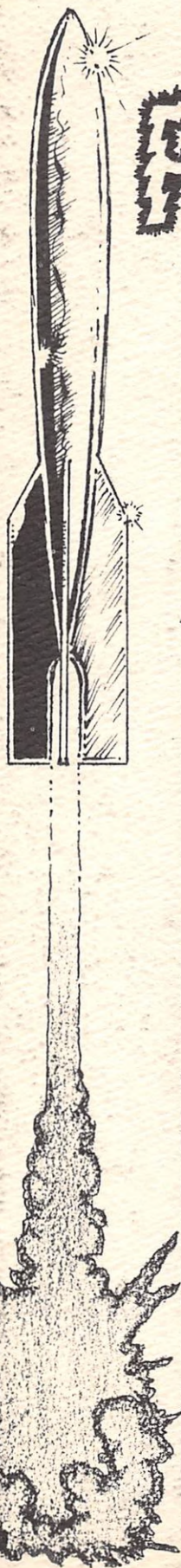




No. 2

# IGUANA CON

## PROGRESS-REPORT



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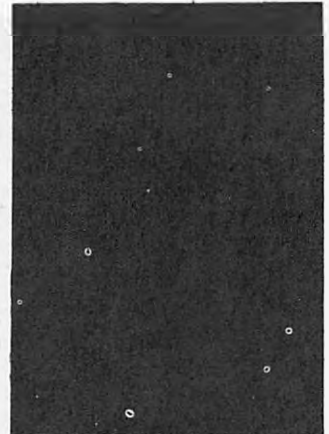
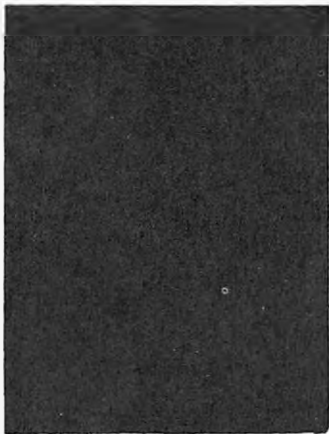
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# IGUANACON



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Carol Hoag . . . . .	Memberships
Tim Kyger . . . . .	Publications
Bill Patterson . . . . .	Publications
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Aug. 30 - Sept. 2, 1978

P.O. Box 1072, Phoenix, AZ 85001

Goh's: Harlan Ellison & Bill Bowers

Toastmaster: F.M. Busby

LOGO BY TARAL/WAYNE MacDONALD

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# memberships

## REQUESTS AND INFORMATION FROM THE MEMBERSHIP DEPT.

1) PLEASE do not send cash. So far there have only been a couple of instances of this. We cannot account for the whims of the Postal Service (?) and if it happens that you send cash and we do not receive it, we will find ourselves in the unfortunate position of having to ask you to submit more money for your membership(s) — something I'm sure you don't want either. So please, money orders or checks only.

2) Also, we will very much appreciate your sending a note, letter, or something in writing besides the envelope itself along with your check. Preferably something with such extraneous information as Names, Addresses, etc. legibly written or printed, to make our job easier when it comes down to the actual processing of memberships. You see, I never actually see the check you send (it has already been deposited) and unless I get some written note, etc., all I have to go by is the envelope itself, and whereas that usually works, the margin of error is heightened thereby.

3) Since memberships are routed through our PO in Phoenix to me in Tucson, I process the memberships as I receive them in batches. You may have addressed your letter to some specific person on the committee, but until I have processed the membership that person will not receive the note. A few of you have requested that your memberships be processed ASAP (as indeed they are), but due to the volume I have found the most efficient method to be batch processing. During periods such as rate increases when I am inundated with 200 or 300 memberships in a few weeks, there may be as much as a month's delay. Please bear with us . . . this takes time.

4) It would help our bookkeeping, as well as our expenses, if you would send us any changes of address either before (if possible) or at the time that they become effective. Several people have written to say that they did not receive the first Progress Report because they had moved to a new address. Let us know, and let the Post Office know too: they're actually pretty good about forwarding things for a certain time, even if they're third class matter (read that as you will). Also, for those of you who are students, make sure that we have your **permanent** address.

5) We cannot replace membership cards which you have lost, so try to keep them somewhere safe. For those of you who wish to have the name on your card changed or corrected, please send us the old card and we will send you a replacement. We will **not** be using your card as proof positive at the door that you purchased a membership, so don't worry if you don't happen to have one when you arrive.

6) A reminder for those of you who have purchased more than one membership in your name: we urgently request that you send us the name(s) of your guest(s) prior to August 1, 1978, so that we will have enough time to process them and hopefully straighten out some of the inevitable kinks that will arise during registration at the convention. Those memberships which have not been converted prior to the convention will not be able to be picked up until the last day of the convention. Remember you can only attend once, and the above date should give you plenty of time to decide whom to bring.



7) Since we have no agents for people living in foreign countries at the present time, we are requesting that if you cannot send us American currency, please take into account the current conversion rate to US\$\$ when you make out your check or money order. For example, \$15.00 in Canadian money comes out to something like \$14.00 in U.S. currency, and we will have to bill you for the remainder. Sorry, but . . . Also, please try to send your membership in by Air Mail. If the currency in your country takes a sudden leap or drop between the time you mail the membership and the time we receive it, we will absorb the profit/loss, but the sooner we receive it the less likely that will happen.

8) Lost and Not Found Dept.:  
Patrona Rodentia, No. 996  
Sandra Tomezik, No. 1235

### IGUANACON MEMBERSHIP RATES

\$15.00 until Dec. 31, 1977

\$20.00 until July 1, 1978

\$25.00 thereafter and at the door

Supporting Membership \$7.00 at All Times

**liaison** Certainly the most frequent question in the last couple of months has been: "When can we start making hotel room reservations?" Well, our letters of agreement with the hotels call for setting the room rates one year prior to the convention, i.e., in September 1977. But, I went ahead and asked anyway. After some talks with both hotels, and the convention bureau here in Phoenix (who will be handling the actual room reservations) we found that it was impractical to set the room rates at this time.

Simply put, the economy is still in such a state of flux that the hotels could find themselves having contracted for a price they really couldn't afford. So, we will have to await Progress Report 3, to be out after Christmas 1977 for the reservation cards.

We are also pleased to announce that we are inviting Josef Nesvadba the Czechoslovakian writer to the convention as a special guest.

With PR3 we will also run a good description of both hotels and their facilities, and the type of programming we will be expecting in each. There will be distinct differences, and you will want to look closely at what each has to offer. We will also run a complete listing at that time of suites and their rates; and also a list of function room bookings that we have gotten.

Another facet of the liason function is the services we will perform during IguanaCon itself. We are going to be there to take care of any problems that do crop up. We will be putting a lot of time into doing as much preplanning as possible to try and reduce the possible hassles, but we won't be able to take care of them all.

So, once at IguanaCon, if you have a problem with anything, seek out one of the committee members and tell him about it. Whether it be with your room reservations registration problems, maid service, the coke machine at the end of the hall is empty or there is no electricity to your huckster table — see us. Both hotels, as well as the committee are going to have someone on duty 24 hours a day for the duration of the convention.

---Greg Brown

## art show

The IguanaCon Art Show is being run by Ken Moore; he may be reached by all interested parties at the Convention address. We will be running full details on the Art Show in PR3, but should you have any questions before hand, please feel free to write. Rules and so on will be sent by request.

**publications** Contrary to what we said the last time, in PR1, our publishing schedule for the IguanaCon Progress Reports will be changing: we're only going to print four PRs instead of five. The main reason for this decision is money, though time is also a major consideration. The new, revised, and not subject to change PR schedule is over with the ad rates.

The next PR will contain the Hugo nomination ballots, hotel reservation cards, Hugo rules, the WSFS constitution as revised at SunCon, and all the usual departments. We'll be having definite information on the hotels — layout and so on — in PR3. Plus information on the surrounding area. and Phoenix itself.

I have a plea here to make on my hands and knees to all artists who might be reading this. I need art. I don't know a lot of you, and have little contacts with you, and yet I need art for the PRs. If you're interested, would you be so kind as to write me about doing some art for the next two PRs— and the Program Book?

On a related note, is there anyone out there who's interested in doing the convention daily newsletter? and does anyone have a name for it?

## AD RATES AND DEADLINES

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

	Issue Date	Press Date	Camera-Ready Ad Deadline
3rd PR	1-1-78	12-1-77	11-1-77
4th PR	5-1-78	4-1-78	3-1-78
Program Book	IguanaCon	7-1-78	6-1-78

Please let us know in advance how much space to reserve for you. This will permit us not only to plan our time more effectively, but also to lay out our pages to show your ad more attractively.

## RATES

	Fan	Professional
Full Page	\$35	\$65
Half Page	\$20	\$35
Quarter Page	\$15	\$20
Eighth Page	\$10	\$15

All pages are 8½x11" with an image area of 7½x10". At the moment, we're planning only on the standard vertical and horizontal page divisions, but if you have an ad in mind that doesn't fit those shapes — talk to us — we're flexible enough to accomodate, and frankly, we're planning on having fun working with things like circular ads or things that cut the pages into diagonals. Once again — talk to us!

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

IguanaCon  
Attn: Publications  
P.O. Box 1072  
Phoenix, AZ 85001

---Tim Kyger



## **programming** Both Curt and I would

like to thank everyone who has sent in letters containing possible programming ideas, as well as pointing out possible pitfalls: because of the number of such letters, we have, of course, been unable to thank each of those letter writers personally, but we hope that, if you see part of the programming that was inspired by your comments, that will be thanks enough. Since we are still in the planning stages and will be for some time to come, we hope you will continue telling us what you would like to see or what you wouldn't like to see. Also, practical advice is always welcome.

Some of you, however, received the mistaken impression from my comments on Programming in the IguanaCon Bulletin that I was advocating the complete replacement of more traditional program items such as panels by two person dialogs, panels, seminars, colloquiums, talks, interviews, slide shows, etc. In addition to varying the formats, we will be varying the subjects, hopefully avoiding the monochromatic programming of so many worldcons so that our program will appeal to those interested in fannish subjects, the literary aspects of SF, writing SF, and so on. We will not formally schedule items that are of interest to specialty groups such as Star Trek, although we plan to provide rooms for those so inclined.

We are also planning several genre luncheons that will concentrate on some specific area of SF or fantasy or on the works of some specific author. We have already had a number of requests for another heroic fantasy luncheon as well as one on Tolkien. This is another area where we can serve you best if you let us know the topics you would like to see us schedule for these luncheons.

One final thing I should like to mention. We intend to see that all the topics we pick for our programming are well enough defined so that the people involved will not have to make it up as they go along. Also, we intend to match participants' abilities and interests to the topics for each program item as closely as possible. A failure to do either of the above, common faults of con programming, leads to ennui and chaos, not that we intend to structure the programming so rigidly that we stifle everyone's imagination. However, we intend to aim for quality as well as variety since we feel that this combination will produce the most entertaining program possible.

---Jim Corrick

## **programming redux**

People come to a WorldCon for many reasons. Some come for the Masquerade. Still others come for the Hugo presentations. And then there are the many who come to a WorldCon to meet and talk with the authors and other fans of that "crazy Buck Rogers stuff". It is our intention to so blend the many aspects of worldcon programming so as to satisfy as large a percentage of attendees as possible. Thus, all our programming will be looked at to see if it meets three qualifications. First of all, does it in some way make it possible for people to meet people? Does it provide for exchange of ideas?

Second, we look to see that it will be entertaining. We do not want to put on a show for the edification of con attendees. We aim to entertain, but not to put on a three-ring circus. Rather, our aim is to insure that everyone just plain has fun.

Third, if I may use the word, we want all the programming to be "relevant" to fandom around us. To that aim we are trying to make as much of the programming participatory as we are able. We are doing this by supplementing the traditional participation of the masquerade with such diverse efforts as the fan cabaret, trivia bowl, BadgeCon, and the fanzine production room. We are also doing this by asking for suggestions on topics for the panels, seminars, discussions, dialogues and interviews that will make up a fair portion of the programming as well as suggestions for topics for the genre luncheons. And, since the southwest is somewhat isolated, and we obviously cannot make all the conventions, we are asking that anyone who knows of someone who is an intelligent and entertaining speaker, be they fan or pro, that that information be brought to our attention. It will only help us to make the WorldCon better for those attending.

As long as we're making requests, Mike Lampe is asking for trivia questions for the trivia bowl. He asks that they be in one of six categories — SF literature, Fantasy literature, Fandom, Comics, TV, or the movies. And, being the cheeky person he is, Mike is also requesting that all trivia questions be on 3x5 cards and include such material on the source as title, author, publisher and date. Or show name and episode, if applicable. And with the name and address of whomever is submitting the question. Send it to Mike, in care of the IguanaCon address.

The fan cabaret is based on an idea by Lord Jim Khennedy and a modification proposed by Hilde Hildebrand and will be open three nights until whenever. Each night will be hosted by a different mc. So far Spider and Jean Robinson have volunteered to host one night. We are looking for other mcs for the other nights. We also will be wanting performers of all kinds to perform. Singers: filk and otherwise; dancers, belly and otherwise; poets; musicians, and whatever else talented fans do in the presence of an audience. Sorry, although there will probably be a bar set up there, we cannot provide obnoxious drunks. If needed, they must be supplied by the performers.

BadgeCon will be a chance for artists to get together and spend some time doodling and drawing nametags while talking among themselves about their craft, and perhaps making a little profit for themselves by putting what they have done up for auction afterwards. This idea worked well at the first AutoClave, even though completely impromptu, and we see no reason why it won't work on the larger scale of a WorldCon.

We're planning on holding both the Hugo presentations and the masquerade in the Symphony Hall. It is large spacious, well air conditioned and comfortable. In addition, we hope to hold an alternative masquerade in one of the large ballrooms as a reception, for those who may want to show off their costumes at close quarters. We also hope that this will provide a chance for those people who may have worked hard on a costume, but due to time limitations not been able to be in the costume judging per se. After all, the barbarian costumes, belly dance outfits, SCA costumes, Enterprise uniforms and so forth are a source of pride for their creators, and rightly deserve a chance to be shown off.

---Curt Stubbs

## the squeaky chair

Whither goest thou, Oh World Con? I've found that this question has been popping into my head for some time.

Science Fiction is growing up, and so, it would seem is the World Con. If one talks to some of the members of First Fandom you get the idea that the Thirties was a time when Science Fiction readers felt like pioneers, all alone in the wilderness of a literary genre looked down upon by the vast majority of their contemporaries.

These days, it has all been changed. Technology has, for the first time occasionally outstripped the imaginations of Science Fiction writers. The man on the street is as familiar with the back side of the moon, the surface of Mars and life in space as any fan was ten years ago. Science Fiction literature has come from the days of lurid pulp covers of BEMs and pretty girls to serious commentary on the nature of man, his society and his place in the universe.

It is not surprising that the World Con has grown alongside. It has come from a once-a-year meeting between old friends, there to renew old acquaintances, to a somewhat more serious gathering of fans, writers and artists. We have the Hugo Awards for excellence in professional and fan endeavours — writing, art, editing and media; we have panels with writers who are literary craftsmen second to none, as well as the more traditional masquerade, speeches and sex-in-science-fiction panels.

Attendance at the World Con has gone from 200 in 1939 to 400 in 1950, 568 in 1960 and by 1971 it had mushroomed to 1600. Last year over 4,000 people belonged to MidAmericaCon. This increase in membership has meant that more and more people are getting interested in what we're doing — and where we are going.

So, where are we going? Well, that's going to be mainly up to you. We get dozens of suggestions every month for changes and improvements and continually solicit more. SunCon this year is still looking for good ideas, and the bidding committees for 1979, 1980, 1981 and 1982 are listening to what you have to say with avid interest.

Some of these ideas have great merit — modifications of the Hugo Awards so that they become more generally recognized; there is talk of setting up a regulating body to oversee the WorldCon operations in the future; people want programming that is not only entertaining in nature, but they want some that is genuine.

Where all of this is going to lead to, I have no idea. But, I am sure that no matter where the future takes us, science fiction and fandom will be there, still hand in hand, and still looking at the stars.

—Greg Brown

**hucksters** Ted Pauls is managing the IguanaCon Huckster Room. Tables will be \$40 apiece, flat rate. Regretfully there will be no wall space, but we will try to alleviate the problem to some extent. Ted would be interested in hearing suggestions from any member (huckster or non-huckster) concerning things they would like to see done in setting up and operating the huckster room. Such suggestions should be sent direct to:

Ted Pauls  
6603-E Collinsdale Rd.  
Baltimore, MD 21234

While Ted may not be able to answer every letter received, all input will be carefully considered.

## movies

The film program is probably one of our most indispensable traditions. Virtually every convention, from a small local con to a World Science Fiction Convention, includes cinema as part of its programming.

But what is a film program? The place neo-congoers end up, something to bitch about being off-schedule, a place to crash when all else fails. For most people, there's at least one film, an old favorite or something you've been hearing about that seems worth the extra effort to come down and sit through. You'll probably forget and miss it, but it's there.

With the IguanaCon film program, we're trying to create something just a little more meaningful. We're working out a program that won't simply be a room where films are playing, but an integrated part of the total WorldCon "Program" and WorldCon experience. The films themselves are being chosen along "thematic" lines, to give a broader perspective on the science fiction cinema, and its relation to sf (and fantasy) literature. We're getting the Hugo winning films, for instance, from THE INCREDIBLE SHRINKING MAN to A BOY AND HIS DOG and the '77 "dramatic presentation" winner. There will be a series of films based on the writing of particular genre authors, one of "erotic fantasies", and another exploring some of the "Great Themes" in those books we read — Sword-play & Sorcery, the Exploration of Space, etc.

While I'm hoping to get advice and suggestions in all these areas, there is one more series that must come from the con membership, and is one we're calling "Fandom's Top Ten". This will be a series of ten films representing, simply, the taste of fandom, the ten films that are the most liked by the most fans. As they represent fans rather than science fiction per se, not all will be SF films . . . running neck-and-neck for top place in the preliminary investigation, for instance, are 2001: A SPACE ODYSSEY, and . . . CABARET. To determine Fandom's tastes properly, we are conducting a grand survey, asking all film-going fans to give us their list of ten favorite films. Not ten "best", or ten favorite SF films, but the ten films of any sort that come to mind as having been the ten you most enjoyed. These are being tabulated by my humble self, and charted out on a gigantic graph that will be kept through the remainder of this year and eventually yield the most popular films of fandom.

Hello, I'm Lord Jim Khennedy, your humble film program Film Programmer. While Curt Stubbs and Jim Corrick ("Programming Programmers") are my official bosses, I will be the one who does the legwork putting together the Iguana film selection. My past credits include arranging the local PrologueCons, and the film program for the first LepreCon, the regional convention part of the IguanaCon bunch cut its collective teeth on. Although I've served my time in the desert, I am not currently living in Arizona, and cannot be easily reached via the IguanaCon P.O. Box in Phoenix. Any programming suggestions and favorite film lists (preferably typed on 5x7" index cards) should be sent not to the IguanaCon P.O. Box, but to me, Lord Jim Khennedy, at 615 Cole St., No. 1, San Francisco, CA 94117.

The film program is a great deal more fully developed than this introduction may indicate, and several selections, 2001, Dick Lester's BED SITTING ROOM, ROCKY HORROR PICTURE SHOW and others have been made al-

ready. In the upcoming PRs, I'll have the details. For now, please get those lists compiled. This is your convention . . . let it be your film program, too. —Lord Jim Khennedy

## treasury

When the Phoenix fan group won the WorldCon bid, we (Jim and I) sort of shrugged and sighed. IT had happened, so there were only two things we could do — ignore the whole group (and not see any friends for 2 years) or join up.

I thought being treasurer would be fun — I had all those lovely pictures of being like Jack Benny and Scrooge McDuck. Rolling in money, counting money and in general enjoying myself a lot. Besides, it's a job with lots of "NO" power.

Well, so far I've seen no money! Just bits of paper from the bank that claim someone is having all that fun I wanted to have, rolling in greenbacks. I'm rather pleased that the bank pays us for that privilege but, I'd rather do the rolling.

And we have both had great fun with the "NO" part of the job. Another part is saying, "Sure, I'll write you a check for those expenses — er, ah, where are your receipts?"

To our growing membership I'll just say, keep sending in money; I still hope to see some of it.

Also, as we learn the cost/prices of items PLEASE prepay as many as you can. We would like to give out all the prepaid packets by membership numbers, and thereby keeping lines short and fast moving.

For those that wait until they get here, the lines will be long and slow moving.

—Doreen Webbert, Treasurer\*

\* Half a Treasurer, that is, maybe you'll hear from the other half next time.



## RAMBLINGS FROM THE MEMBERSHIP DEPT.

After reading over some of the multitudes of correspondence we have received from you, our members out there, I find I have the need to express my feelings on how I relate to the convention as a whole. Processing memberships has taken up much more of my time than I would have believed a year ago, when I volunteered for the job, if we won the bid, and I am continually overwhelmed by the sheer hugeness of it all.

I am quite excited by the idea of partaking in the organization and running of a WorldCon (and I imagine I still will be by the time it actually occurs) but I also worry about losing sight of all of you as individuals. That is why I want to have individual contact with you, wherever you may be,

and that is why I tend to write personal letters to some of you when you ask questions.

I think that this individual contact is important — a bond, if you will — between the committee and you. Sheer numbers keep me from responding to each and every one of you (some of you really don't need a response, nor want one, but mere verification that your membership has been received and processed). That is fine. I could not have a full time job (it doesn't pay much, but I'm alive) and still have time to communicate with you as I would like. But every tenth membership or so comes in with some type of comment or problem that needs a reply. And I have taken it upon my self to answer these, though God knows that by nature I am not a letter writer, and I take satisfaction in this communication and hope that the respondees do also.

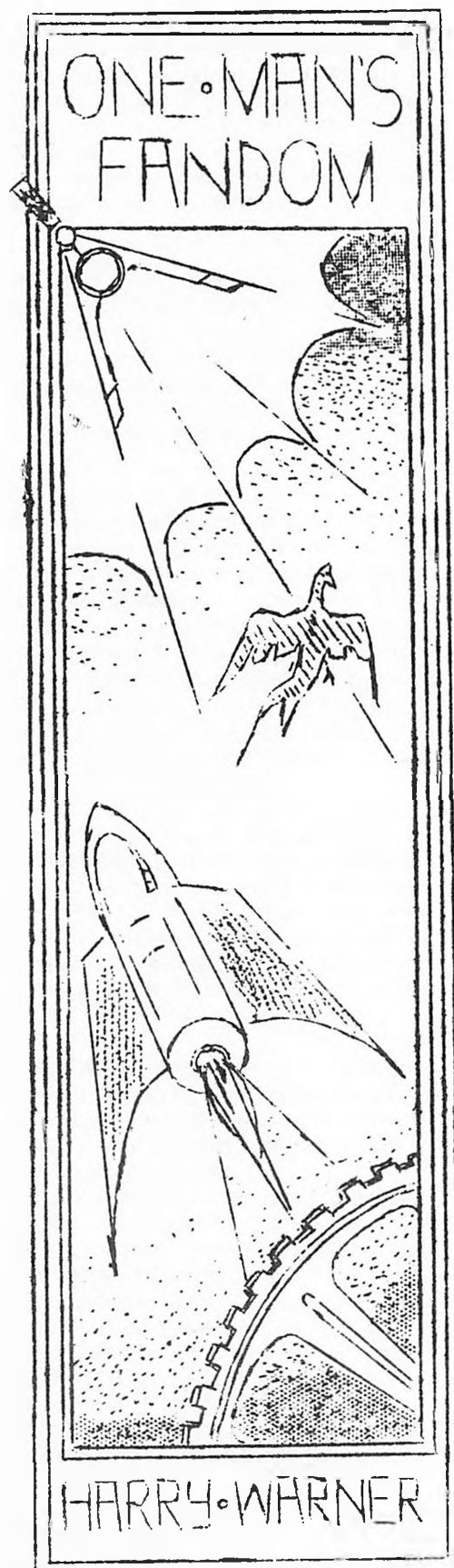
Conventions, especially large ones such as this which require much forethought and planning, tend to become, in my estimation, much too systematized. I suppose this is all right for those who are veteran convention-goers and know that much of the impersonalization is virtually obligatory in an enterprise of this size; nonetheless, I can't help but think of what it was like for me and my first contact with Science Fiction Conventions: a WesterCon in 1971, LACon in '72, etc. . . . and I realize that at my first convention I felt lost amid a sea of fandom about which I knew nothing.

I had a great time at those first conventions (which is why I started looking for them instead of stumbling upon them), but if you had asked me then what a "neo" was, I couldn't have told you, I was so green. By chance I happened on a few unrelated events at several cons which slowly opened my eyes. I still hold no record for attending cons (I've reached 19 by now), but my perspective on conventions and their possibilities has been altered dramatically within the last few years. I have met many people of all kinds, shapes and sizes; I have virtually ceased to attend most of the more mundane functions of conventions (and I discovered Room Parties); and I have had some experience with running a series of small conventions in Tucson. This has by no means made me an expert, but it has helped put a different light on conventions in general, and on IguanaCon in particular. This convention is important to me not merely because it is the event happening in 1978, but because I am willing to put every effort into it that I can to help it succeed. Maybe I'm on an ego trip, I don't know. But if the results of whatever effort on whoever's part makes IguanaCon a success for everyone, fans and non-fans alike, I shall consider it a job well done. I am well aware that it is impossible to please everyone at all times, but damn it, we're doing our best to try. And it will be a job, of this we on the committee are aware. It will not be easy. But this convention is for you, all of you out there, and if you have any ideas on how to improve the 36th World Science Fiction Convention, now is the time to act. Please write. Let us know your suggestions. We cannot guarantee, of course, that they will all be used (we only have 5½ days, remember) but each and every one will be considered. This convention is to be for you, and we only hope that it will turn out to be one of the happiest and most memorable of WorldCons for you.

P.S. If you have any problems or questions concerning your membership(s), please give me a call (but not collect!) at (602) 326-2600 between 6 p.m. and 10 p.m. Mountain Standard Time.

—Carol Hoag





I wrote an entire book about fandom of the 1940's. So when the time came to deal with that decade in this Progress Report, I wondered how I could avoid duplicating the things I'd written in *All Our Yesterdays* in highly concentrated form.

Then I realized, at this late date, that there were ways to look at fandom in those years that I'd failed to include in the book, or had barely mentioned. For instance, there was the question of whether fandom would survive. During much of that decade, a lot of us felt real concern about how much of a future fandom might have.

Only members of First Fandom are apt to believe me, when I assert that we didn't know until well into the decade who would win World War Two. The defeat of Germany and Japan seems obvious and foredestined now, when you read about the reasons why the war came out as it did. But if you'd lived through those years and were old enough to comprehend what was going on, you couldn't feel certain until perhaps 1944 that the English-speaking nations would be on the winning side.

This caused much soul-searching and a respectable amount of doomcrying. It was obvious to everyone that fandom as we knew it could never survive if totalitarian victors took over the United States following an Axis victory. The outspokenness of fans on every topic, their dependence on mimeographs and other duplicating equipment for happiness, the creation of utopias in the prozines, all would vanish. There was also the suspicion that this war, which seemed to stretch out interminably, would not end in a victory for any nation, but would collapse into a disintegration of civilization, with equally bad effects on fandom. (Curiously, there was a general assumption that dictatorships frowned on science fiction as a form of literature. We know today that it was being published and read widely in Fascist Italy and other totalitarian nations, and it has become popular during the postwar years in Russia. Fans in English-speaking nations had no access to the publications in enemy lands and little ability to read other languages.)

Then came Hiroshima and Nagasaki. Atomic energy was a reality. The imaginary theme of many science fiction stories had become a part of the mundane world. This was the first time since fandom had coalesced that an important science fiction theme had turned into the real thing, and the transformation caused some of us to wonder if science fiction would soon be an obsolete type of literature because all its fundamental premises were beginning to come true with the advance of science. Obviously, if science fiction stories were destined to become historical novels, our fandom would have no more meat to feed on. The first sputniks, the first manned landings on the Moon, the invention of death rays under the disguise of lasers, the several other developments since 1945 have touched off precisely the same sort of worries about too much reality intruding on science fiction.

I don't remember much conscious doomcrying about another apparent threat to fandom. But many of us must have wondered if fandom would vanish in the 1940's because so many fans were undergoing transformation into professionals, and because commercialism was making so many inroads into fandom. We know now that it's possible for an individual to remain active in fandom, on a reduced scale, while editing anthologies or selling a lot of fiction.

We also realize that some natural law causes two new fans to spring up as replacements for every one fan who gaffiates or decides to devote full time to professional work. But the 1940's were the years when fans began to graduate to the pro ranks in big quantities, and we couldn't know how fandom would pull through the rapid turnover. Some prozines published mostly stories by people who were famous fans, a few fans began to become more successful pro writers than the authors they'd idolized before turning pro, and some fanzines began to serve as marketplaces for dealers in science fiction or as news agencies for editors and authors. It seems today like a natural state of affairs, that there should be no real division between fans and pros, because so many of us dabble in both fields. The situation was something new to fandom in the 1940's and it took a lot of getting used to before we understood that fandom was not fatally wounded.

If someone else writes a book about fandom in the 1940's, I hope he'll pay more attention than I did to the way fanzines broadened their scope during that decade. I mentioned briefly the fact that fanzine pages contained more and more material about topics that had no direct connection with science or weird fiction. But the trend deserves much fuller study. It wasn't a new procedure, because many fanzines back in the 1930's had outraged purists by offering material not related to the hobby field. But in the 1940's it became much more prevalent. If this trend did nothing else, it must have been the reason many individuals remained in fandom after they'd tired of science fiction. I suspect that hundreds of persons who will attend Iguana-Con will be there as a result of this broadening of interests which fanzines promoted in science fiction fandom: it was the fanzines which first proved that fans have common interests even after some of them have stopped reading much science fiction.

Much the same trend was evident at conventions in the 1940's. I'd guess that there was almost 100 per cent attendance at the formal program items at the first worldcon in New York in 1939. I've never seen any statistics on how many fans skipped the program to chat with one another during Chicon I. But by the end of the 1940's many fans were more interested in the room parties and the other programmed items. Curiously, some purist fans considered this a terrible deviation from the proper way of life, even though conventions for almost every other special interest group produce precisely the same phenomenon: delegates are normally more interested in one another than in the serious topics which are the pretext for their getting together.

It's sometimes forgotten, how the current boom in science fiction in paperback form and in small-printing, high-priced editions of esoterica had a forerunner in the 1940's. But three decades ago, the prozines were the medium through which so much science fiction was published, because magazines hadn't been seriously hurt yet by the paperback revolution. During the 1930's, there were never more than four prozines in existence simultaneously, until new ones started to spring up as the decade neared its end. But 19 prozines published at least one issue in 1941. The war cut into their numbers but toward the end of the decade the prozines began to thrive again. At last, fans had an ample supply of reading matter, compared to the starvation diet of science fiction during most of the 1930's.

The 1940's represented a curious decade for fandom, in one sense. It was the only decade fandom has experienced

which was split down the middle by the effects of mundane influences. Until 1945, the war affected fandom in many ways. It was even harder for fans to visit one another than

in the 1930's because of transportation restrictions. Enlistments and the draft took many fans from their normal forms of fanac for the duration. There was the constant threat of paper shortages and inferior stencils for fanzine publishers. Then the second half of the decade brought the outbreak of peace and a whole set of new influences on fandom. There was a strange atmosphere of combined euphoria over the end of the war and terror over the possibility of a nuclear conflict soon; the wild joy and dark despair which can often be found within the pages of a single fanzine issue from the late 1940's must result from this duality of attitude. Many fans were old enough by then to hold good jobs and earn substantial amounts of money, encouraging them to engage in fandom on a larger scale than formerly. The United States went on a postwar binge of releasing energies which had been inhibited by wartime years, and fandom followed suit.

I think the war and the questions of what would happen after the war must have been the main reason why fandom was so prone to engage in ambitious projects and crusades during the 1940's. The National Fantasy Fan Federation grew up in the 1940's with a much different intention from the current policy of that organization. It was meant to organize all fandom into a group that would accomplish many things which unorganized fans can't cope with. Simultaneously, Claude Degler created the Cosmic Circle, with the even more ambitious assumption that fans were an advanced form of humanity who should begin to prepare themselves for their destined role as world leaders. There were such other events as the creation of the Fantasy Foundation, meant to be a sort of national museum of everything related to science fiction, and the fannish repercussions of the Shaver Mystery, a series of stories in Ziff-Davis prozines which were supposed to be based on facts about malign conditions under the surface of Earth. World War Two seemed at the time like an apocalyptic event which was sure to settle the future of mankind, for good or evil; so it was the obvious time for fandom to tackle its destiny.

In many other ways, fandom during the 1940's was a natural development and evolution of fandom in the 1930's. Things which were done occasionally or on a small scale in the earlier decade became regular events or much larger scale in the next ten years, when wartime problems didn't interfere. Fanzines tended to be bigger and to have larger circulation. The hektograph lost favor in the 1940's simultaneously. Attendance at cons began to grow when they resumed after the war. The largest cities found themselves possessed of enough fans to split into competing local clubs, and many other largish cities found themselves possessed of municipal fan groups for the first time. The success of FAPA resulted in the spawning of several new ayjay groups, mostly modeled after the pioneer group. After the war, English-speaking fans began to make sporadic contacts with fans in other nations, although the real development of fandoms in Germany, France, Japan, and many other areas didn't come until the 1950's. Fandom as a way of life became a respectable although disputed philosophy; here and there, several fans shared a house or apartment and provided the stuff of legendry for what went on in these centers of culture in

Battle Creek, Mich., Los Angeles, New York City, and a few other places.

All this happened thirty years ago, give or take a few years. It doesn't seem to terribly long ago, to anyone who has been in fandom since that era, and it seems like a half-mythical, prehistoric era to anyone just out of his teens. It was so long ago that a few fans saw H.G. Wells during his tour of the United States, late in life, a complete collection of the prozines left plenty of room for garments in your clothes closet, Arkham House had a terrible time selling copies of its first book called "The Outsider and Others" by H.P. Lovecraft, and a few recorded mementoes survive because hardly any fans had access to the bulky, expensive home disc recording equipment that was the only thing available to amateurs.

But it was so recent that perhaps ninety per cent of all the fans who were prominent in the 1940's are still alive and well today, many of them still active to a greater or lesser extent in fandom, worldcons haven't changed much in important ways other than to grow bigger and more expensive, fanzines still publish basically the same sort of material and their letter sections contain the same sort of reactions, and fans still indulge in the same soul-searching about the purposes of science fiction and fandom when they meet or when they find themselves wakeful at 3 a.m. A fan who was active in the 1940's and found himself suddenly transported via time machine to the 1970's might be rattled temporarily by electric typewriters, professionally printed fanzines, electrostenciling, and the amount that we're tempted to spend at worldcons. But the time traveling fan would quickly adjust and would spend the remaining years of his fannish life narrating the wonders of his time to the curious young fans of the future.

—Harry Warner, Jr.



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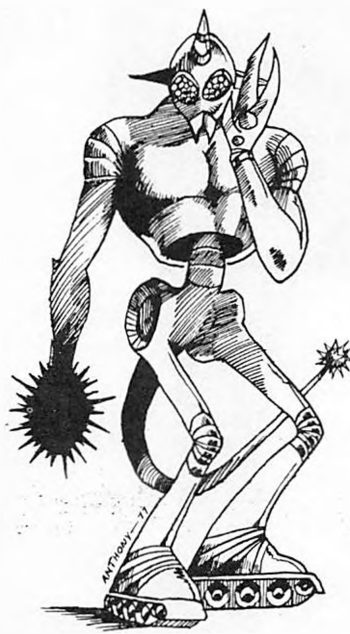
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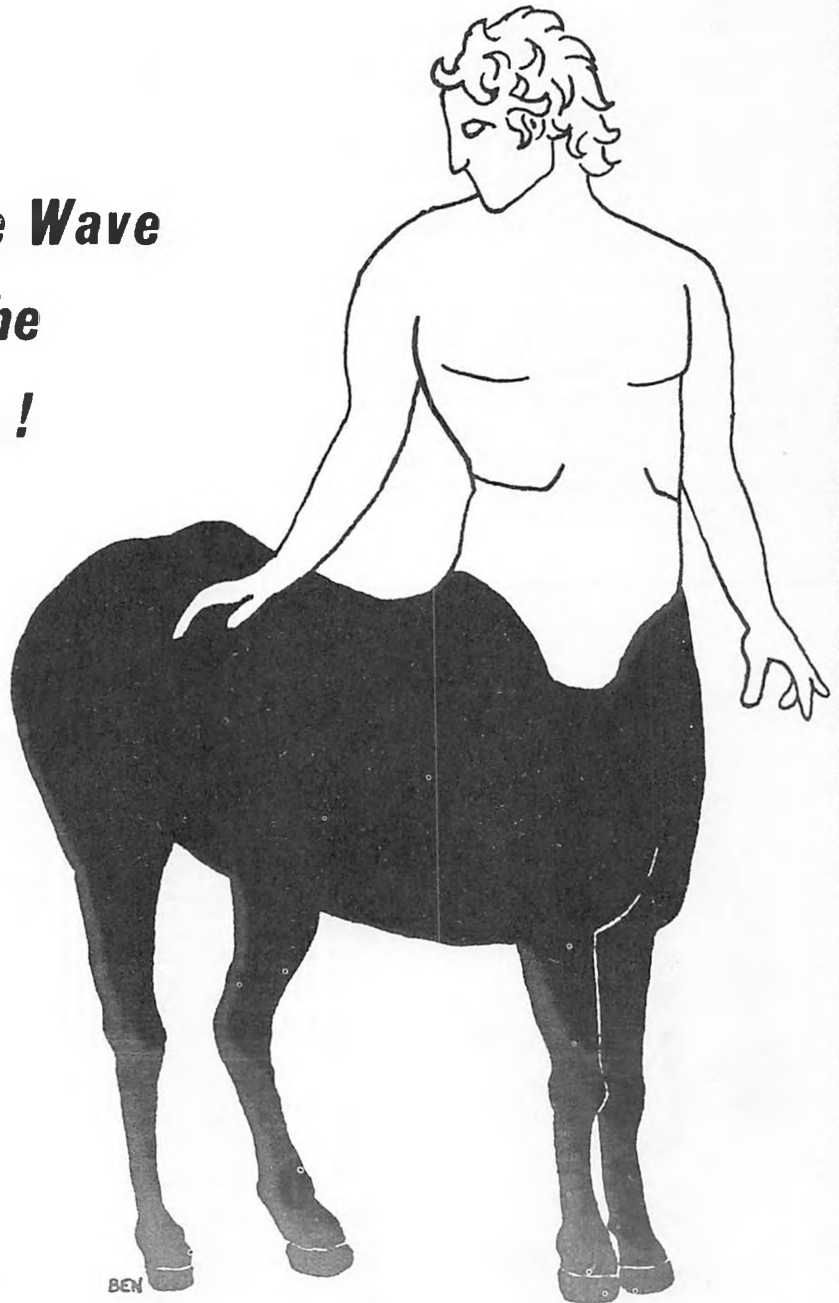
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Of The  
Future!*



*Baltimore in 80*  
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## FANNISHNESS: WHAT THE HELL DOES THAT MEAN?

Here you are: getting your eyetracks all over the 2nd Progress Report of the 1978 World Science Fiction Convention. An official publication of the World Science Fiction Society.

Official.

World.

My.

Important stuff. Serious stuff. It must be all about Science Fiction, or maybe Speculative Fiction, or perhaps Literature of Cognitive Estrangement or of Romantic Eschatology and other Serious and Constructive Academic topics.

Except: was that something about a paper airplane fight in the atrium?!! And — IguanaCon?

Well, meyer — that's fannish (shut up, you in the back, there, who says it's just Silly), and never you mind about that. You'll find out about *fannish* later.

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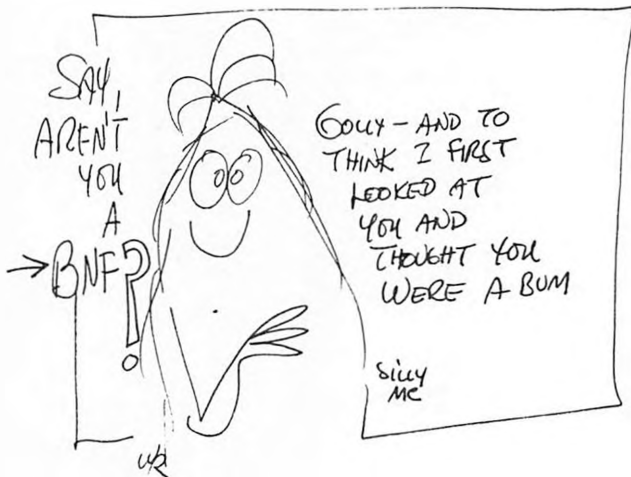
At least, that's what's usually said to most people sticking their finger or toe, or some bodily part into science fiction fandom when they notice something particularly er, ... strange, going on.

But this year, the IguanaCon Committee has decided that they're going to be particularly *Silly* fannish, and they wanted to be sure everybody understood them. Now, my first impulse when approached to write this piece was to say soothingly "Of course I understand", and back quickly away, and then run. However, I have too many friends on the committee, so that when they asked me as ~~the silly~~ ~~the silly~~ a ... as a ..., um, as a ... er, just a moment. (As a what?) (How's this? ((Whispers)) (Sounds good). When they asked me as a bright, up-and-coming young fan-historian ... as that, I had little choice but to accept. I had to accept because of friendship, and for a little bit of ego-boo. (You'll hear about that.)

Now I'm a rather fannish fan. I enjoy reading old fanzines, I collect them. (I even co-edited a zine devoted to fan-history!) I get new fannish fanzines. I sit around reading old *Focal Points*, *Hyphen*, *Opus*, *Quandry*, *Oops!*, *Le Zombie*, and other old zines. I try to get those issues and zines I don't have. I deeply enjoy getting new zines that have fresh pieces by Walt Willis, Bob Tucker, Bob Shaw, James White (mostly I enjoy *Mota*), or pieces by newer fannish writers like Susan Wood, Alijo Svoboda, John Berry, Eli Cohen, Loren MacGregor, David Emerson, or Angus Taylor (?).

They write articles, pieces and fanzines about themselves, and about things that happen around them. They might be thoughtful, insightful pieces probing the Human Condition, or they may be laughter-provoking pieces probing the funny-bone. (I always did detest that word.) I can count on these

# VASTER THAN INJOKES (AND MORE OBSCURE)



AN OUTLINE OF FANNISHNESS

by gary farber

people and other fanwriters to be interesting. They'll always be interesting, or I wouldn't be reading their writing and wanting to read their writing and be around them.

That is, essentially, in a nutshell, what fannishness is all about, all wrapped up. (Metaphors mixed care of Patrick Hayden.)

Well, what is it that makes this fannishness so unique, or different from anything in the mundane world, you ask? (If you speak a little louder everyone else will be able to hear you. No? Well, maybe later.)

Well we are here in Science Fiction Fandom (some of us are over in that small corner of Trufandom), and not out there in the cold Mundania. We've got a lot of things kicking around here in fandom: we've got Tradition, we've got History, and we've got (I feel like I should burst into song) a sense of kinship.

And a lot of Imagination. (Some call it ((whisper it)) a Sense of Wonder.)

This leads to an ongoing continuity of craziness. This is known as Tradition, and is very Strange (not to mention Obscure). But none of it is very complicated, and all of it is very accessible to anybody who "wants in" in no time at all. All you have to do is pick up a few catch-phrases, a few Names, and you've got it, if you've got the underlying philosophy.

Ready, herewego: Tucker, Minneapolis in 73, Burbee, Laney, ghoodminton, Rotsler, Tower of Beercans To The Moon, Willis, egoboo, Carr, Fanoclast, Numbered Fandoms, Room 770, Jophan, Pogo, Harry Warner, Jr., gafia, and Moshe Feder's doughnuts.

Got it all?

Well, Tucker is Bob Tucker (aka Wilson Tucker, dirty old Pro writer) who's been fanning for over 40 years, but don't remind him. He's smooth. Minneapolis in 73 is simply the best Worldcon bid for 1973 and they're determined to win. Or at least campaign the hardest. Burbee invented sex in 1926, after inventing Hugo Gernsback, and being invented by God (Elmer Perdue). He also taught us how to write. Laney told us about what sweet idiocy it all was, and the meaning of gafiation. Ghoodminton was the game played in Irish Fandom in the 1950's. It consisted of a net, and a shuttlecock. The object was to get the other person to miss the shuttlecock. By any method. (It was often played in armor.) Rotsler draws all the cartoons, and takes advantage of what Burbee invented. The Tower of Beercans To The Moon was a project of Berkeley fandom in the early 60's. Of course, they had to drink all that beer first . . . Walt Willis taught us all how to write, and how to think, not a little, too. Egoboo is what we gave him, and to Terry Carr who Carried On. Fanoclasts is an invitational club in NY founded by Ted White and his then wife Sylvia, Dick and Pat Lupoff, and Larry and Noreen Shaw. Numbered Fandoms is a theory of the sociology of fandom invented by Jack Speer and continued by Bob Silverberg. It's useful from a vantagepoint of 20 years later. Room 770 is the site of the party at the Nolacon, years ago at the height of 6th

Fandom. Pogo is the cartoon strip that was the symbol of 6th Fandom. Harry Warner, Jr. is Gafia is what lots of us do — get away from it all. Don't ask about Moshe Feder's doughnuts.

But all these facts are unimportant, confusing at this point, and will be picked up in short order along with numerous others, should you stick around. What's important is the attitude and philosophy behind it all. Why are we here? What do we get out of it?

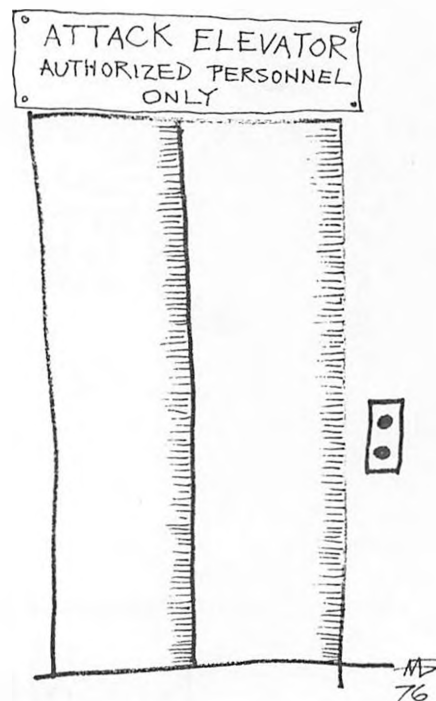
Allow me to quote David Emerson in Rune 45 (published by Minn-stf, and edited by Fred Haskell):

"I was reading along merrily, listening to Malcolm Edwards talk about fanzines, when up from the lower side of the page jumped the phrase, "The author, David Emerson ..." He was talking about my article in AMOR! Far out! And then, not content to gush in admiration over my not inconsiderable talents, he printed an excerpt from that selfsame article. He quoted me! ME! Dear friends, do you know what this is? This is Egoboo!

EGOBOO! The fannish wonder-drug that cures scurvy, hives, and flat feet, wins friends, influences people, and is guaranteed to grow hair on a peachpit! EGOBOO, the seductive narcotic that all fans clamor for, thrive on, and die without! EGOBOO, which hooked me on Fandom and has never let me gafiate! Egoboo the superb, egoboo the sublime, Egoboo, sweet egoboo . . .

Ah, Um. Excuse me."

You're excused, David.



Egoboo is a major reason for fannishness — the tickling of one's ego, the stroking of one's vanity, the titillation of one's importance, the excitement of contact, the arousal of . . .

Er, excuse me.

But mostly there's fannishness as a process of/for creation. Terry Carr in a loc to Earl Ever's Zeen 6 in 1970 said:

WELL, there's nothing wrong with traditions and games, . . . if we both mean the same things by them: sets of recognized techniques and styles on which to ring changes, and in the case of games, mutually agreed upon rules within which fans could use their wits to have fun with the likelihood of more feedback and sparks set off because you'd know the other people would be reading you on the same wavelength. (( . . . )) There were never any penalties to breaking the rules, because they weren't rules in that sense, the sense of laws, say. When a sizable portion of fandom was writing in the same tradition, under the same "rules", it was just because they chose them because there was fun to be had in using them.

As for "ingroup jokes and slogans", these were never in the good part of fannish fandom. Slogans or running gags, for instance, would get going as things to play with: finding different things about which to say "It certainly is a wonderful thing", for instance and

if you could get a new meaning or nuance out of it, that was just playing the game well. And in-group jokes were, at best, just recognition jokes with an unfortunately limited audience, and at worst a system of one-upsmanship. I think a good overall rule or criterion would be "was it creative?" If not, it wasn't what I call fannish. People who would parrot "It certainly is a wonderful thing" just to be saying a catchphrase weren't being fannish, they didn't even understand where it was at. The things that became standard in fannish fandom, whether they were values or traditions or titles or taglines, were always just points of departure, they weren't supposed to be ends in themselves."

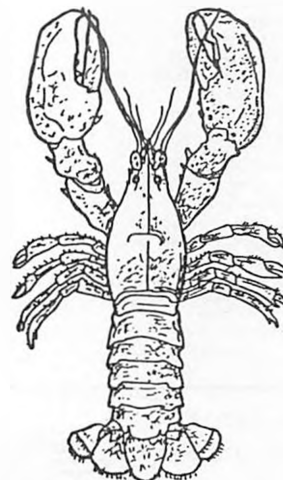
The secret ingredient of fannishness isn't ingroup gags or long-standing traditions or any of that, really, it's just the willingness to deal with fandom, on at least the surface level, as an unreal world, a paper world, a world whose natural laws ("rules", "traditions") and gods (fashionable elder BNF's) can be created and altered just like the usual myth-world. When that happens, when fans treat fandom as fantasy world they're continually in the process of creating and shaping, then fandom quite obviously becomes something to play with. That's why "Fandom Is Just A Goddammed Hobby" became one of those catchphrases: it's the closest thing to a real natural law that a fannish fandom has.

*Continued on page 20*

## BOSTON in 1980

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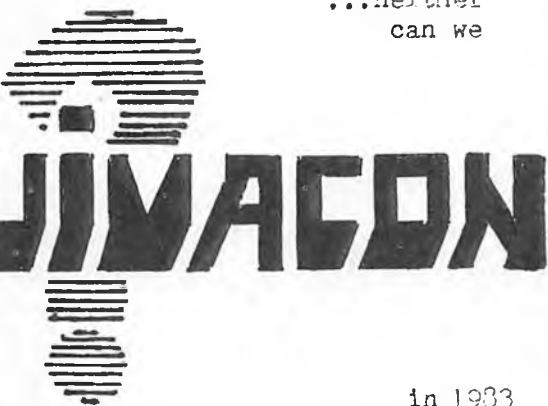
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1449. Charles Cady  
1450. Tasha Cady  
586. Ken St. Andre  
1451. Rob Carver  
1452. Chris Carver  
1453. Carl Malec  
1454. Roger Zelazny  
1455. Judy Zelazny  
1456. Alan Bosco  
1457. Ken Nahigan  
1458. Nita Green  
1459. Edmund L. Barnette, Jr.  
1460. Todd Klein  
1461. Ray Denison  
1462. LeRoy Tavares  
1463. Don Davis  
1464. Charles Roten
1465. Margaret Crawford  
1466. Shane Shellenbarger  
1467. Judy Sampson  
1468. Bernice Bard  
1469. Bob Kearns  
1470. Darlene Rutherford  
1471. Linda Westlund  
1472. Tracy L. Johnson  
1473. Gayle Jakubisin  
1474. Gayle Jakubisin  
1475. Dorothy C. Fontana  
1476. Diane S. DeVorn  
1477. Danny Low  
1478. John Kennedy  
1479. Keigh Kennedy  
1480. Marty Ketchum  
1481. Sue Ketchum  
1482. William Trojan  
1483. Lenore Trojan  
1484. Lee Ann Goldstein  
1485. Elizabeth A. Wilson  
1486. Sidney Altus  
1487. Gary McDole  
1488. Lisa Tuttle  
1489. M. Ruth Minyard  
1490. Cherokee  
1491. Debra Bean  
1492. Leslie Saylor  
1493. Jim Johnston  
1494. Pam Padgett  
1495. David Padgett  
1496. Mark L. Sweebe  
1497. Barbara G. Sweebe  
1498. Nancy Goeke  
1499. Beatrice MacDermott  
1500. William R. Lund  
1501. Nancy Jean Lund  
1502. Gale Burnick  
1503. George R.R. Martin  
1504. Michael McGrath  
1505. Jane McGrath  
1506. Peter Andrews  
1507. Judy Renee Pope
1508. Fred Lerner  
1509. Jon Gawne  
1510. Richard C. Spelman  
1511. Jean Woodruff  
1512. Ron Robertson  
1513. Alan R. Tegan  
1514. Penny M. Tegan  
1515. Claude Watrous  
1516. Vira Jeanie Batyko  
1517. Linda Dawe  
1518. Janet Staples  
1519. Walt Staples  
1520. Pamela S. Morgan  
1521. Martha A. Bartter  
1522. John Howard  
1523. Robert S. Martin  
1524. Lillian A. Martin  
1525. Greg Benford  
1406. Janet Stanfield
1526. Sandi Case  
1527. Craig Case  
1528. Clifford Cosman  
1529. Lee H. Carson  
1530. Victoria M. Carson  
1531. Alva Rogers  
1532. Andi Shechter  
1533. Michael Penn  
1534. Nancy Penn  
1535. Susan Johnson  
1536. Sheri Taylor  
1537. Stephen LaRue  
1538. Rebecca Berry  
1539. Karen Schnaubelt  
1540. Mary Manchester  
1541. Steve Jackson  
1542. Bill Brummer  
1543. Babs Burke  
1544. Tom Longo  
1545. Len Krietz  
1546. John J. Kessel  
1547. Ed Brault  
1548. Peter Alterman  
1549. Sara Alterman  
1550. Crispin Burnham  
1551. Alice L. Testa  
1552. C.J. Cherryh  
1553. Rosemary Spruell  
1554. Bernie Zuber  
1555. Teny Zuber  
1556. Katrine Cady  
1557. John Fong  
1558. Kandy Barber  
1559. Skip Olson  
1560. Leif Andersson  
1561. Gloria Andersson  
1562. Ruby Jo McAllister  
1563. Jim Messerich  
1564. Benita Grunseth  
1565. Charles Lewis Culp  
1566. Roger Siedlecki  
1567. Brooks T. Ryals
1568. Grant Carrington  
1569. Jan Snyder  
1570. Matthew Glend Harris  
1571. Stephen Bridge  
1572. Gary E. Schubert  
1573. Barbara A. Schubert  
1574. Buddy Saunders  
1575. Judy Saunders  
1576. Bruce W. Hanson  
1577. Thomas Luke Wilson  
1578. David W. Morris  
1579. David Williams  
1580. Douglas Scriver  
1581. Joyce K. Scriver  
1582. Marla Gold  
1583. Susan Tokar  
1584. Steven W. Cowling  
1585. Ron Benton  
1586. Sharon Bateman  
1587. Norman Bard  
1588. Norman Bard  
1589. Norman Bard
1590. Neil Preston  
1591. Steven Shatz  
1592. Estelle Shatz  
1593. Matthew Householder  
1594. Candi Strecker  
1595. Gretchen Fix  
1596. Mitchell Augustus Walker  
1597. Jay W. Watson  
1598. Tracey Lee Logan  
1599. Buz Owen  
1600. Dolly Gilliland  
1601. Peter Neilson  
1602. Beverly Slayton  
1603. Stephen M. St. Onge  
1604. Maraya Tynuviel  
1605. Rob Stevens  
1606. Robert Stevens  
1607. Erik Jacobson  
1608. Jack E. McGillis II  
1609. Sally A. Sellers  
1610. Marc W. Stankov  
1611. Paul Madarasz  
1612. Alica Madarasz  
1613. Brian Gothberg  
1614. Glenn A. Hochberg  
1615. Patricia J. Connolly  
1616. Peter A. Frisch  
1617. Bill Conner  
1618. Joseph K. Wilcoxen, M.D.  
1619. George W. Price  
1620. Lucille Doty  
1621. Gary Steele  
1622. Michel B. Smith  
1623. Ron Bales  
1624. John Lars Shoberg  
1625. Mark E. Richards  
1626. David Friese  
1627. Kathy Friese  
1628. Phillip C. Reed  
1629. Ken Josenhans  
1630. Mike Couch  
1631. Gregg A. Ackley  
1632. Deanne Sue White  
1633. Judith Paul  
1634. Elizabeth Ann Hull  
1635. Robert H. Brown  
1636. Larry Dillie  
1637. Zetta Dillie  
1638. Karen Fifer  
1639. Barry Bard  
1640. Dana Jung  
1641. Mary Ann Stankov  
1642. Bill Bunn

# members...

if you can't  
make up your  
mind...



...neither  
can we

somewhere

in 1983



1643. Paul R. Keske  
 1644. Chris Callahan  
 1645. Dick Roepke  
 1646. Ann C. Cech  
 1647. John W. Knott, Jr.  
 1648. Deborah King  
 1649. Peggy Stoelting  
 1650. Melanie E. Garrett  
 1651. James Jennings  
 1652. Karen Perlston  
 1653. John W. Andrews  
 1654. Ann McCutchen  
 1655. R. Terry McCutchen  
 1656. John Robinson  
 1657. Vonda N. McIntyre  
 1658. Carolyn I. Bame  
 1659. Carolyn I. Bame  
 1660. Mike Timmreck  
 1661. David G. Hulan  
 1662. Marcia Hulan  
 1663. Lynn P. Behrns  
 1664. Dorothea Gault  
 1665. Michael D. Tom  
 1666. John Fisher  
 1667. Mary L. Cole  
 1668. Gary Lee Webb  
 1669. Sharon Arney  
 1670. Lester Greathouse  
 1671. Lester Greathouse  
 1672. Linda Ann Moss  
 1673. Robert A. Madle  
 1674. Billie Madle  
 1675. Richard F. Madle  
 1676. Jane E. Madle  
 1677. Mary Anne Madle  
 1678. Frances W. Evans  
 1679. Michael McFadden  
 1680. Teri McFadden  
 1681. Brice Dortch  
 1682. Bob Strickler  
 1683. Kemp Strickler  
 1684. Hank Davis  
 1685. Ken Hankins  
 1686. Kevin Langdon  
 1687. Eliese M. Diercks  
 1688. William A. Brown III  
 1689. Chuck Crayne  
 1690. Dian Crayne  
 1691. Dave Kadlecak  
 1692. Diana Myers  
 1693. Jon Estren  
 1694. Charles W. Butler  
 1695. Edward A. Graham, Jr.  
 1696. Mary M. Mertens  
 1697. Michael McLaughlin  
 1698. Steven Innes  
 1699. Cynthia Trout  
 1700. George Andrews  
 1701. Kathleen Andrews  
 1702. Bob Barnes  
 1703. Michael Fronske  
 1704. Daryl L. Murdock  
 1705. John W. Murdock  
 1706. Mark Herrup  
 1707. Susan Roberts  
 1708. James Sieber  
 1709. Greg Hildebrand  
 1710. Molly Hildebrand  
 1711. Steve McAllister  
 1712. Mary Stuart Hall  
 1713. Cyndi Pflock  
 1714. Kurt Pflock  
 1715. Todd Bake  
 1716. Mark L. Olson  
 1717. Paul M. McCall  
 1718. Karen E. Selbert  
 1719. William C. Francis  
 1720. Mary K. Francis  
 1721. Linda Templin  
 1722. Linda Templin  
 1723. Peter A. Romanchuk, Jr.  
 1724. Albert G. Stanger  
 1725. Brad Balfour  
 1726. Gregg W. Palmer  
 1727. Ed Howard  
 1728. Phillip Perkins  
 1729. Joel Spencer  
 1730. James Purcell  
 1731. Ken Keller  
 1732. Mary N. Keller  
 1733. Terry Williams  
 1734. Dorothy J. Kocher  
 1735. Cynthia T. Kocher  
 1736. Mark Bowlin  
 1737. Ira M. Thornhill  
 1738. Janel Lynn S. Thornhill  
 1739. Denise Potter  
 1740. John Douglass  
 1741. Cheri Douglass

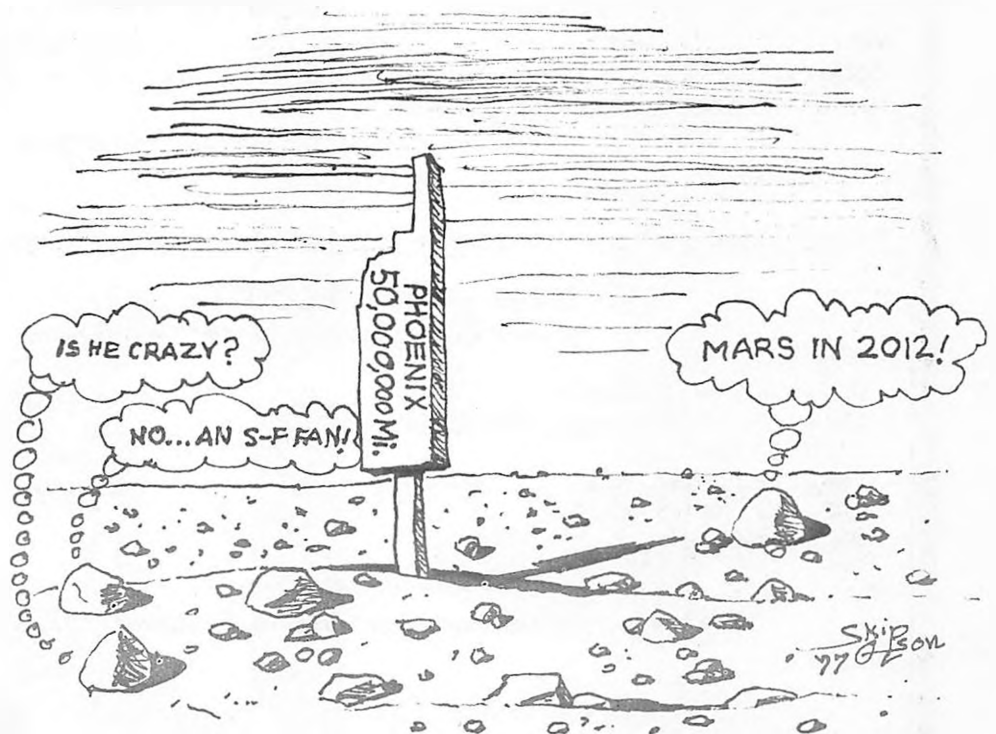


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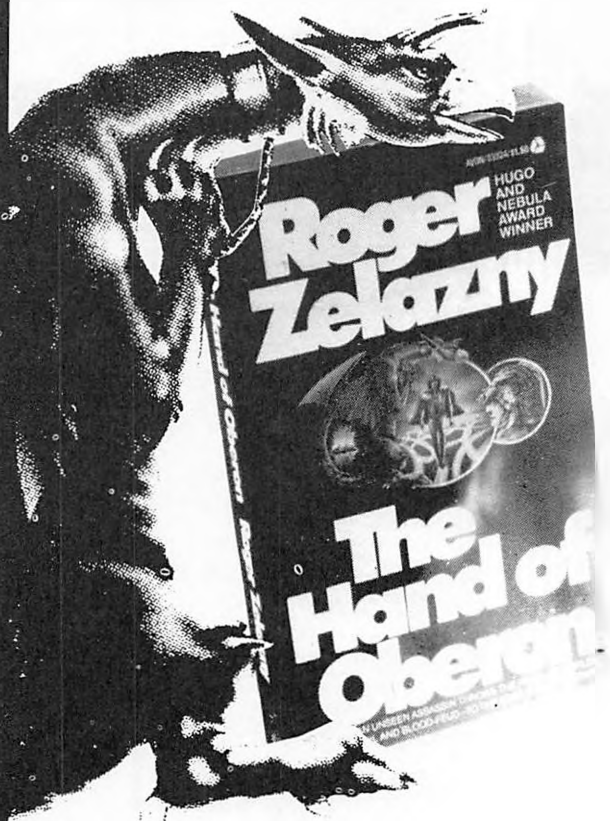
1742. Phyllis White  
 1743. Carrie Brennan  
 1744. Alina Chu  
 1745. Bruce A. Buckner, Jr.  
 1746. Joan Baker  
 1747. Richard Garrison  
 1748. Ginger Kaderabek  
 1749. Heritage Three  
 1750. Richard Shafer  
 1751. Grant Schuyler  
 1752. Dan Weber  
 1753. Paul Edwin Zimmer  
 1754. Susan E. Finigan  
 1755. Donna Alm  
 1756. Ray Walsh  
 1757. Curious Book Shop  
 1758. Colleen K. Stinson  
 1759. C.K. Stinson  
 1760. Mike Conran  
 1761. Linda Conran  
 1762. Sharon Crowell-Davis  
 1763. Bill Crowell-Davis  
 1764. Edward T. Sokolofsky  
 1765. Julia Howarth  
 1766. Beverly Jones  
 1767. David B. Kirby  
 1768. William S. Higgins  
 1769. Lawrence Schick

1770. Dave Kellogg  
 1771. Tom Moldvay  
 1772. Robin Anne Reid  
 1773. John Merrit Burt  
 1774. Joe Haldeman  
 1775. Gay Haldeman  
 1776. Larry W. Martin  
 1777. Rusty Hevelin  
 1778. Terry Matz  
 1779. George Senda  
 1780. James Welsh  
 1781. Bruce Francis  
 1782. Christine Francis  
 1783. Chandra C. Sargeant  
 1784. Stan Meleen  
 1785. Michael Wallis  
 1786. Jo-Anne McBride  
 1787. Spider Robinson  
 1788. Jeanne Robinson  
 1789. Daniel Haber  
 1790. Ed Scarbrough  
 1791. Connie Copley  
 1792. Gordon Houtman  
 1793. Ray W. Grau  
 1794. Frances A. Grau  
 1795. Walter C. Schmidt  
 1796. Lynn Barker  
 1797. Joan M. Verba

1798. Craig M. Verba  
 1799. Charles L. Barrett  
 1800. Evelyn Barrett  
 1801. Matthew Hickman  
 1802. Franz Joseph  
 1803. Alfred Lewis  
 1804. Larry W. Martin  
 1805. Guido Eekhaut  
 1806. Patricia Turner  
 1807. Bobby Cornellus  
 1808. Virginia Heinlein



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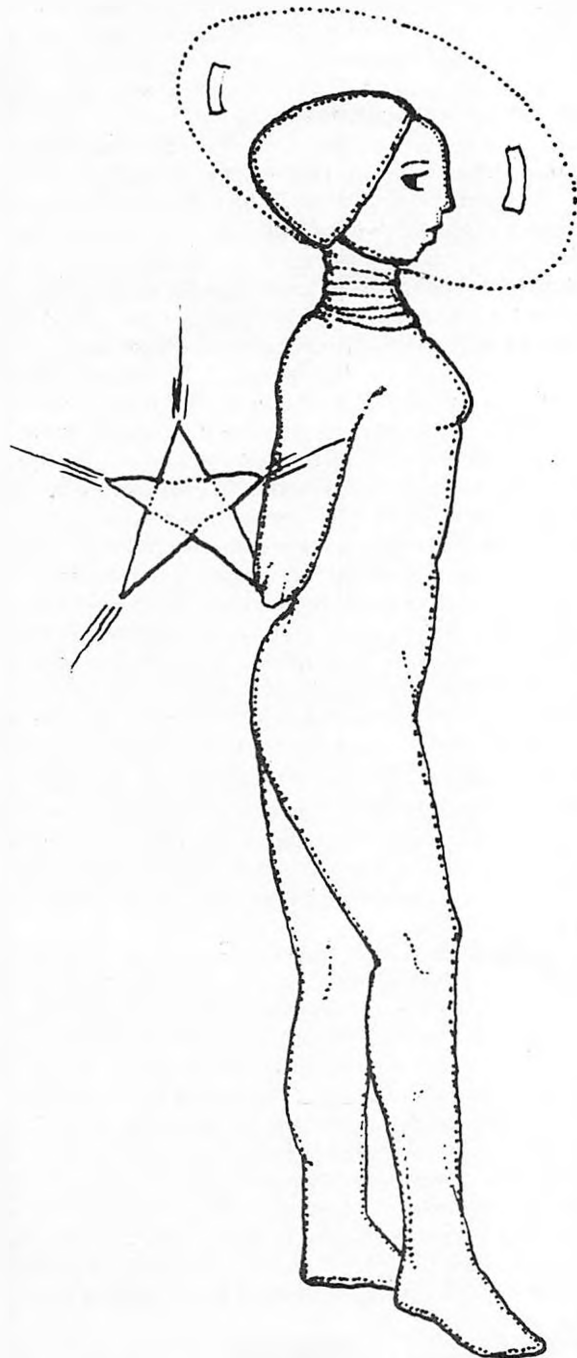
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# Suggestion Box



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

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

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

*Gimme a loc. Gimme some response!*

*Tim Kyger*

Hey, here's a suggestion for whoever is in charge of the security set-up, poor thing; the suggestion was made by an artist lady, Bonnie Dalzell, at MAC after she'd watched someone throw a tantrum at the bagcheck station. Since she had a lot of small-and-portable in the art show, she thought the bag check was a Good Thing. Her idea is a dandy. Namely, get a ton of heavy supermarket shopping bags. If an individual does not want to check their purse/backpack/broadsword, drop it into a shopping bag, staple it shut and give it back. If they wander out with the stapling disturbed, the art show has every right to peek inside. And it can save a painful scene or two.

—Bob and Anne Passovey  
Chicago, Ill.

*Great idea! We'll pass this along to Ken Moore.*

—Tim

I have been reading the IguanaCon report, and enjoying it very much. I have a suggestion. Might you, in the next report, or one of the following, publish the list of members by state or area, rather than by number.

At K.C. I met several people who's names I have forgotten, alas, but I remember where they were from, and if I had had a sectional list, I'm sure I could find the names.

—Dale Grothmann  
Eureka, CA

*Well, while this is a good idea, you don't know how much work — and expense — this would entail. We are thinking about having regional 'rooms' where people from different parts of the US/etc. can congregate and perhaps meet other people from their area. Or perhaps regional 'parties.' Of course, this will all be at the con, and not in the PRs. Sorry.*

*We will be publishing a numerical state-by-state breakdown in the next PR of the membership.*

—Tim

—Have the name badges printed with **BIG BOLD BLACK** legible lettering. I can barely make out my name at close range on my MAC card; if I didn't know before the con who I was, I might still be lost. Perhaps you could do all of the names for the name badges on a phototypesetter — in 36 or 48 point lettering. Maybe you can find a matrix line-printer that will let you print large, block letters. But for my eyes' sake, don't use the standard 1800 vintage Chamber of Commerce large-type typewriter with the original ribbon.

—Do something with all the leaflets and handouts. How about a window frame system, so that each handout will have its own niche to rest in, and will not be as likely to try to cover up all of the other handouts. The tables at MAC for this really got ratty, and looked shitty as hell. (Maybe all of the individual leaflets could be collated — ADAPA!)

—Have some sort of meeting room/staging area for computer/techie fandom. Computer fandom is really growing, and by then should be formidable indeed. (Any sort of computer fan area should have lots and lots of plugs in it, and be fused for a lot of current load. Computers need to eat, too.

—Ghordon Gharb

*The problem of name badge type-size is a valid one, but it's also one that I don't think that anything can be done about with ease — or cheaply. Certainly photo methods seem to be out in left field in terms of cost. Back to the quarter-inch typers.*

*Due to the explosive growth of computer fandom and home computer use, we plan to have a computer game room. As for the techies (GT and so on) if they want a meeting room, all they have to do is to let us know that they want one, and we'll see what we can do.*

—Tim

Try something different. Set up booths for pros and BNFs to sell kisses. Or the ConCom. No location specified.

—Richard Brandt  
Mobile, AL

*If the IggyConcom did this, we'd have to pay people to take our kisses! (A new fannish charity in the making, folks!)*

—Tim

Another suggestion involves a long-neglected area of hotel-dominated conventiongoing. The Great Outdoors. Arizona's got some better-than-great outdoors, and it seems like a sin to waste all that sunshine scurrying from one indoor activity to another in a darkened room. Put some outside, so we can enjoy exposing our epidermi to UV degeneration without feeling we're missing a Happening. A demi-banquet barbeque, maybe, or one of those aforementioned Meets by the pool. We All Promise Not to Throw Anybody In.

Which brings me to the lastday. The quality of scheduling depends on the Con; I've seen some that are quite good, and others where everybody just slowly faded away. As with any exhilarating Life's Experience, there's a weird iceling of letdown; like crashing or post-coitus. That last day should end with a bang (wait, that didn't sound the way I wanted it to. Let me try again.) How about a Grand Finale Wild Party? Cadge bucks off everybody who wants to come, and there could be something along the lines of a Beer and Wine Bust, before the whole guntza megillah folds up and vanishes into the fading light.

Even as I do now. See ya.

—Cindy Leichter  
Seattle, WA

*I can see it now, Cindy: We'll hold the 'Survival in Science Fiction' panel outside on the Convention Center Mall at noon. (Dune, anyone?)*

*Seriously, though, it's hot in Arizona at the end of August and the start of September, and while the nights are gorgeous, the days are not too hot. Or, rather, they are hot. Frankly, all the daytime programming is going to have to be inside. However, as I said, the nights are great, and the Convention Center Mall is a great place to ~~hike d rpbth party~~ walk around on; it's full of sculptures and lovely fountains. And, of course, the pool decks of each hotel are about twice the size of the Mulebach's pool deck. And the interiors of our hotels are huge.*

—Tim

There is a suggestion I have made to MAC and SunCon, which I'll push on you. One of the things a lot of people always gripe about is the judging of the Costume Balls... Last year, for the first time in my memory, the judges were people who had experience in costuming and showmanship. Usually it has been a VIP who only knew what they liked. Not bad, but not overly fair to the contestants...And, unless you can get the same kind of people, you might like to think about my plan. That being to start a tradition that the top winners one year would be automatically picked as judges the following year. (A condition of winning, like with TAFF, the winner agrees to be the next administrator.) I was thinking of no more than three, the other judges appointed in the usual way... The advantage being twofold. You would get someone who appreciated the work and skill that goes into costuming, and knows something about it; and you would prevent the same folks winning year after year. This is only minor, but it has seemed that the 'professionalism' of a few have sort of aced out the rest... Of course, I wish it were like the old days (before the 60's) when costumed and non-costumed fans just wandered around talking and admiring one another, until the judging.

Another suggestion is far from a new idea, but I don't believe it has been used recently, is a State of the Arts panel. As I would plan it, there would be a representative spokesman for magazines, paper backs, hard cover, films and video. Each would take about 15 minutes to report on the notable events in the field in the past year, and what was forthcoming in the next. I would try for "Names", as far as possible, such as Bova, Wollheim, etc., but with the understanding that they would be willing to work up a good report, and not just something off the cuff, that they happen to know... While many older active fans are not all that interested in the pro side of things, many of the serious fans are.

Oh, another idea, that may or may not be workable today. When we were planning the 1958 Worldcon, we too wanted a more fannish worldcon, after a couple years of over sercon huxterism (not counting the LonCon in 1957, of course), and we wanted help from other fan groups. One thing we did was offer parts of the program, to different clubs. They would volunteer to do something (LASFS did a fashion show and the LittleMen a play), and we would work out details of when it would appear, and then they were completely responsible for bringing it off. It worked out quite well, though we had hoped for more participation. (The Solacon was not a LASFS project, though most of the members were LASFSians.) With more clubs today, it might still work.

—Rick Sneary  
South Gate, CA

The 'Club Programming' idea is a very good one that I think that Curt and Jim will pursue to a greater degree. Good ideas!

---Tim

This is an oldier, but I've never seen it — a couple of good quick-sketch artists having a pencil 'battle'. Overhead projector (for visibility in back of room) on film with grease-pencil? (oldie-oldier-oldest ... sorry about that.)

How about having a separate belly-dancing contest, with NO bd in the costume ball? How about a Completely Nekkid Male category, to compensate us fems for having to watch nekkid wo.. er, wimmin... getting all the applause (and having to even blink over.) ((Chicken)) (Never mind that; I was just being nasty.)

---Dara Langmann

The grease-pencil artist war was done at WesterCon 29 last year, and it came off very well.

---Tim

Would you please make sure there's a large area available at night for the filksingers? I don't know what it's like in your area, but in the midwest (and from what I hear a lot of midwesterners are planning to be at IguanaCon) (Dammit, there must be a short form of that name.) filksings draw crowds. You might even try opening up a couple of rooms to accomodate the different styles of singing. Somehow I can't imagine Bob Asprin and Filthy Pierre at the same sing.

The idea of a publicly placed committee headquarters/ information center is a good one, and deserves to be kept. Same for a central "gofer hole". In relation to this, one of the "innovations" at MAC that worked very well was the radios. Yes, those idiotic looking walkie-talkies turned out to be invaluable. Even with a cooperative effort like yours, there will be situations where you'll need to locate one or two certain people fast, since they're the only ones who know how to deal with whatever situation just came up.

---Mark Bernstein  
Ann Arbor, MI

We plan to have a complete radio net at Iggy, covering the whole area. We agree with you re the ConCom central HQ and the gofer hole — we'll have those set up in prominent areas, and we're planning to have, in effect, trouble-shooters on call or roving around at the con to take care of things as they occur, insofar as we can, and they'll be a central security area for problems of that sort.

Good idea on the filksinging. We can put Yang in one hotel and Filthy Pierre in the other, now....

---Tim



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*Continued from page 13*

"Fannishness, as I've always seen it, though I've never got it said in so many words before, is defined as the process of having fun by being creative with the raw materials of fandom itself. That is to say, myth-making within the microcosm."

Or as Harry Warner, Jr. put it in *A Wealth of Fable* \* , the history of fandom in the 1950's:

"... several of the finest writers in fandom during these years were myth-makers. They consciously and persistently created traditions peculiar to fandom in their writings, and, to a lesser extent, by their actions at conventions. Brand new fans who bobbed up during the 50's started to take an interest in fandom's past. Any significant event in fandom and every fan with a distinctive personality were written about, talked over, magnified, rehashed, transmuted into something vaster, more colorful than reality, and yet recognizable as a part of it. Fans were not gods, they did not behave in a manner that totally corresponded to most of what was written about them, but the omissions and the imagination utilized in such writings probably are not any greater than what we have in the writings about Greece's golden age from contemporaries. A better parallel might be the historical plays of Shakespeare. The playwright, the audience, royalty itself, were quite aware that these Henrys and Richards never behaved or talked in real life as they did on the stage, but the literary recreations were much more enjoyable than the originals."

\* Fanhistorica Press, P.O. Box 1343, Radio City Station, NY, NY 10019

Science fiction fandom as we know it today technically began in the lettercolumns invented in the early science fiction

pulp magazines of the 1920's and '30's. Hugo Gernsback, after starting the world's first scientification ("stf", pronounced 'stef') magazine *AMAZING STORIES* in 1926 realized that to be a commercial success he must build up his readership, and give it a sense of identity. Whether or not Gernsback consciously realized that the type of people who found fulfillment and were stimulated by the extrapolative speculations present in his magazines tended to be bright and have questing, imaginative minds, and because of this tended to be somewhat alienated from the society around them, I don't know. Whether he did or didn't Gernsback founded the Science Fiction League as an organization for these readers to meet each other thru (and incidently support) the Gernsback publications.

It was like dropping a piece of ice-nine in the ocean. Once having found each other, fans never lost one another again.

The first fanzine wasn't published until 1930 (Ray Palmer's *THE COMET*), but fandom has its roots in the amateur journalism of the early 20th century, and the late 19th, and back rather directly to the journal writings of the 18th and 17th centuries, and the individual book and letter writing of all earlier time.

Fanzine fandom today is amateur journalism — writing of fans on any and every subject possible in this universe, or any other, in every possible style and level of competency. It has widened out into a subculture encompassing thousands of people who have passed thru its doors from every position of life. There are fans who are famous rock stars, judges, menial workers, professors, revolutionaries, doctors, students, politicians, soda-jerks, artists, clerks, cab drivers, typists, lawyers, writers, factory workers, dancers, store owners, directors, scientists, and lots and lots of people with no set "career" at all. Why people become active in fandom, and stay active is a question for another article. But, everyone who is a fan finds something in common with every other trufan, something they all find and recognize in one another — that they all have that special little spark in them that makes them fans.

Fannish is what fans do — as fans. Fannish is what the ideal of an abstract "Fan" (Jophann — Joe Fann) would do. Lesleigh Lutrell once said (in her and her brother Chris Couch's then-zine, *Quark*):

*Continued on page 25*

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### DOES GREG BROWN REALLY BOIL CABBAGE WITH HIS BROCCOLI?

Well, you won't find out in *SPICY IGUANA TALES*, but you will find a soapbox on which to stand and discuss worldcons, and IguanaCon in particular. It's available for 35 cents only (this isn't financed by IguanaCon, folks) from Greg Brown, 2914 N. 14th St., Phoenix, AZ 85014.

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*I have a few general comments before we get to the letters. You people out there have been sending in a lot of suggestions, for which we are most grateful. Please keep it up! You'll see some of these suggestions here in the Letter column, some in the Suggestion Box, and some of them already in IguanaCon Policy. However, I just want to point out that if it isn't in the Progress Report this does not mean that your suggestion or idea was not considered. It just means we didn't have the room to put it in.*

*Many of the suggestions that we have gotten from you all have been the same suggestions, or they parallel each other. There have been a flurry of such suggestions in regards to the film program; they have been sent to our film programmer,*

*Lord Jim Khennedy. Another general current of comment on the letters that we've received is that the 'regional party' idea is a good one. OK. We'll try our best to carry that idea and its corollaries out. If you're a special interest group, sub-fandom, whatever, we'll also be glad to see what we can do for you, should you have any requests of us. Let us know, OK? And lastly, there seems to be one heck of a lot of interest in a stage production of some sort. This is right up in the air at this end for now, but we'll know for sure what we will be doing in regards this sort of event by Progress Report 3, and we'll be sure to mention what we intend to do then.*

*And now — on to the letters. Keep them coming.*

—Tim Kyger

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# LIZARD LOGS...

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Dear Iguanacon Committee:

On behalf of the Science Fiction Writers of America, congratulations on winning the 36th WorldCon bid. The S.F.W.A. appreciates both the amount of work that has already gone into IguanaCon and the work that will be done by you in the next eighteen months. If there is anything the organization can do to lighten the burden, please let me know. We desire only the most cordial of relations between IguanaCon and the S.F.W.A. and feel the utmost in cooperation between the two groups is the best way of achieving this.

You have ably stated your goals for IguanaCon in PR 1; many of these goals are shared with the S.F.W.A. We are a professional organization of independent writers with members not only in the United States but in thirteen foreign countries as well. The WorldCon provides a unique opportunity to bring the SF writer together with the SF reader for a mutually beneficial and enjoyable exchange of ideas, opinions and criticism. Indeed, science fiction is the only field where such closeness between readers and writers exists (a great number of the pros were, and still are, fans — this makes the WorldCon doubly exciting!)

The Science Fiction Writers of America wish you the best of luck for the finest WorldCon ever!

Please call on me at any time if I can be of service.

—Robert E. Vardeman  
S.F.W.A. Liaison, 36th WorldCon

Dear Committee Friends:

You asked for ideas and suggestions, and as it is a more positive activity than setting around thinking about my declining health, I will unload a few on you.

As the Treasurer of one WorldCon, three WesterCons, and a couple of clubs, the financial side is what concerns me most. In this light I must say that the news that Jim & Doreen Webbert were agreeing to be your Treasurers was the best news I'd heard of your whole Con. Knowing how important a sound head is in this vital post, it is vastly reassuring to see it filled by experienced and well-known fans. While you could doubtless find a local CPA that would do a better job,

as the rest of your Committee is not well known to the older Actifans, it is reassuring to see someone well-known in a key place. And while they might not be conservative and hard-nosed as I would be (is there anyone?), I'm sure they will do a good job.

My own approach to the job has always been, never to let the Committee spend money it didn't already have .... Every department and committee will have "little" things they need to make things run better, and without an iron hand, you can easily spend more than you take in.... There seems to me a particularly dangerous time ahead, as far as the nation's economy goes. In 1978 there may not be the money to travel, or even the ability to do so, that we have known in the past ten, so it would be prudent to plan for the worst .... I rather hate to see you spending so much on the

P.R.s, nice as they are, and as much as they will be of value to fans like me who will never make the actual Con. But you are in the business of putting on a Con, not publishing a fanzine ... But — that is a budgetary matter.

The thing that frightens me the most is the vast expenses you have accrued in hall rental .... Not that I think you are wrong, but it would bother me to think that I had to clear several thousand just for the single expense. I don't know how you plan to handle it, but if I were your Treasurer, what I would push for is the setting aside of \$2.00 from each membership, into a special trust fund just for paying the rent.... Figuring how many days you will need it, and the contracted rate plus 5%, and not spend any of it no matter what happened. So, you could go into the Con, knowing that your major expense was already taken care of ...—With so much money coming in as advance memberships, it should be possible to go into the actual Con with all your bills, including printing, paid. Anything you make at the Con, is therefore surplus, that you can use to pay the committee's expenses, and pass on to your favorite money burners.

Regarding a Letter Column...Well, letters of comment are how I started in fandom, and where the bulk of my non-local fanac has been, but I'm not sure they are a good idea for P.R.s. I believe that MAC stirred up more ill-will toward

itself by its letter column, than it corrected errors. Let's face it, you can't put on a Con that will please all the people (probably not even all your Committee), and if they write letters and complain about something — you will probably stir others up by your reply.

I agree with remarks about the need for a strong Chairman, to have the final word — even though his concern about co-chairman was happily in error. I believe one thing that may be worrying a number of old Fans about your committee, is not that you haven't attended Cons, but that you haven't put enough of them on to realize that the real problem is not the work, or the things you plan for. It is the un-plan, at the last minute... This year you will be a group of friends, working well together. Next year, you will be a democratically run Committee, ironing out details. Come Labor Day, 1978, you will feel like you are crewing a battleship under enemy attack. A hundred things will not go as planned, and no degree of delegation of power will really solve the problem of one man with his hand on everything. A Con is a set piece to demonstrate the workings of Parkinson's Laws. The sorry truth is that, barring the chance that you have pounds of luck or are all bloody geniuses, you will know how to put on a WorldCon two weeks after you have just done it. —Or imagine putting on a major musical comedy, with a cast of hundreds, without rehearsals. I don't want to scare you. Of course you will be able to do it ... but not anywhere near the way you expect to.

—Rick Sneary, Chairman  
2010 WorldCon Site Committee

#### "South Gate Again in 2010!"

*Jim and Doreen are great Treasurers, we feel. Listen, each dept. gets their operating budget from them at 8% interest! But seriously, we don't spend any money we don't have (Doreen would turn us into frogs if we tried) and we aren't planning to. Everything will be paid for at the time the con starts. We have budget meetings, in addition to the regular meetings, where Jim and Doreen rake each department head over the coals and shake pennies out of their pockets.*

*About the hall rental . . . we're renting the whole Convention Center for \$2,500 total, not per day. It's \$500 a day.*

*We think we know that running the WorldCon will not be like we had planned it to be, and that the secret of running a worldcon is in solving the problems at the con that came up from nowhere at 3 a.m. We think that the way we're planning to set up the at-the-convention committee structure will only help to solve this sort of thing. We'll be keeping a Committee command post (Command Post!?) manned 24 hours a day, and we'll have people roaming the hotels to troubleshoot throughout the con----people who have done this before. In addition, all concom members will be on call 24hrs. a day, and we'll have a gopher hole and security room open most of the time.*

*Southgate again in 2010!!*

—Tim

Gentlefen,

All I can say about your committee organization, is, if it works, go with it. I would, however, offer one word of (possibly unnecessary) caution. Be sure that if a dispute ever comes up that can't be settled by discussion, the final decision should go to the person affected. For example if there's a disagreement about (picking a department at random here)

(Have you ever met me before tonight, sir?) art show policy, final say should be Ken Moore's. No one can do a really good job working under restrictions she/he doesn't like and didn't vote for.

Other suggestions: Hmmmmr... The best way to come up with those is to look back at my experiences as a gofer at MAC. Which, amazingly enough, brings me to my area of greatest concern. Organizing a good gofer squad in advance can save incredible amounts of hassle when the con rolls around. I'd suggest you find someone (or two or three, preferably) with lots of gofer experience (WorldCon experience if possible) to head the group, then work closely with them on recruiting (perhaps a section in PR 3 or 4 on the order of "This is what we need from gofers, any volunteers should contact..."), organization, benefits (at MAC, it was membership and room), etc. Considering that 25 people worked their asses off at MAC, a group of about 35 or 40 should cover everything pretty well.

I can't say anything else about what went wrong that you wouldn't already be aware of, so I'll move on to what went right. (Yes, there were a few things. It seems to have become popular to dump on MAC, which I don't fully agree with. Sure, it could have been a lot better, but it could have been a lot worse, too.)

Aside from the incredibly long intermission, the masquerade/costume show went pretty well. I think that's one of the few areas where a "performance" orientation is necessary. There was a larger amount of chaos than necessary backstage, but I think that can be corrected by a better advance notion of who's doing what and who belongs where when.

Regional parties are a great idea. How about contacting various apa OE's about arranging parties for their members? I'd enjoy meeting more of my fellow MISHAPIans. (Why do I get the feeling Leah won't appreciate that suggestion?)

Let's see, what haven't I covered? Nothing I can say about programming, I hardly ever attend it. The meet-the-authors party, it seems to me, should be just that — a party, with some way to identify the authors, like the hats used at DisCon. Dragging authors up to a microphone just pulls them away from the fans who want to talk to them. Uh...I think I'm out of ideas.

One final thought before I stop taking up your time. Right now things are going well for you, and you seem to be very popular. That's great, and I'm happy for you. All I would ask (poor phrase — I'm really asking a lot) is that you take care not to allow yourselves to reach a point where you say "Hey, we're really doing a job here." Question yourselves and your policies constantly. Never assume anything is perfect, or even as good as it could be. Always be trying to do the best job for the fans that you possibly can, and, who knows, you may even end up putting together the Ultimate WorldCon without intending to.

Peace,

—Mark Bernstein

P.S. What are liquor laws like Sunday and Labor Day?

P.P.S. In case I haven't already made it clear, I love your "theme". To me, a good WorldCon resembles nothing quite as much as a good regional with a thyroid condition.

*IgoiterCon? Naaaah.....*

*Well, I don't think that we're getting overconfident here (I, for one, am scared to death) and I think that part of the reason that we aren't overconfident is that we know that we're green; to become overconfident is to court death. In-*



stead, what we do is to yell at each other...We will screw up somewhere, of course; we hope that the way that Iggy will be set up will minimize the screwups, and maximize the chances to fix the screw-ups.

The person doing our head-gophering is Kandy Barber, a veteran of two CookieCons as head gopher, and PhoenixCon 5. All three of these cons were in the 2,000 to 3,000 person attendee range. We have a large gopher pool in Phoenix that has worked at these cons and others, but of course, we will be needing more people to gopher. We'll have a recruitment ad in PR3 about this.

Labor Day is not Dry here, and Sunday liquor is available after 12 noon until 1 a.m. Monday. The stores all close at 1 a.m. for liquor; except for Sunday morning, they all re-open their liquor sales at 6 a.m.

Dear ConCom:

Please forgive my hastiness and incomprehensibility — I've just flown in from distant places and am jetlagged, but after lately reading PR1, I thought I thought I would spare a few moments to offer some advice.

Most importantly, I think you missed some of the point of the long letter that closes the report. Underneath the veneer of unwarranted hostility lay an honest and heart-felt warning — a warning of the pitfalls that encumber all large conventions. Now I believe that fandom is more upright and sweet than most other comparable chunks of humanity — your openness is characteristic — but we have our bad eggs and nasties as well. There's no objective reason why our world convention should be so radically different from similar events held by others. Most large conventions involve a good deal of graft (the ConCom receiving kickbacks from the hotel being the major instance.) There's crime — not the least of which being thefts from rooms — and violence, up to and including fights over seating at the banquet. I'm not, of course, accusing you of taking kickbacks; I only expect you to tilt at this thing with eyes wide open. This means being very concerned about crowd control with thousands of people flocking to limited-capacity events; there have been Mobs at WorldCons before and, as they grow larger, there will be again, doubled. Weigh the disadvantages of important events clashing time-wise with the benefits of crowd-distribution. Glance suspiciously at narrow corridors and small though pivotal rooms. If only temporarily, be professional cynics as well as cheerful and optimistic fans. If you do all this, I fully expect to have a ball — and I fully expect you to make it happen for me.

Generally, I have not been alienated. I feel happy about you and your con, and about the prospects of meeting 99% of fandom I missed at MAC. Incidentally, I like the idea of organizing meetings of fans by region, to encourage the less random meetings that are necessary for relationships to outlast the week. Not particularly enthusiastic about loitering in a Neo-Fan Room, people like me — on fandom's periphery for years — need some way to find fans nearby, but not those necessarily more naive than they (does this sound elitist? — not meant to be; it's just a matter of matching people well.)

Just a few final, idle hints before I fall asleep. The authors' readings at MAC were brilliant, particularly when they involved new or uncompleted (or at least unfamiliar) works — considering the current vogue for dramatic recordings, you might even be able to peddle tapes of these (at or

after the con.) Informal discussions afterwards seemed to work to mutual benefit of author and audience; Gene Wolfe, at least, seemed to find comments helpful and instructive. I still think the gala Hugo ceremony at MAC was entertaining and worked well — and, I suspect, was most accessible to the neofan or walk-in. They are in (at least) a substantial minority and are there for entertainment as well as enlightenment or introduction.

You won't need it — but much luck anyway. See you next year!

—Peter Mandler

We are tilting at this convention with our eyes open, but perhaps the point of view that Bill, I, and the rest of the committee have got lost in the witty (cough, cough) replies in the last Progress Report's loccol. We were greatly appreciative of 'Mr. X's letter; it contained some great constructive criticism, and much of it was taken to heart by the concom. We know that what he had to say was sincere. And we sincerely disagreed with him on several points.

Let's take 'crowd control' for example. Sure, we realize that there are many events such as the Hugo Awards ceremony, the Masquerade, the GoH speeches, etc. that draw a substantial portion of the convention attendees all at one place at one time. And it behooves us to plan for those people so as to avoid crowding and other related problems. We'll provide for the crowds, but we shall not practice "control"; nor is this planning what I think to be the major occupation of this committee, tho' again, it shall have to be done. Now perhaps that seems to be just semantic word juggling, but I think not; it all boils down to a point of view that feels that the convention program is being developed (and that includes looking at those small pivotal rooms and those narrow corridors) for the people assembled, and not the other way around. The convention exists for the fan first and the program second; the convention is the fan. One can plan a Hugo Awards ceremony and allow for the number of people who will attend and deal with their problems without having to resort to cattle prod techniques. Some people think that we'll need those cattle prods to carry IguanaCon off successfully; we disagree as we really aren't expecting any cattle at IguanaCon.

Again, we are reasonably sane people, and as a whole, we behave in a reasonably sane manner, and that applies to the crowds at the WorldCons. We'll treat the crowds as people — and make sure the corridors are wide enough.

—Tim

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Dear convention phandom:

This letter is a second draft; the first went into lots of detail on everything you're doing right and why I believe you are; however, that won't be much use, so instead of the ego-boo, let me try to complain. The tone of everything is beautiful, the question that remains is whether you can pull it off: If you're going to "set up" the WorldCon (that's a great statement, almost as good as Doonesbury's "A demonstration must be meticulously planned, but organically executed.") you need to be able to make every little hassle and problem disappear before it starts, else you'll be worrying about the small ones and not have time for any big ones, or any fun yourselves. The general claim is that that takes experience, and that, while it may take only a few days to learn to run a WorldCon, "by that time the con's over" (thanks to Tony Lewis for that quote). Your best bet, as you're showing through Spicy Iguana Tales, is to get into the big cons and watch them and help out, seeing how things work. Ron Bounds spent the year before Discon II touring the big regionals and seeing how they operated from inside; if you folks can do the same, at Westercons, Minicon, Boskone, Balticon, (& Suncon, of course) and maybe some others, you'll get some of that experience.

Besides that remedy, I'm not sure the experience is NECESSARY, the way some would say. Just as long as you realize that there are more subfandoms than there are fans, and everybody is a member of several and your goal is to make yourselves invisible by careful planning and execution, you'll be fine. Let me explain the invisible: if things run so well that people aren't on the lookout for concom members, and you're solving all the hassles before they become major, that's a well-run convention. As you make clear, the fun comes from the people? Your influence on that is relatively small. The hassles, though, can easily come from you, through poor planning, bad ideas, not listening, or just screwing up because of things you haven't thought of.

Those paragraphs seem to be half way between complaints that I don't know you folks yet and "The grebble will get you if you don't watch out." I'm no SMOF or whatever; I don't know the grebble personally, so I'll just end it by saying that your ideas appear great, and the main question I've got is whether you'll mis-execute them by getting overconfident. Good luck.

Breaks in the film program aren't required; just run enough shorts, keep on schedule, allow for short (5 minute) breaks to get the timing right, and show every feature a few times. Watch out, though; film times in the catalogs may be off several minutes in either direction; Bill Carton in our group previews everything for time, splices, etc. before Boskones, and has been off schedule by no more than 5 minutes (out of a 30+ hour program or so) in the last three years. He sure got shit when he got 3 minutes ahead for Bambi meets Godzilla, though: because of his reputation, a bunch of people missed it.

—Jim Hudson

*We folks here in Phoenix have two large problems in getting to the big eastern regional conventions — distance and money. It's a long way back east, and it takes money to get there. None of us here have that money ... it's hard enough for most of us to get to the cons west of the Rockies. However, we now have a large ~~excellent~~ reason for trying to get to more of the conventions i: the east, and of course, we'll be making the rounds of the cons here in the West.*

*Some hassles will not be avoided: problems will come up at Iggy, and more often than not, it'll be our fault. Your*

*point about preplanning as much as possible for and against problems is well taken; however, it seems to me and the rest of the concom, that at the con, no matter how much preplanning has been done, we're just going to have to roll with the flow, so to speak, and play the thing by ear. (Hopefully, a lot of people there that have done WorldCons before will be willing to whisper in our ear what to do...)*

—Tim

Dear Bill:

OK, I am impressed. This PR is one of the best things I've seen from the Concom, and it is in every way far superior to that first newsletter you put out, or your campaign material.

Programming. Always a problem for any concom, and probably the number 1 problem of a worldcon. Can't think of anything really new myself. However, the launch window of the 1978 Pioneer 13 Venus Bus is 7-24 August, and the Pioneer 12 Venus Orbiter is a few months earlier. As such, during the WorldCon two spacecraft will be on their way to that carbon dioxide hell, and perhaps you might arrange something with NASA about giving a talk on the subject. Don't bother me, I'll be trying to relax after the tension of two launches.

Fanzine Room. Now this I like!!! If at all possible, I would like to arrange for LASFAPA to be collated at IguanaCon. It will be our second anniversary issue, by the way. As for my own ideas, I feel a bulletin board should be included, divided into three parts. Part I will give name and room number of Apa Managers, so members of an Apa have no trouble finding their OE. Part II is same thing for Genzine editors. Part III is individual listings so fans know what room number someone they want to meet is in. It shouldn't be too difficult to arrange 3x5 cards into some sort of alphabetical order.

All in all, I like this idea, and feel sorta sad that I am in LA, cause I wouldn't mind volunteering to run the room if I lived in Phoenix.

Hucksters. Howard De Vore came up with a good idea on page 18, and that combined with conversations with Marty Massoglia prompts the following idea. How about a separate room, or a space in the Huckster room, for one-day tables for Garage Clearance sales? Basic idea ... A lot of fans have old paperbacks that they wouldn't mind selling at face price or less, and which the average huckster won't handle. How about one day tables? Say \$2.00 or so. Only restrictions are that this is your own personal stock you are selling, at cover price or less, and not as part of being a professional huckster. Should make many spouses happy to see those old boxes gone.

Film Program. Another problem area. I would like to call attention to Bill Warren's idea of scheduling in two hour blocks. That is, one film starting at every even hour . . . 10 a.m. noon, 2 p.m., 4 p.m., etc. Since few films are two hours long this leaves a break between films, a break that can be used for going to the bathroom, for a breath of fresh air, food and drink, or just stretching the legs. It gives leeway for the inevitable delays that will occur. If the gap between films seems too long, it can always be filled in with cartoons and short features.

And speaking of cartoons, let's not have yet again more of Chuck Jones. I for one am suffering from over-exposure, and would like to see something else programmed. For instance, just as a personal opinion, I've always enjoyed the early black and white POPEYE cartoons, but they are very

rarely shown, probably because they are B&W. Yet they are vastly entertaining, and I bet a lot of fans would like to see all the early ones. Some may be seeing them for the first time.

Algol is a fanzine, it is being run by a fan who probably has better things to do with his money. Considering the amount of time and labour put into its production, I can't think of it as anything but a fanzine. Amazing is a prozine. It is run by a publishing company. That the company gives its Editor a very free hand in running it and in deciding what material to run in it does not make it anything but a prozine. All definitions will have to be arbitrary, but these are mine. O yes, SFR can be considered a fanzine, but I'm not sure about Locus.

As for your Credo on page 25 ... Love It. Especially number 5!!!!!! That's the spirit I like to see, and missed in MAC and your earlier bulletins. Gee whiz, if you had published it earlier I might have voted for you.

Another possible idea. We have a trivia contest, how about a punning contest. I mention this idea since it will be a walkover for LASFS, considering we have Grennel, Ackerman, Harness, etc. ....

Of the articles, I liked Phil Paine's the best. And when on pages 11 and 20 he started to describe a typical city I had no trouble whatever fitting names of LA fans to every person and category he named. All in all a splendid piece of writing.

---Andy Andrushak

Aww, Andy ....

We are planning a heavily space-oriented tinge to our programming, with panels on L-5 colonies, the Voyagers, political processes and NASA funding, and suchlike.

Good idea with the 'fanzine bulletin board', save that if we use it, it'll be voluntary only. We also hope to have as many apas as we can get to collate at Iguanacon.

Er, ah, Andy .... Andy Porter says that Algol isn't a fanzine, so he won't be eligible at IguanaCon for that reason.

---Tim

Dear Greg:

Are you people considering organizing a pre-con side trip up to the Grand Canyon? I seem to remember (although you would know for sure) that the Canyon was three or four hours away by bus. You could charter a bus(es), depending on how much response you would get, and spend the day at the Canyon. I don't think many fans have been there.

Following the lead of Discon (wasn't Mimeo Man

produced there?), Suncon will probably be having a fannish musical, "Back to Rivets", a play about the attempted take-over of the SF publishing field by Richard Deadwood at the 1920 Worldcon. I vaguely remember hearing the "ominous" figure of \$6,000 spent on MAC's professional show. It occurred to me that, aside from being more fun for the fans, a musical can be impressively produced at a fraction of the cost. Instead of having to pay for everything, a worldcon could only pay for make-up, programs, some costumes, some props, and an area to put the play on, assuming the worldcon sponsored an amateur play, rather than a pro one. I also think it's a good idea to use a musical that has been performed at a regional first, to try it out, rather than have the play premiered at IguanaCon. Regionals (a regional) are better places to try a fannish play out, so that it could be improved for a WorldCon run. (End of yet another fannish musical plug.)

Well, I guess that's about all for now. Continued good luck with IguanaCon plans.

---Laurie D. Trask

Well, we're not thinking about any arranged trips to the Canyon; quite frankly, we have enough things to do with the con itself, that we just don't want to open the can of worms that such trips would entail. However, most people that drive to the con have to get to Phoenix via Interstate 40 and I-17 and can easily hop up from Flagstaff to the Canyon.

There seems to be a lot of interest in seeing a 'fannish musical (such as MIMEO MAN or 2001: A SPACE OPERA) at IguanaCon. Again, we'll see. There are a lot of companies in fandom that are in production (and we have one here in Phoenix; an adaption of HAIR), and we have a half year plus to choose which one will be performed at IguanaCon.

---Tim

Sir;

Boy, you big-city folks think you're so decadent. Shoot, all us good old boys have got such a jump on you -- we've been running down longer than the Roman Republic. If you want some really depraved programming suggestions, just look down and ask us. "Southern Fandom -- less firmly tied to the other three..." Shoot. You all want to know something about isolation, get off your keester and come to Faulkner country. Spooky.

(You realize I voted for you because I'm going to school in Texas... Well, throw another chip on the fire and get on with it.)

---Richard Brandt

---

Continued from page 20

'Fannish' is a term difficult to define. I suppose at its widest definition it means anything which fans are interested in, which is practically everything. At the other extreme, it could be limited to only those things directly a part of organized fandom. Actually, the word does have special connotations to me. When someone uses it to describe something, it says something about that thing which no other word could. Not that I could explain it, but it does mean something different, at least to me. I suppose fannish could be used to describe things from a fan's viewpoint. Something that is fannish fits quite nicely into a fan-

nish view of the world; whether or not it fits into any other view is an unnecessary consideration.

Fannish is, in the end, that which fans do; thusly it is often as silly, joyful, humorous or pleasurable as anything else that fans are. Whatever 'it' is, though, 'it' is because of its connection with fandom, no matter how otherwise generally typical of humanness it is. Fandom is fannish; if you've finished reading this piece, maybe you are fannish.

---Gary Farber

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