

Noreascon 4

Progress Report 6

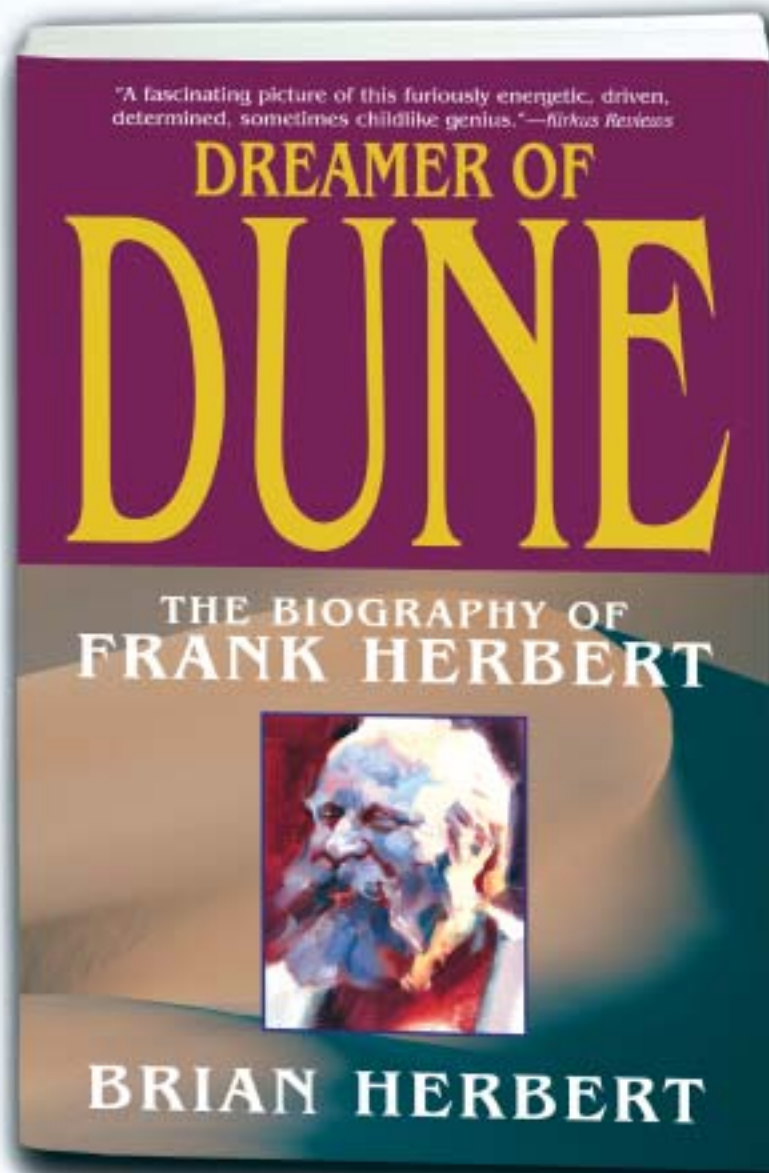
May 2004



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"Arguably the most popular twentieth-century science fiction novel, Frank Herbert's *Dune* integrated social, ecological, and religious commentary into a new kind of world-building that captivated readers much as *Lord of the Rings* enthralled fantasy fans. Brian Herbert's heartfelt biography of his father portrays a man with large faults and virtues." -Booklist

Available in trade paperback JULY 2004



**Dreamer of Dune
Brian Herbert**

Trade Paperback
0-765-30647-6
\$16.95/\$24.95 Can.

Hardcover
0-765-30646-8
\$27.95/\$41.95 Can.

"An extraordinary portrait of the visionary behind the ecological SF classic *Dune*."

-Publishers Weekly, starred review

"A fascinating picture of this furiously energetic, driven, determined, sometimes childlike genius." -Kirkus Reviews

"There is little doubt that *Dreamer of Dune* is the most detailed and authoritative biography of Frank Herbert we're likely to see." -Locus

A Locus 2003 Recommended Reading List Selection

www.tor.com 



The 62nd World Science Fiction Convention

September 2-6, 2004

Boston, Massachusetts, USA



Strange new worlds... not-so-alien lifeforms

Join fans from around the globe for five days of wonder at Noreascon Four.

Pro Guests of Honor:

Terry Pratchett William Tenn

Fan Guests of Honor:

Jack Speer Peter Weston

Noreascon 4

FACILITIES

- Hynes Convention Center
- Sheraton Boston Hotel
- Boston Marriott Copley Place



MEMBERSHIP RATES (Through July 31, 2004)

Attending membership: US\$ 180

Supporting membership: US\$ 35

Upgrade existing supporting membership to attending: US\$ 145

Child's admission: US\$ 105
(12 & under as of Sept. 6, 2004; Child's admission does not include publications or voting rights.)

Installment plan available; write installments@noreascon.org

QUESTIONS

To volunteer, write to volunteers@noreascon.org

For information about registration, contact prereg@noreascon.org

To advertise in progress reports, email progress@noreascon.org

For general questions, ask info@noreascon.org

ADDRESSES

Noreascon Four/MCFI
P.O. Box 1010
Framingham, MA 01701
United States of America

Fax: +1 617.776.3243

Web page: www.noreascon.org

Online registration available

"World Science Fiction Convention" is a service mark of the World Science Fiction Society, an unincorporated literary society.

"Noreascon" is a service mark of Massachusetts Convention Fandom, Inc. The Noreascon 4 logo uses a picture taken by the Hubble Space Telescope, made available by NASA and STScI.

Chairman's Letter

In the 5th century B.C., Herodotus opined, "If a man insisted always on being serious, and never allowed himself a bit of fun and relaxation, he would go mad or become unstable without knowing it."

Here at Noreascon Four, we're all about keeping our members stable and sane. (We won't talk about the committee right now.)

We're planning a stability-ensuring blend of mental calisthenics and whimsy – the serious and the "bit of fun and relaxation" Herodotus urged – some of which you'll be reading about in this Progress Report and on our regularly-updated web pages (see www.noreascon.org).

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Art Credits:

Adam-Troy Castro - 8, 14
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 Brad Foster – 10, 47, 48
 Bill Neville – 3, 39, 53, 64
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 Terry Pratchett - 12, 16
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Before the convention begins, you can see Boston, and it's going to be a jumping city this summer. Noreascon Four's the second-largest convention in the city this year (and much smaller than the Democratic National Convention a month earlier), but it's almost as if the city understood that sfinal types were on the way.

You'll have a chance to see the Boston Museum of Science's amazing *Lord of the Rings* exhibit, traveling here from New Zealand. Just for us (okay, maybe not), they've scheduled it to be in town during the Worldcon. The Museum of Science has many other interactive and wicked cool exhibits – for kids and for adults.

We've got some Red Sox tickets (a limited number) for a game the day before Noreascon Four begins. Perhaps you can help to break the "curse of the Bambino."

The city will be in fine form, as it slowly emerges from the dozen years of "Big Dig" construction, and you can drive through tunnels that took the technology and design experts of three continents to craft.

There are other museums, activities, things to see and to do: we'll be updating our "tourism" information very, very regularly.

Then you get to Noreascon Four. Here's a rough schedule for you: register, get badge, see spiffy exhibits, hit dealers' room, go to informative program, do First Night, see some parties, sleep, go to neat program, say "cool" at the art show, see more exhibits, go to our Friday Night at the Worldcon, be amazed by Retro Hugos and our nifty guests, see some parties, sleep, check out a flick, go to awesome program, hear some filk, shop some more, go to the Hugo Awards ceremony, see some parties, sleep, note that program's just getting better and see more of it, buy some art in art show, maybe go to a reading, get books signed by author-heroes, meet new friends, go to the Masquerade, see some more parties, sleep, do a kaffeeklatsch with extra kaffee, realize you can't see all the program but give it a good try, hit the dealers' room again, see another movie, go to closing ceremonies, help with tear-down, bark at the dead-dog party, sleep some more, get up, get on plane, sigh longingly that it's just five days.

Whew.

I forgot to mention the eating and drinking at marvelous restaurants, the visits to the con suite in the Sheraton to sit and chat, and lots of other things that will make Noreascon Four a different convention for each one of us.

I'm writing this note for inclusion in our Progress Report 6, which should reach the majority of our members in May (the wonders of bulk mailing). But right now, it's March 16, and it's snowing out at a rate of an inch an hour, and the turkeys that live in our yard are looking mighty dandruffy, and it seems like September 2 is a long, long way away (5 and a half months!).

Our anticipation for the convention is palpable, now. We've got more than 200 people working away, and we're likely to knock on lots more doors (and e-mail in-boxes) in the coming months, looking for people who want to help make this Worldcon vision real.

I write you these notes in each Progress Report because my PR editors said I had to – but really, they're being written on behalf of everyone working so hard on the convention. You can see who's already ~~been sucked in~~ committed by checking out our committee listing. If you'd like to help, we'd love to have you.

It's a mark of civilization, you know – this Worldcon thingy.

Or at least that's how I interpret Bertrand Russell's 1930 comment, "To be able to fill leisure intelligently is the last product of civilization, and at present very few people have reached this level."

- Deb Geisler

You are cordially invited to join the members of The Heinlein Society

at Noreascon4, The 62d World Science Fiction Convention, for this year's presentation of the Heinlein Award for outstanding published works of science fact and fiction that inspire humanity's expansion into space.

The Heinlein Award was established at the request of the late Virginia Heinlein, the author's widow, shortly before her final illness. Robert Anson Heinlein's dream was to see humanity establish itself on the other planets of this solar system and eventually reach the stars, themselves.

Join the members of the Heinlein Award board of judges: Greg Bear, Michael Flynn, Joe Haldeman, Yoji Kondo, Elizabeth Moon, Larry Niven, Jerry Pournelle, Spider Robinson, Stanley Schmidt, Herb Gilliland, and John Hill in this event honoring a great man's vision and a great lady's dedication to that cause.



The
Heinlein
Society

Reception begins at 6 P.M., sharp!

Friday, September 3, 2004.

Dance after dinner.

The Belvidere Ballroom Second Floor • Hilton Boston Back Bay Hotel • 40 Dalton Street, Boston, MA • 02115-3123

(across Dalton Street from the Hynes Convention Center)

Tickets are \$75 (U.S.) until August 28, 2004 Late Reservations \$100 (U.S.) at the door (15% discount for orders of six or more) R.S.V.P. with payment in advance payable to:

The Heinlein Society

Attn.: The Heinlein Awards Dinner

PO Box 1254

Venice, California 90294-1254

Telephone: 310-399-0310

Please check our website at www.heinleinsociety.org for online reservations and payments.

ROBERT A. HEINLEIN MEMORIAL "PAY IT FORWARD" BLOOD DRIVE

Blood donations save lives!

Robert Heinlein knew this when he helped start SF-con blood drives in 1976. A tradition in its second quarter century, the Heinlein Memorial "Pay It Forward" Blood Drive is scheduled during World Con, wherever held, both in memory of Robert Heinlein and in accordance with his wishes. SF fans have "paid the debt forward" for almost three decades.



**The day and time will be
Saturday, September 4, 2004, from 10 a.m. to 4:30 p.m.**

This year, events require it be off-premises. Take a short walk to be a citizen of the galaxy — and take home a pin designed by Robert Heinlein, exclusively for the volunteers who choose to continue this salutary tradition. We cannot offer you signed copies as Robert and Ginny Heinlein once did — Ginny sailed beyond the sunset to join Robert a year ago this past January — but in their memory, perhaps, other authors may be present and, perhaps, offer you something of theirs, as many have done before.

A blood mobile will be available in very close proximity; but as we go to press deadline, a final decision cannot yet be made. Please check the Convention bulletin or programs, or flyers that will be distributed.

Sponsored and arranged by The Heinlein Society, a non-profit organization dedicated to Heinlein's works and paying the debt forward, with appreciation to the Blood Services of Massachusetts General Hospital for their splendid help and cooperation. We're at www.heinleinsociety.org. Now would be a good time to join us in our efforts.

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GoH Liaison Coordinator: Naomi Fisher

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to Jack Speer: Rich and Nikki Lynch

to William Tenn (Phil Klass): John Schmidt

to Peter Weston: Naomi Fisher

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Advertising (Placement): Janice Gelb

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Den Mother and Strawboss: Leah Anderson

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Site Selection Advisor: Jim Briggs

Staff: Steve Francis, Mark Linneman, Gary Robe & Dick
Spelman

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Mark Olson

Hugo Administration: Rick Katze

Hugo Losers Party at Torcon: Gay Ellen Dennett

Mark Protection Committee Representative:
George Flynn

WSFS Business Meeting: Don Eastlake III

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Timekeeper: Alexis Layton

Secretary: Ann Broomhead

Treasurer: Tim Szczesuil

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Committee At-Con Communication: Jim Mann

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Den: Deborah A. King

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Gargill, Joanne Handwerker, Sean Obrock, Ann Rudolph,
Larry Sanderson & Jamie Wilson

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Dances: Meredith Schwartz

Regency Dance: Suford Lewis

Sockhop/Swing Dance: Meredith Schwartz

Events Draftsman: Carl "z!" Zwanzig

Films: Michael Donahue

Staff: Chuck Shimada & Patty Silva

First Night: Leslie Turek

Deputy: Rachel Silber

Creative Consultant: John Pomeranz

Staff: Vivian Abraham, Grant Kruger, Jim Murray,

Jeff Orth, Alice Phoenix, Mike Rennie (Sparks) &
Nicholas "Phi" Shechtman

Friday Night Time Travel Machine/Retro Hugos:

Jill Eastlake

Deputy: Carsten Turner

Escort Lead: Susan de Guardiola

Escorts: Raymond Cyrus, Warren Mayer, Jeff Poretzky,

Irene Urban & Victoria Warren

Time Travel MC: Bob Eggleton

Research: Rich Lynch & Joe Siclari

Sets: Dan Zimmerman

Slide Production: Bridget Boyle

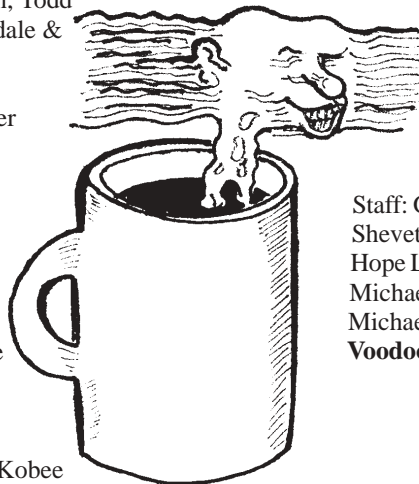
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Events (continued):

Hugo and Masquerade Programs: Erica Lynn Schultz
House Management: Sean Keane & Sue Keane
Hugo Ceremonies: Dalroy Ward & Edie Williams
Hugo MC: Neil Gaiman
Staff: Craig Miller & Sue Wheeler
Escorts: Ron & Val Ontell
Stage Manager: Joel Lord
Masquerade: Richard Hill
Deputy: Carl Mami
Fan Photography: Lenny Provenzano
Green Room: Byron Connell
Green Room Staff: Tina Connell
Masquerade MC: Susan de Guardiola
Official Photography: Leah Pizzo
Registration: Dora Buck
Stage Manager/Show Caller: Larry Schroeder
Ninja Crew Chief: Warren Mayer
Events Staff: Richard Fine, Stephanie Fine, Ariel Franklin-Hudson & Nora Jemison
Technical Director: Paul Kraus
Special Assistant to the Technical Director: Bill Calocchia
Deputy T.D.s: Aaron Block, Dale Farmer, John Harvey & Liz Orenstein
Lighting Designer: Al "Hobbit" Walker
Sound Designer: Joel Lord
Special Effects Designer: Bill Parker
Technical Advisors: Art "Boots" Coleman, Bill Parker, Rob Spence & Carl "z!" Zwanzig
Technical Liaisons:
to Anime: Tim Roberge
to Children's Services: Dale Farmer
to Concerts: Scott "Kludge" Dorsey
to Exhibits: Peter Garland
to Film: Chuck Shimada
to Hugo Ceremony: Joel Lord
to Masquerade: Marty Gear
to Program: Paul Kraus
to Time Travel Machine/Retros: Liz Orenstein
Video Designer: Syd Weinstein

Exhibits/Fixed Functions: Jim Hudson

Exhibits Staff: David-Glenn Anderson, Todd Dashoff, Laurie Mann, Matthew Ragsdale & Randy Smith
Art Show: Gay Ellen Dennett
Auction: Eric J. "Dr. Gandalf" Fleischer
Checkin/Checkout: Shirley Avery & Andrea Senchy
Mail-in Art Guru: Dr. Karen Purcell
Mapper/Cartographer: Kevin Allen
Print Shop: Deb Atwood
Sales: Joni Brill Dashoff
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Staff: Lisa Hertel & 'Zanne Labonville
Autographing: Kathryn Daugherty
Costuming Exhibit: Elaine Mami
Assistant: Carole Salemi
Dealers' Room: Larry Smith & Sally Kobee
Assistants: Art & Becky Henderson



Decorator Liaison: Jim Hudson
E. E. Smith Exhibit: Stephen Lucchetti
Assistant: Al Cromika
Fan Gallery: Chaz Baden
Assistant: Christian McGuire
SF & Fan History Exhibit: Randy Smith
Staff: Joni Brill Dashoff, Joyce Scrivner, Ken Keller
Fan and Bid Tables: Marah Searle-Kovacevic
Fifty Years of Hugos: Ruth Leibig
Floor Manager: Chris Marble
Mended Drum Host: John Syms
NASA Exhibits Liaison: Patrick Molloy
Pro Photo Gallery: Tom Veal
Assistant: Becky Thomson
William Tenn Exhibit: Ann Cecil

Facilities: Ben Yalow

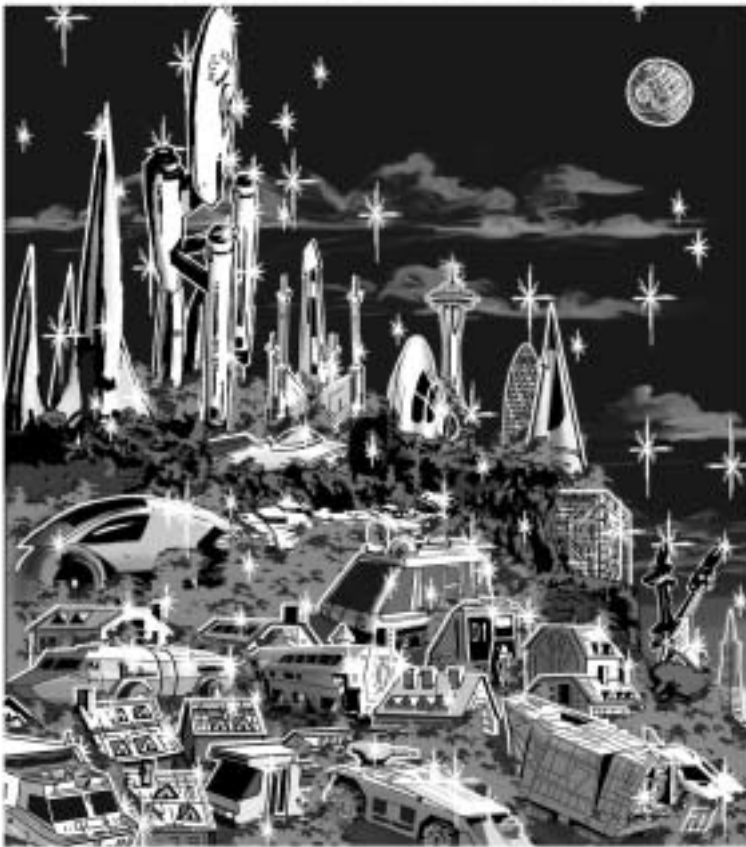
Convention Center: Bobbi Armbruster
Staff: Nancy Cobb & Glenn Glazer
Hotel Function Space: Mark Herrup
Staff: Kevin Allen & Stephen Boucher
Housing: Kim Marks Brown
Party Liaison: Elka Tovah Davidoff
Staff: Elspeth Kovar, Christian McGuire & Theresa Renner Smith

Member Services: Sharon Sbarsky

Deputy: Ruth Sachter
At Con Information: Sheila Perry
Staff: Tammy Coxen, Irene Harrison & Susan Mozzicato
Tours/Touristing: Joyce Carroll Grace
Children's Services: Sandra Childress & Inger Myers
Con Suite: Claire Anderson
Volunteers and Scheduling: Jeff Orth
Assistant (pre-con): Tammy Coxen
Logistics Liaison: Dave Anderson
Staff: Jack Heneghan, Diane Lacey, Jeff Orth & Kelly S. Persons
Dead Dog Party: Minneapolis in '73
Dining Signup Board: Alice Lewis
Freebie Solicitation (Books):
Michael J. Walsh

Handicapped Services: Sally Woehrl
Information Research and Guru:
Ann Broomhead
Installment Plan: Ann Broomhead
Assistant: Dale Farmer
Pre-Registration: Bonnie Atwood
Registration: Genny Dazzo

Staff: Gary Agin, Bonnie Atwood, Dave Belfer-Shevett, Beth Friedman, Lenore Jean Jones, Hope Liebowitz, Selina Lovett, Michael Matthew, Michael "Mr. Shirt" McConnell, David Schroth & Michael Siladi
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Kaffeeklatsches: Kathei Logue

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Have you arranged for YOUR special interest group get-together yet?
Contact sigs@noreascon.org.

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Title TBD by Terry Pratchett, ed. Priscilla Olson and Sheila Perry.

Title TBD by Jack Speer, ed. Fred Lerner

With Stars in My Eyes: My Adventures in British Fandom,
by Peter Weston, ed. Anthony Lewis

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Mailing List Host: Joel P. Lord

Retro Hugo Base Design: Patrick J. and Leah O'Connor

Sales to Members: Scott and Jane Dennis,

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TERRY PRATCHETT

Colin Smythe

TERRY PRATCHETT: born 28 April 1948 Beaconsfield, Bucks. Major source of education: Beaconsfield Public Library (though school must have been of some little help). Attended High Wycombe Technical High School rather than the local grammar because he felt 'woodwork would be more fun than Latin'. At this time he had no real vision of what he wanted to do with his life, and remembers himself as a 'nondescript student'.

With his short story, "The Hades Business," published in the school magazine when he was thirteen, and published commercially when he was fifteen, Terry was obviously in line for a bright future. Having got five O-levels and started A-level courses in Art, History and English, he decided after the first year to try journalism, and when a job opportunity came up on the *Bucks Free Press*, he talked things over with his parents, and left school in 1965. While with the *Press* he still read avidly, took the two-year National Council for the Training of Journalists proficiency course and passed an A level in English, both while on day release. He had interviewed my co-director Peter Bander van Duren about a book he had edited on education in the coming decade, *Looking forward to the Seventies*, and mentioned to him that he had written a book called *The Carpet People* and would we consider it for publication? So Peter passed it to me. Yes. It was a delight, and it was obvious that here was an author we *had* to publish. After some delays (not unusual for a small publisher) we got Terry to produce some illustrations and published it in 1971, with a launch party in the carpet department of Heal's store in Tottenham Court Road, London. We both wrote a blurb and as each wouldn't give way as to which was to be used, we used both. *The Carpet People* received few reviews, but those few were ecstatic, with it being described as being 'of quite extraordinary quality' (*Teacher's World*) and 'a new dimension in imagination...the prose is beautiful' (*The Irish Times*). What the reviews would have been like had reviewers seen the illustrations in colour – Terry coloured the illustrations in a handful of copies – can only be guessed.

The Carpet People was followed by *The Dark Side of the Sun* (1976) and *Strata* (1981), both written on dark winter evenings when Terry had nothing better to do. He left the *Bucks Free Press* and started work for the *Western Daily Press* on 28 September 1970, but he returned to the *Press* in 1972 as a sub-editor, and on 3 September 1973 joined the *Bath Evening Chronicle*. At this time he also produced a



series of cartoons for our monthly journal *Psychic Researcher* describing the goings-on at the government's fictional paranormal research establishment, 'Warlock Hall.' In 1980 Terry was appointed publicity officer for the Central Electricity Generating Board (now PowerGen) with responsibility for three nuclear power stations ('What leak? — Oh, *that* leak'), where he was working when we published the first of the Discworld novels, *The Colour of Magic*, in 1983. Terry's paperback publisher at the time was New English Library, who had published *The Dark Side of the Sun* and *Strata* (both with Tim White covers) but they failed to market *Strata* adequately. The fact they'd just been taken over by Hodder & Stoughton at the time did not help matters as Hodder's reps had heard of few of the NEL authors they were now selling, with the possible exception of Heinlein. NEL published *Strata* in 1982, but when they sold off their remaining stock in 1985, I bought 300 copies and so kept the book in print for a few more years.

In 1983, I was able to interest Diane Pearson at Corgi in *The Colour of Magic*, and then got NEL to forego their option to publish his next book. 'As *Strata* sold so badly, you don't want to publish Terry's next book, do you?' 'No, we don't.' 'Oh dear. Well never mind. I expect I'll be able to find another paperback publisher in due course,' sort of exchange. Diane in turn convinced Corgi to take it. Corgi succeeded in getting *BBC Woman's Hour* to broadcast it as a six-part serial, immediately after which NEL rang to ask whether the paperback rights were still free. Of course, they were too late. Corgi's publication of the first Discworld novel was the turning point in Terry's writing career, and the BBC later broadcast his third novel, *Equal Rites*, also on *Woman's Hour*. At the time, I was told that no other books had generated so much reaction from their listeners.

The Light Fantastic was published in 1986, by which time it had become obvious to Terry and myself that if he was to maximise his potential, then he had to move to a major publishing house, as my company was unable to cope with bestsellers, and that this should be done while we were

friends. Victor Gollancz's SF list was very well known and respected, and Terry indicated that he'd like to be published by that company. I suggested to a friend of mine at Gollancz, David Burnett, that they should consider taking Terry on, and although they had never published fantasy before, only traditional SF, we initially struck a co-publishing deal for three titles, *Equal Rites*, *Mort* and *Sourcery*, and these appeared under Gollancz's imprint "in association with Colin Smythe." With Terry's increased popularity, however, it became obvious that this arrangement would cause a conflict of loyalties for me, so it was terminated and I became his agent.

Until the appearance of *The Last Continent*, all Discworld novels were published in hardcover by Gollancz, while Corgi published all the paperback editions (except *Eric*). In September 1987, soon after he had finished writing *Mort*, Terry decided that he could afford to devote himself to full-time writing, rather than merely doing so in his spare time after work: he thought he might suffer a drop in income for a while but that it would pick up in due course – and anyway, he enjoyed it more than fielding questions from the Press about malfunctioning nuclear reactors, so he resigned his position with the CEGB (about which he says he could write a book if he thought anyone would believe him). His sales – and income – picked up very much more quickly than he expected, and his next Gollancz contract was for six books, with much larger advances. Since then, sales have continued to improve, and in 1996 both *Maskerade* and *Interesting Times* were in the top ten hardcover and paperback lists of titles most in demand prior to Christmas, while *Soul Music* (published by Corgi in May 1995) spent an unbroken run of four weeks in the no.1 position on the paperback bestseller list. In 1997 I read that *Reaper Man* was the eighth fastest-selling novel in Britain in the past five years, a remarkable achievement for any book at that time, let alone a so-called 'genre' novel. (Of course, the Harry Potter phenomenon has changed that market out of all recognition, and we should now be surprised at nothing.)

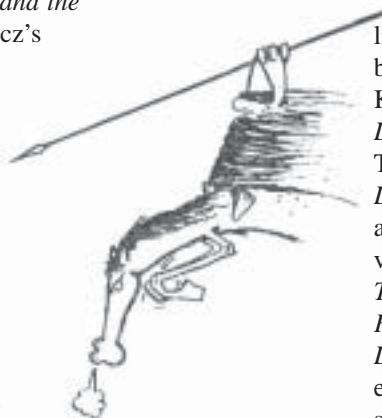
1996 saw the publication of the third Johnny Maxwell novel, *Johnny and the Bomb*, as well as playtexts by Stephen Briggs, of *Mort*, *Wyrd Sisters*, and *Johnny and the Dead* (this by Oxford University Press), and Gollancz's

publication of *Feet of Clay*, described by them as a "chilling tale of poisoning and pottery," featuring, among others, Commander Sir Samuel Vimes, Captain Carrot and the City Watch. *The Pratchett Portfolio* of Paul Kidby's illustrations of Discworld denizens, with accompanying text by Terry, was published in September and November saw the publication of *Hogfather*, the paperback edition of *Maskerade*, and the release by Psygnosis of Perfect Entertainment's game, *Discworld II: Missing, Presumed...* As to sales, *Hogfather* and *Maskerade* shared the honours by being top of the hardcover and paperback lists respectively two weeks running. It was the third time Terry had had books in the no.1 positions in both lists simultaneously, and as far as I know, no other author has succeeded in doing this even once. *Hogfather* held the no.1 position in the hardcover fiction list for five weeks. The *Times* stated that by their calculations, he was probably the highest earning author of 1996 in Britain, and certainly had the greatest sales.

1997 saw the publication of *Jingo*, in which Ankh-Morpork and Klatch go to war over an island in the Circle Sea that tends to rise and sink, and the Patrician and the City Watch have to settle matters, the publication of *Discworld's Unseen University Diary* for 1998, and the transmission of Cosgrove Hall's cartoon series *Wyrd Sisters*, with Astrion releasing it and *Soul Music* (which has yet to be shown on British TV) on video. Corgi has published the illustrated film-scripts of both. Stephen Briggs' adaptations of *Guards! Guards!*, and *Men at Arms* were also published that year.

Terry's books do not need listing here, but the twenty-second (and first hardcover to be published by Transworld's Doubleday imprint) – *The Last Continent* (definitely not about Australia, but just vaguely Australian) – was published at the beginning of May 1998 and was twelve weeks in the no.1 position in the hardcover fiction best-seller list in Britain. The next, *Carpe Jugulum*, in which the witches battle vampires for the Kingdom of Lancre, was published on 5 November and it and the paperback edition of *Jingo* (published on the same day) jointly held the no.1 positions in the hardcover and paperback fiction lists for four weeks running.

Also in May 1998, Corgi published *The Tourist's Guide to Lancre* by Terry, Stephen Briggs and Paul Kidby, and Terry's and Paul's *Death's Domain*, was published in May 1999. The third computer game, called *Discworld Noir*, was also released about that time, as were a double volume (published by us) containing *The Colour of Magic* and *The Light Fantastic*, entitled *The First Discworld Novels* and the paperback edition of *The Last Continent*, which stayed for something like twelve



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weeks in the no.1 position on the paperback bestseller fiction list. In August Steve Jackson Games issued the GURPS Discworld game with contributions by Terry and illustrated by Paul Kidby.

Of his books for young readers, *Truckers*, the first volume of what is known in the USA as the Bromeliad Trilogy, was a landmark in that it was the first children's book to appear in the British adult paperback fiction best-seller lists, and in due course it was followed by *Diggers*, *Wings*, the revised version of *The Carpet People*, and all three Johnny Maxwell books, *Only You Can Save Mankind*, *Johnny and the Dead*, and *Johnny and the Bomb*.

As far as Britain is concerned Terry was the 1990s' best-selling living fiction author, with over twelve million sales (but this was before the Potter phenomenon), which are now running at well over two million books a year. During the four years' existence of the British BookTrack's weekly bestselling chart, over 60 titles had constantly been in the top 5,000 bestselling titles, and the author with the most titles in this listing is Terry with twelve, namely *The Colour of Magic*, *Guards! Guards!*, *Pyramids*, *Soul Music*, *The Light Fantastic*, *Reaper Man*, *Interesting Times*, *Sourcery*, *Men at Arms*, *Equal Rites*, *Mort* and *Wyrd Sisters*.

Terry has also written a number of short stories, three of which have Discworld themes. The most recent, "The Sea and Little Fishes" was published in October 1998, in a collection edited by Robert Silverberg, entitled *Legends*. He finds that they involve him in almost as much work as a full-scale book, and if he is already writing a novel - which is almost all the time, he finds it very difficult to stop and change tracks, as it were, and write a short piece, so there are fewer of that genre around than one might expect. A non-Discworld story, "Once and Future", appeared in a collection in the USA in 1995, but it has not been and will not be published in Britain in the foreseeable future.

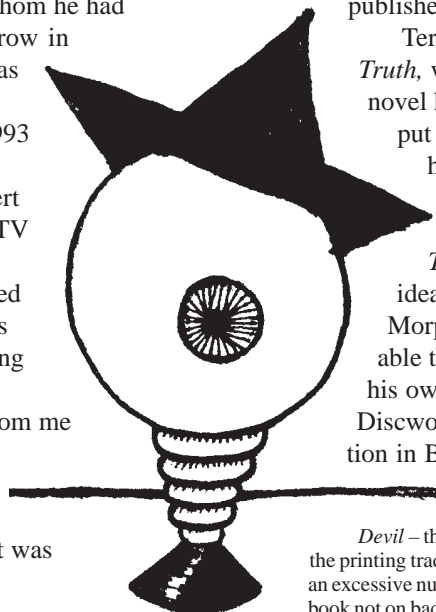
When he took up his position with the *Western Daily Press* in 1970 he moved, with wife Lyn (whom he had married in 1968), to a cottage in Rowberrow in Somerset where their daughter Rhianna was born. When he found he could not enlarge the cottage further, the family moved in 1993 to what he has described as 'a Domesday manor' south west of Salisbury, and alert fans will have seen pictures of this on the TV interview at the time *Soul Music* was published. Just before they moved, Terry slipped outside the front door of the cottage, hit his head, and mildly concussed himself, blotting out his memory of the previous few hours. Unfortunately, he had received a cheque from me that morning for a rather large sum of money. He knows he put it *somewhere safe*, but still has no recollection where, and it has yet to turn up. Needless to say, it was stopped and a replacement issued.

Terry's work for the Orang-Utan Foundation is common knowledge. He went out to Borneo with a film crew to see orangutans in their native habitat, and among the praise that *Terry Pratchett's Jungle Quest* received was a comment by Sir Alec Guinness in his diary (published the following year), that it was - apart from one other programme - "the most impressive thing I've seen on the box this year". Terry has also done a year's stint as Chairman of the Society of Authors, and was chairman of the panel of judges for the 1997 Rhone-Poulenc Prize.

His fiftieth birthday at the end of April 1998 was celebrated by a party hosted by Transworld. While news of a celebration could not be kept from him, I think that its size - 50 guests to a dinner at the Ivy Restaurant in Soho, with various original presents - took him completely by surprise. But what hit the headlines was his appointment as an Officer of the Order of the British Empire in the Queen's 1998 Birthday Honours List "for services to literature." The initial soundings-out from Downing Street came as such a surprise to him that initially he thought it must be an elaborate hoax. However, accompanied by his family, he went to Buckingham Palace on 26 November 1998 to receive the decoration from the Prince of Wales. In July 1999 he received an honorary Doctorate of Literature (D.Litt.) from the University of Warwick (and in turn granted doctorates of the Unseen University to Ian Stewart and Jack Cohen, co-authors with him of *The Science of Discworld*, which had been published the previous month), and in 2001 one from the University of Portsmouth. On 10 December 2003 he received an honorary doctorate from the University of Bath.

The Fifth Elephant (the working title of which had been *Uberwald Nights*) was published in November 1999, as was *Nanny Ogg's Cook Book* (written in collaboration with Stephen Briggs, with recipes by Tina Hannan, and illustrated by Paul Kidby), and the paperback edition was published in November 2001.

Terry's twenty-fifth Discworld novel, *The Truth*, was published in November 2000. This novel had been started some years ago but he put it aside as for some time he could not see how the plot would develop. An idea of how long ago he started it is given by the original working title - *Interesting Times* - but Terry's not one to let a good idea go to waste... It's about Ankh-Morpork's first newspaper, so he has been able to make use of some his experiences from his own reporting days.¹ It was the first Discworld novel to have simultaneous publication in Britain and America, and it was followed



¹ Another possible title had been *Printer's Devil* - the term used in the past in Britain for an apprentice to the printing trade. It had started because a 16th century printer blamed an excessive number of typographical errors in a religious service book not on bad proof-reading but on the Devil.

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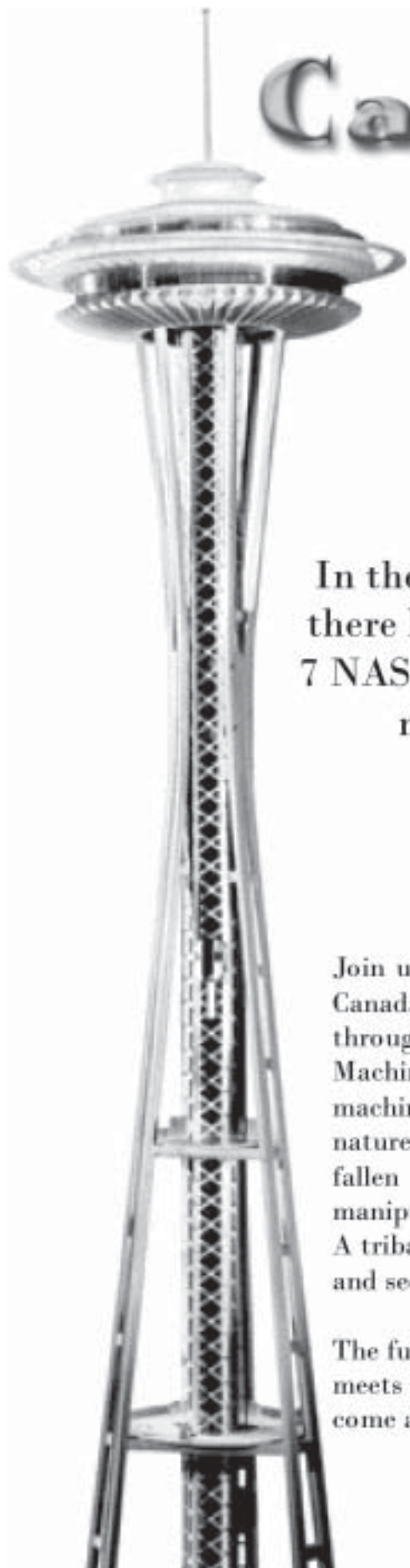
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in May 2001 by *Thief of Time*, featuring Susan, History Monks, the Auditors, the Five Horsemen (including the one who left before they became famous) and even chocolate-covered coffee beans. In August 2001 Gollancz published the 2002 Discworld calendar, entirely made up of pictures by Josh Kirby. They also published the 2002 Diary – *The Thieves' Guild Diary*. October 2001 saw the publication of *The Last Hero*, featuring Cohen the Barbarian, the Silver Hoard, and a cast of thousands, amazingly illustrated by Paul Kidby. This was followed a couple of weeks later by *The Amazing Maurice and his Educated Rodents*, which won the prestigious Carnegie Medal for the best children's book of the year.

Sadly, October 2001 also saw the death of Josh Kirby, aged seventy-two. It must be true to say that outside America – and for many there – the first Discworld book every fan acquired would have had a Kirby picture on its cover.

Terry's second collaboration with Ian Stewart and Jack Cohen, *The Science of Discworld II - The Globe*, was published by Ebury Press in May 2002, followed in November by *Night Watch*, the first Discworld novel without a Josh Kirby cover on it (if you don't count our first edition of *The Colour of Magic*, which was published before Josh was selected to do the covers). Instead it had a magnificent Paul Kidby painting based on Rembrandt's 'The Nightwatch'.

In Autumn 2002 Gollancz published *The (Reformed)*

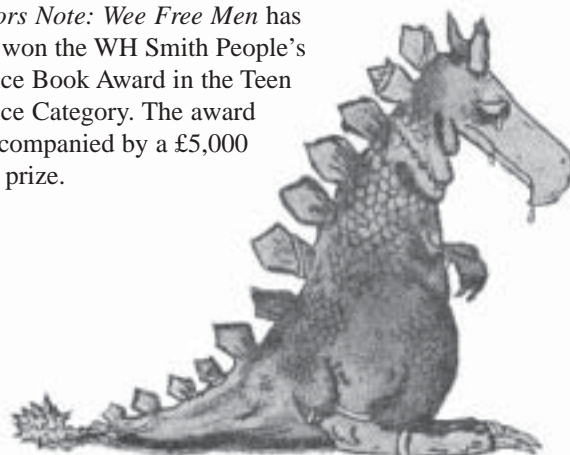
Vampyre's Diary and a *Calendar* with work by a number of artists, both for 2003, a year that has seen the publication of *Monstrous Regiment*, *The New Discworld Companion* (with Stephen Briggs) and *The Wee Free Men*, a novel for younger readers, set on Discworld, featuring the Nac Mac Feegle and a young girl discovering she has witch-powers, Tiffany Aching. This won the 2004 W.H. Smith Teen Fiction Award. At the end of April Terry's second novel featuring Tiffany Aching, *A Hat Full of Sky*, which brings Granny Weatherwax in as a major player, and it will be published this Spring.

Terry has now finished his new adult novel, *Going Postal*, due for publication in October 2004. He's also writing text for the next Paul Kidby work, *The Art of Discworld*, which will be handed over to the publishers (Gollancz) very soon. This should have been published in 2003, but it involved much more work for Paul than expected, and he could not meet the original deadline, and there wasn't any time for producing illustrations for a 2004 diary either – not that Terry had been able to decide on a suitable theme for it, so this year there's no 2004 diary, only a Calendar. He has also agreed to collaborate on a third *Science of Discworld* project with Ian Stewart and Jack Cohen, tentatively called *Darwin's Watch*.

In his report on himself on the jacket of *Carpe Jugulum*, Terry noted that he "lives behind a keyboard in Wiltshire, where he answers letters in a desperate attempt to find time to write. He used to grow carnivorous plants, but now they've taken over the greenhouse and he avoids going in. He feels it may be time to get a life, since apparently they're terribly useful." On the jackets of *The Fifth Elephant* and *The Truth*, however, he had decided that he "doesn't want to get a life, because it feels as though he's trying to lead three already". Now (in *Monstrous Regiment*), he's given up mentioning any ambitions, but with something like 35 million copies of his books in print worldwide, and published in about 30 languages, there is no doubt that he is, as his publishers describe him, "one of contemporary fiction's most popular writers."

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Editors Note: *Wee Free Men* has now won the WH Smith People's Choice Book Award in the Teen Choice Category. The award is accompanied by a £5,000 cash prize.



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The Media Lab — It's Not Science Fiction

by Joe Haldeman

You can't describe the MIT Media Lab in a line or two. Like the university in which it's imbedded, it's a place of learning and teaching, a place of research, and a repository of the results of research. A nexus toward which the energies of other institutions are directed.

But it's also a playground and a fantasyland, an all-nighter that goes on for months, a book that 300 authors rewrite daily. A movie that's always in rushes. It's fundamentally commercial but profoundly abstract.

The way it's funded is an oblique descriptor of the place. There are five Research Consortia that broadly define the Lab's main areas of interest. Private sponsors are invited to contribute to a consortium's expenses, starting at \$200,000 a year and going up to \$750,000 and more. The sponsors can't direct research, but they can take advantage of the intellectual property generated by it: during their sponsorship years, a minimum of three, they can use such properties without paying any other license or royalty fee.

In other words, it's a gamble. Will the consortium generate 600 grand worth of ideas in three years? It has happened often enough that sponsors came back for more.

Like the rest of MIT, though, the Media Lab is going through hard times, and a degree of belt-tightening is inevitable. Neither institution is getting rid of academic staff, but they're cutting back on support staff and goodies like catered meetings and liberal support of student travel. I've been an MIT professor since 1983, and I think this year will be the first when I didn't get a raise. (Our meetings are still catered, but we're Humanities and thus closer to the basic things of life.)

We're hoping it's a temporary thing. But the people at the Media Lab have to feel haunted by co-founder Marvin Minsky's motto: "Never trust an idea that's more than twenty years old." The Lab officially opened in 1985, but Nicholas Negroponte came up with the idea for it in 1978. However you calculate it, they're in the ballpark for growing dangerously close to respectability.

They were burned earlier this year by a snide article in *Wired*, so I guess it's no surprise that I was three times rebuffed by the press liaison office when I tried to arrange a tour for this article. I think the term "science fiction" is anathema to them; they must be seriously tired of seeing it used to trivialize their work. It's a nice irony. Being a well-known science fiction writer opens doors for me in most of science, big and small. The Media Lab is literally down the block from where I live and work, but that door's closed to the sci-fi guy.

(I even went down there physically this morning, but that was no better than e-mail or the phone. The fellow at the desk gave me some brochures that duplicated what I'd

gotten from the Web, and politely but firmly turned me away. He knew I was a professor and recognized the name of one of my students who'd gone to the Media Lab for his Ph.D., but that cut no ice.)

Well, they have work to do and don't need somebody walking in and asking the same questions everyone asks, like "Can you use two-party Hamiltonians as quantum channels to generate entanglement?" (I think you can.) My questions would involve science fiction, too, which evidently wouldn't help.

Still, reading through the descriptions of the 348 projects that are active as of this fall is like drifting through a near-future science fiction world. It's an incredibly huge feast.

Sifting through those descriptions, I made notes on 175 of them, a lot of which will be valuable in describing various futures in my fiction — puzzling over an obscure data acquisition project triggered a sudden line of thought that has totally changed the novel I'm writing now! Other science fiction writers could do a lot worse than download that long document, at www.media.mit.edu/research/index.html.

Of course, the future has a way of serving up the unexpected — the drive-in movie resulting in looser sexual morals, the transistor leading to social isolation through headphones, computer nets revitalizing correspondence. Some of the most mundane-sounding projects on that list may totally change the quality of life in the next generation or two.

"House_n" is an interesting example. The thirteen projects subsumed under that heading (which is part of the Changing Places consortium) deal with everything from the planning and construction of houses to their controlled evolution as they age. They propose reversing the 80%/20% cost ratio between labor and materials by borrowing techniques from automobile manufacture — consider the house and what's in it as "chassis" and "infill," assembled through mass production but with intelligent components that transform the finished product according to the needs and whims of each owner. The house analyzes the family's daily activities and provides an ideal environment, changing itself as the family grows and its needs change. One intriguing detail is a "translucent, super-insulating, power generating roof," providing both light and power to the interior.

Like several other projects, House_n has an "Aging Baby Boomer" angle. Homeowners don't think about (and so builders don't design for) what their needs are going to be when the mortgage is paid off and they're elderly. If they want to hang on to autonomy, they'll need the house's cooperation.

The Human Memory Prosthesis is aimed toward us, too, and "Silverstringers," a project that would involve the



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The Nippon for 2007 Haiku Contest

Since we're bidding to hold the 65th World Science Fiction Convention in 2007 at Yokohama, Japan, of course we're holding a *haiku* contest. You were probably waiting for us to say so.

The contest will be administered by our North America agent, Peggy Rae Sapienza, who alone is responsible for it. Please submit entries to her at peggyraes@comcast.net, or P.O. Box 314, Annapolis Junction, MD 20701, U.S.A. Buson (1716-1783), one of the best *haiku* poets, drew pictures too; your drawings are welcome. We may publish results of the contest.

We'll announce winners on Friday, September 3, 2004, at Noreascon 4, the 62nd Worldcon, Boston, Massachusetts. Peggy Rae, who chaired Bucconeer, the 56th Worldcon, will provide treasure (not necessarily of monetary value).

Noreascon 4 will administer voting for the 2007 Worldcon site; to vote you must be a member, Supporting or Attending, of Noreascon 4; if you want to learn more, try their World-Wide Web site www.noreascon.org, or paper mail to P.O. Box 1010, Framingham, MA 01701, U.S.A.



Enter as often as you like, but Peggy Rae may decline to consider anything that reaches her after Friday, August 28th, or more than a reasonable number of *haiku* from anyone. She claims no knowledge of any language but English. She may appoint suitable judges, but her decisions will be final. They would have been anyhow.

The *haiku* is a kind of poetry to rouse anyone's sense of wonder. Its three unrhymed lines, of 5-7-5 syllables, communicate a moment. Because *haiku* are so short, they tend to work by the painter's rule of drawing a brushstroke to show where the mountain isn't. They may be great or small. They may joke or grieve or gleam.

If you want to read up, try R. Hass, *The Essential Haiku* (1994); D. Keene, *World Within Walls* (1976); R.H. Blyth, *Haiku* (1949). If you want to know who we are, try our Web site www.nippon2007.org or paper mail address above.

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Who love the same stars.

elderly as reporters, giving their perspectives as part of a large ongoing database.

A lot of projects involve smart cars, which interact with their drivers, analyzing them as well as the road conditions. Finding and reserving a parking place as they approach their destination. A “chameleon car” that’s small and maneuverable in the city; long and stable on the highway. A guaranteed-weird concept car designed by Frank O. Gehry.

Learning about learning figures in many of the projects. One, counterintuitively, finds that one-teacher environments can be superior in some circumstances. Another looks at “eThinking” as opposed to the unaugmented variety. Using play to teach science and math. “Full-contact poetry” and “Lifelong kindergarten” sound like things I could get into.

Robots wander the halls, sometimes literally as well as figuratively. Musical robot animals and robots that learn by watching, and communicate by body language. There’s a hip-hop DJ robot called DJ I, Robot; a nod to Asimov, and the dangerous idea of robots that write stories, presumably collecting pay in the form of electricity and WD-40 cocktails.

Other writing-related projects include electronic ink and paper, rewritable paper and whiteboard, and interesting programs that search context for related stuff while you write — suggesting illustrations in one case; in another (“TalkTV”) the program does a string search of closed-caption text from recent television, to suggest quotes. One that’s seriously important to all writers and artists is “Cooperative media

distribution with viable revenue schemes for intellectual property holders,” looking for accommodations of copyright and copy ease.

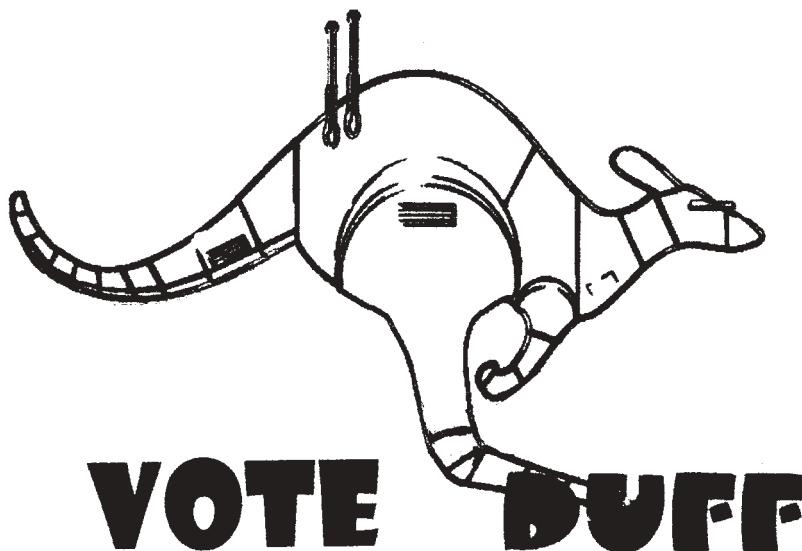
There are neat machines, like hyperinstruments (Yo Yo Ma played their hypercello) and a smart Jukebox that you program with a coin or a kick. Context-aware tables that change their surfaces as you adjust their height. A smart answering machine that allows you to talk back to other people’s answering machines.

Many of the projects are reminiscent of science fiction stories. One, “Cinematic Commonsense,” wonders what to do with the proliferation of cheap video cameras that are always on — how much and what kind of data do you keep? Bob Shaw had the answer to that, in “Light of Other Days” — you keep all of it, for decades, and then run it back real-time as an instrument of nostalgia.

And perhaps the most science-fictional one of all: “Open Government Information Awareness,” meant to increase transparency in the United States government. That might take awhile.

It’s interesting to click through the biographical statements given by individual researchers and see how many of them cite science-fictional and even fantasy influences. Neal Stephenson is predictably popular, but Tolkein and Harry Potter show up, too.

Sounds like a place I’d like to visit. Maybe next time I won’t tell them who I am.



The 2004 DUFF election is underway!

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And at NOREASCON 4, attend the FAN FUND RECEPTION and FAN FUND AUCTION!

Retro art exhibit

Mark Olson

We have made a huge amount of progress towards the Noreascon Four Retrospective Art Exhibit we announced in Progress Report 1, but we've got more to go.

Our goal is to put together an exhibit of some of the best and most memorable pieces by the greatest artists of the Golden Age of SF illustration from 1950 to 1975: John Schoenherr, Frank Kelly Freas, Jack Gaughan, Paul Lehr, Ed Emshwiller, Richard Powers, Stanley Meltzoff, Mel Hunter, Alex Schomberg, H. R. Van Dongen, Frank Frazetta, Ed Valigursky.

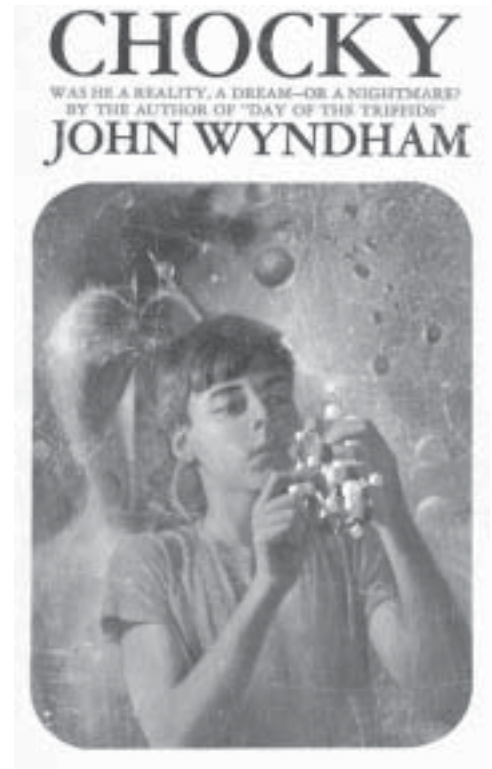
Arguably, SF art came of age in the early 50s, when a new crop of talented artists entered the field at the same time as the SF market exploded and better production techniques allowed a leap in the reproduction quality of SF cover art. This is particularly visible if you look at, say, the covers of *Astounding*. During the 40s there was the occasional nice cover, but starting around 1951 or 52 the covers suddenly become classics. For many of us, the art of this period defined SF art. Through the 50s SF art got better and better and by the mid-60s there were artists at work who are every bit the equals of the best of today's masters.

This exhibit was inspired by the two brilliant retrospectives we've seen in the past dozen years. At MagiCon in 1992, Vincent Di Fate assembled a remarkable art retrospective of fifty pieces covering the entire history of SF art, and at Chicon 2000 (the high point of the convention for me) Phyllis and Alex Eisenstein presented pieces from their collection and a number of others to show an extraordinary group of pieces mainly from the 50s and 60s.

We'd like your help to show 100 or so of the most memorable pieces from 1950 to 1975: the classic covers and interiors that you and every fan will remember when you see them. The problem? To find them and to arrange to borrow them! The illustrations on this page show a few of the pieces we've already been offered.

Do you own a piece which might be appropriate for the show which you'd be willing to loan? Send us a picture – it doesn't have to be high resolution or anything, just enough so we can know what piece it is. You don't even have to send a picture – just tell us on what book or magazine cover it was used and we'll find it. If you can, tell us who the artist was, how big it is, and where it was published. You can mail the information to our address or email it (digital photos are fine) to ArtRetro@noreascon.org.

We hope this will be one of the highlights of the convention, but that can happen only if you help!



Chocky art by Schulz.

Analog cover for "Gunpowder God" by John Schoenherr.

Art for Gregory Kern's "Earth Enslaved" by Jack Gaughan.

F&SF cover by Mel Hunter.



Think 2004. Think 20 Slices of Boston in '04.

Pam Fremon

When we were bidding for the 2004 Worldcon, we published a running list of 2004 reasons to vote for Boston in 2004. Most of these weren't terribly serious (though the duplicated items of *fried dough* and *more fried dough* ("Hey! It's our fave!") were terribly delicious). Bowing to fannish loquaciousness, here then are 20 of the best Boston attractions happening outside Noreascon's walls. The closest subway ('T') stop is noted. Costs reported are as of March 2004.

Take Yourself Out to the Ballgame

In the interests of pleasing SF fandom, the **Boston Red Sox** will have five home games during the Noreascon period. Since Fenway Park is an easy journey by subway, you really can't pass up the chance to see the BoSox do it again and *this time*, finally break the Bambino's curse (maybe). They play the Anaheim Angels on Sept. 1 and 2, and the Texas Rangers on Sept. 3, 4 and 5.

Baseball Group: We have group tickets to the September 1st game vs. Anaheim in the bleacher section. The cost will be \$20.20. If you are interested in purchasing tickets, please email tourism@noreascon.org right away.

Or you can buy tickets for any game at www.redsox.com or call 1-877-REDSOX9, or buy them at Fenway.

Boston Red Sox baseball. Tickets: \$12- \$75. T stop: Fenway (Green line).

Family Outings

A pleasant walk or a short subway ride can deliver you to the **Public Garden**; a lovely oasis of flowers, a variety of trees, and a really charming bird house in the heart of Boston's Back Bay area. The lagoon in the center is crossed by a white fairy-tale bridge.

The Swan Boats: What could be nicer on a summer day than a ride on a boat pushed by a giant swan? Yeah, these are tough birds. Since 1877, the Public Garden lagoon has been (seasonally) crossed by low, long boats, each with an oversized swan at the back (think *Löhengrin*), peddled by stalwart youths with exceptional leg muscles. These slow, ultra-mellow rides are a delight to visitors of all ages. Flocks of hungry ducks and a few real swans follow the

boats, always hoping for handouts.

The Duckling Statues: Near the Charles Street (north) side of the Public Garden are bronze statues of Mrs. Mallard and her brood, who were immortalized (seemingly literally, since the book has never been out of print) in Robert McCloskey's winsome 1941 picture book, *Make Way for Ducklings*. The statues are suitable for hugging, clambering on, etc. by small fry. Parents, this is your photo op. So beloved are the duck statues that now and then one is stolen and has to be replaced.

If you haven't read the book, you and your family may want to do so before visiting the statues, although you may find that your kids will recite for you all the rhyming names of the ducklings in short order. The story concerns Mr. and Mrs. Mallard's search for a home in the Public Garden for their impending parenthood, and the kind policeman who helps them. You can find the book at most tourist outlets and bookstores in Boston.

Public Garden: bordered by Charles, Boylston, Arlington and Beacon Streets. Swan boat information: 617-522-1966. T Stop: Arlington (Green line)

Sunday in the Art with George

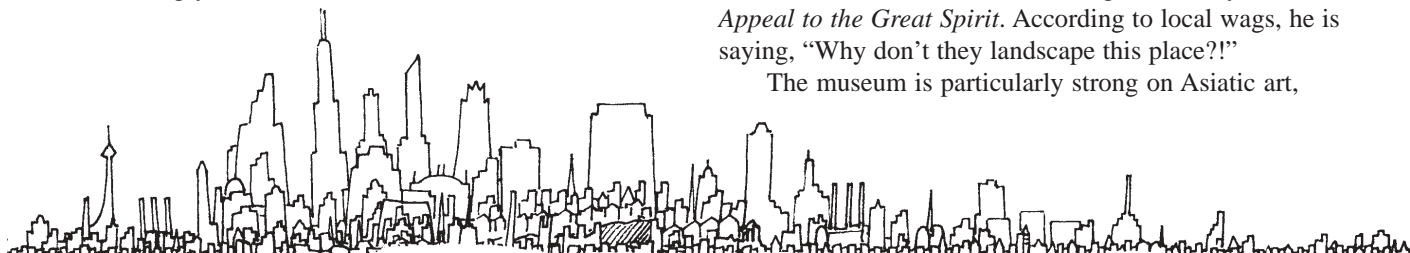
(or any of your other friends)

Boston's two finest art museums are practically within touching distance of each other. (Fortunately, they are on good terms.) Be advised: you can spend hours and hours here.

The **Isabella Stewart Gardner Museum** is a spectacular collection of Isabella Stewart Gardner's own acquired art; containing over 2,500 pieces spanning 3,000 years. Of particular note are the works of Old Masters and of renaissance art. Gardner, who died in 1924, stipulated in her will that no works were to be sold nor any to be added. The collection is as she made it, aside from a few grand pieces lost in a still-unsolved 1990 theft.

Just around the corner from the Gardner is the **Museum of Fine Arts**. One of the larger art museums in the US, it contains over 1 million items (not all of which are on display at once, of course). In front, the bronze statue of an Indian on horseback with arms flung wide is Cyrus Dallin's *Appeal to the Great Spirit*. According to local wags, he is saying, "Why don't they landscape this place?!"

The museum is particularly strong on Asiatic art,



Classical art, Impressionists (my personal favorites), Post-Impressionists and American fine and decorative arts, including many portraits by Gilbert Stuart and John Singleton Copley, and assorted silversmith works by some local guy named Paul Revere.

Isabella Stewart Gardner Museum: 280 the Fenway. Admission: \$10 adults (\$11 weekends); children free (617-566-1401)

Museum of Fine Arts: 465 Huntington Ave. Admission: Adults \$15; children \$6.50 before 3p.m.; Wednesday nights free (donations accepted) (617-267-9300). T stop: Museum of Fine Arts (Green line)

Why Settle for the Best? Why Not the Least?

Sure; any museum can exhibit *good* art. It takes a museum with attitude, guts, and a sly sense of humor to intentionally showcase *bad* art. The **Museum of Bad Art**, whose slogan is “Art Too Bad to be Ignored”, may be just your thing. It’s located under a movie theatre and is on the way to the theatre’s men’s room, so it gets a lot of visitors, intentionally or not. It’s located in the town of Dedham, south of Boston, and yes, you *can* get there by public transit.

Museum of Bad Art: 580 High St., in Dedham MA (617-325-8224). Located in the Dedham Community Theatre. Admission: free. Open during the theatre’s open hours (6:30 p.m.-10:30 p.m. Monday-Friday; 1:30 p.m.-10:30 p.m. Saturday, Sunday, holidays). T stop: Forest Hills (Orange line); then take the Dedham Mall bus to the end of the line (i.e., the mall). It’s a short walk to the town center and the theatre.

Rings + Science ... We’re There

Another favorite destination for families, Boston’s **Museum of Science** has over 600 permanent exhibits and a number of ever-changing displays. Most of the exhibits are friendly on a child’s level. The museum also houses an IMAX theatre, a planetarium, and a laser show.

Of special interest to fans will be *The Lord of the Rings Motion Picture Trilogy—The Exhibition*, a traveling exhibit which by supremely happy chance will be at the museum during Noreascon. It features hundreds of items related to the films, including models, costumes, jewelry, and interactive exhibits. Wowzers! I am salivating already.

Boston Museum of Science: Science Park. Admission to the exhibit halls (theatre, planetarium and laser show are separate charges): \$13 adults; \$10 children. Information: 617-723-2500. T stop: Science Park (Green line)

Lord of the Rings Exhibit: Admission: \$19 adults, \$16 children. Museum members pay less. Tickets go on sale June 1. See tickets.mos.org/.

Watch a Whale Doing Whale Stuff

Being on the coast (which shouldn’t come as a surprise by now), we in Boston have the opportunity to see ocean life up close, even if impersonal. You can do the same by going on a whale-watching cruise. While most cruises depart from

points north and south of Boston, you don’t need to go to Gloucester or Providence; you can leave directly from Boston on **Boston Harbor Cruises**; twice daily Monday-Friday and five times daily on weekends. It’s a 3-hour tour but there’s no *uh-oh* involved. A camera, light jacket, comfortable shoes and sunscreen are recommended. Snacks can be purchased on-board..

Boston Harbor Tours (whale watches): Departing Long Wharf, Boston. Information: 617-227-4321. Prices: \$30 adult, \$24 child. Reservations can be made online at www.bostonharborcruises.com/whalewatch/locationsched.htm. T stop: Aquarium (Blue line).

Sea Life-Watching for Confirmed Landlubbers

One of the most popular spots in Boston is the **New England Aquarium**, boasting a four-story ocean tank, with many marine animals and fishes. The numerous penguins have their own pool (betting on what, we wonder?), and harbor seals frolic in their outdoor tank. Kids adore this place. If you’re feeling a little damp after a walk around, you can take in a dryer show at the Aquarium’s IMAX theatre, which shows 3D films. Avoid visiting the Aquarium on weekends if you’re not up to facing crowds.

New England Aquarium: Central Wharf on Boston’s waterfront. Information: 617-973-5200. Admission: \$15.95 adults; \$8.95 children. T stop: Aquarium (Blue line)

Walking Through History

There is a long red line running through the north part of Boston, starting at the North End and going to Charlestown, that is known as the **Freedom Trail**. Follow this stripe on the sidewalk and it will take you to a number of points remembered from the Revolutionary War and the War of 1812. The nice thing about this self-scheduled walking tour is that you can get on or off at any point, making the tour as long or short as you like. Some of the top attractions, on or near the trail:

The **Old North Church** (located at one end of the trail), as Longfellow rhymed, is where lanterns were posted (“one if by land, two if by sea”). Properly called Christ Episcopal Church, it’s also Boston’s oldest surviving church. Visitors are not allowed in the bell tower, but the ground floor of the church is open. See the closed-in (and uncomfortable-looking) box pews, which were so designed to keep in the heat with foot-warmers that enclosed hot coals or bricks. (And we complain about winters *today!*)

On March 5, 1770, British guardsmen fired on an unruly mob of Bostonians who were heckling them. Five colonists died. The site of the **Boston Massacre**, as it came to be called, is at the east side of the Old State House, which is also worth a visit for its interesting architecture and historical information.

The rebellious colonist group known as the *Sons of Liberty* met in the **Old South Meeting House**, which still stands today in downtown Boston. It remains in use as a lecture and concert hall, and has displays and a gift shop.



You can see Boston's oldest surviving clapboard house (in fact, one of the oldest wooden houses in the US), but you'll probably remember it for being **Paul Revere's House**. It has a number of period pieces, one of the church bells he cast, and family furniture.

To protest the tax on tea that the British placed on the American colonies, 50 men dressed as Mohawks dumped a ship's cargo of tea overboard on the night of December 16, 1773. The original ship is long gone, but what's now known as the **Boston Tea Party Ship** is remembered in a period replica. Visit the ship and the nearby small museum. The Boston Children's Museum is close by at 300 Congress St., so if you're walking with the kids and they need a break from all that "old stuff", you might plan your day around a stop there.

Located in the Charlestown Navy Yard, the **U.S.S. Constitution** is the oldest commissioned warship afloat; dating back to the War of 1812. The *Constitution* was in 42 battles, never lost a battle, and was never boarded by an enemy. She is taken out into the harbor once a year for a turnaround, and then moored in the opposite direction to ensure that both sides weather equally.

Old North Church: 193 Salem St. T stop: Haymarket (Green or Orange line)

Boston Massacre Site: Washington & State Streets. T stop: State Street (Orange or Blue line)

Old South Meeting House: 310 Washington St. T stop: Park Street (Green or Red line)

Paul Revere's House: 19 North Sq. T stop: Haymarket (Orange or Green line)

Boston Tea Party Ship: Congress Street Bridge. T stop: South Station (Red line)

U.S.S. Constitution: Charlestown Navy Yard. T stop: Community College (Orange line)

Harboring Harbor Thoughts

There are over 30 islands in Boston's archipelago, making up **Boston Harbor Islands State Park**. Not all of them are open to the public, but those that are are worth a visit. Georges Island, for example, has the ruins of Fort Warren, a Civil War POW camp. Grape and Bumpkin Islands are good for hiking. Most are suitable for picnicking. Lovells Island has a supervised swimming beach, but

beware; the waters are *cold* (34° at the time of this writing). Bring your fur-trimmed swimsuit.

Boston Harbor Islands State Park: In Boston Harbor. Round-trip ferry charge to Georges Island: \$8 adults; \$6 children under 12. Information: 617-223-8666. Depart from either Long Wharf (T stop: State Street or Aquarium (Blue line)), or Fan Pier (T stop: South Station (Red line)). To get to other islands, take a ferry to Georges Island and change there for another boat.

A Show-stopping Site

The most attractive building in Boston is **Trinity Church**—it's a stop-'n'-gape for the tourist, and well worth the time to look inside when one is done marveling at the exterior. This Romanesque-style building was designed by Henry Hobson Richardson and completed in 1877. Look for the stained glass windows, the bas-reliefs, and the bell tower, among other adornments. Services are held regularly (Episcopalian).

Trinity Church: Copley Square. Information: 617-536-0944. T stop: Copley (Green line); or just a few blocks' walk from the Noreascon site.

Electronic Weatherbeing

From various points in Boston, and certainly from across the Charles River in Cambridge, one can see the decades-old weather beacon atop the Old Hancock Building in the Back Bay. The short-term weather forecast is shown by the color and animation (or lack thereof) of the parallel lengths of colored lights on the beacon. An old verse serves as a mnemonic. If it's:

- Steady blue—clear view
- Flashing blue—clouds due
- Steady red—rain ahead
- Flashing red—snow instead*

(*except during Red Sox season, when flashing red means rained out. However, during the early days of the baseball season, it can mean *both*, as it did a few years ago when an April snowstorm meant a postponed ballgame. The start of April does not necessarily equal the end of winter here.)

Walk in the Sky (Almost)

Just steps outside Noreascon's thin walls you can take

an elevator to the Prudential Center's **Skywalk**, a nice 700 feet above the ground. Glass all around affords 360° views, and if it could give you more, it probably would. For überachievers who want to go even higher, the *Top of the Hub* restaurant above the Skywalk caters to ritzy tastes.

Skywalk: Prudential Center. Information: 617-859-0648. Tickets: \$7 adults; \$4 children under 10, available at the Skywalk Observatory kiosk in the Prudential Arcade. Top of the Hub reservations: 617-536-1775.

Just Ducky

OK, so you've done the Swan Boat thing. The Public Garden lagoon's a small ride. Now you want to see and hear more of the city, and maybe wave your arms and quack like a duck. We know all about these urges. Relax; they're normal (and curable). **Boston Duck Tours** provides a pleasant way to see Boston and take a different kind of boat ride. Reconditioned WWII amphibious landing vehicles are used in the tours, which roll through the Back Bay, Beacon Hill, Government Center and the West End before plunging into the Charles River for a short cruise. The duck shtick is played up by the chatty tour guides, and passengers are encouraged to quack like ducks, except on tony Newbury Street, where the merchants object. Lots of fun; a group of NESFen some years ago had a ducky time on the tour.

Boston Duck Tours: Departing Prudential Center.

Information: 617-267-DUCK. Tickets available online up to 5 days in advance at www.bostonducktours.com/pages/tickets2.html, or up to 5 days in advance at the ticket booths at Prudential Center (near the Worldcon), the Museum of Science, or Faneuil Hall. Phone orders (617-450-0068) are taken **only** for groups of 20 or more. Prices range from \$3 (child under 3) to \$24 (adult not in group).

Items not covered here: Neither the Boston Pops nor the Boston Symphony orchestras are playing during Noreascon. The New England Revolution (soccer team) is not in town, either; its closest home date is August 28 (at CMGI Field, Foxboro MA) against DC United. It's too early for basketball or hockey. The New England Patriots will have a pre-season game on September 1 at Gillette Stadium. *The Lion King* (stage show) will be at the Boston Opera House during Noreascon. Items farther afield include the historical centers in Lexington and Concord, the whaling museum in New Bedford, and the well-known appeal of the islands of Nantucket and Martha's Vineyard. We will try not to schedule either a Nor'easter or a hurricane during Noreascon, but you may need to remind us. Just to be sure.

So if you're determined to leave the fannish world of Noreascon behind for a little while, or are spending time in our city before or after the con (and we hope you will), step out and see what Boston offers. We think you'll enjoy it as much as we do!

Tell us what you need to know

N4's Information Desk will be the place to come for all your frequently asked questions. To be sure we have all the answers, we've started a blog (at www.noreascon4.blogs.com/info_desk/). Please comment to tell us what information you need and our crack Info Desk team will find out for you.

New York to Boston for \$10

People in NYC may want to consider taking the Fung Wah Bus from the Big Apple's Chinatown to Bean town's Chinatown. Schedules are online at www.fungwahbus.com/ and tickets can be purchased online, as well. The full contact information for their New York office is 139 Canal Street, 1st Floor, New York (Chinatown), NY 10002. Tel: (212) 925-8889, (718) 438-3300, email: support@fungwahbus.com

Lord of the Rings at the Boston Museum of Science

Did you love the *Lord of the Rings* movies? The *Lord of the Rings* Exhibit is coming to the Museum of Science in Boston from August 1 through October 24, 2004. Lucky for



us, it will be here during Noreascon 4.

Here is your chance to see props, jewelry, weapons, costumes, and models from the *Lord of the Rings* movies. The exhibit includes the most important piece in the movie: the "One Ring". Interactive/immersive experiences will allow your image to be shrunk down to hobbit/dwarf size or enlarged to wizardly proportions, and many of the digital effects used in the film will be explained. (See the Museum's website at www.mos.org/lotr/ for additional information.)

Why not see the exhibit with a group of friends? (*Lord of the Rings* costumes optional) Please contact Joyce Carroll Grace at tourism@noreascon.org if you are interested in going to the LOTR Exhibit during Noreascon 4.

Meet your favorite Author, Artist, or Editor

Kaffeeklatsches and Literary Beers are the perfect opportunity for you to join in a lively conversation with your favorite pro. Spaces are limited, so be sure to sign up at the Information Desk *at con* to save your spot.

T-tips: Using the Boston Subway

The MBTA runs the "T", Boston's subway and public transportation system.

Some things to keep in mind when using the T:

1) Fares can be bought singly or with a monthly, weekly, or multi-fare pass. However you choose to go, be sure to get enough for your return trip, too. Although most stations have sales windows, some (including Prudential Station near the convention center) don't. If you should find yourself at a station with no token sales, there are other nearby stations.

2) The subway lines are named after their color codes on the subway maps. Trains run in two directions: Inbound, which is toward the center of town, and Outbound which is away from the center.

3) The central stations are Government Center, State Street, Downtown Crossing, and Park Street. These are also the stations where you can change lines.

4) The Green line, which is the one that the convention center is on, has four sets of trains designated by letters; each letter services a different branch of the line. Be sure you get the right one.

5) The MBTA has an extensive web site at www.mbta.com/ including a number of trip planning tools at trip.mbta.com/cgi-bin/index.pl

Their general site index is at www.mbta.com/footer/sitemap/index.asp

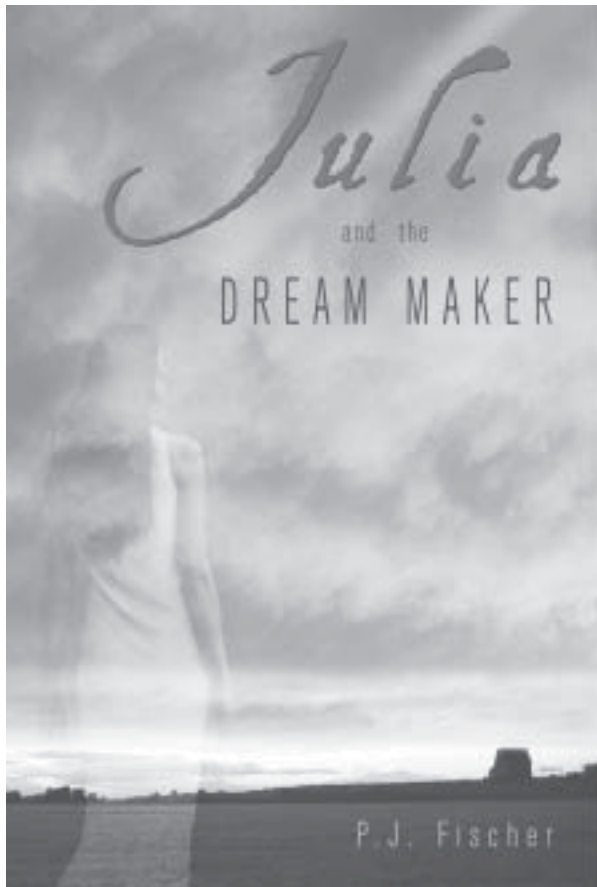
Their "Tips for T-riders" is at www.mbta.com/traveling_t/usingthet_tips.asp

6) Each of the terminal stations has its own site and offers economical parking. Although long-term parking (a week or more) is not generally available, many do offer overnight parking for up to six days. To get to the station information follow these links: "Traveling on the T" to "Schedules, Maps & Station Info" to "Subway." Click on the line you want, then click on the individual stations for station information including parking rates and accessibility.

7) The telephone contact information for the MBTA is:
 MBTA Main Switchboard: 617-222-5000
Traveler's Information Center
 (Route/Schedule Info.): 617-222-3200
 Toll Free: 1-800-392-6100
 Hearing Impaired: TTY (617) 222-5146
 Customer Relations: 617-222-5215

Using bus lines and commuter rail

Many bus and commuter rail services will get you to Boston's North or South Stations. At North Station, you can get directly onto the subway's Green Line. At South Station, you can take the Red Line to the Park Street Station to pick up the Green Line.



Traitor Dachshund Books presents
Julia and the Dream Maker, a new science-fiction novel by P. J. Fischer. The book tells the story of Steven and his girlfriend Eli, brilliant biologists who are planning a future together as professors and scholars. However, a project they become involved in is about to take an unprecedented and astonishing turn. The chain reaction they set off dramatically changes the pattern of human evolution, opening up a doorway to Julia's world and leaving the characters to face an uncharted future. Watch the

promotional video at

www.juliaandthedreammaker.com

Available at www.amazon.com
 (ISBN 0-9744287-0-1; \$13.95 US)

First Night Noreascon

Leslie Turek

If you've been reading our past Progress Reports, you will know we're planning a new type of event for Thursday night - *First Night Noreascon*, a festive celebration of science fiction, fantasy, and fandom. We'll have games and demonstrations, music and dancing, costumes and juggling, street theater and storytelling, pushcart peddlars, food and drink — everything you might find at a carnival or street fair. The Mended Drum will be open as a gathering place with refreshments, and you can enjoy the performers at Club SF or kick up your heels at the Time Travel dance.

In addition, we'll be bringing together representative activities from all parts of the convention to give you an enticing sampling of what will be in store for you the rest of the weekend. Program is already working on developing some fun program items (Fannish Eye for the Mundane Guy?). We'll be talking to the Art Show about setting up some artist demonstrations, to the costuming community about a live costume demo, to the Fan Lounge about organizing a First Night fanzine that everyone can contribute to, to the Film program about showing us some movie previews, to Exhibits about setting up guided tours.

We'd like to invite everyone to participate in First Night Noreascon and help us to make it exciting and fun. We'll have details of all the First Night activities in Progress Report 7, and you can also look for the special First Night map and

program that will be available when you arrive at convention registration. We particularly want to invite everyone to wear their hall costumes to First Night, especially costumes relating to the worlds of Terry Pratchett. We'll definitely have rewards the best hall costumes. And for those of you who don't have a hall costume, we hope to provide a do-it-yourself costuming area that will help you put together something festive and creative.

We are also asking fan groups and bid committees to help us out by organizing some of the midway events and by participating in the First Night Parade. We've had a lot of good ideas for possible booths, from Human Space Invaders to a Fannish Olympics (collating races?) to a Hugo ring-toss, but we need people to help turn these ideas into reality. This is a great chance for your club or bid to help out the convention and get some publicity in the process. We're also looking for jugglers and street entertainers and storytellers and people who can lead participatory activities (like teaching origami). We're looking for master costumers who would be willing to model their costumes. And we're looking for outgoing people who would like to be First Night Party Hosts, to greet people and help them find what they're looking for.

If you have some talent or skill that can add to the festivities, or just want to lend a hand with the most fun event of the convention, please write to us today at FirstNight@noreascon.org. We need your help and we'll be very happy to hear from you.

And to everyone else, we'd like to encourage you to come to First Night and to plan on having a wicked good time.

Noreascon Four General Schedule

We know that you'll want to think about when to make hotel reservations, get your plane flights, and arrange for those special times at the Worldcon with your friends. So here's the basic schedule for Noreascon Four:

The convention will officially open at noon on Thursday, September 2, 2004. You'll be able to wander our exhibits, shop in the dealers' room, use the convention's hospitality (Con Suite is located in the Sheraton) and see some programming. At 1 p.m., we'll have our Opening Ceremonies. The Art Show will open during the late afternoon/early evening. Programming will begin to ramp up to our First Night Noreascon extravaganza, which will run from about 7 p.m. until about 11 p.m. in the convention space. We'll be running until fairly late.

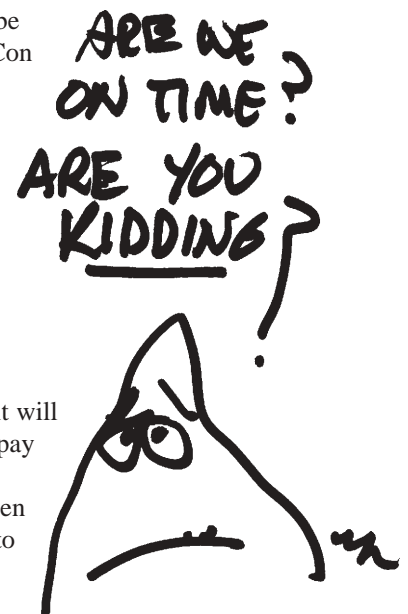
In addition to First Night, we have several other major events planned:

- Retrospective Hugo Awards Ceremony & Meet our Guests of Honor – Friday night at 8 p.m.
- The 2004 Hugo Awards Ceremony – Saturday night at 8 p.m.
- The Noreascon Four Masquerade – Sunday night at 8:30 p.m.

Please note that the Art Show will close to active bidding on Sunday afternoon, and it will be followed by a voice auction and pick-up-and-pay. You will also be able to pick up and pay for your art on Monday.

We anticipate that closing ceremonies will be at 3 p.m. on Monday, September 6, when we hand the gavel over to the folks from Interaction, who will take it across the Atlantic to Glasgow.

We'll have a more extensive schedule in PR 7, and you can check our web site for last-minute updates.



Music Program(s) at N4

David G. Grubbs & J. Spencer Love

Our first ideas for a music program included several thousand storm-troopers stomping through opening ceremonies, kazoo orchestras, hordes of harpists cartwheeling through the concourse, flute fanfares, teams of trombonists promoting every panel, violins and vibes, a dozen Daffy Duck clones playing pan-pipe pogo sticks, bands of bongo beating baboons, a fully costumed *Star Wars* cantina scene, teams of theremins in perfect unison and about a thousand other bizarre ideas. We'd need Pixar, a decade, a battalion of designers and a billion dollars to present them all.

When we ran out of breath, saner people were able to get a <dope slap> word in edgewise. <smack> OK, we won't use *real* storm-troopers. <smack> What do you mean harpists can't cartwheel? <smack> Daffy Duck isn't available? <smack> Fanfares are normally brass? <smack> A *single* theremin is hard to tune? <smack> Baboons don't play bongos? <smack> But ... <smack> Wait ... <smack>

OK, we're better now.

The real plans are almost as *crazy* ambitious. We need participants for a large program of filk and instrumental music, staff to organize it and volunteers to help it happen at the con. We want to provide nearly continuous music in Club SF, create a bunch of acts for First Night (a carnival and 12-ring circus on opening night), incorporate (by request) music into events never before considered musical, produce performances in *The Mended Drum* (a cafe/bar/showcase in the public ConCourse), stage special concerts, run panels, workshops and program items on musical topics, sporadically fill the ConCourse with interesting musical acts, enhance ceremonies with pomp and circumstance, set up a patchwork of quiet ambient music in static spaces, open events with fanfares, dig up real Theremins and other exotic instruments, and potentially construct dance combos, chamber groups, fife & drum bands, brass quintets and a studio orchestra.

We hope to do all that, if we, and you, have the energy.

The umbrella title for the mainly instrumental part of the music plan is *Music Everywhere*. Please take that as a metaphor, not a mission. We hope to *look* everywhere to see if music is suitable, but we don't plan, as one wag has it, to scatter 4000 small tape recorders playing *It's a Small World* throughout the convention. **Music Everywhere** will overlap with the filk program in sharing a bit of space (at different times) and hopes to draw a portion of the desired instrumental skills from the filk community. We also hope to stage singing acts (both filk and non-filk) at some of the stationary locations like *The Mended Drum*. There may also be musical demonstrations and special program items. The final form of the mainly instrumental program will depend in part on what kinds of talents we can find among fans



sand saxophone-toting (whether from the filk community or among the other fan musicians out there) and how much we can interest you all in participating.

So if you want to perform musically, for an hour or ten, tell us about it. Sooner is better.

Send mail to filk@noreascon.org or music-everywhere@noreascon.org (or both) depending on your interests.

The Filk program needs people for:

1. Concerts and musical panels in Club SF between 13:00 and 18:00 daily.
2. Panel discussions on topics related to fannish music, such as music publishing and copyright law.
3. Workshops in solo and choral singing, playing instruments, performance technique and technology, writing lyrics, melodies, harmonies and accompaniment, sound reinforcement, recording and more. Some will be hands-on in the Hynes; others, especially if involving unamplified performance, will be in the Sheraton on the third floor during the day.
4. Filk acts supporting the *Mended Drum*, First Night, and Music Everywhere as needed.
5. Evening filk program items such as *Rendezvous* [hosted filksings], and other interactive events in the evening filk spaces (again, on the third floor of the Sheraton).
6. The evening filksings, where anyone is encouraged to perform. These will run concurrently with, and follow the evening filk program items in the same area.
7. Pickup performing groups (insta-bands and a choir) which will select material, practice it and present it in concert late in the con. This contrasts with other scheduled items where we expect the performers to have perfected their material before the con.
8. Volunteers to staff the instrument check and help run the sound boards.

Music Everywhere needs instrumentalists (and possibly singers) of all styles, the wider the variety the better, who are willing to:

1. Play an hour of unobtrusive ambient background music in the Art Show, out in open spaces or in odd corners of the Convention.
2. Entertain and distract a crowd of people at busy times in areas such as registration.
3. Join (or lead!) a small musical group playing period pieces or movie themes, assisting an event, or just having fun in an otherwise empty room.

(Continued on page 39)



2004 Hugo Awards Voting Ballot

**BALLOT POSTMARK DEADLINE
JULY 31, 2004**

Ballots postmarked after July 31, 2004 will not be counted. Please mail as early as possible. Overseas members should send their ballots via airmail if mailing late. Do not e-mail or fax your ballot.

This ballot will be available as a Adobe Acrobat PDF file and as an on-line voting ballot at www.noreascon.org. Additional information may also be found on the Noreascon 4 Hugo Awards web page.

Eligibility To Vote

You may vote for the Hugo and John W. Campbell Awards if you are an attending or supporting member of Noreascon 4.

Please be sure to fill in the eligibility validation section on the third page of this ballot. You must include your name, address, membership number (if known), and signature. If you have recently moved, please send your change of address information to Member Registration at the main Noreascon 4 postal address (PO Box 1010, Framingham, MA 01701) or prereg@noreascon.org.

Do not forget to sign your ballot — we will not count your ballot if it is unsigned.

Online Voting

Please note that use of the personal identification number (PIN), which may be found on the address label for Progress Report Six (mailed in April 2004), is **mandatory** for the on-line voting ballot. Membership numbers may not be substituted for the PIN. Contact us at pin-request@noreascon.org to request your PIN if you do not have a copy of PR Six with the PIN notification label. Please include your name, postal address, and membership number (if known) in your request.

If you wish to vote online and are not a Noreascon 4 member, please register on-line at www.noreascon.org. A membership confirmation with your PIN and membership number must be obtained before using the online form. Do not wait until the last minute to join. The deadline to vote online will be midnight Eastern Daylight Time on July 31, 2004.

Questions may be sent to hugos@noreascon.org or the Noreascon 4 Hugo Awards postal address.

Voting Results

The 2004 Hugo Awards will be presented at the Noreascon 4 Hugo Awards Ceremony on Saturday, September 4, 2004.

Reproduction

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"World Science Fiction Society", "World Science Fiction Convention", "WSFS", "Worldcon", and "Hugo Award" are registered service marks of the World Science Fiction Society, an unincorporated literary society.

**Please mail your ballot to:
HUGO AWARDS
C/O NOREASCON 4
PO BOX 1010
FRAMINGHAM, MA 01701 USA**

To purchase a Noreascon 4 membership

- Attending member \$180
- Supporting member \$35

- A check or money order is enclosed
- Charge this credit card:
 - Visa MasterCard

Name _____

Address _____

City _____ State/Province _____

ZipPostal Code _____ Country _____

Name _____
(exactly as it appears on the credit card)

Card Number _____

Expiration Date _____ (MM/DD/YYYY)

Signature _____

Please Read These Instructions Carefully Before Casting Your Ballot

How to Vote

This ballot uses a modified version of the Alternate Vote System, sometimes known as the *Instant Runoff Ballot*.

To vote, mark your choices in each category in order of preference: “1” for first place, “2” for second place, and so on. You are not required to rank all the nominees in any category, and we recommend that you not vote in any category in which you are not familiar with a majority of the nominees. If you decide not to vote in a given category, leave it blank. **Note that “No Award” is not an abstention, but a vote that none of the nominees should receive the award in question.**

When the ballots are counted, all the first-place choices will be tabulated for each category. If no nominee has received more than half of the votes, the nominee with the fewest first-place votes will be eliminated, and its votes transferred to the nominees marked “2” on those ballots. This process of elimination will continue until one nominee receives more than half of the votes, at which point it becomes the winner (unless the votes are outnumbered by “No Award” votes under specific conditions described in Section 3.11 of the WSFS Constitution, which may be found in Noreascon 4 Progress Report Six).

A few tips may help you in voting:

1. Please keep in mind that second and further preferences play no part in the voting unless and until your first choice is eliminated. This is not a point system where many voters’ second choices can overwhelm a few voters’ first choice. We suggest that after marking your first choice, you proceed by imagining that it has disappeared from the ballot, and placing your “2” by the remaining nominee you most prefer, and so on. This mimics the way the ballots are actually counted. Thus even if your heart is set on one nominee, don’t hesitate to give “2” (and higher) rankings to other nominees you also consider worthy of the award.
2. Nevertheless, if your top choices are eliminated early, your lower preferences could be tie-breakers between the remaining nominees, so choose all your preferences carefully! *No matter how much you dislike a nominee, if you rank it, the vote will be counted if all of your previous choices are eliminated.* We recommend that you not rank a nominee that you do not consider worthy of the award. In this way, you can be sure of casting your vote *against* it in all circumstances.

The Nominees

The nominees that follow were chosen by popular vote by 567 members of Noreascon 4 and Torcon 3 who submitted valid nomination forms. A total of 567 nomination forms (201 paper and 366 on-line forms) were received. The Novelette category has six nominees due to a tie for fifth place.

A list of the top fifteen nominees in each category (with the number of nominations received) will be released after the winners are presented at the Noreascon 4 Hugo Ceremony on Saturday, September 4, 2004.



1953 RetroHugo Awards Voting Ballot

**BALLOT POSTMARK DEADLINE
JULY 31, 2004**

Ballots postmarked after July 31, 2004 will not be counted. Please mail as early as possible. Overseas members should send their ballots via airmail if mailing late. Do not e-mail or fax your ballot.

This ballot will be available as an Adobe Acrobat PDF file and as an on-line voting ballot at www.noreascon.org. Additional information may also be found on the Noreascon 4 Hugo Awards web page.

Eligibility To Vote

You may vote for the RetroHugo Awards if you are an attending or supporting member of Noreascon 4.

Please be sure to fill in the eligibility validation section on the third page of this ballot. You must include your name, address, membership number (if known), and signature. If you have recently moved, please send your change of address information to Member Registration at the main Noreascon 4 postal address (PO Box 1010, Framingham, MA 01701) or prereg@noreascon.org.

Do not forget to sign your ballot — we will not count your ballot if it is unsigned.

Online Voting

Please note that use of the personal identification number (PIN), which may be found on the address label for Progress Report Six (mailed in April 2004), is **mandatory** for the on-line voting ballot. Membership numbers may not be substituted for the PIN. Contact us at pin-request@noreascon.org to request your PIN if you do not have a copy of PR Six with the PIN notification label. Please include your name, postal address, and membership number (if known) in your request.

If you wish to vote online and are not a Noreascon 4 member, please register on-line at www.noreascon.org. A membership confirmation with your PIN and membership number must be obtained before using the online form. Do not wait until the last minute to join. The deadline to vote online will be midnight Eastern Daylight Time on July 31, 2004.

Questions may be sent to hugos@noreascon.org or the Noreascon 4 Hugo Awards postal address.

Voting Results

The 1953 RetroHugo Awards will be presented at the Noreascon 4 RetroHugo Awards Ceremony on Friday, September 3, 2004.

Reproduction

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"World Science Fiction Society", "World Science Fiction Convention", "WSFS", "Worldcon", and "Hugo Award" are registered service marks of the World Science Fiction Society, an unincorporated literary society.

**Please mail your ballot to:
HUGO AWARDS
C/O NOREASCON 4
PO BOX 1010
FRAMINGHAM, MA 01701 USA**

To purchase a Noreascon 4 membership

- Attending member \$180
- Supporting member \$35

- A check or money order is enclosed
- Charge this credit card:
 - Visa MasterCard

Name _____

Address _____

City _____ State/Province _____

Zip/Postal Code _____ Country _____

Name _____
(exactly as it appears on the credit card)

Card Number _____

Expiration Date _____ (MM/DD/YYYY)

Signature _____

Please Read These Instructions Carefully Before Casting Your Ballot

How to Vote

This ballot uses a modified version of the Alternate Vote System, sometimes known as the *Instant Runoff Ballot*.

To vote, mark your choices in each category in order of preference: “1” for first place, “2” for second place, and so on. You are not required to rank all the nominees in any category, and we recommend that you not vote in any category in which you are not familiar with a majority of the nominees. If you decide not to vote in a given category, leave it blank. **Note that “No Award” is not an abstention, but a vote that none of the nominees should receive the award in question.**

When the ballots are counted, all the first-place choices will be tabulated for each category. If no nominee has received more than half of the votes, the nominee with the fewest first-place votes will be eliminated, and its votes transferred to the nominees marked “2” on those ballots. This process of elimination will continue until one nominee receives more than half of the votes, at which point it becomes the winner (unless the votes are outnumbered by “No Award” votes under specific conditions described in Section 3.11 of the WSFS Constitution, which may be found in Noreascon 4 Progress Report Six).

A few tips may help you in voting:

1. Please keep in mind that second and further preferences play no part in the voting unless and until your first choice is eliminated. This is not a point system where many voters’ second choices can overwhelm a few voters’ first choice. We suggest that after marking your first choice, you proceed by imagining that it has disappeared from the ballot, and placing your “2” by the remaining nominee you most prefer, and so on. This mimics the way the ballots are actually counted. Thus even if your heart is set on one nominee, don’t hesitate to give “2” (and higher) rankings to other nominees you also consider worthy of the award.
2. Nevertheless, if your top choices are eliminated early, your lower preferences could be tie-breakers between the remaining nominees, so choose all your preferences carefully! *No matter how much you dislike a nominee, if you rank it, the vote will be counted if all of your previous choices are eliminated.* We recommend that you not rank a nominee that you do not consider worthy of the award. In this way, you can be sure of casting your vote *against* it in all circumstances.

The Nominees

The nominees that follow were chosen by popular vote by 131 members of Noreascon 4 and Torcon 3 who submitted valid nomination forms. A total of 131 nomination forms (35 paper and 96 on-line forms) were received.

A list of the top fifteen nominees in each category (with the number of nominations received) will be released after the winners are presented at the Noreascon 4 RetroHugo Ceremony on Friday, September 3, 2004.



1953 RetroHugo Awards Voting Ballot

BALLOT POSTMARK DEADLINE
JULY 31, 2004

Eligibility to Vote (mandatory information)

Please print or type clearly
We will not process illegible ballots

Name _____
Address _____
City _____ State/Province _____
Zip/PostalCode _____ Country _____
Signature _____
[] This is a new address or correction of the address on my mailing label

Noreascon 4 Membership Number (if known): _____

E-mail (optional) _____

If you are not a Noreascon 4 member and wish to vote for the 1953 RetroHugo Awards, you must purchase a Noreascon 4 supporting or attending membership. See page two for more information.

Hugo Awards
c/o Noreascon 4
PO Box 1010
Framingham, MA 01701 USA

Three categories were dropped for insufficient nominees: Best Dramatic Presentation—Long Form, Best Semiprozine, and Best Fan Artist.

Ballot for the 1953 RetroHugo Awards

Best Novel (113 nominating ballots)

- _____ **More than Human** by Theodore Sturgeon (Ballantine)
_____ **Mission of Gravity** by Hal Clement (*Astounding*, April–July 1953)
_____ **Childhood's End** by Arthur C. Clarke (Ballantine)
_____ **Fahrenheit 451** by Ray Bradbury (Ballantine)
_____ **The Caves of Steel** by Isaac Asimov (*Galaxy*, Oct.–Dec. 1953)
_____ **No Award**

Best Novella (67 nominating ballots)

- _____ **"...And My Fear Is Great..."** by Theodore Sturgeon (*Beyond Fantasy Fiction*, July 1953)
_____ **"The Rose"** by Charles L. Harness (*Authentic Science Fiction Monthly*, March 1953)
_____ **"A Case of Conscience"** by James Blish (*If*, Sept. 1953)
_____ **"Un-Man"** by Poul Anderson (*Astounding*, Jan. 1953)
_____ **"Three Hearts and Three Lions"** by Poul Anderson (*Fantasy & Science Fiction*, Sept. and Oct. 1953)
_____ **No Award**

Best Novelette (66 nominating ballots)

- _____ **"Second Variety"** by Philip K. Dick (*Space Science Fiction*, May 1953)
_____ **"The Wall Around the World"** by Theodore Cogswell (*Beyond Fantasy Fiction*, Sept. 1953)
_____ **"Earthman, Come Home"** by James Blish (*Astounding*, Nov. 1953)
_____ **"The Adventure of the Misplaced Hound"** by Poul Anderson & Gordon R. Dickson (*Universe*, Dec. 1953)
_____ **"Sam Hall"** by Poul Anderson (*Astounding*, Aug. 1953)
_____ **No Award**

Best Short Story (96 nominating ballots)

- _____ **"A Saucer of Loneliness"** by Theodore Sturgeon (*Galaxy*, Feb. 1953)
_____ **"The Seventh Victim"** by Robert Sheckley (*Galaxy*, April 1953)
_____ **"The Nine Billion Names of God"** by Arthur C. Clarke (*Star Science Fiction Stories #1*, Ballantine)
_____ **"It's a Good Life"** by Jerome Bixby (*Star Science Fiction Stories #2*, Ballantine)
_____ **"Star Light, Star Bright"** by Alfred Bester (*Fantasy & Science Fiction*, July 1953)
_____ **No Award**

Best Related Book (21 nominating ballots)

- _____ **Conquest of the Moon** by Wernher von Braun, Fred L. Whipple & Willy Ley (Viking Press)
- _____ **Science-Fiction Handbook** by L. Sprague de Camp (Hermitage)
- _____ **Modern Science Fiction: Its Meaning and Its Future** by Reginald Bretnor (Coward-McCann)
- _____ **No Award**

Best Dramatic Presentation — Short Form (96 nom. ballots)

- _____ **The War of the Worlds** (Paramount Pictures). Directed by Byron Haskin; screenplay by Barré Lyndon; based on the novel by H. G. Wells.
- _____ **It Came from Outer Space** (Universal). Directed by Jack Arnold; screenplay by Harry Essex; story by Ray Bradbury.
- _____ **Invaders from Mars** (National Pictures/20th Century Fox). Directed by William Cameron Menzies; screenplay by Richard Blake; story by John Tucker Battle.
- _____ **Duck Dodgers in the 24 1/2 th Century** (Warner Brothers). Directed by Chuck Jones; written by Michael Maltese.
- _____ **The Beast from 20,000 Fathoms** (Mutual Pictures/Warner Brothers). Directed by Eugène Lourié; screenplay by Louis Morheim and Fred Freiberger; based on the story by Ray Bradbury.
- _____ **No Award**

Best Professional Editor (49 nominating ballots)

- _____ **Donald A. Wollheim**
- _____ **Frederik Pohl**
- _____ **H. L. Gold**
- _____ **John W. Campbell, Jr.**
- _____ **Anthony Boucher**
- _____ **No Award**

Best Professional Artist (68 nominating ballots)

- _____ **Richard Powers**
- _____ **Frank Kelly Freas**
- _____ **Virgil Finlay**
- _____ **Ed Emshwiller**
- _____ **Chesley Bonestell**
- _____ **No Award**

Best Fan Writer (38 nominating ballots)

- _____ **Walter A. Willis**
- _____ **James White**
- _____ **Bob Tucker**
- _____ **Lee Hoffman**
- _____ **Redd Boggs**
- _____ **No Award**

Best Fanzine (36 nominating ballots)

- _____ **Slant**, ed. Walter Willis; art editor James White
- _____ **Sky Hook**, ed. Redd Boggs
- _____ **Science Fiction Newsletter**, ed. Bob Tucker
- _____ **Quandry**, ed. Lee Hoffman
- _____ **Hyphen**, ed. Chuck Harris & Walter Willis
- _____ **No Award**





2004 Hugo Awards Voting Ballot

**BALLOT POSTMARK DEADLINE
JULY 31, 2004**

Eligibility to Vote (mandatory information)

Please print or type clearly

We will not process illegible ballots

Name _____

Address _____

City _____ State/Province _____

Zip/PostalCode _____ Country _____

Signature _____

[] This is a new address or correction of the address on my mailing label

Noreascon 4 Membership Number (if known): _____

E-mail (optional) _____

If you are not a Noreascon 4 member and wish to vote for the 2004 Hugo Awards, you must purchase a Noreascon 4 supporting or attending membership. See page two for more information.

**Hugo Awards
c/o Noreascon 4
PO Box 1010
Framingham, MA 01701 USA**

Ballot for the 2004 Hugo Awards and John W. Campbell Award

Best Novel (462 nominating ballots)

_____ **Blind Lake** by Robert Charles Wilson (Tor Books)

_____ **Singularity Sky** by Charles Stross (Ace Books)

_____ **Ilium** by Dan Simmons (Eos)

_____ **Humans** by Robert J. Sawyer (Tor Books)

_____ **Paladin of Souls** by Lois McMaster Bujold (Eos)

_____ **No Award**

Best Novella (215 nominating ballots)

_____ **Just Like the Ones We Used to Know** by Connie Willis (*Asimov's* 12/03)

_____ **The Green Leopard Plague** by Walter Jon Williams (*Asimov's* 10-11/03)

_____ **The Cookie Monster** by Vernor Vinge (*Analog* 10/03)

_____ **The Empress of Mars** by Kage Baker (*Asimov's* 8/03)

_____ **Walk in Silence** by Catherine Asaro (*Analog* 4/03)

_____ **No Award**

John W. Campbell Awards for Best New Writer (192 nom. ballots) (*Not a Hugo Award — an award for best new science fiction writer of the past two years, sponsored by Dell Magazines and administered by the current Worldcon committee.*)

_____ **Tim Pratt** (second year of eligibility)

_____ **Chris Moriarty** (first year of eligibility)

_____ **Karin Lowachee** (second year of eligibility)

_____ **David D. Levine** (second year of eligibility)

_____ **Jay Lake** (second year of eligibility)

_____ **No Award**

Best Novelette (243 nominating ballots)

_____ **Legions in Time** by Michael Swanwick (*Asimov's* 4/03)

_____ **Nightfall** by Charles Stross (*Asimov's* 4/03)

_____ **Hexagons** by Robert Reed (*Asimov's* 7/03)

_____ **Into the Gardens of Sweet Night** by Jay Lake (*L. Ron Hubbard Presents Writers of the Future XIX*, Galaxy Press, 2003)

_____ **Bernardo's House** by James Patrick Kelly (*Asimov's* 6/03)

_____ **The Empire of Ice Cream** by Jeffrey Ford (*Sci Fiction*, scifi.com 2/03)

_____ **No Award**

Best Short Story (310 nominating ballots)

_____ **Robots Don't Cry** by Mike Resnick (*Asimov's* 7/03)

_____ **The Tale of the Golden Eagle** by David D. Levine (*Fantasy & Science Fiction* 6/03)

_____ **Four Short Novels** by Joe Haldeman (*Fantasy & Science Fiction* 10-11/03)

_____ **A Study in Emerald** by Neil Gaiman (*Shadows Over Baker Street*, Del Rey, 2003)

_____ **Paying It Forward** by Michael A. Burstein (*Analog* 9/03)

_____ **No Award**

Best Related Book (243 nominating ballots)

- _____ **Master Storyteller: An Illustrated Tour of the Fiction of L. Ron Hubbard** by William J. Widder (Galaxy Press, 2003)
- _____ **The Thackery T. Lambshead Pocket Guide to Eccentric & Discredited Diseases** ed. by Jeff VanderMeer and Mark Roberts (Night Shade Books, 2003)
- _____ **Dreamer of Dune: The Biography of Frank Herbert** by Brian Herbert (Tor Books, 2003)
- _____ **The Chesley Awards for SF and Fantasy Art** ed. by John Grant, Elizabeth L. Humphrey, and Pamela D. Scoville (Artist's and Photographer's Press, Ltd., 2003)
- _____ **Spectrum 10** ed. by Cathy and Arnie Fenner (Underwood Books, 2003)
- _____ **Scores: Reviews 1993–2003** by John Clute (Becon Publications, 2003)
- _____ **No Award**

Best Dramatic Presentation — Long Form (363 nom. ballots)

- _____ **X2: X-Men United** (20th Century Fox/Marvel). Directed by Bryan Singer; screenplay by Michael Dougherty & Dan Harris and David Hayter; story by Zak Penn and David Hayter & Bryan Singer.
- _____ **Pirates of the Caribbean: The Curse of the Black Pearl** (Walt Disney Pictures). Directed by Gore Verbinski; screenplay by Ted Elliott & Terry Rossio; screen story by Ted Elliott & Terry Rossio and Stuart Beattie and Jay Wolpert.
- _____ **The Lord of the Rings: The Return of the King** (New Line Cinema). Directed by Peter Jackson; screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; based on the novel by J. R. R. Tolkien.
- _____ **Finding Nemo** (Pixar/Walt Disney Pictures). Directed by Andrew Stanton & Lee Unkrich; screenplay by Andrew Stanton & Bob Peterson & David Reynolds; story by Andrew Stanton.
- _____ **28 Days Later** (DNA Films/Fox Searchlight). Directed by Danny Boyle; written by Alex Garland.
- _____ **No Award**

Best Dramatic Presentation — Short Form (212 nom. ballots)

- _____ **“Rosetta”** — *Smallville* (Tollin/Robbins Productions/Warner Brothers). Directed by James Marshall; written by Al Gough & Miles Millar.
- _____ **“The Message”** — *Firefly* (Mutant Enemy Inc./20th Century Fox). Directed by Tim Minear; written by Joss Whedon & Tim Minear.
- _____ **“Heart of Gold”** — *Firefly* (Mutant Enemy Inc./20th Century Fox). Directed by Thomas J. Wright; written by Brett Matthews.
- _____ **“Gollum’s Acceptance Speech at the 2003 MTV Movie Awards”** (Wingnut Films/New Line Cinema). Written and directed by Fran Walsh & Philippa Boyens & Peter Jackson.
- _____ **“Chosen”** — *Buffy the Vampire Slayer* (Mutant Enemy Inc./20th Century Fox). Written and directed by Joss Whedon.
- _____ **No Award**

Best Professional Editor (319 nominating ballots)

- _____ **Gordon Van Gelder**
- _____ **Stanley Schmidt**
- _____ **David Hartwell**
- _____ **Gardner Dozois**
- _____ **Ellen Datlow**
- _____ **No Award**

Best Professional Artist (241 nominating ballots)

- _____ **Donato Giancola**
- _____ **Frank Kelly Freas**
- _____ **Frank Frazetta**
- _____ **Bob Eggleton**
- _____ **Jim Burns**
- _____ **No Award**

Best Semiprozine (199 nominating ballots)

- _____ **The Third Alternative**, ed. Andy Cox
- _____ **The New York Review of Science Fiction**, ed. by Kathryn Cramer, David G. Hartwell, and Kevin Maroney
- _____ **Locus**, ed. by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong
- _____ **Interzone**, ed. by David Pringle
- _____ **Ansible**, ed. by Dave Langford
- _____ **No Award**

Best Fan Writer (260 nominating ballots)

- _____ **Cheryl Morgan**
- _____ **David Langford**
- _____ **John L. Flynn**
- _____ **Bob Devney**
- _____ **Jeff Berkwits**
- _____ **No Award**

Best Fanzine (211 nominating ballots)

- _____ **Plokta**, ed. by Alison Scott, Steve Davies, and Mike Scott
- _____ **Mimosa**, ed. by Rich and Nicki Lynch
- _____ **File 770**, ed. by Mike Glycer
- _____ **Emerald City**, ed. by Cheryl Morgan
- _____ **Challenger**, ed. by Guy H. Lillian III
- _____ **No Award**

Best Fan Artist (190 nominating ballots)

- _____ **Frank Wu**
- _____ **Steve Stiles**
- _____ **Sue Mason**
- _____ **Teddy Harvia**
- _____ **Brad Foster**
- _____ **No Award**

65th World Science Fiction Convention – 2007 Site Selection Ballot

Everyone who votes will become a supporting member of the selected 65th Worldcon

Rules (Please read carefully):

1. To be eligible to vote, you must be a living, natural person and either an attending or supporting member of Noreascon 4. Ballots cast for memberships held by non-natural persons, such as "Guest of" memberships, clubs, toys, etc., may only be voted as No Preference.
2. If you are not a member of Noreascon 4 and wish to vote by mail, you may become a supporting or attending member by filling out the form on the reverse side of this ballot and sending a separate check for the appropriate fee made out to "Noreascon 4." You may, if you prefer, charge your Noreascon 4 membership to Visa or MasterCard. Do not mail cash.
3. You must include the Site Selection Advance Supporting Membership (Voting) fee of US \$40. This payment automatically makes you a supporting member of the 2007 Worldcon. Make checks payable to "65th Worldcon." You may, if you wish, charge your Site Selection fee to Visa or MasterCard. Do not mail cash.
4. You may cast your ballot by mail or in person at Noreascon 4. Mail your ballot to the Site Selection Administrator at the address listed opposite. Electronic (email) ballots will not be accepted. **The deadline for receipt of mail-in ballots is August 10, 2004.** Voting at the convention will end at 6 PM EDT on Saturday, September 4, 2004.
5. Voting: Site Selection ballots are tallied by preferential balloting procedures. The winner is the first bid to receive a majority of those ballots expressing a preference. This means that you should indicate your favorite selection with a "1," your next favorite with a "2," and so on. If you mark an "X" with no other marks, that will count as a "1" for that bid and no other preferences.
6. After filling out both sides of the ballot, fold the ballot along the dashed line below then tape the fold shut at the solid line, in order to conceal your vote from casual viewing prior to the ballot count.
7. Include your name and address on your ballot. **You must sign your ballot.** In addition to being used to validate the ballot, we will provide the voter's name and address to the winning bid, so that they know who their members are.

For the full details of the rules, see Article 4 of the WSFS Constitution. If you have any questions regarding this ballot or the application of Article 4 to the selection of the 65th Worldcon, please contact the Site Selection Administrator, Patrick Molloy, at the address below:

Noreascon 4
2007 Worldcon Site Selection
PO Box 1010
Framingham, MA 01701 USA

Email: siteselect07@noreascon.org

FOLD BOTTOM SECTION BELOW ON DOTTED LINE, THEN TAPE CLOSED AT SOLID LINE

Columbus in 2007

Thursday, August 30 – Monday, September 3
Committee: Kim Williams (Chair), Larry Smith (Vice Chair), Janet Lohr (Treasurer), M. David Brim, Phread, Sally Kobee, Bill & Gretchen Roper, Ray & Barb Van Tilburg, Bob & PJ Beese, Dale Mazzola, Nick & Linda Winks, Trace Hagemann, Rick Waterson, Lisa Garrison-Ragsdale, Matthew Ragsdale, Adrienne Foster, Kathy Hamilton
Facilities: Greater Columbus Convention Center, Hyatt Regency Columbus, Crowne Plaza Columbus Downtown, Drury Inns & Suites Columbus Convention Center, Hampton Inn & Suites Downtown Columbus, Red Roof Inn Columbus Downtown.
Web Site: www.bidcolumbus.org

Nippon2007

Thursday, August 30 – Monday, September 3
Committee: Hiroaki Inoue (Chair), Shigeru Hayashida (Vice Chair), Masaharu Imaoka, Kaku Masubuchi, Susumu Sakurai, Kohichiro Noda (Auditor and Advisor), Shouichi Hachiya, Kentarou Ikoma, Seiichi Shirato, Andrew A Adams (UK agent), Vincent Docherty (European agent), Peggy Rae Sapienza (North American agent).
Facilities: PACIFICO YOKOHAMA (Convention Center), InterContinental The Grand Yokohama Hotel, The Pan Pacific Hotel Yokohama, Yokohama Royal Park Hotel.
Web Site: www.Nippon2007.org

FOLD HERE

No Preference

Equivalent to an abstention or blank ballot, a vote for No Preference means that, when it becomes your highest remaining choice, you don't care which bid wins. We will not count any of your choices numbered after this choice.

Write-in

In order to win, a Write-in bid must file the required paperwork with Noreascon 4 before the close of voting.

None of the Above

A vote for None of the Above indicates that you are opposed to all of the bids. If None of the Above wins, the WSFS Business Meeting at Noreascon 4 will select the site.

65th World Science Fiction Convention – 2007 Site Selection Ballot

Voter Identification (please print or type clearly)

Name	
Address	
Address 2 nd line	
City	State/Province
Country	ZIP/Postal Code
e-mail address (optional)	
Signature – Unsigned ballots will be considered “No Preference” if otherwise valid	

Advance Supporting Membership/Voting Fee (select only one)

- I enclose a check, money order, or traveler’s check for US \$40 made out to “65th Worldcon” as my Site Selection Advance Supporting Membership (Voting Fee) for the 65th Worldcon.
- I authorize Noreascon 4 / NESFA to charge US \$40 to my credit card (details in the next column) as my Site Selection Advance Supporting Membership (Voting Fee) for the 65th Worldcon.

Eligibility to Vote (select only one)

You must be an attending or supporting member of Noreascon to vote.

- I am a member of Noreascon 4. My membership number (if known) is _____
(Your membership number may be found on the mailing labels of our pre-convention publications. Do not use your Hugo Voting PIN. You may still vote even if you do not know your membership number.)
- I am not a member of Noreascon 4. In order to be eligible to vote I am purchasing a supporting or attending membership in Noreascon 4 (see details in the opposite column).

Credit Card Details (please print or type):

___ Visa ___ MasterCard	
Name as it appears on the card	
Card Number	
Expiration Date	Cardholder Billing Zip/Postal Code
Cardholder Signature	Date

Credit card charges will be in US Dollars and will appear as “New England Science Fiction Association”

Noreascon 4 Membership (if required)

Select type of membership desired:

- I wish to purchase a supporting membership in Noreascon 4 for US \$35.
- I wish to purchase an attending membership in Noreascon 4 for US \$180.
(This choice available until July 31, 2004 only. After that date, please join at the door and vote at the convention.)

Select payment method:

- I enclose a check, money order, or traveler’s check payable to “Noreascon 4.”
- I authorize Noreascon 4 / NESFA to charge my credit card for the amount indicated above.

Polling will close at 6:00 PM EDT on Saturday, September 4, 2004. We must receive mail in ballots by August 10, 2004. You may authorize someone else to deliver your ballot to the convention for you.

Mailing Instructions:

1. Mark your vote on the other side of this sheet. Fill in this side.
2. Fold the bottom edge of the ballot up to the line with this side out, and tape or staple closed.
3. Mail the ballot and payment to the Site Selection Administrator at the address listed on the reverse side of this sheet. Electronic (email) ballots will not be accepted.

THIS SECTION FOR OFFICIAL USE ONLY

Date Received by Mailroom: _____
Date Received by Administrator: _____

We encourage you to distribute copies of this ballot; however, you must reproduce it verbatim, including the voting instructions, with no additional material other than the name below of the person, organization, or publication responsible for the reproduction.

Ballot reproduced by
Noreascon 4



2007 Worldcon Site Selection Ballot
Version 1.0 (Revised 20040319)

(Continued from page 28)

4. Create, join or take responsibility for a small to medium-sized concert or performance.

5. Be a member of a large studio orchestra if we can pull it together.

6. Stand up in front of a crowd and play something rousing, funny, clever, or entertaining.

7. Work with us to fill the musical needs that crop up in every division and area of the convention.

Of course, there are dozens of caveats, hundreds of ideas we don't have the space to describe and thousands of details. We can't cover them all here, but here are a few items for you to consider.

It should be obvious that we can't use every volunteer and every skill. There are limits to the amount of music and entertainment we can deploy in time, space, budget, management and fan tolerance.

Remember, if you *are* the entertainment for an event, you may not be able to participate in the event in other ways. If you are in the stage band, you should not expect to dance. If your role is to provide atmosphere, don't expect to enjoy the same air as the audience.

For special requirements, where an event really needs a very specific type of music presented in a spectacular way, or where a band must interact *musically* in real time with stage managers or where we must hold a particular musical act to a high degree of professionalism, we must know that the performers can handle the assignment.

Where a musical act is a vital part of an event, *reliability* becomes a factor. We expect volunteers to respect their commitments.

We will not have time to require *formal* auditions, where volunteers show up and play in front of judges. So we will want recommendations, tapes or CDs of live performances, and some way to verify basic competence in the skills volunteered. We also need to know what you *want* to do and what you are *willing* to do.

Participants in musical events will get volunteer, program participant or staff credits as appropriate.

So tell us what you can do or play and how much you'd like to be involved. This program depends on the participation of fans like you.

If you want to perform musically, for an hour or ten, please tell us.

Sooner is better.

Send mail to
filk@noreascon.org
or
music-everywhere@noreascon.org
(or both) depending on your interests.

WE NEED VOLUNTEERS!



**COME EARLY!
STAY LATE! HELP OUT!**

Volunteers can earn *Double Hours for Set-up Time* and *Triple Hours for Tear Down Time!*

Special Prizes awarded during the convention for volunteers who work over 20 hours.

Help is needed:

- Tuesday, August 31, 2004 though Thursday, September 2, 2004 for Set-up
- Tuesday, September 7, 2004 through Wednesday, September 8, 2004 for Tear Down

Contact: Melanie Herz, Volunteer Coordinator
volunteers@noreascon.org

Who's Coming?

This list represents about half the people who will actually be on Program. Updates will be posted to the website as available.

Brian W. Aldiss
 Catherine Asaro
 Ellen Asher
 Lisa Ashton
 Thomas Atkinson
 Billie Aul
 Kage Baker
 Paul Barnett
 Alan F. Beck
 K. A. Bedford
 Hilari L. Bell
 Michael Benveniste
 Carol Berg
 Joe Bergeron
 Judith Berman
 Tina Beychok
 Joshua Bilmes
 N. Taylor Blanchard
 Suzanne Alles Blom
 David Bratman
 Elaine Brennan
 David Brin
 Charles N. Brown
 Ginjer Buchanan
 Tobias Buckell
 M. M. Buckner
 Lois McMaster Bujold
 Michael A. Burstein
 Pat Cadigan
 Elizabeth Caldwell
 James Cambias
 Jeffrey A. Carver
 Jay Caselberg
 Susan T. Casper
 Adam-Troy Castro
 Barbara Chepaitis
 Dave Clement
 Brenda W. Clough
 John Clute
 David Coe
 Guy Consolmagno
 Glen Cook
 Brenda Jean Cooper
 Juanita Coulson
 F. Brett Cox
 John G. Cramer
 Ctein
 Julie Czerneda
 Don D'Amassa
 Cecilia Dart-Thornton
 Ellen Datlow
 Solomon Davidoff
 Howard Davidson
 Keith DeCandido
 Stephen Dedman
 Daniel P. Dern
 Bob Devney
 Nicholas A. DiChario

Big, Weird Programming

The addition of the first floor of the Hynes has provided Programming with a piece of Exhibit Hall A, and we're generating ideas to fill it. For sure we're going to have Junkyard Wars (see below), led by Crash and his team, so get your toolboxes ready. If you live in the Boston area and have junk to donate, let us know and we'll get that information to the team. We're also hoping to have some lively demonstrations, possibly including medieval sword fighting by the folks at Higgins Armory and more modern sword play by the SFWA Musketeers. Perhaps we'll demo a LARP or some dance techniques; perhaps have some large group morning exercises. Let us know if you have ideas at program@noreascon.org.

Junkyard Wars at Noreascon 4

Think you'd absolutely **rule** in a post-apocalyptic world?

Can you think on your feet, when the sparks are flying and the minutes are counting down?

Can you make things that *work*?

Do you want a really spectacular ribbon?

Then ... try Junkyard Wars.

Junkyard Wars is the ultimate test of *Homo scientificus*.

You get a team (pre-arranged is OK, pick-up teams OK too).

You get a big pile of junk.

You get a table full of tools.

Then, you'll get your Secret Mission... and you have just 90 minutes to complete it.

You'll build a machine to do Something - and nobody will know the mission till the start of the game.

Contestants (and spectators): bring junk! If you can, bring about one cubic foot of 'useful seeming junk' per competitor. This is the RIGHT TIME to get some use out of that box of stuff that seems so useful for some project or other, if you only knew what the project was! Well, we have the project for you. (No hazmat, please. No partially-full toner cartridges, either. We've had enough of those.) Questions on bringing junk should go to program@noreascon.org.

YES, you can bring your own tools. We'll have some tools, but more is always better <snort-snort-snort>. If you have safety glasses or work gloves you like, bring them! Cordless tools are usually better here than cord-type tools - recharge the tools the night before for maximum grunt. Swiss Army Knives, Leathermen, and similar hand tools are also useful. Be sure to **PUT YOUR NAME ON YOUR TOOLS!**

If you've competed in Junkyard Wars before (Arisia, Buccaneer, etc.), the rules are familiar:

The Rough Rules

1) THE MISSION: The mission is SECRET till the start of the build. Chocolate bribes and backrub offers will be accepted but you'll probably be lied to anyway.

2) Your mission is announced - then it's 5 minutes to design (hands off the junk!); then the junkpile opens up and you have just 90 minutes to build; then it's runoffs.

3) Safety glasses: you must wear safety glasses when using power tools, and they're recommended at all times. We'll have a stock of safety glasses but you can wear your own if you have a set of ANSI-approved safety glasses you like.

4) Teams of 2 to 8 allowed - 3 to 5 recommended.

5) Each team gets one "Hard-Hat". Only the person wearing the hard-hat can browse the junkpile.

6) Recommended Clothing: "the more grunt, the better". Dress like you're gonna roll around in the ravine behind the used-car dealer. Wear boots and fingerless gloves, if you can; boots protect your toes and ankles. Biker Goth is perfect.

7) THIS IS REAL. The saws are sharp, the glue guns are hot, the knives and drills have cutting edges, and there may be various other unanticipated hazards. You **must** sign a waiver; if you are under 18 you must have your parent/legal guardian sign as well, agreeing to supervise your safety for the duration of the event. We recommend your parent/guardian *be on your team*. Trust us, this works.

8) Age Limits: competitors have been as young as 8, but as has been said above, if you're under 18, you must have your parents sign the waiver. Your parents must be **PHYSICALLY PRESENT FOR THE WHOLE EVENT**.

9) Quick energy snacks - yes - bring some. Junkyard Warring doesn't sound like a lot of physical work, but trust us, we've done this before, and this is *intense*.

10) People doing unsafe things will be taught the correct and safe way to do them. If you don't know how to use a tool, ask a Judge for a quick lesson.

11) The Judges or the ConCom may change these rules at any time, or disqualify competitors, as needed, without justification, at any time, in order to protect the safety of the participants and spectators.

Lightning Talks

Know an under appreciated book you think everyone should know about? Have a fannish gripe or funny experience? Share it with the world in a five minute lightning talk!

John Abbe sent us his idea for "Lightning Talks", which we think is just fabulous! These talks will be *really* short - 5 minutes each. You don't have to be on the Program, though Program Participants are also encouraged to have a go! We'd like to have a session of them at First Night, but if enough people are interested, we'll consider doing these throughout the con, perhaps even focused on different categories - books, media, costuming, gaming, fandom, science, filk, other(?). In fact, we're *so* excited about the possibilities here that we'll hold open some slots so people can sign up even while it's all going on. Some of John's ideas are listed below. . . just to tempt you to try one!

Why my favorite book (movie, etc.) is X.

I want to do cool project X. Does anyone want to help?

Successful Project: I did project X. It was a success. Here's how you could benefit.

Failed Project: I did project X. It was a failure, and here's why.

SF Heresy: People always say X, but they're wrong. Here's why.

You All Suck: Here's what is wrong with the SF community.

Call to Action: Let's all do more of X / less of X.

A Funny Thing happened to me on the way to...Worldcon (finishing my story, starting my fan group...).

SF fandom (book, game, costuming, movie...) Wish List

Why X was a mistake / looks like a mistake, but isn't.

What it's like to do X.

Here's a useful (writing, movie organizing, gaming, costuming...) technique that worked.

Why book (etc.) X sucks.

Comparison of X and Y.

We should be paying more attention to X.

Three good ideas we should steal from Mundania.

Bad con advice we give newbies.

Good con advice nobody ever takes.

Report on the state of Con X (Project Y, etc.).

Best Worldcon site that lost (my vote: Bermuda triangle 88).

Worst Worldcon site that won.

New category that should be created for the Hugos.

Everything I know about SF, I learned in kindergarten.

Strategies for decorating good party suites.

How to tell if it's going to be a good party.

Overview/history of X.

Best non-English language SF.

Why is it called X, anyway?

Best story (game, costumer, etc.) that nobody seems to know about.

Stories with no mention of humans or earth.

The most overused technical gadget / magical item / costuming technique.

Chicken soup for the SF soul.

YOUR IDEA HERE!

Paul DiFilippo
Michael Dobson
Cory Doctorow
Mike Donahue
John R. Douglas
Debra Doyle
Jill Eastlake
Tom Easton
Scott Edelman
Bob Eggleton
Janice M. Eisen
Phyllis Eisenstein
Gregory Feeley
Harold Feld
Sheila Finch
jan howard finder
Leslie Fish
Melanie Fletcher
Michael F. Flynn
Laura Frankos
Carl Frederick
Chris French
Esther Friesner
Tom Galloway
Craig Shaw Gardner
Deb Geisler
Janice Gelb
David Gerrold
Alexis Gilliland
Greer Gilman
Laura Anne Gilman
Marc Gordon
Gavin Grant
Simon R. Green
Bob Greenberger
Jim Grimsley
Jon Courtenay Grimwood
Leigh Grossman
Susan de Guardiola
Gay Haldeman
Joe Haldeman
David A. Hardy
Thomas Harlan
Charlaine Harris
Harry Harrison
Teddy Harvia
Jeff Hecht
Peter J. Heck
John G. Henry
John F. Hertz
Bill Higgins
Richard Hill
James S. Hinsey
John Henri-Holmberg
Tanya Huff
Elizabeth Anne Hull
Walter H. Hunt
Alex Irvine
Jael
Matthew Jarpe
John Jarrold
MaryAnn Johanson
Jordin T. Kare
Mary Kay Kare

Keith G. Kato
 Robert I. Katz
 James Patrick Kelly
 Stephen P. Kelner
 Toni L. P. Kelner
 Thomas Kidd
 James Killus
 Daniel Kimmel
 Kimberly Ann Kindya
 Fruma Klass
 David C. Kopaska-Merkel
 Nancy Kress
 Kathleen Kudlinski
 Ellen Kushner
 Joseph Lazzaro
 Sharon Lee
 Evelyn C. Leeper
 Mark R. Leeper
 Fred Lerner
 David Levine
 Paul Levinson
 Anthony R. Lewis
 Suford Lewis
 Shariann Lewitt
 Jacqueline Lichtenberg
 Guy H. Lillian III
 Jane Lindskold
 Kelly Link
 Jean Lorra
 J. Spencer Love
 Nicki Lynch
 Richard Lynch
 Don Maitz
 Barry N. Malzberg
 Mark Mandel
 Jim Mann
 Laurie Mann
 Louise Marley
 George R. R. Martin
 Lee Martindale
 Anne McCaffrey
 Shawna McCarthy
 Terry McGarry
 Gary D. McGath
 Victoria McManus
 Sean McMullen
 Beth Meacham
 Craig Miller
 Steve Miller
 Pat Molloy
 Elizabeth Moon
 James Morrow
 Vera Nazarian
 Patrick Nielsen Hayden
 Teresa Nielsen Hayden
 Gerald D. Nordley
 Sharyn November
 Charles Oberndorf
 Mark L. Olson
 Priscilla Olson
 Val Ontell
 Margaret Organ-Kean
 Tamora Pierce
 P. J. Plauger

Academic

The Academic Program Track is seeking papers, panel presentations, seminars, workshops, and poster presentations on all subjects relating to science fiction, fantasy, and horror literature, including, but not limited to:

Teaching Speculative Fiction
 Teaching other courses through Science Fiction, Fantasy, and Horror (SF, F, & H)
 Critical Thinking through SF, F, & H
 Teaching through Speculative Media (Potter, Rings, and other things)
 Teaching Diversity through SF, F, & H
 Teaching History through SF, F, & H
 Teaching Terry Pratchett
 Teaching William Tenn
 Teaching J. R. R. Tolkien
 Interlacing Folklore Archetypes Within SF, F, & H
 Advising an SF Club
 Looking from the Past to the Future
 History of Speculative Fiction
 Fan Fiction
 Ethnography of Fandom
 Filk Music and Ethnomusicology
 Comics as Literature
 Censorship

Of particular interest are materials dealing with the Guests of Honor, authors Terry Pratchett and William Tenn, but we will accept submissions focusing on a wide variety of genre authors and subjects. We are more than happy to consider pre-arranged panels and presentations, as well as the appearance of a presenter on more than one program item.

These sessions will be open to the general membership of the convention, as well as those seeking to earn academic credit by way of a special course offered through Suffolk University. As so many people who do not normally attend academic conventions will be present, presentation of material previously offered in other venues (either previously published or presented) will be acceptable.

Please submit a brief abstract of your paper, presentation, panel, or workshop. 100-200 words will be sufficient. Feel free to inquire about prospective papers, presentations, or panels. Please address all inquiries to program@noreascon.org. Please use the words "N4 Academic Track" in the subject line or write to Dr. Solomon Davidoff, Academic Program, Noreascon 4, PO Box 1010, Framingham, MA 01701 USA

Literary Beers/Kaffeeklatsches

What is a "kaffeeklatsch" or a "literary beer"? Well, it's a chance to get together with an author/artist/editor/whatever(!) in a comfortable sociable, small-scale setting....sitting around a table drinking coffee (or beer), and having a pleasant conversation amid the hoopla of the World Science Fiction Convention.

Since the size of these will be strictly limited, you will have to sign up in advance to ensure yourself a place. Sign-up will be at the convention, about a day before the particular kaffeeklatsch/beer. Attendance will be limited (to 10 or fewer), and people will be restricted as to how many kaffeeklatsches they can sign up for a day.

And no, we *don't* have the details worked out on this yet. We'll publish them when we do. Please note that we'll also publish our rules about Autographing as soon as we develop them. Be forewarned: there will be limits.

Program Availability and Downloads

You can expect us to post a tentative program schedule near the beginning of August. Updates to this schedule will be posted every few days, and the final schedule will be available for downloading into your Palm.

Steven Silver's Really Hard Trivia Contest:

Traditionally, Worldcons hold at-con trivia contests, sometimes between competing teams, sometimes between competing individuals. Noreascon will be taking this a step further by posting a trivia contest on its website on July 1. The questions will be more difficult than those asked at an at-con trivia contest since anyone who chooses to participate will be able to spend time looking up the answers.

All entries must be turned in no later than 6:00 p.m. on Saturday September 4. The winners will be announced in the at-con newsletter on Sunday, September 5 with prizes awarded on Sunday.

The Rules

1. Entries may be completed by either individuals or teams.
2. Prize(s) will be awarded per entrant. If a team enters, it will be up to them to determine how to divide their prize(s).
3. The winner will be the entrant with the most correct answers. In case of a tie, the winner will be selected by random drawing.
4. Entries must be received no later than 6:00 p.m. on Saturday, September 4.
5. All official entrants must be members (attending or supporting) of Noreascon 4.

Confirmed Prizes

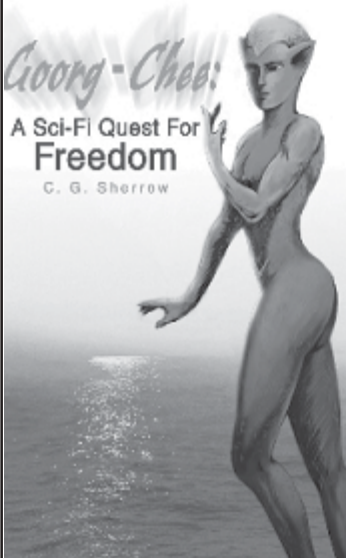
- Two Year Subscription to the *Magazine of Fantasy & Science Fiction* donated by Gordon van Gelder
 - One year subscription to *Black Gate Magazine* donated by John O'Neill
 - Attending Membership to the 2005 Worldcon donated by Interaction
- Additional prizes from Off World Designs and the Secret Empire.

Sample questions

- Which novel is framed by a letter from Robert Walton to his sister, Margaret Saville?
 What is the home planet to the only alien race in Isaac Asimov's "Foundation" universe?

The Trivia Team: Steven H Silver, Tracey Callison, Bill Higgins, Bill Roper, Patricia Sayre McCoy, David P. Silver

Frederik Pohl
 John Pomeranz
 Terry Pratchett
 Michael Rennie
 Mike Resnick
 Uncle River
 Madeleine E. Robins
 Michelle Sagara
 Don Sakers
 Ruth Sanderson
 Steven Sawicki
 Robert J. Sawyer
 Sharon Sbarsky
 Samuel Scheiner
 Stanley Schmidt
 Lawrence Schoen
 Karl Schroeder
 Darrell Schweitzer
 George H. Scithers
 Melissa Scott
 Delia Sherman
 Josepha Sherman
 Jed Shumsky
 Susan Shwartz
 Joe Siclari
 Karen Haber Silverberg
 Robert Silverberg
 Roger Sims
 Timothy L. Smith
 Melinda Snodgrass
 Jack Speer
 Henry Spencer
 Wen Spencer
 Allen M. Steele
 Lisa J. Steele
 David Stephenson
 Edie Stern
 Ian Randal Strock
 Charles Stross
 Susanna J. Sturgis
 Geri Sullivan
 Cecilia Tan
 William Tenn
 Amy Thomson
 Shane Tourtellotte
 Karen Traviss
 Harry Turtledove
 Gordon Van Gelder
 Jeff Walker
 Jo Walton
 Lawrence Watt-Evans
 Toni Weiskopf
 Martha Wells
 Peter Weston
 Richard A. Wilber
 Liz Williams
 Walter Jon Williams
 Robert Charles Wilson
 Eleanor Wood
 Janny Wurts
 Ben Yalow
 Jim Young
 Joel Zakem
 Ann Tonsor Zeddies



Goorg-Chee: A Sci-Fi Quest For Freedom

A man wakes up to a stark alien environment with no memory of his identity. During his struggle to survive he discovers that he is not alone. In traumatic fashion and sometimes under comical circumstances, he joins forces with the diverse aliens in the same predicament. As they share adventures the bonds between them grow but they could never imagine what the real reason is that they have been thrown together. This is the story of their quest for answers and the complex issues of blending alien cultures. As the man gains knowledge and a new identity, his ultimate purpose is revealed.

ISBN: 0-595-29479-0

Amazon.com BarnesandNoble.com
BooksAMillion.com A1Books.com

C. G. Sherrow, P.O. Box 4013, Fort Walton Beach, FL 32549-4013

Email: cgsherrow@msn.com **AOL Instant Messenger: goorgchee**

Exhibits Division

Many of the Exhibits will be in the Hynes, in the area we're calling "The Concourse" — Hall C. For those of you with long memories, the Concourse is in the same location as it was in 1989, between the Dealers Room, and the Auditorium where the Hugos and Masquerade will be held. The Concourse will open to convention members by Thursday afternoon, and will close at about 4:00pm on Monday. It will be open early and late — generally from about 9:00 a.m. until about 2:00 a.m. The *Mended Drum*, our Discworldish pub, will be open daily from the late afternoon until the wee hours, featuring appropriate food, drinks and fun.

We see the Concourse as the central place to meet your friends, socialize, visit our traveling Worldcon "museum" of exhibits, listen to music, eat and drink, vote on site selection, and learn about the multitude of conventions, clubs, and other groups that make up the science fiction community. We'll try to make it a fun place, with something to catch your interest every time you visit.

A few of the individual exhibits and areas are discussed below. There will be more at the convention, including one from NASA, so come see what we have, and hang out in the Concourse.

Fan Tables

Marah Searle-Kovacevic

Fan tables are an opportunity to meet other fans and introduce them to your convention bid, SF convention, club,

or other fannish organization.

Need a table? We have an online form at: www.noreascon.org/exhibits/fantable_form.html. Each table comes with two chairs and a table covering at no additional charge. Indicate on the form any special requests that you have (but please understand that we may not be able to accommodate your request). If you need electricity, we expect the price to be under \$50.00 for the run of the convention. Phone lines will be available at the standard Hynes rate. We expect to have wireless network access available for laptops throughout the Hynes Convention Center. If you need a wired Ethernet drop, please contact us for additional information.

Fannish groups are the heart and soul of fandom, so there will be no charge to groups for the table. However, everyone working at a fan table must be an attending member of Noreascon 4.

You may sell items such as memberships, bid T-shirts, and fanzines for your non-profit organization from a fan table. Non-profit groups (like NESFA Press) that sell a number of different items belong in the Dealers' Room.

If you have questions about or special requests for a fan table, email Marah Searle-Kovacevic at fantables@noreascon.org or write to us at:

Marah Searle-Kovacevic
Noreascon 4 Fan Tables
P.O. Box 1010
Framingham, MA 01701

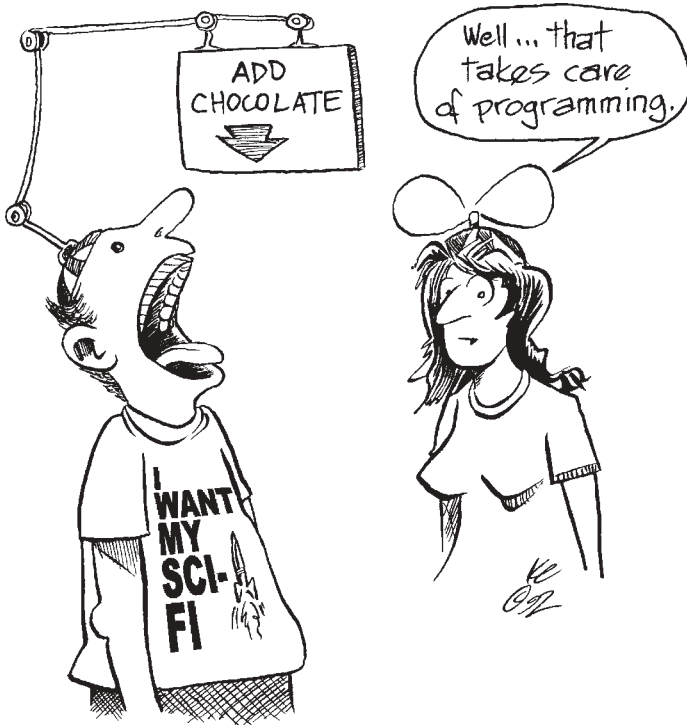
50 Years of Hugos

Noreascon 4 will be the 50th Worldcon at which Hugos have been awarded. In the Hugo exhibit, we want to display a rocket from every one of those years. If you have a Hugo which you are willing to exhibit, please e-mail Ruth Leibig at hugosexhibit@noreascon.org or write to us at

Ruth Leibig
Noreascon 4 - 50 Years of Hugos Exhibit
P.O. Box 1010
Framingham, MA 01701

Internet Access

Instead of the traditional Internet Lounge, Noreascon will bring Worldcons into the 21st century with wireless Internet available throughout most of the Hynes. Just bring along your laptop, grab a seat and check your E-mail right from the Concourse. We will have a few wired stations available for use on the Concourse. Wireless access is also available in the lobby of the Sheraton near the Starbucks, and wired access is available in Sheraton and Marriott hotel rooms for a fee.



E. E. Smith Exhibit

Stephen Lucchetti

Edward E. "Doc" Smith, Ph.D. food chemist, found himself working for the U.S. government during World War I formulating bread recipes without flour (or at least with *less* flour!). No one would ever have guessed that eventually Doc Smith would pen some of the farthest-out SF ever written and become, according to some, the founder of Space Opera. Smith's *Skylark of Space* (*Amazing*, 1928) took the SF world by storm and captured everyone's imagination. Two additional *Skylarks* were quickly followed by other SF stories. Then in 1937, with *Galactic Patrol*, his monumental Lensman series was begun. Many believe the Lensman series to be one of the best SF series ever written. Doc Smith died August 31, 1965, just as his recently penned, and much anticipated conclusion to the Skylark series - *Skylark DuQuesne* - was being published.

Doc Smith was revered and honored by all who knew him. The New England Science Fiction Association's (NESFA) annual mid-winter Boskone convention is named after the evil empire of the Lensman universe. NESFA annually at Boskone presents the "The Skylark" award "to some person, who, in the opinion of the membership, has contributed significantly to science fiction, both through work in the field and by exemplifying the personal qualities which made the late "Doc" Smith well-loved by those who knew him." Another Boston area convention, Arisia, also

took its name from E. E. Smith's science fiction.

Stephen Lucchetti, with help from Al Cromika, is working hard on what we hope will be *the* definitive E. E. "Doc" Smith exhibit. They are planning on exhibiting as comprehensive a collection of works by Doc Smith (or in the worlds he created) as they can manage to scrape together (beg, borrow). Lensman, Skylark, Family d'Alembert, Lord Tedric, magazine originals, hardback and paperback editions both US and foreign all will be represented. Speeches, factual articles, fanzines, artwork, pastiches, filk, comics and even such personal items as letters, and both royalty and personal checks will also be displayed. Doc Smith's estate has promised the loan of treasured memorabilia. With any luck several of Doc Smith's grandchildren and great-grandchildren will be in attendance.

This will be a Noreascon exhibit you won't want to miss!

Stephen Lucchetti and Al Cromika are still on the hunt for Doc Smith memorabilia to include in the exhibit. Please contact Stephen or Al directly with offers. In particular, we are on the hunt for a set of the original leather bound Fantasy Press *History of Civilization* to exhibit!

Stephen Lucchetti & Al Cromika
Noreascon 4 Exhibits - E. E. Smith Exhibit
P.O. Box 1010
Framingham, MA 01701
or email to eesmith-exhibit@noreascon.org

Space Opera ... Complete with Music!
Coming to you at Noreascon 4:

The Filkado

Arthur Sullivan's tunes are put to frightening new uses
and puns fly when music pirates from MARS invade the planet Nesfan.

Featuring:

The Punsman

Space hero, wearer of the Beanie

The Filkado

Absolute ruler of Nesfan

Dr. McKoko

Lord High Evil Genius

D. J. Thoris

Commander of the Music Pirates

Tomokatisha

Defender of the Nesfanese spaceways

Nit-Pick

Guardian of Nesfanese tradition

MARS NEEDS SINGERS!

Come see the performance, or join us! Write to
info@massfilk.org if you'd like to join the chorus or otherwise help out.

This ad sponsored by M.A.S.S. F.L.L.C.
If you want to know who we are... visit <http://www.massfilk.org>

Fan History Exhibit

The Fan History Exhibit features photos, buttons, badges, T-shirts, and other fannish paraphernalia from the last 70-odd years of fandom. Come help us identify people in the photos. We have many photos online at: www.fanac.org. We also plan to set up a small slide show area in the exhibit, both to show photos to a slightly larger audience, and to get even more help in identifying photos.

If you have old fannish photos or slides you'd like to donate to the exhibit, e-mail exhibits@noreascon.org or write to:

Noreascon 4 Exhibits – Fan History Exhibit
P.O. Box 1010
Framingham, MA 01701

Fan Photo Gallery

Chaz Boston Baden and Christian B. McGuire

Bruce Pelz created the Fan Photo Gallery in 1997, and it was first exhibited at Bucconeer back in 1998. The exhibit has undergone a major expansion since its last East Coast appearance in 2001. More than 150 color photos have been added to the collection of fans who should be known outside of their region for their contribution to fandom. The exhibit is still growing. If you think you might be able to help find some of the photos we need, please check out the Fan Gallery's website at scifiinc.net/scifiinc/gallery/ or write to Chaz & Christian at gallery@scifiinc.net.

Chaz Boston Baden and Christian B. McGuire
Noreascon 4 Exhibits – Fan Photo Gallery
P.O. Box 1010
Framingham, MA 01701

Pro Photo Gallery

Tom Veal and Becky Thomson

Christine Valada created the Pro Photo Gallery for Noreascon 3 back in 1989. There have been a few additions to the gallery over the years, but 2004 marks the first major expansion of the Pro Photo Gallery. You'll see recent photos of about 80 pros shot by Noreascon 4 at Torcon. Tom and Becky will be working on updating the information about the pros; if you'd like to help, please write to them at:

Tom Veal and Becky Thomson
Noreascon 4 Exhibits – Pro Photo Gallery
P.O. Box 1010
Framingham, MA 01701
or e-mail them at prophotos-exhibit@noreascon.org

Dealers Room

Larry Smith and Sally Kobee

The Noreascon 4 Dealers' Room will be managed by the same team who operated the Dealers' Rooms at Bucconeer, Chicon 2000, The Millennium Philcon, ConJose, and Torcon 3: Larry Smith & Sally Kobee, assisted by Art & Becky Henderson and a veteran supporting staff.

The Dealers' Room will have 250+ tables of varied SFnal merchandise within a spacious area featuring generous aisles for easy access.

The Dealers Room will be open:

- Thursday: noon – 6:00 p.m.
- Friday, Saturday & Sunday: 10:00 a.m. – 6:00 p.m.
- Monday: 10:00 a.m. – 3:00 p.m.

Information for Dealers

We've already sent out the initial Dealer letter containing an application for tables in the N4 Dealers' Room. Check the Web site at www.noreascon.org/exhibits/dealers for a copy of the information letter and the application. Send inquiries to:

Larry Smith & Sally Kobee
Dealers Room Managers
P.O. Box 1010
Framingham, MA 01701
or E-mail them at: dealers@noreascon.org

Art Show/Print Shop

The Art Show will be located in the Third Floor Ballroom of the Hynes Convention Center. It is a huge, carpeted room, with high ceilings with drop chandeliers. This will be a "lit" show. We will be augmenting the ballroom's normal lighting with additional light sources. The setup will be similar to those used at MagiCon, LACon III, Bucconeer, and the Millenium Philcon and will have as the core staff the people behind those efforts.

With approximately 350+ panels of flat art and 40 tables of 3-D art, and the possibility of two Special Art-Related Exhibits, we expect this to be the largest Worldcon Science Fiction and Fantasy Art Show since LACon. The Third Floor Ballroom has approximately 25,000 square feet of space, more than enough to house everything.

The Art Show, including the Print Shop, will be open:

- Thursday: 6:00 p.m. – 10:00 p.m.
- Friday and Saturday: 10:00 a.m. – 10:00 p.m.
- Sunday: 10:00 a.m. – 2:00 p.m.
5:00 p.m. – 8:00 p.m. (Pickup & Pay only)
- Monday: 10:00 a.m. – 2:00 p.m. (Pickup & Pay)

All art will remain on display (except for pieces temporarily removed for voice auction and for prints in the Print Shop which sell out) until the show closes on Sunday at 2:00 p.m.

We plan to award ribbons for exemplary work. The Best Artist awards will be given by vote of the attendees. Most of the other awards will be given by a panel of judges. There may also be some special awards given by the convention Chairman, the Art Show staff, etc.

In the Main Art Show, pieces will be sold by written bid. Only those pieces with the maximum number of written bids will be sold by voice auction. The Print Shop will sell copies of prints at a fixed price for immediate pick-up.

Before bidding, you must fill out a bidder registration

card and obtain a bidder registration number. To register you must present some form of identification and, if under the age of 18 years of age, must have someone with you who is of legal age to guarantee your bids.

Written bidding on all pieces will be allowed until the Art Show closes on Sunday afternoon. There will be no "quick sale" prices during written bidding hours. Pieces that receive no written bids will be available for sale at a fixed price (set by the artist) after the written bidding closes (unless prohibited by the artist). The main Art Show Auction will take place late Sunday afternoon (tentatively scheduled for 4 p.m.) with second auction if needed on Monday morning.

Art Show Sales will be open from 5 p.m. - 8 p.m. on Sunday evening and from 10 a.m. to 2 p.m. on Monday. You may pay for your purchases by cash, traveler's checks (American dollars only), MasterCard, Visa or personal check (two forms of ID will be requested - one of which must be a valid picture ID) before accepting your check. Please remember that you must pay Massachusetts sales tax (currently 5%) in addition to the amount of your purchase.

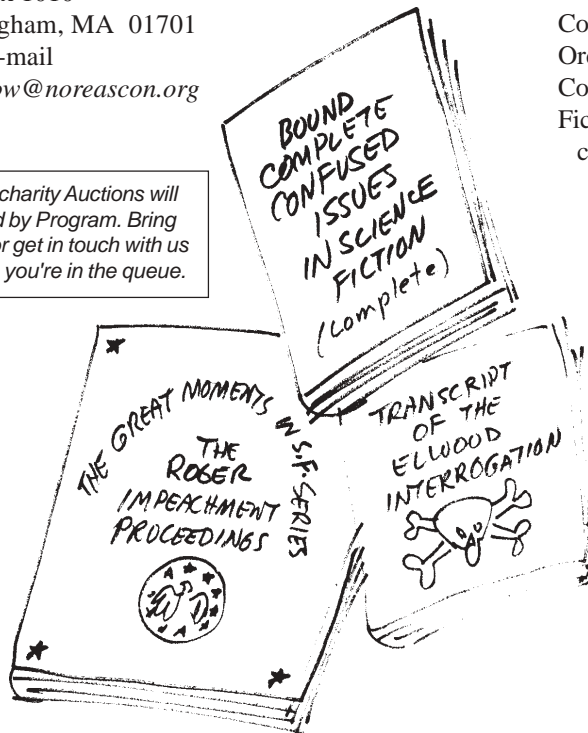
Information for Artists

The official Artist's mailing was sent out in February 2004. The complete rules and entry forms have been posted to our Web site (www.noreascon.org/exhibits/artshow/). We will be acknowledging receipt of your entry with either a postcard or E-mail message showing your space reservation (and any wait-listed space). Please send any questions to:

Gay Ellen Dennett
Director - Noreascon 4 Art Show
P.O. Box 1010
Framingham, MA 01701
or by E-mail

it to: artshow@noreascon.org

Fannish and charity Auctions will be scheduled by Program. Bring money and/or get in touch with us to make sure you're in the queue.



WSFS Business Meeting

Want to have a voice in the rules for how the Hugo Awards or the Worldcon sites and committees are selected? You should attend the World Science Fiction Society Business Meetings at Noreascon 4. Every attending member of Noreascon has the right to attend the Business Meetings, to vote and, within the rules of the meeting, to debate and make motions.

There are meetings scheduled from 10 a.m. to Noon, Friday through Monday. The Friday meeting is largely administrative. It sets the agenda and winnows the items of business to be considered at the following meetings and receives committee reports. The Saturday meeting is where most of the debate and voting on business related to changes to the Constitution and Standing Rules occurs. The main item of business at the Sunday meeting is the official announcement of the Site Selection results. Sometimes business overflows to the next day, but everything almost always gets finished up by the end of the Sunday meeting and the Monday meeting is usually cancelled.

These meetings are conducted according to the WSFS Constitution, the Standing Rules, and Robert's Rules of Order. (See Progress Report 5 or our web site for the Constitution and Standing Rules.) The World Science Fiction Society is an unincorporated association which is the continuing legal entity that connects the Worldcons and holds the rights to the trademarks they use such as "Worldcon" and "Hugo Award". However, there is no separate membership in WSFS. Its members consist of the members of the current Worldcon.

The deadline for submitting new business will be 4 p.m. Thursday, September 2. You must provide 200 copies of motions unless you have arranged for Noreascon to make copies ahead of time. See the Standing Rules on new business for further requirements. New business can be left at the Noreascon Office in the Sheraton for the Business Meeting or given to the chair of the Business Meeting. The chair of this year's Business Meeting is Donald Eastlake III, with Pat McMurray as Secretary and Alexis Layton as Timekeeper.

For more information, email business-meeting-list@noreascon.org.

Noreascon 4 Masquerade

The Noreascon 4 Masquerade will take place on Sunday, September 5, at 8:30 pm, in the Veterans Memorial Auditorium of the Hynes Convention Center.

Information for Contestants

All contestants must pre-register for the masquerade, either by mail, at the convention, or online www.noreascon.org/masquerade/registration-form.html. Online registration (particularly for contact information and costume description) is heartily encouraged.

The Masquerade Registration Desk will be open daily on Thursday, Friday, Saturday and also on Sunday morning. Check the Noreascon 4 website (www.noreascon.org/masquerade) or at-con for updated hours and location.

All contestants must check-in at the Masquerade Desk at Noreascon Four to fill in the technical requirements form and to be assigned rehearsal slot(s). You must check in even if you have pre-registered.

Help the tech crew help you — fill out your tech form and sign up for a rehearsal slot as early as possible in the convention.

The latest you can check in is 1:00 pm on Sunday, September 5, 2004. We reserve the right to shut-off registration earlier if necessary.

Before the Masquerade

Contestants will have access to a large green room and professional photography area that are both close to the auditorium and on the same level (no elevators between the green room and the auditorium).

The green room will be open for masquerade entrants at 6:30 pm. Large props may be dropped off earlier if you've made arrangements with the Masquerade Director and the Head of the Green Room.

Workmanship judging and professional photography will take place prior to and during (if necessary) the Masquerade itself.



Young Fan awards will be presented immediately following the Young Fan presentations.

Information for Fan Photographers

A fan photography area will be set up in a convenient area outside the auditorium. If you are interested in participating in fan photography, please email fan-photo@noreascon.org to reserve a spot.

Rehearsal Space and Tech Consultation

Full-stage dimensions rehearsal space (located in the Marriott Copley Place), consultations with the tech crew, and blocking assistance will be available at con. Priority in scheduling access to these resources will be given to those contestants who pre-register before arriving at Noreascon 4.

Staging and Distances

The stage itself will be 48'x32' with 16'x12' wings at stage height. Stage height is 4'. There will be wide steps at either side of the stage to get up to the wings. Entry onto stage will be from Stage Left and exit on Stage Right, unless special arrangements are made in advance with the Masquerade Director.

The total walk from the green room to the stage to fan photography and returning to the green room will be approximately 500 feet. The narrowest point costume entrants will have to pass through is a double door approximately 6' wide x 7'7" high.

Entrants will be led from the green room to the stage to fan photography. They will then have the choice of returning to the green room, entering the rear of the auditorium to view the remainder of the masquerade, or joining other con-goers in public areas of the convention, such as the ConCourse.

Hall Costumes

So you're all grown up, your mother doesn't dress you anymore, but you still like to dress funny; or romantic; or menacing; or heroic; or green.

Some of you may find that there's a bit too much drama in competitive costuming onstage, feel you are not quite ready to appear on stage, or simply prefer to make your costumes more comfortable, capable of being worn for hours, or for all day.

Hall-Costumes are basically clothes for other times, other cultures, other worlds.

You need not enter the Noreascon 4 Masquerade to be recognized for the excellence of your costume. Wandering Hall-Costume judges will be watching for decorated and costumed conventioners, and awarding prizes in recognition of costume quality.

We will be awarding hall costume prizes throughout the weekend. Costuming is very much encouraged at Noreascon 4. We want to see Hall-Costumes all over the place this year so we welcome your creativity!

(Continued on page 56)

Masquerade Pre-Registration Instructions

All Masquerade entries must pre-register, by mail, at the convention, or online (<http://www.noreascon.org/masquerade/registration-form.html>). Online registration (particularly for contact information and costume description) is heartily encouraged.

Mailed-in registrations must be received by August 15, 2004. Mail registrations to:

Masquerade Registration
Noreascon Four
PO Box 1010
Framingham, MA 01701

Masquerade Staff Only: Entry Number:

Contact Information

Contact Name: _____ Phone: _____

Mailing address: _____

City: _____ State/Province: _____

Zip/Postal Code: _____ E-mail: _____

Contact Info at Noreascon Four

Hotel: _____ or Local Address: _____

Cell Phone or Other Contact Number: _____

Masquerade Release

Costume Title: _____

I/We have read and understood the rules of the Noreascon Four Masquerade and agree to abide by them. Further, I/we agree to permit photography and/or videotaping and also agree to permit the use, sale, and/or dissemination of said photographs and/or videotapes subject to permission from the Noreascon Four Committee. Further, I/we agree to hold the convention, its organizers, and the facility both severally and individually blameless for any accident and/or injury suffered by me/us during the course of this masquerade except in cases of gross negligence on the part of those cited above.

Print name

Signature

Print name

Signature

If this is a group entry, we must have signatures from all entrants.
(Group members may sign different release forms; each form must have the costume title entered above.)

Date: _____

If entrant is a minor, parent or guardian must sign the release.

Masquede Staff Only:

Entry Number:

Masquerade Registration

Print clearly. Please fill out all sections applicable to your costume.

Junior Costumers [under 13]	Adults	All Entries
<input type="checkbox"/> Self-made <input type="checkbox"/> Adult-made	<input type="checkbox"/> Novice <input type="checkbox"/> Craftsman <input type="checkbox"/> Journeyman <input type="checkbox"/> Master	<input type="checkbox"/> Original <input type="checkbox"/> Re-creation
Costume Title: _____ Costume Source: _____ Designer(s): _____ Made by (if not Designer(s)): _____ Number of Entrants: _____ List ALL Entrant names below: _____ _____		Theme <input type="checkbox"/> Science Fiction <input type="checkbox"/> Fantasy <input type="checkbox"/> Horror <input type="checkbox"/> Myth <input type="checkbox"/> Beautiful <input type="checkbox"/> Humorous
Attach sheet with additional names if necessary. Include costume title and group coordinator's name at top of sheet. <input type="checkbox"/> I want to compete for the "Best Discworld Costume" and Golden Luggage prizes <input type="checkbox"/> I want to be judged for Workmanship		Dominant Colors <input type="checkbox"/> Black <input type="checkbox"/> Violet <input type="checkbox"/> Brown <input type="checkbox"/> Grey <input type="checkbox"/> Red <input type="checkbox"/> White <input type="checkbox"/> Orange <input type="checkbox"/> Gold <input type="checkbox"/> Yellow <input type="checkbox"/> Silver <input type="checkbox"/> Green <input type="checkbox"/> Flesh <input type="checkbox"/> Blue <input type="checkbox"/> Multi

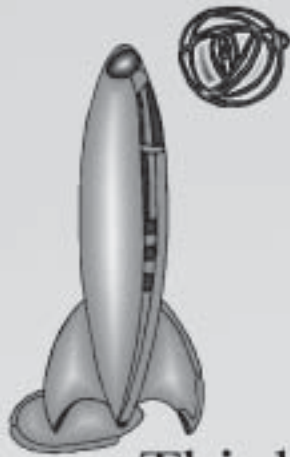
I will submit: Tape/CD Script Documentation (Re-Creation Costumes)

I have: a special tech request (Use additional sheet to describe the effect wanted)

Instructions for MC

- Read standard intro (Entry number, division and title)
- Read intro (Entry number and division)
- Read set-up (Info to be read in black out or before presentation starts)
- Read script (Script to be read during presentation)
- Be part of presentation (Requires active participation from MC)
- Read title after entry is over

Please attach additional sheet(s) of paper for scripts, special set-up info, requests for the MC to be part of your presentation, or special tech effect descriptions. For special tech effects, describe what you are trying to accomplish. Include costume title and costumer's name (or group coordinator's name) at top of each additional sheet.



INTERACTION

The 63rd World Science Fiction Convention

4-8 August 2005

The Scottish Exhibition & Conference Centre
Glasgow, Scotland, UK

Thinking of vacationing in Scotland?
Then why not make it 2005, and we'll throw in
a Worldcon for just \$170 extra

(But hurry, our rates go up on 1st June)

Direct flights from most leading US airports.

Hotel rates starting from £70 a night for a double/twin
(including all taxes and breakfast as well).

Fast rail, air, and road connections with the rest of the U.K.
Superb facilities including the 3,000 seat Clyde Auditorium.

Dates specifically chosen to be family friendly.

You'll have a great time at the Worldcon that never sleeps.

There's no better time to visit Scotland, and there'll be no better time to be had in '05

Membership Rates

Supporting \$45

Attending \$170

(Rates rise from \$155 1st June 2004)

Child \$50

(7-15 on Aug-4 2005)

Infant Free

(0-6 on Aug-4 2005)

Online registration available on

<http://www.interaction.worldcon.org.uk/>

instalment plan available

Addresses

Interaction

P.O. Box 58009

Louisville KY 40268-0009

General Enquiries

info@interaction.worldcon.org.uk

Volunteer Enquiries

volunteers@interaction.worldcon.org.uk

Membership Enquiries

memberships@interaction.worldcon.org.uk

GUESTS OF HONOUR

**Christopher Priest, Greg Pickersgill,
Robert Sheckley, Lars-Olov Strandberg,
& Jane Yolen**

Member Services

Registration

Please check the spelling of your name on the mailing label of this PR. If a correction is needed, e-mail prereg@noreascon.org. In addition, note that the label on this progress report contains a special code you will need to vote for the Hugo and Retro-Hugo Awards.

Membership Transfers

In order to transfer your membership, please send a letter stating to whom you are transferring it along with the address, phone number and email address, if available, of that person. Sign the letter and send it to PO Box 1010, Framingham MA 01701 or fax it to 617-776-3243.

Only the member named on the membership may transfer it. Children's Admissions may be transferred by the parent or guardian. Memberships purchased on the Installment Plan may only be transferred once they are completely paid.

Hours

Registration will be open the following days and hours in Hall A of the Hynes Convention Center. If registration is closed, pre-registered members may pick up a special pass for evening programming at the convention office in the Sheraton Hotel. The following day, they can pick up their actual badge at registration. Hours open:

Tuesday:	12 Noon - 6 p.m.
	(for pre-registered members only)
Wednesday:	10 a.m. - 8 p.m.
Thursday:	9 a.m. - 9 p.m.
Friday:	9 a.m. - 9 p.m.
Saturday:	9 a.m. - 8 p.m.
Sunday:	9 a.m. - 8 p.m.
Monday:	9 a.m. - 1 p.m.

Kids' Admissions

Children's Admissions and Kid in Tow (KIT) badges can only be obtained if a Full Attending Adult membership is also purchased and the parent or guardian will be present at the convention. The difference between these two types of membership is:

Children's Admission

This entitles the child to attend children's programming and be placed in professional child care for eight hours without any additional charge to the adult. Additional hours can be purchased should the adult wish to do so for a cost of \$12 per hour. (see the section on Children's Activities for more information.)

Kid in Tow (KIT)

There is no charge for a Kid-in-tow Badge. The child MUST be accompanied at all times by an adult parent or

guardian unless placed in child care at a cost of \$12 per hour (on a space available basis.) If the child is found in any programming area by himself/herself, he/she will be considered lost and brought to lost children. The adult listed on the KIT badge will be notified. If the child is found again, the KIT membership will be revoked and a full attending children's membership must be purchased.

Children's Services

Current information about Children's Services is always available on line at www.noreascon.org/children.

We hope that there will be lots of kids at Noreascon Four, and we're excited about the options we're going to be able to offer them.

Inger Myers has joined the Children's Services staff as co-director with Sandra Childress. In addition to her other responsibilities, Inger will be the contact point for parents who have children with limiting special needs. Please contact her prior to the convention by writing to children@noreascon.org and include "Special Needs" in the subject line or discuss your child's needs with her at Children's Services registration during the convention.

Children's Programming and Activities

Noreascon 4 offers two specific categories of services for children: (1) **Children's program** is available to all children who are members. There is no limitation on the amount of hours of participation in children's program, and there are no additional charges. (2) Paid **professional daycare** will be provided by KiddieCorp. Eight hours are included free for all paid child members, and additional hours may be purchased for \$12 per hour.

Children's program is generally geared to children 6 years and older. Younger children will be welcome if accompanied by a parent although some activities are age-specific. If you have questions, please direct them to the Children's Services directors at children@noreascon.org or speak with them at the convention.

Parents may allow their child to travel freely between Children's Programming and Activities and the rest of the convention. This status must be confirmed at the beginning of the convention. Unless a child has been given "free-range" status, they will be kept in the Children's Programming and Activities area until retrieved by an authorized adult. Children who participate without a parent in Children's Programming and Activities must be members of the convention or have a Child's admission to the convention.

We'll be posting further details about children's programming and activities as we get closer to the convention on our web site – www.noreascon.org. Your child will be able to participate in tours of special parts of the convention, crafts, costuming, science experiments, story-telling, and more.

We are continuing to collect information on how many children will be at Noreascon 4. Please write to us at children@noreascon.org. It would help us a great deal to know your child's age and what type of membership you have purchased for them. If you expect your child to be a kid-in-tow, please let us know that as well – we'd like to have a badge ready for them when you arrive at con, so having their name is a plus, too. We want your children to feel like this is their convention too.

Childcare

Childcare services will be available for children between 1 and 12.

KiddieCorp. of San Diego, California, a company which specializes in providing childcare services at conventions, will be Noreascon 4's childcare provider. They've been working with kids at conventions since 1986, and have a strong commitment to kids' safety and to their having fun – both of which are important to us, too. More information about KiddieCorp is available at www.kiddiecorp.com/frameset.html. KiddieCorp was also the childcare provider at the Millennium Philcon and at ConJose.

Each child's admission (and each full, attending membership held by a child 12 and under) comes with 8 hours of paid childcare services. If your child has a full Attending membership, please let us know – we have no well of telling who those children are from our records.

You must register with KiddieCorp. to activate the use of childcare hours (online, by mail or fax, or at the convention). We strongly encourage advance registration – it will help both KiddieCorp and Noreascon 4 ensure the best possible childcare for your children. In addition, advance registration will also allow you to specify and reserve blocks of childcare hours before the convention.

To find out how to register your child with KiddieCorp, please send email to children@noreascon.org, or postal mail to Children's Services, Noreascon 4, PO Box 1010, Framingham, MA 01701. A weblink to a secure site for online childcare registration will be available at www.noreascon.org/children/ by May 15, 2004.

If your child will use more than 8 hours of childcare

during the convention, you will be able to purchase additional hours of childcare through KiddieCorp or at the convention for \$12.00 / hour.

Professional childcare will be available on the following schedule:

Thursday, Sept 2	12:00 pm to 6:00 pm
Friday, Sept 3	9:30 am to 12:00 am
Saturday, Sept 4	9:30 am to 12:00 am
Sunday, Sept 5	9:30 am to 12:00 am
Monday, Sept 6	9:30 am to 4:00 pm

Please note that parents of children who are not picked up by closing time will be subject to additional fees charged by KiddieCorp.

Details, Details

Children's admissions and full, attending memberships are available for purchase through our web site at www.noreascon.org or by mail. For more information about purchasing these memberships by mail, see page 3 of this progress report. Children's admissions will cost \$105 until the end of pre-registration; full, attending memberships are currently \$180 (but this rate will continue to increase).

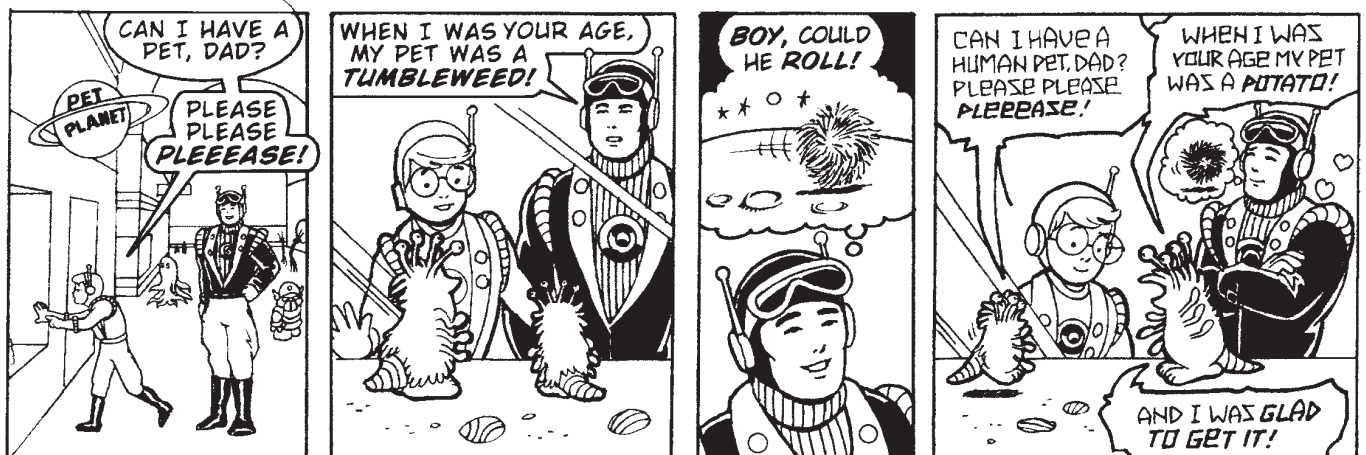
Kid-in-tow policy

1. *What is a kid-in-tow?* A kid-in-tow is any child who will be with his/her parents 100% of the time while the child is in the convention's public space (except paid convention child care). Such children will be admitted to the convention at no cost to their parents.

2. *Age ranges.* Generally, kids-in-tow will be between the ages of 0 and 5 or so. However, there is no specific age limit on kids-in-tow. We occasionally get older children who need to be with their parents the entire time. It is up to the parent to know their own child and decide if their 5-year-old can be on their own or if their 10-year-old needs to stay attached

3. *Childcare.* Kids-in-tow may use *paid* childcare services, but will do so on a space available basis, priority will be given to those children with children's admissions or attending memberships. If childcare is a priority for parents, they should purchase a child's admission for their offspring.

4. *Identification.* Kids-in-tow will receive a badge identi-



fyng them as an “attached” child. This badge must include the parental contact information, cell phone number, etc.

5. *Loose/lost children.* A kid-in-tow who is found wandering loose will be taken to a safe location (Information in the Hynes; Children’s Services in the Sheraton) while we attempt to find/contact parents. (This, of course, is after we ask the child, “Where is your mommy? Your daddy?”)

6. *Parental responsibility.* We understand that children are small, fast, and nimble and that a child may slip away from his/her parents in a crowd and become lost. However, the second time the same child is discovered “unattached” from the parents, we will request they purchase a Children’s Admission.

Handicapped Services

Handicapped Services is here to provide special assistance for the physical needs of Noreascon 4 members. If you or members of your family need mobility or other aids, please contact— Handicapped Services handicapped@noreascon.org, and we will work to get you answers to your concerns.

Mobility aids. Handicapped Services is pleased to announce that we will have scooters and wheelchairs available to be rented for the duration of Noreascon 4. So far 20 people have sent in their requests to be placed on the

list to receive information on these rentals. We will have both standard (up to 300 lbs.) and heavy-duty (up to 450 lbs.) models available for both scooters and wheelchairs. The scooters will rent for \$240 and the wheelchairs for \$105; both prices include the cost of insurance

If you would like to rent a scooter for use at Noreascon 4, please see our web site at www.noreascon.org/memberv/ and follow the link to the *scooter interest form*. You may also write to us at our postal address if you do not have access to the web. If you have trouble filling out the form, please contact me directly at the e-mail address above.

Please fill out the form or otherwise indicate your interest by June 30 so that we may ensure your rental of a machine.

Visual aids. We are planning on having the pocket program available on audiocassettes and in a large format type. If anyone needs to receive the pocket program in either of these ways, please contact handicapped services at the above e-mail address.

Signers wanted. Handicapped Services is looking for ASL interpreters. If you or someone you know would like to help us out, again, please contact me.

I am looking forward to meeting all of you and helping you to have a more comfortable and enjoyable Worldcon.

Sally Woehrl, Handicapped Liaison

NOREASCON 4 Scooter Reservation Form

Name: _____ Membership Number: _____
 Address: _____
 Address2: _____
 City: _____
 State/Province: _____ Zip/Postal Code: _____ Country: _____
 Email: _____
 Home Phone: _____ Cell Phone: _____
 Planned Arrival/Departure Dates: _____ / _____
 Which hotel do you plan to stay in?: Marriott Sheraton
 Additional comments or questions: _____

Scooters (\$240 including insurance)

\$ _____ regular scooter
 \$ _____ heavy-duty scooter
 (for those weighing 300-450 pounds)

Wheelchairs (\$105 including insurance)

\$ _____ regular wheelchair
 \$ _____ heavy-duty wheelchair
 (for those weighing 300-450 pounds)

\$ _____ Total Amount MasterCard Visa
 Card# _____
 Name on Card: _____

Please Return This Form ASAP
 but No Later Than June 30, 2004 to:
 Noreascon Four Handicapped Services
 PO Box 1010
 Framingham, MA 01701
 or fax to 1-617-776-3243

Check/Money Order made out to: Noreascon 4
 Expiration Date: _____
 Signature: _____

Facilities

Room and suite reservations

Room reservations will be accepted through August 8th.

We recommend that you reserve your room soon; we may run out of the type of room you want, for example, smoking kings. About half of the room block in the Marriott and the entire room block in the Sheraton already have been reserved.

We are **NOT** using a Housing Bureau. For Noreascon 4, you must make regular room reservations directly with the hotels; you do, however, make suite reservations through the convention.

When you make a room reservation, please remember to save any reservation or confirmation information that the hotel sends to you. Saving all email that you receive from the hotel is also a very good idea.

Remember:

- The hotels will book rooms for you (but not suites); and
- Noreascon 4 will book suites for you (but not rooms).

Room Rates

The convention room rates are:

- **Sheraton Boston:** \$139 single/double, \$149 triple, \$159 quad.
- **Boston Marriott Copley Place:** \$144 single/double/triple/quad.

Room Block Dates

The convention rates stated above are applicable to all of the regular rooms in both hotels and are good from Sunday, August 29 through Wednesday, September 8 (checkout Thursday Sept. 9). These dates are the ones covered in our room block.

Hotel rooms before and after the con

If you want to book a hotel room for dates just before or just after the dates listed above, we may be able to help, but we are not holding any rooms outside the block. Make your reservation for the dates you want that are covered in the room block, and then send details of your requirements to housing-problems@noreascon.org.

Hotel Advantages

Each of the hotels has its own advantages, depending on what's important to you:

- The Sheraton is directly connected to the Hynes Convention Center.
- The Marriott is also connected through the totally enclosed Prudential Mall. It's a few minutes walk from the Marriott through the mall to the Hynes, not counting the time spent shopping, eating in the food court or restaurants, or any of the other things that can distract you while passing through the mall.

- The Marriott rooms tend to be bigger than those at the Sheraton.

- The Sheraton will be the party hotel. Corkage has been waived in all sleeping rooms and suites in the Sheraton.

- The Marriott will be entirely a non-party hotel.

- Childcare will be in the Sheraton.

- The rooms in the Marriott tend to be more accessible than those in the Sheraton (wider doorways and halls, more room to maneuver, etc.)

Rooms at the Sheraton

Sheraton rooms have been booking at a much faster pace than historically would be expected. Although we still have lots of rooms at the Marriott, the Sheraton rooms are all booked. There may be a slow freeing of rooms, as cancellations come in, but for now none are available.

Telephone Reservations

If you want a room at the Sheraton, you can contact your local Sheraton phone reservations office to see if any rooms have become available. In the US, dial 800-325-3535; check your local telephone directory if you are calling from a non-US location.

There are two blocks in the Sheraton — the party block and the non-party block. The party block is for all those who wish to throw parties, want to be near parties or don't mind being near parties. If you call, the names of the blocks are Noreascon Party block (code 14065) and Noreascon Non-Party block (code 12362).

Rooms at the Marriott

The Marriott is Noreascon's *non-party* hotel.

Internet Reservations

There are two blocks at the Marriott. The first (code WSFWSFA) is for rooms with one bed. The second (WSFWSFB) is for rooms with two beds. The rate is the same, but this lets the Marriott know which kind of room you need. Go to the hotel's web page: www.marriott.com/epp/default.asp?MarshaCode=BOSCO

Follow the options for "reserve a room". Fill in the group code (listed above) at the bottom of the first page, and continue normally through the reservations process.

Telephone Reservations

Contact your local Marriott phone reservations office. In the US, dial 800-228-9290; check your local telephone directory if you are calling from a non-US location.

The names of the blocks are both World Science Fiction;

the block codes are listed above. You must tell the reservations agent whether you want WSFWSFA or WSFWSFB.

Reservations by Mail - Marriott only

If you do not have a credit card, the only way to reserve is by mail. You'll need to include a \$150 deposit (made out to the Marriott, not to Noreascon) to guarantee your room. Fill in the reservation form that was in PR5 and is available on the web site - www.noreascon.org/facilities/reservation-form.html and mail it to the Marriott. You should verify that the hotel still has rooms before mailing your form. The address for the hotel is:

Boston Marriott Copley Place

Attn: Reservations
110 Huntington Ave
Boston, MA 02116 USA
+1-617-236-5800

Blocking

If you wish to have more than one room blocked together, the convention will be able to assist you. First, make the reservations, using the procedures above. Then email the convention at blocking@noreascon.org, tell us which hotel the reservations are in and list the reservations you want blocked. For each reservation, please list the name(s) of the occupant(s), the confirmation number, and the check in/out dates.

Suites

Suites are available only through the convention; do not

try to book them through the hotel. All suites in the Sheraton are full. There are currently some suites available in the Marriott. Suite prices start \$337 in the Marriott (per night, before taxes, parking, or other fees).

We have tables showing the types of suites available at www.noreascon.org/facilities/reservations.html. The tables include links to diagrams and prices of each suite type.

For further information or to request a suite, send e-mail to suites@noreascon.org. Please indicate the requested suite type, names of the occupants, and check in/checkout dates. DO NOT include credit card information.

Noreascon 4 will allocate the suites to satisfy as many requests as feasible. Starting in mid-May, we will notify people who have requested suites whether or not the suite is available. While we hope to fill most requests, there are a limited number of suites of the various types, and we cannot be certain we will be able to do so.

Other Hotel Information

Packages

Packages sent to hotel guests at the Sheraton will incur charges from Penfield's (the Business Center). Current rates start at \$1.00/envelope and \$6.25/5-pound package. The Business Center will also ship packages for a fee.

The Marriott currently accepts letters and small packages for guests at no charge.

These rates and services may change between now and the convention. Current rates are generally available from Penfield's at the Sheraton or at the Concierge at the Marriott. If you call the hotel directly, they will connect you.

(Continued from page 48)

Some con-goers bring more Hall-Costumes than they do mundane clothes and change outfits every few hours. Others bring "other-wear", costumes to live in, and wear them throughout the con.

A few suggestions gleaned from the experience of others and other conventions:

1. Models wear lots of makeup, yet when well applied it's barely noticeable and just makes them look like they have perfect skin and big eyes and such. This is the effect you're going for if you're hall costuming. The use of makeup to improve or change your look is much more delicate than that for performing on stage. Most stage makeup is quite exaggerated; it has to be in order for people far at the back to be able to see your chosen effect.

2. Footwear is also important. A lot of people don't pay much attention to the shoes they'll be wearing, and we've seen a number of fancy costumes worn with sneakers, which ruins the entire effect. Your footwear should match your costume but should be comfortable enough so that you can wear it for hours at a time. You don't want to ruin your convention by getting blisters on your feet.

3. Remember, we are in Massachusetts so please try to keep your costumes at a 'G' rating, or at worst "PG" when

walking around in the hotel. The No Costume is No Costume Rule applies to Hall-Costumes as well. If in doubt, please make sure you have a cover-up for getting to and from and through public areas of the hotels and the Convention Center.

4. Please follow the Weapons Policy at all times: There are NO weapons allowed at the convention other than those approved by the Masquerade Directory for onstage use.

5. Don't have anything messy in or on your costume (the No Peanut Butter and Jelly Rule). If it is likely to fall, fly, rub, or ooze off your costume onto a chair, wall, floor, or other person, don't wear it.

6. Do be aware of what you are wearing. If parts of your costume extend beyond your average personal space, be careful and try not to bump, poke, spear, or skewer those around you. Don't expect others to look out for you; you are the one wearing it!

7. Do be kind to the mundanes. They will probably ask the same old questions ("What or who are you supposed to be?" etc.). But try to think of them as unenlightened souls who need to be educated in the wonderful way of fannish costuming. Educate them when possible, ignore them if you must, just don't freak them out too much!

8. Expect to get your picture taken. A LOT !

64th World Science Fiction Convention



Class Schedule August 23-27 2006

Noted Faculty

Professor of Literature - Connie Willis Professor of Fine Arts - James Gurney
Professor of Fandom - Howard DeVore Commandant of the Academy - Frankie Thomas

Academy Location: Anaheim, California, Earth, Terran System, Western Spiral Arm

Campus Housing provided by the
Hilton Anaheim and the Anaheim Marriott

Academy Facilities Located at the
Anaheim Convention Center

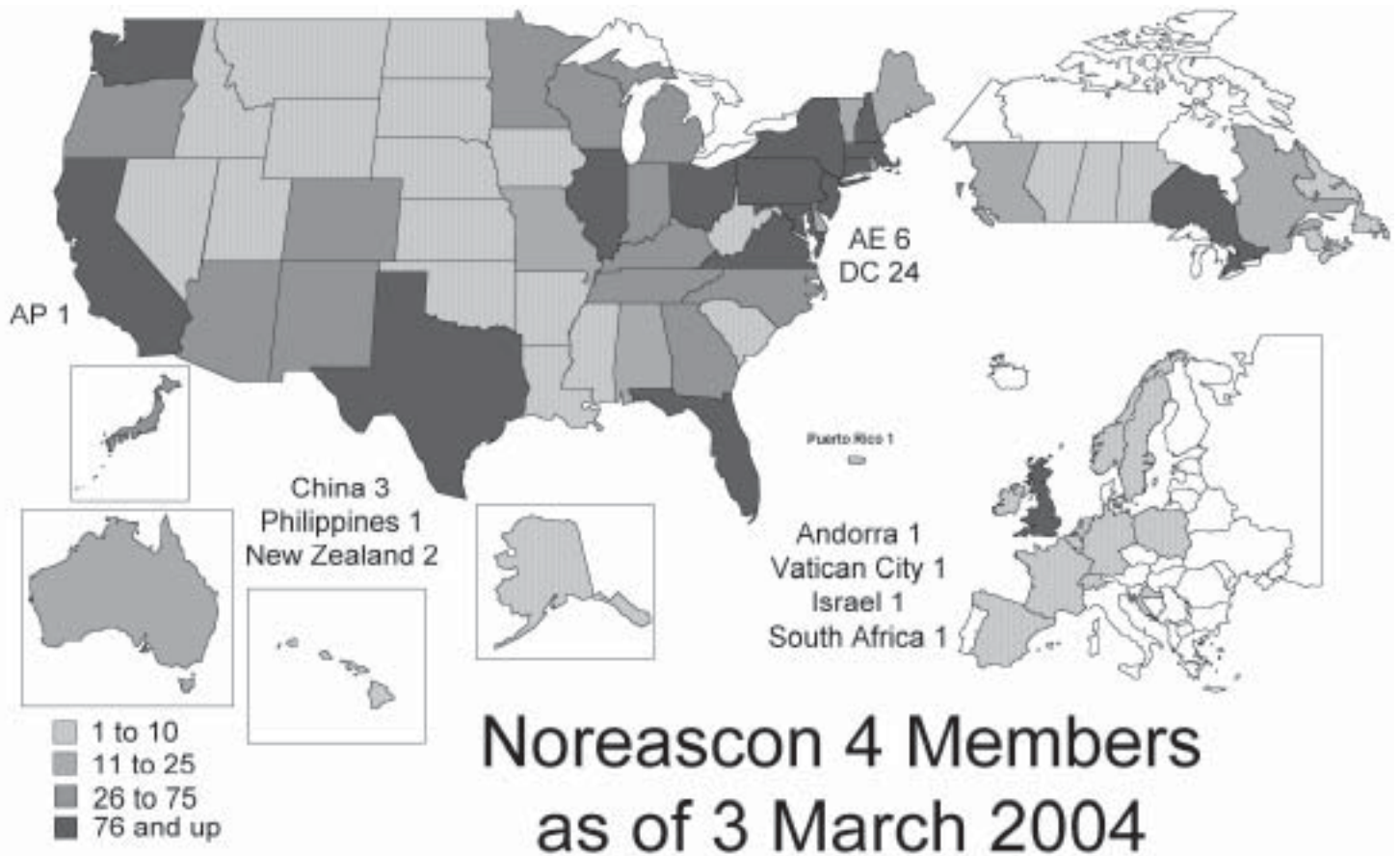
Confirmed: \$99 room rates at both hotels

Membership to L.A.con IV is \$125
memberships are transferable

New Members of Noreascon 4

1 Oct 2003 thru 29 Feb 2004

3951 A Karen Abrahamson	3875 S John Cannizzo	3945 A Louis J. Duray	3896 S Penelope Hardy
3689 A Margaret Adam	4049 A JC Carey	3726 A Mark Durr	3649 A Charlaine Harris
3690 A John Joseph Adams	3857 S Kim Carroll	3685 A Ellen Dwyer	3880 A Jed Hartman
3559 A Jerrie Adkins	3911 A Jay Caselberg	3592 A Debra Eastham	4083 S Lucy Hawkins
3684 A Paul Albamonte	3574 S Coreen Casey	3921 A Adam E. Ek	4084 S Ryland Hawkins
4090 S Linda Aldrete	3905 S Kim Catalano	3923 A Ailsa N. T. Ek	3561 S Jim Hayter
4086 S Jenny Sue Alexander	3708 S Debra Cebulski	4014 A Kathy Ek	3744 S Brian P. Herbert
4012 A Wanda June Alexander	3709 A Christopher Cevasco	3593 A David Elworthy	3745 S Jan Herbert
4080 S John Allcock	3710 A Megan Cevasco	3940 S James Engle	3746 S Alan D. Heuer
3691 S Kathryn Allen	3889 S Joey Chait	3727 S Jacob Evans	3662 S Chizue Hirai
4098 S Jose Alvarez	3711 S Amysue Chase	3728 A Catherine Fahey	3631 S Hirohide Hirai
3692 A Erika Amir-Denton	3589 A Blind Lemming Chiffon	3729 S Caitlin Feeley	3747 S Matthias Hofmann
3865 A Barbara Anderson	3712 S Lynda L. Ciaschini	3619 S Lisa Feld	3989 A Maggie Hogarth
3634 S Kevin J. Anderson	3551 S Martyn Clapham	3594 S Marcia Feld	3982 A Susan Holdsworth
3997 A Tina Anghelatos	3664 A John Clute	4034 S Jeff Fenton	3748 A Todd Holiman
3693 S Leslie Arai	3666 A Judith Clute	3900 S Steve Ferris	3749 A John-Henri Holmberg
3694 S Alan Babcock	3713 A David B. Coe	4081 S Alison Fine	3655 A Truman Howes
3695 S Rue Ann Babcock	3861 S Keith Collins	3625 A Diana Fingar	4096 S Tera Huber
3696 S Mari Bangs	3959 A John Combs	3572 A Carl Fink	3750 A Sheila Hudson
4031 A Cliff Barnes	4099 S Jim Conley	3564 A P. J. Fischer	3751 A Tim Hudson
3697 A Adrian Bedford	3714 A Gerald Corrigan	3730 A Emily Fleming	3679 A Thomas Hufford
3698 A Michelle Bedford	3645 A Cindy S. Coulombe	3731 A Janine Follett	3752 S Larry Hughes
3558 A Hilari L. Bell	3644 A Raymond M. Coulombe	3984 A George Fountas	3753 S Vicki Hughes
3699 S Sherri Benoun	3929 S Bruce Coulson	3985 A James S. Fountas	3961 A Rick Hutchins
3628 A Nancy Louise Berman	4002 A Juanita Coulson	3983 A Peter Fountas	3922 S Aron K. Insinga
4018 S Mary Bertke	4008 S Lori Coulson	3553 S Teresa B. Fox MD	4024 S Jonas K. Insinga
3586 A Shawn Bilodeau	4010 S Miranda Coulson	3874 S Jack Foy	3924 S Merle S. Insinga
3996 A Dawn E. Bliss	4004 A Douglas Cowan	3866 A Terry Franklin	4023 S Rachel H. Insinga
3995 A Todd Bliss	3636 S Jonathan Cowan	3661 S D. Douglas Fratz	3934 A Elaine Isaak
3584 A Suzanne Alles Blom	4005 A Robert Cowan	3732 S Jim Frenkel	3754 A Daniel Iyama-Kurtycz
4027 A Deborah Bloomberg	3864 S Melissa Cox	3999 A Arnon Friedmann	3755 A Christina M. Iyama-Kurtycz
3700 S John Borneman	3590 A Susan Cramer	3873 S Juliean Galak	4089 S Gunhild Jacobs
3587 A Clifford Bowyer	3598 A Zak Cramer	3672 A Diana S. Gallagher	4056 S June Jaffee
3701 A Aaron Boyden	3715 S John G. Cryan	3912 A Ruthanne Gallagher	3563 S Michal Jakuszczyk
3987 A John Bradbury	3899 A Aaron Curtis	3616 A Margaret Gardiner	4044 A Robert James
3555 S Anthony Breaux	3930 A James J. Daly	4029 A Craig Shaw Gardner	3907 S Sarah Jansson
3648 A Lawrence Brem	3716 A Tracey Daniels	3547 A Eric Gauthier	3888 S Steve Jelinski
3647 A Michele Brem	3717 S Scott Danielson	4042 C Joshua Gilbert	3756 A Alaya Johnson
3677 A Anne W. Brennan	3718 A Ellen Datlow	3928 A Lowell Gilbert	3757 A Elaine Johnson
3676 A Noel-Anne Brennan	3965 C Corwin Davidson	4001 A Marilyn Gillet	3548 S Janice Elaine Johnson
3981 A Thomas Brennan	4100 A Katrina de Vos	3733 A Laura Anne Gilman	3596 A Judy R. Johnson
3885 S Peter Breyer	3931 A Kearin de Vos	3734 S Lori Joy Goldman	3988 S Laura Johnson
3702 A Marsha J. W. Brim	4095 S Rachel Denk	3735 S Richard W. Gombert	3973 S Lisa Johnson
3952 A Christine Brockway	3719 S Robert DeSimone	3736 S Armida Gonzales	3758 S Marie Johnson
3703 A David Brody	3720 A Teresa Devenport	3737 S Louis F. Gonzales	3759 A Ron Johnson
3867 S Betsy Brubaker	3650 A Paul Di Filippo	3738 S Richard Gordon	3760 C Rowan Johnson
3704 A Barak Brudo	4032 A Cynthia Dickinson	3863 S Murray Gould	3761 C Ryan Johnson
3588 A David Brukman	4035 A William C. Dietz	4047 A April Grant	3956 A Kimberley Jollow
3680 A Jamie M. Brustlin	3721 S Amy Dineen	3739 A Simon R. Green	3637 S Diane Jones
3972 A M. M. Buckner	3722 S Mark Ditko	3740 A Bob Greenberger	3909 S Sarah Jones
3859 S Curt Buethe	3723 A Agnes Doherty	3741 S Valerie Grimm	3582 S Roberta L. Jordan
3705 A Robert Buettner	3576 S Julie Dominionian	3871 A Susan Groppi	3762 S Margaret Joyce
4092 S Mari Buffington	3878 A Linda Donahue	3543 S Stephen Grosko Jr	3573 S Martine R. Juron
4093 S Steve Buffington	3977 A Chris Donaldson	3742 S Maury Grundy	3943 A Aline M. Kaplan
3706 S Elizabeth Burgess	4015 S Steven M. Dooner	3743 S Lilly Guerrero	4026 A Jane B. Kawash
3897 S Daniel Burstein	3591 A John Dougan	3595 A Eileen Gunn	3763 A Jeff Keller
3707 S Gary Bushman	3569 S Teresa Douglas	3958 A Brian Hades	3764 A James Patrick Kelly
3913 A Craig Caldwell	3724 A Tom Doyle	3910 A Kara Haff	3765 A Pamela Kelly
3938 A Jeff Calhoun	3869 S Dan Drach	4051 A Yao HaiJun	3570 S Robert S. Kennedy Jr
3673 A Laurie J. Campos	3906 S Tiffany Drader	3914 S Scott Hall	4052 A Li KeQin
3674 A Marc Campos	3725 S Ty Drago	4020 S Kathryn Hamilton	3901 S Edward Key
3675 C Matthew Campos	3890 S Dieter Dreyer	3665 A Elizabeth Hand	3624 A Melinda Kimberly
3876 S Cathy Cannizzo	4033 A Al Duester	3942 S David Hanson	



4013 C Amanda Kimmel
 3766 A Sarah Kindred
 4048 A David King
 3597 A Vicki King
 3641 S Jerri Talent Kirsten
 3978 A Mike Kiss
 3545 A Saya Kitasei
 3546 A Yume Kitasei
 3916 F Adina Klass
 3633 A James F. Klein
 4000 A Alex Klevitsky
 4046 A Sarah Knudsen
 3669 A David C. Kopaska-Merkel
 3671 C Lillian Kopaska-Merkel
 3670 A Sheila Kopaska-Merkel
 3767 S Don Kosak
 3768 S Zachary Kosak
 3856 A Mari Kotani
 3769 A Jamie Kress
 4016 A Nancy Kress
 4037 A Roberta Krulik
 4036 A Theodore Krulik
 3974 A Betsy Kudlinski
 3654 A John Kuenzig
 3549 A Linda Kukolich
 3567 C Peter Kukolich
 3566 C Stephanie Kukolich
 3565 A Stephen A. Kukolich
 3678 S Katsumi Kushimoto
 3556 S Sharon Kutzschbach
 4094 S Joni Labaqui
 3577 S Mindy A. Laff
 4058 S Jackie LaHer

3770 S Susan Lake
 3941 A Kate Landis
 3771 A Steven LeBrun
 3772 S Rowena Leibig
 3599 A Michael Leuchtenburg
 3638 A Mike Lewis
 4050 A Qin Li
 3962 A Derek Lichter
 3773 S Ernest Lilley
 3774 S LB Lilley
 3775 S Lorraine A. Lilley
 3776 S Sherry Lilley
 3777 S Theodore Lilley
 3778 A Edward K. Lincoln
 3562 A William Lindblad
 3862 S Mike Lindgren
 3779 A Jane M. Lindsfold
 3947 A Samantha Ling
 3994 A Justin Lloyd
 3887 S Fred Lobe
 4011 A Julie Lockwood
 3886 S Bill Lohmann
 3780 A Steve Lovett
 3580 A Candace Lowe
 3781 A Glenn Lyford
 3881 S Jeffrey Lyons
 3600 A Christine Macaione
 3782 S Larry MacFarland
 3601 A Alasdair Mackintosh
 3877 A Julia Mandala
 3783 S Chris Manning
 3784 A Louise Marley
 3933 A Marinna Martini

3785 A Alan Massey
 3786 A Kyle Mawhiney
 3971 A Lillie McCloud
 3970 A Tim McCloud
 3904 S Esther McClure
 3882 S Jonathan McClure
 3883 S Paul McClure
 3630 S Cheryl McCombs
 3787 A William B. McDermott
 4055 S Bill McDonald
 3788 S Jody McKean
 3789 S Mark McKean
 3790 A David McMahan
 3652 A Victoria McManus
 3568 A Michael McMillan
 3550 A Sean McMullen
 3791 A Rachel Mello
 3554 A Karen Meng
 3792 S Byron Merritt
 3860 S Trevor Meyer
 3583 S Margaret A. Miller
 4030 S Paul Thomas Miller
 3793 A Teresa Millette
 3602 A Carla J. Mills
 3686 A Walker Milton
 3681 A Marilyn Mix
 3635 S Rebecca Moesta
 3794 A Jim Moore
 3603 A Kate Morgenstern
 3604 A Chris Moriarty
 3935 A Kelly Morisseau
 3605 A Erling Mork
 3659 A Stan Morrison

3893 S Brian Moxon
 3795 A Mary Mulholland
 3796 A Anne KG Murphy
 3797 A Bill Murphy
 3617 A Inger Myers
 3663 A Vera Nazarian
 4057 S Laura Nelepa
 3798 A Kate Nepveu
 3651 A Deborah Newton
 3939 A Ha Nguyen
 4041 A Kristin A. Norwood
 3991 A Joshua O'Connor-Rose
 3990 A Renata O'Connor-Rose
 3626 S Ronald B. Oakes
 3627 S Tara M. Oakes
 3799 S James Odom
 3976 A Paul Oldroyd
 3954 A Susan Olesen
 3949 A John Olsen
 3800 A Charles Olson
 3606 A Israeli Oppenheimer
 3575 A Sylvan Oppenheimer
 3801 A Chad Orzel
 3607 A Greg Paddock
 3802 A John Page
 3803 A Kristin Page
 3552 A Martha Bullet Palmer
 3621 A Pandemonium Books 1
 3622 A Pandemonium Books 2
 3640 A Walter Parker
 3804 S Catherine T. Pederson
 3805 S Michael Pederson
 3608 A Nicole Pellegrini

3902 S Caren Perlmutter	3826 S Heather Shaw	4059 S Allan Tanner	3849 A Martha Wells
3806 A John Perreault	4017 A H. Arnold Sherman	3840 A Takayuki Tatsumi	3872 S Laura Wenham
3807 S Lloyd M. Perry	3960 S Charles Sherrow	3682 A Dave Taylor	3964 A Isabel Whiston
4019 S Mark Peters	3895 A William Shunn	3946 S Ron T. Taylor	3870 A Robert J. Whitaker
3808 S Pam Phillips	3629 A Susan Shwartz	4085 S Evie Terbstra	4061 S Beverly Widder
3557 S Emily Philp	3571 S Frankie Gene Sidaras	3841 S Janet Thomason	4060 S Frank Widder
3609 A Columbine Phoenix	3687 S Catherine Sidor	3842 A Rachel Thurston	3688 A Rick Wilber
3809 A John Picacio	3948 A Mark Siegenfeld	3894 S Chris Toth	3623 A Dennis Wilbur
3810 A Robert Pierce	3560 A David H. Silber	3908 S Jason Toth	4079 S Hugh Wilhere
3610 A Anne Pillsworth	3827 S Ian Silber	3843 A Jay Trefethen	3850 A Laurie Williams
3968 A Nancy-Lou Polk	3828 S Penny Silber	3844 A Robert van der Heide	3646 A Liz Williams
3811 A John Pomeroy	3944 A M. J. Simpson	3993 A Carrie Vaughn	3614 S Marcus Williford
4088 S Sam Porteous	3969 A Marsha Sisolak	3992 A Jo Anne Vaughn	3615 S Sara Williford
3812 S Tim Pratt	3829 S Nathan Slemmer	3925 S Emily Vazquez-Coulson	3639 A David Willoughby
3813 A Anne Price	3830 S Nina Smith	4009 S Jan Wagner	4028 A Martha M. Winship
3937 A Linda Profant	3831 A Rosie Smith	3891 S Jason Walker	3851 S Richard Wix
3936 A Richard Profant	3832 A Stephanie Smith	3892 S Trish Walker	3852 A David Wolff
3544 A Linda Purpura	3879 S Jeri Smith-Ready	3845 S Bruce Wallace	3683 A Frank Wu
3814 S Jerry Rachoff	3963 S David Snook	4022 S Mark Walsh	4091 S Markus Wuhthrich
4045 A Jerri Rivera	4021 S Jacob Sommer	3657 A Christine Ward	3618 A Yukie Yasui
3858 S Scott Roades	3975 S Yasusuke Sonoyama	3658 A David Ward	3917 A William Yerazunis
3815 A Chris Roberson	3950 S John Sotomayor	3846 S Andrea Wardlaw	3612 A Cecil L. Young
3816 S June Drexler Robertson	3955 A Heidi Staneslow	4003 S John A. Wass	4039 A Doselle Young
3918 A Penney Robinson	3653 A Clyde W. Stanley	3579 A Elizabeth K. Waters	3613 A Guest of Cecil Young
3817 S David Roode	3833 A Joan C. Stanley	3578 A Robert E. Waters	4038 A Janine Ellen Young
3818 A Christine Russell	3998 S Debbie Stein	4082 S Susan Watson-Taylor	4097 S Rachel Young
3656 A Patricia Russell	3834 A Charles Stemmler	3847 A Joan D. Waugh	3853 A Anne Elizabeth Zeek
3819 S Si Russell	3835 A David G. Stephenson	3848 A Louise J. Waugh	3854 A Matthew Zimet
4025 A Patricia Rust	3542 S David Stewart	4006 C Eric Weingart	3957 A James Zimring
3820 S Sandra Ryan	3620 A H. Tyler Stewart	4007 A Paul Weingart	3855 S Paul Zollinger
3611 S James Sakers	3836 A Will Strang		
3821 S Bob Salerno	3868 S Earnie Strawn		
4087 S Renate Sandoz	3979 A Gregg Strohmeier		
3822 A Joseph Santorelli	3837 A Lawrence Stronberg		
3898 A Heidi Schaub	3838 S Curt Sturgill		
4040 A Paul Schell	3903 S Guest of Curt Sturgill		
3823 A Joyce Schmidt	3980 A Susanna J. Sturgis		
3824 A Stanley Schmidt	3581 A Kathy Sullivan		
3825 A Jodi Schneider	4043 A Lisa Sullivan		
3884 S Tricia Schwaab	3643 S Neil Summerfield		
3966 A Richard J. Schwartz	3967 A Lindy Sutton		
3668 A George H. Scithers	3839 S Eric Swartz		
3642 A Stu Segal	3953 A Dawn Swingle		
3932 A Chris Senhouse	3926 S Curtis N. Taitel		
3660 A Barclay Shaw	3927 S Joni Taitel		



Late night Filking will be held in the Sheraton - and we are arranging for a room in which you can check your instruments during the day!

Noreascon 4 Financial Report

Income

Interest	\$5,401
Memberships	\$356,075
Miscellaneous	\$63
T-shirts	\$193
Progress Report ads	\$2,563
Program Book ads	\$300
Dealers' Space Fees	\$21,030
Donations	\$162
Pass along funds	\$20,000

Income Total **\$405,787**

Expense

Meeting space rental	\$9,775
Government fees	\$1,323
Internet	\$1,586
Bank Fees	\$6,446
Facilities Rental	\$8,800
Supplies	\$2,220
Marketing	\$11,387
Postage	\$1,421
Publications	\$21,982
Software	\$1,195
PO box rental fee	\$380
Other	\$398

Total Expense **\$66,913**

Net Income **\$338,874**

Planes, trains, and blimps:

getting to Boston for Noreascon Four

This is a general article for people making travel plans to the city of Boston this summer for Noreascon Four. We'll have driving directions in Progress Report 7 and on our web site (we probably don't need that level of neepery just yet). Here are the most common travel options for reaching us and the details you need to know.

Boston, Massachusetts: Lat. 42° 21.3' Long. 71° 03.1'

Local transportation (subway, elevated, bus, boat, and train lines): www.mbta.com

Planes

Yeah, we've got those. And you can fly them from your closest airport to ours.

BOS. One main airport services Boston metro: Logan International Airport (BOS); it is New England's busiest airport. Logan is a large, international airport that (like most airports I've ever been in) is frequently under construction. Terminal A is being "renovated" (they renovated it down to rebar and dirt), and you're likely to fly into Terminals B, C, or D for domestic flights or E for international flights & Northwest Airlines. Terminal E has just been substantially modernized and updated and prettified.

This is the best option for international travelers flying into Boston metro.

From Logan, you may take a cab to our hotels (~\$22-28), a shuttle bus (\$10 or so), a private limo (\$40-\$90, depending on your flair and style needs), a rental car (see below), or a free bus to the MBTA subway system (~\$1.25). The subway will require a change of trains to get to our hotels. Water shuttle tickets are \$10, but the shuttle stops are not convenient to our properties and you would need to connect to another transportation option. See them on the web at www.massport.com/logan.

MHT. Tucked up in New Hampshire, about 50 miles from Boston (northish), is Manchester International Airport (MHT), a growing small airport with an increasing number of planes servicing it. Shuttle services are available from Manchester, as well as private limos and car services. Rental cars are also an option at this location. Online, you'll find them at www.flymanchester.com.

PVD. TF Green Airport in Providence, Rhode Island, is also about 50 miles from Boston (southish), but has the advantage of being close to a rail link directly into Boston (including the high-speed Acela trains) and the Back Bay area near our hotels. Limos, car services, and rental cars are available at TF Green. They are online at www.pvdairport.com.

Manchester & Providence are worth looking at whenever Southwest is running a sale since other airlines will match fare to those airports.

Finally, several quite small airports offer very limited service to Boston metro, including Hanscom Field (15 miles away in Bedford, Mass.), Worcester Regional Airport (Worcester, Mass.), and so on. Only Hanscom Field is handy (relatively) to Boston.

Trains

Amtrak trains come into Boston from the south (New York, Providence, etc.) and the west (Albany, Cleveland, Chicago, etc.).

Trains arrive into Boston primarily at two locations: Back Bay station (BBY) (very close to our properties) and South Station (the main train hub in the city). Commuter rail trains have two city terminals: North and South Stations.

Trains terminating at North Station are convenient to the MBTA subway orange and green lines; South Station trains connect to the red line or certain commuter rail trains back out to Back Bay. Some of the southern commuter rail lines will have a stop at Back Bay, but not all.)

The Lake Shore Limited departs Chicago's Union Station at 7:20 p.m. and arrives in Boston roughly 23 hours later (lots of stops). From New York's Penn Station, travelers can catch either an Acela express train (3.5 hour trip to Boston) or various other, slower, cheaper trains (4.5-5 hour trips). Acela express trains from Washington, D.C.'s Union Station will get you to Boston in about 6.5 hours. Commuter train information is available through the MBTA web site at www.mbta.com.

For more information about non-local train travel, see the Amtrak web site at www.amtrak.com.

Buses

There are buses from several bus lines that come into Boston, arriving in South Station's bus terminal area. Greyhound and Peter Pan long-distance bus lines are both serviced at South Station, as are short-haul bus lines (like Concord Trailways and Bonanza).

From the bus depot at South Station, the subway will connect travelers to stations close to our properties (Back Bay, Copley, etc.). Look for subway directions in PR7. Cabs are also usually plentiful near South Station.

Boats

Royal Caribbean, Holland America, and Norwegian cruise lines all offer trips in and out of Boston's Black Falcon cruise terminal. In most cases, however, unlike the days of yore, such cruises are not destination cruises (so you'd probably have to get back on the ship). Recently, the Queen Mary sauntered into Black Falcon. Now, that's a big ship. Some trans-Atlantic cruises end in Boston; vessels from the Canadian Maritimes are fairly common.

Chartered sails are available both to and around Boston. We have a lot of water. In fact, you can grab a Sunday brunch aboard a tall ship while you're here, or look for a short-term rental of a private slip if you decide to reach us by sea on your own vessel. Slip space is fairly plentiful over Labor Day, as lots of private boat owners head for the Cape or New Hampshire for last-gasp boating.

Commuter boats from the north shore, Hull, and the harbor islands dock at Rowe's Wharf, or are available at several harbor points for the airport commuter who wants to skip the tunnels.

Blimp

Why, yes. We do have some blimps here. We've had blimps and dirigibles and such around here for about a hundred years, and one of our regional dairy companies (Hood) has its own blimps.

An institution of higher learning across the Charles River offers the following directions via Hood blimp: "Take the blimp to the tall building with all the glass windows (that would be the Hancock Tower). Head North over the Charles River and have them put you down on top of the large, convex, concrete structure on the north shore of the river (that would be the great dome of MIT). Watch out for police cars on the roof." Once you're at MIT, grab a cab. They all know how to find Boston, even from Cambridge.

Help Us Honor Hal Clement

Laurie Mann

Donate Blood

Massachusetts author and SF fan Hal Clement set a great example for the science fiction field. He constantly gave of himself, not just as a writer and teacher, but as a lifetime blood donor. Hal gave at least 25 gallons of blood in his life. That means he donated blood about 200 times.

We encourage everyone in fandom to give blood, but not at conventions when you are tired and often stressed — the American Red Cross recommends (www.givelife2.org/donor/tips.asp) that you get a good night's sleep, eat well, and rest after giving blood, and this is very difficult at conventions. We will not have a blood drive at N4, but instead, we urge you to give blood *before* coming to the convention. If you give blood between now and August 31, we'll give you an "I'm a blood donor" designation to wear on your badge.

For more information on giving blood, visit the American Red Cross web page at www.redcross.org/services/biomed/0,1082,0_557_,00.html.

The Red Cross will help you find a place in your area where you can donate. Many schools and businesses have blood drives scheduled several times a year. If you can, get in the habit of donating like Hal did. He set a great example of service for the rest of us to follow.

Restaurant Guide

There will be a printed restaurant guide available at the convention. To help you with your planning (like making advance reservations), we have a work-in-progress restaurant guide on line, accessible from the Noreascon 4 web page. Today, the guide focuses on the restaurants around the Sheraton Boston. We will be adding restaurants around the Marriott, as well as restaurants of note that are not proximate to the convention site.

If you have any reviews or comments to add we would appreciate receiving them. Thank you.

Bad Movie Marathon

We're looking for suggestions for a *BAD* (and we mean *really* bad) Movie Marathon in conjunction with the film folks. Please send suggestions to Program. (Consider describing it, and tell us who put it out if it's a particularly unusual item.) And we'd love to help put together a FAN Film Marathon as well - *Dr. Who*, *Trek*, whatever - we want it! So, if you've seen it, send us some information so we can try to run it.

Do you know stuff? Are you good at finding things out?

The N4 Information Desk needs lots of volunteers willing to work one or two hour shifts. Even if you're not from Boston, you can help. Please contact Sheila Perry, gwynedd@aol.com.

Last Thing for First Night

If you've been invited to be on program and you also want to do something really special for First Night, please let Program know as soon as possible. You can do that by writing to program@noreascon.org. We'd love to have ya!

An M.A. in Worldcon

Not a whole degree — but it will be possible to earn graduate course credit from Suffolk University in Boston for attending a two-day pre-Worldcon conference, going to academic and other panels at the 62nd World Science Fiction Convention, and then joining the post-Worldcon wrap-up. (Well, and writing assignments afterward — you should have known there'd be assignments.)

This three-credit course will be offered jointly by Suffolk University's graduate programs in Communication and in Education and Human Services. The course may be used to fulfill requirements for those pursuing certification in Massachusetts as K-12 teachers.

The on-site program begins Tuesday, August 31 at the Copley Marriott Hotel. Actual class-contact will end on September 7 (the Tuesday following Noreascon Four) at 5 p.m., with final papers and analyses sent to the course instructor in the following months.

Please note that the course is listed as CJN 691 (Special Topics) in the M.A. in Communication offerings, and as EHS 621 (Applied Curriculum Analysis) in the M.A./M.S. in Education and Human Services programs.

Students currently in either department's graduate programs may register for one of these courses as part of their regular graduate course load.

Suffolk University is a private, four-year university located in the heart of Boston, offering education in the liberal arts, sciences, business and law. The university is accredited by the New England Association of Schools and Colleges Commission on Institutions of Higher Education (NEASC/CIHE).

Students wishing to register for the course for their regular program or for transfer to another institution may contact

Dr. Deb Geisler, Graduate Program Director
Department of Communication and Journalism
41 Temple Street
Boston, MA 02114
Ph. (617) 573-8504
dgeisler@suffolk.edu

Please note that a lab fee of \$200 (to cover the cost of an attending membership) will be waived for those who are already attending members of Noreascon Four.

Souvenir Program Book Advertising Rates

The Souvenir Book will be distributed to all members of Noreascon 4. Print run is expected to be 7-8,000 copies. For more information, see our web site: www.noreascon.org/pubs/souvenir-book.html

Ad copy due 06/15/2004 **Pub. date** 8/04

Ads can be accepted hardcopy or in electronic format (TIF or EPS files). Electronic format preferred. Payment must accompany ad copy.

Size	Image Area	Pro Rate		Fan Rate	
		B&W	Color	B&W	Color
Full page	7 1/2" x 10"	\$600	\$950	\$150	\$500
Half Page	7 1/2" x 4 3/4"	\$400	\$650	\$100	\$350
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Please write with requests for Special Placement or special processing (include a full description of what is desired). Information on availability and costs will be sent to you as soon as possible.

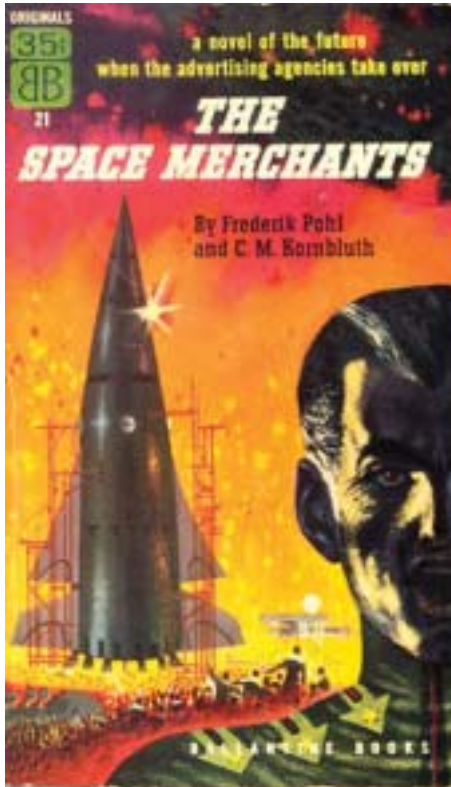
Special Event publications: A limited number of advertisements to show support for nominees and participants will be accepted for several at-con publications: the *Hugo Award Program*, the *Guest of Honor & Retro-Hugo Award Program* and the *Masquerade Program*. For details, please write to: souvenir-book@noreascon.org.

A1954 Retro Hugo Awards Sampler Best Professional Artist

The Nominees are:

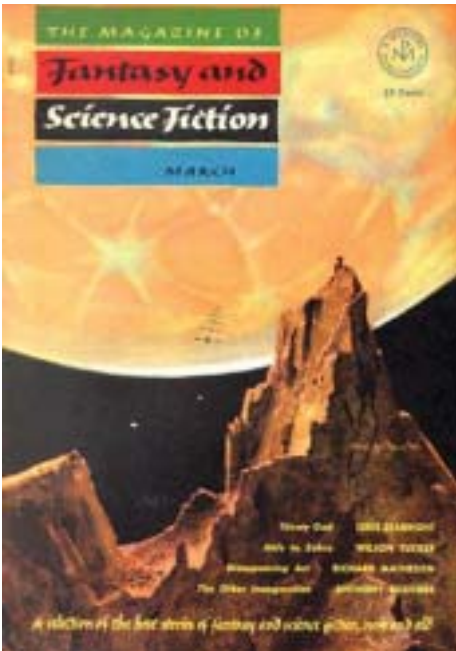
- Chesley Bonestell
- Ed Emshwiler
- Virgil Finlay
- Frank Kelly Freas
- Richard Powers

Richard Powers



This is just a single selection for each of the nominated artists. To see more of each artist's work you can go to the Retro Hugo Artist Index on the FANAC Fan History Project at fanac.org/ProArt/

Virgil Finlay



Chesley Bonestell



Frank Kelly Freas





Massachusetts Convention Fandom Inc.

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