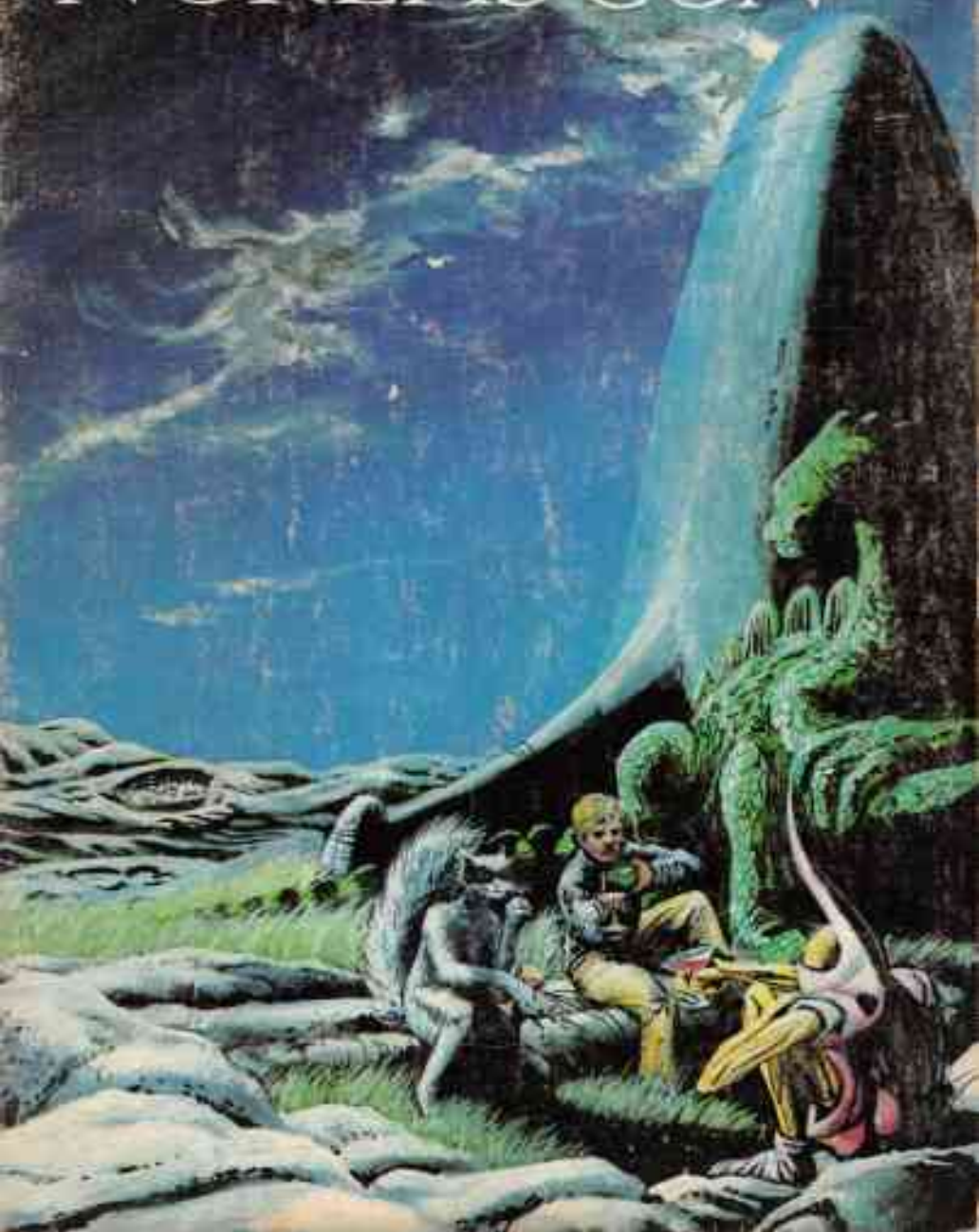


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608. *World's Best Science Fiction 1974*, ed. by Wollheim & Carr. Top-a-kind stories by Leiber, Silverberg, Niven, 10 others.

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This Noreascon Program Book is being printed for the members of Noreascon - 29th World Science Fiction Convention.
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FAN GUEST OF HONOR - Harry Warner, Jr.

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Toastmaster.... *Bob Silverberg
Hugo Presentation.. *Isaac Asimov
Parliamentarian.. *Elliot Kay Shorter
Masquerade Ball.. *George Scithers
Project: Art Show.. *Bjo Trimble
East Coast Liasion.. *Marsha Elkin
Special Film Features.. *Chris Steinbrunner

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to the
Science Fiction Magazines

1951 - 1965

listings by: * *CONTENTS*

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General Comments

WELCOME to Noreascon. We hope you have an enjoyable time since we have all worked very hard to make this convention a success.

We have tried to meet our promises at St Louiscon (and before) when we were selected to host this year's convention. We promised good solid programming without stinting on the fannish aspects of the convention. Ultimately, this decision is up to you.

The main program is divided into three segments. The first deals with the interaction of man with his universe(s); we have called it: TERRAFORMING THE EARTH. The second segment of the program is concerned with the interactions between man and intelligence(s); which may be himself or may be others, either organic or non-organic: MAN-MADE MAN. Finally, we consider science fiction itself both as a tool and for its intrinsic values, literary and otherwise: SF, THE WRITING ON THE WALL - PROPHECY OR GRAFFITI?

Within the main program you can tell in which segment any particular item falls by noticing the number placed before the title.

A number of special interest groups will be having programs and functions; in general, these are open to all convention members unless otherwise specified. We have tried to schedule these items so that similar interest groups will not conflict.

Thanks are due to a number of people; far too many to be listed here. First, everyone on the committee page has put in time and effort for you. We'd also like to thank Ben Bova for much help and many constructive suggestions, Joe Hensley for legal aid, Virginia Carew, Lester del Rey, Dave Kyle, and of course Hal Clement who had to resign from the committee when his novel was nominated for the Hugo. Thanks also to Alva Rogers for getting the Hugos manufactured. Thanks are due to Listening, Inc. [Arlington, Massachusetts] for making available to us a film on dolphins; special thanks to Acoustic Research, Inc. for the loan of their speakers and associated equipment for the Alien Environment Simulation. A very big thank you to all the people who will be appearing on our program, without them we could not have this convention. Finally, to anyone who was inadvertently left out and to all concerned:

THANK YOU



Along with your program book you have a copy of a guide which has been prepared by members of NESFA to give those of you who are unfamiliar with the area information about places to eat. Don't be afraid to leave the hotel and try the subway system - it works. Unfortunately, as of 1 September we have succumbed to the exact fare on busses and fares are scheduled to increase to 25¢ for the bus and 30¢ for the subway. There are also a large number of restaurants (all price ranges) along Boylston Street which are within easy walking distance of the hotel. The bus to Harvard Square (Cambridge) runs alongs Massachusetts Avenue ("massave") and is only 5 minutes or so walk to the stop. Besides places to eat, the Square should be visited as it is one of the unique features in this area, indeed within the country.

PLEASE wear your plastic Noreascon badge at all times (well, not for that...) as it serves as your pass into the convention facilities. We will be maintaining especially tight security in the hucksters' rooms and in the art show to prevent thefts. However, you will also need your badge to get into the other program items.

If this is your first convention (and even if it isn't) don't be shy. The people here are all friendly and have similar interests. The discussion groups are an excellent way to meet new friends. Don't be hesitant in talking to the authors and artists; they're in science fiction because they enjoy it and they enjoy meeting people who are also interested in science fiction.

So, sit back, enjoy the program, the art show, the hucksters' rooms, the pool, the films. After all, that's what you came for.



Note:

- * Major Streets are generally not labelled.
- * A red and yellow light means pedestrians may cross.
- * A flashing green light MAY mean:
light is pedestrian controlled OR
this street has right of way OR
the other street has a flashing red OR
none of the above
- * An orange band on a telephone pole, tree, etc.
indicates a bus stop.
- * On some bus lines you pay as you enter; on others
as you leave; on some combined lines both.
Ask the driver.



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NOREASCON

Program

THURSDAY 2 SEPTEMBER 1971

10.00 pm - 2.00 am Grand Ballroom

Special film show on the History of the SF Film: prepared by Chris Steinbrunner.

Substitute films.

FRIDAY 3 SEPTEMBER 1971

✓ 9.00⁴⁵ am Gardner Room

Film Program - "The Wheel"

✓ 12.00¹⁰ noon Grand Ballroom

Introductory Session
Introduction of notables
Statements by:
the Chairman
~~Clifford Simak, Gott~~
Harry Warner Jr, Fan Gott
Mario Bosnyak, TAFF
~~Bob Shaw~~
Gordon Dickson

1.00 pm Grand Ballroom

2.1 Film: "Talking to Dolphins" (courtesy of Listening, Inc., Arlington, Massachusetts)

✓ 1.45⁴⁵ pm Grand Ballroom

~~3.1 "The Role of the Artist in SF", panel chaired by Eddie Jones with Frank Kelly Freas, Jack Gaughan, Karel Thole & Don Wollheim~~

2.45 pm Grand Ballroom

Auction

✓ 3.30^{4.00} pm Grand Ballroom

~~3.1 "The Urban Universe", panel~~

4.00 pm Dalton Room

Georgette Meyer Tea (admission by voucher only)

6.00 pm Gardner Room B

Discussion Group: SF Films

✓ 8.00 pm Poolside

Party; Get-acquainted

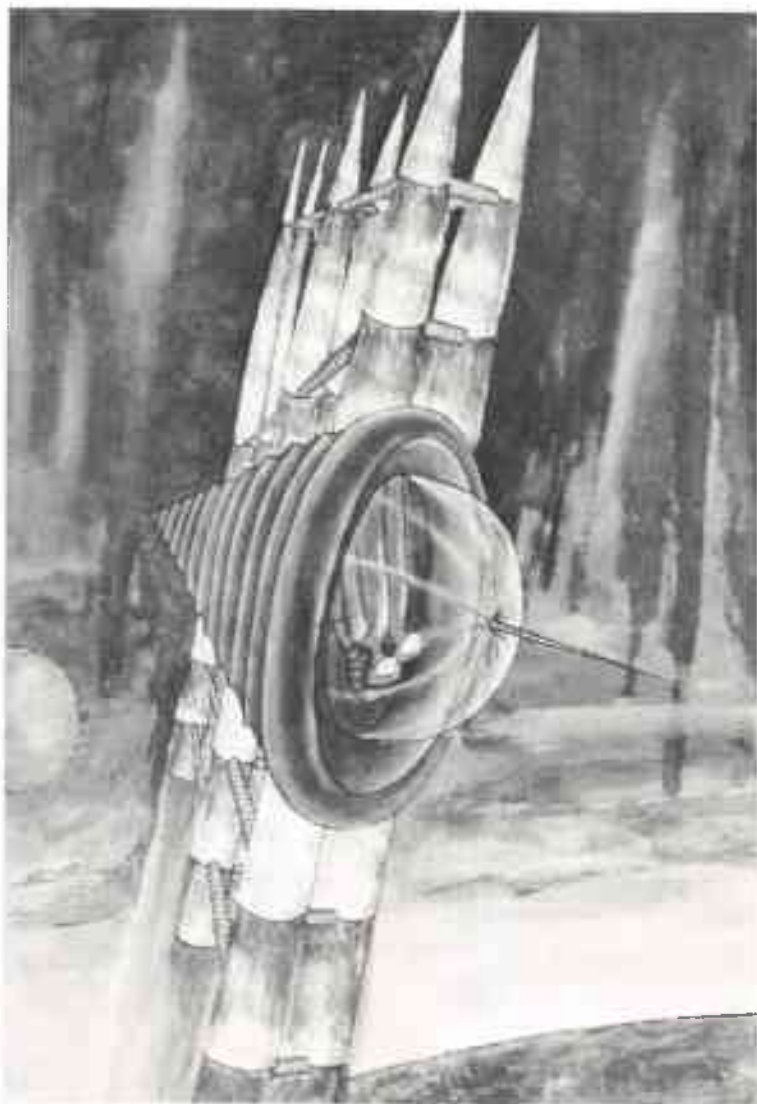
8.00 pm Constitution Room

Society for Creative Anachronism Revel. Open to anyone wearing Medieval or earlier costume.

8.00 pm Grand Ballroom

Main Film Program

visionary s.f. paintings by Jacques W Y R S
the cobalt galaxy, 1967-1968
being and space — human . non-human, 1969
space explorers years 2,400-100,000, 1970-1971
6, rue du grenier st.lazare - paris 3e - france
galerie J. Desbrière - 27, rue guénégaud - france



SATURDAY 4 SEPTEMBER 1971

9. ¹⁰ 00 am	Gardner Room	Film Program - "The Wheel"
10.30 am	Hampton Room	"Atlantis - the Myth and the Reality", talk by Henry Eichner
✓ 10. ⁴⁰ 30 am	Grand Ballroom	Selection of the site of the 1973 convention
11.00 am	Clarendon Room	SFWA Business Meeting; Members only
12.00 noon	Constitution Room	Burroughs Bibliophiles Dum-Dum/Luncheon
✓ 12.00 noon	Grand Ballroom	3.2 "Current Problems in the Critical Analysis of SF" a series of 4 papers by Virginia Carew, Thomas Claerson, Alexei Panshin, and Ivor Rogers. (sponsored by the SF Research Association)
12.30 pm	Hampton Room	Hyborian Legion Muster
✓ 1.45 pm	Grand Ballroom	1.2 "Resolved: There Are No Viable Alternative Futures", debate with Ben Bova and Lester del Rey vs. Joe Hensley and Bob Silverberg
✓ 3.00 pm	Grand Ballroom	Auction
✓ 3. ⁰⁵ 45 pm	Grand Ballroom	3.3 "The Next 5 Years in SF", panel chaired by Cliff Simak with Poul Anderson, James Gunn, Bob Shaw & others.
10. ⁰⁰ 30 pm	Hampton Room	First Fandom Meeting (members & guests only)
6.30 pm	Gardner Room	SFWA Reception (members & guests only)
7. ¹⁵ 30 pm	Constitution Room	All Masquerade Contestants assembly for prejudging & photography.
✓ 8. ³⁰ 00 pm	Grand Ballroom	Masquerade & Costume Competition begins. During the Final Judging intermission a Ritual of the Order of Saint Fantony will be held.
✓ 12.00 midnight	Grand Ballroom	Main Film Program



W Welcome to Boston and greetyngeſ
from **Galaxy** WORLDS OF
SCIENCE FICTION



SUNDAY 5 SEPTEMBER 1971

9.00 am	Clarendon Room	SF Research Association Bibliographic meeting; open to all interested in sf bibliography, indexing, and related areas.
10.00 am	Gardner Room	"Famous Fantastic Mystery Writers", talk by Bob Briney on Rohmer, Keeler, etc. to be followed by a film pre- pared by Chris Steinbrunner.
10.30 ⁴⁵ am	Grand Ballroom	Business Meeting
11.00 am	Hampton Room	First Fandom Luncheon
12.00 noon	Exeter Room A	Neffers Meeting
12.00 noon	Gardner Room	Film Program - "The Wheel"
12.00 ²⁰ noon	Grand Ballroom	1.3 "Weather Modification", a talk by Dr Wallace Howell followed by an informal question-and-answer period.
1.00 ¹⁰ pm	Grand Ballroom	2.2 "The Robot's Place in Society", dialog between Isaac Asimov and Cliff Simak
2.00 ^{10 ?} pm	Grand Ballroom	Auction
2.30 ^{3.05} pm	Grand Ballroom	1.4 "Technology for a Liveable Earth", panel chaired by Hal Clement with Drs. Richard Rosa (Avco-Everett) and Peter Glaser (Arthur D. Little), and others.
3.45 ^{4.15} pm	Grand Ballroom	3.4 "The Uses of the Future", dialog between Frederik Pohl and Dr Sidney Feinleib (Arthur D. Little)
5.00 pm	Commonwealth Room	First Art Show bid-off; a list of those artists whose work will be sold Sunday will be available at the Art Show and in the Constitution Foyer area.
6.30 pm	Constitution Room	Pay bar opens for drinks before, during and after banquet.

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7.30 ³⁵ pm	Grand Ballroom	Seating for Banquet begins.
9.00 pm	Balcony	Balcony is opened for those who did not eat at Banquet.
12.00 ^{30 am} midnight	Grand Ballroom	Main Film Program

MONDAY 6 SEPTEMBER 1971

9.00 am	Hampton Room	Tolkien Society of America Meeting
10.00 am	Clarendon Room	Discussion Group: Teaching Science Fiction
10.00 am	Dalton Room	Discussion Group: SF Art
10.00 am	Gardner Room	"The Art of Self-Defense, or How to Live with Ten Tons of Paper", panel chaired by Jo Ann Wood with Sybil DeVore, Ann Dietz, Chris Moskowitz, and Lou Tabakow.
11.00 ³⁵ am	Grand Ballroom	2.3 "Artificial Intelligence" talk.
12.00 noon	Commonwealth Room	Final Art Show Bid-off.
1.30 ³⁵ pm	Grand Ballroom	1.1 - see p. 13 2.4 "The Implications of Genetic Engineering", panel with Isaac Asimov, Larry Niven, Dr Jerome Lettvin (MIT), and others
3.00 pm	Grand Ballroom	2.7 - see p. 13 3.5 "SF Critics and Reviewers", panel with Lester del Rey, Richard Peck and others.
4.00 pm	Grand Ballroom	Auction
4.30 pm	Grand Ballroom	Wrap-up and complaint session.
8.00 5.00 pm	Grand Ballroom	Films
5.00 pm	Gardner Room	Films - "The Wheel"

Program is as of press time 26 July 1971 and is subject to changes, etc. Please check in Constitution Foyer area for details at the convention.

Cinema

The main film program will take place in the Grand Ballroom with the following schedule:

Thursday 2200 - 0200 A film on the History of the SF film
 night (10 pm - 2 am) prepared specially for Noreascon by
 Chris Steinbrunner

Friday 2000 - 0900 *The Monitors*
 night (8 pm - 9 am) *Three Caballeros*
Wizard of Oz
Forbidden Planet
Fun and Fancy Free
Things to Come
Thief of Baghdad (Fairbanks)

Saturday 0000 - 0900 *Destination Moon*
 night (midnight - 9 am) *When Worlds Collide*
War of the Worlds
 actually early Sunday *Conquest of Space*
 morning *The Time Machine*

Sunday 0000 - 0900 *2001: A Space Odyssey*
 (midnight - 9 am) *Ichabod and Mr Toad*
The Day the Earth Stood Still
 actually early Monday *Them*
 morning *The Thing*

Each feature film is part of a two-hour package which also includes short subjects. Included in the short subjects during this three day film program will be the serial: *Gene Autry and the Phantom Empire*.

Monday 1700 on To Be Announced
 (5 pm on)

—————
 The Wheel
 —————

This will be shown twice during the convention in the Gardner Room during the following hours:

Friday 0900 - 1800 (9 am - 6 pm) During the first round the
 Saturday 0900 - 1800 (9 am - 6 pm) serial *The Adventures of*
 Sunday 1200 - 2000 (noon - 8 pm) *Captain Marvel* will be shown;
 Monday 1700 on (5 pm on) during the second round the
 serial *Flash Gordon Conquers*

the Universe will be shown. These will be shown between the main features in true serial fashion. The main features are:

<i>It Came from Beneath the Sea</i>	<i>Mighty Joe Young</i>
<i>Twenty Million Miles to Earth</i>	<i>Mysterious Island</i>
<i>Lost World</i>	<i>Black Scorpion</i>
<i>One Million Years B.C.</i>	<i>Earth vs. the Flying Saucers</i>
<i>King Kong</i>	<i>Seventh Voyage of Sinbad</i>
<i>First Men in the Moon</i>	



SF

GOLLANCZ

Poul Anderson
Piers Anthony
Jim Ballard
Howard Berk
Jim Blish
John Boyd
A. J. Budrys
Arthur C. Clarke
Hal Clement
Chip Delany
Lester Del Rey
Philip K. Dick
Dan Galouye
Robert Gilman
Joseph Green
Robert Heinlein
Zenna Henderson
Frank Herbert
Vincent King
Damon Knight
Ursula Le Guin
Fritz Leiber
Judy Merrill
Walter Miller
Larry Niven
Bill Nolan
Andre Norton
Fred Pohl
Bob Shaw
Bob Sheckley
Bob Silverberg
Clifford Simak
Theodore Sturgeon
Kurt Vonnegut
Donald Wollheim
Roger Zelazny

REGISTRATION - Independence Room and Constitution Foyer

- ✓ Thursday 7.30 pm - 10.00 pm
- Friday 9.30 am - 8.00 pm
- Saturday 9.30 am - 2.00 pm
- Sunday 10.00 am - 2.00 pm

Registration for Noreacon will take place in the Independence Room; all other registrations (72 & 73 Worldcons), banquet tickets, discussion groups, information areas, freebies, etc. will be in the Constitution Foyer.

ART SHOW - Commonwealth and Kent Rooms

- ✓ Friday 1000 - 2100 (10 am - 9 pm)
 - Saturday 1000 - 1900 (10 am - 7 pm)
 - ✓ Sunday 1000 - 1800 (10 am - 6 pm)
 - Monday 1000 - 1200 (10 am - noon)
- The first bid-off auction will begin at 1700 (5 pm) on Sunday. The final bid-off auction will begin at 1200 (noon) Monday. A list of the artists whose works will be auctioned Sunday will be available at the Art Show and at the registration area in the Constitution Foyer. Auction in the Commonwealth Room.

The regular art show and the "Worlds of Clifford Simak" exhibit will be in the Commonwealth Room.

- ✓ A special Kinetic Katalog showing slides of astronomical art, space pictures, pulp covers, the work of pro and fan artists will be on display in the Kent Room during the time the Art Show is open.

✓ ART EXHIBITION - Jefferson Room

An exhibition of the works of Jeff Jones, Richard Powers and others will be held in the Jefferson Room - hours to be posted. In addition to the art on display some will be for sale. Richard Powers will also have for sale the official Noreacon Color Poster reproduced from one of his paintings.

HUCKSTERS' ROOMS - Berkeley and Fairfax Rooms

The hucksters' rooms will be open:

- ✓ Friday 1000 - 1800 (10 am - 6 pm)
- ✓ Saturday 1000 - 1800 (10 am - 6 pm)
- ✓ Sunday 1000 - 1800 (10 am - 6 pm)
- ✓ Monday 1000 - 1500 (10 am - 3 pm)

NATIONAL FANTASY FAN FEDERATION HOSPITALITY ROOM (NFFF) - Exeter A

The NFFF Hospitality Room will be open during the convention for fans to meet and rest; renew old friendships and make new ones. Hours will be posted.

SCIENCE FICTION WRITERS OF AMERICA OFFICE - Exeter B

The hours for the SFWA office and press room will be posted by the SFWA by this room during the convention.

ALIEN ENVIRONMENT SIMULATION - Andover Room

A sampling of alien environments with outré lighting and music. Speakers and amplification equipment kindly lent to us by Acoustic Research, Inc. Hours for the room will vary with demand and will be posted at the convention.

DISCUSSION GROUPS -

Informal discussion groups - one way for fans to meet and talk to others with similar interests at Noreascon. They bridge the sometimes wide gap between formal program activities and purely social events. A series of these groups will be meeting at various times during the con in con attendees' volunteered hotel rooms. Topics run the range of sf and fannish interests. A good discussion group consists of four basic elements:

§an interesting topic or question concerning sf or fandom

§a leader (volunteer)

§a room (volunteer, also)

§and anywhere from 2 to 20 people who would like to talk about the topic.

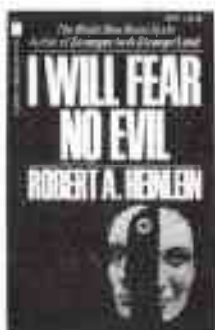
Noreascon discussion groups will meet at different times at the convenience of the participants and each group will have no more than 20 people, so that everyone will get a chance to talk and to be able to listen to others. The time-limit on these groups is open-ended; they run as long as the participants wish.

Three groups which already seem to be very popular have been scheduled for function rooms (check the program schedule for these).

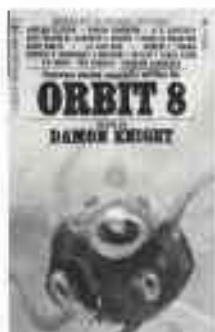
A bulletin board and sign-up sheets will be available in the discussion groups registration area in the Constitution Foyer. This is your chance to participate actively and plan a part of your convention.



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Clifford D. Simak



GUEST OF HONOR

by Lester del Rey

For almost forty years Cliff Simak has enriched science fiction with a stream of good stories, seminal stories, and great stories. He has received a wider variety of awards than any other writer I know - two Hugos, the International Fantasy Award, and (by a landslide) the first prize in the *Galaxy* contest.

His influence on the field has been tremendous, as I know by his effect on my own writing. I first noticed his name when *Marvel Tales* published "The Creator" in 1935 - fifteen years before others began treating the diety in our field.

Cliff still leads in the fight to give us characters with dignity and decency, whether human, robot, or alien. He's probably the only writer who can build suspense over a gentle mood; a Simak story is always dramatic but almost never melodramatic. That takes talent.

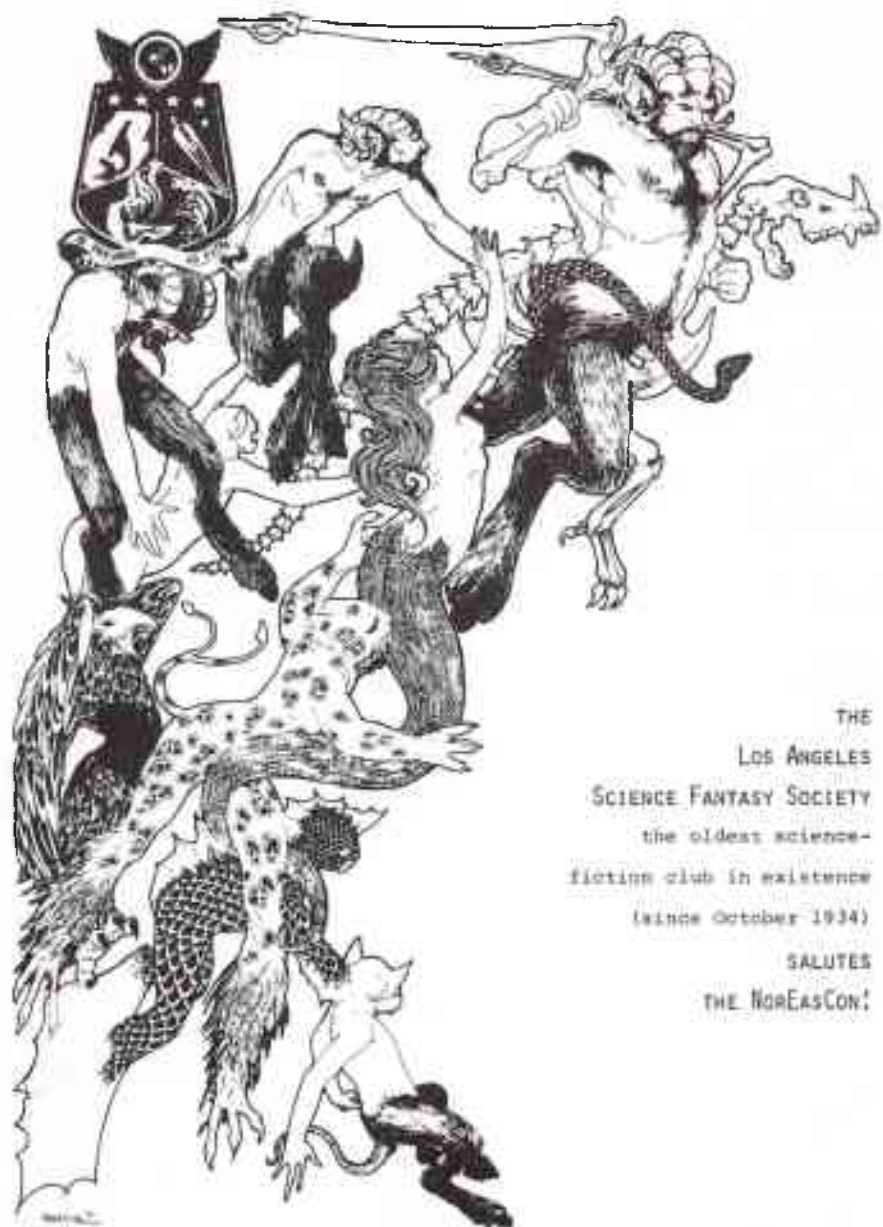
In too-brief personal meetings and in correspondence, I've found the man not unlike the stronger characters in his stories. He's a gentle man with strong convictions, a man whose pride in craftsmanship is never marred by arrogance. He takes criticism in good humor, but he deeply resents anything he feels to be unfair against other writers.

In his profession as a newspaperman, he has spent most of his 67 years in Wisconsin and Minnesota. His stories sometimes show the rural scenes there, just as I remember them from my own youth there. Every man needs a chance to sense such scenes sometimes and I'm delighted that Cliff has always fought to conserve what is best of our past and vanishing present, as well as to make us ready for the best of the future he has helped to foresee.

I've honored Cliff Simak in my heart for a third of a century. And now that he is to be officially Guest of Honor at a World Convention, I cannot honor him more. I can only express my complete delight. He's the perfect man for the role!

BOOKS BY CLIFFORD D. SIMAK

		NOVELS
<i>Cosmic Engineers</i>	<i>Astounding</i> (Feb-Apr)	1939
	Gnome Press (o/p)	1950
	Paperback Library 63-133 60¢	1969
<i>Empire</i> (first written in the 1930's)	<i>Galaxy</i> Novel #7 (o/p)	1951
<i>Time Quarry</i>	<i>Galaxy</i> (Oct-Dec)	1950
<i>Time and Again</i>	Simon & Schuster (o/p)	1951
	Ace 81000 75¢ (o/p)	1969
the first paperback edition (Dell) in 1953 was titled <i>First He Died</i>		



THE
LOS ANGELES
SCIENCE FANTASY SOCIETY
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fiction club in existence
(since October 1934)

SALUTES
THE NORTHEAST!

<i>City</i>	story series in <i>Astounding</i> 1944-1951 & <i>Fantastic Adventures</i> Gnome Press (o/p) 1952 Ace 10621 75¢ 1969
winner: International Fantasy Award [1952]	
<i>Ring Around the Sun</i>	<i>Galaxy</i> (Dec-Feb) 1952, 3 Simon & Schuster (o/p) 1953 Avon V2317 75¢ 1969
<i>The Fisherman</i>	<i>Astounding</i> (Apr-Jul) 1961
<i>Time is the Simplest Thing</i>	Doubleday (o/p) 1961 Fawcett Crest d547 (o/p) 1962
<i>The Trouble with Tycho</i>	<i>Amazing</i> (Oct) 1960 Ace D-517 1961 Ace 00275 95¢ 1971
in <i>Ace Science Fiction Reader</i>	
<i>They Walked Like Men</i>	Doubleday (o/p) 1962 Macfadden 50-184 50¢ 1963
<i>Here Gather the Stars</i>	<i>Galaxy</i> (Jun & Aug) 1963
<i>Way Station</i>	Doubleday (o/p) 1963 Macfadden 60-397 60¢ 1969
winner: HUGO for best novel [1964]	
<i>All Flesh is Grass</i>	Doubleday (o/p) 1965 Berkley X1312 60¢ 1966
<i>Why Call Them Back</i>	Doubleday (o/p) 1967
From Heaven?	Ace Special 88601 75¢ 1970
<i>The Werewolf Principle</i>	Putnam \$4.95 1967 Berkley S1463 75¢ (o/p) 1968
<i>The Goblin Reservation</i>	<i>Galaxy</i> (Apr & Jun) 1968 Putnam \$4.95 1968 Berkley S1671 75¢ 1969
<i>Out of Their Minds</i>	Putnam \$4.95 1970 Berkley S1879 75¢ 1970
<i>Reality Doll</i>	<i>Worlds of Fantasy</i> (Spr #4) 1971
<i>Destiny Doll</i>	Putnam \$4.95 1971 Berkley [December] 1971
Forthcoming	
<i>The Project and the Principle</i> (title subject to change)	Putnam [late 1971 or early 1972]



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welcomes
guest of honor
Clifford D. Simak,
delegates, and guests
to the 29th annual
World Science Fiction
Convention.**



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COLLECTIONS

<i>City</i>	see under novels	
<i>Strangers in the Universe</i>	Simon & Schuster (o/p)	1956
	Berkley X1589 [selections] 60¢	1968
<i>The Worlds of Clifford</i> <i>Simak</i>	Simon & Schuster (o/p)	1960
<i>The Worlds of Clifford</i> <i>Simak</i>	Avon G-1096	1962
<i>Other Worlds of Clifford</i> <i>Simak</i>	Avon G-1124	1962
<i>All the Traps of Earth</i>	Doubleday (o/p)	1962
	Macfadden 50-165 [selections]	1963
<i>Worlds Without End</i>	Belmont L92-584 (o/p)	1964
<i>So Bright the Vision</i>	Ace H-95 (o/p) 60¢	1968
<i>Best Science Fiction</i> <i>Stories of Clifford D.</i> <i>Simak</i>	Faber & Faber [UK]	1970
	Doubleday \$4.95	1971

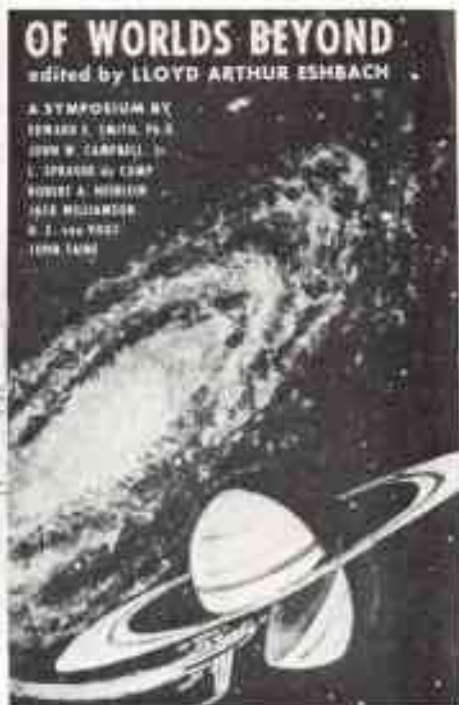
ANTHOLOGY

<i>Nebula Award Stories Six</i> (Editor)	Doubleday \$5.95 [December]	1971
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SELECTED NON-FICTION

<i>The Solar System: Our New</i> <i>Front Yard</i>	St. Martins Press \$5.95	1962
<i>Trilobite, Vinosaur and Man</i>	St. Martins Press \$5.95	1966
<i>From Atoms to Infinity</i> (ed)	Harper & Row \$5.95	1965
<i>Wonder and Glory</i>	St. Martins Press \$5.95	1969

compiled by Andrew Whyte



IN SEARCH OF WONDER

Introduction by Anthony Boucher
Illustrated by L. Patterson

Second Edition, Revised and Enlarged

Damon Knight

ALL OUR YESTERDAYS

HARRY WARNER, JR.

INTRODUCTION BY WILSON TUCKER



ALTA
KUBERS
A REQUIEM FOR ASTOUNDING

THE SCIENCE FICTION NOVEL

ROBERT A. HEINLEIN
C. M. NORRIS

HARRY ALLER
WILSON TUCKER

*imagination
and
social
criticism*

INTRODUCTION BY BRUCE DAVENPORT

HEINLEIN IN DIMENSION

Alexei Panshin

INTRODUCTION BY JAMES BLISH



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With
Best Wishes to the
NOREASCON 1971



Harry Warner, Jr.

FAN GUEST OF HONOR

HARRY WARNER: HAS-BEEN HERMIT --- BOB TUCKER

In my introduction to *All Our Yesterdays*, written three years ago, I said "Harry Warner and the late Cecil B. DeMille have certain fine points in common, although each of them would be rather astonished to hear me say it. In the language of the movie posters, their greatest works were years in the making, employ a cast of thousands, and are so incredibly long in the unfolding that the viewer cannot hope to get from here to there in one sitting..(and later:) I am reasonably certain Warner is a better craftsman than DeMille -- a more meticulous craftsman. If, in these pages, the waters part and a suffering people are chased across the sea-bed by Egyptian chariots, it's a safe bet Warner will *not* have permitted their scurrying feet to raise clouds of dust."

Alas, the safe bet is lost. Harry Warner *did* allow dust to fly, and my image of him as a meticulous craftsman is now a blurred image. I may quit fandom from the shock.

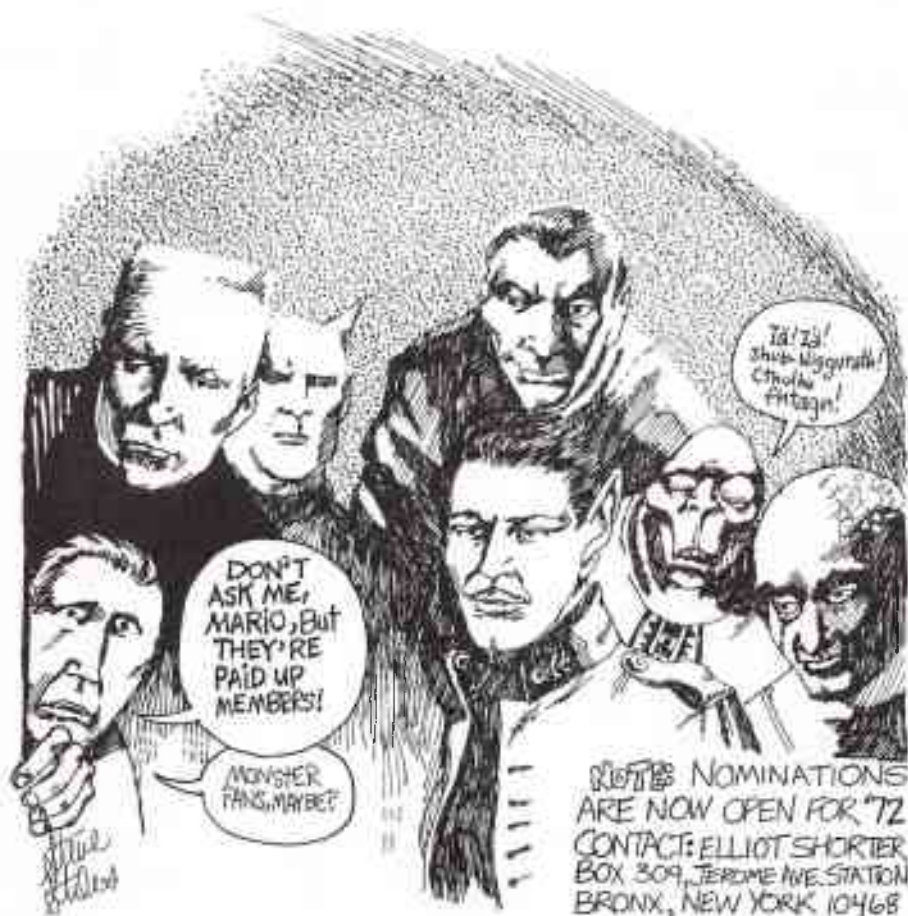
A second printing of his history of fandom in the Forties is now available (in both hard and soft covers) and Harry's monumental error in the first printing has been exposed for all to see: he tinkered with a world convention, moving it from one place to another without permission of the convention committee. One may imagine the noisy repercussions following that first printing. The closing paragraphs on page 269 of both editions reveal his brazen tinkering, with the March 1971 editions being correct. (I also noticed changes in the text on page 95 of each respective edition, but I think it was for greater clarification.)

Harry Warner was born in Chambersburg, Pennsylvania on December 19, 1922, and literally spent most of his life in Hagerstown, Maryland. He was there so long he acquired the title "The Hermit of Hagerstown" and it took him nearly forty years to shake the title: some unknown demon drove him out of the town to attend his first convention, and he was hooked --- forever hooked. By the time he reaches Boston in September he will have to admit he is only a has-been hermit; Boston will be his third convention in forty years, and the honorable title is the same as dust.

Finally: it has long been my opinion that no one reads these brief paeans to Guests of Honor except the program editor who works over them with a pointed pencil, and the Guest himself who is curious to learn what someone else has said of him. Therefor this ode to Harry Warner contains two deliberate misstatements of facts --- two errors --- which Harry will readily recognize. In the coming months I intend to watch the fan press closely to see if anyone else comments on them. If someone does, then I will have to admit someone *does* read these tributes.

Play the game, Harry: count the number who take the time to read this program and question you.

WELCOME TAFF MAN MARIO BOSNYAK



TAFF

The TAFF - Trans-Atlantic Fan Fund - was created in 1953 by Don Ford and Walter A. Willis, for the purpose of providing funds to bring well-known and popular fans across the Atlantic. The first winner, A. Vincent Clarke, was unable to accept in 1954; however, since that time the TAFF has regularly brought European fans to the World SF Conventions in North America and North American fans to the British National Conventions. Or, most recently, to the first Worldcon held in Germany.

TAFF exists solely through the support of fandom. The candidates, in each TAFF campaign, are voted upon by interested fans all over the world, and each vote is accompanied by a donation of no less than one dollar (or equivalent). These votes, therefore, and the continued interest of fans, are what makes TAFF possible.

This year's campaign, successful in the face of the British Postal strike closed on 10 July 1971. Since the winner will be at Noreascon it is appropriate to list him and previous winners here.

TAFF Winners

1955 - Ken Bulmer	England to Cleveland
1957 - Robert A. Madle	U.S.A. to London
1958 - Ron Bennett	England to Los Angeles
1960 - Don Ford	U.S.A. to London
1960 - Eric Bentcliffe	England to Pittsburgh
1962 - Ethel Lindsay	England to Chicago
1962 - Ron Ellik	U.S.A. to Harrogate
1964 - Wally Weber	U.S.A. to Peterborough
1964 - Arthur Thomson	England to Oakland
1965 - Terry Carr	U.S.A. to London
1966 - Tom Schlück	Germany to Cleveland
1968 - Steve Stiles	U.S.A. to Manchester
1969 - Eddie Jones	England to St. Louis
1970 - Elliot Kay Shorter	U.S.A. to Heidelberg
1971 - MARIO BOSNYAK	GERMANY to BOSTON



THE MOST
NOBLE AND
ILLUSTRIOUS
ORDER OF
SAINT FANTONY

ATTENTION
NOREASCON
MEMBERS!
THE KNIGHTS
AND LADIES
OF THIS ORDER
WISH YOU A
MERRY
CONVENTION
AND INVITE YOU,
ONE AND ALL,
TO ATTEND A
"FANNISH"
CEREMONY*
AND TO ACCLAIM
ONE NEW
KNIGHT

*SEE PROGRAM FOR TIMES.



Masquerade

COME IN COSTUME - JOIN THE FUN
BE A PART OF THE COSTUME BALL!
EVEN IF YOU DO NOT PLAN TO ENTER THE COMPETITION

The Masquerade will be held on the Saturday evening of the Convention; however, there will be some new features.

There will be preregistration of all costumes that are entering the judging. Registration for the Masquerade closes at 1200 (noon) on Saturday 4 September 1971. Please fill out the Masquerade Registration Form included in the convention registration packet. Keep your section and turn in the rest to the Masquerade Registration area in the Constitution Foyer before NOON SATURDAY.

Fire laws do not allow certain effects (such as the 'blasters' used in one costume at St Louiscon) so, for the sake of safety, there will be a prejudging earlier in the day.

There will be many costumes and we wish to enable everyone to have a chance and to enjoy themselves so please follow carefully the rules on the Masquerade Registration Form and in this section - they are for the good of everyone.

We will have ultraviolet lights ('black light') available for those costumes designed to utilize it. If you are planning such a costume please make a special note of it on your form.



Due to the many complaints by contestants and audience over the years, there will be NO flash or strobe or floodlight photography, except for authorized photographers for the Convention, allowed in the Grand Ballroom during the presentations. A special room for photographers will be equipped with appropriate colored backdrops for photography.

Below is an exposure guide for most popular films; these should be regarded as exposures at the lowest light levels. The stage will be floodlit and the exposure levels will be substantially increased. Film purchased should be balanced for indoor photography so that no filters will be required. The light level is sufficient so that the metering system of automatic exposure cameras will operate without the need for manual override.

					Movies	
Ansochrome	ASA 500	f/5.6	at 1/60	frames/sec	16	24
Tri-X	400	5.6	1/60			
Hi-speed				ASA 100	f/2.8	f/2.5
ektachrome	160	2.8	1/60	64	2.5	2.0
Kodachrome-X	64	2.8	1/30	25	1.8	1.4
Kodachrome II	25	1.4	1/30			

Banquet

The Awards Banquet will be held Sunday, 5 September 1971. The menu is:

Fresh Melon
Broiled Scrod, lemon butter OR Veal Cutlet, *Cordon Bleu*
Green Beans, *Amandine* Potatoes *au Gratin*
Lettuce and Tomato Salad, *vinaigrette*
Ice Cream Roll with Chocolate Sauce
Rolls and Butter
Coffee OR Tea OR Milk

Banquet Ticket Prices at the Convention: Scrod \$7.75
Veal \$9.55

Banquet tickets will be sold in the Constitution Foyer up to 1600 (4 pm) Friday. They will NOT be sold afterwards.

NOTE: You must decide whether you want scrod or veal at the time you buy your ticket.

All seating at the Banquet is reserved. We will arrange for a listing of tables for those who wish to swap seats.

Entry to the Banquet in the Grand Ballroom will be through the Constitution Room; DO NOT enter through the Independence Room.

The banquet will begin at 2000 (8 pm) on Saturday; please be seated by that time. The banquet room will be open at 1930 (7.30 pm).

Bring your banquet ticket with you; you must turn it in to your waiter in order to be served.



NOREASCON 29th World Science Fiction Convention

Hugo Awards Banquet

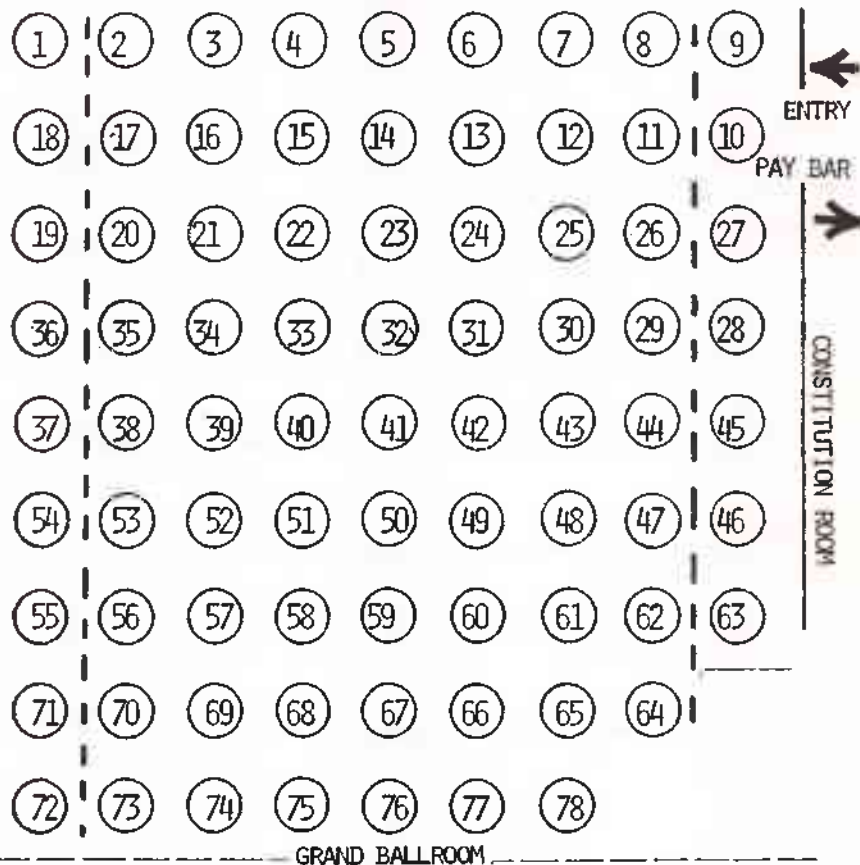
Sunday, 5 September 1971

Table _____

Ticket No. _____ 1 2 3
(Please indicate your table number)

For your information: banquet costs at recent Worldcons -
Nycon \$5.50 Baycon \$6.75 St Louiscon \$7.75 Helcon DM25 (\$8.90)

SPEAKER'S TABLE



Tables outside the dashed lines are located under the balcony and will be sold last as they do not have as good a view of the Speaker's Table as the more centrally located ones.

A pay bar will be set up in the Constitution Room; it will open at 18.30 (6.30pm) and will remain open until 2400 (midnight).

People who do not eat at the banquet will still be able to see the entire awards presentation. Seats will be set up in the balcony. The balcony will be closed during the meal but will be opened before any of the presentations or speeches begin.

More . . . For More

Beginning with the November 1971 issue, the price of F&SF will increase to 75¢ a copy. Subscription rates will go up to \$8.50 for one year, \$15.00 for two years, and \$21.00 for three years. We've held the present price as long as possible, but rapidly rising costs make the increase essential now. For example, printing costs have risen more than 40% in the last few years, and the first step in a 142% increase in postage during the next five years has recently gone into effect. So we must raise our prices. We're aware that it's common to ask people to pay more for the same or less these days, but we're doing it differently . . .

We plan to give you more. Specifically, **16 additional pages**, beginning with the November issue. The additional pages will be used for new fiction, and, for one thing, will enable us to bring you next month, an **expanded 22nd Anniversary All-Star Issue**, including stories by Zenna Henderson, Lloyd Biggle, Jr., Philip Farmer, Keith Roberts, Fritz Leiber (with a sequel to the award-winning "Ill Met in Lankmar"). Also upcoming: A **Special James Blish issue**, featuring a brand-new (complete in one issue) novel by Mr. Blish called MIDSUMMER CENTURY. Stories by Ray Bradbury, Jack Vance, Thomas Burnett Swann, Poul and Karen Anderson. Plus a **new F&SF competition**, which will offer some intriguing prizes plus fun for all.

There is still time to subscribe at the present low rates

New rates will go into effect with the next issue, but the coupon below gives you a chance to subscribe at the present low rates. The savings are substantial; for instance the 3 year rate of \$17.00 saves you \$10.00 on the new single copy price and protects you against any increases. Please send the coupon immediately; we can only keep this offer open until October 15, 1971

Enter my subscription to the new, expanded F&SF at the old, low rates of:

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THE MAGAZINE OF
Fantasy AND
Science Fiction

Our best wishes to Noreascon and its guest of honor, Clifford D. Simak. Look for our October issue - on sale now - with a new story by Mr. Simak.

Box 56, Cornwall, Conn. 06753

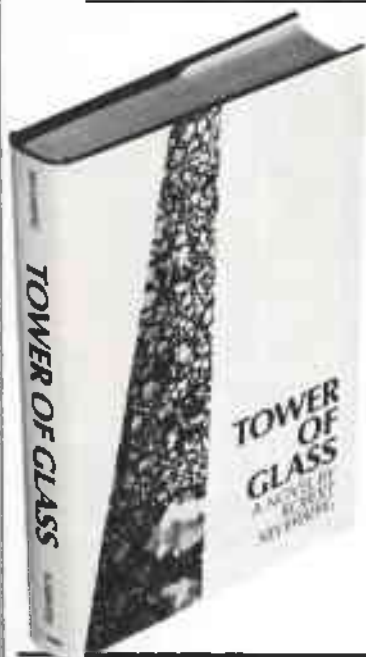
WELCOME TO THE NOREASCON,

BOB SHAW

I KNOW
THAT WE'RE
IN A
RECESSION,
BUT THIS IS
RIDICULOUS!



Contender for the 1971 Hugo Award



Robert
Silverberg
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—ANTHONY BURGESS

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R. A. Lafferty
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Hugo Awards

1953 Philadelphia (Philcon II)

Nr. 1 Fan Personality: Forrest J Ackerman
Interior Illustrator: Virgil Finlay
Cover Artist: Ed Emshwiller & Hannes Bok (tie)
Excellence in Fact Articles: Willy Ley
New Science Fiction Author or Artist: Philip José Farmer
Professional Magazine: GALAXY and ASTOUNDING SCIENCE FICTION
Novel: *The Demolished Man* (Alfred Bester)

1954 San Francisco (SFcon)

No awards were given this year.

1955 Cleveland (Clevelandcon)

Novel: *They'd Rather Be Right* (Mark Clifton & Frank Riley)
Novelette: "The Darfsteller" (Walter M. Miller, Jr.)
Short Story: "Allamagoosa" (Eric Frank Russell)
Professional Magazine: ASTOUNDING SCIENCE FICTION
Illustrator: Frank Kelly Freas
Amateur Publication: FANTASY TIMES (James V. Taurasi, ed.)

1956 New York (NyCon II)

Novel: *Double Star* (Robert A. Heinlein)
Novelette: "Exploration Team" (Murray Leinster)
Short Story: "The Star" (Arthur C. Clarke)
Feature Writer: Willy Ley
Professional Magazine: ASTOUNDING SCIENCE FICTION
Illustrator: Frank Kelly Freas
Most Promising New Author: Robert Silverberg
Amateur Publication: INSIDE & SCIENCE FICTION ADVERTISER
(Ron Smith, ed.)
Critic: Damon Knight

1957 London (Loncon I)

Professional Magazine, American: ASTOUNDING SCIENCE FICTION
Professional Magazine, British: NEW WORLDS SCIENCE FICTION
Amateur Publication: SCIENCE FICTION TIMES (James V. Taurasi, ed.)

1958 Los Angeles (Solocon)

Novel: *The Big Time* (Fritz Leiber)
Short Story: "Or All The Seas With Oysters" (Avram Davidson)
Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
Illustrator: Frank Kelly Freas
Motion Picture: "The Incredible Shrinking Man" (Richard Matheson)
Most Outstanding Actifan: Walter A. Willis

1959 Detroit (Detention)

Novel: *A Case of Conscience* (James Blish)
Novelette: "The Big Front Yard" (Clifford D. Simak)
Short Story: "The Hell-Bound Train" (Robert Bloch)
Illustrator: Frank Kelly Freas
Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
Amateur Publication: FANAC (Terry Carr & Ron Ellick, eds.)
Most Promising New Author: Brian W. Aldiss

1960 Pittsburgh (Pittcon)

Novel: *Starship Trooper* (Robert A. Heinlein)
Short Fiction: "Flowers For Algernon" (Daniel Keyes)
Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
Amateur Publication: CRY OF THE NAMELESS (F. M. Busby, ed.)
Illustrator: Ed Emshwiller
Dramatic Presentation: "The Twilight Zone" (Rod Serling)
Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"

1961 Seattle (Seacon)

Novel: *A Canticle For Leibowitz* (Walter M. Miller, Jr.)
Short Story: "The Longest Voyage" (Poul Anderson)
Professional Magazine: ANALOG
Amateur Publication: "Who Killed Science Fiction?" (Earl Kemp, ed.)
Illustrator: Ed Emshwiller
Dramatic Presentation: "The Twilight Zone" (Rod Serling)

1962 Chicago (Chicon III)

Novel: *Stranger in a Strange Land* (Robert A. Heinlein)
Short Fiction: The Hothouse Series (Brian W. Aldiss)
Professional Magazine: ANALOG
Amateur Magazine: WARHOON (Richard Bergeron, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: "The Twilight Zone" (Rod Serling)

1963 Washington, DC (Discon)

Novel: *The Man In The High Castle* (Philip K. Dick)
Short Fiction: "The Dragon Masters" (Jack Vance)
Dramatic Award: No Award
Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
Amateur Magazine: XERO (Dick Lupoff, ed.)
Professional Artist: Roy Krenkel
Special Awards: P. Schuyler Miller (for Best Book Reviews)
Isaac Asimov (for Distinguished Contributions To The Field)

1964 Oakland (Pacificon II)

Novel: *Way Station* (Clifford Simak)
Short Fiction: "No Truce With Kings" (Poul Anderson)
Professional Magazine: ANALOG
Professional Artist: Ed Emsh
Book Publisher: Ace Books
Amateur Publication: AMRA (George Scithers, ed.)

1965 London (Loncon II)

Novel: *The Wanderer* (Fritz Leiber)
Short Fiction: "Soldier, Ask Not" (Gordon Dickson)
Professional Magazine: ANALOG
Professional Artist: John Schoenherr
Book Publisher: Ballantine Books
Amateur Publication: YANDRO (Robert & Juanita Coulson, eds.)
Dramatic Presentation: "Dr. Strangelove"

1966 Cleveland (Tricon)

Novel: *And Call Me Conrad* (Roger Zelazny) tie
Dune (Frank Herbert) tie
Short Fiction: "'Repent, Harlequin', Said the Ticktockman"
(Harlan Ellison)
Professional Magazine: IF
Professional Artist: Frank Frazetta
Amateur Magazine: ERB-dom (Camille Cazedessus, Jr., ed.)
Best All-Time Series: Foundation Series (Isaac Asimov)

1967 New York (NyCon III)

Novel: *The Moon Is A Harsh Mistress* (Robert A. Heinlein)
Novelette: "The Last Castle" (Jack Vance)
Short Story: "Neutron Star" (Larry Niven)
Professional Magazine: IF
Professional Artist: Jack Gaughan
Dramatic Presentation: "The Menagerie" (*Star Trek*)
Amateur Publication: NIEKAS (Ed Meskys & Felice Rolfe, eds.)
Fan Artist: Jack Gaughan
Fan Writer: Alexei Panshin

1968 Oakland (Baycon)

Novel: *Lord Of Light* (Roger Zelazny)
Novella: "Weyr Search" (Ann McCaffrey) tie
"Riders of the Purple Wage" (Philip José Farmer) tie
Novelette: "Gonna Roll the Bones" (Fritz Leiber)
Short Story: "I Have No Mouth, And I Must Scream" (Harlan Ellison)
Dramatic Presentation: "City on the Edge of Forever"
(Harlan Ellison; *Star Trek*)
Professional Magazine: IF
Professional Artist: Jack Gaughan
Amateur Publication: AMRA (George Scithers, ed.)
Fan Artist: George Barr
Fan Writer: Ted White

1969 St. Louis (St. Louiscon)

Novel: *Stand On Zanzibar* (John Brunner)
Novella: "Nightwings" (Robert Silverberg)
Novelette: "The Sharing of Flesh" (Poul Anderson)
Short Story: "The Beast That Shouted Love At The Heart Of The
World" (Harlan Ellison)
Drama: "2001 - A Space Odyssey"

Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
 Professional Artist: Jack Gaughan
 Amateur Publication: PSYCHOTIC [S.F. Review] (Dick Geis, ed.)
 Fan Writer: Harry Warner, Jr.
 Fan Artist: Vaughn Bodé
 Special Award: to Armstrong, Aldrin, and Collins for The Best Moon Landing Ever

1970 Heidelberg (Heicon '70 International)

Novel: *The Left Hand of Darkness* (Ursula K. LeGuin)
 Novella: "Ship of Shadows" (Fritz Leiber)
 Short Story: "Time Considered As A Helix of Semi-Precious Stones" (Samuel R. Delany)
 Dramatic Presentation: Television coverage of 'Apollo XI'
 Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
 Professional Artist: Frank Kelly Freas
 Amateur Magazine: SCIENCE FICTION REVIEW (Dick Geis, ed.)
 Fan Writer: Bob Tucker
 Fan Artist: Tim Kirk

Hugo Nominations

NOVEL

- ✓ *Ringworld* (Larry Niven)
- ✓ *Star Light* (Hal Clement)
- 2 *Tau Zero* (Poul Anderson)
- 3 *The Tower of Glass* (Robert Silverberg)
- ✓ *Year of the Quiet Sun* (Wilson Tucker)

PROFESSIONAL ARTIST

- ✓ Leo and Diane Dillon
- 2 Frank Kelly Freas
- 3 Jack Gaughan
- Eddie Jones
- Jeff Jones

NOVELLA

- Beast Child (Dean R. Koontz)
- ✓ III Met in Lankmar (Fritz Leiber)
- 3 The Region Between (Harlan Ellison)
- 2 The Thing in the Stone (Clifford Simak)
- ✓ The World Outside (Robert Silverberg)

PROFESSIONAL MAGAZINE

- 3 Amazing
- 2 Analog
- ✓ Fantasy and Science Fiction
- Galaxy
- Vision of Tomorrow

SHORT STORY

- Brillo (Ben Bova and Harlan Ellison)
- 2 Continued on Next Rock (R. A. Lafferty)
- In the Queue (Keith Laumer)
- 3 Jean Duprés (Gordon R. Dickson)
- ✓ Slow Sculpture (Theodore Sturgeon)

FANZINE

- 3 Energumen
- ✓ Locus
- Outworlds
- 2 SF Review
- Speculation

DRAMATIC PRESENTATION

- Blows Against the Empire
- Colossus: The Forbin Project
- Don't Crush That Dwarf, Hand Me the Pliers
- Hauser's Memory
- No Blade of Grass

FAN WRITER

- 2 Terry Carr
- Tom Digby
- Elizabeth Fishman
- Richard Geis
- ✓ Ted Pauls

FAN ARTIST

- ✓ Alicia Austin
- Steve Fabian
- Mike Gilbert
- 2 Tim Kirk
- 3 William Rotsler

NO AWARD

Note: 'The Snow Women' (Fritz Leiber) was also nominated in the novella category, but Mr Leiber requested that it be withdrawn.

NO AWARD is on the ballot in every category.

STATISTICS

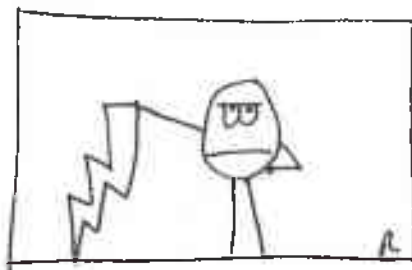
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CANADA	38 {66.7%}
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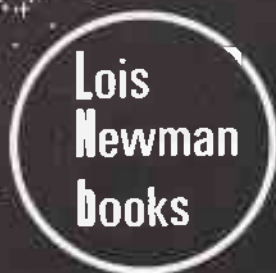
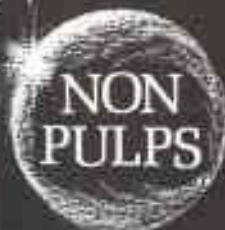
CATEGORY	VOTING	NOT-VOTING
NOVEL	694	38
NOVELLA	658	74
SHORT STORY	658	74
DRAMATIC PRESENTATION	615	117
PROFESSIONAL ARTIST	685	47
PROFESSIONAL MAGAZINE	694	38
FANZINE	631	101
FAN WRITER	567	165
FAN ARTIST	627	105

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Our apologies to friends not included on
this list. Care to join us next round?

World SFS Rules

- 1.01 The World Science Fiction Society is an unincorporated literary society whose functions are: to choose the recipients of the annual Science Fiction Achievement Awards, known as the Hugos; to choose the location for the annual World Science Fiction Convention; and to attend the annual World Science Fiction Convention.
- 1.02 The membership of the World Science Fiction Society at any time consists of all those who have paid membership dues to the then current convention committee.
- 1.03 The management and responsibility for all phases of the annual World Science Fiction Convention lies entirely with the convention committee, which acts in its own name, not that of the Society. The convention committee which puts on the convention is, of course, the committee whose bid for selection of its location is accepted by the annual meeting of the Society.
- 2.01 The selection of the Science Fiction Achievement Awards, nicknamed Hugos, will be made as follows:
 - 2.02 BEST NOVEL: A science fiction or fantasy story of 40,000 words or more, appearing for the first time during the previous calendar year. Appearance in a prior year makes a story ineligible, except that the author may withdraw a version from consideration if he feels that version is not representative of what he wrote. A story may thus be eligible only once. Publication date, or cover date in the case of a dated magazine, takes precedence over the copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories, and are not eligible taken together under the title of the series. The convention committee may move a story into a more appropriate category if it feels it necessary, provided the story is within 5,000 words of the category limits.
 - 2.03 BEST NOVELLA: Rules as for best novel, with length under 40,000 words and above 17,500 words.
 - 2.04 BEST SHORT STORY: Rules as for best novel, with length under 17,500 words.
 - 2.05 BEST DRAMATIC PRESENTATION: Any production, directly related to science fiction or fantasy, in the fields of radio, television, stage, or screen, which has been publicly presented for the first time in its present form during the previous calendar year. In the case of individual programs presented as a series, the separate programs shall be individually eligible, but the entire year's production taken as a whole under the title of the series shall not be eligible.
 - 2.06 BEST PROFESSIONAL ARTIST: A professional artist whose work was presented in some form in the science fiction or fantasy field during the previous calendar year.
 - 2.07 BEST PROFESSIONAL MAGAZINE: Any magazine devoted primarily to science fiction or fantasy, which has published four or more issues, at least one issue appearing in the previous calendar year.
 - 2.08 BEST AMATEUR MAGAZINE: Any generally available non-professional magazine devoted to science fiction, fantasy, or related subjects, which has published four or more issues, at least one appearing in the previous calendar year.
 - 2.09 BEST FAN WRITER: [never officially defined; our definition on the nomination forms follows tradition.]
 - 2.10 BEST FAN ARTIST: [never officially defined; our definition on the nomination forms follows tradition.]
- 2.11 Additional Categories: Not more than two special categories may be created by the convention committee with nomination and final voting to be the same as for the other, permanent categories. The convention committee is not required to create any such categories; they should be held to a minimum, and those created by one convention committee are not binding on following committees. Awards under these categories will be Science Fiction Achievement Awards or Hugos.
- 2.12 The name and design shall not be extended to any other award whatsoever.
- 2.13 No Award: At the discretion of the individual convention committee, if a lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the award in that category shall be cancelled for that year. In addition, the entry NO AWARD shall be mandatory in each and every category of the Hugos on the final ballot. This applies to both permanent categories and those which the individual convention committees establish on a temporary basis.
- 2.14 Nominations and Voting: Selection of nominees for the final award voting shall be done by a poll conducted by the convention committee under rules determined by the committee. Final award voting shall be by mail, with ballots sent only to Society members. Final ballots shall include name, signature, address, and membership number, to be filled in. Final ballots shall standardize alternatives given in each category to not more than five. Assignment of nominees nominated in more than one category to their proper one and eligibility of nominees shall be determined by the convention committees. Voters shall indicate the order of their preference for nominees in each category.
- 2.15 Tallying: Counting of all votes shall be the responsibility of the convention committee, which is responsible for all matters concerning awards. In each category votes shall be first tallied by the voters' first choice. In the event no majority vote is then obtained, the nominee placing last will be eliminated and the ballots listing him as first choice redistributed on the basis of the ballots' second listed choice. The process will be repeated until a majority vote winner is obtained.
- 2.16 No member of the then current convention committee nor any publication closely connected with them shall be eligible for an award.
- 2.17 The Hugo Award will continue to be standardized as to the design of the rocket ship on the model presently in use. The design of the base is up to each convention committee.

3.01 The Society shall choose the sites for the annual World Science Fiction Conventions two years in advance at a business meeting to be held at an advertised time during each annual World Science Fiction Convention, presided over by the chairman of the then current convention committee, or by someone designated by the committee. The business meeting shall be conducted under Robert's Rules of Order, Revised, and such other rules as the then current committee may publish in the program book.

3.02 To assure an equitable distribution of convention sites, the North American continent is divided into three geographical divisions, as follows:

Western Division..New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and states and provinces westward; and Baja California

Central Division..All Mexico except Baja California and all states and provinces between the Western Division and the Eastern Division

Eastern Division..Florida, Georgia, South Carolina, North Carolina, Virginia, Pennsylvania, New York, Quebec and states and provinces eastward; and St. Pierre and Miquelon, Bermuda, Bahamas, and all islands of the Caribbean Sea not previously included in this division and other islands similarly situated.

3.03 Convention sites shall be rotated among these divisions and the rest of the world in the following order: Western, Central, Eastern beginning in 1973 with the Central division, with any site outside North America eligible to bid for a World Science Fiction Convention in any year. ~~All-bids must be placed two weeks before the~~ The bids of locations to hold a convention shall only be considered and voted on if they lie within the geographical division whose turn it is; except that the rule of rotation may be set aside by a vote of three-fourths voting, with the provision that in no case except that of sites outside North America may two successive conventions be in the same division. In the event of such setting aside, rotation shall be resumed the following year.

3.04 By bidding, a convention committee promises to abide by this constitution. Proposed date and dues for the next convention must be announced by bidding committees before site selection. Such proposals are subject to modification by the business meeting.

3.05 In the event the Society is without a properly selected location for the next annual convention because of the resignation of the then current convention committee or other cause, the five most recent committee chairmen willing to serve shall be authorized to select the next location for the World Science Fiction Convention.

3.06 Voting for sites of World Science Fiction Conventions shall be limited to members of the current convention who have also paid at least \$2.00 towards the dues of the convention to be voted upon. The details of implementation shall be decided upon by each convention committee.

3.07 When the World Science Fiction Convention is held outside North America, the portion of the voting regulations which requires physical attendance at the voting session for the selection of the convention site in North America to be chosen at that convention shall be suspended. Instead, the convention site for two years hence shall be chosen by an Australian mail ballot administered by that convention committee. Any person who owns any type membership in that convention and that two years hence shall be eligible to vote. The regular voting rules shall be immediately reinstated at the succeeding World Science Fiction Convention held in North America.

4.01 Any change to the foregoing rules may take effect no sooner than the end of the convention during which such change is accepted.

4.02 All previous by-laws, constitutions, and resolutions having the effect of by-laws and constitution of the World Science Fiction Society are revoked.

4.03 The rules of the World Science Fiction Society as decided in the business meetings shall be printed by the World Science Fiction Convention committee, and distributed with the Hugo nomination ballots, and hopefully printed in the program book.

Business Meeting Rules

The business meeting of the 29th World Science Fiction Convention will be held Sunday 5 September 1971 at 1000[10 am]. The site of the 1973 World Science Fiction Convention will be selected at a special meeting held Saturday 4 September 1971 at 1000[10 am]. The meetings will be conducted according to Robert's Rules of Order, Revised, as interpreted by the Parliamentarian except where contravened by the following Special Rules:

1. All motions, Resolutions, or other items to be presented for a vote of the convention membership at the Sunday business meeting must be submitted in written form, together with a written second, and received by the Chairman of the Noreascon Committee at least eighteen (18) hours prior to that meeting.
2. All groups planning to make Convention Bids at the on-site selection meeting Saturday must declare their intention to bid to the Chairman of the Noreascon committee, in writing, no later than 1000 (10 am) Wednesday 1 September 1971. [see BIDDING below for details]
3. If the Parliamentarian thinks the circumstances warrant it, he may accept - subject to the approval of the Chairman - motions submitted to him after the deadline, but before the opening of the business meeting, provided such motions are submitted to him in writing, with written seconds. These motions, if approved by the committee, will be presented to the convention after all other business has concluded.
4. Amendments may be submitted from the floor under the following restrictions:
 - 4.1 Amendments must be related to the general aim of the original proposal; "amendments" that are actually new proposals will be automatically ruled out of order.
 - 4.2 Amendments-to-amendments will be allowed only with the consent of the original amender under the "originator's consent" clause in Robert's Rules of Order, Revised and will not otherwise be admitted to vote. In short, any amendment offered to a legitimately-submitted proposal will be voted on as offered or as amended with the consent of the amendment's originator only.
5. In all cases, the decision of the Parliamentarian will be final.

The following proposal was made by Charles Crayne and Bruce Pelz at ST. LOUISCON and tabled until this year.

Since the current advance registration voting system successfully operates to eliminate from voting on a convention site, those persons who have no real interest in the site of that convention; and since there are some persons who have a sincere interest in attending the convention being voted upon who are not able to attend the voting session for financial or other reasons, it is moved:

1. that persons who would be eligible to vote if they were able to attend in person be able to join and vote by mail.
2. that the exact details of carrying this out be left to the committee in charge, but that they should be guided by the mechanisms of the various professional societies which regularly hold voting by mail.

The following motion was made by Erwin Strauss and tabled at HEICON: That the current paragraph 3.02 in the Rules of the World Science Fiction Society be replaced by the following:

3.02 To assure an equitable distribution of convention sites, the North American continent is divided into three geographical divisions by drawing the following line (all segments are to be drawn so as to be straight lines on Mercator maps unless otherwise indicated; all names and terms are used as specified in *The International Atlas* (Rand McNally, 1965).

From 18° 00' N, 86° 00' W, to 20° 00' N, 86° 00' W; to the southernmost intersection of the Alabama-Florida border with 88° 33' W; along the line dividing the states of Florida, Georgia, North Carolina, Virginia, West Virginia, Pennsylvania, New York, and the province of Quebec from the states of Alabama, Tennessee, Kentucky, Ohio, the province of Ontario, and the Keewatin District of the Northwest Territories; to the point where the province of Quebec and the Keewatin and Franklin Districts of the Northwest Territories come together; to the North Pole; to 82° 30' N, 60° 00' W; to 77° 30' N, 75° 00' W; to 75° 00' N, 75° 00' W; to 50° 00' N, 40° 00' W; to 11° 30' N, 40° 00' W; to 11° 30' N, 61° 00' W; to 14° 00' N, 68° 00' W; to 14° N, 76° 00' W; to 18° 00' N, 86° 00' W; to the intersection of the Mexico-British Honduras border with 87° 48' W; along the line dividing Mexico from British Honduras and Guatemala; to that line's westernmost intersection with 14° 30' N; to the intersection of 14° 30' N with the International Date Line; along the International Date Line; to the North Pole; to the point where the Mackenzie, Keewatin, and Franklin Districts of the Northwest Territories come together; along the line dividing the Keewatin District of the Northwest Territories, the province of Manitoba, and the states of North Dakota, South Dakota, Nebraska, Kansas, Oklahoma, Texas, Chihuahua, and Sonora from the Mackenzie District of the Northwest Territories, the province of Saskatchewan, and the states of Montana, Wyoming, Colorado, New Mexico, Arizona, and Baja California Norte; to the northernmost intersection of the Baja California Norte-Sonora border with 114° 30' W, to 22° 00' N, 108° 10' W; to 14° 30' N, 108° 10' W.

That area defined above including New York City shall be known as the Eastern Division; that area defined above including the city of Chicago shall be known as the Central Division; and that area defined above including the city of Los Angeles shall be known as the Western Division.

COMMENTS: this would rigorously define the North American divisions. The only immediate practical effects would be to transfer West Virginia from the Central to the Eastern division and to define the locations of the Yukon and Northwest territories. This was originally numbered 3.03 but has been renumbered to take into account other renumbering of paragraphs arising from changes passed at Heicon.

Bidding

The site for the 1973 (31st) World Science Fiction Convention will be selected in 1971 at MOREASCON; bids will be accepted from any city in the Central Division of North America as defined in section 3.02 of the Rules of the World Science Fiction Society as given above. At least one member of the bidding group must be a recognized fan. Written notification of intent to bid must be submitted to the MOREASCON Chairman at least 72 hours before the con site selection meeting (i.e. by 1000 Wednesday 1 September 1971), Saturday morning 4 September 1971 and preferably as soon as possible. In accord with section 3.06 of the Rules, voters must join the 1973 convention in order to participate in the site selection. Each group, by submitting a bid, agrees to provide manpower to aid in the registration of such voters.

To date the MOREASCON committee has received notification of intent to bid from the cities of DALLAS and TORONTO. The city of MINNEAPOLIS has withdrawn its bid in favor of TORONTO.

No person may participate in the con-site selection meeting, either as a spectator or voter or bidder, unless such persons are registered members of MOREASCON. After this requirement is met, certain other requirements as appearing hereafter will be imposed for eligibility for participation.

Voting for the convention site shall be by secret ballot, and the winning site must receive a majority of ballots cast. Only those persons who have purchased advance membership in the 1973 World Science Fiction Convention shall be entitled to attend the con-site selection meeting; only those persons in attendance of that meeting shall be entitled to vote.

Bids are limited to fifteen (15) minutes speaking time, to be divided between the original bidding speech and such seconding speeches as the bidding group shall choose.

Security

With the increase in value of the Art Show and the Bucksters' Room it has become necessary to provide professional security guards to prevent theft. Therefore, the convention is hiring guards for this purpose.

Most of the problems and thefts are caused by non-fans. To handle this aspect plastic badges will be used in addition to the usual cardboard name tags. These badges must be worn to get into all functions with the exception of people in costume at the Masquerade and ticket holders at the banquet. This is necessary, unfortunately, to prevent those who have not paid the registration fee from imposing upon those who have had the courtesy and honesty to do so.



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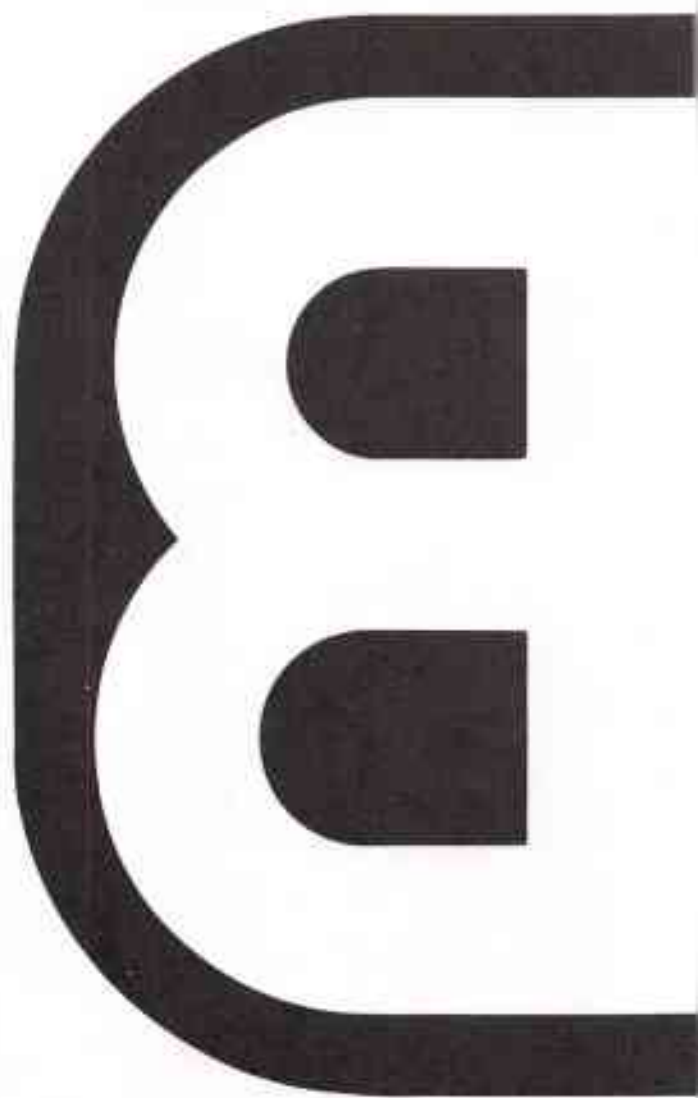
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by VAUGHN BODÉ

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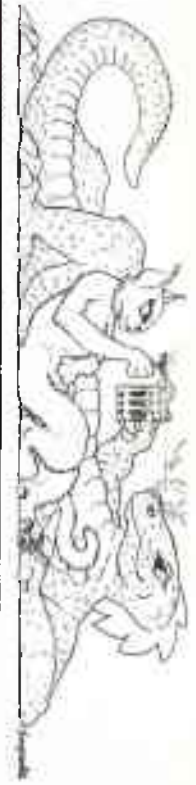
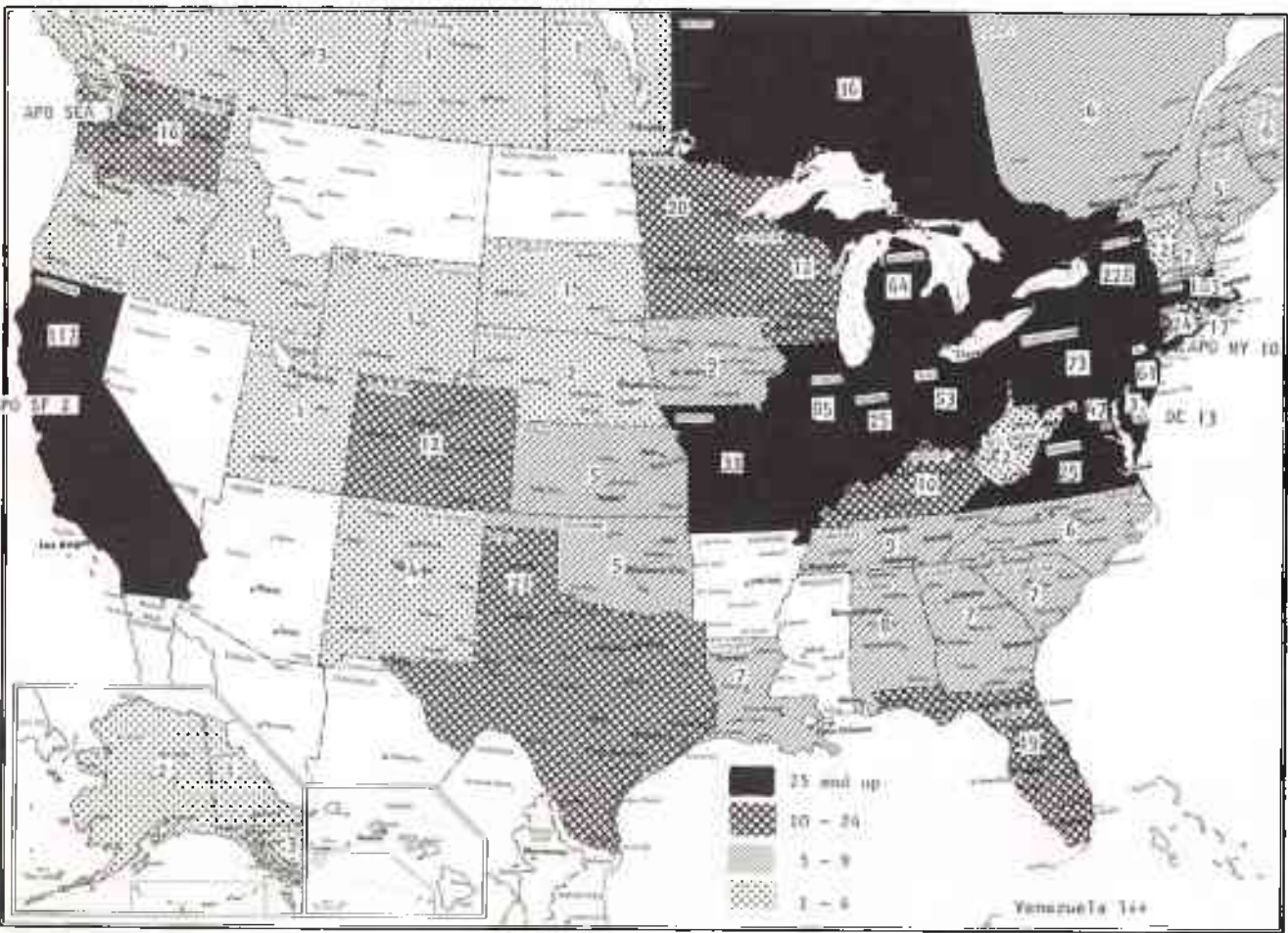
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1265	CYNTHIA MORGAN						



Previous Worldcons

year	place	name	guest of honor	hotel	est. attend.	chairman
1939	New York	NyCon I	Frank R. Paul	Caravan Hall	200	Hoskowitz
1940	Chicago	Chicon I	E. E. Smith	Chicagoan	115	Korshak
1941	Denver	Devention	Robert A. Heinlein	Shirley-Savoy	100	Wiggins
1946	Los Angeles	Pacificon I	A. E. van Vogt & E. Mayne Hull	Park View Manor	125	Daugherty
1947	Philadelphia	Philcon I	John W. Campbell, Jr.	Penn Sheraton	180	Rochman
1948	Toronto	Torcon	Robert Bloch	RAI Purdy Studios	200	McKeown
1949	Cincinnati	Convention	Lloyd A. Eshbach	Metropole	200	Ford
1950	Portland	Noreascon	Anthony Boucher	Mulmonah	250	Day
1951	New Orleans	Nolacon	Fritz Leiber	St. Charles	325	Moore
1952	Chicago	Chicon II	Hugo Gernsback	Norrison	1000	Hay
1953	Philadelphia	Philcon II	Willy Ley	Bellevue-Sheraton	800	Rochman
1954	San Francisco	SFcon	John W. Campbell, Jr.	Sir Francis Drake	600	Cole
1955	Cleveland	Cleveland	Isaac Asimov	Manger	300	Nick & Noreen Falasce
1956	New York	NyCon II	Arthur C. Clarke	Biltmore	850	Kyle
1957	London	Loncon I	John W. Campbell, Jr.	Kings Court	425	Carnell
1958	Los Angeles	Solacon	Richard Matheson	Alexandria	475	Moffatt
1959	Detroit	Detention	Paul Anderson	Pick-Fort Shelby	371	Sims & Prophet
1960	Pittsburgh	Pittcon	James Blish	Penn-Sheraton	568	Archer
1961	Seattle	Seacon	Robert A. Heinlein	Hyatt House	300	Weber
1962	Chicago	Chicon III	Theodore Sturgeon	Pick-Congress	730	Kepp
1963	Washington DC	Discon	Murray Leinster	Scatter-Hilton	600	Scithers
1964	Oakland	Pacificon II	Edmond Hamilton & Leigh Brackett	Leamington	525	Haley & Stark
1965	London	Loncon II	Brian W. Aldiss	Mount Royal	350	Parker
1966	Cleveland	Tricon	L. Sprague de Camp	Sheraton-Cleveland	850	Jason, Nevore & Tabakow
1967	New York	NyCon III	Lester del Rey & Bob Tucker	Statler-Hilton	1500	Mutic & Van Arman
1968	Oakland	Baycon	Philip José Farmer & Walter Daugherty	Claremont	1300	Donahoe, Rogers & Stark
1969	St. Louis	St. Louiscon	Jack Gaughan & Ted White (fan)* & Eddie Jones (TAFF)	Clase-Park Plaza	1524	Ray & Joyce Fisher
1970	Heidelberg	Heicon '70 International	Robert Silverberg & Charles E. Tubb & Herbert W. Franke & Elliot K. Shorter (TAFF)	Heidelberk Stadthalle	620	Kage
1971	BOSTON	NOREASCON	CLIFFORD D. SIMAK & HARRY WARNER, JR.	SHERATON-BOSTON	????	TONY LEWIS
1972	Los Angeles	L.A.Con	Frederik Pohl & Robert & Juanita Coulson (fan)	Internacional		Pelz & Crayne

* fan Goh Withdrew to dramatize TAFF winner



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STOCKHOLM the Convention City

Europe is once again bidding for a world-con. The year is 1976, the place is Stockholm. For further information: 34th World SF Convention: Bidding Committee, PO Box 3273, S-103 65 Stockholm 3, Sweden. (Pre-supporting memberships are now available. US\$1.00 apiece.)

Handwritten musical score for the song "NOT 'WANDERLUST' - WONDER LOST!". The score consists of five staves of music with lyrics written below each staff. The lyrics are: "When I was just a little tad I spent my weekly dime On Wonder and Amazing and I never missed a time I rescued threatened galaxies and battled cosmic crime - It was my delight when I had to fight the Horror from the Slime! Yes, it was my delight when I had to fight the Horror from the Slime! Astounding came along and so my sense of wonder grew, With robots and telepathy and atom-power too, And Captain Future had his gang who always saw him through - They toured to Mars and they toured the stars and I was in the crew! There were monsters on the covers which made Planet too a must, A pretty girl in scant attire exposing half her bust, Temptation to the B-I-M she knew she couldn't trust - If you read its mind you were sure to find abominable lust! The heroines were modest then, the heroes tall and clean, Their rayguns mowed the monsters down because their skins were green, And they said when the villainess proposed a ritual obscene, 'I'm sorry my dear but I greatly fear I am wed to my time-machine!' The Golden Age is dead for good, there isn't any hope. 'The Terror of the Creeping Scum' is due to washday soap, The Earthmen are incompetent and simply cannot cope - The invasion will come and these buns are so dumb they'll merely sit and hope! The authors all have gone and caught the decadent disease, They all use dirty words galore and hate the Space Police, And when it comes to aliens from evil galaxies The heroine Jane wants a daisy-chain and takes them on by threes! Yes, the heroine Jane wants a daisy-chain and takes them on by threes!

"NOT 'WANDERLUST' - WONDER LOST!"

Words by John Brunner; air, traditional (The Lincolnshire Poacher, better known in America as The Little Tailor Boy)

When I was just a little tad I spent my weekly dime
 On Wonder and Amazing and I never missed a time.
 I rescued threatened galaxies and battled cosmic crime -
 It was my delight when I had to fight the Horror from the Slime!
 Yes, it was my delight when I had to fight the Horror from the Slime!

Astounding came along and so my sense of wonder grew,
 With robots and telepathy and atom-power too,
 And Captain Future had his gang who always saw him through -
 They toured to Mars and they toured the stars and I was in the crew!

There were monsters on the covers which made Planet too a must,
 A pretty girl in scant attire exposing half her bust,
 Temptation to the B-I-M she knew she couldn't trust -
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The heroines were modest then, the heroes tall and clean,
 Their rayguns mowed the monsters down because their skins were green,
 And they said when the villainess proposed a ritual obscene,
 "I'm sorry my dear but I greatly fear I am wed to my time-machine!"

The Golden Age is dead for good, there isn't any hope.
 "The Terror of the Creeping Scum" is due to washday soap,
 The Earthmen are incompetent and simply cannot cope -
 The invasion will come and these buns are so dumb they'll merely
 sit and hope!

The authors all have gone and caught the decadent disease,
 They all use dirty words galore and hate the Space Police,
 And when it comes to aliens from evil galaxies
 The heroine Jane wants a daisy-chain and takes them on by threes!
 Yes, the heroine Jane wants a daisy-chain and takes them on by threes!

Bostonisms

Burying Ground - a cemetery	Ocean - body of water connecting New England and Europe as in the expression: California is 3,000 miles from the Ocean.
Cleanser - cleaner	Rotary - a traffic circle or roundabout.
Coffee Regular - with cream and sugar	Scrod - often misspelled schrod; a haddock (or rarely cod) weighing from 1 to 3 pounds.
Dinner - meal at noonday	Soda - seltzer and syrup whipped together.
Frappe - a drink made with ice cream, milk and syrup whipped together. Called shakes elsewhere.	Submarine - hero sandwich, hoagie, grinder.
Indian Pudding - a delicious dessert composed of milk, molasses, and cornmeal.	Supper - meal in the evening.
Jimnies - chocolate sprinkles.	Tonic - carbonated beverage incorrectly referred to as soda, cola, soft drink, etc.
Milksnake - a drink made of milk and syrup whipped together.	West, The - the land beyond the Connecticut River as in: He came from way out West around Albany.



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LIKE,

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LIKE,

IS THE DEVIL A GENTLEMAN, the Seabury Quinn memorial collection. His own choice of his best 100,000 words from Weird Tales, plus bibliography, introduction, and 5 color plates. "A brilliant, nostalgic look at a master," said The Orange County (Calif.) Press Association. Cloth, \$5.95.

LIKE,

THE CONAN SWORDBOOK, edited by L. Sprague deCamp and George Scithers. Everything you always wanted to know about Conan and other swords and sorcery heroes by major writers. The San Francisco Chronicle said it was "incredibly good fun and fascinating, too." Cloth, \$5.95.

LIKE,

DRAGONS AND NIGHTMARES, Robert Bloch's romp about alcoholic dragons and men who collect myths, which August Derleth called "fast and funny." Cloth, \$4.00.

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Ask at the Mirage Press table in the Huckster's room or see Jack Chalker for more on not only our current Mirage line, but our future lineup as well. He'll give you a catalog and a chance to buy a Tim Kirk color Tolkien print for a buck that you can't buy by mail. And he'll tell you about our winter 1971 books, like

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**A Journal of Science Fiction
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Since 1958 the Modern Language Association has sponsored a Seminar on Science Fiction at its annual December meeting. Since 1959 *Extrapolation*, its newsletter (now in journal form) has been published regularly, now circulating in 17 countries to individuals and libraries. The Science Fiction Research Association is now approaching its first birthday, which it will celebrate with a Conference in Toronto in October. In December 1970 Jack Williamson issued his first list of courses being taught, primarily at the college and university level, either in sf itself or in some area that makes use of sf. I am now teaching a seminar in modern fantasy and sf for the third time at the College of Wooster, and have, for the past five years, made use of sf materials in regular fiction courses. All this ignores the books by Amis, Franklin, Hillegas, and I. F. Clarke published during the 60's as well as the anthologies edited by academic people.

What it means is that sf has gained a degree of academic recognition that it has never had before. Many persons have wondered whether that interest will continue; I believe it will. Further evidence may be found in the announcement that Arno Press and the New York *Times* are publishing a series of 41 titles under the label Utopian Literature, the advisory editor being Prof. Arthur O. Lewis, Jr. of Penn State University. Such ventures are not undertaken with fly-by-night projects.

I cannot recall when I first heard various growls and mutterings about academic 'intrusion' into the field as well as various assertions that classroom treatment would surely kill sf, or at least make it less exclusive. I sympathize with such views for various reasons, but I do not agree with them. Undoubtedly a part of such criticism arises from the general criticism directed at our educational system; another part comes from the dislike all of us feel at having something we *like* formalized. Such formalization *seems* to have the potential of taking the fun out of what we like. Both criticisms could be answered - perhaps need to be. Briefly, then, before moving on to other matters: First, many of the people in academic circles interested in sf have been long-time readers and collectors. Second, to think that classroom study takes the 'fun' out of any literature is a parochial view that perhaps does not realize how much *fun* the analysis of themes and the analysis of literary conventions as well as narrative and structural techniques *can be*, or how much additional pleasure such study can give to one's reading. That leads, of course, to the hot potato of the criticism of sf.

Elsewhere I have said that I envision SFRA, the MLA Seminar, and *Extrapolation* itself as a kind of clearing house for sf and its related fields uniting all people interested in the genre, academicians, editors, writers, collectors, or enthusiasts. Not only within the U.S.A., but the world.

I am particularly concerned about the many publications that have been issued in small editions which are no longer available, not only the sf titles themselves but the publications of various spec-

ialist groups and fanzines issued by individuals. For example, Dick Geis has announced that he is not going to publish *Science Fiction Review* any more. If he sticks with that decision, then how is anyone who does not now have copies ever going to obtain them? Borrowing from other fans? For how long - until the paper wears out? Will *Locus* be lost to any potential reader-student of sf when and if Charlie Brown decides to discontinue publication. One other example: some libraries which have been given or purchased files of the magazines, say those of the '20s or '30s, will not let anyone handle them, declaring they are too fragile. Wouldn't it be something if University of Michigan Microfilms, as one possibility, reproduced the entire run of sf magazines published in the '30s? (Please collectors, don't faint; I don't think that would destroy your market). I do know that inquiries have been made about the reproduction of comic books as a part of the new emphasis upon popular culture.

Take another example. Individuals have submitted materials to *Extrapolation*, explaining that the particular article has been published elsewhere, but that it does not matter, for our mailing lists do not overlap - much. Such problems, and many others, could be solved if SFRA were a clearing house to which one could write, asking the location of particular materials, be they sf titles themselves, zines, letters and papers of some writer, or even business records.

I realize that such matters are not everyone's bag; some could not care less. But suppose you wanted to do a biography of Olaf Stapledon. Where would you go to find his letters, his papers? What has happened to the papers of John Wyndham? Does his widow have them? Think of how much has been perhaps irretrievably lost. (I admit to a bit of a hang-up; at present I am finishing a biography of the Victorian novelist, Charles Reade, whose *The Cloister and the Hearth* is the only one of his twenty-some novels still well known. The family opened a footlocker of papers for me. In some of them I read of relatives burning letters. It still gives me a cold chill, just as the final curtain scene of *The Aspern Papers* does.)

What is important here is that hopefully SFRA and the MLA Seminar can serve as a *continuing* meeting ground for everyone interested in any phase of sf. What is most important is that its members, largely but certainly not exclusively from the academic world, need the cooperation of all of you. If some group can provide a clearing house, then the field will no longer be as splintered into special, often short-time, interests as it has been in the past.

In return, I think SFRA and the academic world can *help* bring about the critical recognition which all of us, in one way or another, want sf to receive. (I've probably said things that will bring me my lumps, so I might as well move on to the criticism of sf. So be it. Get the hammer ready, Charlie!)

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One of the most telling of Jim Blish's remarks in *More Issues at Hand* came when he spoke of the re-assimilation of sf into the mainstream of literature "--which is where it started out, with such figures as Wells and Conan Doyle--" [p.14]. He, among others, has pointed out that the sharp distinction between sf (and fantasy) and the mainstream has never been so much emphasized in Europe as in the U.S. The 'pulp' and specialist magazines have frequently been blamed or praised, as the case may be, for this apparent separation. Sometimes, I think this emphasis upon the pulp 'origins' of sf is not so much a defense of the genre as it is some attempt to keep the field exclusive. But it fails to recognize two things: 1, that a vast quantity of fiction has been published in cheap paper editions, often serially, back into the 19th century; and 2, that publication of sf titles in magazine form did not begin with the 1920s and 1930s. Take, for example, Garrett P. Serviss's *Edison's Conquest of Mars*, or the serialization of H.G. Well's novels in *Cosmopolitan* around the turn of the century.

But there is a more important question: what are the characteristics of science fiction that demand that it be criticized - judged - in terms different from those in which we judge other fiction? Here we could move into the great hassel of definition - and personal preferences - and such words as probability and plausibility. Two questions: At the time it was published in the mid-1800s was Rider Haggard's *The science fiction*? Is the basic idea of Larry Niven's *Ringworld* either plausible or probable?

Whatever your answers, let me make a suggestion. When Samuel Taylor Coleridge enunciated the principle of the suspension of disbelief, he was concerned with a problem that story-tellers have always faced: the need to have their readers *accept* the world which they portray in their fictions. That is, the audience has always had to accept as possible/probable and plausible the characters, the plot, the setting, and even the manner in which the story was told. These elements differed in each period, at least to some degree, because the interests and the emphases of each period differed somewhat. One result was the development of certain literary conventions - call them a literary shorthand, if you will, because they were the ways in which writer and reader communicated material quickly so that they could move on to the central interests of the story. Science Fiction, like all types of fiction, has its conventions; for example, we accept such concepts/devices as hyperspace, faster-than-light speed, and parallel universes without having the writer explain them.

To gain this acceptance, one tradition within fiction insisted upon a high degree of verisimilitude - to everyday life. It dealt more and more with everyday man in his everyday life, and it has culminated in modern literary realism and naturalism. (This is what some refer to as the mainstream of fiction.) But an equally strong tradition throughout the history of story-telling has not been concerned with everyday life. Odysseus, Beowulf, King Arthur, Gulliver, to name only a few standard examples, have lived amid a minimal amount of realistic detail in entirely imaginary worlds. Those worlds have provided the backdrop for social criticism, for heroic action, and for myth; in short, they have attempted to achieve some symbolic statement about

the nature, and perhaps destiny, of man. This is the non-realistic tradition; it is fantasy.

Yes, I realize how controversial that word is. But remember, that when ghosts were written about, for example, they were regarded as possible/probable and plausible. When lost races with exotic princesses were found in every valley of Africa, Asia, and the Americas, it was still possible/probable and plausible that somewhere a remnant of an ancient civilization still survived. "What if..." Each period has its own beliefs, concerns, and interests, and each period has determined the nature of its own fantasy.

If this point is kept in mind, and if we recognize that as "scientific romance" or science fiction, at least three or four generations of writers have written sf, then a great many of the problems that have encumbered the criticism of science fiction are removed. It becomes possible to see in the "space opera" of the 1930s a symbolic statement of the triumph of man and his machines throughout the universe: the vision of what Bob Silverberg called in his introduction to *Mirror of Infinity*, "galactic man". It permits the inclusion within science fiction of the utopian-dystopian tradition (which is where academic interest began), and it even allows one to accept any number of new waves as the changing ways in which different groups of authors deal with the same materials.

In short, it is not a parochial view. More important, it allows one to *prefer* whatever type of story he wishes to without making it seem necessary that he denounce all other types of stories as //?)('%!!!

If this view is taken, then one can begin to examine science fiction of the past 70 to 100 years to see what it reveals about man's reaction to science and technology and the "Unexpected Universe" they have revealed to him. It becomes important to the history of ideas.

One can ask the question: what are the characteristics of science fiction; what symbolic statement(s) does it make?

Then the *literary* criticism of science fiction can begin.

I invite you to the SFRA sessions at Noreascon. One in the morning will be devoted to bibliography. But an afternoon session will be made up of four papers. I'll be there, and if you wish to talk/discuss/argue, why don't we --- over a beer?



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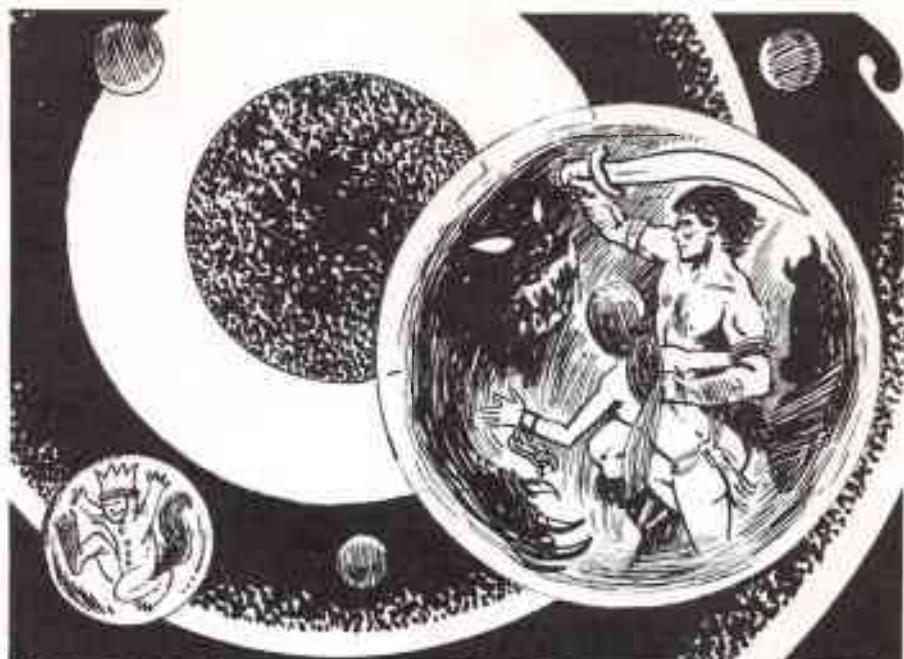
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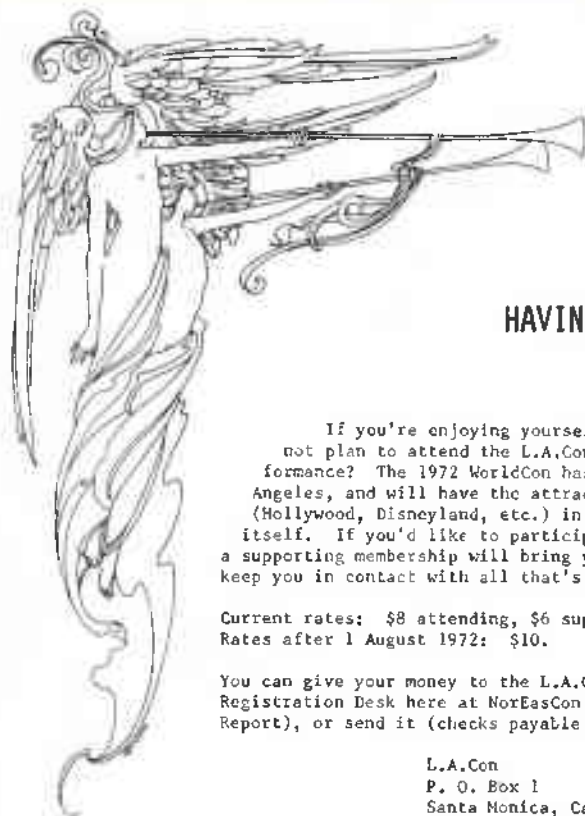
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Supplementary agreements may be made between the committee and the hotel as called for in some of the items following.

Modifications may be made to any or all of the items in this agreement by the mutual consent of the committee and the hotel.

(signed) 17 May 1970 by Anthony Lewis, Chairman Moreascon-29th World Science Fiction Convention and Bill Bowman, Sales Manager, Hotel Sheraton-Boston

BARQUET

The sales of banquet tickets will be possible up to 4 pm Friday, 3 September 1971. *(added by hotel: Provided a good estimate is given in advance, 1st guarantee by 10 am Friday plus hourly check till 4 pm.)*

Walters will collect tickets from each person at the banquet. The committee will pay the hotel the number guaranteed or the number actually served - whichever is the larger.

A wine list (tent card) will be placed on each table.

Each table, other than the head table, will seat ten (10) people. There will be one (1) waiter for each of these tables. *(added by hotel: unless heavy ticket sales after noon on Friday leaves us short of waiters - when waiter hall closes after noon on Friday).*

The hotel will place numbers on the tables as indicated in advance by the committee.

The maitre d'hotel (or other responsible official) will be available, at mutually agreeable times, for discussion re: cuisine, seating and other matters appertaining to the banquet.

FUNCTION ROOMS

In consideration of the number of sleeping rooms used and the meal functions there will be no charge for the function rooms.

All convention facilities are assigned to the use of the committee on a 24 hour/day basis commencing Friday 3 September 1971 with provisions made for the pre-convention needs of setting up the art and book rooms on 2 September 1971. Within six (6) months from the actual convention the committee will furnish the hotel with the exact needs as to function rooms and will return to the hotel any function rooms not needed for the specific times they will not be needed.

A room will be made available to the committee by the hotel Thursday evening 2 September 1971 for registration purposes.

Union members shall not be required to operate the film projectors and/or the sound system in the function rooms. *(added by hotel: unless new contract agreement forces us to change present policy - not anticipated).*

There will be no charge to the convention for the use of the screens already installed in the function rooms, specifically the 12 foot x 15 foot screen in the main ballroom.

The hotel will provide one (1) free microphone at any meeting and two (2) free microphones at any social function. Any additional microphones will cost \$6/day/microphone.

The committee can play tape-recorded music through the hotel sound system in the function rooms at no cost other than that of hooking up to the hotel sound system. This cost shall be detailed in a supplementary agreement.

The committee can make use of non-union performers in the hotel function rooms if desired.

All convention facilities will be assigned to the committee on a 24 hour/day basis Friday 3 September, Saturday 4 September, Sunday 5 September and such time as shall be necessary on Monday 6 September to complete the program and break down exhibits.

HOTEL RESTAURANTS

The Pavillion (Coffee Shop) staff will be augmented from 9 am to 1 pm Friday to Monday.

Prices in the hotel restaurants and bars will not be increased during the time of the convention.

The hotel restaurants [and bars] will be open on Labor Day. *(added by hotel: Bars cannot operate until 1 pm on Labor Day, Massachusetts state law - your group will be departing that afternoon).* [Please note this is also the case on Sunday although the time may be noon rather than 1 pm; the Restaurants will be opened on Labor Day - see restaurant schedule elsewhere in the Program Book]

The equivalent of 'tie and jacket' (such as cravat, turtle-neck and jacket, etc.) will be acceptable at the Falstaff and Riviera Rooms.

Notification of the exact hours of the hotel restaurants and bars during the days of the convention will be sent to the committee at least 90 days in advance of the convention.



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OPERATIONS

Room service will be available during all days of the convention until midnight.

Parking will be free for members of the convention who are registered at the hotel. A fee of \$1 will be charged for each 'in/out' parking of the car other than the original entrance and final exit.

The ice machines on each sleeping room floor of the hotel will be kept in operating order during the convention. The soft-drink machines on each sleeping room floor will be kept supplied during the convention.

All automatic elevators will be kept in operation at all times during the convention.

Check out time will be extended until 3 pm on Monday 6 September 1971 for those members of the convention notifying the hotel of their desire for this extension either in advance at time of registration, at time of check in, or at any time up to and including Sunday 5 September 1971.

The hotel should augment its staff to the degree necessary to expedite check in and check out procedure.

Pay bars will be set up by the hotel on a one (1) day notice by the committee. The usual rebate of bartender and cashier fees will be in effect. This rebate shall be spelled out in a supplement to this agreement to be signed by both parties not later than 90 days before the convention. *(Added by hotel: NOT POSSIBLE unless arranged for on Friday by 3 pm. Union office closes over weekend.)* [Note: the fee is \$35 for each pay bar set up. Due to the fact that most pay bars do not make the minimum and the fact that most conventions refuse to believe this, the hotel has informed us that it no longer bothers to give rebates but just charges the flat \$35 fee.]

The hotel will arrange for the committee to meet with the managers of all shifts and departments of the hotel prior to the convention so that these personnel can make whatever special arrangements are necessary.

The hotel will supply secure safety deposit boxes to the convention, its components, or members thereof at the usual rates.

The hotel will notify the committee of any complaints or disturbances so that the committee can investigate and act before the hotel takes any further action on the matter.

The hotel will provide a secure area for materials received prior to the opening of the convention.

A set up staff will be available 24 hours/day.

The hotel will provide stanchions and velvet ropes for use in controlling the flow of people at registration and other activities of the convention as specified by the committee in supplementary agreements.

The committee and the hotel agree that the hotel will arrange for the employ of off-duty Boston policemen as security guards in the number and for such times as the committee shall specify. The committee will bear the cost of the security thus arranged, i.e. the cost of the policemen. The committee will have the sole authority to set the hours and location of such policeman.

The function rooms will be locked when not in use by the convention. It is understood that hotel staff have keys to these rooms and that positive security will be arranged by the committee.

SLEEPING ROOMS

The hotel will supply a sufficient supply of registration cards to the committee printed with the name and dates of the convention at such times that the committee can distribute these cards with its literature, progress reports, etc.

The hotel will block 700 rooms for the convention for Friday, Saturday, and Sunday. To the extent possible these rooms shall form a physical block within the hotel. The blocking of rooms for the convention shall be in force until two (2) weeks prior to the convention. After that time reservations will be made on a space-available basis.

The hotel will not overbook the sleeping rooms during the convention.

The hotel will provide complimentary rooms to the committee in the ratio of one (1) complimentary room for every one hundred (100) rooms rented to convention members.

The hotel will accept all (below listed) major credit cards in payment for rooms. *Added by hotel: Sheraton - Diner's Club - American Torah Club - American Express - Carte Blanche - BankAmericard - Barclaycard - Chargez - Shell Oil - Shell Canada, Ltd. See attached. [attached is a copy of a flyer stating Sheraton's policy on guest registration and credit identification].*

The hotel will guarantee a minimum of 120 sleeping rooms Thursday night for early arrivals.

The Sheraton family policy shall be in effect during the convention.

All room reservations accompanied by a deposit, as fixed by the hotel, shall be binding if the reserver arrives at the time stated. If no time is stated, 6 pm shall be assumed. If no room is available and the reserver has a confirmed reservation the reserver shall be given a credit of \$20 within the Sheraton chain. *Added by hotel: provided his reservation is valid, i.e. proper date and before out off time as listed on reservation.)*

R'LYEH IN '73!

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The fabled Sheraton-R'lyeh has promised the Con Committee full cooperation—incredibly vertiginous elevator service and definitely no house detectives. Food, drink, and loathsome ichor at all hours in the Arkham Room—light snacks (for and of Con members) in the Innsmouth Lounge—hot and cold shoggoths in living color in each room. Special rates to Miskatonic U. alumni, alumnae, and alumnechhhh.* And the pool! You ask about the pool...? Well, better not ask about the pool. Far, far better not to ask....

Remember, Cthulhu whants *ylu*—so support the NecronomiCon bid. Or else.

To acquaint you with the beauties of sunken R'lyeh, the Committee urges on you the purchase (at 95¢ each) of any and all of Beagle Books' Arkham Edition of H. P. Lovecraft: THE TOMB, THE LURKING FEAR, THE SHUTTERED ROOM, THE LURKER AT THE THRESHOLD, AT THE MOUNTAINS OF MADNESS, THE CASE OF CHARLES DEXTER WARD, TALES OF THE CTHULHU MYTHOS (2 volumes), and THE HORROR IN THE MUSEUM.

And now a cheer for the NecronomiCon Committee.

Iä, team! Iä!

* We've seen them, you haven't. "Alumnechhhh" is right.

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The hotel has 125 rollaway beds available for \$4/day/bed and can obtain additional such beds if advance warning is given.

The hotel will provide flat rates for each class of room (single, twin, double, etc.) during the convention. These rates will be detailed in a supplementary agreement. *added by hotel: agree to negotiate. Will negotiate rate structure to apply for your convention by 16 September 1970.*

As many Lanai rooms shall be made available to the convention as possible. In any case, at least six (6) Lanai rooms shall be made available to the convention to be rented to important members of the convention.

Flat rates shall also be provided for rooms with rollaway beds: these rates will be detailed in a supplementary agreement.

SWIMMING POOL

The swimming pool will remain open each night of the convention until at least 10 pm. The pool will be allowed to remain open after 10 pm as long as people desire to swim and no complaints are received by the hotel. The hotel will bear the costs of the lifeguard(s). *(added by hotel: cost of lifeguard \$11.10 pm only).*

The pay bar and 'quick lunch' facility at the pool shall remain open during the convention for at least their normal times. These times shall be sent to the committee by the hotel at least 90 days in advance of the convention.

Pool activities involving beach balls and other such paraphernalia shall not be restricted by the hotel unless upon complaint and/or safety requirements. In any case, the convention committee shall be consulted prior to the implementation of any such restrictions. *(added by hotel: for safety reasons - no equipment allowed).*

ADDITIONAL AGREEMENTS

21 September 1970 The following will confirm our discussion and becomes an appendix to the contract already agreed to and signed in connection with your 1971 convention.

ROOM RATES: (convention rates) Singles - 75 studio rooms at \$19.00 per day. 125 regular singles at \$21.00 per day. 50 deluxe singles at \$24.00 per day. Doubles or twins - 100 minimum at \$25.00 per day. 200 regular at \$27.00 per day. 100 deluxe at \$30.00 per day. One-bedroom suites - 30 at \$55.00 per day. Extra beds at \$4.00 each per day and . . . all of the above rates will be subject to the 5.7 % Massachusetts room tax.

FAMILY PLAN TO PREVAIL: The family plan is interpreted as all children occupying the same room with the parents -- no charge. If two bedrooms are required to accommodate parents and children, the single rate applies on both rooms.

SPECIAL RATE CARDS: We will furnish 7,000 rate cards to be imprinted with the name of your organization and meeting dates. The caption will read as follows, "World Science Fiction Society, September 3, 4, 5, 1971". These cards will be printed and shipped to arrive at your address prior to October 15, 1970.

The following changes in our regular return reservation form are to be made:

- show special rates
- Show membership number
- Delete wording "rates subject to change"

LANAI BEDROOMS: All Lanai bedrooms committed will be assigned direct by Mr. Anthony Lewis. A maximum of ten lanai rooms actually fronting the pool will be reserved and an additional ten rooms on the pool deck but not fronting the pool will be reserved. All of the lanai rooms will be at the deluxe rates.

FUNCTION SPACE: Our understanding in this area remains as discussed to date. We understand you will furnish us with a full tentative outline of your requirements by January 1, 1971, with the understanding that there may be some minor changes following that date.

SPACE RELEASE: World Science Fiction has agreed to release our Constitution Room and Foyer on Sunday, September 5, 1971 from 3:00 pm to 9:00 pm as discussed with you. [This space release was later modified - see below]

RUNWAY FOR MASQUERADE BALL: The Hotel is to provide a maximum of 80 feet of runway to be placed as designated by you at a fixed cost of \$150.00.

LIABILITY COVERAGE: We understand that World Science Fiction will purchase short term liability coverage for the period of the convention. Our insurance broker has been notified of your intention and will contact Mr. Anthony Lewis direct.

/s/ William E. Bowman, Sales Manager

7 October 1970 Your special convention rates would prevail both for pre and post convention arrivals.

/s/ William E. Bowman, Sales Manager

5 March 1971 The World Science Fiction Convention agrees to release to the hotel the following space for the specified times:

SUNDAY 5 September 1971 - The Independence Room and Mirror Room for 5 pm to 9:30 pm.

MONDAY 6 September 1971 - The Constitution Room and Foyer from 5 pm.

The space release specified in the letter of 21 September 1970 from William E. Bowman is rescinded (this was a release of the Constitution Room and Foyer on Sunday from 3 pm to 9 pm; we understand that this is the wedding reception that will now be held on Monday).

All efforts will be taken to prevent the wedding receptions from interfering with the World Science Fiction Convention.

(signed) Anthony Lewis, Chairman Noreason and Ivan Brent, Director of Catering, Sheraton - Boston.



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IT'S 1971-- AND FIRST FANDOM IS NOT DEAD!

Greetings to the NOREASCON from HERRY, A.C., RUTH & DAVE KYLE

Greetings also from the POTSDAM (MADSTOQ) Chapter of 1971



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PAT TERRY AWARD FOR HUMOUR IN SF

The Pat Terry Award for Humour in Science Fiction is an award given annually by the Sydney Science Fiction Foundation in memory of the late Pat Terry. Pat, who died in January of 1970, was reputedly the oldest fan in the world and never failed in his years as one of Australia's most active fans to arouse controversy on any issue in which he became involved.

But, if he was known best by many Australian fans for controversy, he was known and loved by Sydney fans and the many professional authors he corresponded with abroad for his whimsical Irish sense of humour. Pat was a real gentleman, in the full sense of the word, probably stemming from his time in the British Army in India in the first years of this century.

Consequently, when the club he did so much to establish decided to set up an award in Pat's honour, the obvious choice was an award for humour. It was envisaged that this should be given for prose science fiction of any length, or for movie science fiction, or even for fan writings --- whatever is the best piece of sfnnally oriented humour of the year.

The first award was made at the 10th Australian Science Fiction Convention in January 1971 to John T. Sladek for *The Mechanism* [*The Reproductive System*], judged best for use of humour in sf in 1969. At the time, the award for 1970 will be presented.

--- Gary Mason



AUCTIONS will be held in the Grand Ballroom each afternoon of the convention; check the program for exact time. We will have a number of paintings by Frank Neil Freas, Jack Gaughan, and Morris Scott Collins among others. In the Hal Clement line we will be auctioning the corrected galley proofs to *Needle*, the setting copy for *Star Light*, a pamphlet prepared for Pittcon 1960 - *Some Notes on Xi Bootis*. A number of old manuscripts from *Fantastic Universe* have been donated. Items of major interest are: the original Mike Gilbert painting used for the cover of this Program Book, a copy of the Chicon III Proceedings, Larry Niven's original working drawings for *Pinguoid* (the cover drawing is based upon one of them), and the original of the Steve Fabian cover for the third progress report. We will try to have a list of what's available at the con but since many items will be brought in at the last moment it will, of necessity, be incomplete.



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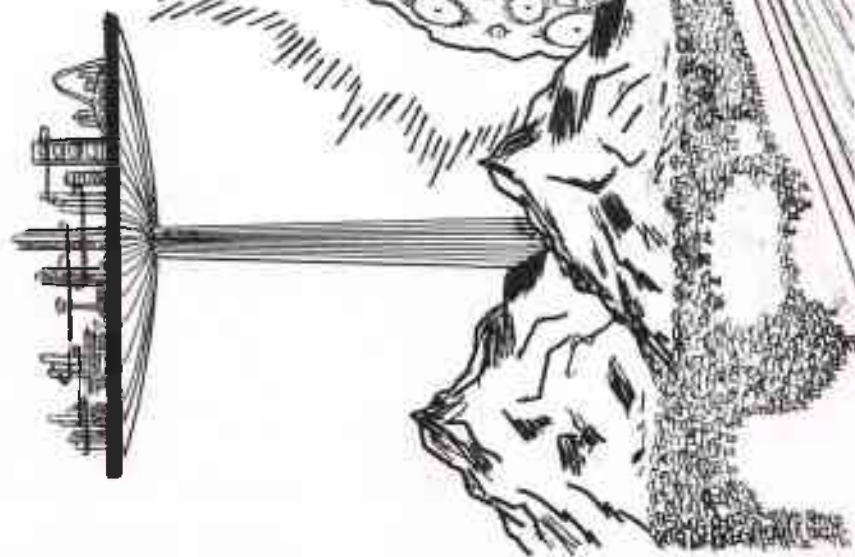
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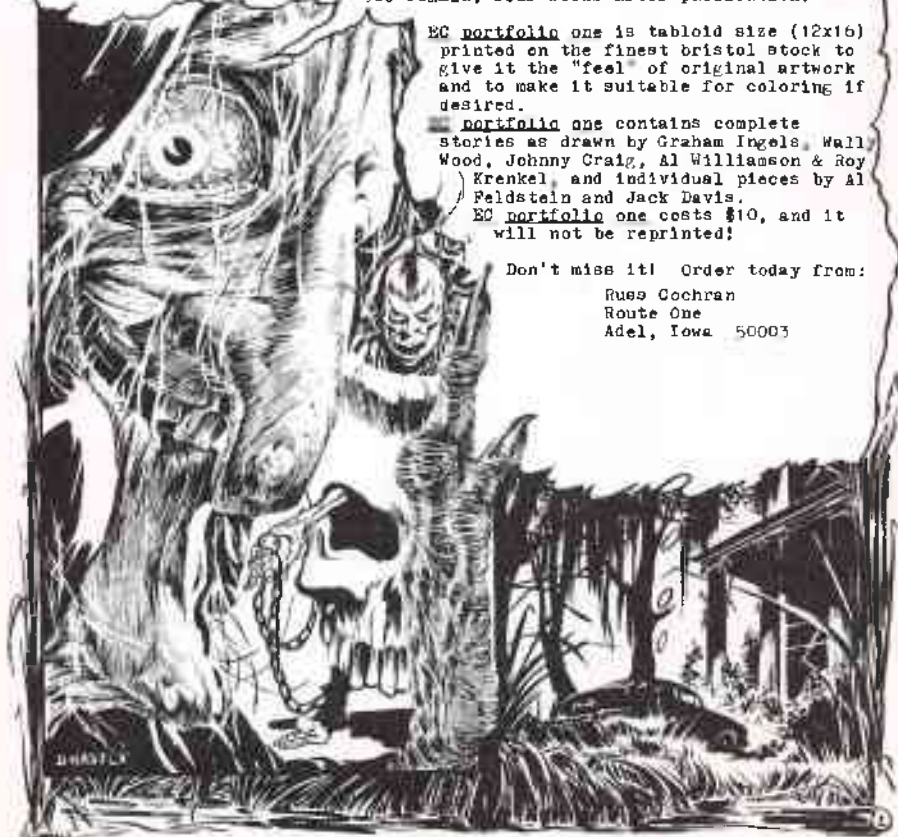
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If you have been keeping up with collecting in general lately, you know that the era of limited, signed editions has arrived. Bottles, plates, coins, and prints, produced in strictly limited editions and individually signed and/or numbered are providing a middle ground between collecting a mass-produced item or an original.

In the field of science fiction illustration, one artist, Frank Frazetta, is in a class by himself. And of all his pen-and-ink work, his Buck Rogers cover for *Weird Science Fantasy #29* is, in the opinion of many (including Frazetta) his masterpiece. A small, reduced section of that drawing is shown above. The complete drawing can be seen, poorly reproduced, on *Weird Science Fantasy 29*. Frank Frazetta has agreed to produce a limited edition of 50 watercolored prints of this cover artwork. Here are the exact details:

From the original artwork, black and white (12"x15") prints have been made on Strathmore triple weight artists' board. These prints were arrived at after shooting 21 negatives and trying three papers and three different printers, to insure getting the highest quality print obtainable. These prints are now in the hands of Frank Frazetta, and he is working on the first ten. Here is what he is doing: First, he completely watercolors the entire piece, using Dr Martin's transparent dyes...this means the backgrounds, all the figures, etc. This is to be a finished, shaded watercoloring, as only Frazetta can do...it is safe to assume that he will spend several hours on each print. Then he will sign, number, and date each print, and then, as a final touch of individuality, he will add a small ink sketch on the lower margin by his signature. This edition of hand-watercolored, signed prints is limited to 50, at a price of \$150 each. Of those 50, 27 are already reserved, and the whole purpose of this advertisement is to locate those other 23 collectors who would like one. To receive one, either send me \$150 in full payment or send me \$25 deposit and one print will be reserved in your name. You must complete payment for your reserved print within one month after the 50th print has been reserved and the edition is sold out, or lose your deposit. Once 50 have been produced, no more will be done. This means that the only way for some future collector to obtain one is to buy one of the original 50.

Send all reservations, comments, and correspondence to:

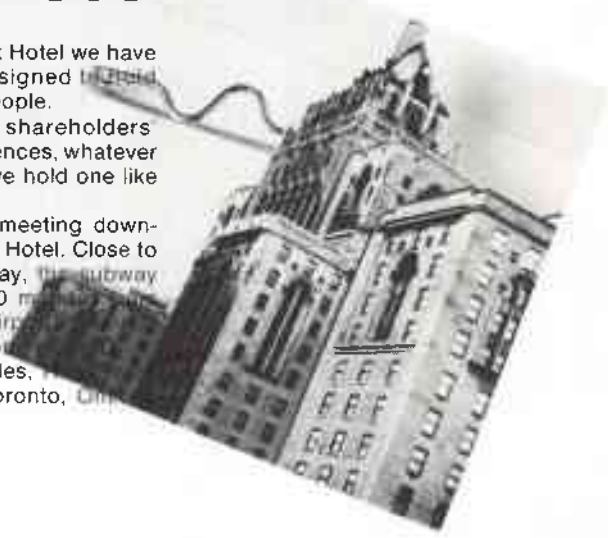
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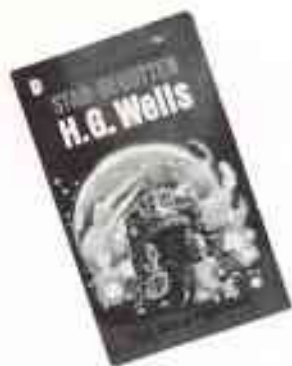
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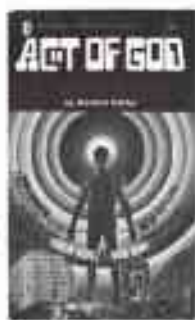




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We've a lot in common!

We attend conventions. At Noreascon you are invited to relax--maybe gab with fans and pros--and play games in our "Neffer Room". It's near the programmed events. Come in to recharge the batteries or meet friends. It's for everyone who wants to grok.

Howard DeVore invites you to enter the annual SF-Fantasy Short Story Contest for fiction up to 5000 words, if you meet the "new" category of writer. Maybe you'll win! Entry form gives all the rules. All stories must be in by November 1 with entry form for each story; see Howard or write him at 4705 Weddel St., Dearborne Heights, Michigan 48135.

Neffers are involved not only in trying to write professionally and for fanzines, but in publishing, including in the Neffer Amateur Press Alliance. OE is Frank Denton, 14654 8th Ave. S.W., Seattle, WA 98166. (Frank edits Tightbeam, our letterzine, too.)

Other activities include correspondence, collecting, the Tape, Games and Overseas Bureaus. Also we publish news from everyone we can in both our magazines from members and others too--and we would appreciate hearing from you about your publication, project, or other news.

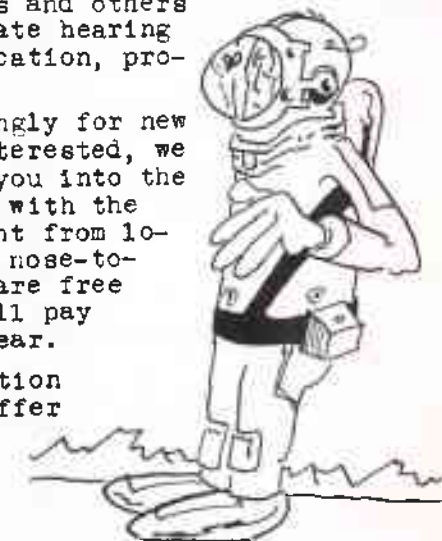
We do not campaign strongly for new members, but if you're interested, we would be glad to welcome you into the club. We take our chances with the mails, and so are different from local clubs where fans meet nose-to-nose. Our two clubzines are free with membership--\$2.50 will pay dues to the end of next year.

You should find information about this club in the Neffer Room--or you can write:

Janie Lamb, Route 1,
Box 364, Heiskell, TN
37754.

(Neffer meeting at Noreascon will be Sunday noon.)

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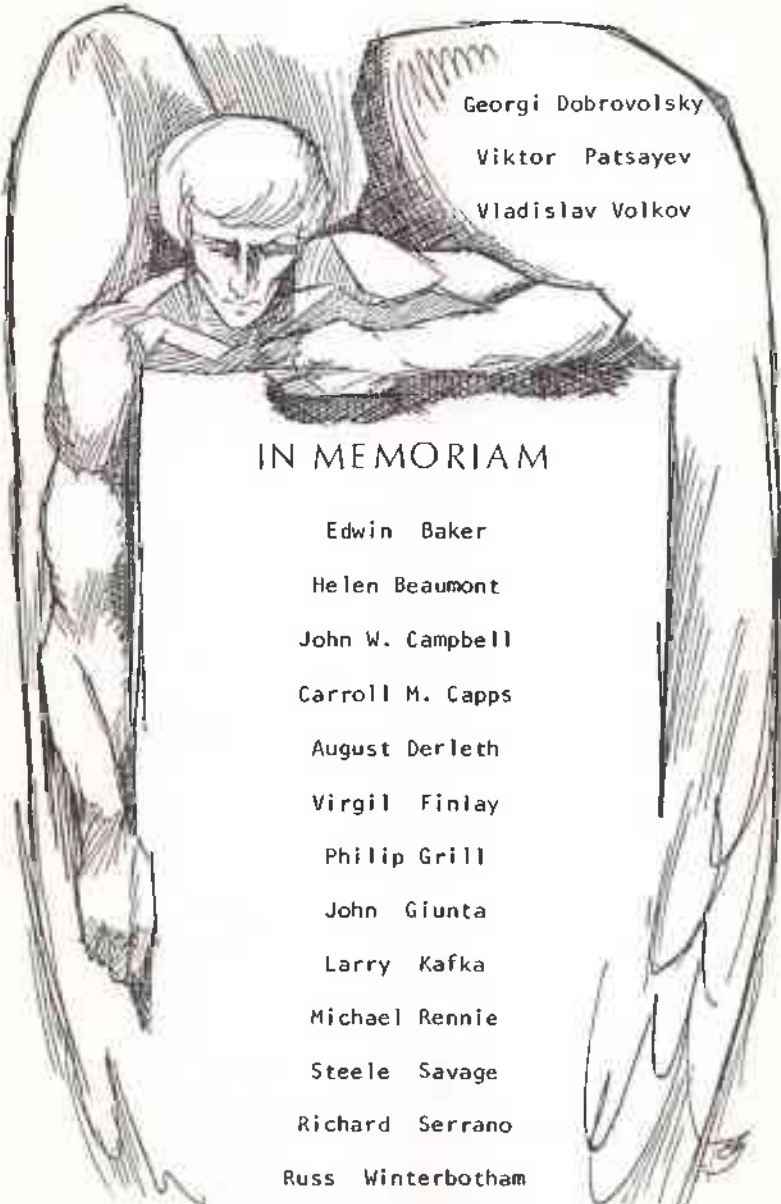
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