

Flushing

in

1980

BID PROSPECTUS



P. Foglio '76



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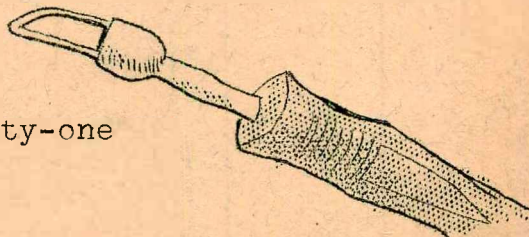
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STENCIL DUPLICATION BY MOSHE FEDER'S PANACEA PRESS

Grey Eminence - Ben Yabw

ARTWORK CREDIT

Ross Chamberlain...page six
 Phil Foglio.....cover
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 Steve Stiles.....page twenty-one
 Stu Shiffman.....all other artwork



All illustrations were hand-stencilled by Stu Shiffman, excepting that of Ross Chamberlain. Ross hand-stencilled his own at FISTFA. This is the Flushing in 1980 Bid Prospectus for pre-supporting member *027*. Flushing in 1980 is the world's fair of fandom bid, the bid of twiltone, hand-stencilled artwork, obscure puns and the Queens' Own FBI. Stu Shiffman, 880 W181 St., NY, NY 10033.

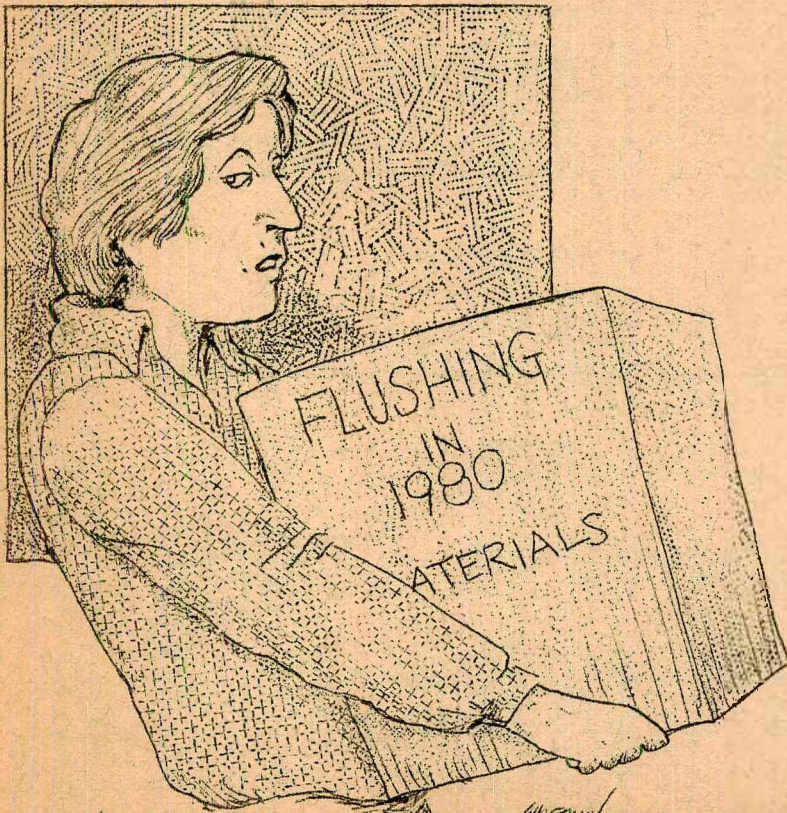
Chair's Message

Incoming dusk, skyfires in the direction of Manhattan, I drive my woe-begone Chevy towards Flushing. On the Van Wyck Expressway going south, I steadily avoid the giant trucks: APA, Flushing Plumbing Co., Coca-Cola, commercial trailer-trucks, and Coca-Cola. Soon come the signs and portents of the North Shore's wonderchild. To my left appear the approaching lights (over the fetid waters of the Flushing River) of gravel-processing plants, garbage barges and the Serval Zipper factory. O home, O Flushing, O ---DAMMIT! missed the Long Island Expressway exit!

FLUSHING dates from the seventeenth century (the age of Pieter Stuyvesant's wooden leg, of Nieuw Amsterdam, and of Canarsie and pre-hotel Algonquin Indians). Through its three hundred-odd (well...I guess) years of history, it has seen such things the Flushing Remonstrance of 1657 (one-shot on religious freedom), Francis Lewis (a signer of the Declaration of Independence--another one-shot), The Queens Science Fiction League of the late Thirties, two World's Fairs, the Fabulous Flushing Fandom of the Seventies (where is PLACEBO?), and the wonderful ice cream creations at Jahn's.

Yes, Flushing in 1980 could be the the World's Fair of Science Fiction World Conventions. Or maybe not...

In these days of giant worldcons, the one-hotel convention seems gone forever. Our original idea was to use the smallish Sanford Hotel in downtown Flushing, and restrict attending membership to three hundred (and committee to 2000). This had seemed to be the perfect solution, but subsequent consideration has shown it to be wrong. Instead, the Central Committee has decided to use Shea Stadium, home of the New York Mets and Jets, along with the facilities of nearby Flushing Meadow Park. The latter was the site of the 1939-40 and 1964-5 World's fairs. The stadium is adequate for the attendees of the main program, masquerade and Hugo award banquet. It would be perfect for the last named, with a menu limited to a menu of ballpark frankfurters, peanuts, popcorn, potato chips, and bheer or soft drinks. Quite an improvement! We are checking out the possibility of having the words of the Guest of Honor and Toaster speeches shown on the Great Scoreboard. This would be for those attendees without radios to hear the blow-by-blow commentating. The scoreboard is an advantage in filksinging too, since a song's lyrics might be shown, eliminating the fan hymnial with such tiny print. Suggestions that the stadium be used Roman-style with Leonard Nimoy released into a group of beserk trekkies are



only a vague resemblance!

SHIFFMAN 77

style with Leonard Nimoy released into a group of beserk trekkies are

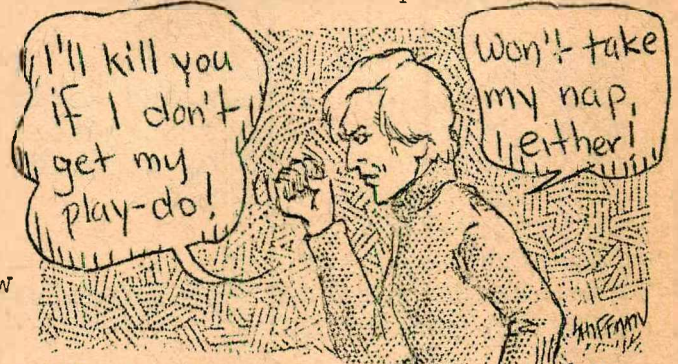
still being mulled over by the Central Committee. Mister Nimoy's agent has not yet been queried about such a one-night stand.

Moshe Feder will elaborate further on the subject of facilities.

One of the innovations that a worldcon in Flushing would see is the Mundane-sitting Service. This new feature, under Elliot Shorter's Special Services, would involve special activities and supervision conducted by responsible convention helpers, well away from the main con area. This is an effort to keep mundane friends, relatives, etc. from becoming bored, bothered, ~~bemuddled~~ bewildered and burdensome to their fan-attendee companions.

The committee would provide a bar, closed circuit re-runs of such gems as BONANZA, BRIDGET LOVES BERNIE, MY MOTHER THE CAR, and I LOVE LUCY and leftover sandwiches and hostesses from the Playboy SF Convention (Bunnycon or Son of SFExpo). Games (checkers, Careers, pinochle, horseshoes) and modeling clay would be provided, as well as instruction in the "Alley Cat" and other mundane amusements. Think about it, your worries about them banished! Our con helpers would keep them quiet and contented.

Why Flushing? We're close to Manhattan, three airports (Kennedy, LaGuardia, and Flushing), rail and subway lines, restaurants of varied types (Chinese, Japanese, Hispanic, Jewish, Italian, and fast foods), wide-open grounds at Flushing Meadow Park (perfect for starlight con parties)--it's a perfect match!



The other bid committees are morally bankrupt and...sercon. We in the Flushing in 1980 Central Committee are, of course, perfect examples of Roscoe-blest trufannishness. Besides which, this is the bid of twiltone and hand-stenciled artwork, of blog and smog, and obscure puns. Find out what's going down, support Flushing in 1980.

** ** * * * * * ** ** **

The bid is gathering supporters from throughout the fannish world. below is a breakdown of the present membership:

UNITED STATES

- California--1
- Illinois----4
- Indiana----1
- Maryland----3
- Michigan----4
- Minnesota---2
- Missouri----1
- New Jersey--4
- New York----35
- Ohio-----1
- Pennsylvania-5
- Virginia----1
- Washington--2

UNITED KINGDOM

one

CANADA

three

GRAND FENWICK

five

REP. OF MONTMARTRE

one



COMMITTEE FOLK IN

1980

Central Committee

STU SHIFFMAN/bid chairman
 MOSHE FEDER/assistant chairman
 JOE D SICLARI/cinematic programming
 HANK DAVIS/all Diana Rigg programming
 GARY FARBER/fanhistory hall
 JIM FREUND/journalistic copulation
 JIM BEAM/smooooooth!
 KENNETH J MALONE/security
 ELLIOT KAY SHORTER/looks very large...special services
 JON SINGER/teaches moose to run Gestetner and fly dirigible

Security-kenneth j Malone

Neil Belisky- Strong-arm Thug
 Ira Kaplowitz- " " "
 Pat O'Neill- " " "
 Lyn Parks-Bowers' Bodyguard

Nothing doing-Moshe Feder

Grey Eminence-Unauthorized Kibitzer
 Mark Irwin-Chief Procrastinator
 Don Lundry-Wanted to be a World
 Con Chairman...once
 D. Potter-Fait Rien
 Dave Romm-Syntherasia
 Ken Scher-Assistant for Inactivity
 Gary Tesser-Sinecure

Fandom is a Way*-Gary Farber

Joe Fann-Fanhistory Hall helper
 David K M Klaus-Friend of Zinefen

Special Services-Elliot Shorter

Mark Bernstein-Resident Lecher
 Barbara Geraud-Earth Mother & Ear
 Marc Glasser-Vice Presence
 A Known Trekkie-Prone
 Hope Leibowitz-Procuress
 Ira Donewitz
 George J "Lan" Laskowitz } Back
 Ruth Schoenberger } Rub
 Cheryl Heyer-Cat Claw Clipper } Experts
 Judy Harrow-Public Mistress
 Anna Vargo-Resident Alienist

Miscellaneous-Jon Singer

Bob Tucker; Mike Bloom, Zyx W Vuts, Loren MacGregor, John Berry,
 Nick Polak, Ben Miller, Karen Pauls, Tim Marion, Alan Lankin

(Continued on p. 14)

Liquid Control-Jim Beam

Brian Burley-Bheer Expert
 Bruce S. Wespenci } Bheer
 Jim Mann } Distribution

Representatives-JoeD Siclari

Don Bailey-Minneapolis in '73
 Elliot Chikofsky-Resident Gremlin
 Eli Cohen-High Canadian Agent
 Tony Cvetko-Tallslowtalkin'
 hypofan Representative
 Randy Reichardt-Winnipeg Agent
 Dave Rowe-British Expeditionary
 Agent

Special Programming-Hank Davis

Brian Earl Brown-Mad Scientist
 Lise Eisenberg-Lovely Assistant
 Ben Zuhl-Huckster's Heart as...

Communications-Jim Freund

Elissa Alkoff-Neo-Scrivener
 Linda Bushyager-Fanzine Imolation
 Larry Carmody-Daily Crudsheet
 Jerry Kaufman-Apa Manager
 Sue-Rae Rosenfeld-Dignified and
 Stately (legal secretary)
 Fred Kuhn-A Wandering Minstrel
 Wendy Lindboe-Satellite Pusher
 Elwood P. Lange-Audio-Visual
 Productions
 Randy Bathurst-Fillostrator
 David Cohen- Speaks in Tongues

Membership in the Flushing in 1980 General Committee entitles one to a free parking space (name lettered in gold leaf), box seats at the main program, and one pair of German-manufactured binoculars.

4 Members of the Central Committee would have private chauffeurs to take them to all major scheduled events, a seat in the dugout, and a baseball autographed by the 1980 New York Mets. Sexual partners would be available to those not able to get their own.

PROGRAM jerry kaufman

Our tentative programming is shaping up into an exciting time for all our members and a unique experience in conventioning. We expect to begin with a welcoming speech by the Mayor of New York and, (judging from current newspaper coverage, this will be Bella Abzug) while twenty thousand policemen pass their hats for contributions to the city ('tho nickels and dimes won't help them now), she will explain why Queens isn't really part of the Big Apple. Following this, the giant Hugo Gernsback balloon will be inflated, hot air to be provided by the Lunarians and LASTS.

The second day of the convention would feature a life-size Dungeons and Dragons expedition; complete with special effects, an electronic hook-up to the scoreboard for announcement of die rolls, park terrain to be altered to the order of the dungeonmaster, TV closed-circuit coverage, and Flushing Marina for naval battles.

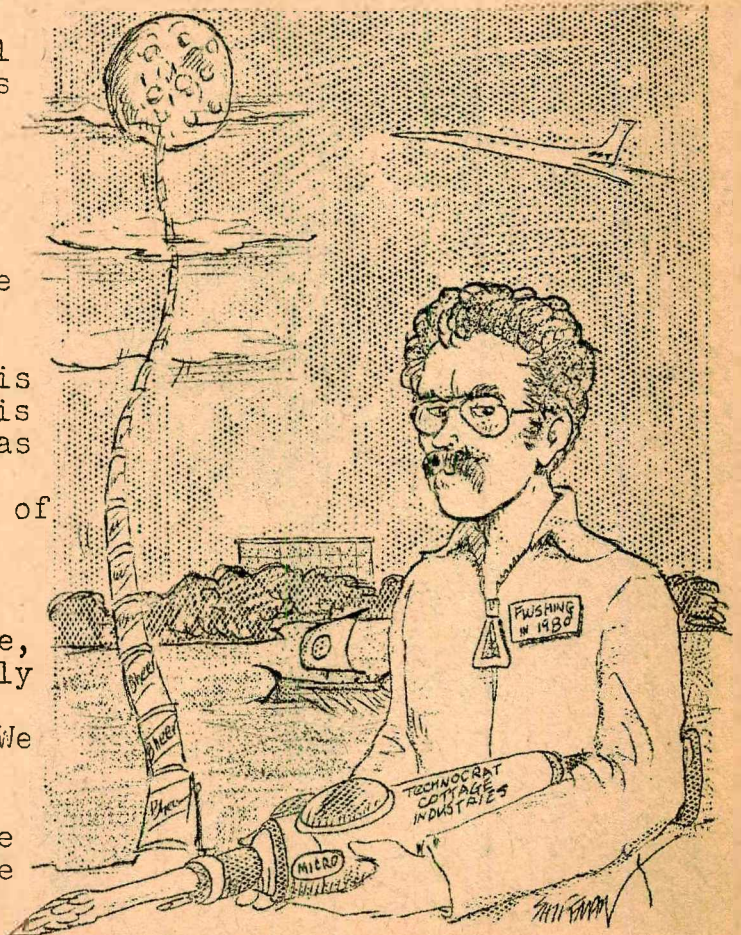
Our feature for the third day will be Jon Singer, the Technocrat of the Breakfast Table. Jon will grow a thirty-foot-tall stalk of asparagus in thirty minutes, then convert it into a laser and shoot down a convenient Concorde landing at LaGuardia Airport (a drone provided for us by a friend of Ben Bova's).

And the big deal for the final day? We'll take all of the leftover bheercans and build the fabulous Tower of Bheercans to the Moon (no Foster's cans, please, it ruins the size consistency)--- only we'll stop part-way, use the remaining cans to build an O'Neill space colony (now use the Foster's cans) and throw it off the top into orbit.

Of course, we'll have the more conventional panels, like the one on Intelligent Plants in Science Fiction. Or one on future sanitary engineering (The Future of Flushing). Or even one on the favorite deceased SF authors ('This old Golden Age ASTOUNDING writer is dead.' 'No, he's not, he merely has a writing block!").

How about one on dropping out of Fandom? We already have promises that Harlan Ellison, Seth McAvoy, Warren Johnson, Larry Downes and David Gerrold will not participate, and that Robert Silverberg probably won't moderate. (We didn't even bother to ask Richard Bergeron. We know that we can count on him)

And the best of all, Susan Wood's obligatory Women in Science Fiction panel. This would feature everyone who's ever been on one (forty-two participants at last count, plus: "Teri" Carr, "Jodie" Haldeman, "Jean" Wolfe, "Leigh" Edmonds, "Leigh" Couch and all the "Donna" Thompsons.



RIGG'D *OR The Wonders of Diara* by hank davis

There has been a bit of a misunderstanding between me and the con chairman; nothing calamitous, you understand. No disasters are lurking around the corner. But, as you may have suffered from the same misunderstanding, gentle reader and con member, I can do no less than hasten to set matters straight.

That I was not quite on the beam recently came to light when I suggested to Stu that we stage yet another production of the ever-popular MIMEO MAN musical, this time with Diana Rigg in the cast. "Of course, nothing less than a lead part will do," I said, "which means Marion, but Marian's part is still a little slim, so maybe..."

"What?" said Stu.

"...we can have her play Professor Abie Dick. Put a mustache on her. She looked neat in a mustache in the epilogue to 'Dead Man's Treasure' when she tried out Steed's electric razor and put it in reverse. Or maybe we can reverse the roles, with Dick and Constable Rex Rotary and so on as women, and Marian and her mother, uh, father, and so on as men. Of course, we'll have to work on the names a little..."

"What? What?" said Stu.

"...but maybe we can get John Wayne to play Marian. After all, his real name is Marion. But maybe we can just fatten up the female

Marian's part a little. I've got a couple of ideas, such as having Marian turn out to be an undercover secret agent, who's trying to solve mysterious deaths that have recently occurred, and in each case the victim was found clutching a mimeo crank, with the part where the crank joins the machine strangely melted, as by a great heat..."

"What? What? What?" said Stu.

"...and we could have some great martial arts scenes in the musical. The tempo of 'Shiboopee,' uh, I mean 'The Hugo' would go great with that...all the neos and Constable Rotary dancing around the collating table while Mrs. Peel, uh, I mean Marian, does a couple of twirls and kicks a villain in the balls. Maybe at one point we could have her disguised as a nun. God, she looked great in a habit in IN THIS HOUSE OF BREDE! Maybe a black leather habit. That could be habit-forming (chortle, chortle). And instead of a boater, Professor Abie Dick would wear a bowler and swing a brolly. And for the big finish..."

"DAVIS, ARE YOU OUT OF YOUR GOURD?" Stu wryly observed, beat-me briskly about the head and shoulders with his official con



chairman swagger stick.

The discussion which followed quickly brought my misunderstanding to light.

"See here, now," I said, waving a "Flushing in 1980" flyer in Stu's face. "Does this flyer have my name on it or doesn't it?"

"I must concede the point," said Stu, taking out a pad and, I saw (being able to read upside down during certain phases of the moon), making a note to violently kill off my double the next time he wrote another installment of the famous Shiffman parallel worlds saga.

"And does it not say, after my name, 'All Diana Rigg Programming'? I must admit, the idea of having no programming at a world-con without Diana Rigg involved struck me as a bit revolutionary at first, but I now see how the multiplex and multi-talented lady could easily fill up a four-day weekend, and leave the fen yearning for more. And it says 'All Diana Rigg Programming' right here in black and white; uh, black and orange."

"It's black and yellow," said Stu. "Strange how you can't remember colors when you look away from them, Davis. In any case, your unhealthy obsession with things Rigglike has led you astray. The correct interpretation of the line is that you will be in charge of such Diana Rigg programming as there is, if any, not that the con programming will be 'All Diana Rigg'."

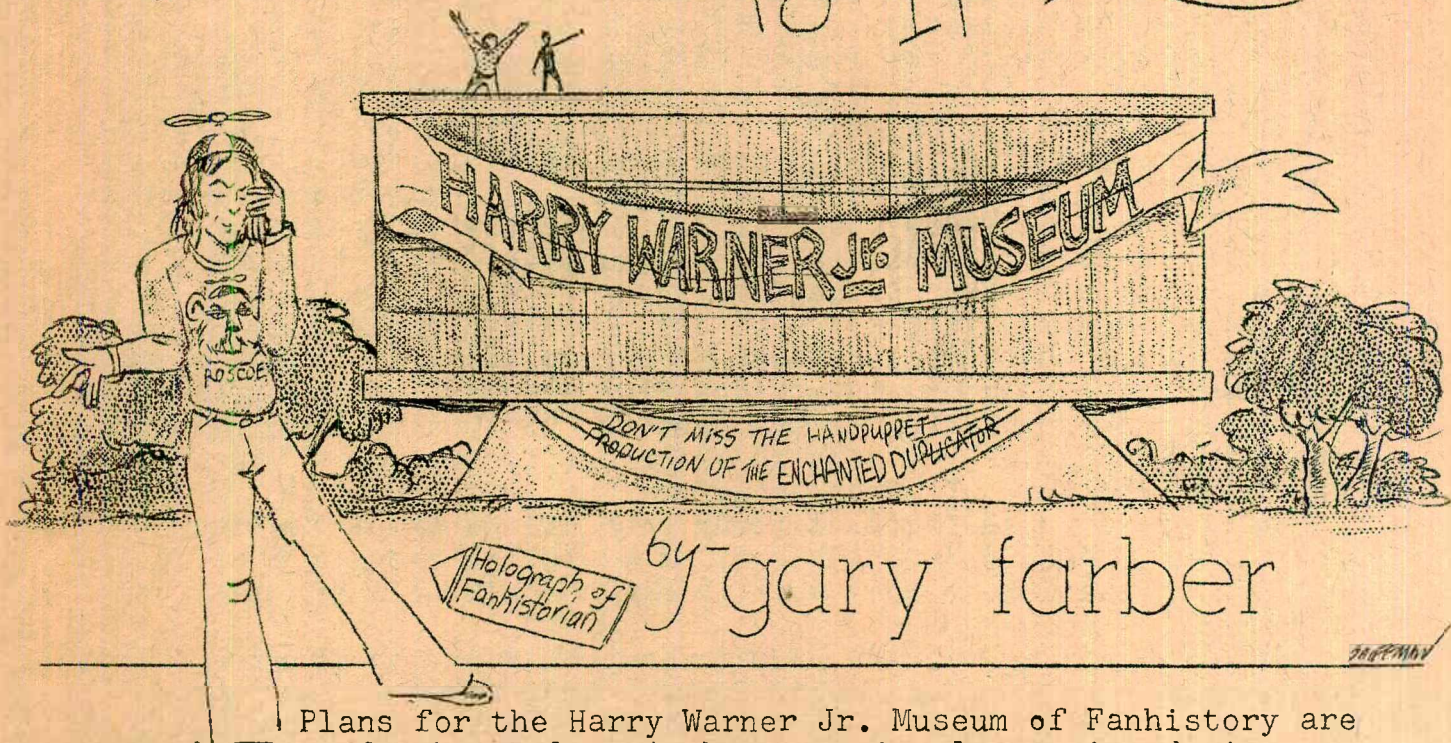
Refuted and shamefaced, I slunk from his palatial Flushing home, absent-mindedly giving his ill-tempered watchdog a boot up the conk when it snarled at me. Good thing I didn't tell him about my other ideas, I thought...

Before learning that DR programming would not be going on for twenty-four hours, or even eight hours a day, I had planned such neat things, too. *Sigh* Such as having the Rigg on every panel, of course. Having her help out solo speakers, too--perhaps giving mime interpretations of what the speaker was saying; if nothing else, she could hit the speaker with a pie to punctuate his address. (I had considered inviting Charles Platt to speak in this connection...). That, of course, was for the daytime activities, and even the dynamic Diana must sleep sometime. However, twenty-four hour programming could continue by having her bed moved to a suitable location where fans still awake (there are always fans still awake!) could, maintaining a suitably awed silence, observe the Rigg at repose. (I have been unable to learn if Diana Rigg sleeps in the nude; however, one is inclined to hope for the best until definite information to the contrary emerges). To prevent the unruly from disturbing her slumber, or anything else, I had planned to hire Green Beret eunuchs to stand guard. (While I cannot definitely state that there are Green Beret eunuchs, I am quite sure that some can be obtained, as there was too much lead flying around in Vietnam for some not to get it shot off...)

All of this, of course, hinged on getting Diana Rigg to come to the con, which is still quite up in the air, as I have been unable to come up with her address. I do have the addresses of her agents, but I have hesitated to go through them, as they not only are unlikely to understand fandom without long explanations, difficult to manage via overseas airmail, but agents tend to want money. Not that I have anything against money (with the exception of my right hand, but not very often), but this is, after all, not a comics con. We are not bloodily likely to have much of the green stuff on hand.

But all of this, as I said, was planned before the misunderstanding came to light. Now I guess we'll have to be content with a mere smidgin of Diana Rigg Programming: all fifty-one episodes of the AVENGERS that she was in; the fourteen episodes of her sitcom, 7 DIANA, and her seven movies---it's just a good thing that I didn't tell Stu about my plan to replace the Hugo rockets with busts of Rigg.

My Fandom and Welcome to It



Plans for the Harry Warner Jr. Museum of Fanhistory are proceeding forthrightly. As been previously mentioned, in the second bid newsheet, the museum's site was scheduled to be the United States Pavilion at Flushing Meadow Park (site of the 1964-5 World's Fair). The pavilion, the Flushing in 1980 committee has learned, is due to be demolished in October 1977, well before the proposed convention. Undaunted by these facts, we will still have our museum there. Other worldcon committees have made promises and broken them, but (like Jimmy Carter) we promise to keep our promises. And, like Jimmy Carter, we promise to quote Bob Dylan and attempt to keep eye-contact with all of you.

We have some totally grandiose plans for the museum, since we've decided that money will be no object. The prevailing theme of the Harry Warner Jr. Museum of Fanhistory will be celebrating the Fiftieth Anniversary of Fanzines in 1980, with a lesser theme devoted to honoring our Fan Guest of Honor, Hoy Ping Pong. Allow me to describe for you some of the projected exhibits we have in mind:

As you enter the lobby, you will be facing the twice-lifesize statue of Ray Palmer (publisher in May 1930 of the COMET--acknowledged to be the world's first fanzine). Scattered at his feet are stone copies of THE COMET, AMAZING, SEXOLOGY and some of Richard Shaver's "rock pictures"--a dero looks on bnficiently. The exhibits are set up off a main rotunda. As we begin our walk counter-clockwise, the first item we see is a panorama of the five Futurians (Jack Gillespie, C M Kornbluth, RAW Lowndes, Fred Pohl and Don Wolheim) being excluded by Sam Moskowitz from the First World Science Fiction Convention in 1939. Isaac Asimov looks on. Moving on, we then come to DEGLER HALL. There, we find the sign ("Hell, 12 feet") that Degler posted at the bottom of a twenty-three foot deep hole that he and the New Castle, Indiana club dug in the hopes of uncovering an underground city. Near the sign is a small glass panel that contains the original "Martian telegram" sent to the Denvention

(third worldcon--1941) that Degler had suggested might be real. To the right is a copy of the April 1941 edition of VOICE OF THE IMAGINATION that contained Degler's first loc with its "Hail Foo!" (note: see the Theosoph Hall). A closed-loop holographic simulation of T. Bruce Yerke having his heart attack while attempting to throw Degler out of LASFS is next. Numerous copies of Cosmic Circle publications are on exhibit, including copies of the COSMIC CIRCLE COMMENTATOR, COSMIC DIGEST, and a mailing of the COSMIC CIRCLE AMATEUR PRESS ASSOCIATION, as we pass into the combined COSMIC CIRCLE Circle. Included are Claude Degler's accounts of the "first fan wars" fought with "fists, brickbats, slingshots, sabotage and actual force of numbers"; his triumphant parade in New Castle with music by the town band; and many similar episodes. The last artifacts we see as we leave DEGLER HALL is some of the original dirt Degler left at the Slan Shack in Battle Creek, Michigan; some of the grape juice he had made from grape jelly while staying in New York City, his main source of sustenance there; and his "I am Richard Shaver, Who are you?" button.

SHAVER HALL is just down the corridor. Within, one finds many "rock pictures", as well as many manuscripts describing Atlantis. Numerous artistic conceptions of deros line the hall. An endless loop film-strip of Donn Brazier welcomes you as you enter, and talks about Shaver, whose embalmed body lies in state, revolving in the center of the hall.

The NFFF closet lies next door, just large enough to hold a life-size statue of damon knight.

The last major hall on the first floor then approaches: THEOSOPH HALL. We hope that many will come and make pilgrimages to see the relics and artifacts on exhibit here--a non-denominational, but reverent place of worship. The vast dome of a ceiling contains a panoramic mural of the awesome wraithlike figures of Ghu Ghu (Ghu) and FooFoo (Foo) in their eternal, cosmic struggle with each other. Lesser deities gaze on. Statues of Jack Speer and Don Wolheim, respective prophets of FooFoo and GhuGhu, stand at opposite ends of the hall. Photographs of Speer's many religious vehicles (Spirit of FooFoo, Essence of FooFoo, etc) are preserved here, as well as lists of the many who have Fallen in the Struggle. Near the middle stands the Chapel of Herbie, and an attendant room of relics--within are original copies of the Holy Babble, long lists of the many Holy Days, Saints to Herbangelism, Holy Profits, local churches and other sources of information. The fallen body of Elliot Weinstein lies in state here, forever preserved in lollipops and money. As we leave the Chapel of Herbie, back into the greater glory of Theosoph Hall, we pass the Complete and Glorious Run of Herbie Comic Books--the only such known set in the world. Floating overhead, in the cavernous ceiling, is the sixty-foot helium-filled blimp of Herbie, the one that Mike Glycer died in defense of, against the Arizona Heretics led by a masked figure wearing a fedora and wielding a scimitar. In Theosoph Hall proper once again, we come upon the Sacred Alcove to Roscoe--a portrayal of the Great Beaver in flight over the worldcon skies brings tears to the eyes of all who see it--many fall to their knees in respect and pray. A small area for private meditation exists, and a list of the Birthdays of Roscoe and the place of the Parties--the Worldcon of that Year---is strategically placed for viewing. On the wall is a potrait of Art Rapp, who had the first revelation of Roscoe. The last item in Roscoe's Alcove is a mimeograph stylus not rolling off the table. This last item has been in stasis for years now, and is one of the sacred fannish relics. As we finally leave the Alcove, small religious medals of Roscoe are available to those who consider Him to be their Patron Saint. A few

scattered items in the hall are devoted to Ignatz, but his followers are few these days, as are those of the other fannish religions. A film warning of the infidel, perfidious religion that comes from the east of Fandom (Hucksterism) is shown to all before they leave. Space is left for donations, and one simply dodges past the Great Spider and beneath the legend "Elmer Perdue is Ghod, but Bloch is Superb" and one is out onto the second floor.

Here is FEUD HALL, a rather large Hall, containing innumerable examples of weapons and portrayals of famous battles between fans. The G.M. Carr Corner is rather large and contains much Fog for Snogging. The Ted White Section is divided into two parts (before Pro and after), leading guides to refer to it as 'bitchy old Tew'. The first thing that one's eyes are drawn to when entering the Harlan Ellison Area is the three-times life-size, glowing, holographic image with Sensaround of Harlan making his ringing, immortal speech on Seventh Fandom--the Mad Dog foaming at the mouth and leaping forward to Knee Harlan in the Groin. A small section of Feud Hall contains the Exclusion Exhibit, devoted to the Famous Exclusion Acts from throughout fannish history: the martyrdom of Walter Breen; a smaller version of the Futurian exclusion on show in the Main Rotunda; a scene of WPSFA '76 driving sixteen hours round-trip to New York to testify at Alyson Abramowitz's exclusion from Lunarians; LASFS and the Knaves; NESFA; etc. Many an educational hour may be spent here.

The center of the second floor is devoted to Hoy Ping Pong, the fan Guest-of-Honor, but before we reach PONG HALL we come to the small room between Feud Hall and Pong Hall.

Here is the historic exhibit devoted to the Great Staple Wars. The Wars took place primarily during 1935, between the Society for Prevention of Wire Staples in Scientifiction Magazines (SPWSSTFM) and the International Allied Organizations for the Purpose of Upholding and Maintaining the Use of Metallic Fasteners in Science Fiction Publications of the United States (IAOPUMUMFSFPUSA). Here is a hallowed plaque containing a list of those who died in that dreaded conflict: Bob Tucker, Bob Tucker, and Bob Tucker.

PONG HALL itself is devoted to a gigantic family tree tracing Hoy's fascinating and varied genealogy, and his Original Friendish Oriental Robe that he first became famous in. The Hall also has a collection of all the fanzines that contained Hoy material.

IRISH FANDOM HALL is next--and one of the most popular, particularly with visiting scholars of Faanishness (ex. Dr. Dodd Clegler, Prof. Weronika Kudam of the Khorana Institute, Dr. Jackson of the Gannet College of Zinesophy). Many of the most fabulous artifacts in all of fandom have been gathered here in IF Hall. Contained within is the original ghoddminton net first used by the Wheels of IF in the attic of Walt Willis' Oblique House, and many of the original paddles and "balls" used to play that legendary game. Also in the same exhibit are such items as the Playboy fold-out used by Willis to distract John Berry, and Berry's famous Armour that he wore during the game. The Goon Room is devoted to the equally legendary Goon Defective Agency--the museum has obtained many a rare plonker, as well as the original trench coat worn by the Goon. Back in IF Hall proper, one can view the panorama of Willis and 4E Ackerman meeting at the Chicon. If one puts the 'phone to his/her ear, one can hear them punning. ATom portraits of the Willis', James White, Chuch Harris, Bob Shaw, and John Berry are prominent, as are the glass cases containing complete runs of all their zines and one-shots.

HOFFWOMAN HALL adjoins, with it's Quandry Qorner, exhibits on on Pogo, and a description of the Royal Order of Chattahoochee, Okenfenokee and Ogeechee District Swamp Critters. The original Fort Mudge Steam Calliope locomotive plays music continuously, and stands testimony to Lee's invention of steam.

Many rooms here are devoted to local history: LASFS; New York with the Futurians, Fanarchists, Fanoclasts, FISTFA (Fannish Insurgent Scientifiction Association), SFL; NESFA and MITSFS; RISFA; ValsFA; PSFS; Seattle Nameless; Toronto Derelicts; WSFA; WPSFA; Minn-stf; etc. The LASFS room is of particular interest, with its special Laney exhibit and the delightful Pun-with-Forry dummy.

The APA Room is devoted to mailings of such famous Amateur Press Associations as FAPA, SAPS, SFPA, APA-F, TAPS, APA-45, APA-50, APA-69 (all three versions), APA-H, OMPA, ROIMPA, MINNEAPA, AZAPA, MISHAP, and, of course, Queens' own APA-Q. Nearby is the General Fanzine Collection, with its famed Siclari Index to Fandom. Newszines, genzines, personalzines alike are all filed here, with easy access for the scholar and casual reader alike. Many a happy hour can be spent here reading classics from ZIP to ABSTRACT to EXCALIBUR to BOOWATT.

Before leaving the second floor, don't miss your chance to see our Theatre Mirabilus, where there is an hourly production of THE ENCHANTED DUPLICATOR performed with hand puppets. This quality production has been acclaimed by puppet masters the world over!

Up on the roof is the 400-foot scale-model of the mimeograph used by the Browns to put out LOCUS (thanks to Jim Young and Ken Fletcher for supervising the construction of this), and one can gaze out over Fanhistoryland, the playpark constructed for the parents to leave their children while going through the museum.

As you take your leave, zooming down the special sliding pond from the roof, you will pass back into the body of the building. You will pass in rapid succession a few special exhibits: Boggs Hall, decorated all in blue; the typewriter that Harry Warner, Jr. used to write all his locs; the feature-length animation that won Bill Rotsler his mundane fame; Moshe Feder's doughnuts; the special Animatron of Fred Haskell performing Da Song and Slide Show; and the re-enactment of the Fanoclast Chair Game.

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If you wish to have an opportunity to examine the museum more carefully and at your leisure, the Tucker Hotel is only a short subway ride away.

I take a deep personal pride in the comprehensiveness of our Fanhistory Museum, and we at Flsuhing in 1980 hope you enjoy it as much as we.

--Gary Farber, Curator-General
(with thanks to Harry Warner, Jr.)

The Khorana Institute

For Moose Training and Edification -

Tosham Phutbol, Rimshot - Director

as abstracted by Jon Singer

CON CHAIRMAN'S NOTE Through the mediation of Etienne Scherdlow, who has taught various journalism courses (particularly "The Crime Reporter and the Nature of Reality") for them, we have arranged a special series of courses with the Khorana Institute. We hope that our convention members will find their special curriculum to be as fascinating as we have. Financial aid is available.

***Stu Shiffman

FACULTY:

Oliver Wendell Ohms, professor emeritus. Dr. Ohms, the jovial Technocrat of the Breakfast Table, is widely known for his breezy style and wide knowledge. Despite his emeritus title, Dr. Ohms is the most active of our faculty members.

Zyx W. Vuts, visiting professor. Dr. Vuts, on loan from the Minneapolis Institute of Wordplay, is an authority on the misuse of language, and has been a rather proficient practitioner for a number of years.

Weronika Kudam, assistant professor. Dr. Kudam has been a fellow of the Institute of Potto Studies for the last three years, and joins us this year for the first time.

Jon Singer, lecturer. Mr. Singer comes to us on the recommendation of the Institute of Potto Studies.

Courses:

Z190 Tibetan Buddhist Zeppelin Design (Dr. Vuts) The course will provide a survey of Tibetan Zeppelin design methods and styles from their earliest beginnings to the present day. We will concentrate in particular upon the development of the Gelignite school, which flourished in the late 13th and early 14th centuries, and which produced the finest Zeppelins ever seen. A large amount of time will be devoted to the interaction between native Tibetan and external design schools. 3 days.

F301 Fraud; Or, What REALLY Happened? (Dr. Kudam) An attempt to clarify some of the seemingly occult occurrences at various worldcons of the past. In the event that Dr. Kudam gets really adept at this, there may be an attempt to cover occult occurrences at future worldcons as well. Case histories will be studied, and there may be in-depth interviews with some of the survivors. Topics to be covered include money, programming, committee interpersonal relations, etc. 3 days.

S167 Introductory Space Awareness Training (Dr. Ohms) Space can be seen as threatening, accommodating, seductive, neutral, strange or vacuous, according to our experiences. Using the NASA exercises,

which are adapted forms of Potto Yoga, we will explore our relation- with space, in an effort to introduce newcomers to the idea of life off the surface of the planet. The ideas of Dr. Gerard K. O'Neill will be covered in some depth. 5 days.

S240 Group Practice (Mr. Singer) Students will continue to deepen their personal awareness through the production of fanzines and the maintenance of machinery involved. 1 day, 5 sessions through the weekend.

Y114 Introduction to Yiddish (Mr. Singer) The first of a three session sequential class leading to mastery of colloquial Yiddish as spoken in New York City. This session is for students will little or no knowledge of Yiddish, and will focus on pronunciation, common phrases, linguistics, the dirty joke as it exists in Yiddish, and mouth exercises for those who have difficulty. It is fully understood that the average moose is not used to the particular mouth positions involved. 5 days.

F440 The Tao of Fanac (Dr. Kudam) A non-technical course covering the fundamental concepts of modern fanac (typers, dupers, stencil and ditto master theory, E-stencillers, offset technology, production, editing, layout, critical decisions in the absence of promised materials) and relating these concepts to the basic ideas in the mystical traditions of the far East (Taoism, Buddhism, Zen, Hinduism, the I Ching); showing how the modern fan begins to understand publishing in the same way as the Eastern mystic, experiencing the zine as a system of inseparable, interacting and ever-moving components with him- or herself as an integral part. Communication (in the form of zines) is seen as a moment of interpersonal nonduality. 4days

Z225 Zeppelin Takeoff Techniques (Dr. Ohms) An intensive session in the field, in which students will be first shown the seven basic maneuvers, then be guided through them, and finally perform them without assistance. Students will be advised to bring several pairs of sneakers, and to tape their antlers securely against the high winds likely to be encountered at the site. This course is recommended only for those students who have some notion of what a Zeppelin is. 1 day.

Z235 Zeppelin Landing Techniques (Dr. Vuts) Another intensive session, in which students will undergo essentially the same learning process as in Z225, but with reference to landing. Inasmuch as landing is somewhat more complex than takeoff, this course takes two days, and there is a set of readings which are required. Students are advised to bring several parachutes, and to leave their antlers at home if at all possible. 2 days.

Z457 Zen and the Art of Flying: The Giant Fish in the Air. (Mr. Singer) This course will consist of approximately 24 hours classes over a period of approximately two days, weather permitting. There will be two seminars of 12 hours each, one on the ground, and one in the air. Prerequisite reading: ZEN AND THE ART OF ARCHERY, by Eugen Herrigel (a Nazi, but what the hell, it's an interesting book). This course is to be attempted only by those who have had Z225 and Z235 or equivalent. The students will command the giant fish themselves during the air session. Bring several pairs of sneakers, a ¹³ copy of your major religious work if you have one, two rolls of toilet paper and a chopped liver sandwich. 2 days, weather permitting.

Y301 Potto Yoga: Self, Other and Other Other. (Dr. Kudam & Dr. Ohms)
This course cannot be described. 5 days.

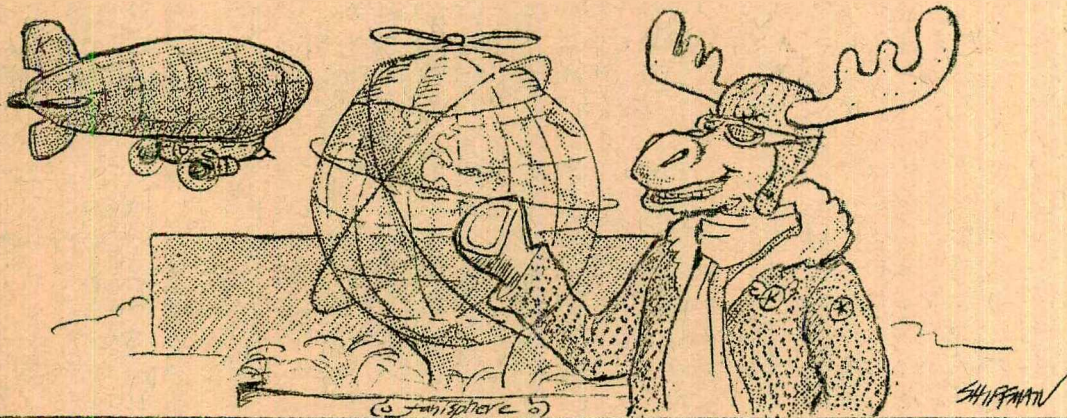
Special Events:

Throughout the entire weekend there will be an exciting series of special events including lectures and performances by members of the faculty, visiting artists, students and guests. Individual events will not be announced in advance.

About the Institute:

The Khorana Institute was founded in 1975 by Dr. Zyx W. Vuts, by accident, as he was passing through Queens. This session is a special function in honor of the fifth anniversary of our founding, and has been delayed by several months to accommodate conditions. Regular sessions run throughout the year at our Rego Park campus, and last fifteen weeks, with a four week break between sessions. The next regular session will start on September 14th, 1980, and will feature two visiting artists in addition to the faculty listed above. Details from Omnopotam, Box 1453, Florida.

The author feels that the Naropa Institute is owed an apology for having unwittingly furnished the inspiration which led to this article, and some of the scholic feeling as well. The author wishes that he had the time and money to attend some of the courses offered by the Naropa Institute. Ah, sweet mystery of life...



ADDENDA OF MEMBERSHIP AND COMMITTEE LISTING...

- | | |
|----------------------------|--|
| 075-Erwin H. Bush | Suzanne Tompkins-TELawrence Programming |
| 076-William Linden | Jonathan Adams-Minneapolis Zeppelin |
| 077-Paul W. Meyer | Coordinator |
| 078-Taral Wayne MacDonald | Nancy Hussar-Worm Design |
| | Ginjer Buchanan-Marsupial Programming |
| This listing is correct as | Erwin Bush-Trireme Oarsman |
| of April 1, 1977. | William Linden-Parlimentarian |
| | Paul W. Meyer-Procurer |
| 079-Patrick Hayden | Taral Wayne MacDonald-Off-World Rep- |
| 080-Genie DiModica | representative (Kyoya) |
| | Patrick Hayden-Shortfasttalkinghyperfan |
| | Genie DiModica-Special Cat Consideration |

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In Flushing, you can eat Cantonese, Szechwan, Japanese, Italian, Israeli Falafel and kosher pizza, Jewish deli, Greek souvlaki, comidas de chinas, cubano, argentino, seafood, and fast foods.

MEMBERSHIP



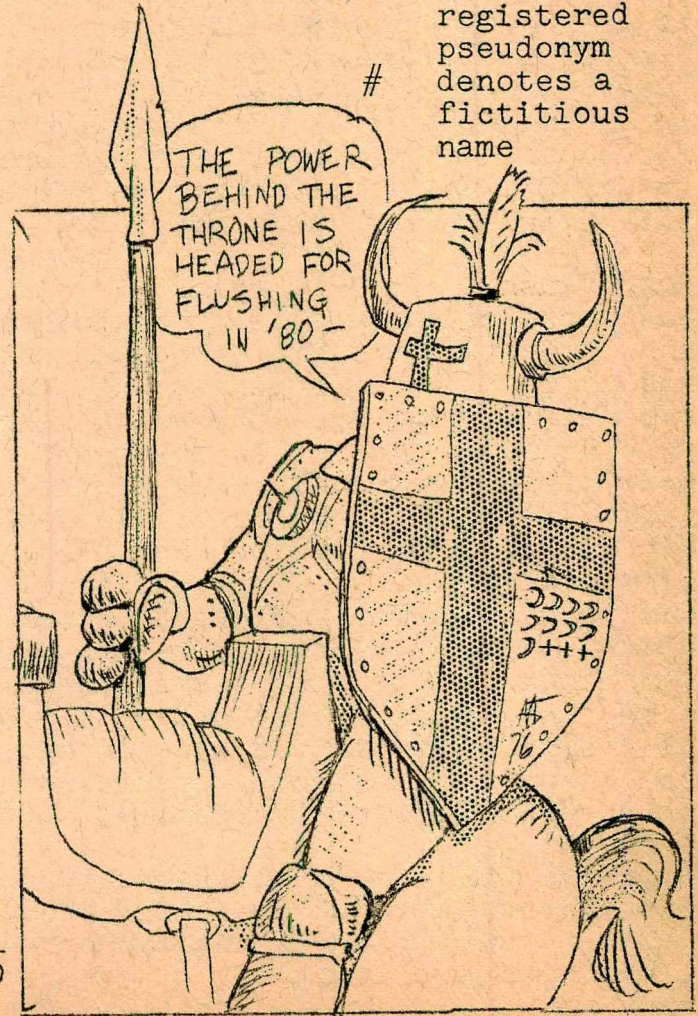
LISTING

- 001-Pro Guest of Honor
- 002-Hoy Ping Pong--fan GOH
- 003-Susan Wood-----Toaster
- 004-Stu Shiffman (CC)
- 005-Moshe Feder (CC)
- 006-JoeD Siclari (CC)
- 007-James Beam (CC) #
- 008-Hank Davis (CC)
- 009-Gary Farber (CC)
- 010-James Freund (CC)
- 011-Kenneth J Malone (CC) #
- 069-Elliot Kay Shorter (CC)
- 013-Jon Singer (CC)
- 014-Bob Tucker #
- 015-D. Potter
- 016-Jerry Kaufman
- 017-Hope Leibowitz
- 018-Neil Belsky
- 019-Ken Scher
- 020-Ira Donewitz
- 021-Gary Tesser
- 022-Elwood P. Lange *
- 023-Marc Glasser
- 024-Lise Eisenberg
- 025-Bruce S. Wespenci *
- 026-Ira Kaplowitz
- 027-Grey Eminence *
- 028-Barbara Geraud
- 029-A Known Trekkie *
- 030-Ruth Schoenberger
- 031-Joseph Fann #
- 032-Brian Burley
- 033-Linda Bushyager
- 034-Anna Vargo
- 035-Jim Mann
- 036-Brian Earl Brown
- 037-Mark Bernstein
- 038-Mark Irwin
- 039-George J. "Lan" Laskowski
- 040-Randy Reichardt
- 041-Ben Zuhl
- 042-Larry Carmody
- 012-Karina Girsdansky Siclari
- 043-Karen Pauls
- 044-Elissa Alkoff
- 045-Fred Kuhn
- 046-Don Lundry
- 047-Elliot Chikofsky
- 048-Tony Cvetko
- 049-Mike Bloom
- 050-Cheryl Heyer
- 051-Sue-Rae Rosenfeld
- 052-Lyn Parks
- 053-Eli Cohen
- 054-Judy Harrow

- 055-David Cohen
- 056-Zyx W Vuts #
- 057-David Rowe
- 058-David K M Klaus
- 059-Randy Bathurst
- 060-Loren MacGregor
- 061-John Berry
- 062-Don Bailey
- 063-Pat O'Neill
- 064-Nick Polak
- 065-Wendy Lindboe
- 066-Ben Miller
- 067-Tim Marion
- 068-Alan Lankin
- 070-Dave Romm
- 071-Suzanne Tompkins
- 072-Jonathan Adams
- 073-Nancy Hussar
- 074-Ginjer Buchanan

(continued bottom page 14)

KEY TO SYMBOLS: (CC) denotes a member of the Central Committee
 * denotes a registered pseudonym
 # denotes a fictitious name



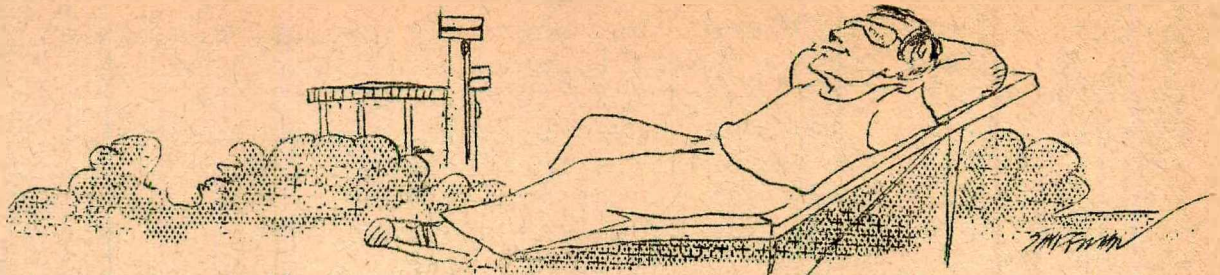
FACILITIES ^{by} Rosbe Feder

It seems to me that worldcons, by definition, have an obligation to be all things to all fan. As fandom grows in size and diversity, however, this is an obligation that becomes harder and harder to meet. Here in Flushing we first tried to meet the challenge with our innovative plan for a convention in which the committee would be larger than the membership. That so many of you are reading this as supporters of our bid is testimony to the success of that innovation. But brilliant as that stroke was, it became clear even as the bid grew in popularity that it wasn't going to be enough. Other very competitive bids were entering the field, bids with their own unique virtues and imaginative twists, and it became necessary to demonstrate Flushing's superiority in every critical area. Concord, Providence and Bermuda--each would be a nice place to hold a worldcon, but in my (admittedly biased) opinion, none of them can put on as fine a worldcon, as great a worldcon, as can Flushing in 1980.

An East Coast worldcon is likely to see a return to the burgeoning growth in attendance which was temporarily slowed at MidAmeriCon. The problem with giant conventions--the problem none of the other bids are prepared to deal with--is that conventional hotel facilities are incapable of holding them, and yet the majority of fans--afraid of losing the special atmosphere, the effective pressure-cooker situation of a single hotel and having trouble enough already in finding people that they want to see--insist on restricting the con to a single hotel or, reluctantly, to a few very close ones. The result is that the average fan gets lost in the shuffle, deserted in the crowd, while the committee tears its collective hair out dealing with crowd control problems.

What Flushing in 1980 offers is a kind of setting for the world science fiction convention that is entirely new, one intended for the largest crowds imaginable at such an event. What our committee offers is a new approach to what "facilities" means, and a new understanding of what the con's responsibilities to the membership include. To get to the point: The worldcon is the World's Fair of fandom and Flushing is the only bid, indeed, the only place in the world that can offer the site of two great international expositions, the New York World's Fairs of 1939-40 ((almost the site picked for the first worldcon, Nycon I--Stu)) and 1964-5, as the location for a worldcon. Think of it, it would be the first modern, giant worldcon to be big without being crowded! (Oh, you'd forgotten that the two terms aren't synonymous?) Here as nowhere else, the people and events of fandom's greatest gathering would be healthily spread out over an area of many acres, making use of the legacy of pavilions, stadia and beautifully developed park left to us by two World's Fairs.

Imagine: the heat of white-hot fanac will be cooled by fresh bay-side breezes, and backs aching from long hours of collating will be eased by the warmth of the summer sun. A worldcon where you can get a tan without missing any of the program! But wait a moment, you say, how will solve the problem of the con's atmosphere, spirit and



membership being diffused over such a large area? Won't the mundane facilities and world's fair-class size turn it into a mundane event? An astute observation, but one we anticipated and, with typically slannish Flushing fannish ingenuity, have dealt with. That's where our conception of facilities and responsibilities comes in.

As far as we're concerned, the real point of a worldcon is the people that you've come to see. No matter how good the programming, how well-appointed the huckster room, how haute the banquet's cuisine, any fan's con will be a failure if he can't find the people that he's come to see. Sure, the cliché is accurate, there are as many cons as there are fans attending and they all want different things--things we intend to provide (see the rest of this prospectus)--but we see it as our special responsibility to make the human aspect, the social aspect, of a con a success for as many of the attendees as possible. Surprisingly enough, facilities are the key, because they include not just the meeting halls and display areas, the restaurants and sleeping rooms, but also the crucially important means of transportation and communication.

At other cons, communication with someone you haven't actually met yet is a matter of fruitless calls on the hotel room-phones (you either don't find the person in, or you do but interrupt or wake them so that they get annoyed and don't want to see you anyway) or frantic shouts across crowded room-parties or cavernous meeting halls (assuming you know what the person looks like and can recognize him). At Flushing in 1980, none of that will be necessary. As you arrive at the convention, you'll be given a portable transponder/transceiver (t/t) in your choice of wrist, breastpocket badge or pendant models. The device will constantly signal your position to a giant, computer-controlled electronic map at concom HQ to aid us in crowd control. More importantly, it will enable you to achieve almost instantaneous contact with any other member on the grounds, simply by punching in his membership number (as listed in the program book or available from Registration Information) just as you'd dial a room number at any con. The difference is that since the t/t's function as membership badges, all con members will have their t/t's with them at all times. As a result you need never be out of touch and it will be child's play to contact and arrange to meet the people you want to see. (Since it's face to face meetings that we want to encourage and not radio calls, and since we'll have a limited range of frequencies, all calls will be automatically time-limited). Parties, bull-sessions, business meetings, supper expeditions, one-shot sessions--all will be able to form, dissolve and reform at a moment's notice. All the time saved that used to be wasted in running down lonely hallways looking for people or parties combined with the speed and efficiency of communications will result in an exponential increase in the volume and intensity of social, personal fanac.

Of course, given the size of the fairgrounds, perfect communications to bring people together would be pointless if it took half an hour

to get to a meeting place. So, where other cons have elevators to take you from floor to floor, Flushing will have a monorail to take you from one part of the grounds to another with the least possible delay. With six stations served by three trains there'll be no long waits! Because the monorail is inefficient for shorter distances, there will be "local" service by mini-trains of the kind used at fairs and themeparks as well as 1000 free one-way bicycles (i.e., pick up one wherever you are, drop it off when you reach your destination) to facilitate maximum speed and freedom of movement. And, when you're not in a hurry, you can always walk down our tree-shaded paths.

The availability of these unique transport and communication facilities will insure that a con at Flushing Meadows will be tighter and less diffuse as far as human relations go than the average large con held in a single hotel. Of course, there's a lot more to Flushing in 1980 than radios and monorails. Let's travel three years forward in time to see what the rest of the con will be like.

You'll probably enter the grounds on Roosevelt Avenue, just south of Shea Stadium (where the GoH speeches, Masquerade and Hugo ceremonies will take place) because this is the entrance served by the subway and by buses from the airports (LaGuardia is only five minutes away). After you've registered and gotten your t/t, you'll probably want to get an overall picture of the con. The best way to do that is to ride the monorail. There's a station just past the registration area (which also serves the Singer Bowl--site of the Wild Moose Races, Fannish Olympics and live music program items) and you shouldn't have to wait more than a moment here to board the sleek train that will take you on a circuit of the public-function area of the grounds.

From the monorail's 50-ft. height you'll have a fine view of the fannish scene below. The first stop after you leave the Registration/Singer Bowl Station is at the former Federal Pavilion. The building is in the form of a hollow square suspended on four giant pylons over central pyramidal steps. It's a striking futuristic structure. We're using it as a fanhistory museum, so naturally the fountain that used to top the pyramid of steps has been replaced by a more appropriate centerpiece for such an exhibit--the world's largest working silk-screen mimeograph. The giant machine is over ten feet tall and it's a good thing that it's electric, since you'd have to be a giant yourself to hand-crank it. The mimeo will be printing a giant souvenir poster (free to all con members) using the world's largest hand-stencilled illo. Pick up a copy and make a mental note to return for the edifying exhibits.

Onboard the monorail again, look to your left as we pass the beanie-topped Fanisphere and then turn right to see where the artshow is being held. You'll see that we've taken the New York City building from the World's Fairs, which the city has been using as the Queens Museum upstairs and an ice-skating rink downstairs, and converted it to our center for all the arts at the con. The art gallery section, upstairs, will provide the ideal setting for both pro and amateur painting and sculpture (you can't beat a museum for this--no hanging or lighting problems here!). The rink downstairs has become a cinematique--films are art too--and it is here that the 16 hour a day film program will be centered. (Hugo-nominated films will be shown in special outdoor shows on one of the great lawns at night)



Onwards now to the former New York State Pavilion, originally designed in the 1960's as a representation of a state fair of the future with two tall towers balancing the lower, circular base. Here is where the committee will be headquartered during the con. The giant electronic map will enable you to pinpoint anyone's position. Punch in Jophan's number, and if he's on the grounds, the light representing him will change from white to red and flash repeatedly to catch your attention. The two towers will provide both a sight-seeing vantage point and an eyrie for stargazing complete with telescope. (Almost every fan we know has dabbled in astronomy at some time). Back downstairs, the pavilion's drum-shaped theater will be used to show a special 360° film with narration by audioanimatronic figures of Gernsback and Campbell. HQ will be open 24 hours a day and you'll always be able to find a hot or cold drink and something to nosh in the hospitality room here. We also hope to have videotapes from other cons for you to watch.

Return to the monorail now for the ride across the Long Island Expressway to the amphitheatre stop. This lakeside facility was constructed for the '39 fair and will offer an unique setting for fan-dramatic presentations that will be able to make use of full theatrical lighting, a rotating stage and water for scenic effects and even fireworks over the lake. It also includes a large municipal pool which will be open for swimming 24 hours a day and for skinny-dipping at night. Look down from your seat in the train and you'll probably see a crowd splashing away.

Leaving the Amphitheatre stop, the monorail glides back across the highway to Sercon Station near the old Port Authority Building of the '64-5 fair. This unusual elevated structure was once used as a heliport and is now the location of the Terrace on the Park restaurant. That famous establishment will be at our disposal for genre luncheons a la KC, the Heyer Tea, private dinner parties, APA reunions or just a quiet bite to eat while you enjoy a beautiful view of the con grounds and Manhattan skyline. The SFWA room will also be here. At ground level there will be a special exhibit on the history of SF and famous editors and authors to meet. Just a short walk from the Port Authority Building is the Flushing zoo, where we hope to have an exhibit on exobiology. A stroll in the opposite direction will bring you to the Hall of Science which has been functioning as the city's science museum since the '64-5 fair ended. Here we hope to have a special hard science exhibit sponsored by ANALOG and a NASA exhibit in the already-existing Spacepark outside.

The monorail line goes on from Sercon Station, across the Grand Central Parkway and Roosevelt Avenue to Shea Stadium, where in addition to the program items already mentioned you'll find the huckster tables set up along the stadium's ramps and mezzanines. The snack bars will be open, of course. After that, the monorail swings back over the IRT Roosevelt Avenue El and the Long Island Railroad tracks to where you began at registration. Debark now and start exploring the con on foot.

If you head east, away from the program area, you'll find that this whole section of the park has been reserved for camping out, partying and other sorts of private, nonprogram activities. The con will provide circus-type tents and geodesic domes for those wishing to

sleep or party under cover (especially useful if you plan to sleep during the day) and the park's existing picnic tables and barbecues are available for outdoor partying. Other guest accommodations will be available in nearby hotels and motels and perhaps in houseboats on the ~~Styx~~ lake, but we hope that most of the parties will be in the park. To encourage this, free ice machines and caches of beer, soda and liquor at wholesale prices will be available to members at a number of convenient locations in the designated portion of the park. And, unless there's an unexpected groundswell of opinion in favor of a formal banquet, we also expect to have giant cookouts in this part of the park each night of the con. It's going to be a real blowout!

Well, that pretty much covers facilities both tangible and intangible, traditional and innovative. I hope that you'll vote for Flushing in 1980 and give us a chance to use them.

—Moshe Feder

Misc. Comments

I walked into what used to be called Cinemansion, and Stu Shiffman our sly, sneaky, and generally underhanded Con Chairman, handed me the list of the/my Special Services Committee. I was amazed, croggled. It became apparent what sort of Special Services I was to supply. I foresee a very tiring convention for us, but one full of interesting surprises.

---Elliot Kay Shorter

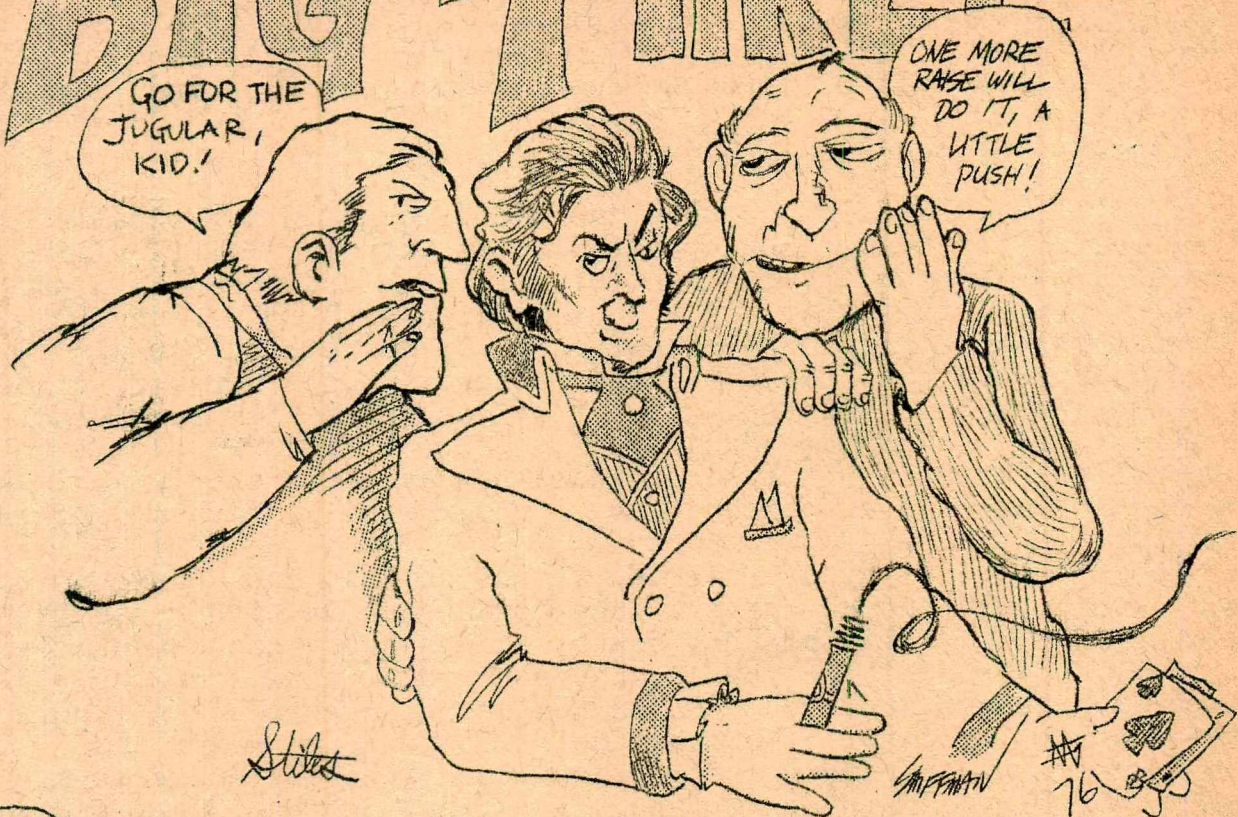
We have a few Special Program Items scheduled for the con that don't quite seem to have been mentioned anywhere else in this P.R. Doubtless they didn't quite fit in. I'm particularly pleased with the Seminar & Visiting Guest Lecture on "Traveling Jiantism: Way of Life, Or Just A Goddammed Hobby?" by John D. "Polish My Thumb" Berry, and the Wrenching Symposium on "Personal Fanwriting: Deep Existentialist, Gut-wrenching, Emotional, Agonizing Way of Life, or Just a Way of Suicide" with any member of Apa-50 as a Leading Expert. We're also planning a Special Event, on the Subject of "Midwestern Sexual Promiscuity: Myth or...er, Fantasy?"

---Gary Farber

It should be noted that the moose being raised by Jon Singer for the Wild Moose Races in the Singer Bowl are really coming along. From being merely annoyed, they have progressed to the point where they are not even speaking to each other. Jon hopes that soon he will be able to train them to the point where they can conduct faanish feuds with each other. His moose-raising and training activities are funded by the H. Gobind Khorana Institute and some obscure organization in Minnesota.

---Stu Shiffman

BIG THREE



Pro guest-of-honor ?

Hmmm, Pro guest-of-honor y'say. Well, to tell the truth, we don't have an official Pro GoH yet. Honest! Anyway, we could not say, we simply could not say. We'll have to investigate, I'm sure. We had one once, but his nerve fell off. The right to buy speakers is the right to be free. Besides, who has been leaking these rumors about Kilgore Trout and James Tiptree, Jr.?

---Etienne Scherdlow

Fan guest-of-honor - hoy ping pong

At the 1976 Midwestcon, Hoy Ping Pong passed along a proxy acceptance via Bob Tucker (one of the Hoy polloi) of the position of Flushing in 1980 Fan guest-of-honor. It was done in this fashion since the Sino-Illinois humorist avoids conventions even more than does Harry Warner, Jr.

Hoy made his first entrance into the fannish printed page in 1934. He had been introduced to the whole fannish Weltansicht some time earlier by a fellow Illinois resident, Bob Tucker. Soon Hoy's deliciously humorous and satirical pieces were appearing in most of the fanzines of the period. The close friendship between Hoy and Tucker affected the latter's writing, changing Tucker from a dreary serious writer to a humorist on the Hoy Ping Pong model.

Hoy Ping Pong and his family were refugees from China of the Boxer Rebellion. He is said to be inscrutable because of this. I am sure that I would be also. Trufans, I give you that valiant veteran of the Staple Wars, the fiendish Midwestern writer--Hoy Ping Pong!

---Stu Shiffman

Toaster. susan wood

I've been asked to introduce Susan Wood, your Flushing Toaster.

...What can I say?

I first met Susan in Toronto, at the Torcon, in a typically uncharacteristic pose. She appeared to be standing still. This seemed somewhat unusual, in light of all I'd heard about her, and it wasn't until this year, in a conversation with John Berry, I learned: Although she appeared to be standing still, in reality she was vibrating faster than the eye could follow. (Susan herself seemed to sense something different about that weekend. "I'm not normally like this," she said. "Really, I'm not. I'll be fine once the convention starts." She has continued to say so to the present day, and should Torcon ever come to pass I'm sure she'll have a wonderful time...)

It is this quality of internal vibration that has characterized much of Susan's fannish career. She began back in either eighth or ninth fandom (certainly not sixth, and probably not seventh) as a fanwriter for HUGIN AND MUNIN, the notorious fanzine of the notorious Richard Labonte, went on to become one half of a famous Hugo-winning faneditor (the other half is short and hairy and altogether a whole nother thing)...and then went on to become a Famous Fanwriter, gaining fortune, glory, and another Hugo--making her one of the few people (Terry Carr is the other) to win one and one half Hugos. Certainly she is the only PhD with that distinction.

Susan is fluent in Canlit, an unusual language spoken by five or six people in North America, two of whom are fans and all of whom seem to appear at the same parties and social events, where they proceed to tell each other involved stories about bears, gopher holes, and farmers oppressed by the long lonely winters spent out on the broad Canadian plains.

If these credentials aren't enough, Susan is also the Duchess of Canadian Fandom, succeeding the early Gina Clarke, the previous DoCF (although in a recent split decision, Susan and Gina agreed to share the honors, and subsequently divided Canada into Eastern and Western Duchies).

In addition, she is Everyone's Favorite Aunt on the West Coast, in Canada, and probably in Australia as well. She acquires surrogate relatives with a facility I would admire were I not reluctant to put them all up should they come to call.

So: meet Susan Wood, your Flushing Toaster. Like Tigger from the Winnie-the-Pooh stories, she's springy and bouncy and full of fun. And, also like Tigger, she's the only one.

---Loren MacGregor

