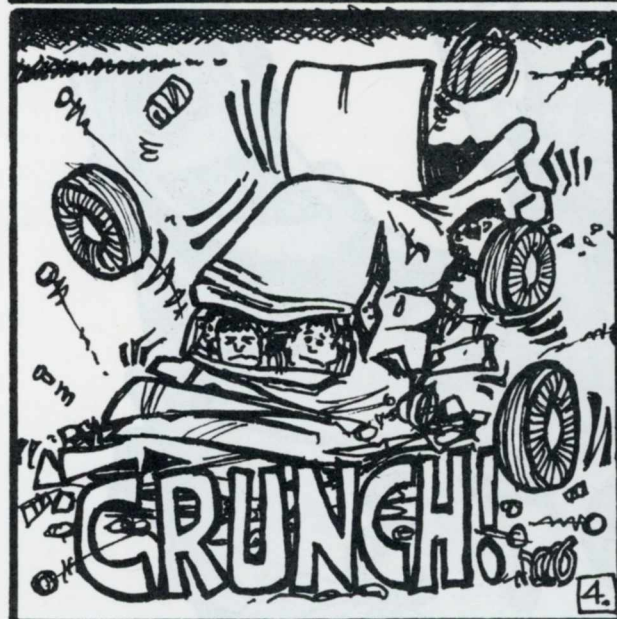
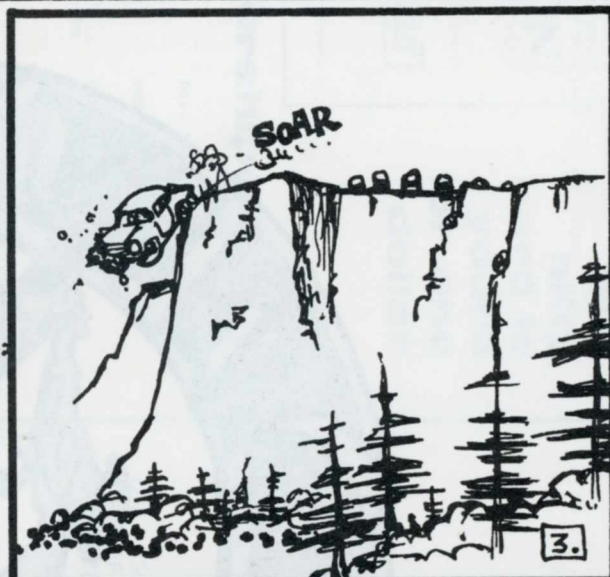


# DALLASCON BULLETIN

number one





St. Louiscon—27th World Science Fiction Convention; August 29, 30, 31 and September 1, 1969. The Chase-Park Plaza Hotel, 212 N. Kingshighway, St. Louis, Mo. 63108. Membership: \$4.00. Make checks payable to St. Louiscon and mail to St. Louiscon, Box 3008, St. Louis, Mo. 63130. Guest of Honor: Jack Gaughan.



# dallascon

## FIRST THOUGHTS

### tom reamy

One day Larry said, "Hey, why don't we bid on the Worldcon?" and Joe Bob lit up like a Christmas tree and said, "Great! if Tom will be the chairman," and I said, "Be serious!" But then I began to hear the clarion call of trumpets and the rattle of drums and see banners fluttering in the wind with the sky a Selznick red behind me and a Tiomkin score swelling up on the sound track. "Why not?" I yelled, leaping two inches off the floor.

Why not, indeed? We have an experienced convention group; we have a fine city with fine hotels and there's never been a Worldcon in Texas. We have two active clubs: the Dallas Science Fiction Society (DaSFS—well group, it was either that or DaSFA and there are too many of those already), new and energetic and Hydra the comics club—specializing in tempests in teapots. I hasten to add that though the bid is supported by both clubs, the bidding committee is an autonomous group in no way responsible to either.

We've had lots of ideas and are making many plans. One idea/plan is this Bulletin: publicize the bid (does anyone know for sure who will be bidding this year in St. Louis?); have a bid so good that evasion and glossing of issues will be unnecessary. Toward that goal we are instituting a discussions column in the next issue of the Bulletin. If you have questions on any aspects of the bid that I fail to mention, just ask. If you have any gripes or suggestions about conventions, let us know. If it's reasonably sane, we'll use it in the column. I'm not dewey-eyed enough to expect to be able to please everyone, but we can try.

Another idea/plan is supporting memberships. This serves a two-fold purpose: it gives us a little extra working capital and insures the genuine interest of the supporters. It has been rumored that on occasion bidders have listed names of uncertain reliability. When challenged, they have been known to say, "But, don't you remember? in the bar, you said Good Luck on your bid. If that doesn't constitute support, I don't know what does." We felt that if each supporter is required to pay a dollar, there could be no question of his sincerity. Of course, the dollar is not a donation; it will be refundable as a discount on the purchase of a regular membership.

### the hotel

Everyone should bid on a Worldcon once in his life just for the fun of selecting a hotel. Truthfully, I didn't know what to expect. Rosemary thought she knew but she didn't. She, in addition to being secretary of the '62 Worldcon, has been involved (from chairman on down)

with numerous medical conventions and is accustomed to dealing with hotels. Or, at least, is accustomed to dealing with Chicago hotels. Apparently the hotels there regard conventions as necessary evils and begrudge them as few amenities as possible. She still hasn't quite lost her dazed expression at the friendliness and cooperation we encountered. At first, she didn't believe it. She thought the first hotel we interviewed was giving us a snow-job but when they all acted the same way, she was finally convinced.

As soon as we listed the convention with the Chamber of Commerce, the hotels began a game of one-upsmanship. After several weeks of being wined and dined and generally spoiled rotten, we selected the Statler-Hilton. I must confess that some of the other hotels offered us more ~~personal~~ personal inducements than the Hilton but, on balancing out facilities and cooperation, the Hilton was our choice. We could find no flaws in either the physical facilities or the attitude of the hotel. It seems perfect for the con. They want the convention and are going to great lengths to help us with the bid, knowing full well that all the time, effort and money they are expending will go down the drain should we be unsuccessful. One example: they are picking up the tab on our bidding party at the '71 convention. If any other bidder has had a hotel that did that, they neglected to mention it.

The Statler-Hilton will not come in for any of the Big Gripes I've heard at a few conventions lately; it has 1001 sleeping rooms (800 of them have been reserved for us). We have every square inch of the convention facilities—no other conventions or meeting will be there to interfere with us. And by 1973 there will be even more convention space than there is now—but that will be gravy. The downtown Dallas Public Library is next door to the hotel and is moving soon to newer and larger quarters. The hotel is buying the old library building (which isn't very old; it was built in the '50s I believe) and converting it to additional convention space. I can't see that we will really need it, but it's ours to do with as we please. I don't know the exact measurements of the library building but it seems to have about four times as much floor space as the main ballroom. Maybe we can have a football game in there.

The convention facilities are not scattered over the hotel; each room opens off a central area which has the elevators in the center and three stairways down to the lobby. There are five large, high-speed, automatic elevators that are operational 24 hours a day and service all floors. There will be no 90 year-old dwarf elevator operators to resent you and go home at eight every evening. There are also three freight elevators for those who might need them.

All sleeping rooms will have color TVs and for those on a tight budget, dormitory type accommodations will be available at \$5.00 a head. Oh yes, there are no pillars in the main ballroom.

## restaurants

The hotel has four: the main dining room, the coffee shop, a drugstore with a fountain, and a barbeque place (all restaurants which serve barbeque exclusively are called "places" for some reason). The coffee shop will be open 24 hours a day and there are several other all-night restaurants within easy access to the hotel. It might be mentioned that the dining room (The Statler Steak House) is one of the finest restaurants in Dallas and serves genuine buffalo steaks though, I must admit, I haven't tried one. However, I plan to and will report on the success or failure of the experiment.

## the airport

Dallas' new airport is supposed to be finished by 1972 but you know how that goes. If it is, those arriving by plane are in for a treat. The new airport is right out of Flash Gordon. It will be (if I remember correctly) the largest airport in the U.S. and will be shaped something like a wagon wheel. The hub is the main terminal, the individual airline terminals and all boarding and deplaning are around the rim, and the spokes are rapid-transit subways. I'll include photos and more information in later Bulletins.

Anyway, if the airport is in service by 1973, you will be able to take a helicopter from there directly to the roof of the hotel. The helicopter isn't in service right now because the present airport is virtually downtown and limousine service is more practical.

## liquor

It can't be denied that Texas has some rather arcane liquor laws. When we enquired as to exactly what the restrictions were, the hotel catering manager said, "Oh well, 1973! The laws will be changed by then." Perhaps they will but we are taking the dim view. What it will mean to the con attendee is this: you won't be able to go into any bar on the street and order a drink (except beer). However, this does not apply to the hotel bar. As a member of the convention you will be able to order any kind of drink there that you want. And there are no restrictions on buying liquor by the bottle and no restriction on what you drink in your room.

## the program

It would only be idle speculation to discuss a specific program this far in advance. Who will appear on the program and on what topics they will expound will have to wait. Who knows what the burning issues in fandom will be in 1973.

I've had some specific thoughts in a few areas, however. I've said before, and I haven't changed my mind, that a Worldcon should have something for everyone. Baycon had a good idea that shouldn't be discarded: devoting the mornings to the special interest fandoms. One morning with a monster program, another with a Burroughs program and another with a comics program. This would not interfere in

any way with those totally disinterested in such topics. Fans must sleep sometime.

I had thought of having the comics program hosted by some fantastically fabulous comic pro. I know whom I would like to see. Okay, gang, it's poll-time: you tell me whom you would like to see as host.

St. Louiscon has another good idea that should be carried through: all-night movies. This again will not interfere in the plans of those who could care less about movies. Fans must party sometime.

I don't know what St. Louis will be showing but we thought of having some sort of unified film program rather than just a mixed bag of movies; a sort of history of the science-fantasy film—from Melies to 2001—with comprehensive program notes included in the con booklet. Do you like the idea? What films would you like included?

Poll-time again: send me a list of the ten films you would most like to see—not necessarily your ten favorite films but the ten you would most like to see. I'll compile and publish the list and see what we can do. Everything isn't available; for instance, we tried to get the Korda production of Thief of Baghdad for Southwestercon last year but found that it has been withdrawn from 16mm release.

It should also be noted that the hotel has a professional projection booth, screen, and built in sound system in the main ballroom. There will be an opportunity for excellent presentation of films without having a projector clattering away in the middle of the audience.

We also plan a valiant attempt to get a genuine, bona-fide world premiere of a new sf film for the con. You know, the whole bit: searchlights, stars, director. Then, after the premiere, an informal question and answer session back at the hotel. Wouldn't you have loved that with 2001? Right now, this is only a grandiose idea of mine and I can't promise that it will ever be realized but we will trytrytry. If the premiere is impossible, an advance screening can surely be arranged depending, of course, on there being something worth seeing going into release at the time.

## masquerade

As I mentioned, there are no pillars in the ballroom and it has a built-in sound system. Sight and sound at the banquet and masquerade

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should be ideal. I've devised an arrangement for the masquerade which should eliminate the usual complaints—and I hope that I haven't invented some totally new ones. The plan allows for maximum visibility of the costumes; plenty of seating for those who wish to sit—and still have maximum visibility; plenty of milling room for those who prefer to mill around—still with maximum visibility; and plenty of room for photographers. The layout seems workable but I still have three more Worldcons for research.

## banquet

Banquets will never be wholly satisfactory. Their very nature prevents it. They will always cost far more than they're worth (you can invariably get the same meal in the dining room for half the price). But, as long as fans insist on a banquet, they'll just have to put up with them. However, we hope to make it a little less painful than it usually is. We've discussed several plans with the hotel—in addition to the standard scurrying waiters arrangement. (I make a solemn vow right now that we will not have chicken, though I know why we've had chicken the last three years—because it's the cheapest thing on the menu).

One alternate is a buffet. I'm still not firmly convinced that it is practical but the hotel assures me that it is. There are several advantages to a buffet: there will be several entrees from which to choose; you can go back for seconds as often as you like; and the price will be much lower for the types of food available. There is, however, one disadvantage: it will

be slower. The catering manager tells me that it will take about fifteen minutes longer to serve 800 (the rough estimate that I gave him) than it would at a standard sit-down banquet—one hour as opposed to 45 minutes. That's with six serving lines. I want comments on this.

## dealers

This brief paragraph is to appeal to the natural avarice and greed of book dealers. At the '68 Southwestercon in Dallas there were 160 attendees and 40 dealers' tables. There would have been five more but we didn't have a place to put them. Maybe there's something in the smogless Texas air that causes book buyers to run amuck. With that ratio of buyers and sellers, the dealers were obviously selling quite a bit to each other. I don't know how many tables were sold at the last three Worldcons but there didn't seem to be too many more than there was at the Southwestercon.

We're setting aside enough space for the huckster room to accommodate everyone. We feel that the more dealers there are the better. This gives the buyers a better opportunity to find the books they want and the dealers will attract larger crowds.

## the city

Dallas is a city of approximately one million people. It has all the standard things: a zoo, a planetarium, museums, theaters, galleries, and the like—but is anyone really interested? Does anyone actually plan to leave the convention for an afternoon at the zoo? I doubt it, but they are

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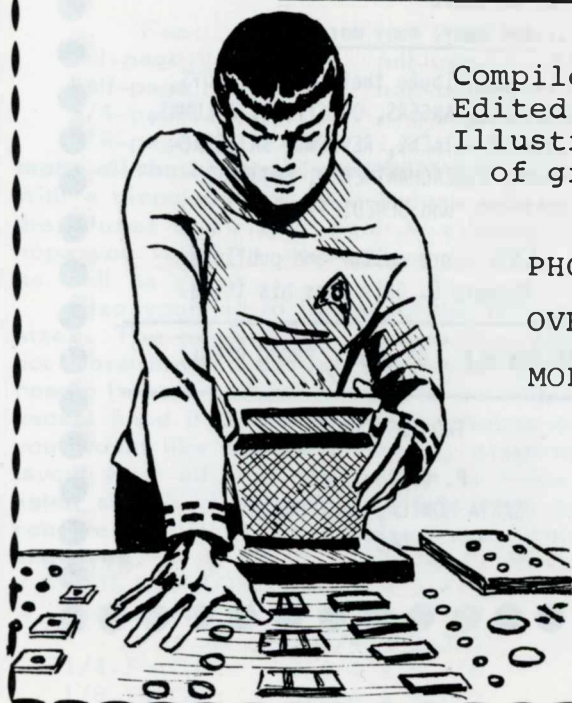
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there for those who might want to do so.

However, just down the street—two blocks from the hotel—is the club district for those who like topless go-go girls and that sort of thing. There is also Arthur. For those who don't know, Arthur is New York City's most fabulously successful discoteque and is owned by Sybil Christopher, the ex-Mrs. Richard Burton. When she decided to open a second Arthur, she chose Dallas. But, as is only natural because it's in Texas, it's larger and a little further out than the one in N.Y. It books all the top groups. But favor is fleeting with the young and by 1973 psychedelphia may be as dead as be-bop.

Also, of sufficient interest to fans will be Six Flags Over Texas, our version of Disneyland. Contrary to tradition, it isn't larger—but it's wilder and more exciting (there's nothing in Disneyland that would tax your aging grandmother but Six Flags has several rides that will scare the hell out of you—including the Runaway Mining Train that, during the course of the runaway, plunges off a cliff into a lake). It's also one heck of a lot cheaper. Instead of paying 60¢ every time you go through a door or get on a ride, you pay \$3.50 at the gate and from then on everything but food is free. We will arrange chartered buses directly from the hotel to Six Flags for those who wish to go.

I've read the post-mortems on several worldcons lately—written by the committees. None of them had hired security guards and most all of them had wished they had. Surely some committee at some time has done so but I haven't run across it. I'm not one to miss taking advantage of previous committees' hindsight; we plan to have our own Rent-a-Fuzz. They will serve several important functions but will primarily keep out the riff-raff—at least, the riff-raff that aren't convention members. They will be very helpful in safe-guarding the art show and the dealers' room.

We are aware of the importance of security in those two areas and have stressed it to the hotel. They will put special locks on the doors of both functions. These locks cannot be opened with the master key. The only persons having keys will be the committee and whoever is in charge of the huckers' room and Bjo Trimble. There'll be no coming down in the morning to open up and find the doors standing wide open from the cleaners' rounds; as happened at the last few Southwestercons.

We're also planning a day nursery for those who would like to bring their small children and combine the convention with their vacations. I suggest you investigate Texas as a vacation site. What do you like? beaches, mountains, deserts, prairies, woods, swamps? It's all here—and New Orleans is only a short hop away, if you prefer the tourist-trap vacation. We'll be happy to unleash the Texas Tourist Bureau on you if you ask.

In addition to the day nursery, the hotel has its own baby-sitting service—not an outside agency. Bring your children and you don't have to lay eyes on them until it's time to leave if you don't want to.

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The 1969 SOUTHWESTERCON will be in Houston at the Ramada Inn, 2525 Allen Parkway June 20,21,22. Registration fee is \$2.50. Dealers' tables are \$5.00. If you groove with comics and movies, it should be a good con. Send reservations to Tony Smith, 1414 Lynnview, Houston, Texas 77055.

## ellison in texas

Harlan Ellison will be in Texas in April at Texas A&M University for a four-day conference, lecture series, symposium, convention, what-have-you. It's free; anyone can attend. For more information write Annette Bristol, 306 Francis, College Station, Texas 77840. Don't forget: Monday through Thursday, April 21-22-23-24. It should be great. Harlan is a fantastic spell-binder. I wish I could go, but unless something extraordinary happens, work will prevent it. Annette is also planning an exhibit of fan art so you artists out there get some of your stuff together to send to her. If you want the art sold, put a minimum price on it and it will be auctioned. If you want to display it only, it will be returned. Annette had to promise an arm and a leg to get the University to go along with this so help make it succeed and it probably will become an annual affair.

## dj

The first issue of DJ (DaSFS Journal) is now in the planning stage under the editorship of Joe Bob Williams, 8733 Boundbrook, Dallas, Texas 75231. It's a club-zine but will have little pertaining exclusively to the club. Joe Bob needs material—all kinds. DJ will be mimeographed, 25¢ a copy, 4/\$1.00, and will be available for a letter of comment or trade.

## ads

Deadline for ads for the second issue is April 1. DCB will be published quarterly and the deadlines will be firm: Jan. 1, April 1, July 1 and October 1. Ad rates are as follows:

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## bus to st. louiscon

DaSFS and Hydra are arranging a chartered bus to the Worldcon in St. Louis this Labor Day. I suggest that if you wish to take advantage of it, you contact Larry Herndon fairly soon. His address is 1830 Highland Dr., Carrollton, Texas 75006. There are only 35 seats available so we request that everyone desiring space on the bus put up a \$10.00 deposit. There's no urgency in making your reservations but it will be on a first-come basis. The fare will be approximately \$23.00 round-trip and you may carry up to 300 pounds of luggage (which means you can carry as much as you like because some people will carry very little). The bus will leave Dallas about 9:00 AM Wednesday, August 27 and return Monday, September 1. Those coming from out of town who need a place to stay Tuesday night can make arrangements with Larry to stay with a Dallas fan who is making the trip. We want to get the trip finalized by August 1, so that is the deadline for making reservations and getting in your deposit. You may also cancel at any time before that date and get your money refunded.

If you plan to go to St. Louis, I suggest that you send in your membership now. Don't dilly-dally around until the last minute. Membership is \$4.00 and should be sent to St. Louiscon, Box 3008, St. Louis, Mo. 63130. I'm sure the committee can use the money now.

This is going to be a good one. If you've never been to a World Science Fiction Convention before, this would be a very good time to start. And we plan to try to top it in Dallas in 1973. We solicit your support and your vote at the 1971 convention.

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# CONVERSATIONS

I get self-conscious, you see. I really *think* about the people who will go to a movie if I'm in it because they expect to see something a little bit better or different. And I feel I'm letting them down when I do a film like *SEX AND THE SINGLE GIRL*. But I am listed as a box office actor today because of pictures like *SEX AND THE SINGLE GIRL* and *BATTLE OF THE BULGE*. And why? Because *SPENCER'S MOUNTAIN* grossed \$7 million; because *SEX AND THE SINGLE GIRL* grossed \$5 million or \$8 million or whatever; and so on—not because of *OX BOW* or *TWELVE ANGRY MEN* or *GRAPES OF WRATH* or anything that I like. . . . HENRY FONDA

If I had it to do all over again, I wouldn't have divorced myself from the theater the way I did. I would have alternated between the theater and motion pictures. There were ever so many plays and roles that I was going to do at the time *LITTLE CAESAR* came along, you know, and that altered my career entirely. . . . EDWARD G. ROBINSON

You know, whenever they ask me about Method acting I say, "Well, what is the Method? Do you know what the Method is?" And nine times out of ten people can't tell you what the Method is. My "method" is different than Marlon's method, and yet everyone says we're Method actors. Sure, we have a certain way of working and striving to achieve a certain thing. I think that's better than being an actor who has no way of working at all, and saying, "Well, what'll I do now?" That happens in this business all the time. . . . KARL MALDEN

I guess television tells you that there is a correlation between popularity and garbage, but you still have to believe that that doesn't necessarily eliminate the possibility that something good can't be popular—it's just tougher. . . . PETER FALK

Actually, I think I was kind of an uninteresting person. There was never any glamor for me in the picture business. There is a certain amount of satisfaction in having people recognize you, but I've never yet had anyone pass me in the lobby—you can hear them talk; some of them are extra loud—say: "There goes Buster Crabbe, the actor." Nine times out of ten: "There goes Buster Crabbe, the swimmer." . . . BUSTER CRABBE

I still, in a sense, try to avoid repeating myself, and it always puzzles me a little bit that sometimes the critics say, "Well, it's the same old Greg Peck doing the same thing," because it doesn't seem that way to me. . . . GREGORY PECK

Timing is very important for actors. I often think that the people who make films, and the critics and the public who respond to them, are like children going through a field of daisies, you know, and they say: "Oh, marvelous, isn't it? But look at that one there." And if something doesn't make you keep this first flower in your hand until it can flourish, then it's dropped and withers. This happens to many actors and it's a sad, really regrettable thing to see. . . . CHARLTON HESTON

I think when an actor gets too familiar he loses his hold over his audience, or his possibility of enchanting them, or the possibility of leading them into another kind of world. I don't believe in actors having images—I thought actors were supposed to create different images. . . . ROD STEIGER



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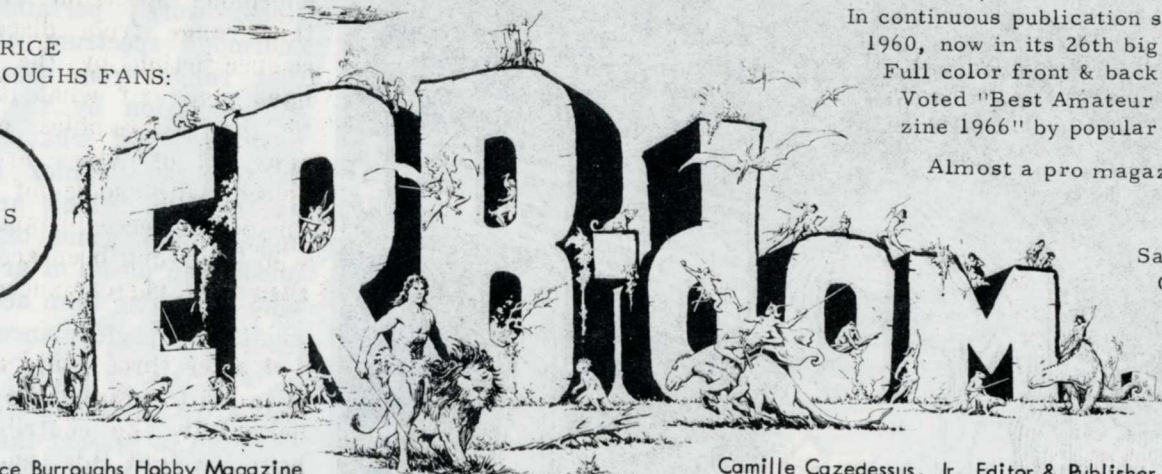
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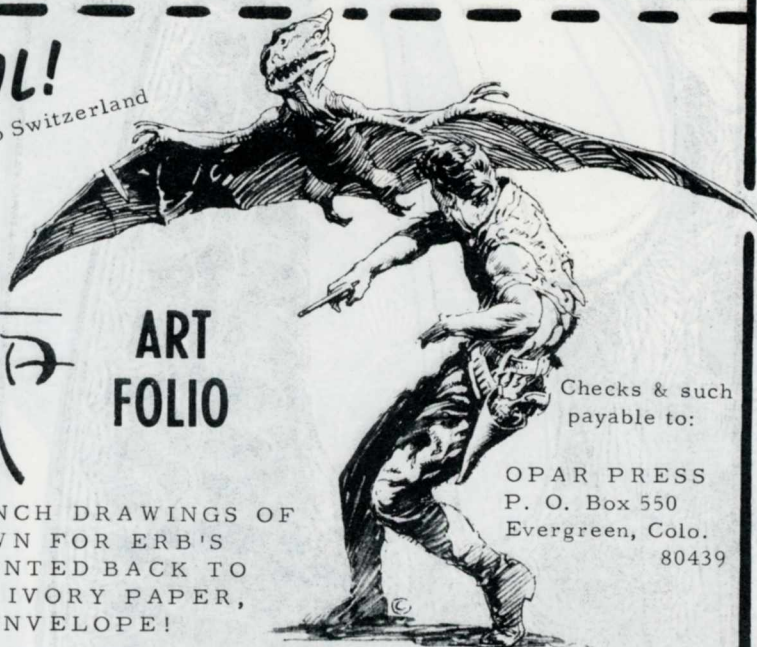
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