

# DALLASCON BULLETIN 3

DALLASCON BULLETIN is published quarterly by the Dallas in '73 Bidding Committee (Chairman: Tom Reamy; Vice-chairman: Joe Bob Williams; Secretary: Larry Herndon; Treasurer: Rosemary Hickey) at P.O. Box 523, Richardson, Texas 75080. Edited by Tom Reamy with an assist by all. DCB is distributed free to anybody and everybody and has a circulation of approximately 6000. Ad deadlines are: January 1, April 1, July 1 and October 1. This is the 1969 Autumnal issue. A product of the Dallas Paper Factory Press.

You've probably noticed, if you have a keen mind and a sharp eye, that there is something different about this issue of the Bulletin. We've switched printers and paper stock and binding method—it may not be as slick and glamorous as the old way but it saves us a hell of a lot of money and still gets the message across. It will also enable us to cut the ad rates tremendously. For the new schedule, look to the right.

If this is your first look at the Bulletin, I might explain its purpose: Dallas is bidding for the 1973 Worldcon and this is our propaganda sheet. We thought it was something of a novel idea to let you in on everything that was happening, tell you all the facts about our bid and the hotel and everything. There have been some who feel we're coming on too strong and are going "big business." It's big business only by comparison to other Worldcon bids; compared to real big business it's pretty piddling. And there are those who regret that Worldcons have become big business; that they aren't still small gatherings where everyone knows everyone and there are no surprises.

Well, we had nothing to do with Worldcons changing the way they have but we are being realistic and planning for the changes to continue. Any bidder who tries to put on an old style convention is doomed from the beginning. Regret the changes as much as you like, but face facts. We are. If the new Worldcons are not your cup of tea, there are plenty of regional cons around that still have the old atmosphere.

Our hotel is the Statler-Hilton. It has 1001 rooms and ample convention facilities of which we have every square inch—there will be no other meetings while we are there. Check the floor plan (it's in here somewhere) and you'll see what I mean. Future convention facilities expansion is underway but they don't seem to be sure which direction they're going. We'll have the use of all new facilities also.

The hotel is convenient to all types of public transportation. The airport is almost downtown and limousine fare to the hotel is (now) \$1.00. The Greyhound Bus Depot is 7 or 8 blocks away but the Continental Bus Depot is only one block. If you planned to come by train, forget it—there is no passenger service to Dallas anymore. If you're arriving by car, just drive up to the front door and your car will be parked for you. Oh yes, if the new airport is finished by 1973, you'll be able to take a helicopter from there

to the roof of the hotel.

I think the following letter from Juanita Coulson with my answers and comments enclosed in (()) will give you about all the facts that are available at the moment.

Dallascon Bulletin #2 arrived today, and I believe I shall make a few comments before it gets temporarily lost in the to-be-reviewed pile. (Besides, I'm at a temporary impasse on my current ms. so everything works out nicely.)

You asked for comments, suggestions, etc about cons. Well, ordinarily I figure things like that are better in the hands of experts. I've never helped put on a con and hope I'm never trapped into being on a Con-Com. But like everyone who's been to one, I have opinions, and I'll try to array them for your consideration. If you find anything that seems to apply to your situation, feel free to adopt, splice, prune, or whatever.

GOOD Item: Though the trend is falling off somewhat, there still are occasional upsurges of the folkniks, and I wonder if many of the newcomers might not be more inclined that way than the old and bored con goers (and you probably will have a lot of newcomers, if trends continue). At any rate, the very best situation, bar none, for the folk or folk singing crowd was at Pittcon. The Pitt hotel had a convention floor devoted to nothing but meeting rooms and whatnot, and they left these open around the clock. The folkniks occasionally run up against irate house dicks and other complainers about noise—but not at Pittcon. We trekked up to the penthouse or whatever it was, where there were pianos, soundproofing, lots of loose chairs, coke machines, whathaveyou. It was a ball. We could plunk and plank and bellow all we wanted to and not bother anyone, and there was plenty of room for listeners. Some people joined in for a while and left and others stayed until the last note was sung, and not one complaint. I think I gave up about 4am, but I heard some of the bunch hung around until 6:30 and then got up a breakfast party. If something of the sort could be done at Dallascon, some folkniks and filkniks would likely be grateful.

((The Statler-Hilton seems to be set up much the same way as the Pitt—without the penthouse. All the convention facilities are on one floor opening off one central area which houses restrooms, elevators, etc. However, planned future expansion (before '73) may, while not changing

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Also, with DCB 4, we are beginning classified ads. These will be \$1.00 for five lines of type including the name and address. They will be typed on this typewriter in a column this wide so you can judge how many words will fit. AND each issue we give a free classified ad to fans from three states selected at random. So, if your address is in Louisiana, Utah, or Minnesota, you have a free classified in the next bulletin. Next issue three more states will be selected at random.

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OCTOBER 1, 1969

the existing facilities, add other facilities that are not so centrally located. There are five meeting rooms across from the small ballroom (see the hotel floor plans elsewhere) that can be put to many uses. One is destined to be the NFFF hospitality room, another probably for the old radio tape listeners, and the smaller one for storage. That leaves two with no specific use as yet. We had thought of setting up one as a relaxing room and the addition of a piano

would be no problem. Consider it done.))

GOOD/BAD Item: Costume ball. Masquerade. Whatever. The worst masquerade I ever attended (sorry, Rosemary) was at Chicon in...62? (After this many years they begin to blur a little.) There was no stage, there were gatecrashers, and the entire thing was an absolute melee. I got off better than some people because I commandeered a table and stood on that. I doubt if one person in fifty got to see even a minority of the costumes.

The best masquerade I have ever attended was at D.C. in '63. There was a nice uniformed fuzz to keep out the gate crashers (and we had some horrible potential one right there in the hotel...right across the hall...a high school frat). There was some grumbling about this because somebody didn't believe all the many warnings that the ConCom really was going to hire a cop and really wouldn't let in anybody without a membership card, but jeez, fellows, it wasn't news. They'd had the warning posted for a good long while. There was a stage. There were special heralds (Buck was one) in charge fetching costumes...with tags on identifying them as people wanting to compete for prizes...and sending them to the waiting ramp in a steady stream. There was a mike for the announcer. There was a combo to provide a little boompaboom music for background effect and soothe the newcomers who might not know what to

make of all this if there wasn't something familiar. There were no chairs for the audience, but thanks to the stage, nobody down on the floor had the slightest bit of trouble seeing the costumers. (I speak with some authority, being a shade under 5'3" and one of the mini-people of fandom as opposed to maxis like Elliott, Briney, et. al.) Best of all, the photogs and their verdammt photofoods and flashes were all segregated down at one end of the ramp where the only people they could fool were those who wanted to be foofed, those with costumes on display.

((What I had in mind for the costume show was a completely seated audience with milling space at the back for the costumers who couldn't sit and those who didn't want to sit. The costumed would go up a ramp through the audience to the stage, the judges would be sitting on the front row so the costumed wouldn't have to turn their backs to the audience, and return from the stage on another ramp through the other side of the audience. This way everyone would have an ideal view; no one would have to sit on the floor and those tired feet that many would be developing by this time could be rested. All photographers would be in the Ballroom Assembly (see the floorplan again) where the costumed would go immediately from the return ramp to be photographed and then back into the milling area. The hotel has a built in sound system so there would be no audio problems

and we're pretty sure that a combo is in order as well. We've already decided that uniformed guards are necessary; for the art show, dealers' room and convention in general as well as the masquerade. There won't be any other meetings in the hotel but gatecrashers of any kind are unfair to those who have paid their money.))

That masquerade did not drag out interminably. I think it was completely over in slightly more than an hour. Conditions may have been ideal, I don't know. But it was a joy to watch. It displayed the costumes perfectly, there was music afterwards for the fringe fans who wanted to dance, and for the trufans there was scads of time left that evening for partying. Best of all possible worlds, for me, anyway.

((That time sounds phenomenal. Were there fewer costumes in '63? I've been to the last three worldcons and they were all handled differently and they all lasted most of the night. We had thought of a pre-screening to weed out the non-costumes as a time saving device. Do you think that might work?))

ISOLATED GRIPES AND PRAISES: Please, no more of the two towers jazz like in Chi. We weren't staying at the hotel—we were broke that year and stayed at the Y family hotel a block or so away—but we had plenty of pals who were, and it is infuriating to say the least to have to go clear down to the damned lobby and back up another

# 94 SF

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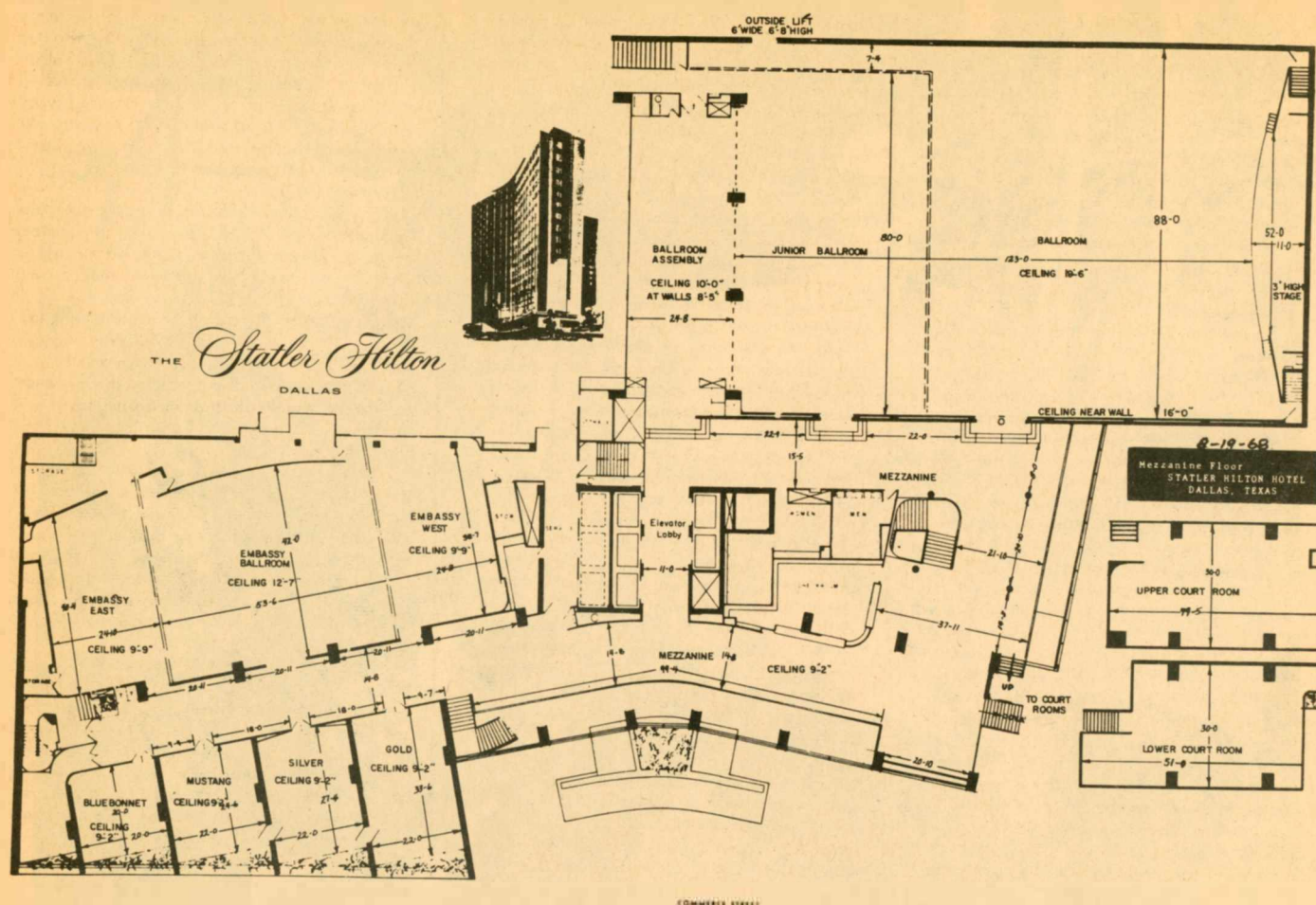
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We're very pleased with the arrangement of the Statler Hilton's convention facilities. The combination of the Grand Ballroom, Junior Ballroom, and Ballroom Assembly will seat 2,500 people auditorium style (the same as the St. Louiscon Hotel) and will seat 1,600 banquet. The Ballroom Assembly will seat 180 people banquet which will make it ideal for special luncheons (if that isn't enough room, the Junior Ballroom can be closed off still leaving an auditorium seating space of 1,200 in the Grand Ballroom—there would never be more than that at any afternoon programming). The whole thing will be opened up of course for the masquerade, banquet and other major functions. The Embassy Ballroom has 4,708 sq. ft. making it just about ideal for the Huckster Room—and there are no fire laws or other regulations limiting the number of tables. The Upper and Lower Court Rooms have a combined floor space of 3,000 sq. ft. giving the Art Show more room than I think they've ever had. I was a little worried about a split-level Art Show but Bjo thinks it's a good idea. The Gold Room seats 110 people and should be about the right size for the Old Radio Tapes Room. The Mustang Room will accommodate the NFFF Hospitality room nicely and the Silver Room will make a fine resting place if we outfit it with couches and chairs. Of course, we have to take into consideration the hotel's planned expansion of their convention facilities before 1973—that may throw this whole layout into a cocked hat. The Art Show might end up in the Embassy Ballroom and the Huckster Room in the new facilities. Who knows?

unreliable elevator to get to the room that should be next door to the one you're in. (Odd numbered rooms in one tower, even numbered in the other.)

((Nothing like that. All 1001 rooms are off one centrally located bank of high-speed automatic elevators. The hotel is "Y" shaped with the elevators at the juncture of the arms. With that arrangement, even the room at the very end of the arm isn't very far from them.))

Brag up the fancy restaurants on premises all you wish, but remember some people are on a shoestring, in a hurry, or both. A cheap fast luncheonette or a bare bones cafeteria is a dream come true in such cases. (It's important to us now because Buck's diabetic, and there are times when insulin imbalance makes it im-

perative for someone to get something to eat in a hurry. Likewise, some restaurants have strange ideas of what constitutes a balanced meal. If you can case the eat joints early you generally find the cheapies offer a better assortment—you don't really want or can eat all that bread the expensive restaurants bring you.) Detention had a good deal in the food department (I think it was Detention): a lunch counter in the hotel where you could get a quick coke and a cold sandwich, and a quick cheap diner across the street where you could get breakfasts and hamburgers. Not greasy bottom of the barrel stuff, but no extra tab for fancy outfits on the help either. Your coffee shop and soda fountain sound like a bit of the same deal. If so, dandy.

((The barbeque place is also

quick and inexpensive but the coffee shop is the only one that is open all night. We plan to publish an eating guide for every restaurant within easy walking distance of the hotel—with prices, types of food and hours. And also mention a few that are worth driving to—such as Poncho's Mexican Buffet where you can get all, all, the Mexican food you can eat for \$1.50. It's the only Mexican restaurant in town, and there are plenty, which serves sopapillas at no extra charge.))

Radio tapes: as long as you're considering, I put in a vote for any or all tapes from QUIET, PLEASE, if anybody has any.

((Don Maris will be handling the tape room. I don't know if he has any or not, but I'll find out—he has hundreds.))





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Buffets are lovely. If you have one and keep the price anything at all reasonable and if Dallas gets it (I guess that proceeds the first statement, really), I may attend my first World-con "banquet" since I've been married. Price alone is discouraging, but when you have no choice at all about food—I don't consider an option between a couple of meals a choice—the only course for us is to go out and eat and come back and hear the speeches. Of course, with Buck on a balanced diet banquet meals of the usual sort become even more ridiculous. And he's not the only one with an obligatory food setup in fandom, by far.

((You realize, of course, that no matter what kind of meal it is or what is on the menu, that this type of catered affair will cost nearly twice what you could get the same food for in the coffee shop. There's nothing that can be done about that. It's always been true and always will be true. At any hotel. The cheapest thing on the hotel's banquet menus is chicken—and I've taken a blood oath that we will not have chicken—but for the same price on the buffet, you get a fairly wide choice of entrees. Plus being able to go back for more if you have the appetite. The only sacrifice is a slightly slower serving time—according to the hotel about 30%; an hour rather than 45 minutes with an estimated crowd of 800. If conventions get any larger we're doomed anyway.))

I enjoy old comics, but I am not

interested in more than, say, one panel on the subject. And Cleveland did that.

((A panel was the farthest thing from our thoughts. Panels rapidly become a thundering bore. We planned to set aside one morning for the comic fans—a time when all trufans should be sound asleep anyway—with some different programming: perhaps an auction of rare comic books; perhaps have a comic artist like Steranko, or whoever, create a super-hero with the audience's help; perhaps amateur super-hero films; perhaps...who knows. At any rate, I think it can be exciting without resorting to a panel.))

New possibilities: Meeting an astronaut rates highest on my list. Interviewing a director of a new film lower. Watching a story made and sold lowest, but I may be prejudiced there.

((These are just a few ideas we have had. Astronauts are in such tremendous demand to speak that we might not be able to get one—but we plan to try. Other ideas may prove impractical or impossible but we plan to keep on having them. I've been to far fewer Worldcons than you but I'm already bored with a lot of the standard programming. Anything will be new and different to the newcomers, but we want a program that will excite even the tired veterans. No doubt everything we try won't work and we may even upset a few traditionalists, but will anybody really miss an old wave vs. new wave panel?

Thanks for the letter, Juanita.))

## MONEY MONEY money

A few people seem inordinately concerned with our finances. I think I caused most of it last issue when I made the following rather clumsy statement: "We've recently invested almost \$1,000.00 in an automatic addressing machine, etc." I should have transposed a couple of words to make it read, "We've recently invested in almost a thousand dollars' worth of equipment, etc." That may not sound very different, but it is. The addressing machine, an absolute necessity, is being paid off \$27.00 a month. Joe Bob bought a used Rex Rotary for his fanzine DJ which is also being paid off so much a month—by him, not the committee. I included it in our inventory because we have unlimited use of it. Now does that look like we're rolling in wealth?

Bob Stahl says, "No. 2 had \$259 worth of advertisements in it. This hardly makes up for the thousand bucks he invested in the Bulletin." Actually, #2 had \$304 worth of ads, if it matters. The issue cost \$360 to print and \$140 to mail. With the 89 supporting memberships we received in the interim, we lost about \$107 on #2. I would say that was little enough out-of-pocket money for what was accomplished with it.

Al Snider says, "She (Joanne

## INTRODUCING ARTS AND INFINITY

which might be called a "sort of a science-fiction" magazine. After planning numerous possible formats for a few years, the result is now born in this somewhat different arrangement of material within each issue to set a mood and relate each article, story, photograph, montage, drawing, painting and other graphic art to progress from the prehistoric past through the present and into the possible future.

Primarily a showcase for my own artwork, writing, and photography, the quarterly magazine will hopefully have at least 64 pages 7x10" plus heavy cover and with a center section devoted to more personal comments, letters, discussions, and others' work. \$1.00 for the first issue, Fall 1969, out about September 1. Subscriptions taken up to four issues at present. 12-page descriptive illustrated brochure now at 10¢ to cover cost.

COLOR SLIDES of my paintings of space and astronomical subjects (originals sold at Worldcons) available; catalog showing pictures of 208 plus sample slide, 50¢.

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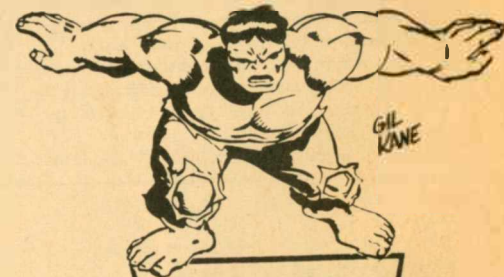
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Burger) thinks that Dallascon Journal will break even because of the ads. Sorry, but Herndon tells us otherwise." Larry says he never told them any such thing, but I'll tell you now. No, we aren't breaking even, but we're coming close enough that we can afford to publish the Bulletin. Would the fact of our breaking even make the Bulletin acceptable to you, Al? I can't see what possible difference it could make to anyone but us.

Snider also said, but I can't seem to find the magazine to give an exact quote, that he thought we were (or I was) capable of putting on a very fine convention but he disapproved of our methods. I still haven't figured out exactly what he disapproves of—our having too much money seems to be one of his reasons: "Into the Valley of Death, rode the Texas Fans, with money in their hands and the words of Harlan on their lips..." I hope I have convinced everyone that we are penniless paupers, picking up discarded pop bottles on the side of the highway, and buying "Dallas in '73" buttons one at a time.

Speaking of buttons, which seem to have become an absolute necessity, we are buying 10,000 for \$200.00. And we're getting those on credit. So, you see, what appears to be incredible affluence is only incredible skill at finding bargains. I'm curious to know exactly what figure our financial critics had in mind that we were spending. I was told that Columbus spent \$5,000 on their unsuccessful bid for this year but I didn't hear anyone worrying about it. The day we spend \$5,000, Arnie Katz and Andy Porter will jointly and publicly denounce Ted White.

From Jerry Kaufman: "The Dallascon bid frightens me. It's far too commercial to seem amateur anymore, amateur not in the sense of low or no quality, but amateur in the sense of

non-profit. I mean, where's all that money coming from, and where's it all going to be replaced from?" Wouldn't it be nice, for once, to have a Worldcon where there was enough money for everything; where the committee didn't have to beg for early registration so there would be money for operating expenses; where the committee didn't get panicky that there was little coming in for the auction? Wouldn't it be nice? I wish we were in such a position.

Baycon made a \$1,500 profit last year, didn't they? Worldcons haven't been non-profit since Nycon II went bankrupt in 1956. Where do you get those funny notions, Jerry?

"...tapping the untapped 'hordes' of comics and fantasy film fans, which the Dallascon is doing (check the ads in the Bulletins)" also from Kaufman; and from Snider, "...but you just try to make up a mailing list of 5,000 people, using convention rosters, and try to get one that isn't predominantly fringe fans."

Perhaps there's a clue in that as to the nature of the objections to our "methods". It was amply demonstrated at Nycon III in 1967 that there is no way to exclude fringe fans, comic fans, film fans, etc. from a Worldcon. The Nycon committee did everything this side of a loyalty oath and they only wound up with the largest Worldcon in history and a lot of ill will. The Fishers are being fairly neutral about it this year; they are neither encouraging nor discouraging fringe fans, comic fans, film fans, etc. They will undoubtedly also wind up with the largest Worldcon in history but without the ill will. We've assumed that the '73 Worldcon will be just as large or larger despite discouragement, encouragement, or neutrality, so we are saying, "Welcome, everyone!" These fringe fans from convention rosters

are most assuredly aware of conventions and can hardly be called "untapped." We're not telling them anything they don't already know.

Comic ads? Certainly. It was to be expected. Comic fans advertise more than sf fans and the Bulletin offers an ideal marketplace. We really don't care who advertises there—with a few minor exceptions.


It's doubtful that the Bulletin will influence very many people to attend the '73 Worldcon who wouldn't have attended anyway, so there's no reason for us to be pig-headed about it.

But then, as a self-confessed provocateur, it's Snider's job to be pig-headed, to pull strings and watch people jump. Snider is the editor of Crossroads, a magazine devoted to provocation, from which all the above quotes are taken. I'm making these comments here rather than in Crossroads to forestall one of Snider's subtle editing jobs. In my letter printed in Crossroads #2 there was a paragraph that read, "Are you a troublemaker?" Al is obviously proud of it because he's made it part of his logo. Curiously enough, the original paragraph read, "Are you sure Jim Young intended for you to print that letter? Are you a troublemaker?"

Crossroads is a fascinating magazine if it isn't your strings that are being pulled. In the newest issue (#4) the strings of Piers Anthony get a few hearty yanks. Piers is not the mellowist pro around and should jump quite vigorously. Of course, if he were wise he would ignore the whole thing—just as I should be doing—because that's the worst thing you can do to a provocateur.

Crossroads can be had from Al Snider, Box 2319, Brown Station, Providence RI 02912 for 25¢ or an angry letter. If you like to see fans rend each other, you'll enjoy it.

Tom Reamy



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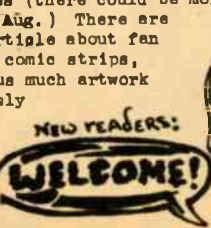
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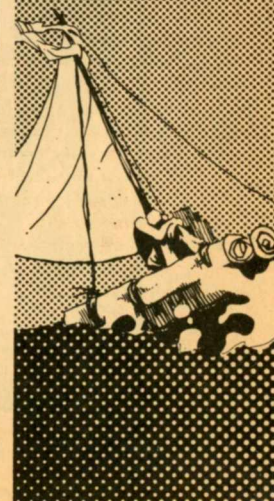
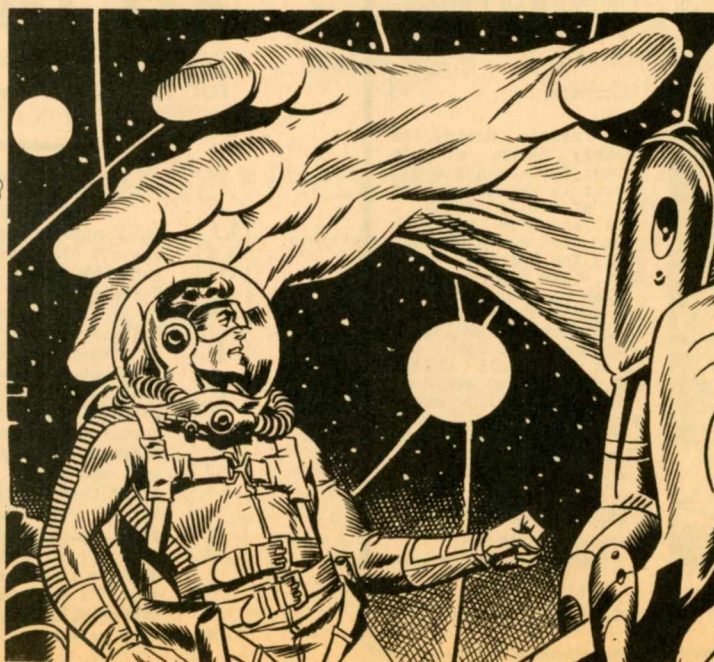
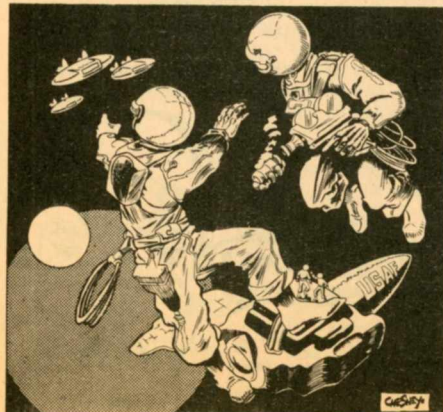


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# "Waiter, there's a buffalo in my soup!"

## Larry Herndon

"You're supposed to write something for the next Bulletin," Tom told me recently, "and I want it by next week."

"Lotsa' luck!" I shot back, "I have an apa-zine due in two weeks, almost fifty letters to answer, a conference with the Chamber of Commerce people, a flyer to prepare on the next DaSFS meeting, several important phone calls to make, and..."

At this point I noticed Tom slowly reaching into the Big Black Bag he usually carries to committee meetings, and suddenly an Evil looking bullwhip had materialized in his hand. "I said," he began again in a slow, deliberate voice, "you are supposed to write something for the Bulletin, and I want it by next week..."

And just for emphasis he gave the whip a lazy swing and the clawed tip cracked viciously an inch from my ear.

So now I'm writing. BOY! am I writing! Uh, let's see now... I'm in charge of Far Out and/or Improbable Ideas for Dallascon, so why don't I talk about that?

Okay, Wild Idea #1: We're going to have a lot of room in our hotel that we really won't need when they acquire the building across the street. Of course, it'll be interesting to eat in the over-the-street restaurant which'll connect the new building to the main hotel (unless they change their minds again), but the real fun is going to be trying to decide what to do with this extra building itself. Our hotel has more than enough existing convention facilities, so all these new ones will be pure gravy.

We've had some excellent suggestions as to uses for all this extra space, and some of them come under the heading of Wild Ideas. For example, Frank Lunney suggested we have a carnival there, with pros being the 'dupes' in the contests. Like, for 25¢ you could throw 3 pies at (fill in the name of your favorite pro), or for 50¢ you can throw baseballs at a tar-

get which dumps (another pro) into a tank of water. All the money would go to TAFF and other Worthy Causes, of course. Or there's the suggestion from Gary Acord that we set up an authentic Old West style saloon complete with dancing girls, gambling tables, and so on. Yeah, that might be fun...but the suggestion I like best is that we hold a real-live western rodeo there, with wild bulls, bucking bronses, the works. And it would be even MORE interesting if the contestant/cowboys were pros. Think about it a sec, and visualize: "And now, out of chute 4, John Campbell riding 'New Wave' or 'The next rider, ladies and gentlemen, is Harlan Ellison on that bucking son-of-a-gun, 'Dangerous Visions' or 'Let us direct your attention to chute 2, ladies and gentlemen, where J.G. Ballard is about to mount that tough old bull, 'Second Foundation'". Well, you get the idea—it could be interesting.

Another Wild Idea we had was to put the hotel in orbit during the con. Boy Wonder of Dallas fandom, Henry Crenshaw, volunteered for the job; he'd planned to use 50,000 balloons tied to the hotel...needless to say the idea was full of hot air.

Another Fantastic Idea for Dallascon was offered by Joe Bob Williams, our Vice-Chairman (and wait till you see the vice he has lined up...) One day Joe and I were discussing the banquet and somehow the subject wandered onto buffalo steaks, which the hotel serves. One thing led to another and Joe laid this idea on me: we'll have an honest-to-goodness buffalo hunt for the banquet! All we do is equip each fan with a horse and a bow and arrow, then stampeed 50 wild buffalo into the banquet room and everyone shoots his own lunch.

And then Steve Speake (Dallas' answer to Slim Pickins) came up with the suggestion that we stage an Indian attack during one of the auctions, just to lend an authentic western atmos-

phere to the proceedings. I can see it now... "What am I bid for this mint perfect AIR WONDER STORIES?" and 16 arrows suddenly reduce it to 'reading copy only.' And they always say some fans get scalped in the auctions, so the Indian attack should fit in nicely.

"Any word from General Custer?"

"No, he's still pinned down in the N3F Hospitality Room."

And there was some anonymous chap who suggested we hire a happy medium to conduct a seance at Dallascon, and attempt to contact some of sf's departed greats in the spirit world. It would be interesting to hear what H.G. Wells thinks of 'New Worlds' or what Jules Verne thinks of '2001' or perhaps get ERB's opinion on 'Bug Jack Barron', and so on. Yeah, we were really sold on this idea, until someone reminded us that this was Texas and did we want to have a lot of specters haunting us?

And we've had some good suggestions on our choice for Guest of Honor, too. Our very own Doug Smith (who's been a member of Girl Appreciation Fandom for many years), suggested Barbarella. Bouncing Buddy Saunders (who's just had a script published in 'Creepy') suggested Rosemary's Baby, but the hotel management complained about the fire hazard. And at a recent committee meeting, David Brown suggested a rather unique entrance for the GoH: the lights would dim, "Thus Spake Zarathustra" would blast from a hundred speakers, and the GoH would descend from the ceiling, surrounded by a golden nimbus. David has been banished to Houston.

And that's just a hint at some of the suggestions which've been crossing my desk. Of course, I can't guarantee that we'll actually use any of these ideas, but we do have quite a few other sound and logical suggestions which you'll see at Dallascon. Tom touched on a few of them last issue: having a sf story written before your eyes, with 3 or 4 authors working on the same theme; an appearance by one of the astronauts who's been to the moon (by 1973 we should have a man on Mars. When I stop to think about that, I get sorta misty-eyed about it all...and I wish there was something Important and Profound I could say...but all I can manage is a very quiet and very awed "Gosh."); a radio room, where tapes of great old shows like X Minus One, Jack Armstrong, Sherlock Holmes, Lights Out, etc. are constantly playing; another room devoted exclusively to the showing of amateur movies—a fan film festival, as it were; a no-holds-barred author's session which would be taped and made available to the con members; a special exhibit in the art show room, where your favorite illustrator would be working on a painting which, when completed, would be auctioned. These are all good suggestions we've had, and we're working on plans to see them through. It is the aim of the Dallascon to give fandom the best blow-your-mind Worldcon possible...and we'd like your help.

We'll see you in St. Louis, world.



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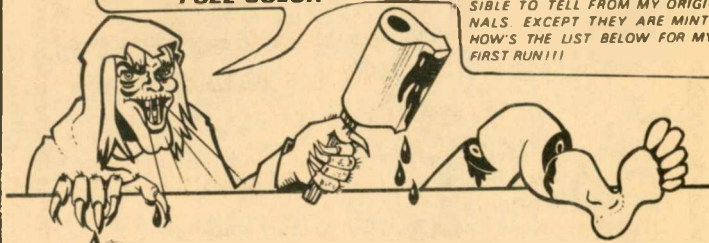
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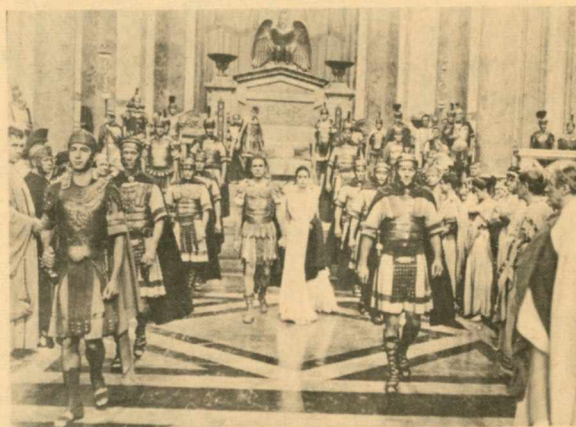


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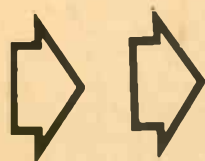
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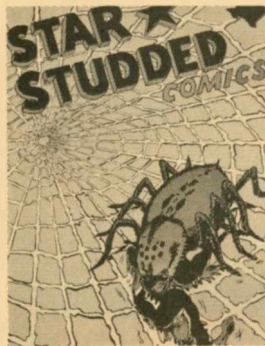
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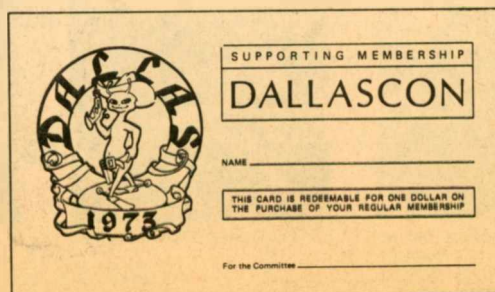
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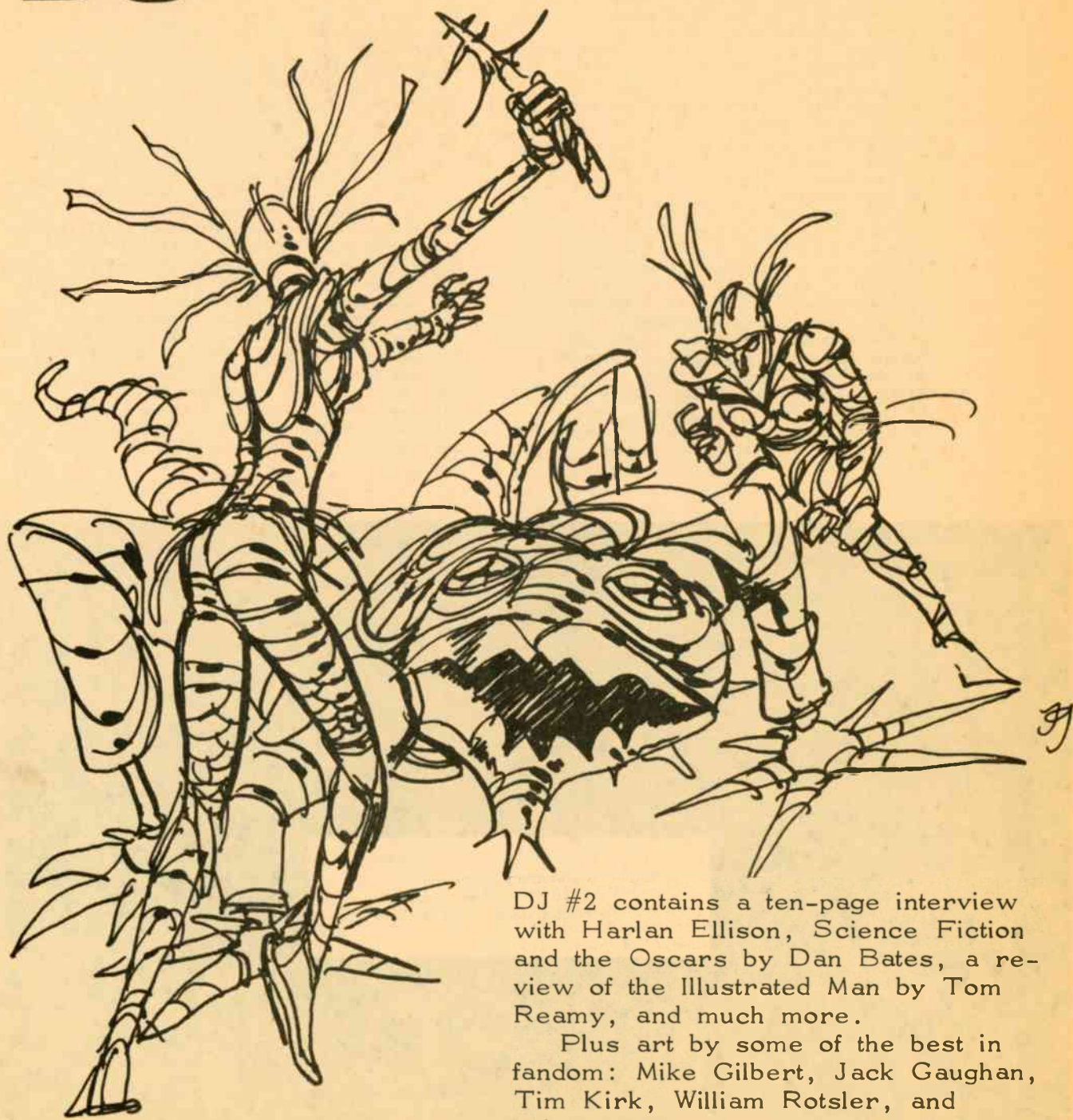


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