short time you know a goodly number of the players at each event. And clubs. And an unfailing topic of conversation. But playing chess is hard work, and chess tournaments stink of adrenalin . . . an ambience I once found exhilarating.

Within *our* fandom there are a variety of activities, which range from playing chess, to more complicated games such as chasing tail, to huckstering, to impressing neo-fans, ad infinitum. For the novice, science fiction has the advantage that it is fairly easy to fake, until they can figure out what's happening.

Which is a good place to cut back to the Worldcon.

It is my personal opinion that people who crave to put on a Worldcon could achieve the same effect by wearing hair shirts, if only hair-shirt-wearing got a little respect these days. Certainly they are different from people who merely attend Worldcons.

An anthropological analogy suggests itself. The potlatch ceremony of the Northwest American Indians was, in the beginning, a food-sharing device. The "big man" in the village busted his hump for the honor accruing to him for throwing a feast. If your village had a bad year, you attended the potlatches in other villages and didn't starve. Much later, when the whalers came, the population declined, wealth increased beyond reason and the potlatch became pathological, burning blankets and killing slaves.

The Worldcon Committee, to the extent that it is not already pathological, is motivated by much the same forces that drove the men who gave the early potlatches.

If you doubt this, consider the response of the fannish community to any suggestion of economic rationality on the part of the con committee. One word sums it up: Booo!! The thought that the con committee should make money is abhorrent to the fans. The thought that the con committee should lose money is abhorrent to the con committee. The obvious answer is to plan carefully, anticipate attendance precisely, and break exactly even. Which, I may say, is a neat trick. A more common practice is to say very

little about all that money, because it is, however gratifying, something of an embarrassment. (And those con committees which lose lots of money are distrusted by fans as being incompetent. There is an Abe Lincoln quote which seems apt, but I can't bring it to mind.)

The fact is, in the mundane world there are people making careers and a livelihood of sorts as convention managers. The Worldcon is *almost* big enough to support one manager, provided his wife worked, but the fans remain viscerally in favor of the potlatch type of con committee. The unarticulated feeling is: The con is thrown to win our transient approval and short lived gratitude, and not for filthy lucre.

Let me say this about that, as Dwight D. Eisenhower once remarked (the reporter had asked if he thought Nixon was not a crook). The surplus from Disclave goes to the WSFA treasury, where it is something of a headache. If it isn't spent, it becomes taxable income. On the other hand, there is that big green electronic game machine which Ron Bounds talked the club into buying for Discon II (and which the Discon committee bought back afterwards when neither Bill Berg nor I could get it into our houses). There are elephants and then there are white elephants, and material treasures have to be stored and inventoried. Last summer WSFA rented a two masted schooner, and took a five hour cruise on the calm and placid Chesapeake Bay with about forty WSFans and friends. We have also served cheesecake at some meetings, but the dieters complain.

This, at least is manageable. The surplus is not *that* large, and the club drinks a lot of beer (and diet beer is more costly than premium). *But*. Consider again the problem of the con committee. They have incorporated, making a receptacle into which the surplus can be conveniently placed, or, worst come to worst, (and I wouldn't run a Worldcon without incorporating) a device which will limit liability. The Committee is rarely that large, and the surplus from a Worldcon may be an order of magnitude larger than the surplus from Disclave.

What the hell *can* they do with the money?

At this point it is instructive to consider the episode of Harlan Ellison and the torn movie screen at St. Louiscon. In those days, cons were smaller, and Harlan, acting on impulse and on behalf of the committee raised a hatful of money from the audience.<sup>1</sup> In the event this turned out to be a few hundred

dollars more than was needed, and Harlan was criticised. Unwisely, he offered to return their dollar to any cheapskates who asked for it. This made matters rather worse. He had begun by appealing to the generous nature of the fannish audience, and that audience did not want to deny their generous gesture. At the same time, they also did not want to be taken for suckers.

What to do? The unreceipted money couldn't be returned, and . . . given the repairs needed . . . most of it couldn't be spent. Fannish gold, like fairy gold, is tricky stuff to handle. (For the record, that money was put in an "emergency fund" administered by Joe Hensley.)

The surplus the Worldcon leaves over is in somewhat the same situation. There is very little the committee can publicly do with it; except the tedious drudgery of publishing all the panels in a post-convention report.

So the money sits there, a pot of honey surrounded by bears. A potential war chest for future Worldcon bids. The tangible proof of base (i.e. non-potlatch) motives in high places.

The money, in fact, is a side issue for the people who end up with it. The driving force is the urge to be a big man in the fannish community, which is too fragmented, dispersed and anarchic to have any other kind of big man than the potlatch giver.<sup>2</sup> So, matching action to perception, the con committee goes to a lot of trouble to give the "best con ever." And simple rationality leads them to seek avoiding the loss of money. Which virtually ensures<sup>3</sup> that they will wind up *making* money.

Let us now consider a hypothetical Worldcon which publishes a CPA-certified audit, showing a \$10,000 profit, after taxes.

What should be done with that stash of cash? What *can* be done with it? No doubt people will think of one thing or another, but the fact is there are no channels in fandom for ten big ones to flow through. To admit its existence and to then attempt to treat that \$10,000 in a faanish fashion is likely to provoke quite as much controversy as any allegedly pocketed profits in the past. Cut up that melon and pass it out to the non-fan Hugo winners? Why were fans excluded? Split between TAFF and DUFF? Watch the individual contributions dry up . . . and an honor becomes insensibly diminished.

The fact is, that much money is enough to provoke a crisis in the few institutions fandom has. (TAFF, for example,

might bring over the top twenty British fans instead of the top *one*. And after a couple of passes like that, with nobody repeating, what sort of crumbs would be coming over under the once honorable aegis of TAFF?)

Better for the community that the con committee furtively slips the loot in their pockets, where a good part of it is sucked up by the IRS. Because otherwise that money will provoke the formation of bureaucracies. Imagine Moshe Feder's Fanzine Activity Awards were they handing out hairy handfuls of shekels. If, in addition to a little plaque there was a \$500 award for best fan writer?

Liquor, money and women never made a fool of any man: they just made him a bigger fool than he already was. I yield to no one<sup>4</sup> in my admiration of fans and fandom, but I suspect there exists an enormous pool of fuggheadedness which would come gushing to light were that hypothetical Worldcon's profits up for distribution.

To change the subject slightly, let us consider the problem of communications at a Worldcon. You are in a large hotel, simultaneously with 3-5000 of your peers. There is perhaps one percent, 30-50 people, you really want to see, by which I mean to spend time with. You also want to do other things, such as eating and sleeping and meeting new friends, although a Worldcon is inimical to all three. In fact in four days' time you will get pretty badly strung out as you march from party to party through endless corridors. The people you want to meet are doing the same. None of you are in your rooms at a time any decent person would consider calling. So how *do* you communicate at a Worldcon?

Perhaps CB radio is the answer.

At smaller cons, the random walking around will do it. Fifty people and three room parties at a little motel is no problem. At Disclave, with 500 or 600 people the con suite party provides a kind of focal point. Hang around in the con suite or the corridor outside, and you will eventually see everybody, if you can stay awake.

An open party at a Worldcon presents problems. We threw one at Discon II for Mae Strelkov, in the Aussie suite. My memory is a bit fuzzy, but the 20 cases of beer I brought up ran out at 11 PM, an absurdly early hour. And Mae had more than 500 signatures in her guest book . . . which wasn't out part of the time. Logistics aside, it was a success in that everybody at Discon II who wanted

to meet Mae Strelkov was able to do so. Nevertheless, it is not a general solution to the problem of meeting one's friends at Worldcons. One keeps coming back to the logistics. Perhaps the previous Worldcon committee(s) could take their profits and hold open parties at subsequent Worldcons.

Of course, dumb fun has to be carefully organized. And running an open party on that scale requires a lot of hard work and careful planning. Still, isn't that what Worldcon committees claim to be strong on?

And an open party at a Worldcon comes closer to a potlatch than anything I can think of. Hell, it *is* a potlatch!

Which undermines my thesis that con committees were motivated by their desire to be "big men" in the anarchic and intermittent fannish community.

Because it isn't being done.

Alternately, and an author will grasp at any straw to salvage his hypotheses, the explanation is that the members of Worldcon committees do not admit to acting on irrational impulses, even to themselves. And when they sit around the corporate strong box, they *know* having a potlatch at the next Worldcon is irrational, so they don't even suggest it.

Of course, that may not be a bad thing. A Worldcon with several large, open parties would soon draw such numbers of fans as to collapse under its own weight. Thereby killing off the institution while maintaining its essential fannish and science fictional character to the end.

Am I in favor of potlatchery?

Hard to say. We wouldn't want anything to hurt the Worldcon, of course.<sup>5</sup>

But what a way to die!

1. It may be wondered whether an audience at a more recent Worldcon would have responded similarly.

2. There are esteemed people, writers, artists and publishers of fabulous faanish fanzines for the most part, but these are not "big men."

3. Well, at least they tend to get pointed in that direction.

4. Not even Buck Coulson.

5. *Would* we, Alexis, you small-con chauvinist?!

—Alexis Gilliland

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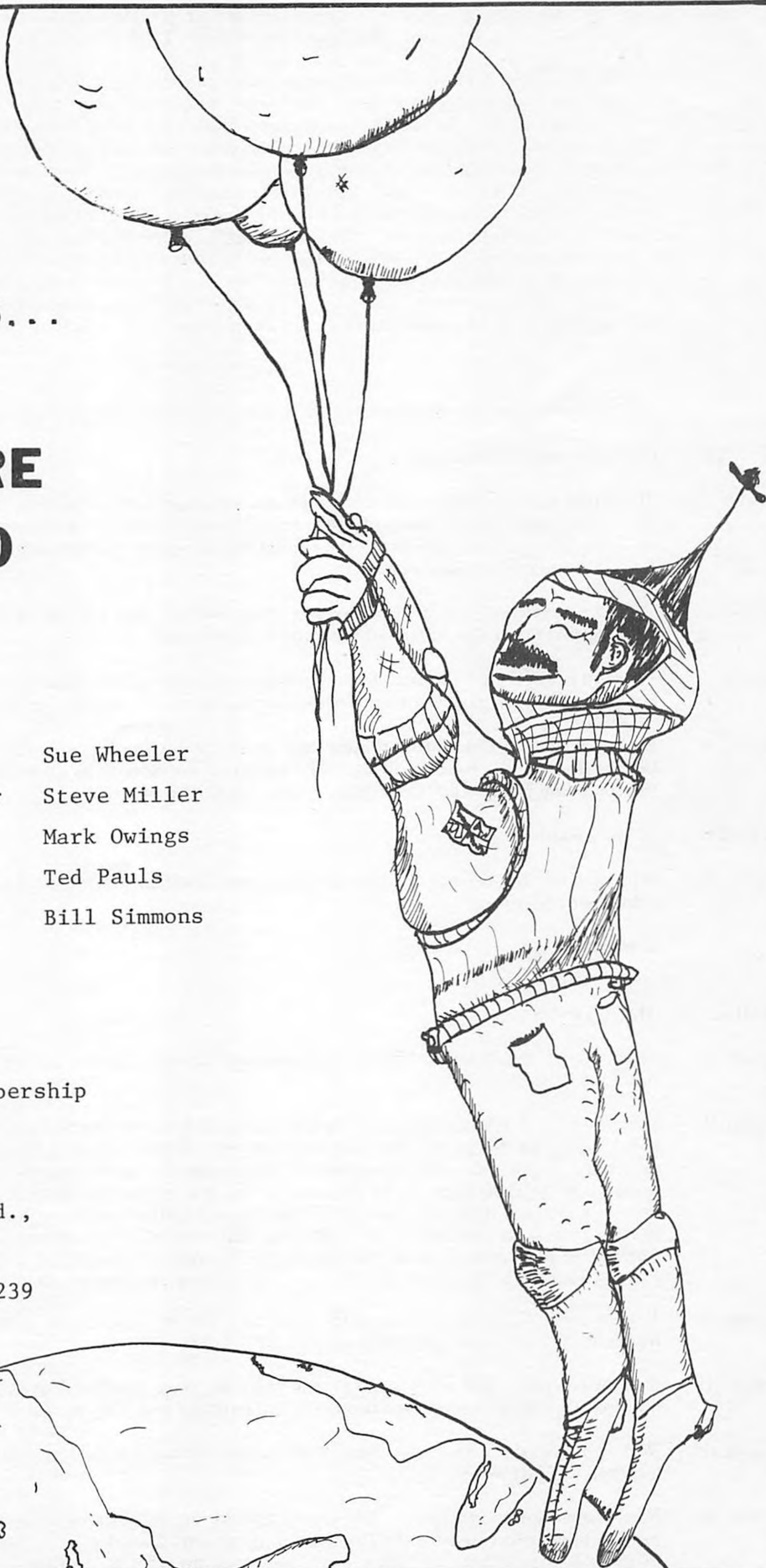
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THE CONSTITUTION OF THE  
WORLD SCIENCE FICTION SOCIETY

*World Science Fiction Conventions are totally autonomous affairs; we had nothing to do with last year's Worldcon nor next year's one, either, although there is some duplication of personnel at the discretion of the convention committee. However, there is by common agreement a mechanism for the convention and its awards known as the World Science Fiction Society. You are all members of it; whoever belongs to the World Science Fiction Convention coming up is a member and can vote. The Constitution below is as adopted at the 34th World Science Fiction Convention (MidAmeriCon), Kansas City, in 1976, and is the one under which we are operating. Additional items were passed at the Business Meeting at MidAmeriCon, but must be ratified by the SunCon business meeting to take effect. These will be printed next issue, along with procedures for submitting new motions to the Business Meeting. Anyone who is a SunCon member may attend the Business Meeting, vote, and speak on proposals. This constitution will be reprinted in the Program Book.*

CONSTITUTION  
of  
The WORLD SCIENCE FICTION SOCIETY (Unincorporated)

ARTICLE I — Objectives and Membership

- Section 1: The World Science Fiction Society is an unincorporated literary society whose functions are:
- A. To choose the recipients of the annual Science Fiction Achievement Awards (the Hugos),
  - B. To choose the locations for the annual World Science Fiction Conventions, and
  - C. To attend those Conventions.
- Section 2: The Membership of the World Science Fiction Society shall consist of all people who have paid membership dues to the Convention Committee of the current Convention.
- Section 3: Authority and responsibility for all matters concerning the Convention, except those reserved herein to the Society, shall rest with the Convention Committee which shall act in its own name and not in that of the Society.
- Section 4: Each Convention Committee should dispose of surplus funds remaining after accounts are settled for the current Convention for the benefit of the membership of the Society as a whole, and should publish or have published by the following Convention Committee a final financial report.

ARTICLE II — Hugo Awards

- Section 1: Selection of the Science Fiction Achievement Awards, known as the Hugos, shall be made as follows in the subsequent Sections.
- , Best Novel:

ARTICLE II — Hugo Awards

- Section 1: Selection of the Science Fiction Achievement Awards, known as the Hugos, shall be made as follows in the subsequent Sections.
- Section 2: *Best Novel:* A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time in English during the previous calendar year. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version from consideration if he feels that that version is not representative of what he wrote. The Convention Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.
- Section 3: *Best Novella:* The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- Section 4: *Best Novelette:* The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- Section 5: *Best Short Story:* The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.
- Section 6: *Best Dramatic Presentation:* Any production in any medium of dramatized science fiction or fantasy, which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not

eligible.

- Section 7:** *Best Professional Artist:* An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.
- Section 8:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year.
- Section 9:** *Best Amateur Magazine:* Any generally-available, non-professional magazine devoted to science fiction, fantasy or related subjects, which has published four (4) or more issues, at least one of which appeared in the previous calendar year.
- Section 10:** *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 9.
- Section 11:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 9 or other public display during the previous calendar year. Anyone whose name appears on the final Hugo ballot for a given year under the Professional Artist category shall not be eligible for the Fan Artist Award for that year.
- Section 12:** *Additional Category:* Not more than one special category may be created by the current Convention Committee with nominations and voting to be the same as for the permanent categories. The Convention Committee is not required to create any such category; such action by a Convention Committee should be under exceptional circumstances only; and the special category created by one Convention Committee shall not be binding on following Committees. Awards created under this category shall be considered to be Science Fiction Achievement Awards, or Hugos.
- Section 13:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Convention Committee may select its own choice of base design. The name (Hugo) and the design shall not be extended to any other award.
- Section 14:** *No Award:* At the discretion of an individual Convention Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo on the final ballot.
- Section 15:** *Nominations and Voting:* Selection of nominees for the final Award voting shall be done by a poll conducted by the Convention Committee under rules determined by the Committee. Final Award voting shall be by mail, with ballots sent only to Society members. Final Awards ballots shall include name, signature, address and membership number spaces to be filled in by the voter. Final Awards ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus No Award. Assignment to their proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee. Voters shall indicate the order of their preference for the nominees in each category.
- Section 16:** *Tallying:* Counting of all votes shall be the responsibility of the Convention Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who placed last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority vote winner is obtained.
- Section 17:** *Exclusions:* No member of the current Convention Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Convention Committee, then this exclusion shall apply to members of the Subcommittee only.

### ARTICLE III — Future Convention Site Selection

- Section 1:** The Society shall choose the location of the Convention to be held two (2) years from the date of the current Convention at the Business Meeting of the current Convention. The current Convention Committee shall supply the Presiding Officer and Staff of the Meeting. Voting shall be by mail or by ballot cast at the Convention; with run-off ballot as described in Article II, Section 16; limited to Society members who have paid at least two dollars (\$2.00) towards membership in the Convention whose site is being selected. The current Convention Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Convention.
- Section 2:** To ensure equitable distribution of sites, North America is divided into three regions as follows:
- Western:* Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan and all states and provinces westward.
  - Central:* Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions.
  - Eastern:* Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec and all states and provinces eastward.

- Section 3: Convention sites shall rotate in the order Western, Central, Eastern region. Bids from sites located out of rotation may be considered only if the rule of rotation is set aside by a three-quarters majority of those voting for Site Selection at the current Convention. In the event of such setting-aside, the same motion shall establish where the rotation is to resume.
- Section 4: A Convention Site outside North America may be selected by a majority vote at any Convention. In the event of such outside Convention being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas World Science Fiction Convention, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters majority vote. Selection of the Site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.
- Section 5: With Sites being selected two (2) years in advance, there are therefore at least two Convention Committees in existence at any given time. If one should become unable to perform its duties, the surviving Convention Committee shall determine what it is to do, by mail poll of the Society if there is time for one, or by decision of the Committee if there is not time.

#### ARTICLE IV — Constitution and Powers of the Business Meeting

- Section 1: Any proposal to amend the Constitution of the World Science Fiction Society shall require for passage a majority of all the votes cast on the question at the Business Meeting of the Society at which it is first debated and also ratification by a simple majority vote of those members present and voting at a Business Meeting of the Society held at the World Convention immediately following that at which the amendment was first approved. Failure to ratify in the manner described above shall void the proposed amendment.
- Section 2: Any change to the Constitution of the World Science Fiction Society shall take effect at the end of the World Convention at which such change is ratified.
- Section 3: This Constitution, including all ratified amendments hereto, shall determine the conduct of the affairs of the Society. All previous Constitutions, By-Laws and resolutions of the World Science Fiction Society are revoked.
- Section 4: Business Meetings of the Society shall be held at advertised times at each World Science Fiction Convention. The current Convention Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, and such other rules as may be published by the Committee in advance.
- Section 5: The Constitution of the World Science Fiction Society, together with an explanation of proposed changes approved but not yet ratified, shall be printed by the current Convention Committee, distributed with the Hugo nomination ballots, and printed in the Convention book, if there is one.

*Certification: We, the undersigned Officers of the Business Meeting of the Thirty-Fourth World Science Fiction Convention, held at Kansas City, Missouri, United States of America hereby certify that on the Fourth Day of September, Nineteen Seventy-Six, at a Business Meeting duly called to order and conducted as required by Article IV, Section 4 of the above Constitution, the text of the Constitution of the World Science Fiction Society appearing above our signatures was adopted by those present at said Business Meeting, and that said text incorporated all of the changes and amendments to said Constitution that were ratified at said Business Meeting.*

Robert L. Hillis  
President

George H. Scithers  
Parliamentarian

Laurence C. Smith  
Secretary

|                           |                         |                         |
|---------------------------|-------------------------|-------------------------|
| 1230. Kenneth Amos        | 1247. A. Watson Miller  | 1264. Karen Trego       |
| 1231. Bruce R. Quayle     | 1248. Keith Miller      | 1265. Robert Bailey     |
| 1232. Cliff Amos          | 1249. Sue Miller        | 1266. Diana Bailey      |
| 1233. C. J. Cherryh       | 1250. Ron Rogers        | 1267. Mark Anthony      |
| 1234. Katherine Kurtz     | 1251. Anna. C. Rogers   | 1268. Paula-Ann Anthony |
| 1235. Terrance Adamski    | 1252. Charles E. Wright | 1269. Carol Anndy       |
| 1236. Fred L. Curry       | 1253. Ivan Clark        | 1270. S. Rik Newman     |
| 1237. Kay K. Curry        | 1254. Amy Bouska Erbach | 1271. Marcus F. Wielage |
| 1238. Elizabeth A. Wilson | 1255. Brian Gray        | 1272. Scott C. Lillie   |
| 1239. Fritz Behr          | 1256. Marc Wielage, #1  | 1273. Carol Pruitt      |
| 1240. Bally Behr          | 1257. Marc Wielage, #2  | 1274. Tim C. Marion     |
| 1241. Jennifer Dye        | 1258. Marc Wielage, #3  | 1275. Connie Kolodziej  |
| 1242. Barney C. Hart, #1  | 1259. Fran Manning      | 1276. Bob Cohen         |
| 1243. Barney C. Hart, #2  | 1260. David Stever      | 1277. Albert S. Gechter |
| 1244. Tracie R. Brown     | 1261. Selma Burrows     | 1278. W. D. Stevens     |
| 1245. Phoebe A. Davis     | 1262. James L. Burrows  | 1279. Marv Wolfman      |
| 1246. Lin Carter          | 1263. Mary Kennard      | ..and more, many more.  |

# ADVERTISING INFORMATION

Advertising in the SunCon Convention Journals and Program Book will be seen by more people than in any previous Worldcon publications. Distribution by subscription to libraries will present the SF field to readers never before reached by advertising in Convention publication.

## ADVERTISING DEADLINES:

Convention Journal #4: Apr. 15, 1977  
 Program Book June 1, 1977  
 Convention Journal #5: Oct. 15, 1977

## MECHANICAL REQUIREMENTS:

*Please read carefully.* You may submit camera-ready originals, photostats, or negatives.

### Size requirements

Negatives must be submitted in final printed size. Photostats and camera-ready originals (except full pages) must be submitted final printed size and must *not* be mounted on board. Full pages, however, may be submitted any size as long as they are proportioned to be reduced to the size listed below:

|                      |                 |
|----------------------|-----------------|
| Full page            | 7 1/4" x 9 3/4" |
| Half page            | 7 1/4" x 4 7/8" |
| Two column/full page | 4 3/4" x 9 3/4" |
| Two column/half page | 4 3/4" x 4 7/8" |
| One column/full page | 2 1/4" x 9 3/4" |
| One column/half page | 2 1/4" x 4 7/8" |

## AD LAYOUT AND DESIGN:

If you have non-camera ready copy and would like an ad made for you, send all information and we will quote a price. Deadlines for this service are one month earlier than those listed above. This service takes a good deal of our time so write early.

## BLEEDS, INSERTS and COLOR:

Write for prices.

## ADVERTISING RATES

|                                    | PRO     | FAN     |
|------------------------------------|---------|---------|
| Back cover                         | \$75.00 | \$75.00 |
| Inside front/<br>inside back cover | 70.00   | 70.00   |
| Centerfold                         | 120.00  | 75.00   |
| Two pages                          | 105.00  | 65.00   |
| Full page                          | 60.00   | 35.00   |
| Two columns/full page              | 45.00   | 25.00   |
| Half page                          | 35.00   | 20.00   |
| Two columns/half page              | 25.00   | 15.00   |

|                      |       |       |
|----------------------|-------|-------|
| One column/full page | 25.00 | 15.00 |
| One column/half page | 15.00 | 10.00 |

For particular placement, other than listed, add 10%.

## PROGRAM BOOK AD RATES:

|                       | PRO      | FAN     |
|-----------------------|----------|---------|
| Full page             | \$110.00 | \$60.00 |
| Half page             | 60.00    | 35.00   |
| Two columns/full page | 80.00    | 50.00   |
| One column/full page  | 45.00    | 30.00   |

## DISCOUNTS:

5% discount for all advertisers who repeat the same ad and pay in advance. This discount does not apply to the Program Book

## PAYMENT:

Full remittance must accompany all ads. Make all checks out to SunCon.

## MAILING INSTRUCTIONS:

Pack ad copy carefully with cardboard coverings to prevent damage in mailing. Send ad with payment to: SunCon, P.O. Box 1343, Radio City Station, New York NY 10019. Ads will not be returned unless sufficient postage is included.



# Lunacon '77

APRIL 8 - 10, 1977

BILTMORE HOTEL -- N.Y.C.

GUESTS OF HONOR

## *L. Sprague and Catherine de Camp*

REGISTRATION: ADVANCE (TO 3/5/77) - \$6.00  
 AT THE DOOR - \$8.00

Checks payable to:

Write To: Walter Cole  
 1171 East 8th Street  
 Brooklyn, NY 11230

LUNACON

DEALERS' TABLES: EACH - \$30.00 (INCLUDES 1 MEMBERSHIP)

Sponsored By The New York Science Fiction Society - The Lunarians, Inc.

Directions for mailing the art work itself will be published in *Convention Journal* 4.

Please send all mail concerning the Art Show to:

Perdita Boardman  
234 E. 19th St.  
Brooklyn, N.Y. 11226

## PUBLISHERS

Any publishers in the field wishing to arrange promotional displays, autograph sessions, and the like is urged to write us *now* with your plans, proposals, requirements, and the like. We'd love to see more of this sort of endeavor, and if we can work it out we'd like to help.

## PROGRAM BOOK

Our Program and Memory Book is being edited by the talented and capable Mr. Art Saha. It will be a beautiful souvenir, 8½ x 11, with a wrap-around color cover by one of SF's best artists, and contents that will make it special and unique. The Program Book is kept by members and referred to frequently after the con. Although its run is only five thousand, it goes 100% to interested readers and purchasers who are already pre-sold on the field. Your ad *counts* here, but advertisers are warned that the deadlines printed herein must be strict; there is little leeway between deadline and printing.

## OTHER PUBLICATIONS

Publications director Jack Chalker promised that SunCon's pocket program would fit in your pocket. After seeing the complexity of the hotels and functions, he is warning everyone ahead of time that he has found a folding machine to fold the 44 x 88 inch sheet into something the size of a cigarette pack! Well, seriously, we'll try to make it the size and shape to be easily carried and referred to, and the events will be listed on a calendar rather than category basis. A daily mimeographed newsletter will provide updates. Names for this daily newspaper are seriously solicited; the winner will get to help type and run off all the issues. In case of ties, everyone will be drafted. Other publications will include a film schedule and restaurant guide.

## HOW IT'S SHAPING UP

SunCon is shaping up as a large but spacious convention in traditional format. By the latter we don't mean to exclude innovation and new ideas,

# MEMBERSHIP RATES

The membership rates for the SunCon are:

|                         | Attending                          | Supporting |
|-------------------------|------------------------------------|------------|
| To Feb. 28, 1977        | \$15.00                            | \$7.50     |
| March 1 to Aug. 1, 1977 | 20.00                              | 7.50       |
| After Aug. 1, 1977      | At the door rates to be determined |            |

All memberships should be sent by check or money order (made out to SunCon) to:

SunCon  
35th World Science Fiction Convention  
Box 3427  
Cherry Hill, NJ 08034 U.S.A.

The above dates refer to the postmark on your envelope. If it arrives after the deadline, it will be accepted so long as it was postmarked before the deadline.

After August 1 attending rates will be the same as the at-the-door rates, and since we will be slowly moving opera-

tions from New Jersey to Florida during that period, members after that date should join at the door. We hope to maintain the supporting membership at \$7.50 if the economics permit it. Publications are the largest single share of our budget, and we are just breaking even on supporting memberships at \$7.50.

To convert supporting to attending membership, you must pay the difference between the supporting rate you actually paid and the attending rate at the time you convert. So, if you join as a supporting member now at \$7.50 and convert to attending on June 1, you would owe \$12.50. If you were a pre-supporting member of SunCon and you paid your \$3.00 to vote at Aussiecon or via the Aussiecon mail ballot, you are an attending member no matter how little you paid.

## WRITERS AND ARTISTS WANTED!

SunCon Convention Journal #4 needs you by April 15, 1977. So, take time out from your taxes and if you are a pro or fan writer who has something to say on conventions, write it in a typed, double-spaced article and send it to us. Both Alexis Gilliland's article and Juanita Coulson's this issue are the sort of things we mean. Also, much of the fine artwork this issue was produced in response to strong S.O.S. signals from the editor. All you artists and cartoonists—we need more of this kind of material on convention themes. Just send it to Convention Journal #4, SunCon, P.O. Box 3427, Cherry Hill, NJ 08034. Material of the artistic sort is needed for both CJ #4 and the Program Book. Volunteer! It's *your* convention!

## CLASSIFIED

Amateur Radio "Hams" — Bring a portable 2m FM rig to SunCon — Net freq. 146.52 MHZ. If interested in a Low Band SF discussion net write: Neil Preston WBØDQW, 7024 Bales, K.C. MO 64132.

## ACKNOWLEDGEMENTS

The editor wishes to thank Alexis Gilliland, Juanita Coulson, Ben Yalow, J. Phillip Hawkins, Phil Foglio, Dan Steffan, Stu Schiffman, and Steve Stiles for making this issue what it is. This issue was laid out by Perdita Boardman, for which many additional thanks.

merely that the broad organization and layout will be that of the Worldcons of traditional type—Noreascon, Torcon, LACon, Discon II, Aussiecon. But, in both people and events, we think we'll pleasantly surprise you. A glance at the Committee on page 3 will show you that this Committee is probably the most experienced ever assembled. The only reward we get is knowing that we did a good job and you had a good time. We want to hear from you, too. Your ideas help us toward that goal.

## NEXT ISSUE

The next issue will be mostly conven-

tion, as we have to get all that last-minute information to you. Next time we'll diagram the hotels, solicit banquet tickets and tell you a lot more about our programming, specifics of the con, Site Selection, Hugo ballot, and all that other good stuff. We'll close with one observation on the site that requires no further comment from us.

Next to the Eden Roc there is a public beach, city bath houses, etc. On that beach is the usual sign—"No Pick-nicking!" But, not just in English, but in Spanish and Hebrew as well.

And Arabic.

# CONVENTION RUNDOWN

Although the Worldcon is the largest general SF convention, it's not the only convention of its type. Indeed, the number of regional and theme SF conventions is proliferating at an enormous rate. They are almost everywhere and any time, and there's probably one near you next week. We print all information on conventions that we receive, but we do not know of some of these conventions personally and advise you to check with the person or group listed for information and full details.

Jan. 14-16 PHILCON. Ben Franklin Hotel, Philadelphia, PA. \$7.00 at the door. Info: Meg Phillips, 4408 Larchwood Ave., Philadelphia, PA 19104.

Jan. 28-30. CONFUSION. Ann Arbor Inn, Ann Arbor, Michigan. \$6 at the door. GoH: Poul Anderson. Info: Larry Ward, 112 Worden, Ann Arbor, MI 48103.

Feb. 4-6. CONEBULUS. Hotel Syracuse, Syracuse, NY. GoH: Gordon R. Dickson. \$6 at the door. Info: Carol Gobeyn, 619 Stolp Ave., Syracuse, NY 13207.

Feb. 4-6. FAANCON 2. Clarendon Hotel, Derby, U.K. £1.25 at the door. Info: Mike & Pat Meara, 61 Borrowash Rd., Spondon, Derby DE2 7QH, England.

Feb. 4-6. ROC-KON. Holiday Inn, North Little Rock, Arkansas. GoH: Roger Zelazny. \$10 at the door. Info: Roc-Kon, Box 9911, Little Rock, AR 72119.

Feb. 17-20. DESERTCON. University of Arizona at Tucson. Guests: Richard Matheson, Alan Dean Foster. \$5 at the door. Info: Desertcon, University of Arizona SUPO Box 10,000, Tucson, AZ 85720.

Feb. 18-20. BOSKONE XIV. Sheraton Boston Hotel, Boston, Mass. GoHs: Ben Bova, John Schoenherr. \$8.00 at the door. Info: NESFA, Box G, MIT Station, Cambridge, MA 02139.

March 4-6. ARTKANE. Yorktown Hotel, York, Pennsylvania. GoH: Frank Kelly Freas. \$7 at the door. Info: Bill Hawkins, RD 1, Box 344, Hockessin, DE 19707.

March 11-13. LEPRECON 3. Kachina & Thunderbird Lodges, South Rim of the Grand Canyon. GoH: Robert Silverberg. \$5 in advance, \$6 at the door. Info: Leprecon, Box 1749, Phoenix, AZ 85001.

March 18-20. MARCON XII. Howard Johnson Motor Lodge North, Columbus, Ohio. Fan GoH: Howard DeVore. Info: Ross Pavlac, 4654



Tamarack Blvd., #C-2, Columbus, OH 43229.

March 24-27. AGGIECON 8. Texas A&M University. GoH: Fred Pohl. \$4 in advance. Info: Aggiecon, Box 5718, College Station, TX 77844.

March 25-27. TOTOCON. Ramada Inn, Manhattan, Kansas. GoH: Joe Halde- man. \$5 in advance, \$10 at the door. Info: Totocon, Box 9195, Ft. Riley, Kansas 66442.

April 1-3. HARCON. Holiday Inn, Harriman, Tennessee. \$5 in advance, \$6 at the door. Info: Eric Jambour- sky, Box 358, Harriman, TN 37748.

April 8-10. BALCON 11. Hunt Valley Inn, Cockeysville, Maryland. GoH: Philip Jose Farmer. \$4 in advance, \$6 at the door. Info: Martin Deutsch, 6135 Waterloo Road, Ellicott City, MD 21043.

April 8-10. LUNACON 77. Biltmore Hotel, New York, NY. GoH: L. Sprague & Catherine de Camp. \$6

until 3/5/77, \$8 at the door. Info: Walter Cole, 1171 E. 8th St., Brooklyn, NY 11230.

April 8-11. EASTERCON 77. Holiday Inn, Leicester, England. GoH: John Bush. £1.00. Info: Dave Upton, 49A Moor St., Brierly Hill, West Midlands, DY5 3SP England. The British National Convention.

April 8-11. UNICON 3. Adelaide, South Australia. Info: Paul Anderson, 21 Mulga Road, Hawthornden, SA-5051, Australia.

May 6-8. KWINTUS KUBLIUS. Quality Inn Parkway, Nashville, Tennessee. GoH: Harlan Ellison. \$7.50 in advance, \$8.50 at the door. Info: Ken Moore, 647 Devon Dr., Nash- ville, TN 37220.

May 27-30. DISCLAVE. Sheraton Park Hotel, Washington, D.C. GoH: Joe Haldeman. Info: Alexis Gilliland, 4030 8th Street South, Arlington, VA 22204

May 28-30. FABULA/SCANCON 77. Copenhagen, Denmark. Info: SFC, Lilliendalsvej 6, DK-2600, Glostrup, Denmark.

June 2-5. 1977 SF, HORROR & FANTASY WORLD EXPOSITION. Marriott Hotel, Tucson, AZ. Mem- bership: \$10. Info: SFH&FWE, Box 4412, Tucson, AZ 85717.

June 17-19. X-CON. Red Carpet Inn, Milwaukee, Wisconsin. GoH: Gordon R. Dickson. \$5 until June 1, \$7 after. Info: X-Con, Box 97, Greendale, WI 53129.

Sept. 2-6, 1978. IGUANACON: 36th World Science Fiction Convention. Hyatt Regency and other hotels, Phoenix, Arizona. GoH: Harlan Ellison. Fan GoH: Bill Bowers. Toastmaster: F.M. Busby. Attending \$15 as of 1/1/77, \$7.50 supporting, rates subject to change. Info: IGUANACON, P.O. Box 1749, Phoenix, AZ 85001. The worldcon after SunCon; a good idea to join now.

Our thanks to LOCUS, Jan Howard Finder, and Erwin "Filthy Pierre" Strauss in the compilation of this list. If your con was left out, it's because you didn't tell us about it.

# CONVENTION JOURNAL 3

