

Noreascon Two

The 38th World Science Fiction Convention

August 29-September 1, 1980

NOREASCON TWO

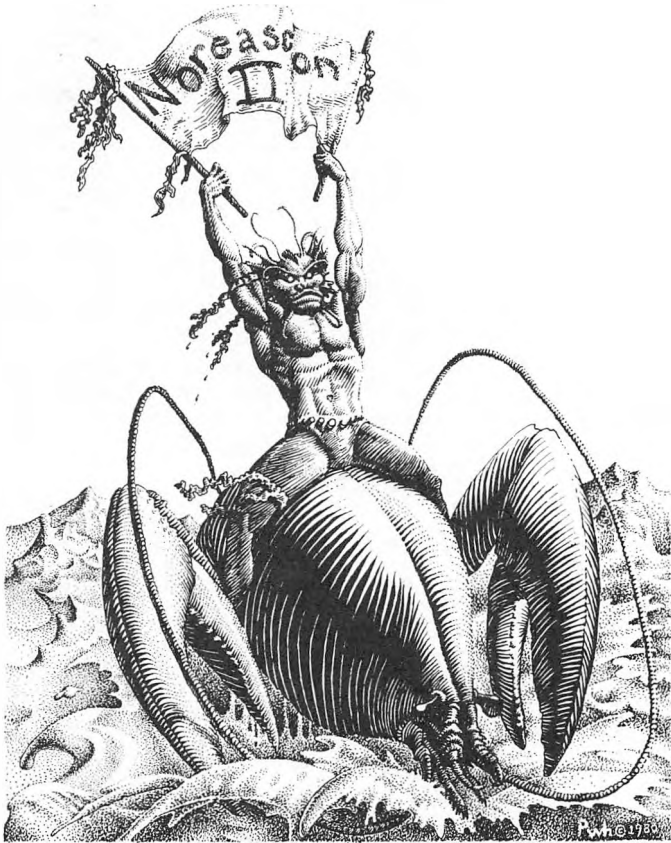
The 38th World Science Fiction Convention



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Noreascon Two

The 38th World Science Fiction Convention



Guests of Honor

Professional

**Kate Wilhelm
Damon Knight**

Fan

Bruce Pelz

Toastmaster * * * * * **Robert Silverberg**

- ★ Sheraton Boston Hotel
- ★ Hynes Civic Auditorium

August 29 — September 1, 1980

Post Office Box 46, MIT Branch Post Office, Cambridge, MA 02139

Special Thanks to:

Bob Asprin, for organizing the *Thieves' World* panel.
Ian and Betty Ballantine, for the Fantasy Art Exhibit.
Jeffrey Carver, for his help in the role of SFWA Liaison.
Sheila D'Amassa, for printing the children's filksong book.
Bob Frazier, for organizing the "What Is This Poetry Doing in My SF" panel.
Galaxy, for the *Steam Wars* presentation.
Jeanne Gomoll and Susan Wood, for help with feminist programming.
Stu Hellinger, for the marvelous work he did getting us ads for the Program Book.
S. T. Joshi of Brown University, for organizing the "Myths of H. P. Lovecraft" panel.
James Patrick Kelly, for organizing the "Clarion Call" panel.
Jay Kay Klein, for providing us with whatever photographs we needed.
David Loxton, WNET/13, and The Television Laboratory, for their kind offer of *The Lathe of Heaven*.
Lucasfilm, Ltd., for their permission to screen *Star Wars*.
NASA, for the space shuttle model and other displays.
National Geographic Society, for the *Our Universe* exhibit.
NESFA (the New England Science Fiction Association), for scaling down this year's Boskone, cutting back *Instant Message* production to once a month, and otherwise freeing up people to help out on Noreascon II.
The NewMime Circus, for the *Axolotl* exhibit.
Elyse Rosenstein, for the incredible amount of time and effort she expended in the day-to-day paperwork, bookkeeping, and telephoning so necessary to the success of the Dealers' Room.
Charles Ryan of *Galileo*, for organizing the "Does SF Have to Be Bad?" panel.
and the many people who helped out at our work sessions: Alyson Abramowitz, David Anderson, Glenn Axelrod, Josh Bernoff, Brons, Kris Brown, Selma Burrows, Bill Carton, Mark Chilenskas, Chris Costanzo, Jack Costanzo, Dick Curtis, Mandy Davidson, Jeff Del Papa, Sandy Dingley, Donald Eastlake, Jill Eastlake, Dale Farmer, George Flynn, Ellen Franklin, Marty Gentry, Wendy Glasser, Judy Goldstein, Steve Goldstein, Claire Graham, Cynthia Hanley, Chip Hitchcock, Gail Hormats, Kath Horne, Jim Hudson, Wendell Ing, Rick Katze, Debbie King, Krissy, Elise Levenson, Suford Lewis, Tony Lewis, Selina Lovett, Ann McCutchen, Terry McCutchen, Mark Olsen, Joe Rico, Liz Rose, Rosie Smith, Bob Spence, Marty Spence, Greg Thokar, Pascal Thomas, Leslie Turek, Pat Vandenberg, Monty Wells, Drew Whyte, Harold Zitzow, Liz Zitzow, Virginia Zitzow, and any others who did not make it into our records.

The Noreascon II committee wishes to thank the many artists who generously contributed their talents and energy to provide us with well-executed, and often amusing, artwork for all our publications.

THE COVER ARTISTS

The Noreascon II program book cover is a collaboration between Jane MacKenzie and Philip Hagopian.

Jane MacKenzie was born in the Berkshire woods of England and spent her childhood among the elves, fairies, and gnomes. She was reared on the tales of Edgar Rice Burroughs, C. S. Lewis, and L. Sprague de Camp and on her father's marvelous imagination. Jane moved to the States in her early teens, to discover dragons in the lake by her home and monsters in the closet. Since she began drawing at an early age, there has been no stopping her. The Art Institute of Boston provided Jane with her formal training.

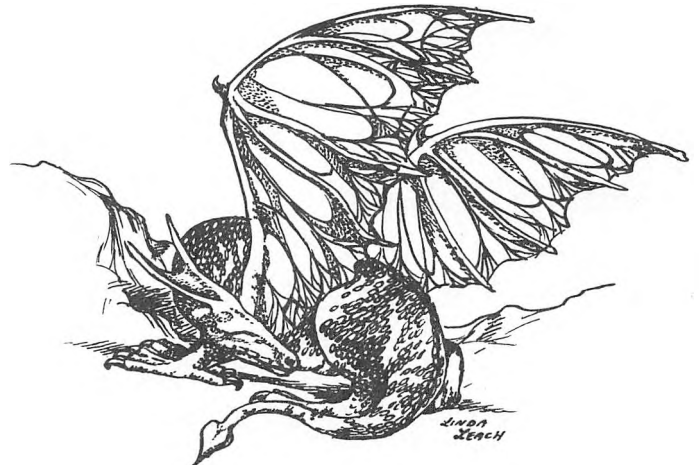
Jane's fantasy paintings have been exhibited at Earthlight Gallery. She is currently working on her portfolio and hopes to break into the children's and fantasy book market.

Philip Hagopian spent a nomadic childhood traveling through the mountains, across the Southwest desert, and along the California coast. His love for nature is often reflected in the panoramic vistas of his paintings. His life is filled with muscle-bound heroes and exotic alien creatures. He clearly paints what he sees.

Philip's formal training was at the Art Institute of Boston. He has exhibited at Earthlight Gallery. Currently working on his portfolio, Philip hopes to continue doing science fiction cover paintings.

The Program Book cover is the second collaboration between Jane and Philip; they recently completed the Six of Wands for the Fantasy Showcase Tarot Deck. When they work together, Jane is generally responsible for concept and design, Philip for execution.

—Ellen Franklin



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Noreascon Two Program Book

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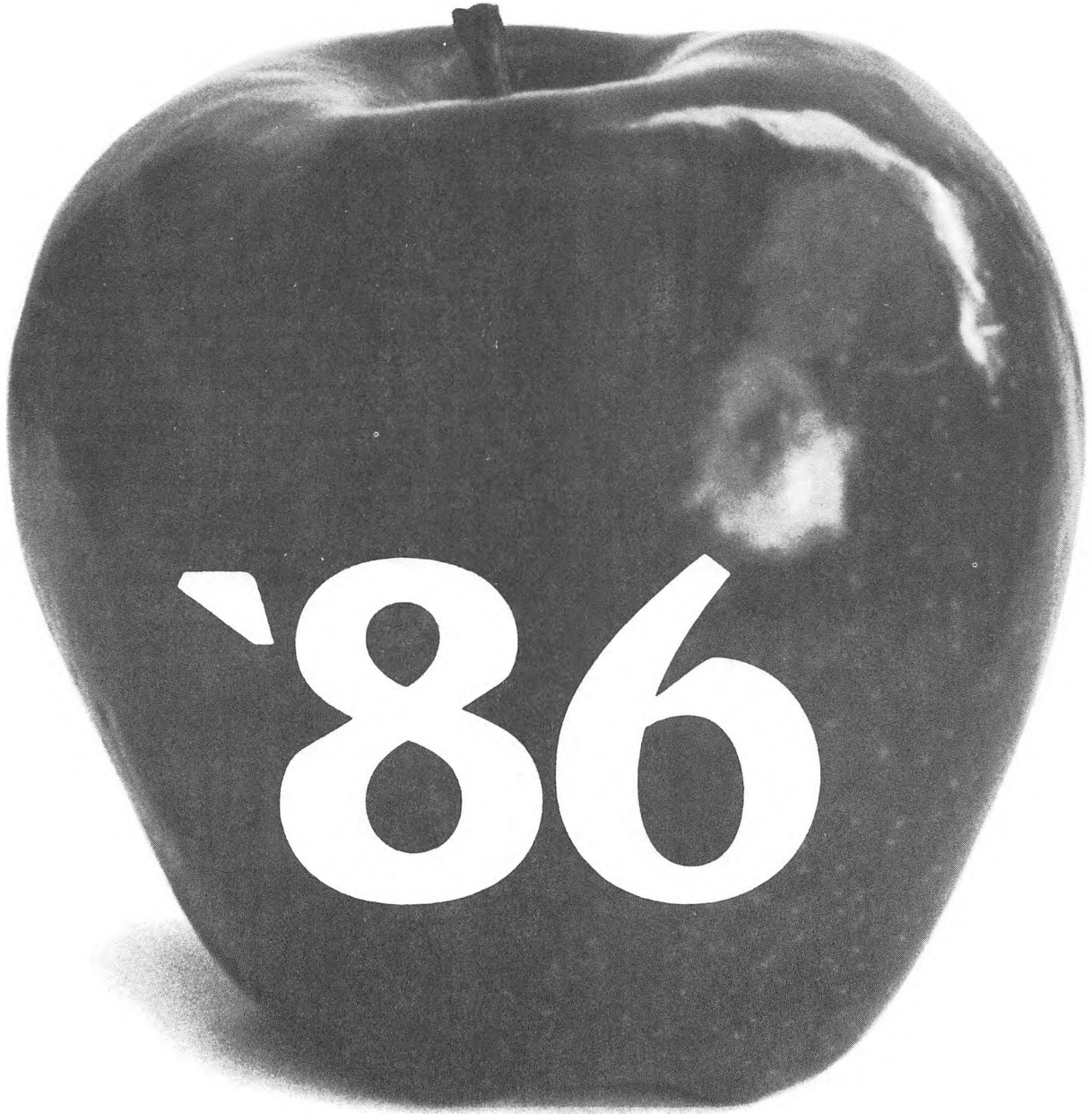
COMING FOR THE SUMMER OF 1981

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—compiled by Andrew Whyte and George Flynn





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This staffing list is regrettably incomplete, as people were still being recruited as the Program Book went to press. We'd like to thank everyone who worked on the convention, and apologize to the ones that we could not list here.

FANDOM

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WORLDCON,
THEN TAKING
A WEE
REST....**



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For further information, call or write:
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PHOTO BY
JAY KAY KLEIN

Professional Guest of Honor

Kate Wilhelm

Two Sketches by

Vonda McIntyre and
Pamela Sargent

I have five hundred to one thousand words in which to describe Kate Wilhelm, and I'm not at all sure I can achieve the task in that amount of space. Spending half the words in a list of descriptive adjectives and the other half in a list of her talents and accomplishments would provide no more than her outline.

Most of us are acquainted with her primarily as a writer. She is one of the best, one of those rare artists whose unique work defies classification. A lesser talent might try to thin out the uniqueness, if only to fit more safely into one or another publishing category. Forming—sometimes deforming—one's work into a shape that is more marketable, more palatable to the public taste, often more lucrative, is a very real temptation, but one she gracefully, and firmly, ignores.

Artist and writers, creative people in general, are usually perceived as being a little crazy, or at the very least erratic. Why this is so widely accepted a myth, I'm not quite sure: the several best writers I know are all reassuringly stable and outstandingly competent human beings with strong connections to and tremendous compassion for other people. This—not the fictitious, unpredictable, intractable prodigy—is what Kate Wilhelm is like. Even in the midst of chaos she is a center of calm—and I have seen her in chaotic surroundings of several types, from the sixth week of a Clarion workshop¹, to the most peculiar Milford I ever heard of²; to, at times, her own household.

¹During the sixth week of that Clarion, everyone was reduced to shooting each other with squirt guns, superballs, and Star Trek tracer pistols. The psychic crazing rate had been severely accelerated by the movie *Freaks*, which had one demented writer trying to eat his dinner while holding his fork in his toes; he succeeded only in being abandoned at the cafeteria table with his heels in his mashed potatoes. Kate neither shot anyone with a Star Trek tracer pistol nor put her feet in her food. If you had been there you would believe that this was an admirable accomplishment, even without her additional feat of heading off incipient lunacy in at least two of us class members.

The household consists of Kate herself, Damon, their boy Jonathan, who is thirteen and in eighth grade, plus various combinations of their grown or nearly grown children, home for visits or on school vacations: Doug Wilhelm, an air traffic controller in New York; Richard Wilhelm, a photographer and artist; Leslie Knight, who is studying journalism; and Valerie Knight, who is studying veterinary medicine. The non-human members of the household include the large garden that has filled much of Kate's spare time, not to mention the Wilhelm/Knight pantry, since they moved to Eugene several years ago; plus three official cats, and a large floating population of strays who hang around despite lack of encouragement and repeated shooings; plus the occasional stray writer taken in and kindly treated³.

²This particular Milford was held in the wilds of Michigan. Slightly under half the participants had a particularly virulent strain of the flu (or possibly a mutated northern version of malaria, judging by the mosquito concentration there); most of the rest were holding off the germs with liberal prescriptions of alcohol, internally applied. To put it mildly, the two groups of people did not get along. Why didn't each camp contain exactly half the participants? Because neither Harlan Ellison nor Kate Wilhelm was either pickled or sick; Harlan, however, spent all his waking hours talking on the phone at the top of his lungs, trying, at long distance, to keep a bunch of TV producers from turning *The Starlost* into the single worst SF series ever made, up to and including *Space: 1999*, *Battlestar Galactica*, and my own personal favorite, *UFO* (the British series, not *Project UFO*, which was so stupefyingly bad that it did not even make the inspiredly-awful list). Kate, on the other hand, spent much of her waking time keeping the peace, and occasionally feeding some poor stray writer (such as yours truly) who could neither afford the cafeteria's exorbitant prices for inedible food, nor get from the backwoods to a store.

³I see I have included stray writers among the non-human members of the household. Having been a stray writer all too frequently, I think this is probably appropriate.

The total equanimity with which Kate faces chaos is a useful trait, one that allows her to accomplish any number of other things even when she is working on a book. (That is an ability I regard with both jealousy and awe: when I'm writing it's all I can do to match a pair of socks to put on every morning.) She has a new novel, *The Pumpkin Shell*, and a collection of three novellas, as yet untitled. Her new publisher is Houghton Mifflin, an old, well-established house that cares so much more for books than for categories that they are not even terrified by the fact that there is simply no way to pigeonhole Kate's work into "science fiction" or "fantasy" or whatever.

Despite just having finished the new novel, in recent months Kate has also visited Colombia, South America, at the request of the U.S. State Department and the American ambassador, Diego Asencio (a science fiction fan), who arranged the cultural tour so North and South American writers and artists could meet. In addition, Kate has been more or less commuting to Washington, D.C., as a consultant for the Office of Technology Assessment for the House Ways & Means Committee, working on a report on international competition in the electronics industry. And after all of that, Kate and Damon host an invitational writers workshop one weekend each month.

Her next project dovetails with one of her strongest outside interests, camping out in and exploring Oregon. The work in progress is "at the state where one can't talk about it yet," but it will be about Oregon and about mother/son relationships. She will write it; Richard Wilhelm will do the illustrations.

My maximum space and word allotment is used up, and as I feared I have only managed to outline Kate Wilhelm. I'm very glad that you will have a chance to meet her, and, I hope, to get to know her yourself.

—Vonda McIntyre (© 1980)



The 1979 North American Science Fiction Convention
NORTHAMERICAN⁷⁹
 August 30 - September 3, 1979 Louisville, Ky

In order to express our appreciation to everyone who helped to make NorthAmericon a success, we have published a photo book containing over a hundred pictures taken at the convention by Jay Kay Klein and others, plus the guest of honor speeches by Frederik Pohl and George Scithers.

The NorthAmericon Photo Book is being sent free to every member, so if you have not received yours, or if you have moved since September, 1979, please notify us. (A very few copies of the photo book are for sale to non-members; please write for information.)

NorthAmericon, P.O. Box 58009, Louisville, KY 40258



Kate Wilhelm is a private person. She has not, as so many writers do nowadays, become a book promoter, a performer, a creator of and actor in a legend or myth. She is not one of those writers so public that one cannot pick up a piece of work without confusing the writer's *persona* with what is written on the page. She does not campaign for her books, nor does she write for specific markets, tailoring her work to an audience.

Yet who she is and what she believes comes through in her novels and stories. She has ideas, which is probably why she writes science fiction, though she could write—and has written—stories about contemporary life. But her ideas do not exist purely as mental exercises, or as points on which to balance plots. People have ideas, are affected by them, change the world with them, are doomed if they do not understand what they entail. Her Nebula Award-winning story "The Planners" shows us a scientist who does not fully comprehend the ethical and moral implications of his research, and whose personality is fragmented as a result. "The Funeral" depicts the psychological prison in which adults often put their children, and reveals the constraints that can cripple, deform, and destroy young people even as we give lip service to our desire for their welfare.

Kate Wilhelm sees clearly, as so many science fiction writers still do not, that there is little hope for us if we continue to perpetuate systems in which a few benefit at the expense of many. She is an angry woman; I don't think you can be much of a writer without anger. It is a sign of her strength and her talent that she has become neither a propagandist nor a purveyor of apathy and despair. She has anger, but she also has compassion, the desire to learn and understand, an eye for the details of daily life (those details too often dismissed as "insignificant"), and a gift for writing about believable and real characters. Her science-fictional worlds are not the comforting intergalactic universes where all can be solved, understood, and controlled by the power of the human mind; her worlds are not that vast, but they are much more complex. Her vision is an integrated one.

Her novel *Where Late the Sweet Birds Sang* shows us a world being destroyed and the extreme, constrictive society growing out of the need of the survivors to stay alive and to reproduce. Yet this new society, like our own, perhaps like almost every human society which has ever existed, deforms the lives of those within it. The novel shows us our own predicament: we are all the descendants of those who survived ecological, social, political, and biological disasters, and we are still the prisoners to a large extent of the means our ancestors devised for their own survival. Unless we escape those bonds, and realize that no one is free until everyone is, we shall imprison our own descendants.

That Kate Wilhelm cares is shown not only through her novels and stories, but also by her willingness to teach younger writers at the Clarion workshops. She has not, as I said before, written for a particular audience; she has created her own. Her books and stories are now more readily available, she has won the Hugo Award, and I'm very glad she is being honored at this World Convention.

I first began reading Wilhelm at about the same time I began to write. As I look over some of my old manuscripts—the ones so poorly thought out by me that I never finished them, or left them in longhand never to be typed—I see her influence, even down to mannerisms of style, reflected in the writing, though garbled and mutilated by my novice's approach. Learning how to write by imitation can be useful, at least until you find your own voice. I think I've found mine, but I continue to hope that something of Kate Wilhelm's early influence still remains.

— Pamela Sargent

Better Than One

Damon Knight
and
Kate Wilhelm

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Better Than One will be published Friday, August 29, 1980. Copies will be on sale at the Noreascon sales table, near Registration, at \$3.00; advance orders will **not** be accepted. The price will be \$5.00 after Noreascon II.

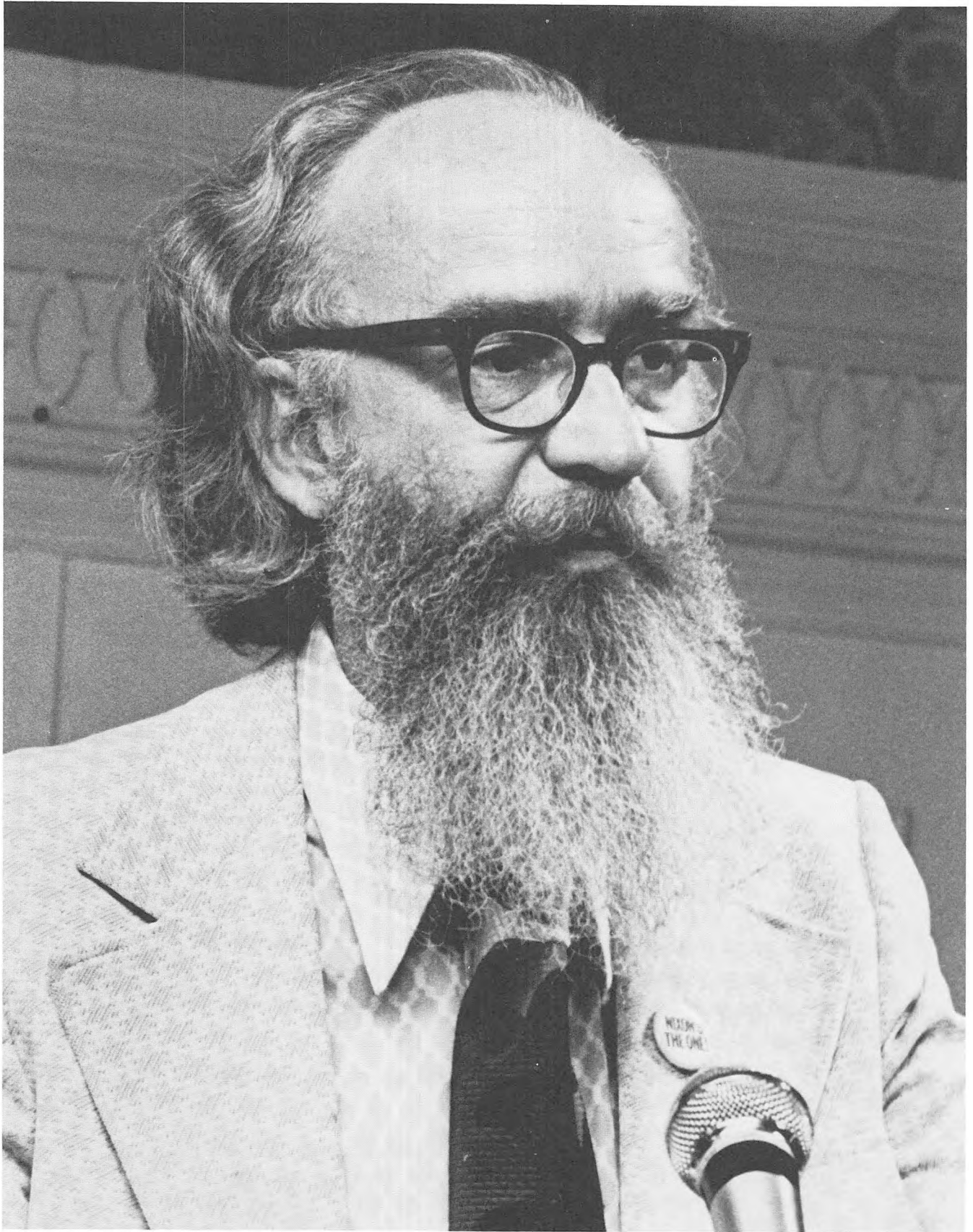


PHOTO BY
JAY KAY KLEIN

Professional Guest of Honor

Damon Knight

Two Sketches by

Algis Budrys and
Robert A. W. Lowndes

I first met Damon Knight at a local convention in New York City some time in the late 1940s. I'm sure he doesn't remember it. Around 1952, we began bumping into each other with some frequency at social gatherings of New York pros. He was exactly the same then as he is now. He has let his hair and beard grow to confess to the world what he is, but he was always a warlock.

The most important thing about being able to point to things and move them is fearlessness. It's not possible to point accurately unless you see what is really there, unclouded by hope, prejudice, received wisdom or public opinion. Those of course are the things that comfort almost all of us in our passages through the world. Damon apparently was born without the need.

Similarly, it is not possible to speak the truth if you are the ordinary person. But warlocks know that if they are not afraid to see straight, then it is possible to describe straight. And, again, I don't think this can be a learned capability. But safeguarding it must be a constant exercise in not giving in to anyone's blandishments, especially not those particularly shrewd comforts each of us offers himself.

And there you are—this is Damon Knight, critic, teacher, and author of peculiarly penetrating “fictions” which in fact are truths.

As for the details:

He was born, he tells us, in Baker, Oregon, at midnight on 19 September, 1922, a solstice child. Almost immediately after graduating high school, he was literally taken up by the Futurians and moved to New York City; i.e., on the strength of his amateur journalism and art talent, plus some marginal pro appearances, he was kidnapped by gypsies. Wollheim, Lowndes, Pohl, Kornbluth et al. exposed him to their arcane lore, and the results we have with us today.

Having earned a situation in which he was one of the principal definers of the ultrashort SF story, he proceeded to invent SF criticism, and then went on to develop something that the rest of us don't yet understand. It was called the Milford SF Writers' Conference, launched in concert with James Blish and Judith Merril, but Damon dominated it from the first, shaped it, and set the tone.

Restricted to established professionals, it first of all achieved large and illustrious attendance in its very first year, and it electrified all its attendees.

This is not easy to accomplish in a farmhouse on the banks of the Delaware, a hundred miles away from anything. But in a matter of a week in the early 1950s, all of us went away soft-shelled; broken out of attitudes that had served us well for years, aware that the frontiers we had thought ourselves exploring were actually arbitrary limits, and, while not necessarily more capable or suddenly equipped with telepathic tendrils and gossamer wings, very much aware that there were things within us that were potentially very important and required exploration.

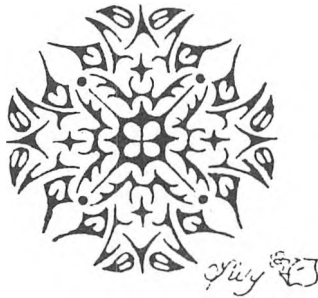
That's the difficult-to-understand part. It wasn't that Damon imposed theory or dogma on us; we wouldn't have stood for that. It was that he walked around dropping a word or two, and radiating an attitude, that caused us to do things to ourselves. The first Milford conference permanently changed the nature of commercial American SF. Subsequent conferences couldn't possibly be as revolutionary, but continued to exert a pervasive influence. And not just on SF; I think one of the proudest accomplishments of Damon's career in this respect must be his share of the credit for the development of Richard McKenna, who was not only a deft fantasist but became a very promising figure in American letters in general before his untimely death after completing *The Sand Pebbles*.

The Clarion SF writing workshop is of course a direct outgrowth of Milford, and it's at these annual seminars that Damon, and Kate Wilhelm, have continued to play a major role in the contemporary SF mode. This is where I've seen the same kind of intellectual osmotic pressure at work, underlying the handy nuts-and-bolts tips on everything from syntax to plotting. Students come out of Clarion producing better manuscripts; more important, they come out fundamentally different from the way they were. They're bigger, more capable versions of themselves, in the cases where that seems appropriate, and they're changed in other ways if that's what seems more appropriate. And despite the fact that I've been sharing those students for the past four years, I still don't know how it's done, but it is.

Now a warlock, mind you, does not deal in God's truth. He deals in his own. The universe is so simple that many truths are encompassed within it. The trick for someone who has a truth is to never deviate from it, or the power is lost. The test is an elementary one. If the power is still there, the truth has been held to. And in Damon's case, the power is still there, fifty-eight years after 1922.

The other thing about a warlock of course is that his only guide is his own conscience. He tells you what he sees; if it hurts you, tough. Particularly tough because it nevertheless moves you. And there in Damon's case we've been especially fortunate, because although SF has been made different, it has been made better.

—*Algis Budrys*



It was some time in 1940 that the New York Futurians (Don Wollheim, Frederik Pohl, Cyril Kornbluth, John B. Michel, Chester Cohen, and myself) become aware of Damon Knight. We received a very well hectographed fan magazine, entitled *Snide*: the thing about *Snide* was not just that it was a humor magazine—there had been others—but that it was really funny. We felt that this heretofore unknown fan out in Hood River, Oregon, had something; and if he ever came to New York, he'd be welcome among us.

And so it came to pass. We met him at the 3rd World Science Fiction Convention in Denver, 1941, and he came back with us to share the apartment that John Michel and I had on 103rd Street. His parents seemed taken by me and felt that he'd be in good hands, but his mother was a little worried about the notorious Futurian poker games. I told her the simple truth: We did play a lot of wild poker games for money, and on an unlucky night some one might lose as much as 50¢, though it was usually a quarter limit.

He tried first to make a living as an artist, but the rates were low and assignments few. When Michel and I moved from 103rd Street, we elected not to take Damon in the next place, for reasons which I no longer remember. I suspect that his more youthful high spirits were a little much for the somewhat staid characters Michel and I were becoming. ("Staid" is a relative term.)

However, Damon managed to stay in New York, on the whole, and it was in 1945 that we caught the first glimpse of what proved to be his real strength. The Futurians had started the Vanguard Amateur Press Association early in 1945, and in the last mailing of the year, Larry Shaw's contribution, *Destiny's Child*, featured Damon's long, crushing, and hilarious examination of Van Vogt's popular novel, *The World of Null-A*. He would continue to write keen, merciless criticism, published in professional science fiction magazines for pay, when that was possible, or in fan magazines when it wasn't. Damon had an unerring eye for absurdity, pretentiousness, and downright sloppiness in stories and novels that others greeted with awe, and it made no difference to him whether the author had a worldwide reputation or was a beginner.

Although he and James Blish were never really full allies (they were constantly sniping at each other, though never maliciously), the two of them started what we think of now as responsible criticism in our field. Both loved science fiction, and both felt that, to be labelled "good", or "better", or "best", any SF story or novel must be as well written as a good work of mainstream fiction: No special license to science fiction writers because of the differences between SF and mainstream fiction.

That campaign, as you can well imagine, made many enemies for both Knight and Blish; one still hears the cries of "destructive critics"—sheer nonsense. If a story is bad, it is destructive to the art **not** to say so and to show why and in what way it is bad. Failure to show the how and why is just abuse, not criticism at all. And praise of the mediocre or worse isn't "constructive" in any way; it's just advertising, or, more often, ignorance.

In 1941, Damon tried to bring about a single over-all organization for SF fans, which would be a step above the innumerable local clubs, often feuding with each other. Out of that came the National Fantasy Fan Federation. The NFFF did not achieve exactly what Damon had in mind, but there's no question that it has been helpful to innumerable young people who enjoyed SF but were isolated from all others who shared that pleasure.

In time, Damon became a professional writer and he saw the need for an organization of SF writers which would be primarily concerned with improving the lot of SF writers economically. What was needed was an organized pressure group, not quite a union, but more than a social or workshop organization. As to workshops, Damon had been among the prime movers setting up the initial one—the Milford Science Fiction Writers Conference, in 1956. There had been an earlier attempt by SF authors—mostly New Yorkers or those living nearby—to form a science fiction writers guild. After two large meetings, everything dissipated, leaving the feeling that SF authors are just too cussedly individual to get together for their common good.

Which may be true to a very large extent. But Damon tried a different approach. He didn't make any announcements or call any meetings. He just sent letters to various authors stating that the Science Fiction Writers of America now exists; these are our aims; would you like to join? It worked. SFWA has been going on for over a decade now, and though the aforementioned cursed individuality of SF authors has resulted in its making some silly mistakes, there have nonetheless been solid achievements. Its success in persuading the new owners of Ace Publications to go over the company's books for a period of around ten years and correct and rectify "errors" which deprived authors of substantial payments due them, left some of the older (and more staid) writers' guilds goggling with admiration—and not a little envy.

I can't talk much about Damon's books because I've only read two of them, but the collection of his short stories and novelettes, *The Best of Damon Knight*, shows that he has become a very good writer indeed. However, it is for his services to the art of science fiction and his efforts to improve the writer's economic situation that he'll be most widely remembered.

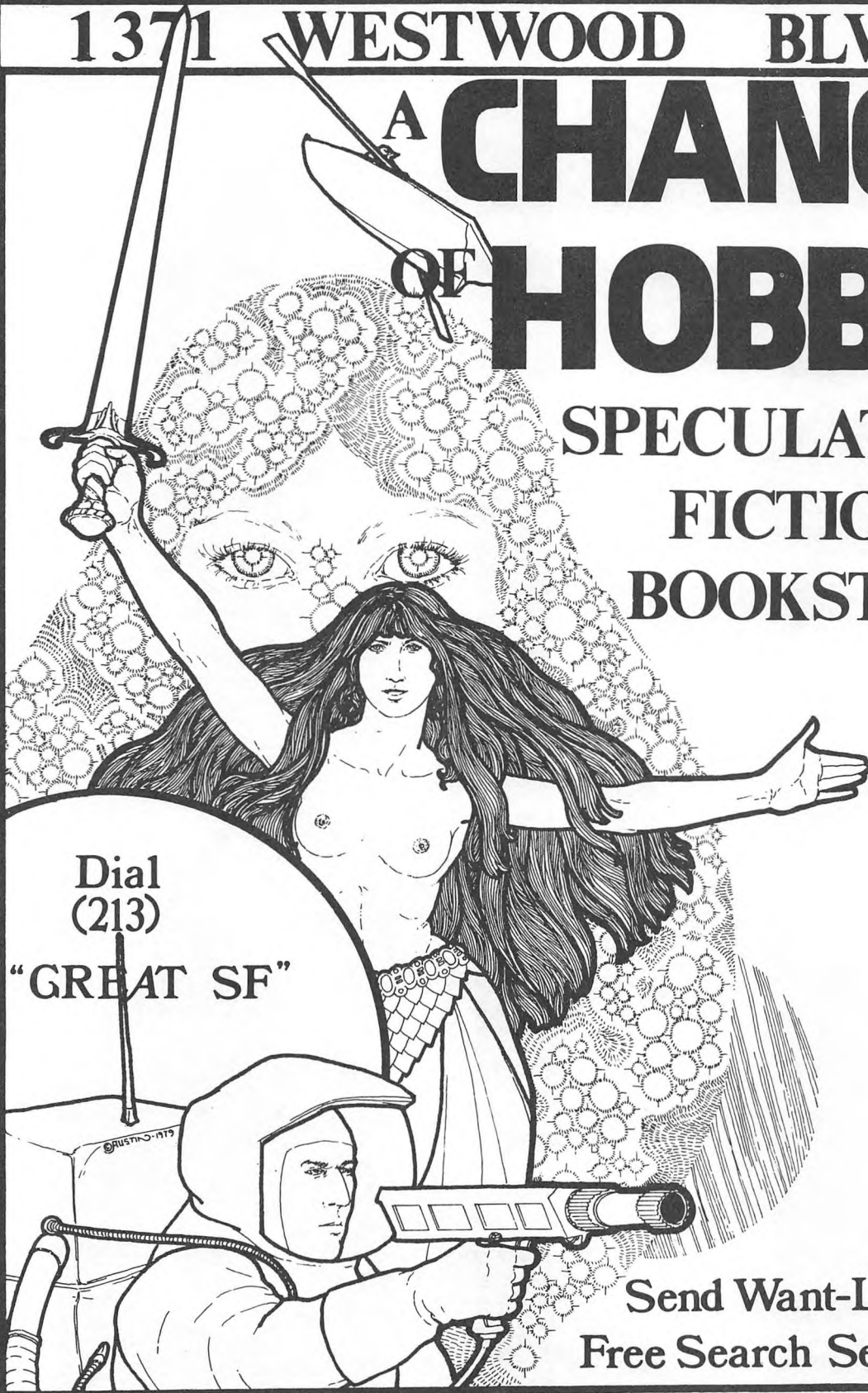
Of course, my own favorite among his written works is *The Futurians*. Even though we still have some very able writers left among those of us who set out to conquer the science fiction magazine world in the early 40's, none of them could have done half as good a job as Damon did. I reread it and recognize the warm, outgoing person that he has become, and here and there catch a touch of the old *Snide*. That's just one of the reasons why I'm delighted to see him receiving a little more of the honor he's so justly earned.

— *Robert A. W. Lowndes*

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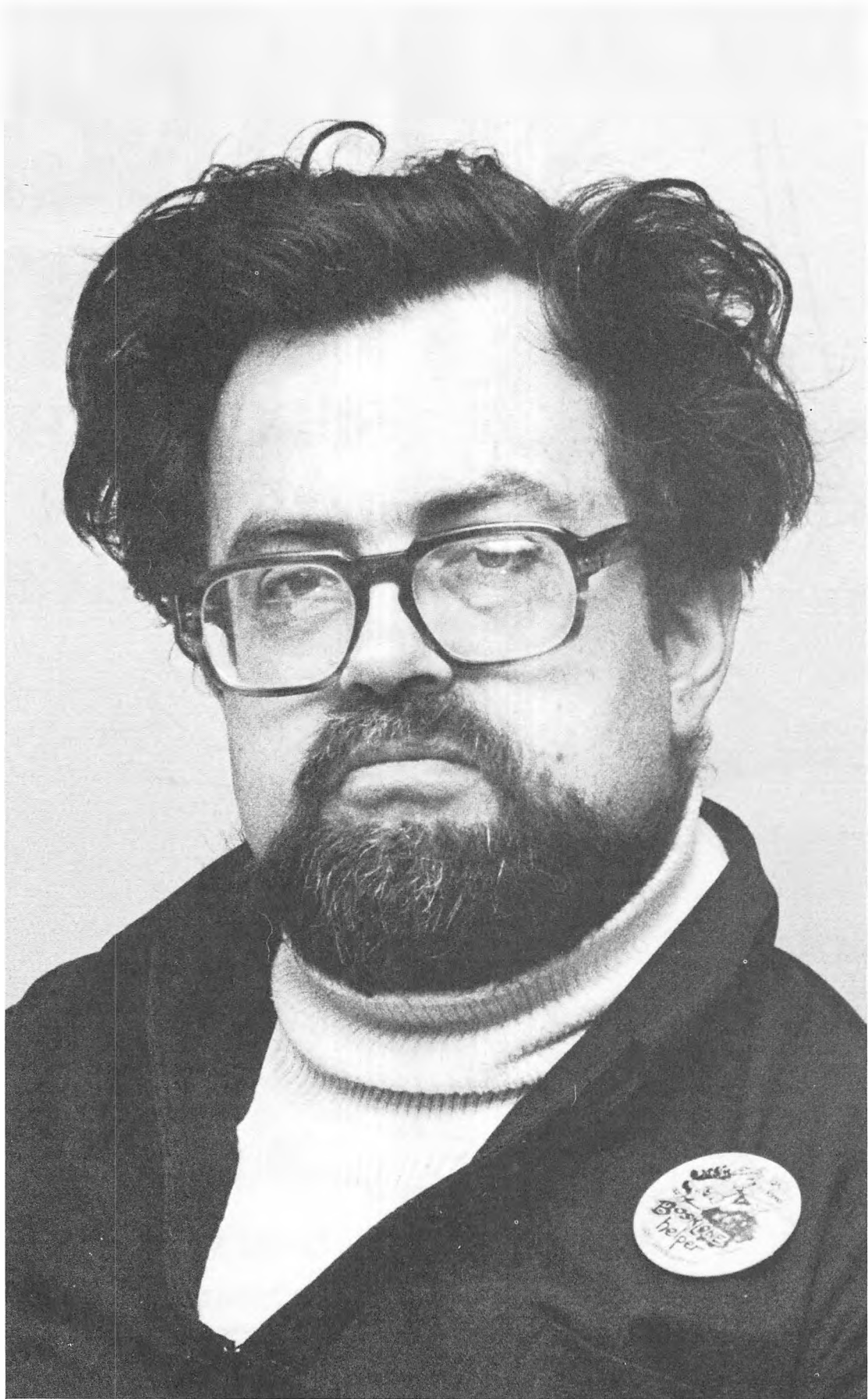


PHOTO BY
JAY KAY KLEIN

Fan Guest of Honor

Bruce Pelz

Two Sketches by

Len Moffatt and
Fred Patten

At Home with the Elephant

The Elephant and the Spryngbok live in a large house in Granada Hills. They may also be seen at least two—and sometimes three—times a week at this world's oldest continuing science-fiction club, on Burbank Blvd. in North Hollywood. One could almost consider the latter as their home-away-from-home, but when one gets into the home-away-from-home category, one must also consider the various party-giving fannish households in LA fandom, and conventions such as this one.

The Elephant is at-home wherever there is crifanac, sercon or strictly for fun. He is the well-rounded sfan in more ways than one.

Years ago, the late Ron Ellick came up with the phrase “a convention a week from all over”. (Even truer today than it was then.) Here in the LArea, we can paraphrase that to “a party—or more—a week from all over”. Rarely does a weekend pass that there isn't at least one party to attend, and sometimes two or three. Many of these parties (I'm almost tempted to say “most”, based on an annual average) are hosted by the Elephant and the Spryngbok. June and I have been to the Tower so often over the years that we feel as if it is **our** home-away-from-home.

Now there is no truth to the rumor that the Elephant will throw a party at the drop of a hat. It only has to **look** like it is going to drop....

Let me give you a f'rinstance: There is a group known as the Petard Society that meets once a month in each other's homes. The Petards are quite informal, with a minimum of rules, regs, and officers. In fact, the only officer is the “Secretary”, elected annually to keep track of where we have met and where we will be meeting. The Elephant has held this post for the past couple of years. Some time ago, at a Petard Meeting here at the Moffatt House, we were discussing another group that meets on an invitation-only basis. Unlike the Petards, it has semi-formal meetings to accommodate a special Guest Speaker, such as a big-name s-f writer, a movie or TV star, or whoever. In a moment of gay (disclaimer!) abandon, I suggested to the Elephant that it might be fun to do a takeoff on the sercon group by having a party where a special guest or guests were invited. The guests would not be big names, but would be worthy of whatever honor

came to mind in connection with their fan activities. The gleam in the Elephant's eye told me that I had struck a harmonious chord....

So, added to the annual Ron Ellick/Lee Jacobs Wine and Cheese Memorial Party (where libations for both are set up on the mantel during the party), the annual Virgileo Party (where guests gain entrance by bringing various flavors of Baskin-Robbins ice cream and/or soda pop—or beer, if you're me), and the annual Christmas Eve Tree-Trimming Party, we have the D.R.E.G.S. of Los Angeles Fandom: The **D**inking **R**eaders **E**ntropic **G**aming **S**ociety, which meets, like the others, at the Tower. The Special Guest may be a well-known local fan or an out-of-the-area visitor. There is usually a one-shot fanzine session to honor the occasion.

Perhaps the DREGS best epitomize the Pelzian party ideal. Drinking, yes, but remember that obnoxious drunks are likely to get thrown into the pool—or out of the party altogether. The Elephant does not suffer fools gladly. Reading, of course. If you don't feel like socializing, you can read from the Collection of books, fanzines, comic collections, etc. Entropic, a clue to the Elephant's sense of humor, as is the whole title, naturally. Gaming? Yes indeed. Oh Hell, bridge, LASFS Poker, Atari, as well as the game of fandom (lower case, please).

Fred Patten has told us how helpful the Elephant is to newcomers. I might add that this same attitude applies to older fans, too. I have been in fandom longer than the Elephant, but my memory isn't what it used to be. He “remembers” things that happened in fandom before he was born. That's because he isn't just a Collector of fanzines and fannish history and trivia. He reads it and remembers, good Elephant that he is.

Almost from its inception, the LASFS has been a home-away-from-home for many a traveling fan. This was especially so during World War II, but it was true before then and still is to this day. Reason: The club is still here. It has come close to dying more than once over the years, but somehow it has survived. The reason for its survival is because of people like our Elephant. Not only can he be listed among those who kept the club going, but, as Fred has told us, he became the prime mover and shaker in raising money to get us our own property, a place we could call our own for weekly meetings, parties, special events, etc., and a place for out-of-area fans and pros to home in on when traveling through this area.

The Elephant's contributions to the success of LASFS are a very important part of his contributions to fandom in general, and they are many.

If you want to buy the Fan Guest of Honor a drink at this convention (and I believe that **everyone** should), don't offer him a beer or a scotch. The Elephant has a sweet tusk. Say, Southern Comfort—or let him name it. (Around LA fandom, Diet-Rite is known as Elephant Fuel. I wonder if the Sheraton-Boston stocks it?) Give him water only in a spa or a pool.

The Elephant is also a P.I.G., as in **Prestigious International Gourmand Society**. I assume the P.I.G.S. will have at least one get-together at Noreascon II. If so, I hope that the Elephant and the Spryngbok will forget any diet they happen to be on, and permit the Elephant to oink to his heart's content.

After all, one doesn't get to be a Fan Guest of Honor at a Worldcon every day of the week—but in this instance, one did get what one deserved. There is no one more deserving of this honor than the Elephant. **Long may he trumpet!**

—Len Moffatt

Bruce Edward Pelz. Born 11 August 1936 in Orange, New Jersey. Moved in October 1950 to Tampa, Florida. Discovered SF and got into fandom through prozine letter-columns and the National Fantasy Fan Federation. Began publishing his first fanzine, *proFANity*, in 1958 while attending the University of Florida at Gainesville. Upon graduating he moved to that fannish Shangri-L.A., Los Angeles, and entered the University of Southern California School of Library Science and the Los Angeles Science Fantasy Society (LASFS) simultaneously. In 1962 he joined the staff of the University of California at Los Angeles (UCLA), where he is now the Acquisitions Librarian at UCLA's Engineering & Mathematical Sciences Library.

When I joined the LASFS in 1960, Bruce was one of the colorful New Leaders of the club. He was out to set a public image as one of the Nastiest Bastards in Fandom. The heavy-set Pelz with his darkly-bearded, scowling face and his deadly cynicism, plus his fondness for black Conanesque garb, made him a Hollywood image of Sir Mordred. Yet Bruce was one of the club's most active members in making newcomers feel at home. He loaned his own books and fanzines, and took time to explain the more arcane points of fandom. He organized picnics, filk-singing sessions, and bookstore-shopping expeditions, always making sure newcomers felt they were part of the group. Pelz's "fugghead-killer" wit was always directed against "them", never "you"—and, somehow, everyone seemed to fit naturally among his friends.

It's now eighteen years later. Pelz no longer sports the Young Radical image; he's now the Old Pol. He and his wife Elayne (who first met through the LASFS) are among the social leaders of L.A. fandom. Their large, comfortable home is the familiar site of every kind of fannish gathering: informal parties, card games (Pelz is a duplicate bridge player), SF convention-committee work sessions, gourmet dinners, and a reception every time a fan or pro celebrity passes through town.

The Pelz household can almost be mistaken for a research center, thanks to the mementoes of his two decades in fandom:

★ Walls lined with bound fanzines and filing cabinets filled with alphabetized, unbound fanzines. Pelz has what may be the world's largest collection of SF fan publications, which he is currently indexing into a computerized bibliography.

★ A bookcase full of bound mailings of amateur press associations. Pelz has been a member of many of these fanzine-publishing clubs; at one time he was active in all that existed (six) simultaneously. In 1964 Pelz founded APA-L, the LASFS weekly combozine, now over 700 issues old. In 1976 he created a Worldcon apa, which grows larger every year.

★ Four volumes of *The Filksong Manual*. Pelz has assembled an extensive collection of fandom's own folk songs. He's written a number of them himself.

★ Shelves of convention memorabilia. Pelz has missed only three Worldcons since 1959, and he's attended too many Westercons, Boskones, Lunacons, Midwestcons, Leprecons, Milehicons, and other regional cons to count. He's been a Chairman or other officer of many, and he is one of the tiny handful who regularly attends Business Meetings to help vote on con rules. His well-organized file of progress reports, program books, daily newzines, and other ephemera helps to document SF conventions and their evolution.

★ All TAFF and DUFF publications. Pelz is a major supporter of the Trans-Atlantic Fan Fund and the Down Under Fan Fund, which help finance fannish travel between North America, Europe, and Australia. Under his prompting, the LASFS has undertaken to keep in print all TAFF and DUFF trip reports (for example, Bob Madle's never-collected *A Fake-Fan in London*, about his visit to British Fandom and the 1957 Worldcon), which provide a history of fandom through the years.

★ A file of Tolkieniana. In August 1960 Pelz published *I Palantir*, the first fanzine devoted to the study of Middle-earth. He also co-founded the earliest known Tolkien fan club. (Unfortunately, both were too far ahead of their time to be viable.)

★ A large library of SF books and magazines. Pelz makes a point of reading all the Hugo nominees each year so he can vote knowledgeably. He also served in 1977-78 as the U.S. agent of the Fanzine Activity Achievement Awards (the FAAn Awards).

★ An almost-as-big collection of mystery and detective fiction. Pelz was a co-founder of the Anthony Boucher Memorial Mystery Convention (now in its ninth year), mystery fandom's version of our Worldcon.

★ Various LASFS records. Pelz has held almost every office in the LASFS during the past two decades, usually that of treasurer. Starting with a treasury of less than \$5000, the LASFS was able after five years of Pelz's financial organization to buy a \$32,000 meeting hall in 1973, and to expand into an even larger hall less than four years later.

★ A fantasy art gallery. Pelz is an avid SF art connoisseur and a personal acquaintance of many pro and fan artists. Any of his walls that aren't covered by bookcases have original paintings hanging upon them, by such artists as Freas, Eddie Jones, Barr, and Kirk.

★ Trophies from costume balls. Pelz hasn't lost his interest in SF costuming, and he often wins awards (usually Most Authentic) at convention masquerades.

For years Bruce Pelz has been one of the most visible fans at the Worldcon. He's always one of the first to arrive and the last to leave; a familiar face at all-night parties and filk-sings; a frequent program panelist; and an active participant at art show auctions, blood drives, and similar functions. Sometimes he takes a table in the hucksters' room to sell his fannish publications and acquire new ones for his library. Whatever the activity, Pelz is likely to be there as more than just a spectator.

In a sense, it's been this very closeness that's kept Pelz from being selected as Fan Guest of Honor earlier. He's become so identified with the Worldcon already that it's seemed superfluous. It's good that one con committee has realized that this "always a bridesmaid" situation has gone on long enough, and is giving Bruce Pelz a much-deserved recognition as Fan Guest of Honor for 1980.

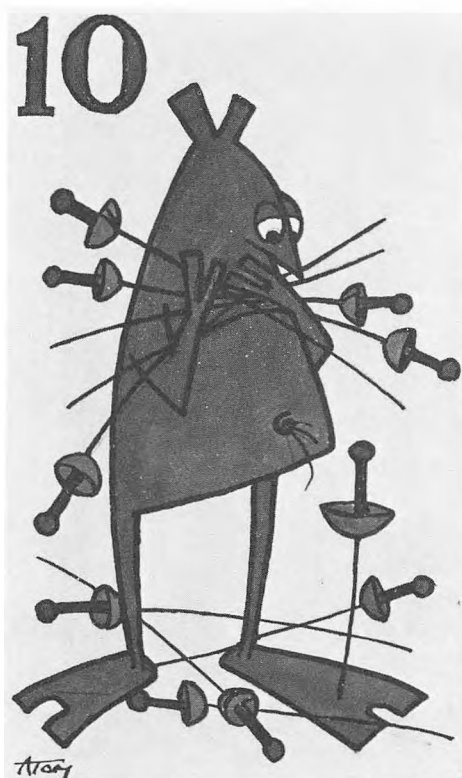
— Fred Patten

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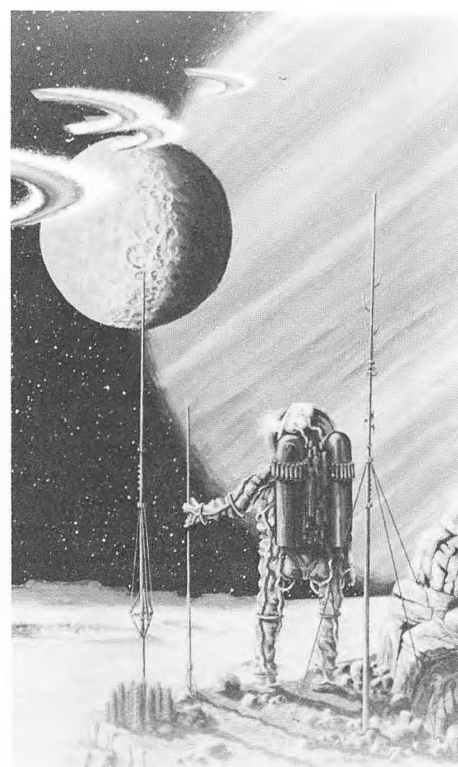
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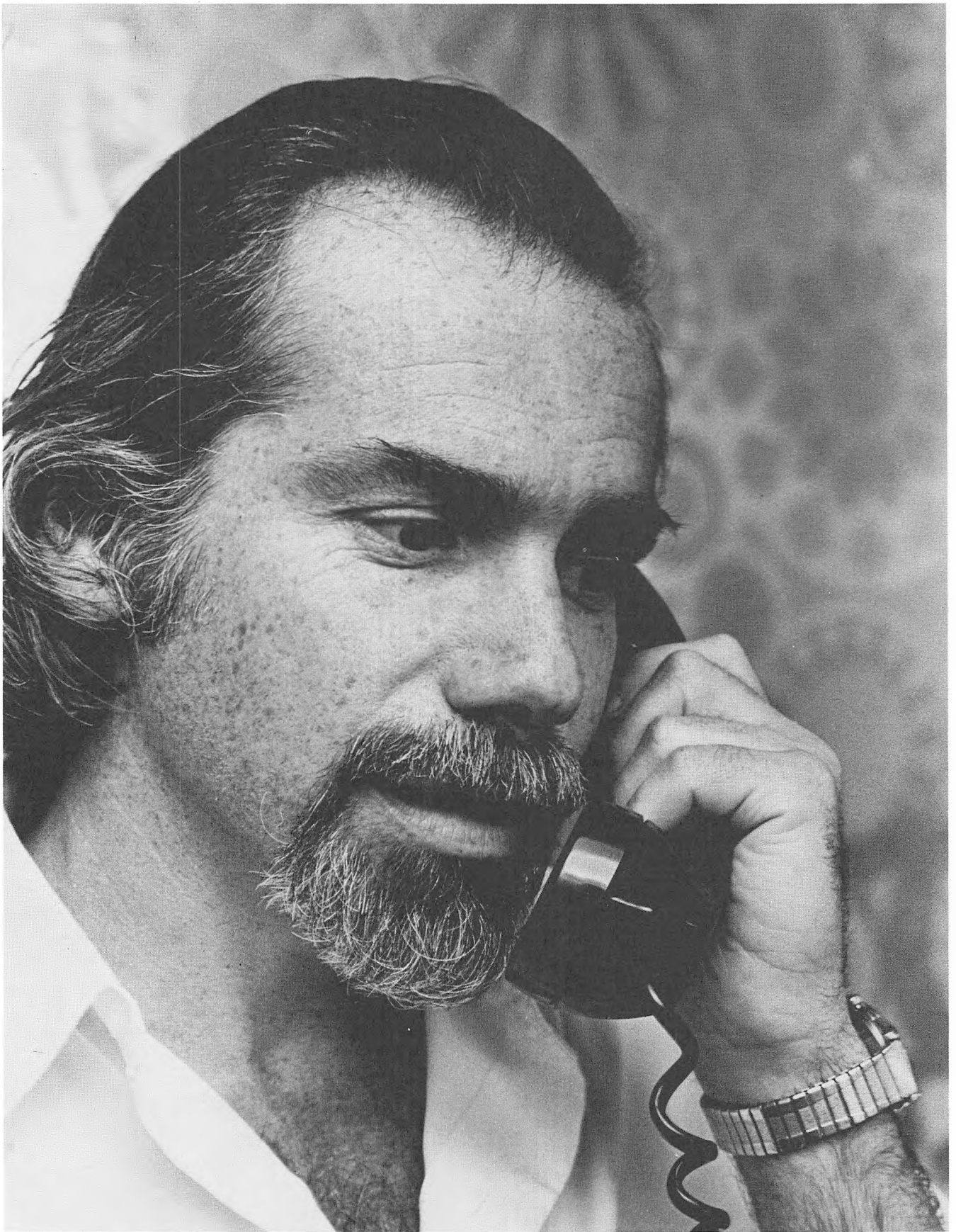


PHOTO BY
JAY KAY KLEIN

Toastmaster

Robert Silverberg

Two Sketches by

Algis Budrys and
Terry Carr

Bob Silverberg concluded a distinguished career as a fan by becoming one of the top professional SF wordsmiths of the 1950s, as we all know. In the '60s, he went into some sort of heavenly woodshed, and emerged as one of our prized litterateurs. That's the position he's occupied securely for some twenty years, despite sporadic absences from the immediate scene, and when someday a century or two from now the One Great Publisher calls him to that jovial story conference in the sky, that's the position he'll still be occupying. So much for thumbnail sketches.

The individual upon whom all this easy wisdom drapes is in fact a complex, brilliantly intelligent, fundamentally gentle person who has been standing back, looking at the world and trying to make sense of it, carefully expressing himself in ways the world can understand, over a span of almost 45 years. This is a very long time to have someone like Robert Silverberg in one's personal care, and to have done such a skillful job of it.

The SF world abounds in self-educated brilliant people. As a matter of fact, formal tuition appears to have been nearly incidental in the lives of all its most prominent practitioners. This appears to be generally true of most people who were born outside the median of human intelligence and energy, but in SF the resulting heterodoxies and breadth of imagination are given the unique opportunity to express themselves in detail. Fiction contains not only direct statements of thought but emotional overtones, and speculative fiction contains emotional overtones aroused by situations that never were, but might sweetly have been. So we in the SF community take the risks and reap the pleasures of a particularly intimate contact with each other.

Most of us hide from this a little, once we realize it occurs. A popular device is to constantly tell the community everything about yourself—what you're thinking at the moment, whose character you would most like to wear as a costume, what you said to your agent this afternoon, and what party you'll attend this evening. Do enough of that and you can be almost anybody inside while appearing to be everyone's buddy. You can even bask in the relaxation of having successfully hidden from yourself for long stretches of time.

But there's another way. Silverberg is our cool friend; steady, reliable, self-contained, laconic. If you look him up in *Hell's Cartographers*, you find him describing himself as a person who was as displaced in his youth as most of us were—reading at the age of three, always too young for his grade in school, an only child, etc., etc. O.K., an autobiography is the appropriate place for that sort of thing, and Silverberg has always done the appropriate thing in the appropriate place. But you won't hear him retailing these things in the halls of convention hotels, and he doesn't share intriguing confidences at parties. That's another sort of place.

As Toastmaster, he'll be witty and wise. A few words will knock off each quip...each penetrating quip. A lifted eyebrow will do the work of paragraphs. He'll do a crackerjack job. And then he'll come back down from the dais, without ever having raised his voice above the relaxed, soft level in which he delivers even the most devastating remark, and he'll socialize. Conventions are for socializing.

After the convention, he'll go back to his typewriter and write something. When I knew him best, in the late fifties and early sixties, it might be anything—a biography of Pope John, a study of the works of the Marquis de Sade, a book of advice on investments and gracious living, or a slambang space opera. Always on deadline, always to the requested length exactly, always the very thing needed to do the job assigned. He was without a doubt the most reliable writer any editor ever had anything to do with; while this makes little difference to readers, it is enough to have made him famous and sought-after in the trade. The fact that he was always utterly graceful about it was the thing that made him particularly notable.

And all the time, the stuff of those great novels of the late sixties and the early seventies was going on in there. So, too, were the precepts and observations that made him an outstanding editorial discoverer of new talent and of distinguished but neglected past SF stories.

We're now beginning to get a certain perspective on all that. Even so, while it's possible to say that Valentine the juggler may bear much more than casual resemblances to Robert Silverberg finding his way to the castle on the mountaintop, that's exactly the sort of glib half-insight that

Silverberg has been gracefully encouraging all along.

I think we should be proud there is a Robert Silverberg; proud of our community and proud of speculative fiction that he should have devoted his best attentions to it. And I think we should also laugh at his jokes. They were purchased as dearly as our own, but, unusually, they're exactly the right jokes in the right place.

—*Algis Budrys*



Robert Silverberg seems to be becoming a Living Legend at the young age of forty-four. Most science fiction writers don't achieve that mythic glow till their later years, or indeed till they've died. It's true that Bob has retired from science fiction writing (don't let his one-novel comeback fool you—he's serious about quitting), but he's alive and well and as prominent as ever at conventions.

So what makes him special? Sure, he's written a bunch of novels and short stories that have won awards, and he's highly regarded as an editor of anthologies; he's been the President of the Science Fiction Writers of America, a Guest of Honor at the 1970 world convention, and he even managed to get rich mainly by writing science fiction. But these fall under the heading of accomplishments, and these alone don't guarantee legendry. (Quick now: Who won the Hugo Award for the best novel of 1954?—If you said Mark Clifton and Frank Riley, I'll bet you looked it up.)

I think it's his style that catches people's imaginations. It's there in his writing, which is urbane and outrageous, cool and impassioned, often at the same time. He has it in person too, though of course he keeps the passion under wraps most of the time; you can sense that it's there, but Bob has a lot of self-control.

Maybe that's the key: control. As a writer he's used understatement to make us suspend disbelief in a robot Pope and a love affair between a dolphin and a woman; and he's managed his career successfully enough to become a world traveler, a restaurant maven, and the owner of a house-and-grounds that some of us call Silverberg National Park.

Don't let his self-contained air daunt you, though: Bob does like meeting people, provided they're at least halfway polite; he's known as a consummate professional, but he's also been a fan for more than thirty years.

He's attended every world convention since 1955, no matter whether they were in New York, California, England, Germany, or Australia; and every time, he's been prominent on panels, giving speeches, and reading his stories to the multitude. (I remember the 1965 Worldcon, at which he appeared on a panel at some unlikely hour of the morning; I managed to drag myself out of bed to catch the

last ten minutes, and afterwards I asked him how he managed to speak coherently at such a time. He said, "It's not hard. The audience isn't awake then either, you know.")

Noreascon II will be his fourth appearance as Toastmaster at a world convention. He was Toastmaster at the first Noreascon, too; NESFA issued a two-record album of that awards banquet, and Bob says he's thinking of just playing the records while he lip-synchs the words. Don't believe him: though he's likely to repeat his schtick of prolonging the agony of Hugo nominees by keeping the rest of us amused with many droll comments before finally announcing the winners, he wouldn't give up the pleasure of doing that live.

(Bob's been nominated for more Hugos than anyone else, and he's lost just enough of them to have earned the right to be a bit sadistic. He is, after all, the author of *Thorns*, as Bill Rotsler likes to point out.)

But while he's doing such coolly calculated things at the rostrum, dignified and resplendent in a white dinner jacket, see if you can catch a glimpse of his feet. He'll probably be wearing open-toed sandals. Bob claims he wears them for comfort, but I think he's just looking forward to the parties afterward, where he can drop his facade and demonstrate his party trick of lighting a match with his toes.

Being a Secret Silly Person is within the rights of a Living Legend.

— *Terry Carr*



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ASK THE AUSSIES AT "NOREASCON TWO" ALL ABOUT AUSTRALIA IN '83 NOW.

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AND DONT MISS THE SCREENING OF THE A'83 PUBLICITY FILM AT THIS CONVENTION, " THE REVENGE OF ANTI-FAN ".

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YEAH! ME AND MY KILLER KOALAS AND ZOMBIE KANGAROOS ARE WAITING JUST FOR YOU!



Member Services Division

MEMBER SERVICES

Headquarters: Constitution Room

At this point, the main thing you need to know about Member Services is that we're there. If you have any problems (medical, hotel, theft), if you need advice (restaurants, directions, sightseeing), or if you want to find something (a roommate, a ride, a party), we're there to help.

By this time, you've already arrived at the con, been through registration, and probably registered at one of the hotels. We won't describe those parts of Member Services here, because you've already been there. For the other specifics, though, here's what we know as of June, when this Program Book was being prepared.

Information: This is your point of contact. They're located in the Constitution Room, and their job is to answer questions, manage the various bulletin boards, and generally try to help you. They're also the point of contact for **Hotel Problems, Handicapped, Medical, VIP, Baby-sitting**, and other similar special needs, and for the **Daily Newsletter**. Some of the types of information include:

- Convention Information
- Directions
- Free Handouts
- Messages
- Party Lists
- Restaurant Guide
- Ride Matching
- Roommate Matching
- Sightseeing
- Tours

Corridors: These people are in charge of the Lounge in the Constitution Foyer, and other attempts to make things interesting around the convention. While our lounge isn't equal to the hotel lobby at IguanaCon, we will have bar service there every day, and may have some fan entertainment. We'll try to make the area both comfortable and interesting, so come by, collapse, and enjoy. Use it as a place to meet, to rest, or to be yourself.

Other corridor events (e.g., robot races) will occur in the Republic Foyer and the Hynes first-floor lobby. We don't know yet what we'll have, but we'll announce them.

Parties: There will be a con suite, open to all convention members Thursday through Sunday nights; place to be announced at the party board near Information. In addition, SFWA and ASFA will have suites open to their members, with locations available through Information. Anyone planning to hold an open party should tell Information about it so it can be listed on the party board.

Daily Newsletter: The daily newsletter will be available at three distribution points: the Constitution Foyer; the connecting corridor between the Sheraton and the Hynes; and the Hynes first floor near the escalators. Back issues will also be available at those points.

Please submit news and listings to Information. We're interested in things relevant to the whole convention, like open parties, special events, program changes, and so forth. We'll fit in ride-matching requests or other personal business where possible, but those will be more effective if listed on the matching boards by Information.

The newsletter schedule is to have at least one issue per day, distributed in the mid-morning (10:30 or so), with a copy deadline of midnight the evening before. Therefore, if you want to list a party for Sunday night, for example, please get us the listing by 10pm Saturday to be sure of being included.

Special Services: There will be space near the front of all major program items for wheelchairs, and seating for vision-, hearing-, or mobility impaired members. In addition, we will have real-time sign language interpretation of a few program items, with schedules provided in the daily newsletter. We will also have some translators available in numerous languages (terrestrial only, we're afraid); come to Information if you need these services. We may also be able to provide some first-aid and medical services, through Information as well.

Signs: Because of the hotel's redecoration, we are required to have "professional quality" signs, which is a reasonable request because such signs are easier to read. Our goal is to have enough signs so you get the information you need, but few enough so you're not overwhelmed. If you can't read a sign, or if you see a place that needs one, tell Information and we'll try to make things better.

The rule on "professional quality" will also apply to fan signs taped on the walls or otherwise placed around the Sheraton. You can expect them to only last a short while, and to be removed fairly quickly. For that reason, please use our sign boards around the hotel: they'll make your signs more visible to more people.

Press: This is a hard job. We must present the convention effectively if we want fair and intelligent coverage, but we also must avoid the disruptions that have occurred in the past. Wish us luck, and please bear with us.



BABYSITTING

The Noreascon II child care center will be in a suite at the Sheraton-Boston; ask at Information for the room number. It will be staffed by 3 full-time people supplemented by volunteer help; this will allow us to handle 42 children at peak hours, no more than 14 of whom can be under 2 years old. (This restriction is placed on us by Massachusetts state law.) The center will be open from 9am to 12 midnight Thursday through Sunday, and from 9am to 6pm on Monday. The fee schedule is as follows:

- If the **child** is not a member of the convention, the fee is \$1.50 per hour.
- If the child is a convention member, the fee is \$.50 per hour.
- If the care is being provided for a time when the parent is working on the convention, the fee is \$.50 per hour per child. (You will be asked to show us your People Mover assignment sheet.)

People who help out in the child care center will be given free babysitting in trade as follows:

- For each hour worked during **peak** hours (where peak hours are from 7pm to midnight Friday, Saturday, and Sunday) you get 1 **peak** child-hour.
- For each hour worked during **non-peak** hours, you get 1½ **non-peak** child-hours.

Because of the limit to the number of children we can handle, the following rules will be in effect:

1. Child care is by reservation only, on a first-come, first-reserved basis.
2. There will be a waiting list.
3. Payment is **in advance** when you reserve. If you do not use your time, and do not have the courtesy to cancel, you will forfeit an hour's payment and lose the rest of the reserved slot.
4. If you suspect you will be late picking up your child, **please call**. There will be a \$.50 surcharge for late pickup. **If you are late in picking up your child more than once, any**

future reservations you have made will be canceled. It simply is not fair to the others who need the service.

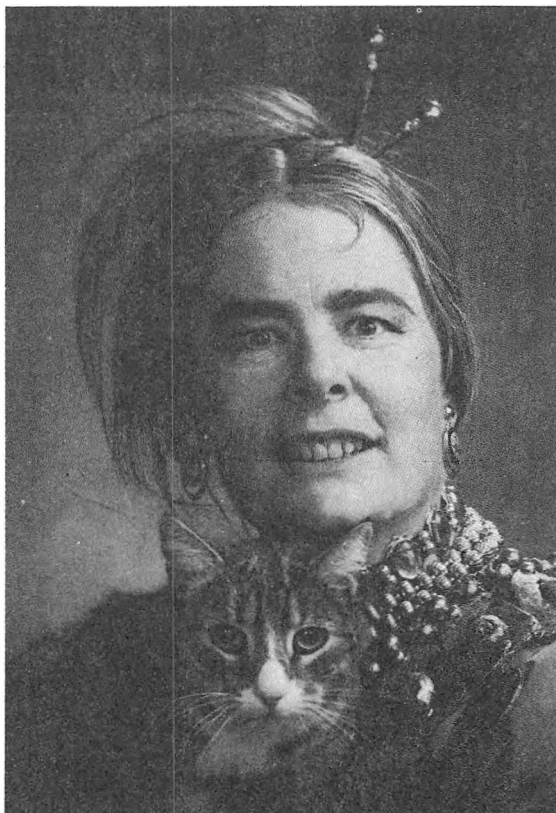
5. Any children not picked up by midnight will be passed on to Denvention Two to be raised as gofers.
6. Absolutely **no sick children** will be admitted.
7. You will be asked to sign an Emergency Medical Release waiver, to fill out a personal fact sheet on each child using the center, and to leave us information that will help us find you in an emergency. You will be asked to sign a form stating that you have read these rules and intend to abide by them.
8. If your child becomes sick while in the center, and you cannot be reached, your child will be removed to another area, and you will be charged a \$.50 surcharge per hour for the special care.
9. Refrigeration space is available on a limited basis—in no case more than enough for one day's food. You must provide all supplies, such as food, bottles, and diapers. Please label all items.

—Kath Horne

AFTER THE CON IS OVER

Don't forget, we'd like to hear your comments on the convention—what we did right, what we did wrong, what we should have done differently. (In writing, please; anything you tell us at the con is likely to be swallowed up by information overload.) We hope to publish the most interesting comments in a final post-con issue of *Voice of the Lobster*, so that they'll be of some use to future convention planners. And if any of you publish reports on the convention in fanzines or elsewhere, please send us copies.

While we're not **certain** that we'll be publishing a post-con report, it would be a good idea for you notify us if you change your address any time soon after the convention, so that any final general mailing will reach you. If we publish a Proceedings, that will probably be offered to all members at reduced price.



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artist - creator
of

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SPECIFIC INFORMATION YOU MAY FIND USEFUL

Maps: Our basic roadmap of the hotel is in the Pocket Program. If that confuses you, the map on the next page may help; it shows an exploded view of the function rooms in the Sheraton/Hynes complex. We haven't been able to give as much detail on the locations of our functions here as in the other map.

Lost and Found: There are two places where a lost item may be turned in: to the convention or to the hotels. Any items which are turned in to the convention will be available for pickup at Information in the Constitution Room. We will also try to keep track of items turned in to the hotels, but you should probably check with them as well. To do that, the simplest way is to call the hotel operator and ask to be connected to Lost and Found.

We would also appreciate it if you would report any lost items to Information so that we'll know to keep an eye out for them, and if you would turn in found items there.

HASSLES AND HOW TO AVOID THEM

Thefts: One of the big problems that came to our attention during Boskone 16 was the discouraging rise in the number of reported thefts of personal property from convention members. One of the main reasons for this was that people had a tendency to leave things lying around in open hallways or unoccupied function rooms. We tend to get a secure feeling at conventions, when we think we are surrounded by friends and protected from the real world. But the hotel corridors are public areas and open to anyone who wants to wander by, and a large Worldcon is sure to attract the attention of professional thieves. **Please be careful!**

During the day you can use the Sheraton and Hynes checkrooms. But be sure to ask them when they close and to pick up your stuff before then. These checkrooms are run by concessionaires, and are not under our control, so we probably won't have been able to get them to stay open all night. And their contracts with the Sheraton and the Hynes make it impossible for us to run our own checking service for convention members.

Thefts from hotel guest rooms are less common, but have occurred. Don't leave valuables out in sight—carry them with you or use a hotel safe-deposit box. Be warned that there are a limited number of safe-deposit boxes and they're not very big.

If you do have a theft, please report it to the convention security office. They will help you contact the proper authorities, and will look for patterns in hopes of avoiding similar mishaps in the future.

Vandalism—another kind of hassle: Fans have long prided themselves on holding non-destructive conventions, the sort that leave the hotels in better shape than they were when we arrived. We've compared ourselves to other large conventions as being freakier than they are, but better because we ~~spend the time~~ cause less damage.

That seems to be changing; several recent conventions have suffered from a high incidence of vandalism, enough to make many hotels scared to have us. Where they remain willing, it often means performance bonds which mean higher costs and higher room rates or registration fees. It also means more convention and outside security people intruding into our parties and fun. It doesn't gain anything for anyone.

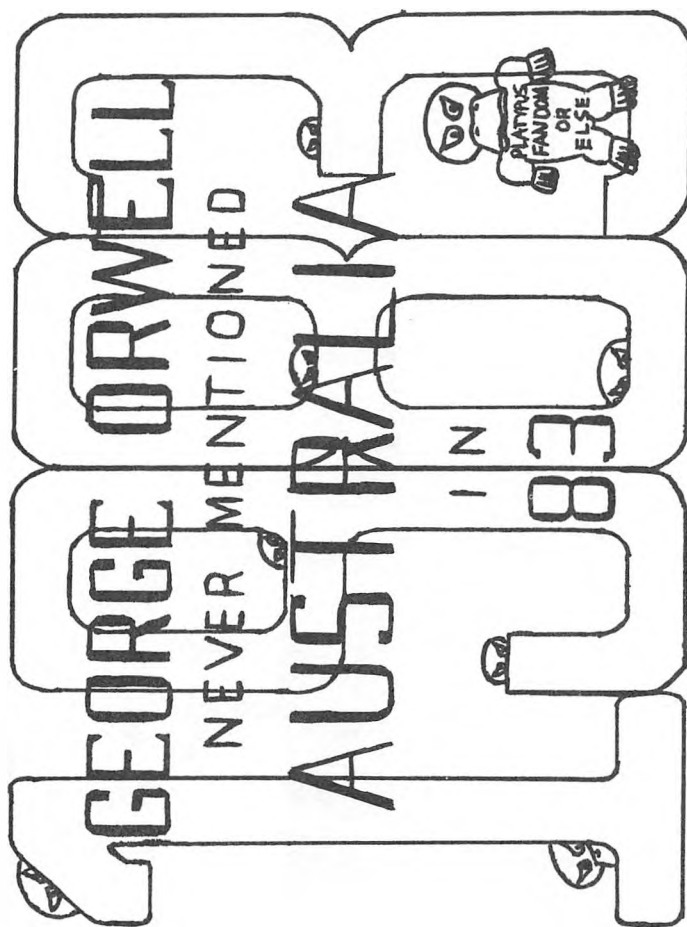
We obviously want as little of this sort of trouble at Noreason II as we can manage—not by having five security staff at every party, or by supporting fannish vigilantes or kangaroo courts, but by convincing all of you to keep vandalism from happening.

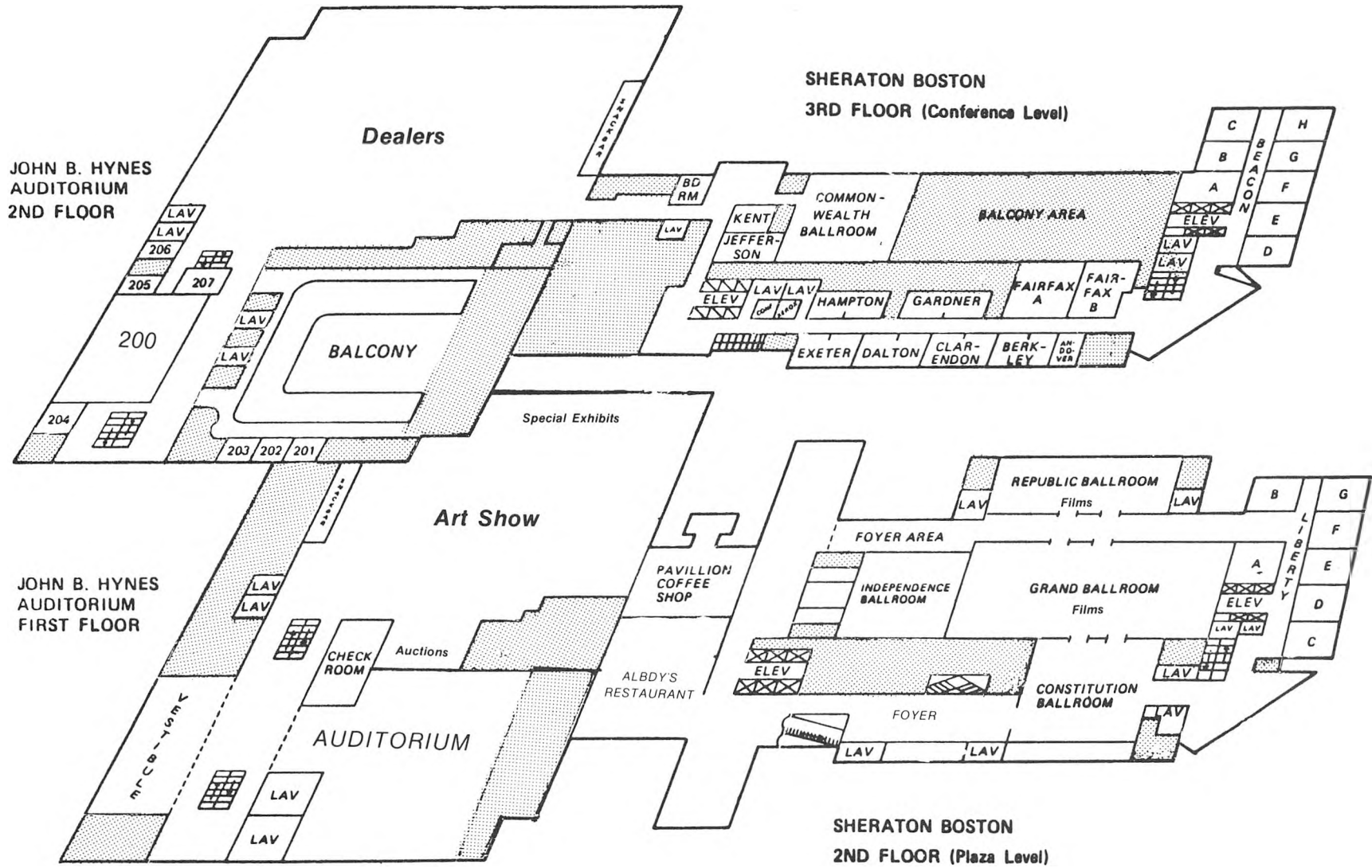
Here are some guidelines which we recommend you follow if you see vandalism occurring or hear about plans:

- Try to talk people out of it, calmly and in a friendly manner; explain why it's a bad idea. Peer pressure works a lot better than outside force, and is one of the best ways to help people grow up (whether they're 3 or 30).
- If you can't resolve things calmly, don't try. The one thing worse than vandalism is 50 examples of God's gift to the SWAT team overreacting to a problem that could have been solved with 5 minutes of calmness and common sense. The job is to minimize hassles, not to make them worse. We've got people who know what they're doing, so call on them for help. In other words:
- Tell us about it. We're not police or other great authority figures—we're just other fans, trying to do a good job of running the convention with as few hassles for everyone as possible. It helps a lot if we find out about things as quickly as possible; call us at Sheraton extension 4196.

Thanks for reading this, and thanks (in advance) for your help at the convention. If nobody supports destructive acts, we won't have any trouble

Hotel Credit: The hotels generally want to be sure you have money before they let you take your room, charge meals, or whatever. The simplest solution, if you have one, is a major credit card. Failing that, you are likely to be required to pay in advance (cash preferred) and will be unable to charge meals or other things besides your basic room. If you make phone calls or otherwise charge things, the credit manager will come around looking for more money, which is a hassle in the middle of a convention. So





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if you are working on a cash basis, and you charge a meal or a long-distance phone call, your best bet is to go down to the cashier and pay then. As we said, credit cards are useful.

Smoking/No-Smoking Policy: It's obviously impossible to please both the people who would like to smoke everywhere all the time and those who would prefer not to be in the same room as a smoker. In addition to considering the feelings of the people involved, we also have to worry about safety, the risk of damage, and the rules of the facilities we're using. Although we want to be fair to both the smoker and the non-smoker, these additional considerations have conspired to favor the non-smoker. Here is the situation:

Smoking is permitted in the convention registration area, and in public areas such as the hallways and foyers of the Sheraton and the Hynes Auditorium.

Smoking is permitted, but we ask that it be avoided if possible, in the Dealers' Room (to avoid the risk of damage) and the small meeting rooms (because of the forced proximity of people).

Smoking cannot be permitted in the Hynes main auditorium because of a Hynes regulation. (This was not our decision, and cannot be changed.) The main auditorium is the location of the Masquerade, Guest of Honor speeches, Hugo Awards Ceremony, and other major program items.

Smoking is not permitted in the Art Show, because of the risk of damage to the artwork.

Smoking is not permitted in the film rooms; these are classified as theaters, making smoking against state law.

Meeting rooms not otherwise covered are divided into smoking and no-smoking sides. This includes the Authors' Forum, Fan Cabaret, auction room, and most of the medium-sized program rooms.

GETTING AWAY FROM IT ALL

Leaving Boston after the convention

To the west, by car: We assume you are going via Interstate 90 (the Massachusetts Turnpike) to the west; to New York City, we recommend leaving I-90 at Sturbridge, Massachusetts, and traveling through Hartford. The toll to Sturbridge is \$1.65 from the beltway (Mass. Route 128, I-95) toll booths; to the New York border south of Albany, the toll is \$3.90.

The only hard part is getting onto the Turnpike, and you can do that at any of three entrances: Newbury St. at Massachusetts Ave.; off Copley Square; or Clarendon St. at Stanhope. From the under-Sheraton garage, exit next to the hotel registration area and go right onto Dalton St. Follow Dalton through the lights as it jogs right past the fire station (it becomes Hereford St.), and go left onto Newbury St. after one block. Take Newbury St. one block to the lights at Massachusetts Ave., and go straight down the ramp onto the Turnpike, being careful at the bottom since it's a short entrance lane. From the other hotels, either follow the local street map to Newbury and continue down it to the entrance, or get to Clarendon St. and go south to the entrance. The third entrance (from Copley Square) works, but is sometimes difficult, and the Newbury St. entrance should be easy enough to follow. You'll have to pay a 40¢ toll outbound after about 3 miles; just stay to the left and you'll be fine.

To the south, by car: You can do this the hard way or the easy way. The hard way is slightly quicker and much more complicated; we're assuming you'll take the easy way, which costs about 5 minutes in travel time.

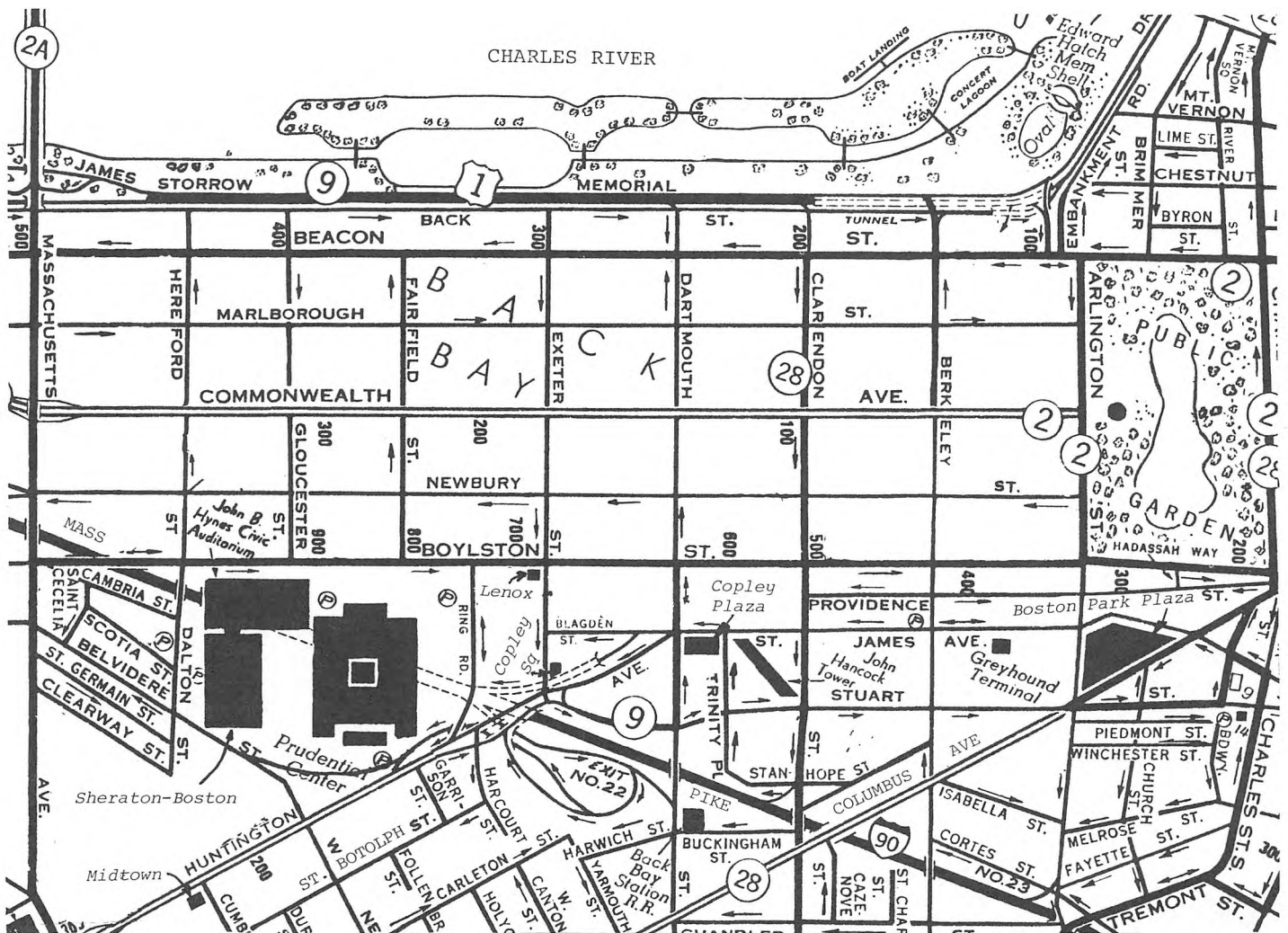
The easy way is simple: you just follow the directions above onto the Mass. Turnpike, and exit at Rt. 128 South (I-95). Then follow I-95 signs to Providence.

To the north, by car: We don't recommend this for anyone likely to get lost, or who may freak out in crazy city traffic. If you don't know your way around the city, this is probably a mistake. However, you can get there, particularly if you keep your wits about you (avoid rush hours, if possible).

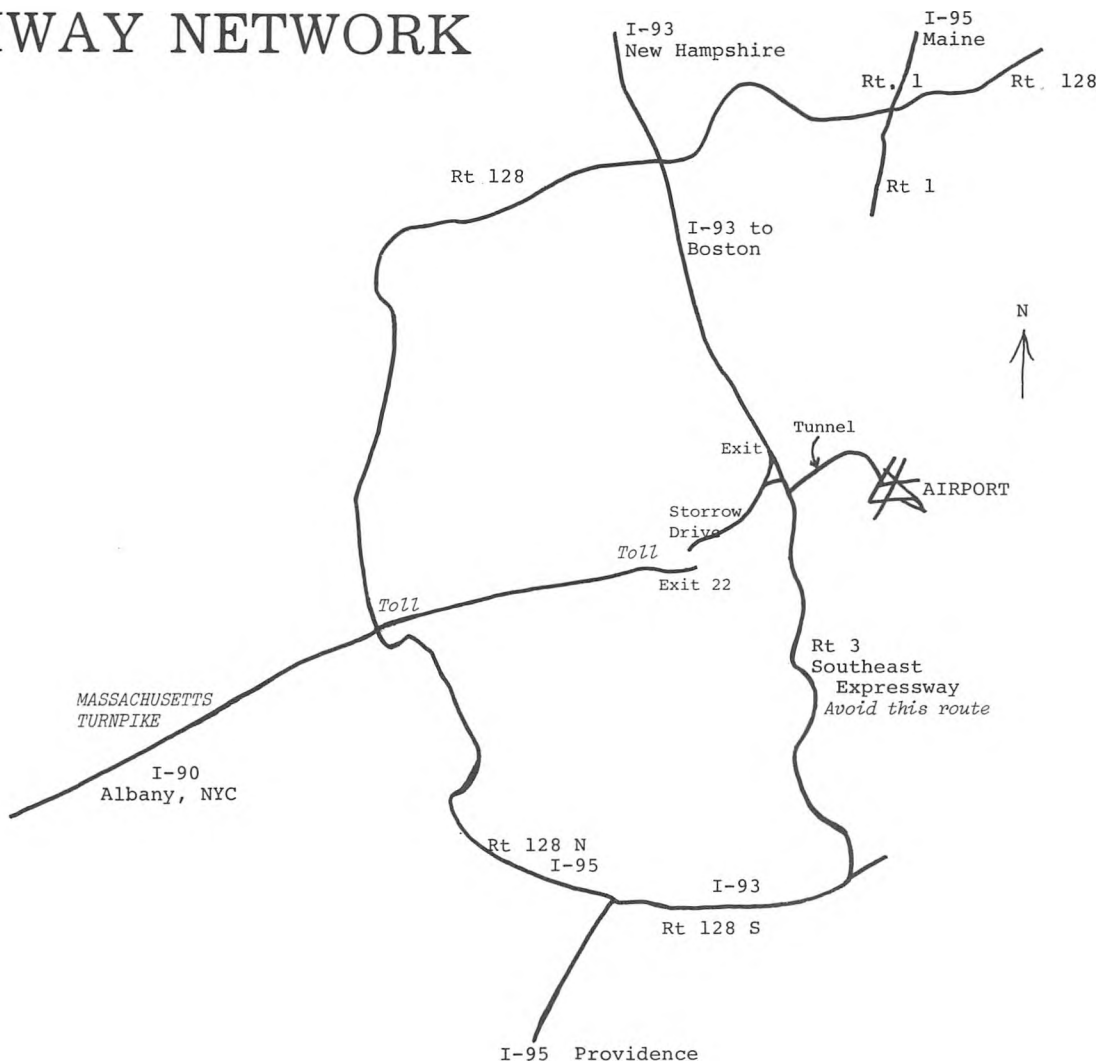
The basic goal is to get to Storrow Drive inbound, and this is done most easily at Berkeley St. To get to Berkeley St., you first want to be on Boylston St., which should be fairly easy from any of the hotels, using the local street map (from the Boston Park Plaza, get on St. James westbound, and turn right onto Berkeley). Follow Boylston St. to Berkeley St., and follow Berkeley all the way to Storrow Drive, where things end. The last block or so looks like an alley, but keep going and bear right.

Once you're on Storrow Drive eastbound, you go through a small tunnel and continue on until you reach a traffic light. At the light, there are four lanes; you want to be in one of the two middle lanes, **not** the leftmost or rightmost. As you go through the light, go up the central ramp and move to the left, following signs for I-93 North or the Mystic River Bridge. Stay left when you reach a fork.

LOCAL STREETS



HIGHWAY NETWORK



After you pass the fork, you come to an area where you are merging into traffic from the left, and the people on your right are trying to cut across two lanes to bear right. Simply stay left and ignore them, and you'll wind up on I-93 northbound. For New Hampshire, that's good enough. For Maine, you need to get to I-95 at the beltway, Mass. Rt. 128 (and, in theory, I-95 as well). Go north to I-95, and then north to Maine. This part is well-marked.

Public Transportation: The parts of Boston you need to traverse getting to and from the con are fairly well served by public transportation. The subways are often overcrowded (avoid rush hours!!!), but the stations are closely spaced in the downtown area, and with a little patience you can get anywhere you want. The Boston subway system is commonly referred to as "the T" and subway stations are marked by signs with a capital T in a circle. (The Green Line is really a trolley line, but runs underground throughout the area that concerns us.) The basic subway fare is currently 50¢, which will take you anywhere within the area covered by these directions. Note that the system is shut down between 1am and 5am. See the map on the next page for the part of the system you need to know about.

To the airport: Limousine from the hotels is \$3.25 and runs every half-hour. It stops in the bus loading area outside the terminals. Cab will be about \$10, including tip, in rush hour periods, slightly less at other times.



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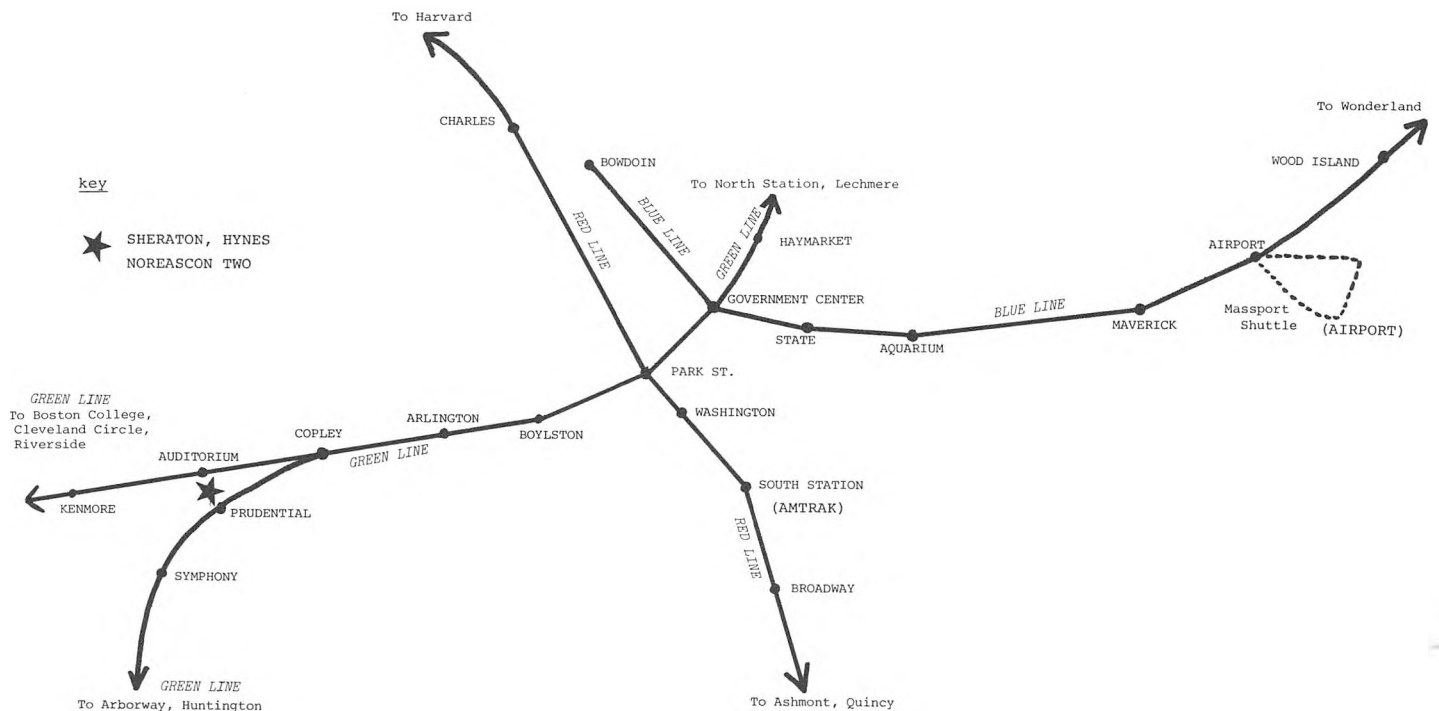
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SUBWAY NETWORK



Mass Transit: Take the Green Line trolleys inbound to Government Center. (They should be marked with names like "Government Center", "North Station", "Lechmere", or possibly "Park Street". If they have names like "Riverside", "Cleveland Circle", or "Northeastern", you're on the wrong side of the tracks; try again. If the train is marked "Park Street" it will end its route there, so you'll have to get out and take another train to continue your journey.) At Government Center, go downstairs and take an outbound train (marked "Wonderland" or "Revere") to the Airport station. Take the escalators up, and ride the Massport shuttle bus (25¢) to your terminal.

To Amtrak and Trailways bus (South Station): Cab will be about \$5.

Mass Transit: Follow the Green Line to Park Street, and go downstairs to any "Ashmont", "Quincy," or "Braintree" train. Take this Red Line train to South Station, ride the escalator up, and you'll be either in the station or outside on the curb. Either way, it's easy from there. If your first stop on the Red Line is Charles St. (above ground), you should get off and get a train going the other way.

To Greyhound bus station on St. James Ave: See the street map for where you are. You can walk from the hotels (a half block from the Park Plaza; about 10 minutes from the Sheraton), take a cab (\$2-3), or take the Green Line inbound to Arlington station, from which the bus station is right around the corner.

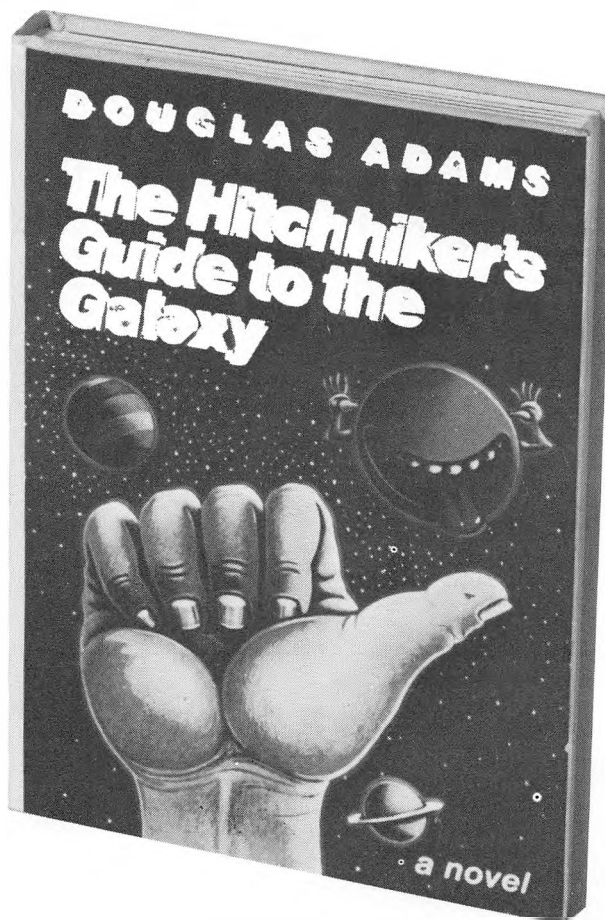


Why are we born? Why do we die? And why do we spend so much time in between wearing digital watches?

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H·A·R·M·O·N·Y B·O·O·K·S

Operations Division

Most of the areas within Operations are here to provide internal services to other parts of the convention. The ordinary convention attendee should have no need to interact with them, although we hope as many people as possible will volunteer to help through our People Mover area.

The write-ups on the areas below explain what each will be doing at the convention.

COMMUNICATIONS AND COORDINATION

This will be the nerve center of the convention, operating 24 hours a day. It will handle messages between parts of the convention (when it is inconvenient for the parts to contact each other directly) and most messages to outside suppliers of services (such as the Hotel's Convention Services Department). C&C will be well equipped with telephones and will provide beepers to people on the committee who have to be reachable. It is also expected that C&C will be running a radio net. From the information flowing through C&C, some will be extracted and collected to be announced or included in newsletters. The C&C Area is being run by Seth Breidbart and Ben Yalow.

PHOTOGRAPHY

Kris Hall and Peter Frisch will be in charge of a crew of official photographers who will be taking pictures around the convention.

PEOPLE MOVER

To everyone who has donated time so far to help out with the many and varied areas of this convention: Thank you!

To anyone who has any more time to donate, or has not yet given an hour or two or three...this is your convention and it needs your help.

The People Mover (located in the Exeter Room on the third floor of the Sheraton-Boston, hotel extension 4183) has a list of the jobs that are still unfilled. Signs posted just inside the door list our most urgent needs; drop by and see if you're interested. And if you're not attracted to any of the listed jobs, tell us what you would **like** to do—we'll probably need help in just about every area of the convention all through the weekend.

When you register as a convention helper, you will be given a helper button, an assignment sheet that lists the hours you have agreed to work, and any other materials pertinent to your assignment. If you end up working additional time on an *ad hoc* basis, please list that on the assignment sheet also. At the end of the con, please return the assignment sheet to the People Mover room, so that we will have a record of everyone who helped, and some idea of how many hours really go into putting on a Worldcon. Everyone who works 8 or more hours will receive a special thank-you gift, a poster of the artwork on the cover of this Program Book.

—Gail Hormats

Classified Ads

ALL ITERATIONISTS AGREE: Worldcon '83 is easy as B-B-B! BHEER, BACKRUBS, & BALTIMORE! We won't rub you the wrong way. Find out for yourself: Baltimore 83 party suite, Sheraton-Boston, anytime....

BOOKSEARCH Hard to find/out-of-print Vampire, Dracula, Science Fiction, Horror, Fantasy paperbacks located. Write: BOOKSEARCH, PHN, 29 Washington Square W., NYC, NY 10011.

A CHILD'S GARDEN OF VAMPIRES (book). A delectable potpourri of dissolute diversions for the discriminating vampire fan! \$2.95 plus 50¢ p/h to: DRACULA, 29 Washington Square W., NYC, NY 10011.

CUSTOM NAME BADGES. Art by Michael Braun as seen in *Startoons*. Press-Type by Ellen. Holders included. See us in the Noreascon Dealers' Room. Pre-Made \$8.50; Made-to-order \$12.00. By mail: Send idea what you want or sketch with check or money order for \$12.00 (plus 50¢ postage/handling) to: Michael Braun, CUSTOM NAME BADGES, 2526 East 23rd St., Brooklyn NY, 11235.

CUSTOM T-SHIRTS that are a work of art—hand sketched, machine wash. Linda Leach, 15131 Northville Rd., Plymouth, Mich. 48170.

EDGAR ALLAN POE named special Ghost of Honor at Baltimore 83 Worldcon. To find out how to join him, write: The Committee for Baltimore 83, 8 Charles Plaza, Suite 1807, Baltimore, MD 21201. Quoth the raven: BALTIMORE!

PLEASE REMEMBER, Gentle Fen, South Gate Again in 2010!

THE GREEN DOME: the magazine for fans of "The Prisoner", with Patrick McGoohan in the limelight. News, fan info, LoCs, photos, artwork, contests! Articles: Portmeirion, Asimov, The Prisoner in the Classroom, Secret Agent, and more! Subscription 1980 US\$7.00, single US\$2.00. Overseas subscription US\$10.00, single US\$3.00. Published quarterly, mailed in mint condition. Be seeing you at Noreascon II, or check, money order, or I.M.O. to: Florence Hatcher, 824 West 176th St., New York, NY 10033, USA.

NEW FANZINE: SPECULATIVE FICTION NEWSLETTER, first quarterly issue Oct. 1980, reviews, articles, humor. 4 issues—\$2.00, Kathleen Taylor, editor, Box 19 Sharwinn, Redfield, South Dakota 57469.

PHILIP JOSE FARMER'S *Riverworld War: The Suppressed Fiction.* Limited edition available June 1980. \$6.95; numbered and signed by Farmer, \$11.95. Postpaid from: The Ellis Press, P.O. Box 1443, Peoria, IL 61655.

SIGN OF THE UNICORN—science fiction jewelry, sculpture, & art (dragon riders, puppeteers, keepers, etc.). We'll see you in the Dealers' Room & after that at our shop at 206 Bradford St., Provincetown, MA (617-487-2321) or at our California studio at 1126 Guerrero #3, San Francisco 94110. Mail orders (catalogue 25¢) to San Francisco.

SPECIAL VAMPIRE ISSUE of the Count Dracula Fan Club 'zine now available. \$2 plus 50¢ p/h to: DRACULA, 29 Washington Square W., NYC, NY 10011

WANTED TO BUY, FANZINES, by the issue or the pound, Charles Seelig, 1505 John Jay, Columbia University, NY, NY 10027.

SECURITY

Security will help out fans who have some problem for which hotel security or Boston Police should be contacted. Security is also in charge of badge checking and has authority over the Hynes perimeter. It will coordinate the use of paid security personnel and handle distribution of keys for locked areas. Security will provide special badges to, and keep records of, people at the staff level and above. (These badges are in addition to the regular convention membership badge.) Finally, Security will be sending people on rounds to check that areas are locked or attended when they are supposed to be.

Security will be open 24 hours a day. Security Headquarters is located in the Board Room of the Sheraton-Boston, on the third floor directly to the right of the entrance from the Hotel to the Hynes Auditorium.

A complete list of Security staff was not available by the Program Book deadline, because it was necessary for the Security team to remain flexible to the developing needs of the convention as a whole. Nevertheless, although all their names cannot be listed, all Security staff and helpers deserve heartfelt thanks for their efforts on behalf of Noreascon II.

—M. David Johnson

TECHNICAL COORDINATION

This area is in charge of ensuring the recording of various program items and functions at the convention. Responsibilities include all special lighting, electrical, and other technical requirements. Chip Hitchcock, Monty Wells, and John P. Lamar are in charge.

LOGISTICS






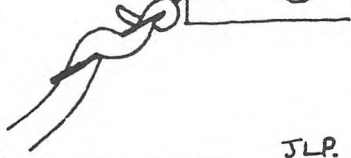
Logistics is in charge of the loading docks in the Hynes Auditorium and the Sheraton-Boston. They are responsible for getting equipment and supplies to the convention, storing and dispensing material that is not delivered to its point of use, and taking the usable remnants away afterwards. You may encounter Logistics if you are a dealer moving in or out through the Hynes loading dock. To give you some idea of the magnitude of their task, we expect to have about two tons of films, four tons of Program Books, and a few heavy items. Logistics is being run by Bob Spence and Dave Anderson.

COMMITTEE OFFICE

The Committee Office will include copying equipment, typewriters, and other general office equipment and supplies for use by the committee. Larry Ruh is in charge of this area, where, for example, it is expected that the convention newsletter will be typed and run off.

COMMITTEE SUITE

A Committee Suite will be run in the Sheraton-Boston by Krissy, the committee Den Mother. It will be a quiet place for relaxing and perhaps some small committee business discussions. It will be open only to Area Heads and above and their guests. It should not be confused with our open Convention Suite.

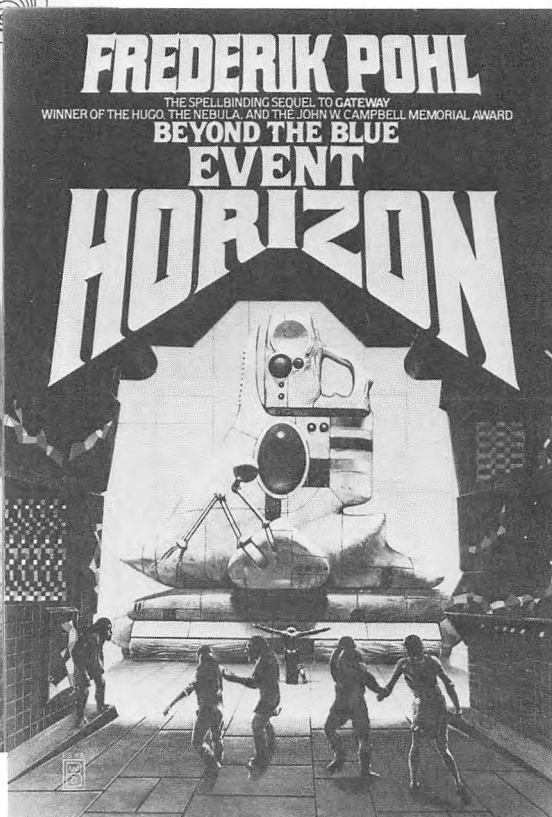
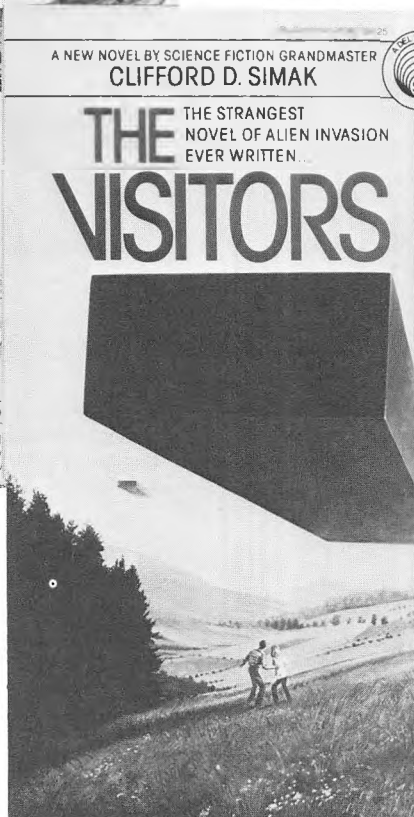
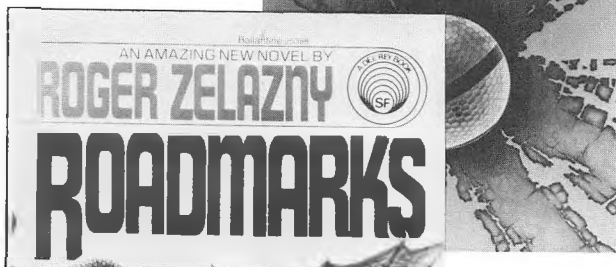
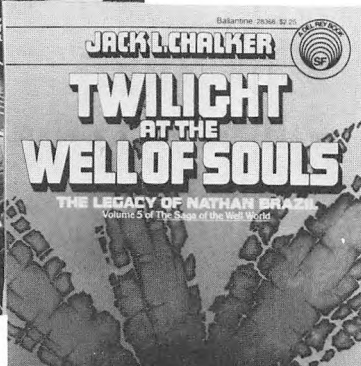
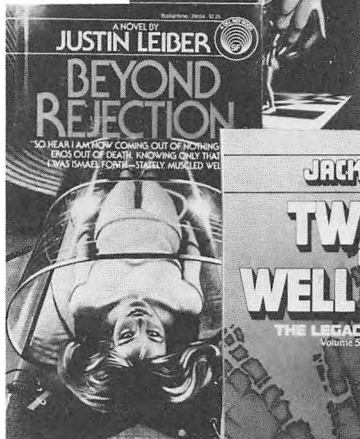
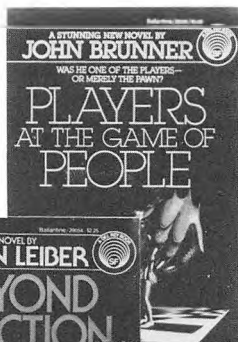
THIS IS A GALACTIC FAN FEDERATION BULLETIN.	TO ALL THOSE COMING TO AUSTRALIA IN '83	AND BRINGING THEIR OWN STARSHIPS
		
YOU ARE ADVISED TO AVOID TRAFFIC CONGESTION AROUND THE CONVENTION SITE.	AND TO LAND AND PARK	IN THE PLACES PROVIDED.
		

AUSTRALIA
1983

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by Jack L. Chalker

Nathan Brazil embarks on his greatest adventure, in the fifth and final novel in *The Saga of the Well World*.

October 28368-6/\$2.25

THE VISITORS

by Clifford D. Simak

A Nebula Grand Master delivers one of the most original novels ever written about alien invasion!

November 28387-2/\$2.50

BEYOND THE BLUE EVENT HORIZON

by Frederik Pohl

The stunning sequel to *Gateway*—a huge Heechee spaceship is found near Pluto, with a human aboard!

December 27535-7/\$2.50

PLAYERS AT THE GAME OF PEOPLE

by John Brunner

A member of the Super Beautiful set exchanges his soul for the pleasures of the flesh. By the Hugo award winning author of *Stand on Zanzibar*.

December 29235-9/\$2.25

More Oz!

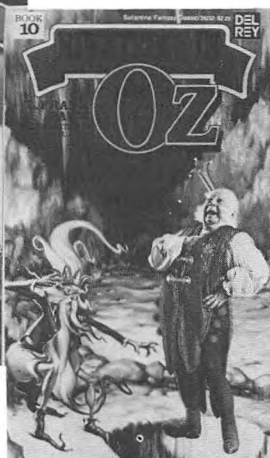


TIK-TOK OF OZ

by L. Frank Baum

More fantasy favorites from the classic series—this time, another little girl lands in Oz: Betsy Bobbin, and her friend, Hank the mule!

November 28230-2/\$2.25



THE SCARECROW OF OZ

by L. Frank Baum

An exciting sea adventure in which the Scarecrow takes center stage.

November 28231-0/2.25

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by L. Frank Baum

A story of the peril-filled islands of the Nonestic Ocean, involving three magic pearls.

November 28232-9/\$2.25

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- Saturday: 11 AM: a multimedia presentation on Aquacon and an introduction of its philosophy (location TBA in the schedule).
Post Masquerade: North American '79/
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(in the Aquacon suite).
- Sunday - Monday: Aquacon memberships and information available at table in Special Interest section.

Pro GoH: Philip José Farmer

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Fan GoHs: Janice Bogstad and Jeanne Gomoll

Hugo nominated editors, artists, activists

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Write for *Huckster*, *Art Show*, *Special Interest*, and *Advertising* information. We are also conducting a *short story contest*: write for details. Please enclose an SASE when making inquiries.

Aquacon is a non-profit corporation: all profits will be donated to charity.

Program Division

GUEST OF HONOR APPEARANCES

Damon Knight and Kate Wilhelm will speak on Friday night at 8pm in the Hynes Auditorium. The title of Damon's speech is "The Hard Core of Fantasy", and of Kate's, "The Uncertain Edge of Reality".

They will follow this up with a question-and-answer session ("The Damon and Kate Show") on Saturday afternoon at 1pm in Hynes Room 200. Damon will also appear on a panel on the Futurians at 3pm on Saturday. Damon and Kate will sign autographs in the Dealers' Room from 5pm to 6pm on Saturday, and at the Noreascon sales table in the Constitution Foyer at 2pm-3pm and at 4pm-5pm Sunday.

Bruce Pelz will speak on Sunday afternoon in Hynes Room 200. His topic will be "The Fan in the Middle". "As Fandom has gotten larger, fans have tended to become specialists—convention fans, fanzine fans, and club fans have been long-established divisions, but now there are media convention fans, FRP game fans, APA fanzine fans, *Dr. Who* fans, neopro fans, fantasy-world fans, one-author-fanclub fans, and dozens of other subgroups. What fandom needs is generalists. But there are problems of scope and of effectiveness that may well discourage generalism."

Bruce will also appear on two panels in the fannish program: "Living in Someone Else's Dreamworld—The Coventranians" (noon Saturday) and "Fandom in the 70's and Beyond" (3pm Monday), not to mention the *Meet the BNFs* party on Friday night.

GENERAL PROGRAM

The General Program will be organized as 4 tracks, each in a different room:

Swords track	Hynes Main Auditorium
Pentacles track	Hynes Room 200
Wands track	Sheraton Independence Room (Monday: Sheraton Commonwealth Room)
Cups track	Hynes Room A

Please see your Pocket Program for the time and location of each of the program items listed below, and for new panels and talks that may have been added after the Program Book press deadline.

—"The Hard Stuff": how to build an entire universe (or world if you think small) as a background for a science fiction story. The moderator is Larry Niven; other panelists are Hal Clement, James P. Hogan, and Donald Kingsbury.

—"What Is This Poetry Doing in My SF?": a panel on (speculative) poetry and science fiction—what is happening now, what its with the problems of antecedents were, and where it's going. Moderated by poet Robert Frazier of the SF Poetry Association. Other panelists are Andy Joron; radio playwright Frederick Mayer; and Gene Van Troyer, managing editor of *The International Portland Review*.

—"The Clarion Call": Clarion alumnae/i will discuss these workshops with the emphasis on the role of the instructors as perceived by the student writer.

—"Love's Labor Found?": specialty publishing houses have existed throughout the history of SF (as we know it) and have contributed greatly to it. Donald Grant of the publishing house of that name will participate, along with Charles Collins and Ed Wood (Advent: Publishers).

Having spent most of my time as a fan publishing fanzines, I am unaccustomed to public speaking. Therefore, I would like to turn the rest of my speech over to my typewriter.



—"Ars Gratia Pecuniae": the selling of artwork, with Ellen Franklin of Boston's Earthlight Gallery; Lea Braff of Jarvis, Braff Ltd. (authors' and artists' agents); and George Scithers, editor of *Isaac Asimov's Science Fiction Magazine*. The making of artwork is often discussed, but the selling of it rarely is. Just what does an artist do with a finished work?

—"The Myths of H. P. Lovecraft": an academic panel will discuss some of the myths which have grown up around H. P. Lovecraft, the man. The moderator is S. T. Joshi of Brown University (in Providence, wherein Lovecraft resided). He will be joined by Prof. Donald R. Burleson of Middlesex (NH) Community College; Marc A. Michaud, editor of *Necronomicon Press*; and J. Vernon Shea, a correspondent of Lovecraft's who has authored many articles about him.

—"Tax Aspects for Writers and Artists": a workshop given by Jean Longyear, tax accountant for H & R Block. This workshop, aimed at the new and aspiring writer/artist, will take place Friday afternoon from noon to 2pm. It will cover how to set up a simple accounting system and some



**A Modern Dance with Film by
JEANNE ROBINSON and BOB ATKINSON.**

NOREASCON II is hosting the U.S. premiere of the Dance/Film piece Higher Ground, which is based on ideas in Stardance, by Jeanne and husband Spider Robinson. The film and music are by Bob Atkinson.

Grand Ballroom, Sheraton-Boston Hotel, Saturday, August 30 at 3:30.

LIMITED SEATING.

basic bookkeeping. It will not cover corporations, partnerships, estates, or gift taxes. This was first announced in Progress Report 4, and registration will be closed by the time you see this.

—“Writers’ Workshop” will be given by Barry Longyear. The workshop has two sessions. (Note: there is only one workshop—students attend both sessions). The first session (Friday 9am-noon) will cover basics of story structure, etc. The second session, Sunday morning (9am-noon), will cover specific story problems. Manuscripts will be collected for Barry to read over the long Maine winter. There will be a workbook available at the workshop for \$3.95 (purchase is not necessary) which will cover much of the material in the first session. Admission to this workshop is by advance registration, although if places are still open, we will accept additional students at the door.

—“War/Military and Society” will consider the interactions; good and horrible examples from Sf will most likely be trotted out. Hear anthropologist/soldier/fan Clifton Amsbury, writer Gordon R. Dickson, and writer/soldier/fan Joe Haldeman.

—“Something in the Water”: current fantasy writers of Massachusetts, with Jane Yolen, Georgess McHargue, and John Bellairs. Why are so many of the current writers of children’s fantasy (whatever that means) in the Bay State? What does it all mean?

—“The Campbell Years”: a talk by Isaac Asimov on a number of subjects, including his relationship with John W. Campbell of *Astounding Science Fiction*, which (as *Analog*) celebrates its 50th anniversary this year.

—“Recycling SF—the Reprint Anthology”: for many the reprint anthology was the first introduction to science fiction. It can be thematic, didactic, polemic, entertaining, profitable—all these and more. Martin H. Greenberg, himself an anthologist, will moderate a panel of the major anthologists in our field: Terry Carr, Barry N. Malzberg, Robert Silverberg, and Donald A. Wollheim.

—“It Comes in the Mail”: regularly for 26 years the Science Fiction Book Club newsletter “Things to Come” has made its way into the mailboxes of avid SF readers. The current editor, Ellen Asher, will delve into the club’s workings. This will be followed by a question-and-answer period.

—“The New Curiosity Shop”: The SF retail bookstore is a relatively new phenomenon (about 10 years old). A panel of owner/managers will discuss what’s happening. They are Sherry Gottlieb of LA’s A Change of Hobbit, Spike MacPhee of Cambridge’s Science Fantasy Bookstore, Derek Stokes of London’s Dark They Were and Golden Eyed, and Elliot Shorter of Providence’s Merlin’s Closet.

—“The New Copyright Laws and How They Affect Professional Writers and Artists”: a talk by Alex Berman, who just happens to be a lawyer for the Science Fiction Writers of America.

—“The Craft of Writing Science Fiction”: few can write good SF; even fewer know exactly how and why they do it a certain way. The panel at press time is Robert Sheckley and Frederik Pohl.

—“Funny Ha Ha?—Humor and Satire in SF”: humor is one of the hardest types of fiction to support in either the long or short run. Satire is delicately balanced on the edge of polemic. Some of the newer practitioners will tell us how they go about it: Bob Asprin, Paul J. Nahin, Christopher Stasheff, and Sharon Webb.

—“Out of the Petri Dish”: building cultures as background for SF stories. The characters have to live in a society and a culture; how do you build them? Listen to (so far) Alan Dean Foster and Joan D. Vinge.

—“Homophobia in SF and Fantasy”: a study of the treatment of variant sexual life styles in SF stories doesn’t seem to support SF’s claim to openmindedness. It might

not be that bad (could it be worse?). Confirmed so far: Jerald Jacks (moderator) and Elizabeth Lynn.

—“The Moon Treaty”: almost without notice by the public, a major determinant for future space exploration is in progress. What is it and what does it mean? Dr. Jerry Pournelle is confirmed for this.

—“Thieves’ World”: a group of authors set up a planet with a medieval-like culture, defined some rules, and proceeded to write stories in it. The first anthology is out already. Some of the participants will **tell all**. Robert L. Asprin, Lynn Abbey, Janet E. Morris, and Joe Haldeman.

—“Does Science Fiction Have To Be Bad?”: a panel addressing the so-called “State of the Art”, moderated by Charles C. Ryan (editor of *Galileo*) with Edward Bryant, Joe Haldeman, Alan Ryan, and Robert Silverberg.

—“Concepts for Interstellar Flight Systems” (talk by Dr. Robert L. Forward): the present status of concepts for flight systems with the capability of traversing interstellar distances will be reviewed. Emphasis will be placed on those concepts that involve a minimum of extrapolation from present technology, although more speculative ideas will be briefly covered. Featured will be a number of newer concepts, such as antimatter-energized rockets with a small antimatter-to-matter ratio, laser-and antimatter-augmented thermal ramjets, laser- and electron beam-imploded micro-fusion pulse-jets, and a laser-driven light sail which utilizes the laser beam from the solar system to decelerate and stop at the target star.

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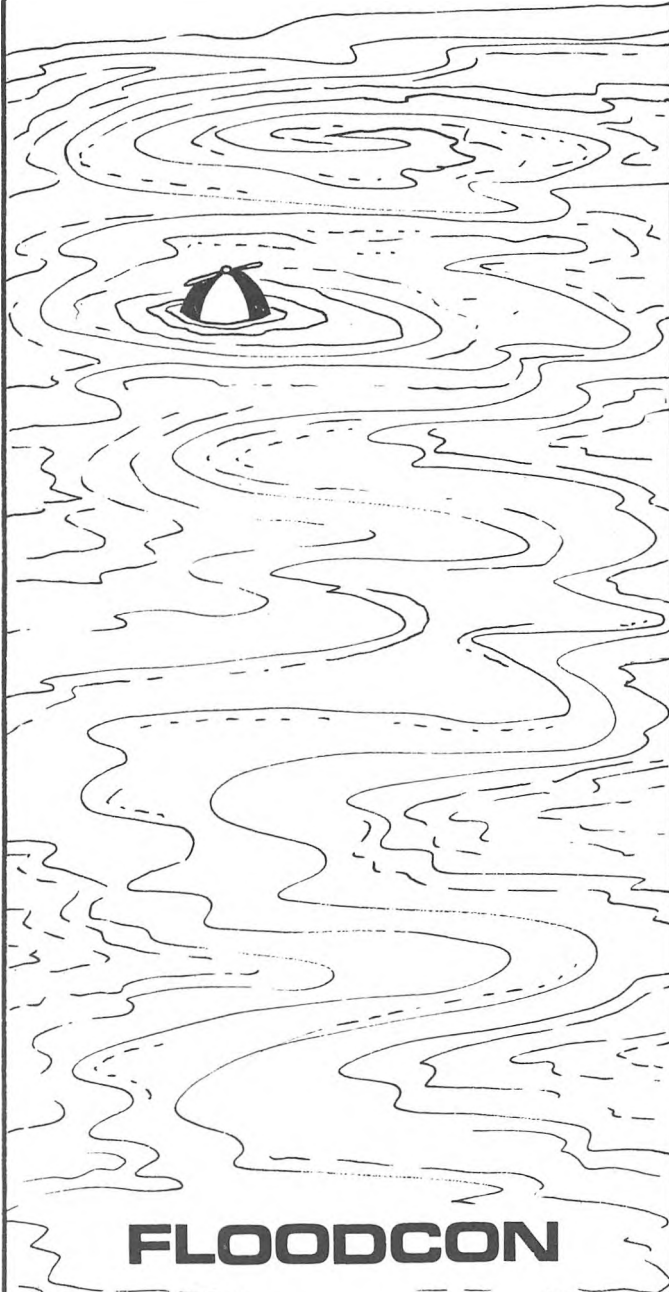
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—“Life on a Neutron Star” (talk by Dr. Robert L. Forward): in the process of constructing the background science for *Dragon's Egg*, a considerable amount of material and a number of drawings and paintings were generated that describe in detail the type of life forms that could live on a neutron star and the environment they would have to cope with. Most of this material was included as a Technical Appendix to the novel. The talk will expand on the material in the Technical Appendix and will include additional drawings and artwork depicting the flattened, white-hot, sesame-seed-sized aliens in action on the glowing crust of their home star.

—“Women Fantasy Artists”: Susan Lewis will moderate this panel, with Ginny Dildine, Jane MacKenzie, Wendy Pini, and Janny Wurts.

—“Fantasy Projects in Progress”: a talk by Ian Ballantine.

—“Post-Holocaust Themes in Feminist SF”: a panel organized by Jeanne Gomoll.

—“Writing Howard's Biography”: L. Sprague de Camp and Catherine Crook de Camp will describe the problems and entertaining episodes in the years they have devoted to the researching and writing of *Dark Valley Destiny: the Life and Death of Robert E. Howard*, due to be published in 1981.

—“Fairy Tales, Myths, and Feminism”: fairy tales and myths both shape and represent a culture; when the Greeks dominated the Mediterranean culture, they quickly made the heroes and heroines of Mycenaean and Minoan myth subject to their own heroes. Feminist SF is trying to rewrite these mythologies to reshape and imagine world futures using archetypes in a new manner.

—“Alternate Universes”: since Murray Leinster regularized the topic, parallel universes have held a special fascination for SF writers. Although Aslan told us, “We are never told what might have happened,” it is still the child in us that asks, “What if...?” Moderated by Mark Keller.

—“Technology for Androgynous Futures”: considering the argument that futures in which people are considered primarily as individuals and on individual merit are possible only with high technology. The first industrial revolution gave the balance of control to centralized forces; might the second and third industrial revolutions shift the balance back to the individual?

—“An Artist's Life”: what goes on in front of and behind the scenes in the course of producing the artwork seen by SF fans, why the art is **this** way instead of **that** way, and how the artists get into the field.

—“Teaching Science Fiction”: one mark of SF's increasing “respectability” is the number of SF courses in colleges, universities, and high schools, and the number of scholarly journals devoting themselves to analyzing the field. But what kind of a job are the teachers and researchers doing, and why? Is there any consensus on good academic work on SF—or even on good SF?

—“Realities of Fantasy”: contrary to popular belief, fantasy deals with the problems of everyday life. Since our culture seems to have lost the old, necessary myths, we have had to invent new ones—which may offer an explanation for the recent upsurge in fantasy.

—“The Future of Government”: SF stories have postulated many kinds of governments, but most of them have been somewhat dull and limited. Is this a limitation of the genre, or simply of the education of the writers? What might be the impact of major new technologies on the government of the future?

—“Breaking into Print”: this panel will discuss the basics of getting editors to read manuscripts and, one hopes, to buy them. The panel will include writers of differing longevity in the field, along with an editor for balance. Moderated by Eileen Gunn.

FANNISH PROGRAMMING

Here is a list of fannish program items we have planned, along with their expected times. Fannish programming will not be confined to a single function room, but will be intermixed with the general program, depending on which size room is appropriate for the particular item. Please consult your Pocket Program for each item's final time, location, and additional participants.

—“A Fannish *Opening Ceremony*”: a four-day celebration of Roscoe's birthday (otherwise known as the Worldcon) begins with the traditional invocation of faanish fandom's beaver ghod. (noon Friday)

—“Fans Across the Sea—Fanfund Politics”: is the way we choose delegates tough or daft? Confirmed are Mike Glicksohn and Linda Lounsbury, who is American DUFF co-administrator. (1pm Friday)

—“Time Binding I: The Birth o'Fanation (Fandom in the 30's)”. (Each of the time-binding sessions will consist of a short historical overview followed by personal anecdotes and tall tales.) (2pm Friday)

—“Time Binding II: Beanies, BEMs, and Slans—The Origins of Fannish Culture (Fandom in the 40's)”. (3pm Friday)

—“I Hate Fandom, or, Fandom is a Waste of Time”: a gonzo spleen-venting by a panel of burned-out iconoclasts. Moderated by Lou Stathis, with Dan Steffan, John Shirley, and Norman Spinrad. (4pm Friday)

—“Living in Someone Else's Dreamworld—The Coventrians”: a reminiscence of fandom's most intense and involving example of world-creation and role-playing, with Bruce Pelz, Rich Brown, Bjo Trimble, and Fred Patten. (noon Saturday)

—“Time Binding III: ‘The Mad Dogs Have Knead Us In The Groin’ (Fandom in the 50's)”: moderated by Joe Siclari. (1pm Saturday)

—“The Dead Cat in History”: Jeanne Gomoll presents a slide show on the logical fannish backlash against the militant catists of our subculture. (2pm Sunday)

—“The Futurians: Who They Were and What They've Become”: Damon Knight, Fred Pohl, Richard Wilson, and other members share their memories of fandom's most remarkable club. (3pm Saturday)

—“The Alien Viewpoint: North American Fandom From an Overseas Perspective—How We Look to Them”. (4pm Saturday)

—“The Interactive, Synergistic, Transatlantic, Open-Ended Fancartoonists' Jam”: a chance to watch some of fandom's finest artists in action, with Bill Rotsler, Ken Fletcher, and Stu Shiffman. (4:30pm Saturday)

—“Author Cults: Does ‘Fan’ = ‘Fanatic?’”: the who, how, and why of tightly-focused subfandoms. (noon Sunday)

—“The Fan in the Middle”: Bruce Pelz's Guest of Honor Speech on the need for generalists in fandom. (1pm Sunday)

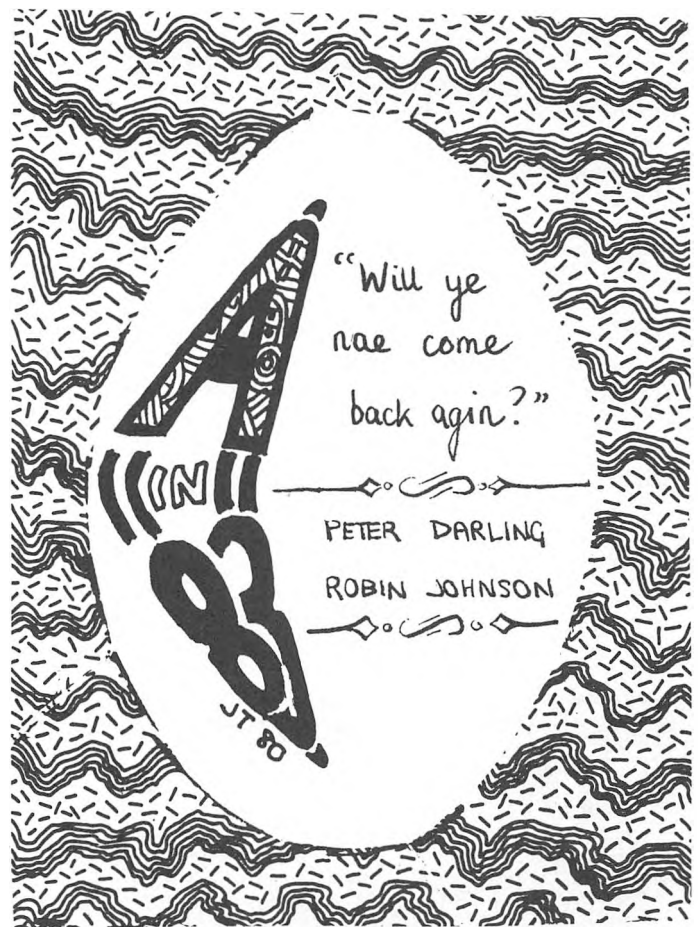
—“The Great Debate—Resolved: the Worldcon should be abolished”: Mike Glycer heads the “pro” team and Bob Hillis leads the “cons”. (2pm Sunday)

—“Time Binding IV: Coming of Age...or Maybe Not (Fandom in the 60's)”: moderated by Gary Farber. (3pm Sunday)

—“Fandom's Greatest Hits—A Musical Review”: featuring songs from some of fandom's best-known musical shows. (4pm Sunday)

—“Politics and Fandom—Should They Mix?”: the ERA, blood drives, and the space program have all engaged fannish passions. Where should fandom end and the real world begin? (noon Monday)

—“The Has-Beens of Fandom—Past Worldcon Chairs Talk About Their Trials, Tribulations, and Disappearances”:



moderated by Ross Pavlac, with Ted White, Dave Kyle, and any other past Worldcon chairs we can coax out of hiding. (1pm Monday)

—“The Twiltone Window”: a survey of 50 years of fanzine fanart with footnotes on the first half-century of fanzines, presented, with illustrations, by Taral. (2pm Monday)

—“Time Binding V: In which Jophan Discovers Sex, Drugs, and Rock and Roll (Fandom in the 70's and Beyond)”: moderated by Bruce Pelz. (3pm Monday)

Where the primary program item runs less than an hour, we hope to fill the gap with “Guest Editorials”, short talks and dialogues on matters of topical interest in the general fannish scene by some of fandom's most incisive pundits.

In addition to the above, there will be three fannish events outside daytime program hours:

—On Thursday night there will be a nostalgic presentation of slides of Noreascon I. The formal show will be followed by a BYOS (Bring Your Own Slides) party, where members of the audience will be encouraged to show their own slides of the 1971 con. (Bring your slides in a carousel, if possible, and be sure that your name is on each one.)

—On Friday night, after the GoH speeches, everyone is invited to a party to *Meet the BNFs*. Here is your chance to meet Fan GoH Bruce Pelz, TAFF Delegate Dave Langford, DUFF Delegate Keith Curtis, and other Big Name Fans that the fan-program area head will risk his neck to single out.

—On Sunday night, after the awards ceremony, you're invited to participate in the Claude Degler Memorial Scavenger Hunt, just for fun. Form your own 4-person team or come and get matched up.

—Moshe Feder

"A BAR IS BORN"

This is an original musical spoof of the *Star Wars* universe, written by Steven L. Goldstein and produced by the Humanalo Science Fiction Society of New Hampshire, fresh from its presentation at Unicon IV. It will be presented in the Commonwealth Room on Saturday afternoon.

The cast:

Barf Later Jerry Kronenfeld
Laid Organic Sue Hurwitz
Hen Homo Chris Costanzo
Chewbacco Kevin Fowler
Sleepio Faith Renzullo
Arty-Doo-Doo Steven L. Goldstein
Narrator Jack Costanzo
Songstress Laurie Leavitt
AC-DC-Keno-Bi-Bi Steve Leavitt
Puke Skynapper Ralph Bagnall

AUTHORS' FORUM

The following are some of the authors who have agreed to give readings at the Authors' Forum at Noreason II:

Linda Bushyager
Jeffrey Carver
Suzy McKee Charnas
C. J. Cherryh
Jack Dann
Gardner Dozois
L. Sprague de Camp
Phyllis Eisenstein
Robert L. Forward
George R. R. Martin
Sandra Miesel
John Morressy
Frederik Pohl
Alan Ryan
Bob Vardeman
Howard Waldrop

The Authors' Forum will be located in Hynes Modular Room C and will probably run from 11am to 5pm each day. Please consult your Pocket Program for a detailed schedule.



The Master of Middle Earth and His Magic

J. R. R. TOLKIEN

Deborah Rogers

ISBN 0-8057-6796-7 \$8.95

The critical analysis in this volume covers Tolkien's major short works as well as his classics *The Hobbit* and *The Lord of the Rings*. The influence of Tolkien's academic career on his writing is examined, including his 20 years as a professor at Oxford. A selective bibliography is included that is a valuable starting point for further research. *Available November 1980.*

Free shipping and handling on orders accompanied by payment. Individuals must include payment on all orders. Prices outside the U.S. are 15% higher. Call toll-free 1-800-343-2806 or write:

TWAYNE PUBLISHERS

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PRO GROUPS

"Pro Groups" are a form of discussion group, but take place with an SF professional (writer, editor, etc.) as the central focus. If you've always wanted the chance to talk to a certain pro, this may be it, though you'll have to share the time with a small group of other people. What gets discussed in a pro group is up to you as participants and to the pro—his/her life, works, attitudes, and opinions, maybe more, depending on the individual pro, who sets the limits. This is not intended as a captive audience for a lecture, but neither is it a grilling interview. Just a chance to sit down with a small group of people and talk to someone you might not otherwise get to speak to on a one-to-one basis.

To keep it fair for everyone, you will not be able to sign up for pro groups on the sign-up sheets used for regular discussion groups; instead we will take names and have a drawing at the con for each group. A cut-off time for the drawings will be posted on the pro-group bulletin board, along with details as to who is participating in the groups, and some information about them and what they want to talk about. After each drawing is held, information about the location of the group will be made available to the chosen participants **only**, in order to protect privacy and make certain that the room does not become overcrowded (which would be uncomfortable for everyone). Each session will last about an hour and will be held in a volunteered hotel room in the Sheraton.

The pro-groups bulletin board will be next to the discussion-group bulletin board in the Constitution Room, and more information can be obtained from the discussion-group table there (hours listed under "Discussion Groups"). The maximum number of participants in any pro group will probably be 10 or 12 unless we find volunteers with large rooms. Exactly how many groups we will have won't be known until the con starts, because we will be signing up pros to participate after they know their schedules; but some pros are eager for this type of fan contact, and you will have a wide range of people to choose from. Some pros may even be able to have more than one session, to enable a greater number of people to talk with them. Pro groups are an innovation in con programming, and credit goes to Leslie Turek for finding a new way to get pros and fans together. We think this is better than overcrowded "meet the pros" parties.

—Jean Berman

The first book to open with the phrase "It was a dark and stormy night" was *Pharon the Shipbuilder and the God of the Waves*, by Armitridos, a Phoenician, written in 831 B.C.



SCIENCE FICTION &

FANTASY DESIGNS

ORIGINAL ARTISTS

CON TRANSFERS

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CHICAGO, ILL

"VISIT US IN THE HUCKSTER ROOM"

DISCUSSION GROUPS

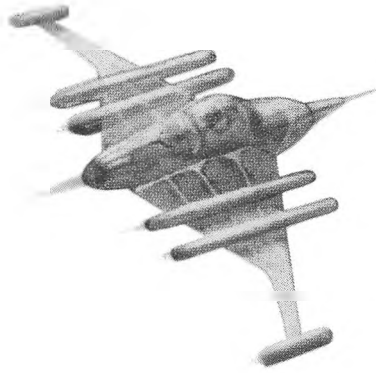
What's a discussion group? An informal gathering of people who may not know one another, but who all have one thing in common: something to talk about. Noreascon II will have discussion groups covering a wide range of topics, from the works of popular authors to computers, movies, international fandom, how to run conventions, etc. Of course, these are only suggestions based on groups that have been held before, and almost any topic or question is suitable for a discussion group. There's a good chance that anything you're interested in talking about, some other attendees are also interested in, and a discussion group is a good place to meet them and exchange ideas.

Discussion groups can take place at almost any time during the convention; most of them will occur in volunteered hotel rooms at the Sheraton. A group can be two or three people, or twenty or more, and can last (depending on time and interest limits of the participants) from an hour or so to an all-night talking party. If you have not sent your ideas for discussion groups in beforehand, you can still start a group at the con, or sign up to attend as many as you are interested in, by going to the discussion-group table in the Constitution Room and filling out the appropriate sign-up sheet there or on the bulletin board nearby. Information on discussion groups, how to lead them, etc., will be available at the table, which will be personned from 6pm to 10pm on Thursday, and from 10am to 6pm Friday, Saturday and Sunday. Monday hours will be posted.

I intend to personally visit every discussion group posted to make certain that all is well; please feel free to talk to me about any questions or problems you might have relating to Noreascon II discussion groups. Remember that the discussion-group program is possible only because con attendees like you volunteer their time and space and ideas—to share on an individual level the thoughts and opinions of those who have come to the Worldcon.

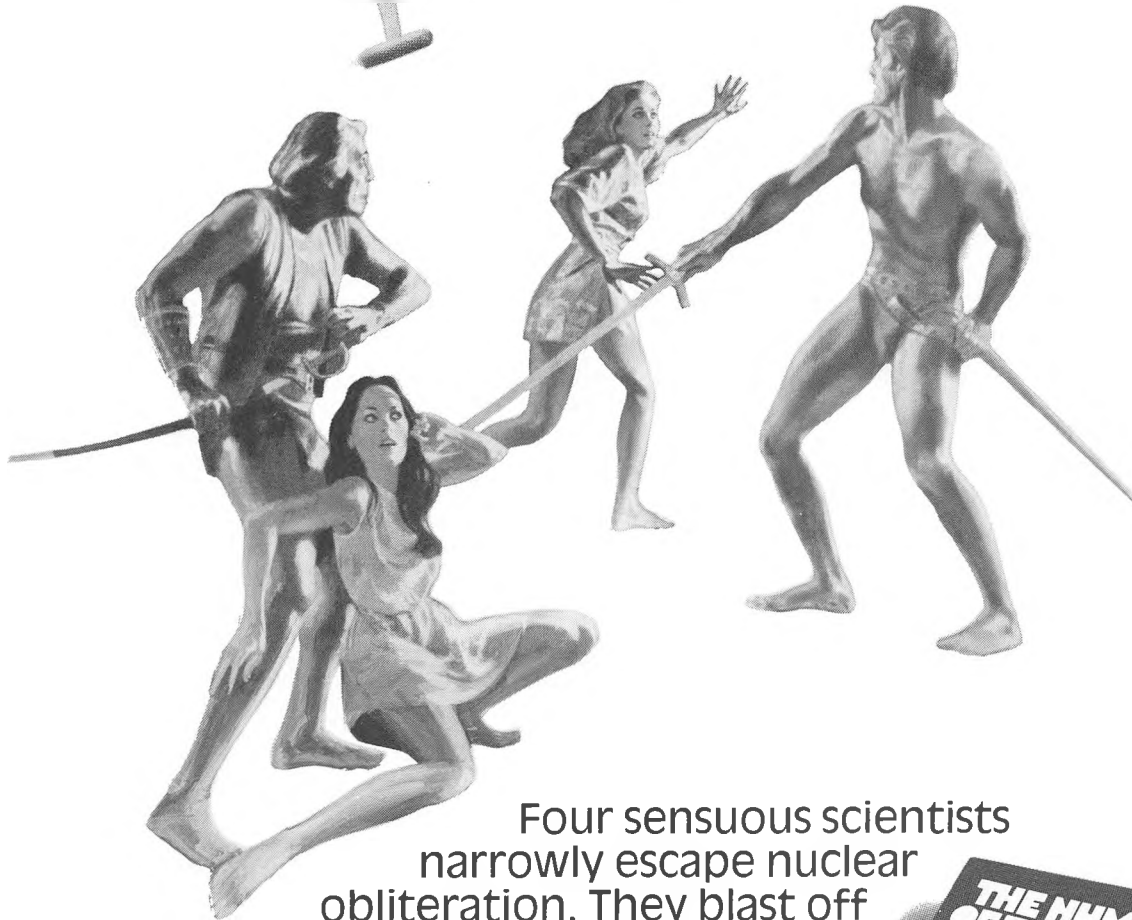
—Jean Berman

Look Where Heinlein's Been For The Last 7 Years



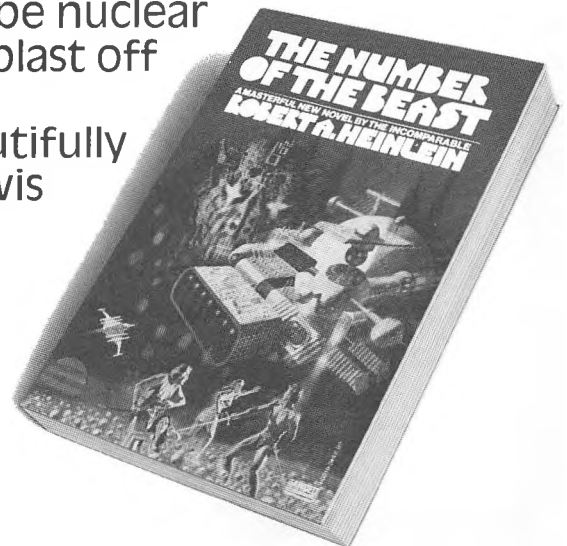
In another world, as usual.

And the master has brought
back the definitive SF Opus.



Four sensuous scientists
narrowly escape nuclear
obliteration. They blast off
for brave new worlds . . . some
created by Heinlein, some beautifully
borrowed from the likes of Lewis
Carroll, L. Frank Baum, and
Edgar Rice Burroughs.
Get your ticket wherever
paperbacks are sold.

**A Columbine paperback
from Fawcett Books.**



SPECIAL INTEREST GROUPS

The diversity of the Special Interests represented at Noreascon II is like a delicious smorgasbord. They will give you the opportunity to sample other viewpoints as well as find support for your own. Whatever your views, come and taste, sample, look and listen to the Special Interests, Noreascon II's 'special' spice.

Directions, signups, and space availability in the Special Interest area are available at Information. Please check your Pocket Program for additional listings.

—Patricia Vandenberg

APA-DUD

Robert E. Sacks
4861 Broadway 5-V
New York, NY 10034

APA-DUD, *Different Worlds*, and others will hold a meeting to talk and answer questions about Fantasy Role Playing, FRP publications, and related topics on Sunday at 1pm. Additional information will be available at the Special Interest tables on Friday and Saturday.

APA-DUD is the New York Fantasy Role Playing Amateur Publishing Association. Fantasy Role Playing includes such games as *Dungeons and Dragons*, *The Fantasy Trip*, *Chivalry & Sorcery*, and *Traveler*. APA-DUD meets monthly to collate, and play FRP. Contributors of at least one page every 3 issues (exclusive of flyers, APA politics, and speculation on pseudonyms) receive copies of the APA.

Different Worlds, PO Box 6302, Albany, California 94706 is a bimonthly prozine on the adventure role-playing hobby, published by The Chaosium, Inc. *DW* publishes articles and reviews on all games in the hobby, industry gossip, and a letter column. The magazine emphasizes the role-playing aspect of gaming.

Aquacon

Paul K. Abelkis
P. O. Box 815
Brea, CA 92621

The Aquacon Committee will be presenting a visual (slide, etc.) presentation as well as an informative talk on Aquacon and its philosophy at 11am on Saturday. Additional information will also be available at the Special Interest tables on Sunday and Monday.

Aquacon is a science fiction conference to be held February 12 to 16, 1981 in Anaheim, California. Attending memberships are \$15 until 12/31/80. Supporting memberships are \$3.

Association for Science Fiction Art, Inc. (ASFA)

Freff
8102 23rd Ave. #4
Brooklyn, NY 11214

ASFA will hold its first national meeting and election of corporate officers at the convention.

Information for those interested in joining ASFA and for ASFA members will be available at the Special Interest tables Friday and Saturday.

ASFA meets, publishes a newsletter, spreads information, and works for better art shows and artist/publisher relations. Dues are \$10 per year.

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Aussiecon II

Jan Howard Finder, PO Box 428, Latham, NY 12110
Carey Handfield, PO Box A491, Sydney So., NSW 2000,
Australia

This is the Australian bid for the '83 Worldcon. They will hold an open meeting on Friday at 2:30pm. Additional information will be available at the Special Interest tables on Friday and Saturday.

Instead of pre-supporting memberships, Aussiecon II will be soliciting "Friends of Australia in '83". To become a "Friend" a person must give a minimum donation of \$1. In return they get a card saying that they are a "Friend of Australia in '83", plus a free drink at the convention in 1983 if Australia wins the bid.

Bad Company

Leah Rosenthal
925 E. 14th Street, Apt. 7K
Brooklyn, NY 11230

The Bad Company will hold a general discussion, palaver, and powwow on Friday evening at 8:30pm. Additional information will be available at the Special Interest tables on Friday and Saturday.

The Bad Company is interested in TV and movie Westerns. Members talk, correspond, and publish *Wide Open Spaces*, a fanzine. There are no dues.

Barnard-Columbia Science Fiction Society

Susan Kahn, Dani Eder, Charles Seelig
317 Ferris Booth Hall
Columbia University
New York, NY 10027

The Barnard-Columbia SF Society will be distributing fanzines and information at the Special Interest tables on Friday and Saturday.

The Society meets once a week for business and discussion of SF and other matters. They have writer workshops, run a 4000+ library, publish *SOL III* (a literary magazine) and *CUSFuSSing* (a newsletter-fanzine). They also hold Apricon, a science fiction convention, once a year in the spring. Everyone is welcome, though only students may be officers. There are no dues.

Boston Star Trek Association (BSTA)

Edward Laprade, President
P. O. Box 1108
Boston, MA 02103

The BSTA will have an open meeting on Sunday at 4pm. Additional information will be available at the Special Interest tables on Friday and Saturday.

BSTA is interested in *Star Trek* and general science fiction. Their functions include monthly meetings, a bi-monthly newsletter, and various group activities. Dues are \$7.50 per year.

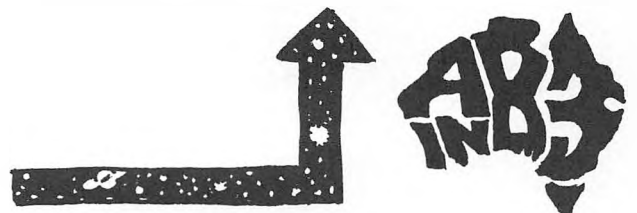


AUSTRALIA IN 1983 - THE FACTS:

- * Ours will be a friendly con
- * Ours will be a fannish con
- * Ours will be a one-hotel con
- * AUSSIECON in 1975 was one of the best worldcons ever - just ask someone who was there - and we can do it again !
- * Many well-known fans and authors have visited our shores
- * The concom is experienced, and have participated in running many successful regional cons
- * Australia is a beautiful country - a great place to visit
- * Fares to Australia are the lowest they've ever been
- * Sydney has a population of over 3 million - we have the facilities for a worldcon
- * Become a 'Friend of A in '83' ! Just send a donation to one of our agents, and get a free drink at the con in 1983 !

North American Agents:
Marty Massoglia, 1337 Berkley Ave,
Santa Monica, CA 90404
Jan Howard Finder, Box 428, Latham,
NY 12110
John Millard, 18-86 Broadway Ave,
Toronto, Canada, M4P 1T4
A in '83 Bidding Committee:
Box A491, Sydney South,
2000, Australia

BEWARE THE RETURN OF ANTIFAN !



Cartoon/Fantasy Organization

Fred Patten, 11863 W. Jefferson Blvd., Culver City, CA 90230
Jerry Beck, 14 Horatio St., Apt. 8-C, New York, NY 10014

The Cartoon/Fantasy Organization will hold an open membership meeting on Saturday at 3pm. Additional information will be available at the Special Interest tables on Friday and Saturday.

C/FO is interested in animated cartoons, especially Japanese SF and Fantasy cartoons. They are an international correspondence club who publish a bi-monthly fanzine, *Fanta's Zine*, and hold monthly screenings in Los Angeles and New York City—the locations of their two present chapters. Dues are \$10/year plus \$1/screening. *Fanta's Zine* is \$5 for a one-year (6-issue) subscription.

Chicon IV

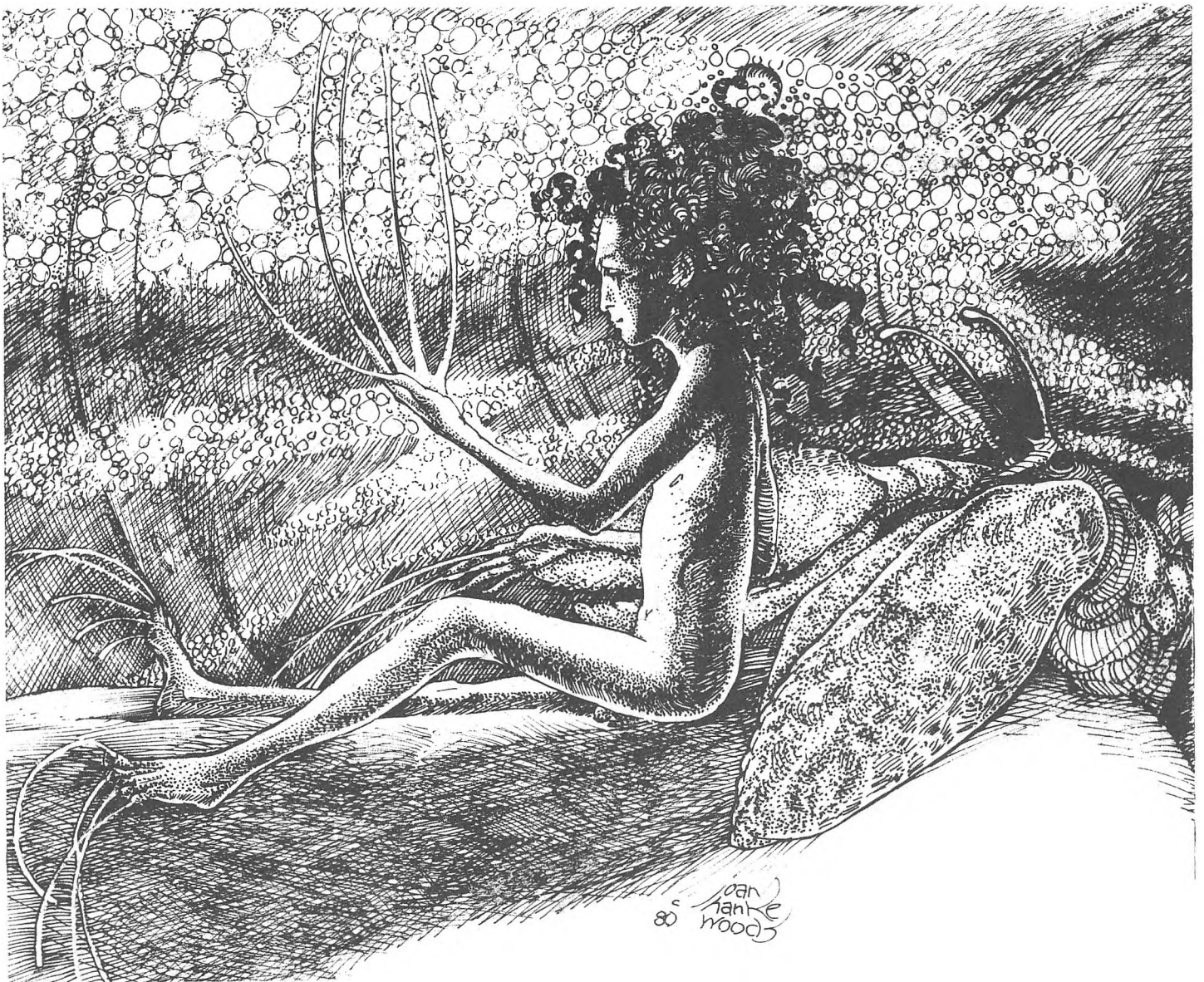
P. O. Box A3120, Chicago, IL 60690

Church of Herbangelism

Elst Weinstein
12809 Neon Way
Granada Hills, CA 91344

The Church of Herbangelism will hold an open fannish religious ceremony and fannish religious discussion on Sunday at noon. Additional information will be available at the Special Interest tables on Friday and Saturday.

The Church of Herbangelism is interested in fannish religious humor and satire. They hold fannish religious ceremonies and publish the *Holy Babble*. Membership dues are \$1.



Denvention Two

Steve Larue
P. O. Box 11545
Denver, CO 80211

Detroit in '82

13101 Lincoln, Huntington Woods, MI 48070

DUFF/TAFF Auction

DUFF: Linda Lounsbury & Ken Fletcher
341 East 19th Street, Minneapolis, MN 55404

TAFF: Terry Hughes
6205 Wilson Blvd., #102, Falls Church, VA 22044

DUFF/TAFF will hold an auction on Saturday at noon in the art auction room. Additional information will be available at the Special Interest tables throughout the con.

DUFF (Down Under Fan Fund) and TAFF (Trans-Atlantic Fan Fund) use the funds raised to support exchange fan visits between Australia (DUFF), Europe (TAFF), and North America.

Earth Movers Improvisation

Joan Rapkin
3425 Wood Blvd.
Elkhart, Indiana 46514

Information on the Erath Movers Improvisation group will be available at the Special Interest tables Friday and Saturday.

Fantasy Artists Network (FAN)

Kathy Hammel, Coordinator
P. O. Box 5157
Sherman Oaks, California 91413

The Filk Foundation

Margaret Middleton
P. O. Box 9911
Little Rock, AK 72219

The Filk Foundation will hold an open meeting on Sunday at 2pm.

The Filk Foundation is interested in filksinging. They sing, publish a fanzine, *Kantele*, and are organizing Filk Archives. Dues are \$15 per year.

First Fandom

Lou Tabakow, Secretary-Treasurer
3953 St. Johns Terrace
Cincinnati, OH 45236

Information about First Fandom will be available at the Special Interest tables on Sunday and Monday.

Friends of Darkover

Box 72
Berkeley, California 94701

Friends of Darkover will hold an open meeting, with Marion Zimmer Bradley presiding, in one of the main seminar rooms. Additional information will be available at the Special Interest tables on Friday and Saturday.

Friends of Darkover has nearly 100 Councils in over 35 states and 4 countries. Individual Councils hold local meetings, publish fanzines or newsletters, run round-robins, and/or simply correspond with Council members. The major publication of FoD is *Darkover Newsletter* (DNL), published by Thendara, Council/MZB on a quarterly basis. This is available at \$1/issue. There are no dues requirements.

Gay Fandom

Don Sakers
303 Jerlyn Avenue
Linthicum, MD 21090

Gay Fandom will hold a discussion of homosexuals and homosexuality in SF and fandom on Saturday at 1pm.

General Technics

Bill Higgins
M.S. 220, Fermilab, Box 500
Batavia, IL 60510

General Technics will hold an open meeting on Saturday at 2pm.

General Technics is an informal group interested in "Do-It-Yourself" technology. They meet at cons, publish a newsletter, *Pyro Technics*, and exchange information on a variety of subjects. There are no dues.

Georgette Heyer Fandom/ Friends of the English Regency

Elayne Pelz
15931 Kalisher St.
Granada Hills, CA 91344

Georgette Heyer Fandom will hold a regency dance on Friday. There will be dancing masters. Regency/Dignified attire is required.

Hampton Roads Science Fiction Association

M. E. Tyrrell
414 Winterhaven Drive
Newport News, VA 23606

The Hampton Roads SF Association will be holding an open meeting on Sunday at 2pm.

The Association meets twice a month for programs and discussions and holds various social events. They occasionally publish zines and hold Sci-Con. Dues are \$3 per year.

Hyborian Legion

George Scithers
Box 8243
Philadelphia, Pennsylvania 19101

The Hyborian League will hold a discussion "open to any who want to wander in" on Saturday at 11am.

The Hyborian Legion is interested in Conan, Robert E. Howard, and Sword-and-Sorcery. They meet at worldcons and publish the fanzine *Amra*. There are no dues, but *Amra* costs money.

The Interplanetary Space Travel Research Association

Mike Parry, Honorary President
21 Hargwyne Street
Stockwell, London SW9 9RQ
Unioted Kingdom

Israel Science Fiction Association

Janice Gelb
Maon Olim Beit Canada Room 326, Miziach Talpiot,
Jerusalem, Israel
or 7513 Mutiny Avenue, North Bay Village, Florida 33141

The Israel SF Association will hold an open meeting to disseminate information on their 1982 International Convention.

Jewish Fandom

Joe Ross, 30 Winchester St., Brookline, MA 02146
or Fred Lerner, P.O. Box 515, Montpelier, Vermont 05602

Jewish Fandom will hold a Friday Sabbath Service at 7pm. This will probably be a mixture of Conservative, Reform, and Chasidic.

Lichtenberg/Lorrah/Bradley Fans

Katie Filipowicz
130 W. Eckerson Road, #5-22b
Spring Valley, NY 10977

Fans of the Sime series, *Star Trek*, Kraith, NTM, Epilogue, and Darkover will be talking with Jacqueline Lichtenberg and Jean Lorrah about their writings, other authors' works, and about related fannish activities such as letter round-robins, fanzines, filksongs, and fan fiction. This meeting is open to all fans and has no requirement other than interest. It will take place on Saturday at 9pm. Additional information will be available at the Special Interest tables on Friday and Saturday.

The Lonely Alien Publications/ Metropolis Ano 3000

Hector R. Pessina
Casilla Correo Central 3869
1000 Buenos Aires, Argentina

The Lonely Alien will hold an open meeting/talk/discussion to show and discuss science fiction in Argentina on Saturday at 11am. Additional information will be available at the Special Interest tables on Sunday and Monday.

The Lonely Alien Publications are interested in SF/Horror/Fantasy movies and publications. There are dues.

Madison, Wisconsin Science Fiction Group & SF³

Jeanne Gomoll
P. O. Box 1624
Madison, WI 53701

The Madison, Wisconsin Science Fiction Group will hold an open meeting on Saturday.

The Madison group is interested in Feminist SF, media, and fanzine publishing. They hold regular weekly meetings, publish *Janus*, produce WISCON annually, do radio and a cable TV show, and socialize. There are no dues.

The M.I.T. Science Fiction Society

Guy Consolmagno
W20-421
84 Massachusetts Avenue
Cambridge, MA 02139

Information on the M.I.T. Science Fiction Society will be available at the Special Interest tables on Friday and Saturday.

The M.I.T. Science Fiction Society, usually called "MITSFS" (pronounced mitts-fiss), is one of the oldest collegiate science fiction associations in the country. They will be displaying various items from their archives, including some early Steve Fabian artwork and some suitable-for-blackmailing photos of various Nesfen and Noreascon II committee members from the days back before the MITSFS begat NESFA. Copies of *Twilight Zine* issues 30 through 33 will be available, as will *Twenty Years in the Twilight Zine*, a collection of the "best?" of TZ's 1 through 30, including work by various pros.

National Fantasy Fan Federation (N3F)

Janie Lamb, Secretary-Treasurer
Route 2, Box 272
Heiskell, TN 37754

The National Fantasy Fan Federation will hold an open meeting on Friday at 10am. Additional information will be available at the Special Interest tables throughout the con.

N3F is interested in introducing new fans to fandom. They have members throughout the US and a few other countries. Dues are \$6 per year.

National Tolkien League

Louis Epstein, Morondil
RD 2
Carmel, NY 10512

The National Tolkien League will hold an open meeting on Monday at 2:30pm. Additional information will be available at the Special Interest tables on Sunday and Monday.

The National Tolkien League publishes two journals, *Frodo Fortnightly* and *NTL Puzzlist*, holds TolCon annually, and occasionally holds real meetings. There are no dues.

North American Doctor Who Appreciation Society (NADWAS)

6642 Andasol Avenue
Van Nuys, CA 91406

The North American Doctor Who Appreciation Society will hold an open meeting on Saturday at 1pm. Additional information will be available at the Special Interest tables on Friday and Saturday.

NADWAS is a national organization interested in all facets of *Dr. Who*. They hold local meetings, publish a fanzine, and organize outside meetings and special interest programs. There is a membership fee.

NYUSFS and APA-NYU

Marc S. Glasser
41 Eastern Parkway #10B
Brooklyn, NY 11238

NYUSFS (New York University Science Fiction Society) will hold an open meeting to collate APA-NYU #64 on Saturday at 4pm.

NYUSFS meets every Thursday in Greenwich Village in New York City and publishes APA-NYU monthly. Everyone is welcome to contribute; just show up with 100 copies of a zine. Prior notification to Marc for inclusion in the Table of Contents would be nice, but is not mandatory. The September issue of APA-NYU has been collated at the Worldcon (when not overseas) since DisCon II in 1974.

Philadelphia in 1986

Lynn E. Cohen
624 Avon Road
Philadelphia, PA 19116

Philadelphia in 1986, a 1986 Worldcon Bidding Committee, will be holding two bidding parties in their suite at the Sheraton on Friday and Saturday. Additional information on the Philadelphia in '86 bid will be available at the Special Interest tables on Sunday and Monday.



The Prisoner Club

Florence Hatcher
824 West 17th Street, Apt. 3E
New York, New York 10033

THE SCIENCE FICTION
POETRY ASSOCIATION

welcomes you to its open meeting and information table && invites you to attend the SF verse panel, workshop and the other poetry activities in '80.

P.O. Box 2012
Leucadia, California 92024



Proprogress, Inc.

Marcia Allen
24 Fawndale Rd.
Roslindale, MA 02131

Proprogress, Inc., will hold an open workshop/meeting on Saturday at 3pm. Additional information will be available at the Special Interest tables on Friday and Saturday.

Proprogress is a brand new group who "want to help shape a future big enough for everyone's dreams." Their workshop, "Activism for the Future", will be presented by Art Dula (Space Foundation), Carolyn Henson (L-5 Society), Charles Sheffield (AAS), and Arthur Kantrowitz (Proprogress, Inc.). Dues have not yet been set.

Science Fiction Poetry Association (SFPA)

Suzette Haden Elgin
P. O. Box 2012
Leucadia, California 92024

The Science Fiction Poetry Association will hold an open meeting on Saturday at noon. Additional information will be available at the Special Interest tables on Friday and Saturday.

SFPA is interested in all facets of poetry in the SF genre. They sponsor the Rhysling awards for the best (long and short) poems of the year, and they publish a bimonthly newsletter, *Star Line*. Dues are \$6 per year.

SFWA Speakers' Bureau

Jacqueline Lichtenberg, Chairman
8 Fox Lane
Spring Valley, NY 10977

The Science Fiction Writers of America Speakers' Bureau will hold a **closed** meeting on Sunday at 1pm.

The Speakers' Bureau aids contact between SF/F professionals and groups (other than SF cons) who wish to obtain a speaker or lecturer. A person must have professional involvement in the SF field in order to make use of the Bureau. Any SFWA member interested in obtaining paid speaking dates through the Bureau and/or in helping to organize the Speakers' Bureau is invited to this meeting.

Star Trek Welcomittee

Shirley S. Maiewski, Chairman
481 Main Street
Hatfield, MA 01038

The Star Trek Welcomittee will hold an open meeting on Saturday at 1pm. Additional information is available at the Special Interest tables on Friday and Saturday.

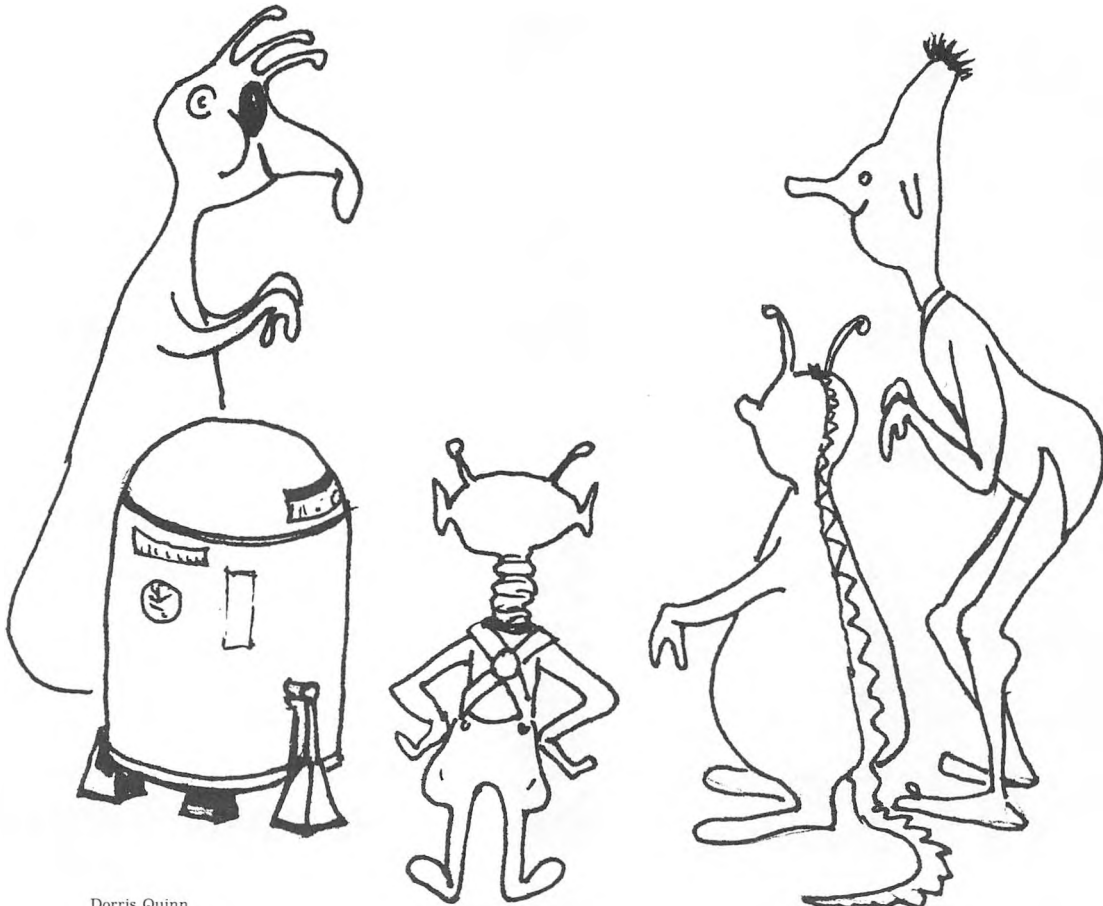
The Welcomittee is a volunteer, non-profit organization which answers fans' questions about *Star Trek*. They publish a monthly newsletter and a Directory of Star Trek Organizations. There is a charge for the newsletter and Directory.

Tolkien Fellowship

Marjorie Foster
133 Durand, Apt. #3
East Lansing, MI 48823

The Tolkien Fellowship will hold an open meeting on Friday at 8:30pm.

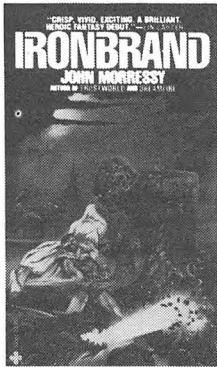
The Fellowship's areas of interest are Tolkien, fantasy, SF, and games. They meet, talk, play games, sing, and eat. There are no dues.



Dorris Quinn

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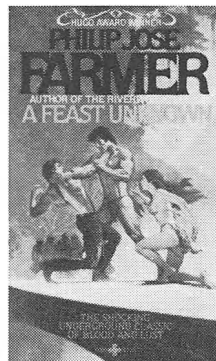
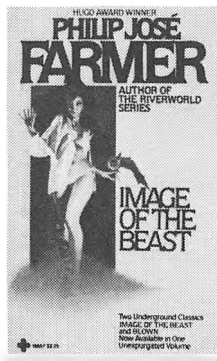
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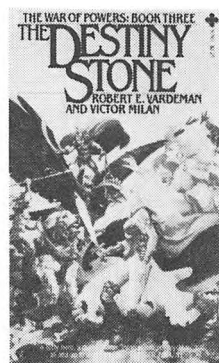
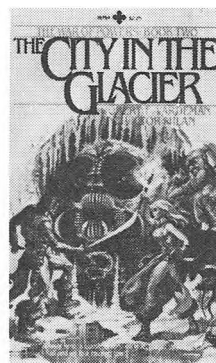
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Who's Who on the Noreascon II Program

This collection of brief biographical notes includes most of the people who had been invited to appear on the Noreascon II program, whether confirmed or still tentative at press time. Many of these sketches and all of the photographs were kindly supplied by the individual program participants; other sketches were written by Leslie Turek, Tony Lewis, George Flynn, et al. We apologize for any errors or omissions.



Lynn Abbey

Lynn Abbey is the author of *Daughter of the Bright Moon* and *The Black Flame*, and has been nominated for this year's John W. Campbell Award for Best New Writer. She studied European history and has worked as a computer programmer, systems analyst, radio announcer, costume designer, and Russian translator, finally moving from New York City to Ann Arbor to become a full-time writer. She is "a deliberate, psychological writer, creating characters who find solutions by discovering their humanness, their smallness, and their need to trust one another."



Forrest J. Ackerman

Forrest J. Ackerman has been a science fiction fan since he was 5 years old (in 1922). He was the first Hugo winner, co-editor of the first fanzine, and coiner of the words "sci-fi" and "egoboo". He has attended all Worldcons but one, and is curator of a 300,000-piece science fiction collection.

Clifton Amsbury is an anthropologist who served in four different kinds of military establishments between 1927 and 1945. He has been an active fan intermittently since 1926.

Ellen Asher became editor of the Science Fiction Book Club in 1973 and marketing director in 1976. She began reading SF at the statistically average age of 12 and entered the field professionally in 1971 as SF editor at New American Library.

Isaac Asimov needs no introduction.

Bob Asprin has written both humorous fantasy (*Another Fine Myth*) and military-oriented SF (*The Cold Cash War* and *The Bug Wars*). He was the guiding light and editor of *Thieves' World*, an anthology of stories by different authors all set on the same planet.

Jim Baen was editor of *Galaxy* and *If* from 1974 to 1977; he is currently the editor of *Destinies* and Ace Books.

Ian Ballantine founded paperback publishers Ballantine Books, Bantam Books, Penguin Books, and Peacock Press. His latest projects have included fantasy art books featuring the art of Kay Nielson, Alan Lee, and Brian Froud. He also published the Muppet Books.

Jim Barker is Scotland's contribution to the ranks of leading fan cartoonists; he lost this year's TAFF race, but is coming over anyway.

Harry Bell is one of the outstanding British fanartists of recent years. He was Fan Guest of Honor at Seacon '79, last year's Worldcon.

John Bellairs is a nationally-known author of fantasy and children's books. His best known book mundanely is *The House With the Clock in Its Walls*, which was on an Emmy-winning CBS Library Special; *The Face in the Frost* is popular in fandom.

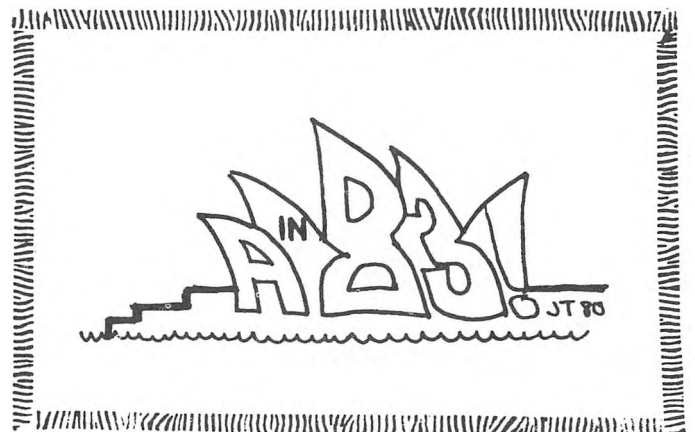
Gregory Benford edited *Void* from 1956 to its demise, picking up along the way Ted White, Terry Carr, and Pete Graham as co-editors, plus (for the first 13 issues) his brother Jim. Since 1965 he's written SF part time. He is now a professor of physics at the University of California at Irvine.

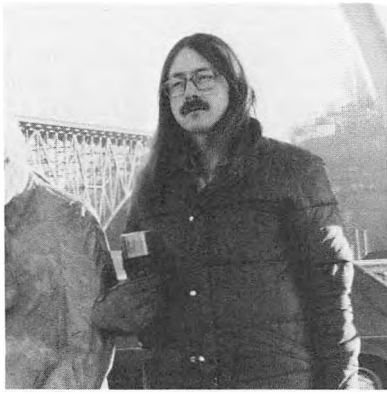
Alex Berman is a Michigan attorney who is a lawyer for the Science Fiction Writers of America.

Marion Zimmer Bradley is best known for her "Darkover" series, the most recent of which have been *The Forbidden Tower*, *Stormqueen!*, and *Two to Conquer*.

Lea C. Braff founded the Jarvis, Braff Ltd. literary agency with Sharon Jarvis in 1978, after working for Praeger and Ballantine publishers and the Paul R. Reynolds agency. Writers and artists she has worked with include Ron Goulart, Karl Kofoid, Clyde Caldwell, Robert Thurston, Mildred Broxon, and Poul Anderson.

John Brunner is the author of more than 40 SF books, including the Hugo-winning *Stand on Zanzibar*. He was active in the "Ban the Bomb" movement in Britain; one of the songs he wrote for it is still sung today.





Ed Bryant Photo by Susan Wood

Ed Bryant is a one-time cowboy and two-time Nebula winner; not to mention respecter of sharks. He is author of *Cinnabar*, and of *Phoenix Without Ashes* (with Harlan Ellison). Forthcoming books are *Particle Theory* and *Wyoming Sun* (great SF about Wyoming...).

Joanne Burger is a prominent member of the National Fantasy Fan Federation (N3F). She publishes an annual listing of SF books in print.



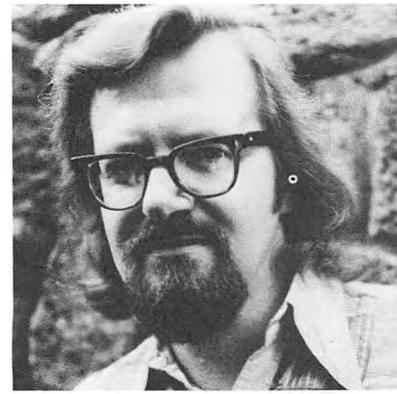
Donald Burleson Photo by Tom Fletcher

Professor **Donald Burleson** teaches mathematics at Middlesex Community College, where he also gives the only college literature course in the world devoted entirely to H. P. Lovecraft and his writings. He has published articles on Lovecraft in *Gothic*, *Lovecraft Studies*, and other journals, and wrote the Lovecraft criticism for *Survey of Science Fiction Literature*. He has done original research into sources and influences in Lovecraft's fiction.

Octavia Butler is the author of *Wild Seed*, *Kindred*, *Survivor*, *Patternmaster*, and *Mind of My Mind*.

Orson Scott Card won the John W. Campbell award for Best New Writer in 1978. He has written *Planet of Treason* and the "Hot Sleep" series.

Avedon Carol is a provocative letterwriter, editor of *The Invisible Fan*, and one of fandom's most knowledgeable and articulate feminists.



Terry Carr Photo by Susan Wood

Terry Carr is the editor of over 50 SF and fantasy anthologies, including four series: *Universe*, *Best SF of the Year*, *Best SF Novellas of the Year*, and *Fantasy Annual*. His most recent novel is *Cirque*.

Jack L. Chalker, who recently made the switch from fan to pro, is best known for his "Well World" series (a number of whose hexes are named after members of the Noreascon II committee). He has also taught high school history, is the proprietor of Mirage Press, and is the best and most active art show auctioneer in fandom.

Ann Layman Chancellor is an artist and costume designer by profession and a noted SF masquerade award-winner.

Suzy McKee Charnas has written *Walk to the End of the World* and *Motherlines*. She used to teach school but now jogs.

Mark Chartrand III is a Ph.D. astronomer and chairman of New York's Hayden Planetarium. He is currently preparing a book on space industry (*Work in Space*) and is teaching a course in that subject at the New School. He is a confirmed paronomasiac and proud of it.

C. J. Cherryh won the John W. Campbell Award for Best New Writer in 1977 and the short story Hugo in 1979. Her novels include the *Faded Sun* trilogy, *Hunter of Worlds*, *Gate of Ivrel*, and *Serpent's Reach*.

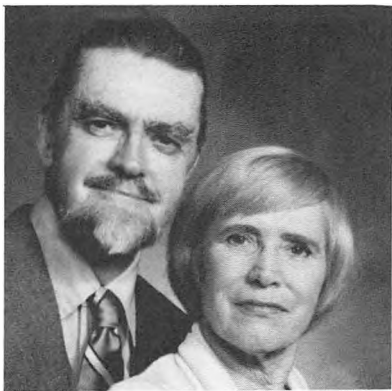
Tom Clareson is the editor of *Extrapolation* and a Professor of English at the College of Wooster. He was one of the founders of the Science Fiction Research Association.

Hal Clement is a space opera/hard science fiction lover, best known for inventing oddball worlds and species with a minimum of violence to physical laws. He teaches high-school science in the Boston area, and paints some of his inventions under the name George Richards. *Needle and Mission of Gravity* are among his best-known novels.

Theodore Cogswell is author of the ever-popular "The Specter General". He was an ambulance driver on the Republican side in the Spanish Civil War.

Charles Collins is one of the partners of Centaur Press, a mass market paperback specialty house.

Keith Curtis is this year's DUFF winner; see the article on him and DUFF elsewhere in this Program Book.



L. Sprague de Camp and
Catherine Crook de Camp

Photo by Tom Long

L. Sprague de Camp has written many well-known works, including *Lest Darkness Fall*, *The Tritonian Ring*, *The Purple Pterodactyls*, and *The Great Fetish*, and co-authored *The Incomplete Enchanter* and the "Gavagan's Bar" stories with Fletcher Pratt. He has a strong interest in the "Conan" novels of Robert E. Howard, and has completed some of Howard's unfinished works as well as writing new novels in the series. **Catherine Crook de Camp** is a free-lance writer who has collaborated with L. Sprague on several books including *Spirits, Stars, and Spells* and the revision of *The Science Fiction Handbook*. She is also business manager for herself and her husband. The de Camps are currently working on a biography of Robert E. Howard.

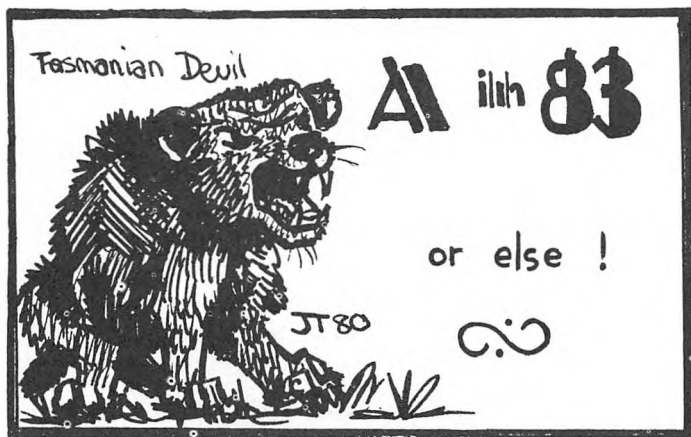
Gordon R. Dickson is best known for his "Childe Cycle", also known as the "Dorsai series". He won a Hugo in 1965 for "Soldier, Ask not" and a Nebula in 1967 for "Call Him Lord".

Ginny Dildine is an artist who specializes in soft sculpture. Boskone attendees may remember her 6-foot white dragon sculpture at the 1979 Boskone art show.

Phyllis Eisenstein is a writer whose works include the short story collection *Born to Exile*, and the novel *Shadow of Earth*, which portrays a world in which the Spanish Armada won.

Gary Farber is a diehard fanhistorian, whose fanzines include *Drift*, *Tweek*, *Fanhistorica*, and *Telos*. Gary was a major force behind two Worldcons; he was vice-chair of one, and created the modern tradition of comprehensive fan programming and fan-history rooms at another. Gary has also worked professionally for Dell, *Amazing*, and *Fantastic*, among others.

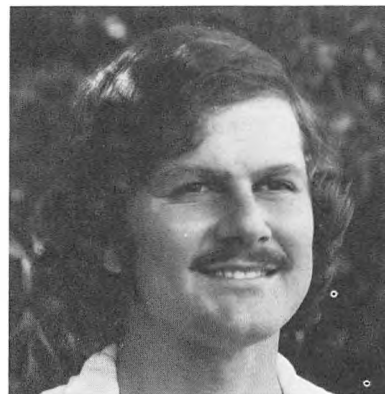
Adrienne Fein is the editor of *Feinzine*, a letterwriter and apahack, and a feminist.



Jan Howard Finder is an Australian-fandom groupie who is part wombat. He recently chaired Novacon 9 West.

Ken Fletcher went to Australia with Linda Lounsbury as the 1979 DUFF co-winner. He is one of the Minneapolis cartoonists specializing in funny animals.

Dr. Robert L. Forward is a Senior Scientist at the Hughes Research Laboratories. He was one of the pioneers in the field of gravitational astronomy, participating in the construction and operation of the first gravity antenna for the detection of gravitational waves from black holes and neutron stars. (The antenna now resides in the Smithsonian museum). In addition to his professional work he has published speculative science articles and science fiction stories; his first novel, released in May, is *Dragon's Egg*, about small, fast-living creatures that live on the surface of a neutron star.



Alan Dean Foster

Alan Dean Foster is the author of the Commonwealth novels, (*The Tar-Aiym Krang*, *Bloodhype*, etc.) and the story collection *With Friends Like These*. He has also written novelizations of television and film works, including *Alien*, *The Black Hole*, and the *Star Trek Log* series.



Ellen Franklin

Ellen Franklin is owner/manager of Boston's Earthlight Gallery, currently the only SF and fantasy art gallery in the United States. She was co-chair of Boskone 13, ran the Boskone 16 art show and the Iguanacon masquerade, and is Director of Exhibits for Noreascon II.

Bob Frazier edits *The Anthology of Speculative Poetry* and is on the selection committee for the Clark Ashton Smith Poetry Awards. His verse has appeared in *Isaac Asimov's SF Magazine*, *Galaxy*, *The Future at War*, *A Spade of Spacetime*, etc.

Diana Gallagher is a filksinger and a member of Boca Raton fandom.

Jack Gaughan is responsible for a large number of the magazine and book covers many of us remember from the 1950's, 60's, and early 70's, although he says he designs rather than paints. He likes inexpensive beer and the accompanying conversation.

Judy Gerjuoy was organizer and Chairperson of the first three annual Darkover Grand Council Meetings; she is also active in general fandom and is a national officer in the Society for Creative Anachronism.

Mike Glicksohn is a hairy Canadian faned and letterhack, winner of one Hugo (as co-editor of *Energumen*, one of the outstanding fanzines of the early '70s) and several FAAns (as Best Locwriter), co-Fan Guest of Honor at Aussiecon (1975). He is a mathematician and a student of the laws of chance (especially as applied to poker).

Mike Glyer is editor of the leading fannish newszine *File 770* and the genzine *Scientifrication*. He got the most votes in last year's DUFF race, but couldn't make the trip. He is up for two Hugos this year (Fanzine and Fan Writer). Oh, yes, he's also editor of Noreascon II's daily newsletter.



Jeanne Gomoll

Jeanne Gomoll is an artist living in Madison, Wisconsin, where she has been an active member of SF³, the Madison SF group, for the past four years. She is part of the editorial staff of the Hugo-nominated fanzine *Janus* and is a member of the WisCon convention committee. Jeanne has been nominated twice for a Hugo as best fan artist and is currently employed by Wisconsin's Department of Natural Resources as a graphic artist. In her spare time, she wraps cats.

Gary Goshgarian has been a teacher of science fiction at Emerson College.

Sherry Gottlieb started A Change of Hobbit with \$1500 and no experience just because she couldn't find enough SF to read in Los Angeles bookstores; it is now the oldest and largest SF bookstore in the Western Hemisphere.

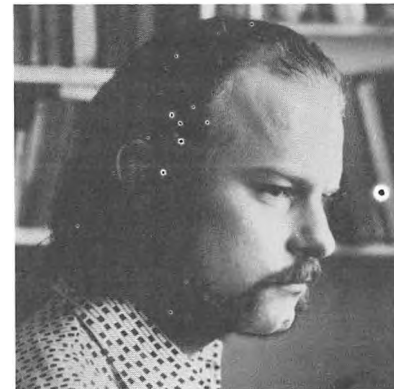
Donald M. Grant has been publishing science fantasy since the mid 1940's, producing close to 100 titles. A majority of these have been specialty editions with emphasis on interior (often color) illustrations. He is best known for his publications of Robert E. Howard (30-odd titles, with 9 volumes in a matched, deluxe Conan series) and for bibliographies of Howard, Clark Ashton Smith, and Edgar Rice Burroughs. Grant is co-author of *Act of Providence* and 333—*A Science-Fantasy Bibliography*. Currently he is preparing a bio-bibliography of Talbot Mundy.

Scott Green is a member of the SF Poetry Association whose poems have appeared in *Starline*. He has been a candidate for public office and is a party official on the municipal and state level. He is chairman of the Young Republicans in Manchester, New Hampshire.

Martin H. Greenberg has edited 35 SF anthologies and numerous other works about SF authors and the field. He is one of the leading editors of SF anthologies for classroom use, and is currently Professor of Political Science at the University of Wisconsin in Green Bay.

Eileen Gunn attended Clarion in 1976 and was first published in 1978. Her latest story is due out in the special "New Writers" issue of *Destinies* in early 1981.

James Gunn is Professor of English at the University of Kansas and producer of the university's SF Lecture Film Series. He has been writing SF since 1948 and was a president of SFWA. He won the SF Research Association's Pilgrim Award.



Joe Haldeman

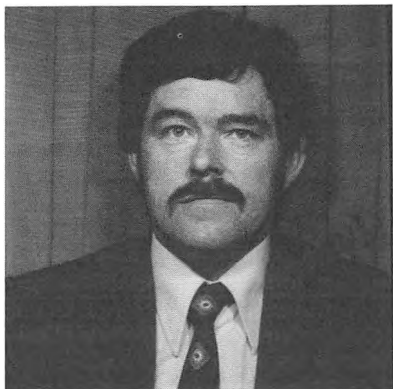
Photo by Gay Haldeman

Joe Haldeman is the author of *The Forever Man*, *Mindbridge*, and *All My Sins Remembered*. In ten years his novels and short stories have won every major award, from the Hugo and Nebula to the coveted Australian "Tinny" Award (a can of Foster's Lager inscribed "Best Robert Heinlein Rewrite").

David Hartwell was editor of *Cosmos* and is currently SF editor for Simon & Schuster and Pocket Books, for which he bought this year's TABA winner, *The Book of the Dun Cow*.

Rusty Hevelin has been in fandom for about 40 years, and is best known for huckstering at about as many conventions as it's physically possible to attend. He traveled to Aussiecon as the 1975 DUFF winner, is the Fan Guest of Honor at next year's Worldcon, and is chairman of the Detroit in '82 Worldcon bid.

Bob Hillis is a convention fan and organizer, chairman of the 1976-78 WSFS Business Meetings, and head of the committee to draw up a new WSFS Constitution.



James P. Hogan

James P. Hogan is a former electronics designer, computer sales executive, and computer sales training consultant turned full-time writer. His most recent books are *The Two Faces of Tomorrow* and *Thrice Upon a Time*; his work tends to be hard-science oriented and optimistic about science and technology.



Dean Ing

Dean Ing has taught writing but walked out of academia. His novel *Soft Targets* predicted Middle Easterners holding Americans hostage to force our media to hype their motives. He recently had published in *Omni* a piece on the future of personal cars.

Jerry Jacks is a fan, a convention organizer, and a founding member of gay fandom.

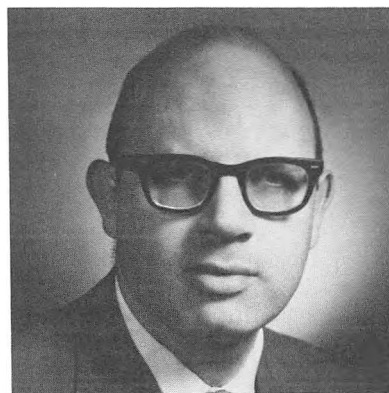
Andrew Joron is a poet living in Berkeley and working mostly within the SF field. His influences outside SF include Marxist-Dadaism, Surrealism, and the "Cosmic Correspondence" poets of the Elizabethan Renaissance. He has published in *New Worlds*, *The Anthology of Speculative Poetry*, and *Endless Frontiers II* and in other literary and "little" magazines. In 1978 he received the SF Poetry Association's Rhysling Award for Best SF Poem.

S. T. Joshi is editor of *Lovecraft Studies*. He has written articles on Lovecraft that have been translated into three languages. He has edited several collections of Lovecraft's works and is currently working on the first complete edition of Lovecraft's fiction.

Mark Keller started as a field biologist, teaching at the junior college level and getting paid to walk in the woods (writing ecological Environmental Impact Statements). He became more interested in history and is now a Ph.D. candidate in History of Science at Brown University, writing his thesis on the ecology of the invasion of America by European plants and diseases during the century after Columbus. He is also assembling a bibliography already listing over 1000 pieces of uchronian (alternate-worlds) SF.

Floyd Kemske is the current editor of *Galaxy*. As such, he is faced with one of the most awesome tasks in all of SF: restoring life and glory to a magazine which has widely been mistaken for dead.

Donald Kingsbury is the author of the Hugo nominee "The Moon Goddess and the Son". He describes his world-building technique as "much in the fashion of the Biblical God: first the matter, energy, and place considerations; then the biology; then the technological constraints; then the sociological structures; second to last, characters for the Garden; finally a Tree of Knowledge to get them into trouble."



Jay Kay Klein

Jay Kay Klein is science fiction's own photographer, recipient of the SFWA Presidential Plaque of "Official Photographer Extraordinaire". He is producer of the "Biology" column for *Analog* and a writer, lecturer, and humorist on the field of SF.

Damon Knight is a Guest of Honor at Noreascon II. For his picture and other information, see the special articles at the front of the book.

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David A. Kyle



Barry Longyear

Photo by Jay Kay Klein

David A. Kyle attended the first SF convention (Philadelphia 1936) and the first Worldcon (NYC 1939), was chairman of the 14th Worldcon (NYC 1956), won the Big Heart Award in 1973, and has been Managing Director of BSFA Ltd. As a pro, he co-founded Gnome Press, was an SF illustrator and an award-winning SF historian, short story writer, and novelist (*Dragon Lensman*, 1980).

Dave Langford is this year's TAFF winner: see the article on him and TAFF elsewhere in this Program Book.

David Lewis is a critic who lived in Japan for two years and translates Japanese science fiction. He has written on Japanese SF for *Foundation*, *Locus*, the *Review of Science Fiction Literature*, and *Barron's Anatomy of Wonder*.

Suford Lewis is a long-time art fan and collector who ran the art show for Bóskones 13, 14, and 15. She claims a modest understanding of both the fan and professional art markets in and out of the SF genre. Her career as a fan artist attained its peak with "Strength" in the Fantasy Showcase Tarot Deck, collected by Bruce Pelz.

Jacqueline Lichtenberg is author of the Sime series (*House of Zeor*, etc.) and is well informed on specialized fandoms, having been prominent in M. Z. Bradley and *Star Trek* circles and now developed a fandom of her own.

Barry Longyear has had more than twenty stories published in *Isaac Asimov's SF Magazine* under his own name and the pseudonyms Mark Ringdahl and Frederick Longbeard; many of them are about Momus, the circus world, and almost all are set in the Ninth Quadrant. His first three novels, *Manifest Destiny*, *City of Baraboo*, and *Circus World*, were published this year. A section of *Manifest Destiny*, "Enemy Mine", won the Nebula this year and has been nominated for a Hugo; Barry has also been nominated for the John W. Campbell Award for Best New Writer for the second time. He is now getting more involved in the problems of the young/beginning writer and has given workshops at a number of SF conventions.

Jean Longyear is a certified bookkeeper working toward a degree in accounting and tax law. She spent one year working for the IRS in their VITA program and has been an H & R Block franchise owner and tax consultant for the past five years. Jean has conducted tax workshops at several conventions; she has received at least two letters addressed simply to Tax Genius, Farmington, Maine.

Linda Lounsbury went to Australia with Ken Fletcher as the 1979 DUFF co-winner. She is a long-time fan who has worked on Minicons and contributed to many apas.

Elizabeth Lynn is the author of *Watchtower* and *The Dancers of Arun*, and one of this year's nominees for the John W. Campbell Award for Best New Writer.

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* JOURNEY TO THE LAND OF OZTRALIA IN 1983, FOR A MAGICAL WORLDCON ! *

Jane MacKenzie is co-creator of the Program Book cover; see the article on her at the front of the book.

Spike MacPhee is owner/manager of the Science Fantasy Bookstore in Cambridge, Massachusetts.

Barry N. Malzberg is the author of 26 novels, including *Herovit's World* and *Destruction of the Temple*, and over 200 short stories. His *Beyond Apollo* was the first winner of the John W. Campbell Award for Best SF Novel; his latest novel is *Prose Bowl*, written with Bill Pronzini.

George R. R. Martin is a college instructor in Journalism who has been a science fiction writer since 1971. His works include the novel *Dying of the Light* and the novelette "A Song For Lya", which won a Hugo award.

Frederick J. Mayer is the author of *Where Does the Real Go When It's Gone?*, a collection of SF poetry. He was editor and concept designer of *The Book of Munn*, which achieved second place for "Best Collection" in the Balrog fantasy awards.

Patrick McGuire is a fledgling member of SFWA. He translated *Noon: 22nd Century* (Arkady and Boris Strugatsky) into English and is known as a critic writing for *Starship*, *Galileo*, etc. He holds a doctorate in political science from Princeton.

Vonda McIntyre wrote *Dreamsnake*, which won the 1979 Hugo for Best Novel.

Georgess McHargue is a long time author and editor of children's books; her latest works include a fantasy novel, *Stone Flight*, and an anthology, *Hot and Cold Running Cities*.

Marc Michaud and Necronomicon Press have been instrumental in the publication of works by and about H. P. Lovecraft and his circle since 1976. Michaud has also edited several volumes for Editions Pierre Belfond (Paris) and has been published in the *Providence Journal-Bulletin* and *Books at Brown*.

Margaret Middleton is a well-known folksinger, and founder of The Filk Foundation.



John Morressy

John Morressy has been writing SF for ten years while holding down a full-time teaching job including SF courses at the college level. He is the author of *Frostworld* and *Dreamfire*, *Nail Down the Stars*, and other picaresque SF.



Janet Morris

Janet E. Morris is the author of the Silistra series, describing the adventures of an alternate-world courtesan; and of the Kerrion Consortium books, set in our own future, which began this spring with *Dream Dancer*. She is "a chronicler of sagas, of epics past and future," and has written biographies of ancient real-world kings in conjunction with linguists. She has also written two stories set in Thieves' World.



Paul J. Nahin

Dr. **Paul J. Nahin's** short stories have been published in *Analog*, *Omni*, and several anthologies. He's 39 and the friend of anyone who'll buy him a beer. Mundanely, he is Professor of Electrical Engineering at the University of New Hampshire.

Larry Niven, since his first published story in 1964, has been awarded four Hugos for his short fiction, and both the Hugo and Nebula awards in 1971 for his novel *Ringworld*. Most of his pieces are part of a series, "Tales of Known Space". His most recent book is *The Ringworld Engineers*. He has also collaborated with Jerry Pournelle to write *The Mote in God's Eye* and *Lucifer's Hammer*.

Joe Patrouch is Professor of English at the University of Dayton, where he teaches SF and more mundane subjects. He has published SF and critical articles in *Vertex*, *Analog*, *Adam*, and *F & SF*, and is the author of a critical study, *The Science Fiction of Isaac Asimov*.

Ross Pavlac is better known as the "Avenging Aardvark". After working on several Worldcon committees, he still wants to run his own, and is so dedicated to the cause of Chicago in '82 that he's actually moved to Chicago.

Ted Pederson is Story Editor for Saturday Morning Series at Filmation Studios, producers of *Flash Gordon*, *Jason of Star Command*, *Mighty Mouse*, etc. He is also a member of SFWA.

Bruce Pelz is a Guest of Honor at Noreascon II. For his picture and other information, see the special articles at the front of the book.

Doris Piserchia has been a Navy lieutenant and a housewife. Her first published story (in 1966) was "Rocket to Gehenna"; she is the author of several novels, including *Spaceling* and *The Spinner*.

Frederik Pohl's latest work is *Beyond the Blue Event Horizon*. His three previous novels (*Man Plus*, *Gateway*, and *Jem*) have all won major awards. In the 1950's he and Cyril M. Kornbluth wrote several novels now recognized as classics, including *The Space Merchants*; he also acted as a literary agent and edited *Galaxy*.



Jerry Pournelle

Photo by Richard Todd

Jerry Pournelle is a columnist for *Analog*, *Destinies*, and *BYTE*; a consultant to NASA; and a member of the board of the L-5 society. He wrote *Janissaries*, *A Spaceship for the King*, and *A Step Further Out*, and co-authored *The Mote in God's Eye* and *Lucifer's Hammer* with Larry Niven. In 1973 he won the John W. Campbell Memorial Award for Best New Writer.

John Maddox Roberts is interested in history, religion, and alternate universes. His novels include *The Strayed Sheep of Charun* and *Space Angel*.



Jeanne and Spider Robinson

Photo by Jay Kay Klein

Jeanne Robinson studied dance and choreography at the Boston Conservatory, the Martha Graham School, the Erick Hawkins School, the American Dance Festival, and the Toronto Dance Theatre. She founded Dance Exchange, a dance school and resource center, in 1979. She is currently Artistic Director of Dance Advance Association and a nominee for the Board of Directors of the national Dance in Canada Association. In 1978 she shared the Hugo, Locus Poll, and Nebula awards for Best Novella with Spider Robinson for "Stardance", since expanded into a novel.

Spider Robinson was the winner of the 1974 John W. Campbell Award for Best New Writer, and winner of both the Hugo and Nebula awards for *Stardance*, a novel he co-authored with his wife, Jeanne. He wrote The "Galaxy Bookshelf" review column from 1975 to 1977. His popular "Callahan's Place" series of stories has been collected in *Callahan's Crosstime Saloon*, and honored in a regular Boskone feature, "Punday Night at Callahan's Bar".



Alan Ryan

Photo by Jay Kay Klein

Alan Ryan began writing in 1977; before that he taught English, drama, creative writing, and dance criticism. His reviews have appeared in the *New York Times Book Review*, the *Los Angeles Times Book Review*, *Galileo*, and *F&SF*. He has sold fiction to *F&SF*, *New Dimensions*, *Chrysalis*, *Other Worlds*, and *Shadows*. His first two novels, *Panther!* and *The Dankov Deadline*, will be published in 1981.

Charles C. Ryan is the editor of *Galileo*, a professional SF magazine published two blocks from the site of Noreascon II. He is also on the staff of the Woburn (Mass.) *Daily Times* and as won regional and national awards for his editorials.





Darrell Schweitzer

Darrell Schweitzer attended the 1973 Clarion workshop; since then he has sold to many of the major magazines and anthologies. He is one of the few Clarion graduates specializing in the older forms of fantasy, rather than science fiction.

George H. Scithers is the editor of *Isaac Asimov's Science Fiction Magazine* and participates in the purchase of all the art used by the magazine. He is also the publisher of the long-running fanzine *Amra*, which won Hugos in 1964 and 1968, and the proprietor of Owlswick Press, a small SF/Fantasy-oriented book publisher with fifteen books in print. George was chairman of the 1963 Worldcon.

J. Vernon Shea is a correspondent of Lovecraft's who has written many articles about him. Shea has sold to *F&SF* and *The Magazine of Horror*, and edits the fanzine *Outre*.

Robert Sheckley has been a writer since 1952 and is now the fiction editor of *Omni*. His books include numerous short story collections, such as *Untouched by Human Hands* and *Citizen in Space*, and the novel *Mindswap*.



Stu Shiffman

Stu Shiffman is active in fanzine fandom as co-editor of *Raffles* and as a Hugo- and FAAn-nominated fan artist. Stu's more recent work has been devoted to research on the faanish ghod Roscoe, producing at least one scholarly article and a series of reproductions of Rosconian art history.

John Shirley is an up-and-coming writer (*Transmaniacon*, *City Come A-Walkin'*) and savage critic of Fandom.

Elliot Kay Shorter is one-third owner of Merlin's Closet, a bookstore specializing in used, rare, and SF books. Elliot was TAFF delegate in 1970 and is a long-time dealer in SF.

Susan Schwartz has taught science fiction.

Joe D. Siclari published *Fanhistorica* and Harry Warner's *A Wealth of Fable*. He has been an important committee member at SunCon and other conventions.

Robert Silverberg is the Toastmaster for Noreascon II. For his picture and other information, see the special articles at the front of the book.

Derek Stokes is the owner/manager of London's Dark They Were and Golden Eyed, the world's oldest science fiction retail bookstore.

Jon Singer got into fandom in the fall of 1969, coming out of the 116th St. station of the IRT Broadway local. He can imitate a mimeo; can spell (and pronounce) the sound of a coin dropping; writes the "Technocrat of the Breakfast Table" column for *Mainstream*; and has been described by Sandra Miesel as a striped zucchini.

Christopher Stasheff teaches broadcasting at Montclair State College in New Jersey and writes science fantasy because he can't tell the difference between fantasy and reality. He has published three novels, his first being *The Warlock in Spite of Himself*, a sword-and-sorcery spoof.


Dan Steffan is a well-known fan artist, currently working for *Heavy Metal*. He was editor and publisher of *Boonfark* and *Lizard Inn*, and has a well-developed sense of humor.

Somtow Sucharitkul is a nominee for this year's John W. Campbell award for Best New Writer. He is also a composer of international standing.

Taral is a prominent fan artist and critic, editor of *Delta Psi*, co-editor (with Victoria Vayne) of *DNQ*, fanzine reviewer for *File 770*, student of fanhistory, and collector of old fanzines.

Bjo Trimble sparked the revival of LASFS in the '50s, and is a long-time fan artist, writer, and editor. She effectively founded the Worldcon art show as a continuing proposition, and compiled the *Star Trek Concordance*.

HERMAN
SUPPORTS
AUSTRALIA
IN 1983



Authorised by:
JACK R HERMAN. 1/67 Fletcher St, Bondi. 2026. Australia.

Gene Van Troyer is managing editor of the *International Portland Review*. He teaches English and writes poetry and articles and essays about science fiction.

Victoria Vayne was editor of *Simulacrum*, and is now co-editor (with Taral) of *DNQ*. She is an incisive critic of many fannish practices.



Joan Vinge

Photo by Freff

Joan D. Vinge has written "The Crystal Ship", "Fireship", and "Eyes of Amber", which won the 1978 Hugo for Best Novelette. She recently published a novel, *The Snow Queen*. She has a degree in anthropology and considers SF to be the anthropology of the future.

Sharon Webb is a new writer with sales to *Isaac Asimov's SF Magazine*, *Galileo*, *Chrysalis 8*, *Gothic*, *Other Worlds*, and *Space Mail*. She writes the "Bull Run" humor series for *IASFM*, and has completed her first novel, which includes the *IASFM* novelette "Variation on a Theme from Beethoven".

Ted White is now best known as an editor (*Amazing and Fantastic* 1969-79, and now *Heavy Metal*), but before that he was one of the outstanding fans of the '50s and '60s. He was involved with many major fanzines and was one of the founders of the Fanoclasts, co-chairman of the 1967 Worldcon (Nyon III), and Hugo winner in 1968 for Best Fan Writer.

Art Widner put on the first two Boskones (in post-war Boston) after co-founding the National Fantasy Fan Federation, publishing fanzines, and starting the first large-scale fan polls. After 15 years as a mundane he rejoined fandom on the West Coast, where he developed a science fiction course at Diablo College which he has taught every semester since 1974.

Kate Wilhelm is a Guest of Honor at Noreascon II. For her picture and other information, see the special articles at the front of the book.

F. Paul Wilson is the author of *Wheels Within Wheels* and the winner of the Libertarian Party's Prometheus Award for his science fiction writing.

Donald A. Wollheim has been a fan, writer, and one of the most prominent editors in the field. He started his editing career with *Stirring Science Stories* and *Cosmic Stories* in 1941, and went on to edit Ace Books from 1952 to 1972, DAW Books since 1971, and annual anthologies since 1965. He won a Hugo for Best Book Publisher in 1964.

Ed Wood has been a long-time fan and is a member of First Fandom. He was a founding partner of Advent: Publishers, one of the leading speciality houses in the SF field; Advent's first book, *In Search of Wonder* (a collection of critical essays by Guest of Honor Damon Knight), is still in print.



Jane Yolen

Photo by Bill Burkhart

Jane Yolen writes literary fairy tales and fantasy novels for both children and adults, including *The Girl Who Cried Flowers*, *The Hundredth Dove*, and *Dream Weaver*.



TWO FASCINATING MAGAZINES FOR SCIENCE FICTION FANS:

STARSHIP

STARSHIP: THE MAGAZINE ABOUT SCIENCE FICTION (formerly ALGOL) is a large format Hugo winning quarterly typeset magazine with beautiful color covers and handsome interiors, frequently called the best looking magazine in SF. Each issue features a major article by a leading writer, including people like Poul Anderson, Jack Williamson, A. Bertram Chandler, Harlan Ellison, Isaac Asimov, and Robert Silverberg, to name those who have appeared in the last few years. Each issue also features interviews of leading SF writers and others, including Larry Niven, Richard Lupoff, Hal Clement, Jerry Pournelle and Ian & Betty Ballantine. Additional articles include those by or about Zenna Henderson, James Tiptree Jr., Robert Sheckley, Philip K. Dick, Michael Bishop, etc. In addition, regular columnists include Frederik Pohl, whose "Pohlemic" has missed only one issue in 3 years; Susan Wood reviewing books; Bhub Stewart reviewing films and TV; Vincent DiFate, whose "Sketches" talks about SF art, and interviews people like Richard Powers and John Schoenherr; Robert Silverberg, whose "Silverberg Papers" runs as an irregular column. And there are letters, ads, incidental artwork, etc., in every issue. STARSHIP is not sold on newsstands.

FALL 1980 ISSUE: Harlan Ellison's "Memoir: I Have No Mouth, And I Must Scream;" Interview: George R.R. Martin; Michael Bishop's "In Pursuit of Ubik;" Vincent DiFate interviews Paul Lehr (color cover this issue by Lehr); plus Wood, Silverberg, Stewart, etc.

s.f.CHRONICLE

SCIENCE FICTION CHRONICLE is a monthly attractively typeset newsletter covering the entire spectrum of the SF and Fantasy fields. Because it's published in New York, it can keep on top of the field better than any other news magazine. Each issue features top news stories of the month, market reports—major market sections with more than 50 listings appear every 4th issue—bookstore news, letters, complete listings, with prices and selected covers, for SF and Fantasy books two months before publication, convention listings in every issue, media news by Kay Anderson, film reviews by Chris Steinbrunner, Nasa news, classifieds, editorials, awards, convention reports with photos, lots of news about who just sold what to whom, etc, etc. Best of all, SFC is mailed by first class mail (airmail overseas) to all subscribers, at rates lower than any other magazine. For instance, SFC costs the same by first class as Locus and Fantasy Newsletter do by second class. If you're not convinced, write today for a free sample copy. You can't get a better deal than that.

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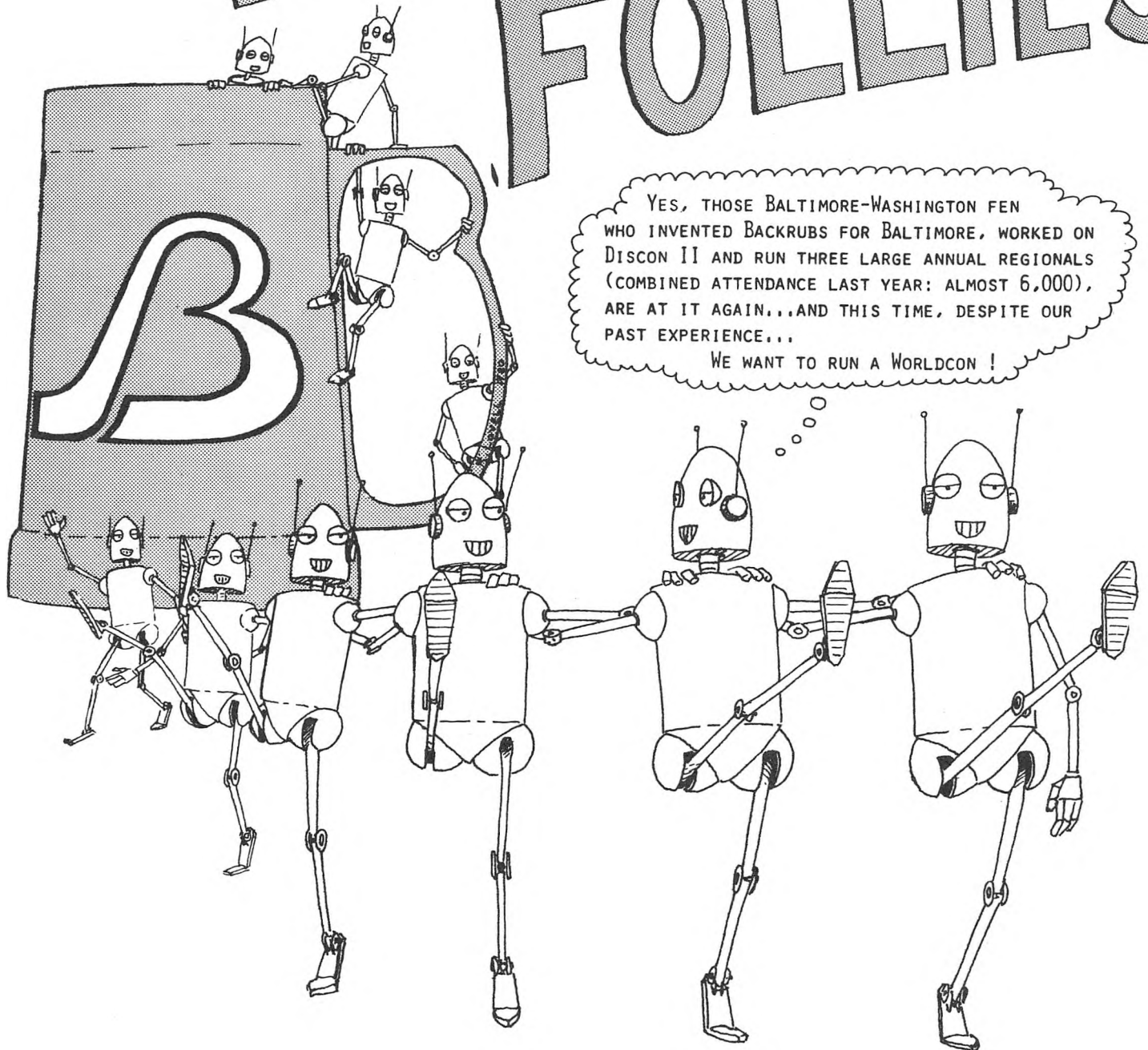
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BALTIMORE WORLDCON FOLLIES



YES, THOSE BALTIMORE-WASHINGTON FEN WHO INVENTED BACKRUBS FOR BALTIMORE, WORKED ON DISCON II AND RUN THREE LARGE ANNUAL REGIONALS (COMBINED ATTENDANCE LAST YEAR: ALMOST 6,000), ARE AT IT AGAIN...AND THIS TIME, DESPITE OUR PAST EXPERIENCE...

WE WANT TO RUN A WORLDCON !

83

BALTIMORE:

WHOSE SPECTACULAR NEW CONVENTION CENTER HAS 110,000 SQ. FT. OF COLUMN-FREE SPACE DIVISIBLE INTO FOUR SEPARATE HALLS... SEATING UP TO 6000 ... PLUS 26 SMALLER MEETING ROOMS WITH CAPACITIES UP TO 2000... 17,000 SQ. FT. OF REGISTRATION AREA IN THE LOBBY... AND THE TERRACE LOUNGE, OPEN 24 HOURS A DAY FOR THE CONVENTION... ALL OPEN AND IN OPERATION TODAY, ALL BOOKED FOR THE '83 WORLDCON I I

BALTIMORE:

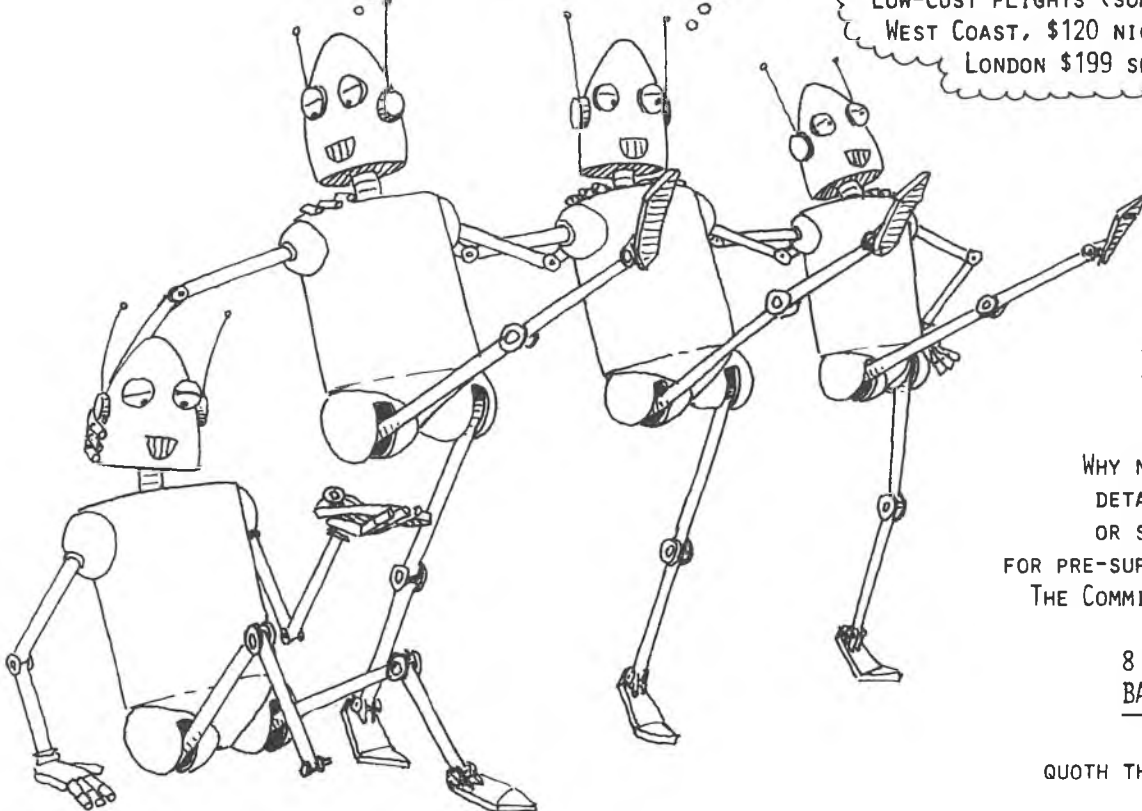
WITH OVER 2000 HOTEL ROOMS WITHIN TWO BLOCKS CONNECTED TO THE CONVENTION CENTER BY OVERHEAD WALKWAYS... MORE MEETING ROOMS & BALLROOMS IN THE HOTELS... ALL FORMING A FUTURISTIC NEW HARBORSIDE COMPLEX -- INCLUDING A SHOPPING MALL WITH SCORES OF RESTAURANTS IN ALL PRICE RANGES & A DOZEN CUISINES, THE BALTIMORE AQUARIUM, & THE MARYLAND SCIENCE CENTER AND PLANETARIUM,...

BALTIMORE:

BHEER & CRABS,
JAZZ CLUBS & SEA TAVERNS,
URBAN RENAISSANCE
& THE ORIOLES...

BALTIMORE:

CONNECTED TO OHIO BY A RAILROAD! (PLUS MANY OTHER PLACES...) I-395 DROPS TRAFFIC OFF ONE BLOCK FROM THE CONVENTION CENTER... WITH CONVENIENT BUS STATIONS NEAR THE HOTELS... AND THE REBUILT AIRPORT HAS BECOME A HUB OF LOW-COST FLIGHTS (SOME CURRENT FARES: WEST COAST, \$120 NIGHT COACH; LONDON \$199 SHOULDER)...



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HAS IT ALL !!
WHY NOT WRITE FOR MORE
DETAILED INFORMATION,
OR SEND ONE THIN \$\$
FOR PRE-SUPPORTING MEMBERSHIP, TO:
THE COMMITTEE FOR BALTIMORE '83
SUITE 1807
8 CHARLES PLAZA
BALTIMORE 21201

QUOTH THE RAVEN: BALTIMORE

TRIVIA BOWL

The Trivia Bowl competition at Noreascon II is based loosely on the General Electric College Bowl. There will be a maximum of 24 teams, each comprising 4 or more players, 4 of whom may sit for their team in a match. Elimination rounds will be held on Saturday and Sunday from 10:30am to 5:30pm, with the championship rounds on Monday from 10:30am to 12:30pm.

Final registration of teams (and individuals to be formed into teams) will be from 2pm to 6pm on Friday at the Trivia Bowl registration desk, near Information in the Constitution Room.

Questions will be divided into 4 categories: Fantasy, Mainstream SF, Movies, and Television; they will also be rated as to degree of difficulty. Questions will be sorted so that the easier ones are used during the earlier contests, gradually progressing to the more difficult toward the semi-final and final rounds. Toss-up and bonus questions will come from **separate** batches, which will be in assorted order by category to insure that an equal (or nearly equal) number of questions from each area will be asked in each game.

RULES OF PLAY

1. Each game will consist of 2 ten-minute halves with a five-minute intermission.
2. Teams may play with three or four players, but not more than four.
3. Team rosters will be limited to 7 players.
4. Teams which cannot field 3 players at the start of a game (with a five-minute grace period) will forfeit that game.
5. Substitution of players is allowed only during halftime.
6. Teams will compete for correct answers to the toss-up questions. The first player who buzzes and is recognized by the Quizmaster may answer. A correct answer wins the bonus question and 5 points. An incorrect answer awards the toss-up question to the opposing team.
7. There is no conferring on a toss-up question.
8. Teams may (and should) confer on bonus questions.
9. If a toss-up question is being read at the expiration of a time period, the Quizmaster will stop immediately and play is over.
10. If a bonus question is either being read or waiting to be read at the expiration of a time period, that question will be read and answered.
11. The Quizmaster will be the ultimate and final authority on the Trivia Bowl. At all times he will conduct the contest in a fair and equitable manner. Team members (and the audience) may challenge a question or procedure at any time, but the Quizmaster's authority is absolute and irrevocable on all matters.
12. In the interest of play, the Quizmaster may change the rules at any time.

—Mike Smith

FILM PROGRAM

As with most major film programs at Worldcons and large regional conventions, the final schedule will appear in the Pocket Program, since the printing deadline for this Program Book is too far ahead of the convention for us to have a firm schedule ready. Also, we expect to have more films at the convention than we have commitments for at press time for this book. Never fear, though; the schedule in the Pocket Program will be as detailed as you could ever want.

We will be running two tracks almost continuously throughout the convention, and will probably be the earliest-opening program item, possibly starting on Wednesday evening for just a few hours. The smaller of the two rooms (the Republic Ballroom) will be open all day Thursday, while the main track, in the Grand Ballroom, will open Thursday evening with some of the blockbuster films.

The main schedule looks like a general opening time of 11am, going until 3 or 4am, or 16-17 hours a day. Depending on how many crazy projectionists volunteer, we will have enough films to run 24 hours if possible. If we decide to do that, we will say so in the Pocket Program or the daily newsletter. With such a large room we will have to slow down, at least, for a couple of hours each morning so the room can be refreshed, vacuummed, etc.; but the spirit is willing!

Programming will be done very much as at the last few Boskones, with a good helping of shorts before each feature, and the most popular features rerun during the convention at different times, so that early-morning people don't have to stay up until 2am to catch their favorite. We do have to be careful about the R-rated films, though, so that unattended youngsters don't wander in without knowing what the film is going to be like. These films will be scheduled during the later hours.

Our printed schedule will be nothing to ignore, by the way. We plan to the minute, and prescreen as many of the films as possible to avoid surprises. If needed, we can resynchronize during intermissions, which will mostly be 10 minutes long. There will also be a background music program during these intermissions, and we promise—NO DISCO!!

We are proud to have at least three of the five Hugo nominees in the Dramatic Presentation category: *Alien*, *Time After Time*, and *The Muppet Movie*.

We were saddened by the recent deaths of Alfred Hitchcock and George Pal. In their memory, the film program will include blocks of their best work, such as *Psycho*, *The Birds*, *The Time Machine*, *When Worlds Collide*, and *Doc Savage*.

Other features depend on the time available to show them, along with the final budget. A list of films shown, along with the distributors, will be available outside the film rooms, to help other conventions in their planning. Information will also be available about scheduling, equipment, or alternate films if we need to show any.

THE NATIONAL FANTASY FAN FEDERATION
fandom's oldest correspondence club, celebrates its 40th anniversary
in 1981. \$6 per year dues includes subscription to TNFF and TIGHTBEAM.
Keep in touch with fandom all year round. Write for application blank
to: Donald Franson, 6543 Babcock Ave., North Hollywood, CA 91606.

The film rooms are non-smoking areas, just like all other theaters in Massachusetts. Thank you in advance for complying with this ruling. We will all appreciate it at 4am after a hard day behind the projectors.

To repeat what we said in Progress Report Four, we will **not** be screening *The Rocky Horror Picture Show* in the Sheraton or the Hynes. It is being shown theatrically (for money) at the Exeter Street Theatre, which is a very short walk away, and we cannot have it in competition with the commercial theaters. Maps to the Exeter will be available at both film rooms as well as other typical information-dispensing spots around the convention.

As of press time, the Exeter was showing *Rocky Horror* at midnight on Fridays and Saturdays, but we are prevailing on their mercenary interests to add shows at other times during the convention. These shows will be listed on the map sheet, in the daily newsletter, and in other places if possible.

This answers our concern about the delay in the film schedule that a normally interactive screening of *Rocky Horror* would create. The cleanup time would prevent us from showing as many other films as we now can. We don't have a ready answer for the fans who requested a **quiet**, non-interactive screening of *Rocky Horror*, and it seems unlikely that the Exeter will generate a quiet screening, although we will ask.

To the many of you who asked for more cooperation with Hollywood, or film producers in general, we hope to have a few things of interest. Boston is handicapped by location mainly, being so far from the West Coast, but there are some presentations that will be held in the Film Room, rather than in the main program rooms.

We are also working (at press time) on a presentation on *The Lathe of Heaven* by one of its producers, and previews of *Scanners* or *The Howling*, both upcoming releases by Avco/Embassy; also a slide show and clips on MGM's planned *Clash of the Titans*, the newest Schneer/Harryhausen film, scheduled for release in June 1981. Look in the Pocket Program for details on all of these possibilities.

—Bill Carton

The Shout

1978; Films Inc.; no rating (probably R); 86 minutes
Alan Bates, Susannah York, John Hurt, Tim Curry
Directed by Jerzy Skolimowski; produced by Jeremy Thomas
Music by Mike Rutherford and Tommy Banks of "Genesis"

Opera singers have been known to shatter glass with their voices. Alan Bates, as Charles Crossley, has a more dangerous talent: he can kill with a single shout. Taught to develop deadly powers by Australian aborigines, Crossley uses his uncanny abilities to weave a supernatural web around a young English couple, a web of psychic and sexual power.

Is Crossley's magic real—or is his tale merely a madman's delusion? Only a game scorekeeper (Tim Curry, from *The Rocky Horror Picture Show*) seems likely to solve the riddle and discover the truth. Susannah York is the wife who falls under Crossley's emotional and sexual domination, while John Hurt (*Alien*) is her devoted, helpless husband.

Bates delivers a *tour de force* performance in this chilling tale of occult power and domination, winner of the 1978 Special Grand Jury Prize at the Cannes Film Festival.

16mm
notes from Films, Inc.



The Phantom of the Opera

1925; Universal; rated G; 80 minutes

Lon Chaney, Mary Philbin, Norman Kerry, Gibson Gowland, Snitz Edwards

Directed by Rupert Julian

One of the greatest horror films of all time, *Phantom of the Opera* is a showcase for the talents of Lon Chaney. As Eric, a mad, hideously disfigured composer, he ventures forth from his lair beneath the Opera House to guide the career of Christine, a young singer to whom he presents himself only as a disembodied voice. This print, from Twyman, has the "Bal Masque" sequence in full color, and should be more complete than any other distributor's copy.

To be as authentic as possible in the screening of *Phantom*, we will have live organ accompaniment by Boston's John Kiley, one of the country's premier theater organists. He will be playing from the floor, not the balcony, so that the audience will be able to see both the organ and the film. Kiley does a silent movie for M.I.T. each year, and we are proud to have him here at the Worldcon. The presentation is scheduled for Friday evening at 11pm, after the Guest of Honor speeches have let out, and will be in the Sheraton-Boston Grand Ballroom.

16mm with live organ accompaniment

Alfred Hitchcock Retrospective

Film fans were also saddened to hear of Alfred Hitchcock's death on April 29. He produced a lifetime's work of horror and suspense films, 53 in all; at the age of 80, he was working on his 54th. We will have two of his films, *Psycho* and *The Birds*; *Psycho* because it is his best-known exercise in terror, and *The Birds* because of its exploration of one of the classic SF themes, although with characters taken from the back yard.

Psycho

1960; Universal; rated PG; 109 minutes

Anthony Perkins, Janet Leigh, Vera Miles, John Gavin, Martin Balsam, John McIntire

The Birds

Rod Taylor, Tippi Hedren, Jessica Tandy, Suzanne Pleshette
Bird trainer: Ray Berwick

Alien

1979; Twentieth Century-Fox; rated R; 124 minutes
Tom Skerritt, Sigourney Weaver, Veronica Cartwright, Harry Dean Stanton, John Hurt, Ian Holm, Yaphet Kotto
Directed by Ridley Scott; produced by Walter Hill, David Giler, and Gordon Carrell; screenplay by Dan O'Bannon (*Dark Star*)
A 1980 Hugo nominee

Experience two hours of fear if you dare! *Alien* does not rely on endless footage of gore to make its point, although to deny the violence would be untrue. The worst of the blood is contained in about three minutes (the "mess" scene), but the memory lingers for a long time. The suspense of being alone is what does it for most people, alone with a menace that is beyond reason, beyond the crew's capacity to cope.

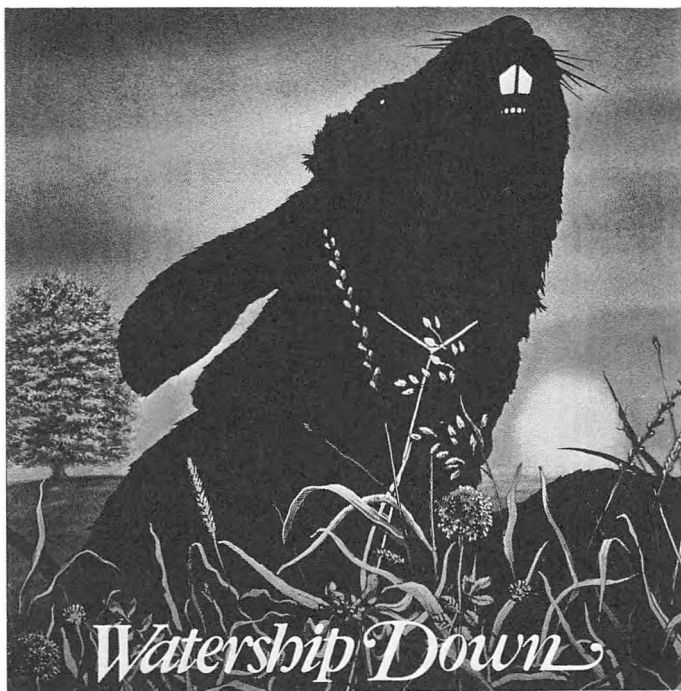
Seven crew members of the commercial cargocraft *Nostromo* are awakened from hypersleep by the ship's computer to investigate an emergency distress signal. The signal is not a plea for help but a warning to stay away; but the embryonic creature has gained entrance to the ship before this is clear.

The alien seems to have evolved (or been bio-engineered) for violent survival. It stalks the crew, who for the sake of pace sometimes take a wrong turn into its reach. The claustrophobic nature of the ship contributes to the feeling of fear and **strangeness** here.

Fantastic set designs and some fine mechanical special effects, combined with the horrific creature (designed by artist H. R. Giger) intensify the feat of the unknown.

I saw this film first in a large, full theater, and can testify that more people jumped higher more often than at any other film I have seen. Most of the violence is done at high speed, at tachistoscopic intervals, except for the mess scene. We don't want to encourage everyone to come, because we know it can be extremely disturbing and nightmare-producing, but ask friends who know you, "Should I see *Alien*?"

35mm Cinemascope



The Muppet Movie

1979; ITC/AFD; rated G; 98 minutes
Jim Henson, Frank Oz, Jerry Nelson, Richard Hunt, Dave Goelz
Directed by James Frawley
A 1980 Hugo nominee

Jim Henson's Muppets make their first film for theatrical release!

Fun and fantasy abound as Kermit the Frog journeys to Hollywood. Along the way, he is joined by many other pals, including Miss Piggy, Fozzie Bear, the Great Gonzo, and Camilla the Chicken. Two evildoers attempt to capture Kermit and make him a TV spokesman for Doc Hopper's fast-food french fried frog legs chain. More than 250 Muppets perform, driving cars, riding bicycles, some in technically difficult full-length shots.

16mm

Time After Time

1979; Warner Brothers/Orion Pictures; rated PG; 112 minutes
Malcolm McDowell, David Warner, Mary Steenburgen
Directed by Nicholas Meyer, produced by Herb Jaffe
A 1980 Hugo nominee

McDowell plays H. G. Wells, who reveals his wonderfully Victorian time machine. Warner is Wells' acquaintance, Dr. John Stevenson, who is more sinisterly known as Jack the Ripper (killer of prostitutes). Trapped in Wells' house after a murder, Stevenson eludes the coppers by appropriating the time machine, which obligingly returns so that Wells can follow into the future(1979).

Of course, what Stevenson concludes about modern morality and the disco/dating scene just makes him go wild. Set in San Francisco, the modern section of the movie follows H. G. on his search for his former friend. Poor, naive Wells, to think he could talk Jack the Ripper into returning to the good old days.

Spicing up the tale is Mary Steenburgen as the up-to-date liberated urban bank worker, who alternately takes charge of her situation and allows Wells to lead.

16mm Cinemascope

Watership Down

1978; Avco/Embassy; rated PG; 97 minutes; animated
Voices: John Hurt, Zero Mostel, Denholm Elliott, Sir Ralph Richardson, Harry Andrews
Directed and produced by Martin Rosen

"All the world will be your enemy, Prince with a Thousand Enemies, and when they catch you, they will kill you—but first they must catch you."

Watership Down is the film made from Richard Adams' best-selling novel and is destined to become one of fandom's favorites.

The characters are all here: the visionary rabbit, Fiver; the courageous Bigwig; the infamous General Woundwort; and above all, the group's leader, the intrepid Hazel.

The rabbits search for a new home safe from Man and his construction, while avoiding terrorism and enslavement by their own kind. They are aided by a wacky gull, and try to free other, domesticated rabbits.

The rabbits' Origin Legend ties it all together, and makes for a touching and moving film.

Some younger fans might be upset by dogs biting and rabbits clawing other rabbits; however, the violence is not gratuitous, but understandable in light of what **really** goes on in the seemingly quiet woods. Perhaps parents should be there to help explain the law of Nature and the survival of the fittest.

16mm

Escape to Witch Mountain

1975; Walt Disney; rated G; 97 minutes
Eddie Albert, Ray Milland, Donald Pleasence, Kin Richard, Ike Eisenmann
Directed by John Hough; produced by Jerome Courtland
Story by the late Alexander Hill Key

This film is the closest-but-not-quite version of Zenna Henderson's *People*, done by Walt Disney. Please don't dismiss it out-of-hand without seeing it. It is obviously Disney, but the SF themes that are dealt with in a reasonable manner are many.

The kids (orphans, naturally) have been stranded after a crash landing by humanoids from "out there". Raising themselves with little help from various orphanages, they learn to conceal their powers, and to communicate by telepathy wherever possible.

When their abilities become known to the nasties, they are kidnapped by Ray Milland and Donald Pleasence, to be exploited for profit. Kindly Eddie Albert helps them escape to the place the kids are drawn to by their dreams (and by a cleverly concealed map).

There is a colony of survivors from the landing who have been waiting to help children such as Kim and Ike find their true heritage, and the baddies get theirs satisfyingly in the end.

We have been waiting patiently for Disney to release the sequel to this, *Return to Witch Mountain*, but as of press time it won't be out until September 15, 1980, so we won't be able to get it. If Disney listens to our pleas, though, you can be assured that we will have them both as a double feature.

16mm

The Lathe of Heaven

1980; The Television Laboratory at WNET/Thirteen in association with Taurus Film GmbH and Company; 105 minutes
Bruce Davison, Kevin Conway, Margaret Avery
Produced and directed by David Loxton and Fred Barzyk
From the novel by Ursula K. Le Guin (1971)
Broadcast on the Public Broadcasting Service, January 9, 1980

Public Television's first made-for-television SF film in the spirit of the network major films was *The Lathe of Heaven*, filmed on location in Dallas, Fort Worth, and the Pacific Northwest in the spring of 1977.

The Lathe of Heaven received enough votes this year to have been nominated for a Hugo, except that it was first shown on January 9. It will be eligible next year, however, and it's hard to imagine it failing to make the ballot.

The film is set in Portland, Oregon, at the end of the 20th century, in a future in some ways as pessimistic as *Soylent Green*, with widespread pollution and overpopulation. George Orr is plagued by dreams which he is convinced change the very nature of reality. He is treated by an oneirologist (dream specialist), Dr. William Haber, who enhances George's ability to dream "effectively". Together they change the world into a better place, except for a few troublesome side effects of the dreams, like underpopulation, aliens, and others more subtle.

This is the most faithful filming of a novel that I've ever run into. The wit of the original is still here, along with the aw, rats! feeling when the dreams' side effects hit home (especially the one where George obeys Heather's command to get rid of the alien menace by dreaming them off the moon!).

This is bound to be rerun far too seldom on PBS, and who knows what lurks in the hearts of further distributors, so see it here at Noreascon II.

16mm print courtesy David Loxton at WNET/Thirteen, New York

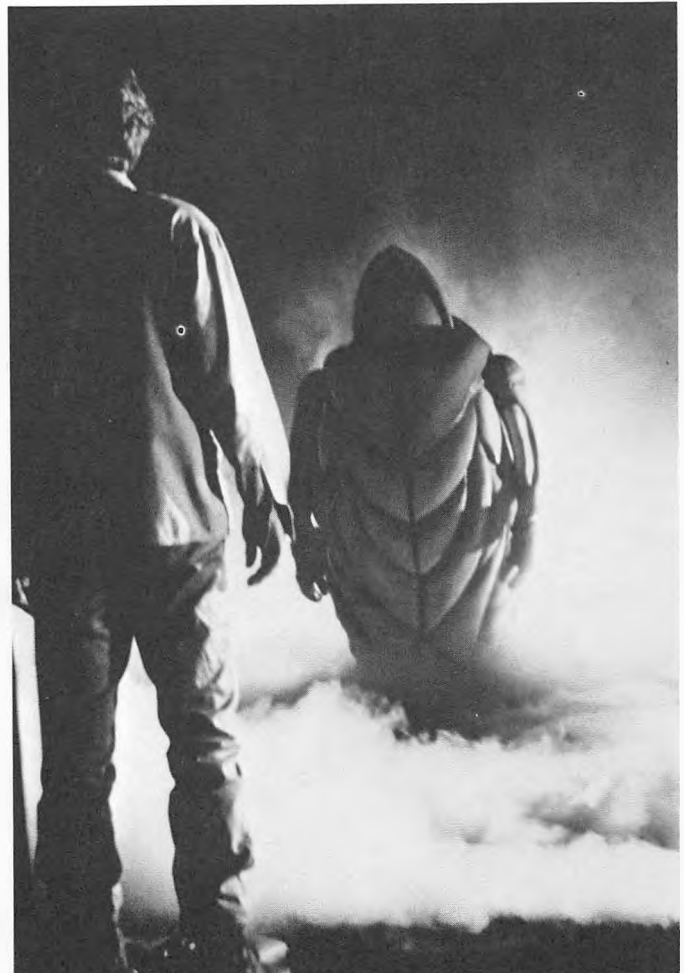
Star Wars

1977; Twentieth Century-Fox; 123 minutes; rated PG
Mark Hamill, Harrison Ford, Carrie Fisher, Sir Alec Guinness, Anthony Daniels, Kenny Baker, David Prowse
Produced by Gary Kurtz, directed by George Lucas
Music by John Williams (now of the Boston Pops)
1978 Hugo Winner

Many other people have described this film far better than I can in this short space. Suffice it to say that *Star Wars* put SF on the map, not to mention the bank statement, in Hollywood. While the praise is not universal, its effect will surely be felt long after the ballyhoo from some far more expensive films has died down. It struck a chord in the world, and the people responded like never before.

If you haven't seen the film for a year or so, see it again and see if you can catch the Storm Trooper hitting his head on the door that didn't go up all the way. Some of our younger members might not have remembered much of it at all; it really has been three and a half years!

35mm print courtesy Lucasfilm Ltd.



Lathe of Heaven Photo from: WNET/THIRTEEN

JOIN THE OFFICIAL STAR WARS™ FAN CLUB



The newly-reorganized **Official Star Wars Fan Club** offers you complete, up-to-date, first hand information on **Star Wars**, **The Empire Strikes Back**, and the future films in the Star Wars series.

When you join, you'll receive a **membership kit** containing a **full color poster**, a **decal**, **photos**, and much **more**, all prepared exclusively for members of the **Official Star Wars Fan Club**.

Additionally, you'll receive a four issue subscription to **Bantha Tracks**, the club's quarterly newsletter. Upcoming issues of **Bantha Tracks** will include interviews with the cast and crew of **The Empire Strikes Back**, as well as updates on production, and a question-and-answer column, detailing information on everything from the creation of special effects to the lives of the stars. Plus, you'll be eligible to enter club-sponsored contests, such as the **The Empire Strikes Back/Win-A-Trip-To-London Cartoon Contest** held last year. You'll also be able to purchase special items available only to members, including cast-and-crew patches, posters, and photographs.

The Official Star Wars Fan Club serves as a forum of communication for people of all ages—not just for adults; not just for kids. Join today. And remember, **the Force will be with you**.

TO JOIN: Send your name, address, and a check or money order for \$5.00 (\$6.00 non-U.S.) to:

Star Wars Fan Club
P.O. Box 8905
Universal City, CA 91608

Name _____

Address _____

City _____ State _____ Zip _____

Please do not send cash.

Allow 4-6 weeks for delivery of membership kit.

George Pal Retrospective

George Pal died at home on May 2, of an apparent heart attack, at the age of 72. Most recently a film producer and director, he started in America as a cartoon illustrator in 1940 after moving from Hungary. He later entered feature film production; we will be showing four of his many SF films.

The Time Machine

1960; MGM; rated G; 103 minutes
Rod Taylor, Yvette Mimieux, Alan Young
Directed and produced by George Pal
Academy Award for Special Effects

War of the Worlds

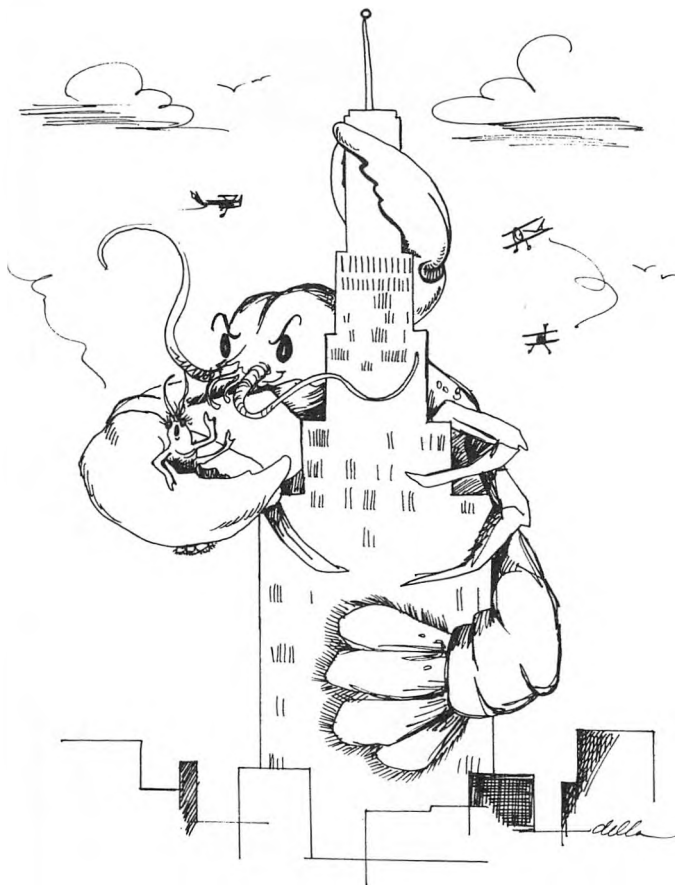
1953; Paramount; 85 minutes
Gene Barry, Ann Robinson, Les Tremayne
Produced by George Pal; directed by Byron Haskin
Academy Award for Special Effects

When Worlds Collide

1951; Paramount; 82 minutes
Richard Derr, Barbara Rush, Peter Hanson
Produced by George Pal; directed by Rudolph Mate
Academy Award for Special Effects

Doc Savage

1974; Warner Brothers; rated G; 100 minutes
Ron Ely, Paul Gleason, Paul Wexler, Janice Heiden
Produced by George Pal; directed by Michael Anderson



Worlds Con

Darkover in 4641

Presupporting—
one Terranan credit

Sponsored jointly by:
Aldaran Domain and
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Superman, the movie

1978; Warner Brothers; rated PG; 142 minutes
Marlon Brando, Gene Hackman, Christopher Reeve, Glenn Ford,
Margot Kidder, Jackie Cooper
Directed by Richard Donner
1979 Hugo Winner

Now that a couple of years have gone by, it is easier to forget the wailing in the air about how much this cost to produce, what a bitch the special effects were, how much longer it finally took to do everything. With that much ballyhoo, it was hard to focus on the film as a film instead of a work of **Art** or an investment vehicle.

That aside, *Superman, the movie* will be a Saturday afternoon matinee, in the best tradition. The villain is barely believable (with enough smarts to gain control of two atomic missiles, he has to make his fortune in the **real estate** area, for crissake!?!?); the hero is true blue (showing none of the strain he must be under; see Larry Niven's "Man of Steel, Woman of Kleenex" for an explanation); and the heroine has been updated to be a suitable role model for modern aspiring heroines.

Heaven Can Wait

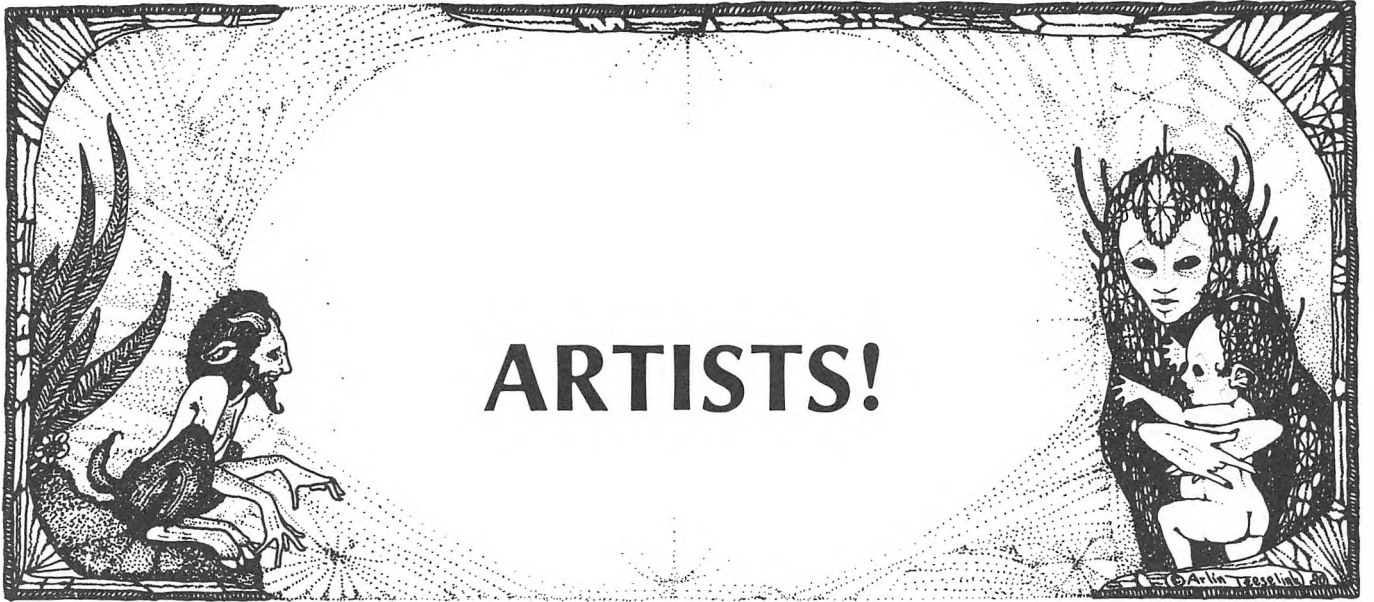
1978; Paramount; rated PG; 100 minutes
Warren Beatty, Julie Christie, James Mason, Buck Henry, Dyan Cannon, Jack Warden, Charles Grodin, Vincent Gardenia
Directed by Warren Beatty and Buck Henry; produced by Warren Beatty

This is a witty and wholesome remake of the 1937 classic *Here Comes Mr. Jordan*. This romantic fantasy adds a style of its own, while preserving the charm of the original.

Warren Beatty is a football player who is taken up to Heaven before his time by an over-eager angel, played by Buck Henry. The problem then becomes one of finding a new body that will suit Beatty—but that's not an easy task!

James Mason plays the man responsible for finding Beatty a new "home", Jack Warden is Beatty's coach and loyal best friend, Grodin and Cannon are lovers who scheme to murder Beatty when he "uses" Cannon's husband's body, and Julie Christie is the woman who loves him no matter whose form he takes.

16mm



ARTISTS!

A.S.F.A. & F.A.N.

INVITE YOU TO NOREASCON II'S OFFICIAL ARTIST'S SUITE

Acquaint yourselves with our organizations
Ask questions • Find answers • Meet other artists

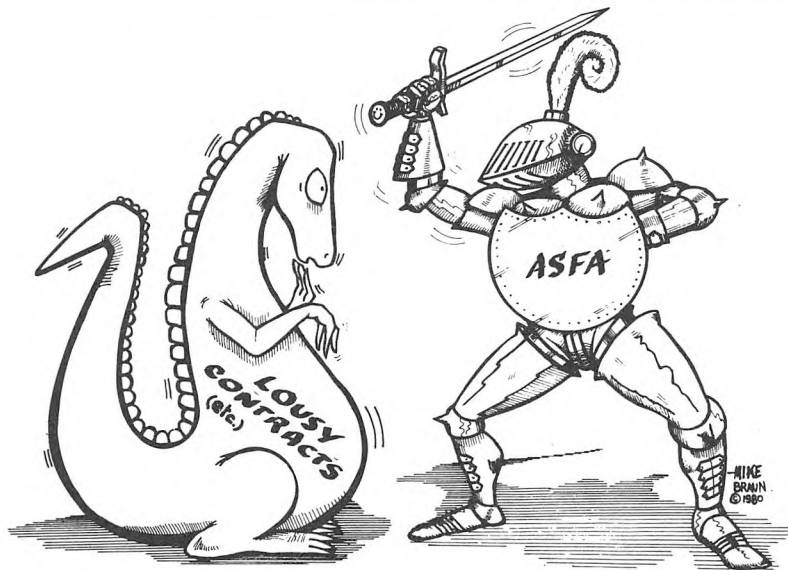
A.S.F.A. and F.A.N. are concerned with techniques, artist's rights, and pointers for those seeking a career in SF art



Association of Science Fiction Artists



FANTASY ARTISTS NETWORK



Exhibits Division

DEALERS' ROOM

Are you looking for a first-edition Tolkien, or maybe you just want to pick up a copy of Heinlein's *The Number of the Beast*? Perhaps a silver dragon pendant to complement your wardrobe, or some unicorn-adorned stationery for those yet-to-be-written letters? Whatever your fancy, you will probably find it for sale in the Noreascon II Dealers' Room. Located in the upper-level exhibit hall of the Hynes Auditorium (directly as you enter the Auditorium from the Sheraton), this is perhaps the largest gathering of fantasy, science fiction, and related material available for sale in one location, encompassing well over 250 tables and booths and over 150 individual dealers. Every effort has been made to provide as large and varied an array of merchandise as possible.

We are providing something new this convention to help you find exactly what you're looking for: the Noreascon II Dealers' Directory. In it you will find listed the companies and individuals who are in attendance, with brief descriptions of what they have available for sale. Each dealer is keyed to his or her location in the Dealers' Room on the accompanying map. We strongly urge you to pick up a copy of the Dealers' Directory and look through it before you go shopping. Be sure to take the Directory home with you, since most dealers list their business addresses and will be happy to hear from you after the convention.

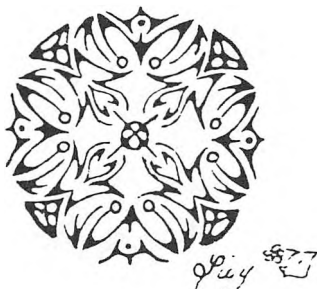
Please note: All food and beverages are prohibited, except in the area directly in front of the concession stand. We strongly request that you refrain from smoking. While most sales will be outright, be sure to get a receipt if you order something, especially for a cash transaction. Dealers are free to accept whatever form of payment they want, and some will be accepting credit cards. Finally, **all dealers are required to collect the 5% Massachusetts sales tax**, so please don't hassle them about it.

We hope you enjoy the Dealers' Room, and that you find a few moments during the weekend to see the rest of the convention. Come browse, and you may just find that copy of the *Silent Running* soundtrack you've been looking for all these years.

The Dealers' Room will be open:

Friday	10am to 7pm
Saturday	10am to 7pm
Sunday	10am to 7pm
Monday	10am to 4pm

—Steve Rosenstein



AUTOGRAPH SESSIONS

Author autograph sessions will be held in the Dealers' Room throughout the convention. The schedule for the sessions will be posted, and will be in the Pocket Program with updates in the daily newsletter.

Most authors would appreciate your buying copies of their books for them to autograph. We have made every effort to provide both recent and out-of-print works by all the authors who will be participating; those dealers who have indicated that they will be selling books and other materials suitable for autographs are so designated on the map in the Dealers' Directory. Some authors may also be willing to sign Program Books or other memorabilia, but that is entirely up to each of them. If the lines get long, we may have to limit how many books each person can have autographed; that will be decided by the autograph session staff.

—Allyson Whitfield

THE ART SHOW

This article is intended to help you find your way through the Noreascon II art show. Even if you're an old hand at art shows, please try to find time to read this, since many of our procedures may differ from those you're used to. We'll start with some basic facts about how the show will operate. Then we'll explain some of our reasons for setting things up this way, and give you some strategies to help you make the most of the system. If you have any questions, please consult the art show staff.

Viewing the Artwork

The art show is located in the lower exhibit hall of the Hynes Auditorium (downstairs from the dealers' room). It will be open for viewing artwork:

Friday, 10am - 10pm
Saturday, 10am - 6pm
Sunday, 10am - 6pm
Monday, 9am - 4pm

Since artwork will be sold starting on Sunday morning, your best chance to see the complete show is on Friday or Saturday.

Checking Your Belongings

The art show cannot take responsibility for checking your belongings. We also cannot allow obviously large bags, briefcases, backpacks, portfolios, or extraneous artwork into the art show, and we must reserve the right to look inside any bag as it is leaving the show. These rules are to protect the artwork, and we request your cooperation.

Photography

In past years, some art shows have tried to allow the attendees to photograph the artwork, but each year more and more artists request that photography not be allowed, in order to protect themselves against copyright violations. We have decided that, given the size of the show and the small number of artists willing to allow photography of their work, we must prohibit photography in the art show. If you carry a camera into the show, we will require that you put it into a stapled paper bag.

Other Events

There may be other events organized in the art show on an informal basis, such as artist demonstrations, lectures, or other types of get-togethers. Please check the notice board inside the art show to find out what's being planned.

Voting on Awards

We expect to have six popular-vote awards, best professional artist and best amateur artist in the categories: Color, Monochrome (black and white), and 3-D. Ballots will be available on Friday and Saturday, and we suggest that you take one with you and make notes as you view the show. There will be a ballot box near the exit; voting will close at 6 pm on Saturday.

How the Artwork Will Be Sold

Attached to each piece of art is a "bid sheet" which gives the title, the artist, the minimum bid (or "NFS" if the piece is not for sale), space for 8 written bids, and information about whether the artist is including reproduction rights to the artwork in the sale. Most pieces in the show will be sold to the person with the highest written bid on the bid sheet when that section of the art show is closed out. There are two exceptions to this rule: see "Art With No Bids" and "Art With More Than 8 Bids" below.

The show is divided into two sections, which can be distinguished by the colors of the bid sheets: pieces in section A have ivory bid sheets, and pieces in section B have blue ones. Section A will be closed out after the show closes at 6pm on Saturday; those pieces may be picked up and paid for anytime the show is open on Sunday or Monday (10am - 6pm Sunday, 9am - 4pm Monday). Section B will be closed out after the show closes at 6pm on Sunday, and those pieces may be picked up any time the show is open on Monday. If you plan to leave the convention before Monday, be sure to limit your bidding to pieces in Section A. If you are a day member who would like to bid on art, please inquire at the art show desk.

Bidding on Artwork

Before you can bid on any artwork, you must register at the art show desk. You will be assigned a special bidder's number, which you must use each time you bid. We will make a record of your name, address, and phone number, and will ask you to sign a statement saying you understand that a bid is a binding agreement to purchase the work at the bid price if you are the winning bidder. Bids may not be withdrawn once made; crossing out of bids is not allowed. You will also be given information about acceptable methods of payment. (We expect to be taking VISA and MasterCard cards.)

After you have registered, you can bid on any piece at any time before closeout, simply by writing your name, number, and amount bid on the bid sheet in the spaces provided. Bids must be in even dollar amounts, and may not be less than the minimum bid designated on the bid sheet. When you bid, remember that 5% Massachusetts sales tax will be **added** to the amount of the winning bid. You do not have to be present at closeout; if yours is the highest bid, your name and bid will be circled by the art show staff and you will have the right (and obligation) to pick up and pay for that piece anytime the show is open the following day. (Of course, many people do try to be present at closeout so they can respond if they are overbid.)

Art With More Than 8 Bids

We have found that the written-bid method allows us to settle the disposition of more than 95% of the artwork in a typical show. But the system does break down when there is a lot of activity on a single piece—when several people are bidding on it, or when two people are raising each other regularly. So once a piece reaches 8 bids, it will automatically be designated as going into the voice auction. The auctions will be at 12 noon in the auction room just outside the art show entrance. Pieces from Section A will



be auctioned on Sunday, and pieces from Section B will be auctioned on Monday. We expect that the auctions will not last longer than 2 to 3 hours, but of course it's impossible to know for sure how many pieces will reach 8 bids.

To bid at the auctions, you still must register to bid and receive a bidder's number as described above. Artwork will not be paid for at the auction, but will be reserved for the successful bidder and returned to the show. In this way, bidders can pick up and pay for all of their artwork, whether purchased by written bid or at auction, at the same time. (See "Paying for Art" below.) If no voice bids are made at the auction, the piece will go to the high bidder on the bid sheet, whether or not that bidder is present at the auction.

Art With No Bids

If there are no bids on the bid sheet at closeout time, the staff will make an empty circle around the first space on the bid sheet. When the show reopens, you can reserve that piece simply by writing in your bid of at least the minimum. Note that some pieces may not be available for sale in this manner; artists have the option of removing their work from sale at any time after closeout. (Art removed from sale will have a large "X" on the bid sheet.) So to be sure of getting a piece you should bid on it **before** closeout rather than counting on picking it up for the minimum the next day.

Paying for Artwork

When you're ready to pick up and pay for your artwork, take each piece down from its panel, but **do not remove the bid sheets from the artwork!** If you have purchased more pieces than you can carry, or need access to a locked display case, ask for help at the art show desk. The sales area will be in the modular room at the front of the art show on the opposite side from the entrance. Once you enter the sales area, you must continue through it and exit the show, so please do not do so until you're ready to leave.

As you enter the sales area, you will be given a tally sheet to fill out; tables and chairs will be provided. The tally sheet has spaces for your name, address, and bidder's number, and a list of the artwork you are purchasing with the price of each piece. It is a multi-part form; one copy will be given to you as a receipt. We need to have the pieces listed by piece number, but you can also write in the titles and artists if you would like that for your records. If you like, you can total the prices and add the 5% sales tax at this point.

When the paperwork is completed, you should present it to a tally clerk, who will ask for identification, check the form, and remove the bid sheets from the artwork for our records. If the sales area is crowded, we'll set up a single line feeding to multiple tally clerks; when you reach the head of the line, wait for the next free clerk. (We hope we'll have enough helpers so the line will be short.) The next stop is a payment station, which will probably be divided according to type of payment—please check the signs.

The last stop is optional: we will provide some wrapping materials—tissue paper, brown paper, and paper bags—so that you can protect your artwork as you carry it away from the art show.

IMPORTANT

All artwork must be picked up and paid for by 4pm on Monday. If you are the successful bidder on a piece, but do not show up to pay for it by then, you will be fully liable for the amount bid plus any expenses we incur in tracking you down and mailing you your artwork.

Strategies

The Worldcon art show offers to collector and art appreciator alike a once-a-year opportunity to view and bid on as many as 3000 pieces of art. You will find a wide variety of full-color pieces, black and white illustrations, and 3-D work from the field's leading professional artists, the newest fan artists, and of course everyone in between.

It will take some time to view the entire art show. The time you allow for this is up to you. However, as you wander through you might want to take along a ballot and make notes on your favorite pieces. With limited time to view a large show, one method is to go through the entire show quickly and determine the artists you're most interested in viewing. Make a note of where they're located, go back for a detailed inspection of the work, and then make your bidding selections.

As you view the show, you will probably be considering what you want to buy and how to get the pieces that most interest you at the lowest possible prices. Our selling procedures are slightly different from those of most other conventions, being loosely based on the Boskone art sales system.

Our system of sale by written bids, with auction for hotly contested pieces only, evolved as a way to avoid interminable auctions. Many conventions sell art at non-stop auctions that run several hours per day, sometimes several days in a row. It's hard to sell more than 50 pieces an hour at auction, so even if you select for auction only those pieces with one or two bids on them, a 1000-piece art show with 500 pieces going to auction can take up to 10 hours of straight auctioning. Our show is expected to have 3000 pieces of art. If only half of the work went to auction, 30 hours of your convention time could be spent at auctions. We suspect that when there are so many hours of auctions, the only people who attend are the real hard-core art buyers. Most con attendees are there to attend a convention, not a non-stop auction. If you're interested in only one or two pieces, it hardly seems worth the time. The written-bid system keeps the auctions short and active.

There was some criticism, particularly when it was first introduced, that the written-bid system might discourage bids and therefore hurt the artists. However, losing the excitement of a voice auction (if an interminable auction can be exciting) was counterbalanced by the fact that the written-bid system makes it easier for people to bid on and buy art.

At one time, the Boskone art show allowed artists to select specific pieces for auction. Based on several years' experience and statistical testing of the sale prices, we could find no significant price difference between pieces selected for auction and pieces sold by written bids, except that more pieces could be sold to more people with less work by the written-bid system. Using the written-bid system, Boskones have had the highest percentage of pieces sold and the highest average sale price per piece sold of any convention for which we have data.

No system ensures that you'll be able to make all your decisions the way you want to. For example, assume there are two pieces that interest you in an auction system, and you can only afford one. If your favorite comes up first, you can bid on it. If you get it, fine; if you don't, you can bid on the other. However, if your second choice comes up first, you have a problem. You can bid on it, and forget the other one; you can try for it half-heartedly, leaving some money for your favorite; you can forget it; or you can try to get both, and maybe get neither. The timing of what comes up first affects your decision and the results.

The same problem arises with a written-bid system. When the room is cleared for closeout at 6pm on Saturday or Sunday, you can't see what happens at one piece and then go to another piece and bid for it. You can't be high bidder on more art than you can afford, so you have to concentrate on your favorite pieces. If the bids there pass your maximum, you can move on to your next favorite pieces. Obviously, you can make better decisions if everyone bids early. When everyone bids early, people get a better idea of where they stand, and everyone will wind up with more of the pieces they want. You should bid to force the other people bidding to show their hand, probably by jumping more than a dollar each time. It helps both you and everyone else if you know early whether you are going to get or lose your favorite pieces.

We're making some assumptions. We're assuming that you are rational—that you have a maximum amount you're willing to spend on art, a maximum you're willing to pay for each piece of interest to you, and a preference for getting one piece rather than another. The best for all concerned will occur if everybody bids regularly and the market gets a chance to clear itself. There will be a few critical times: closeout of Section A on Saturday at 6pm, closeout of Section B on Sunday at 6pm, and the auctions at noon on Sunday and Monday. You will have time Sunday and Monday before the auctions start to determine what you've purchased by bid sheet and what you'll have to bid for at auction. We hope to have a list of which pieces will come up during each hour of auction, to help you schedule your time.

On the other hand, if you have very little time to devote to the art show, you can just write your maximum bid on the bid sheet, and come by the day after closeout to see if you've won.

We **strongly** maintain that **bidding early and often** will make things easier for you and for everyone. It sounds simple, as if there really ought to be gaming strategies that

will beat it; but there aren't, if you don't let yourself get tricked. Even if somebody decided to save her bidding until the last minute, thinking she will get your favorite piece cheap, if you are there she will still have to pay more than your maximum or fight you for it at auction. She gained nothing except confusion, and either or both of you may have lost your chance to get your second-favorite piece if you run out of time and bidding closes. Last-minute rushes don't help—and could hurt both you and the artist. Some people worry about the ubiquitous **they** who will see bids on a piece, conclude that it's valuable, and raise the price. Don't believe it! If anything, writing a bid down will discourage others who are afraid to compete for a piece. A majority of pieces are bought with one or two bids.

Don't let the uncertainties stop you from bidding on a piece. After all, you might not get it if you bid, but you certainly won't get it if you don't. So an important art show tip if you want to get anything is to **bid early and bid often**.

Important Points to Remember

—No extraneous artwork or large bags will be allowed in the art show, and we reserve the right to inspect even small bags on exit.

—No photography will be allowed.

—You must have a bidder's number to bid for art either by bid sheet or at auction.

—Bid early and bid often.

—5% sales tax will be added to all purchases.

—All artwork must be picked up and paid for before 4pm on Monday.

—If you have any questions at all, please ask someone on the art show staff.

—Ellen Franklin

Welcome to Boston from Houghton Mifflin, publisher of
Isaac Asimov • Harlan Ellison • J. O. Jeppson
Ursula LeGuin • Vonda McIntyre • Charles Panati
Mark Saxton • Rob Swigart • J. R. R. Tolkien

Stop by our convention booth to talk about the latest books by these important authors and others whose books we are proud to have on our list.



Of particular current interest:

FIREFLOOD AND OTHER STORIES
 by Vonda McIntyre

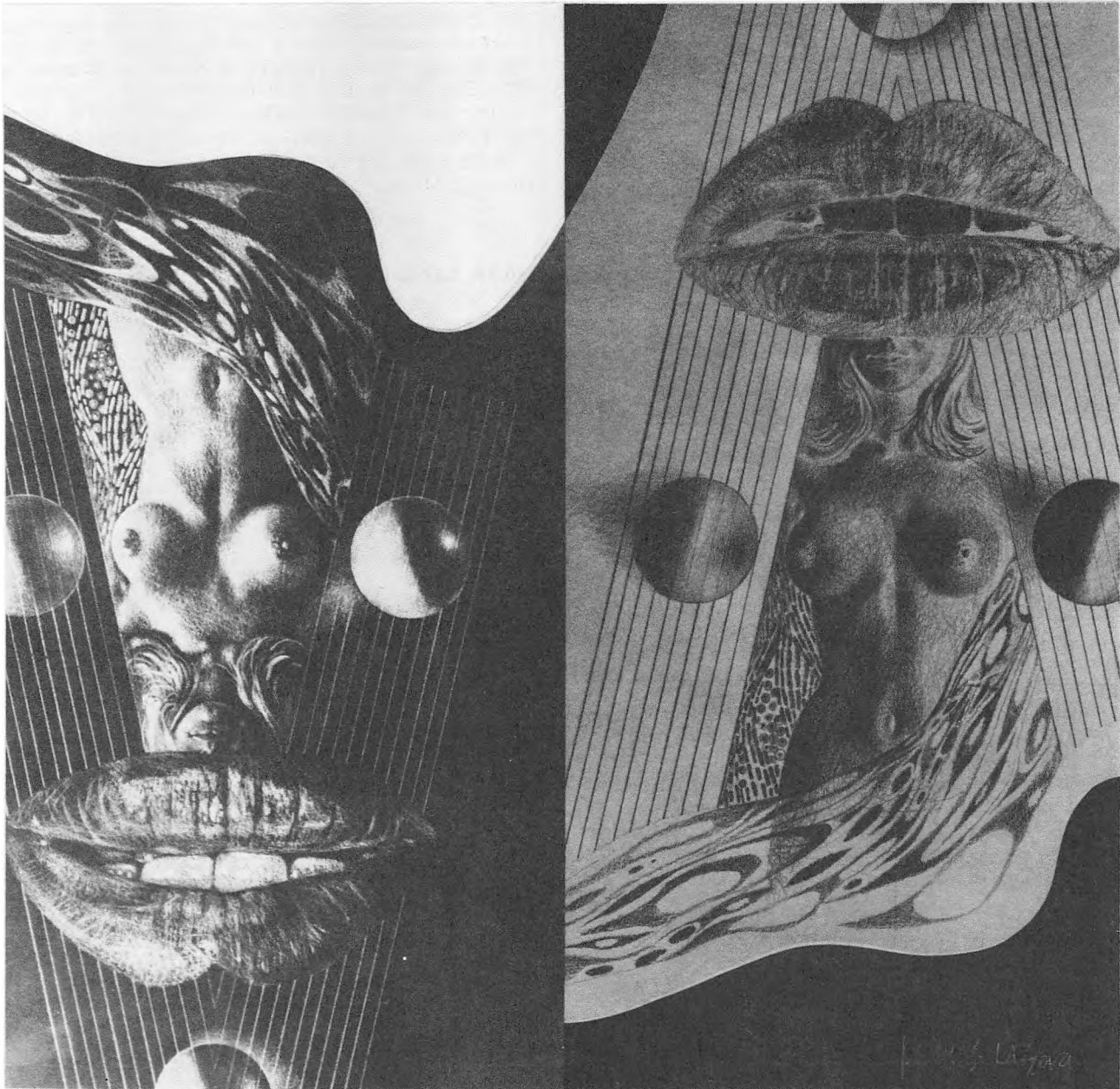
Title story is a nominee for a 1980 Hugo Award.

UNFINISHED TALES
 by J. R. R. Tolkien

Coming in November.

SHATTERDAY
 by Harlan Ellison

Coming in November.



EARTHLIGHT

249 NEWBURY STREET · BOSTON 266 0617

EARTHLIGHT GALLERY
presents the
Science Fiction Work
of

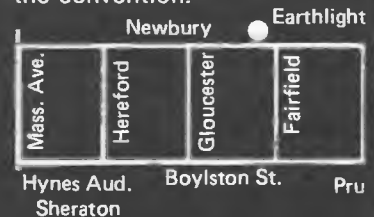
RICHARD POWERS

A one-man show of important paintings, drawings and illustrations including his recent work for Robert Heinlein's *The Number of the Beast*.

Open: August 26 to September 12

Hours: Tues. - Sat. 11-6

While in Boston for Noreascon visit Earthlight, located two short blocks from the convention.



SPECIAL EXHIBITS

Axolotl Exhibit and Slide Show

Liberty B

Axolotl is a presentation, scripted by our Guest of Honor Kate Wilhelm, that has been performed by the NewMime Circus of Portland, Oregon. It grew out of a museum exhibit of "alien artifacts" created by two Oregon artists, Jan Coleman and Celeste LeBlanc. The artists asked Kate and Damon to do museum notes for the pieces. Watching people touch the objects and interact with them inspired Kate to write a science fiction scenario around them. The NewMime Circus added choreography, mime, and music, and the result is a presentation that makes an important statement about human nature—how we are drawn to interact with the world and each other in ways that have been the subject of ritual in many diverse human cultures.

Although we will not be able to bring you an actual performance of *Axolotl*, the NewMime Circus will be providing us with an exhibit of some of the artifacts that inspired the play, and a narrated slide show of the performance. The exhibit will be in Liberty B, and will probably be open from 10am to 6pm each day. The slide show will probably be presented more than once during the convention; consult your pocket program for details.

Tarot Exhibit

Clarendon

The original art for Bruce Pelz's 11-year work, *The Fantasy Showcase Tarot*, will be on display. The exhibit includes 84 different artists' interpretation of all the usual tarot cards plus two invented major arcana cards, "Separation" and "The Farrier", and the addition of the "Lady" to each suit of the minor arcana.

In addition to the display of the originals, the published deck will be available at the official Noreascon II sales area in the Constitution Foyer.

The exhibit will be open 10am to 6pm Saturday through Monday.

Costume Exhibit

Hynes Lower Exhibit Hall

There will be an exhibit of masquerade costumes from previous Worldcons. Remember that great costume you saw... what year was it? the one with the neat cloak and... who was that? Well, we've been tracking these people down and have found many of them. Some of their costumes are still extant, transportable, and wearable. (Ah, practical details.) Ann Layman Chancellor has done a terrific job of finding costumes and persuading costume people. We will have a display of between 15 and 20 costumes including:

- ★ Sir Thomas Boyd of the Queen's Own FBI (from three Mark Phillips stories)
- ★ Beauty and the Beast
- ★ Jadis (the wicked sorceress from C. S. Lewis's *The Magician's Nephew*)
- ★ Ice Demon and White Sibyl
- ★ The Beldan Dress (from James H. Schmitz's *A Tale of Two Clocks*)

We have attempted to represent the diversity of costume types and styles within the limitations of what was available. These and the others still being lined up as of this writing are certainly among the best. The costumes will be set up on mannequins and individually lit (I can hardly wait to see them myself). There will also be a continuous slide show on one wall of costume highlights from past years.

The exhibit will be in a room inside the Art Show area on the Hynes lower exhibit level, and will be open 10am-10pm Friday, 10am-6pm Saturday and Sunday.

Fantasy Art Exhibit

Berkeley

Ian Ballantine is arranging to bring the original art from several books he's published, including art by Brian Froud from *Faeries* (plus some Froud sculptures), and art from *The Art of Alan Lee*. Ian will also be on the program talking about fantasy work in progress for TV and movies, and hopes to have some of this art on display.

The exhibit will be open 10am to 6pm Saturday through Monday.

NASA Exhibits

Hynes Lower Exhibit Hall

We have arranged with NASA for a 1/15-scale model of the space shuttle and a photo mosaic of New England from space.

"Our Universe"

Hynes Modular Room B

The National Geographic Society will be bringing us an exhibit of artwork from their forthcoming book, *Our Universe*. Artists represented in the book include John Berkey, Vincent Di Fate, Chris Foss, Peter Lloyd, Sidney Mead, Helmut Wimmer, Ludek Pesek, and Michael Whelan.

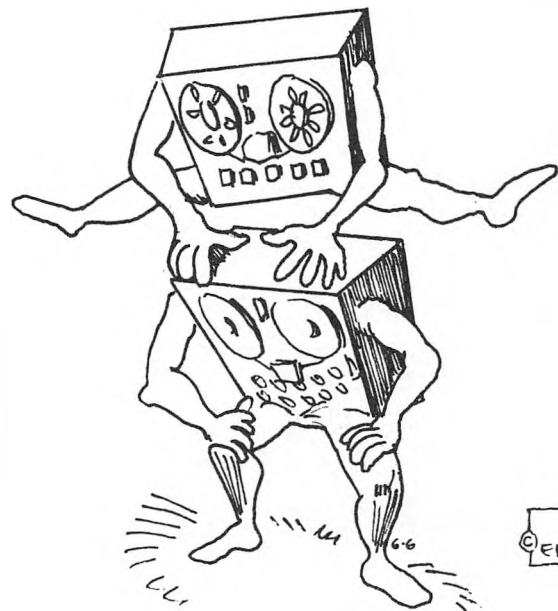
The exhibit will probably be open from 10am to 10pm, Friday through Monday.

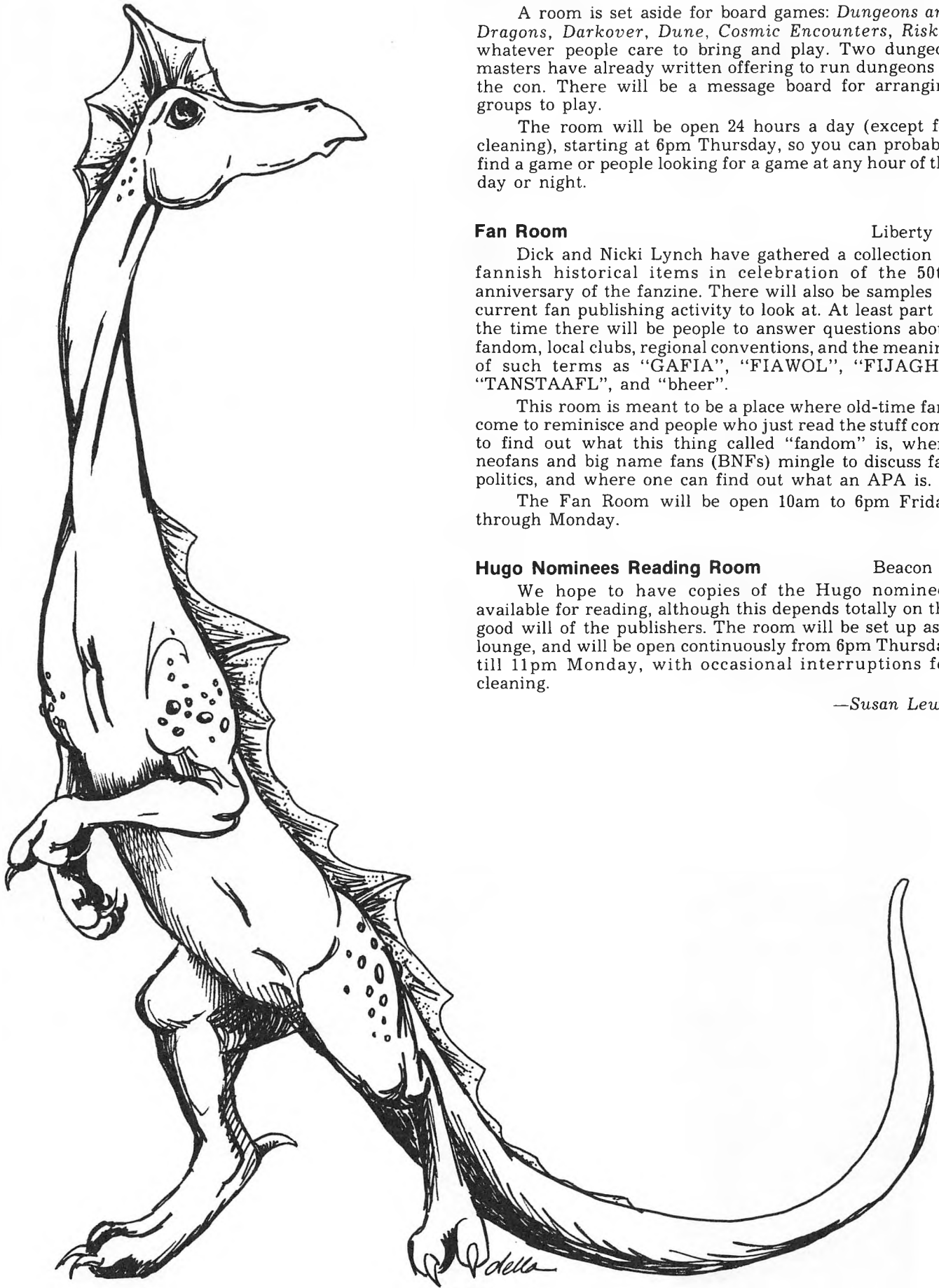
Computer Games

Dalton

Several vendors will be demonstrating computer games and we hope everyone will have a turn playing. A complete games list is not yet available but will include *Dungeon* (also known as *Zork*) and *Adventure*, along with other, shorter games. The vendors will have information and sales displays in the Dealers' Room.

The Computer Games room will be open from 10am to 6pm Friday through Sunday.





Board Games

Beacon A

A room is set aside for board games: *Dungeons and Dragons*, *Darkover*, *Dune*, *Cosmic Encounters*, *Risk*—whatever people care to bring and play. Two dungeon masters have already written offering to run dungeons at the con. There will be a message board for arranging groups to play.

The room will be open 24 hours a day (except for cleaning), starting at 6pm Thursday, so you can probably find a game or people looking for a game at any hour of the day or night.

Fan Room

Liberty A

Dick and Nicki Lynch have gathered a collection of fannish historical items in celebration of the 50th anniversary of the fanzine. There will also be samples of current fan publishing activity to look at. At least part of the time there will be people to answer questions about fandom, local clubs, regional conventions, and the meaning of such terms as "GAFIA", "FIAWOL", "FIJAGH", "TANSTAAFL", and "bheer".

This room is meant to be a place where old-time fans come to reminisce and people who just read the stuff come to find out what this thing called "fandom" is, where neofans and big name fans (BNFs) mingle to discuss fan politics, and where one can find out what an APA is.

The Fan Room will be open 10am to 6pm Friday through Monday.

Hugo Nominees Reading Room

Beacon G

We hope to have copies of the Hugo nominees available for reading, although this depends totally on the good will of the publishers. The room will be set up as a lounge, and will be open continuously from 6pm Thursday till 11pm Monday, with occasional interruptions for cleaning.

—Susan Lewis

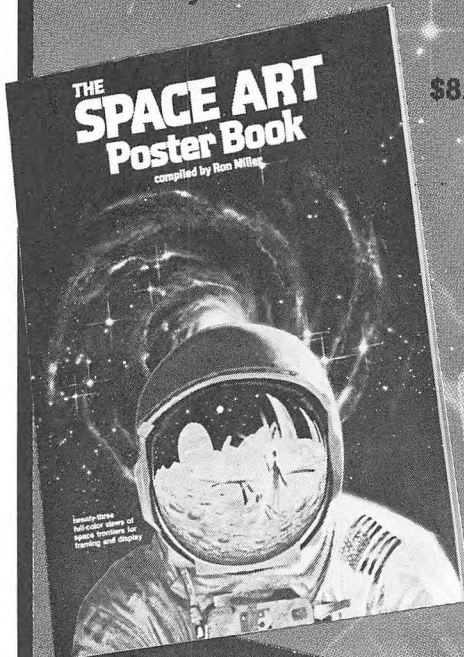
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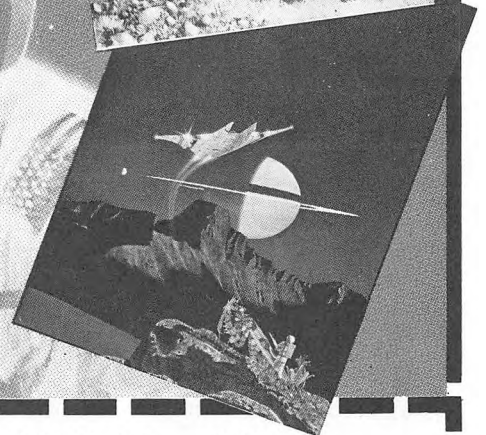
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A S D

Functions Division

Functions

There will be three major evening functions in the Hynes Auditorium during the convention. Friday night will be devoted to speeches by our Professional Guests of Honor; for more information see the description under Program. On Saturday, there will be the traditional Worldcon masquerade; on Sunday, Toastmaster Robert Silverberg will host the Awards Ceremony.

Each of these functions will begin at 8pm. The main auditorium seats over 4000, with a thrust stage and a balcony around three sides of the hall, so most of the available seats are good. We plan to open the hall fairly early each evening and to discourage long lines before the doors open, as this will only interfere with the movement of other people through the building.

There will **not** be a banquet, although many local fans will be happy to give you their opinions about the best places to eat in large groups; there is also a guide to local restaurants available at Information. There also will **not** be a traditional "Meet the Pros" party; in its place we have "Pro Groups", which are discussed further under Program.

MASQUERADE

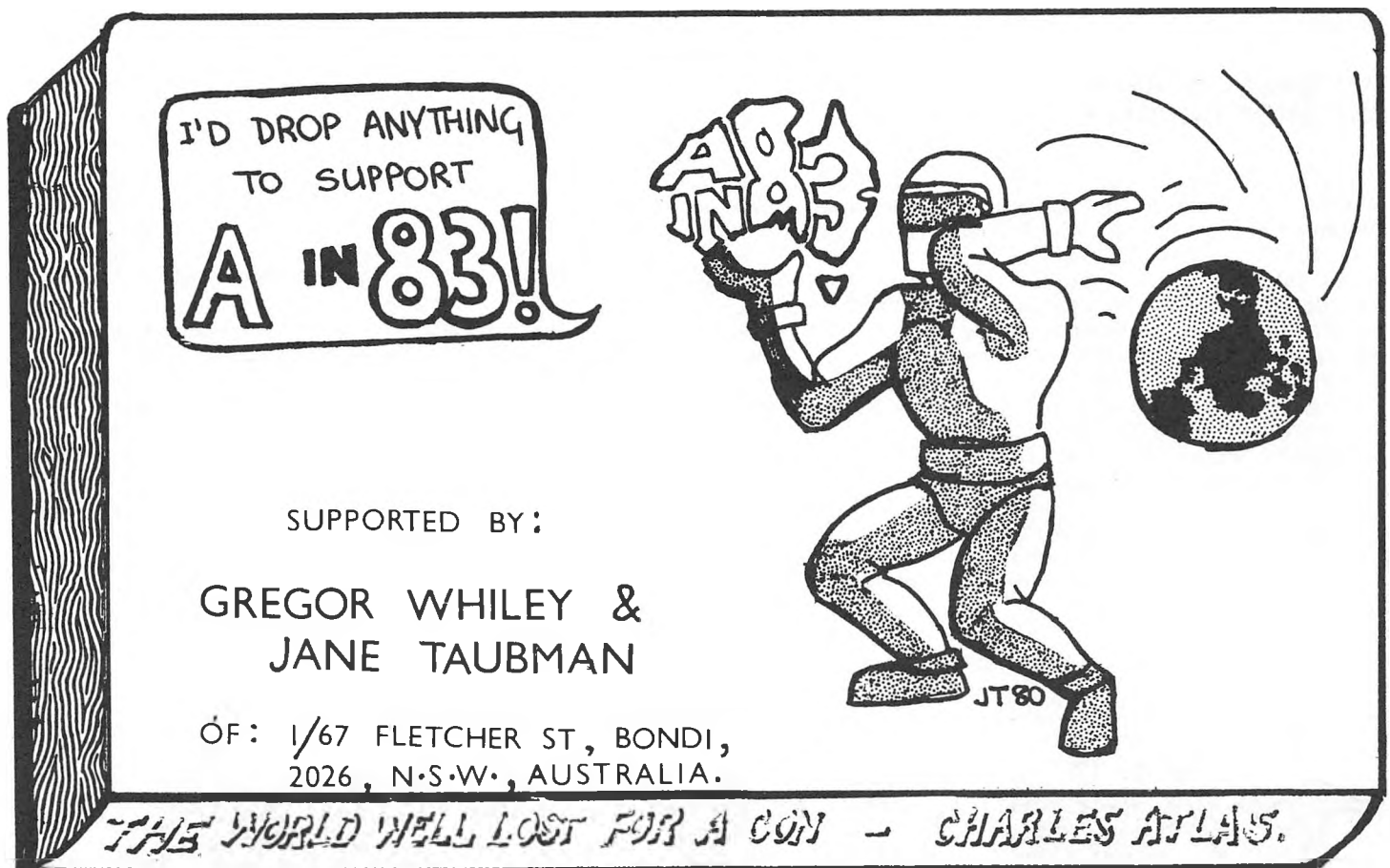
All masquerade contestants must register **in advance** of the masquerade. A masquerade registration desk will be open in the Constitution area of the Sheraton-Boston from 9pm to 11pm on Friday and from 11am to 1pm on Saturday. All contestants should stop by at some time to check for any last-minute information, which will be available either at the desk or at Information.

There will be a separate category for children under 12, presented at the start of the masquerade.

Anyone who wants to help with the masquerade (or to help usher at any of the functions) should go to the People Mover room (Hampton, on the third floor of the Sheraton-Boston) to volunteer. We hope to make this an impressive and enjoyable evening; your help will be greatly appreciated.

Photography

There will be a large and well-lit area for both flash and available-light photographers to take pictures of the contestants **before** the masquerade begins. Photographers



who have not registered by mail before the convention should check at the masquerade desk; we may have to limit the number of people in the photography area, in order to prevent it from becoming so crowded as to make picture-taking impossible for everyone there.

For those who wish to take pictures of the contestants in action, the stage will generally be well-lit, although the color and intensity of light may vary according to what the contestants feel will show off their costumes to the best advantage. For the safety of the contestants and to avoid dazzling the rest of the audience, **flash photography during the masquerade is ABSOLUTELY PROHIBITED.** Photographers who do not expect to be able to take pictures by available light must restrict their use of flash to the photography area.

FILKSINGS

A filksing involves the singing of filksongs—songs combining familiar or original tunes with fannish or science-fictional lyrics. We will be providing space Thursday through Sunday nights for at least two varieties of filksinging:

“Midwestern-style/individual” filksinging is based on an informal group in which people take turns singing, frequently with a guitar accompaniment. Other people are welcome to stop in and listen, and sometimes (depending on the singer and the song) to join in on the choruses. Space for this will be provided each evening in the Gardner room of the Sheraton-Boston.

“Eastern-style/group” filksinging encourages everyone to join in singing; most of the tunes are familiar or easily learned and copies of the words to many of the favorite songs will be provided. The *NESFA Hymnal* (second edition) will be on sale, along with whatever other filksong collections people bring to the sing. Space for this will be provided each evening in Beacon C/H in the Sheraton-Boston.

THE GREAT NOREASCON ONE-SHOT CHORALE

Almost 50 people have joined the Great Noreascon II One-Shot Chorale, an *capella* mail-order vocal group composed entirely of fans who responded to notices in the early Progress Reports. We’ve been rehearsing individually all summer; this is the first time we’ll have been together. Our one and only performance will be during the judging at the masquerade on Saturday night. The program: “Modern Music” and “The Mariners’ Anthem” by William Billings; “The Prayer of the Cat” by Ivor Davies; “Counterpoint of the Animals” by Banchieri; “I Am the Phoenix” by Vecchi; “Fair Maid, Thy Loveliness” by Hassler; “Thine Eyes, O My Beloved” by di Lasso; “Two Temperance Songs” arranged by Jonson; “Dixie” arranged by Norman Luboff; “The Grand Canal” by Mark Aronson (a choral, non-filk setting of Heinlein’s poem); “Echo Song” by di Lasso; and a choral arrangement of Pachelbel’s famous “Kanon”. And if there’s enough demand, there just **could** be an encore.



FAN CABARET

In some secluded rendezvous—

Continuing a long-established custom (at least one Worldcon), Fan Cabaret will open its doors at 10pm on Friday in the Sheraton’s Commonwealth Room, continuing until at least 2am. The hours on Saturday are midnight (after the Masquerade) to 2am. Sunday’s hours are 10pm to 2am.

Friday’s Fan Cabaret will be hosted (and punctuated) by the mad Moebius Theater, produced by E. Michael Blake. They’ll be offering their own blackouts and bits as they introduce entertainers drawn from the great mass of talented fans. Through the weekend we’ll have everything from rock, filk, folk, and fantasy singers to belly dancers, plus a few things in between.

There will be plenty of comfortable, clubby seating at round tables, and a cash bar to complete the nightclub motif. So when you get tired of party hopping...*willkommen, bienvenu*, welcome—to Fan Cabaret.

Lynne Aronson



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WSFS Business Division

WSFS BUSINESS MEETING

There will be a Business Meeting of the World Science Fiction Society (WSFS) held in four morning sessions during Noreascon II. If you are a member of Noreascon II, you are automatically a member of WSFS for this year, and if you are an attending member you have the right to attend the Business Meeting. The awarding of the Hugos and the selection of committees and sites for the annual World Science Fiction Convention is governed by the WSFS Constitution, which is printed in this Program Book.

At present, WSFS has no officers and is governed solely by its annual Business Meetings, held at the Worldcons in accordance with the Constitution and the Standing Rules (which are also printed in this Program Book). If you are an attending member and choose to be among the few who attend the Business Meeting, you will have a voice in the future of these institutions. You can also, by following the procedures listed in the Standing Rules, submit New Business. If you attend the Business Meetings, be sure to bring your Program Book so you can refer to the Constitution, Standing Rules, and business under consideration which was known at the time the Program Book was typeset.

This year we have an extraordinary amount of business to transact at the Business Meeting. Besides the long list of motions submitted so far and printed in this Program Book, there may be additional motions submitted by the deadline of noon Friday, August 29, and there is expected to be an entire new Constitution proposed by the committee which has been working on it for several years. This new Constitution, if adopted at Noreascon II and ratified next year at Denvention II, would provide for the permanent organization of WSFS, including its incorporation and the election of officers.

Because of this large amount of business, there will be four sessions of the Business Meeting at Noreascon II, on Friday, Saturday, Sunday, and Monday mornings from 9:30 to 11:30 in the Commonwealth Room of the Sheraton-Boston Hotel. The first two meetings will be Preliminary Business Meetings, and the second two will constitute the Main Business Meeting. The Preliminary Business Meetings decide which items of business will be considered at the Main Business Meetings and set time limits on debate. Items are dropped if their consideration is objected to by a $\frac{2}{3}$ vote at the Preliminary Business Meeting. The Main Business Meetings are where the items left are debated, possibly amended, and disposed of. In effect, through the Preliminary Business Meetings, the Business Meeting acts as its own Committee on Resolutions, an arrangement that has worked quite well in the past.

The first Preliminary Business Meeting will handle changes to the Standing Rules, set up the business carried forward from Seacon '79 (last year's Worldcon), and set up as much new business as it can get through. The second Preliminary Business Meeting Saturday will handle items left over from Friday and any last-minute new business; if time permits and the Preliminary Business Meeting agrees to do so, some substantial consideration of the new Constitution may occur Saturday morning. The first Main Business Meeting session Sunday will also be the Site-Selection Meeting where the winner of the 1982 Worldcon will be proclaimed. Sunday's and Monday's meetings will handle the remaining substantial consideration of business.

The Presiding Officer of the Noreascon II Business Meeting will be Donald Eastlake, and its Secretary will be George Flynn. At the time the Program Book was typeset, the positions of Timekeeper, Parliamentarian, and Sergeant-at-Arms had not yet been filled.

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Also available at this time is a small pamphlet edition of the famous existential play *Waiting for Gomot* by Officer Joe Beckett, as transcribed from the original crayon by Mark E. Rogers. Its tentative price is \$1.50.



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CONSTITUTION

of the World Science Fiction Society, September 1979

ARTICLE I — Name, Objectives, Membership, and Organization

- SECTION 1:** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.
- SECTION 2:** WSFS is an unincorporated literary society whose functions are:
- To choose the recipients of the annual Science Fiction Achievement Awards (the Hugos),
 - To choose the locations and Committees for the annual World Science Fiction Conventions,
 - To attend those Conventions, and
 - To perform such other activities as may be necessary or incidental to the above purposes.
- SECTION 3:** The Membership of WSFS shall consist of all people who have paid membership dues to the Convention Committee of the current World Science Fiction Convention.
- SECTION 4:** Members of the Society paying the minimum fee towards membership with their site selection ballots shall be members of the selected convention with the right to receive all generally distributed publications. Such members may convert to members with the right of general attendance at the selected convention and its Business Meeting by paying, within ninety (90) days of site selection, an additional fee, set by the selected convention committee, of not more than the minimum voting fee and not more than the difference between the voting fee and the attending fee for new members.
- SECTION 5:** Authority and responsibility for all matters concerning the Convention, except those reserved herein to the Society, shall rest with the Convention Committee, which shall act in its own name and not in that of the Society.
- SECTION 6:** Each Convention Committee should dispose of surplus funds remaining after accounts are settled for the current Convention for the benefit of the Society as a whole. Each Convention Committee shall retain an independent accountant at least a year before their convention and shall publish a financial statement prepared by said accountant within ninety days after their convention and a final financial statement within a year.

ARTICLE II — Science Fiction Achievement Awards (the Hugos)

- SECTION 1:** Selection of the Science Fiction Achievement Awards, known as the Hugos, shall be made as follows in the subsequent Sections of this Article.
- SECTION 2:** *Best Novel:* A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over 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. An author may withdraw a version of his work from consideration if he feels that that version is not representative of what he wrote. The Convention Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.
- SECTION 3:** *Best Novella:* The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- SECTION 4:** *Best Novelette:* The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- SECTION 5:** *Best Short Story:* The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.
- SECTION 6:** *Best Dramatic Presentation:* Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible.
- SECTION 7:** *Best Professional Artist:* An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.
- SECTION 8:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year.
- SECTION 9:** *Best Fanzine:* Any generally available fannish publication devoted to science fiction, fantasy, or related subjects, which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year. The words "fanzine" and "fannish" shall be defined only by the will of the membership, and the Convention Committee shall impose no additional criteria.
- SECTION 10:** *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 9 above.
- SECTION 11:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 9 above or through other public display during the previous calendar year. Any person whose name appears on the final Awards ballot for a given year under the Professional Artist category shall not be eligible for the Fan Artist Award for that year.

- SECTION 12:** *Additional Category:* Not more than one special category may be created by the current Convention Committee with nomination and voting to be the same as for the permanent categories. The Convention Committee is not required to create any such category; such action by a Convention Committee should be under exceptional circumstances only; and the special category created by one Convention Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugos.
- SECTION 13:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Convention Committee may select its own choice of base design. The name (Hugo) and the design shall not be extended to any other award.
- SECTION 14:** *No Award:* At the discretion of an individual Convention Committee, if the 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 category of Hugo on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.
- SECTION 15:** *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 Award ballots shall include name, signature, address, and membership number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus “No Award.” The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee. Voters shall indicate the order of their preference for the nominees in each category.
- SECTION 16:** *Tallying:* Counting of all votes shall be the responsibility of the Convention Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter’s first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots’ second choices. This process shall be repeated until a majority vote winner is obtained.
- SECTION 17:** *Exclusions:* No member of the current Convention Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Convention Committee, then this exclusion shall apply to members of the Subcommittee only.

ARTICLE III — Future Convention Selection

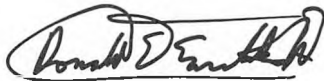
- SECTION 1:** The Society shall choose the location and Committee of the Convention to be held two (2) years from the date of the current Convention. Voting shall be by mail or ballot cast at the current Convention with run-off ballot as described in Article II, Section 16, and shall be limited to Society members who have paid at least five dollars (\$5.00) towards membership in the Convention whose site is being selected. The current Convention Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Convention. The minimum voting fee can be modified for a particular year by unanimous agreement of the current convention committee and all bidding committees who have filed before the mail ballots are set.
- SECTION 2:** Site selection ballots shall include name, signature, address, and membership number spaces to be filled in by the voter. Each site selection ballot shall list the options “None of the above” and “No preference” after the bidders and with equal prominence. The minimum fee in force shall be listed on all site selection ballots.
- SECTION 3:** The name and address information shall be separated from the ballot and the ballots counted only at the Convention with two witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for “No Preference” shall be ignored for site selection. A ballot voted with lower than first choice for “No Preference” shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying. “None of the above” shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Convention. If the Business Meeting is unable to decide by the end of the Convention, the Committee for the following Convention shall make the selection without undue delay. When a site and committee are chosen by a Business Meeting or Convention Committee, they are not restricted by region or other qualifications and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though “None of the above” had won.
- SECTION 4:** Bids from prospective Committees shall be allowed on the ballot by the current Convention Committee only upon presentation of adequate evidence of an agreement with the proposed sites’ facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding Committee must state the rules under which the Convention Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding Committee to any member of the Society on request.
- SECTION 5:** To ensure equitable distribution of sites, North America is divided into three (3) regions as follows: *Western:* Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward; *Central:* Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions; and *Eastern:* Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward. Convention sites shall rotate in the order Western, Central, Eastern region.

- SECTION 6:** A Convention site outside of North America may be selected by a majority vote at any Convention. In the event of such outside Convention being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas World Science Fiction Convention, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters majority vote. Selection of the site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.
- SECTION 7:** Each World Science Fiction Convention Committee shall provide a reasonable opportunity for *bona fide* bidding Committees for the Convention to be selected one year hence to make presentations.
- SECTION 8:** With sites being selected two (2) years in advance, there are therefore at least two Convention Committees in existence at any given time. If one should become unable to perform its duties, the surviving Convention Committee shall determine what it is to do, by mail poll of the Society if there is time for one, or by decision of the Committee if there is not time.

ARTICLE IV — Constitution and Powers of the Business Meeting

- SECTION 1:** Any proposal to amend the Constitution of WSFS shall require for passage a majority of all the votes cast on the question at the Business Meeting of the Society at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of the Society held at the World Convention immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.
- SECTION 2:** Any change to the Constitution of WSFS shall take effect at the end of the World Science Fiction Convention at which such change is ratified.
- SECTION 3:** The conduct of the affairs of the Society shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.
- SECTION 4:** Business Meetings of the Society shall be held at advertised times at each World Science Fiction Convention. The current Convention Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, the Standing Rules, and such other rules as may be published by the Committee in advance.
- SECTION 5:** The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Convention Committee, distributed with the Hugo nomination ballots, and printed in the Convention book, if there is one.

The above copy of the WSFS Constitution is hereby Certified to be true, correct, and complete:

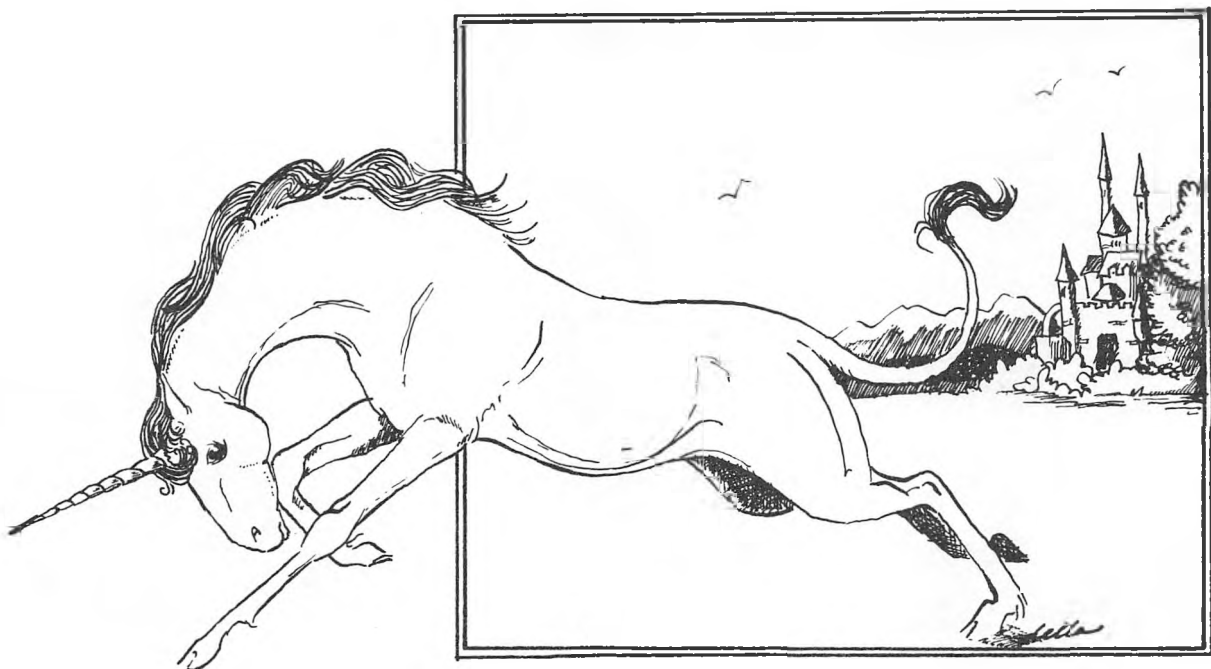


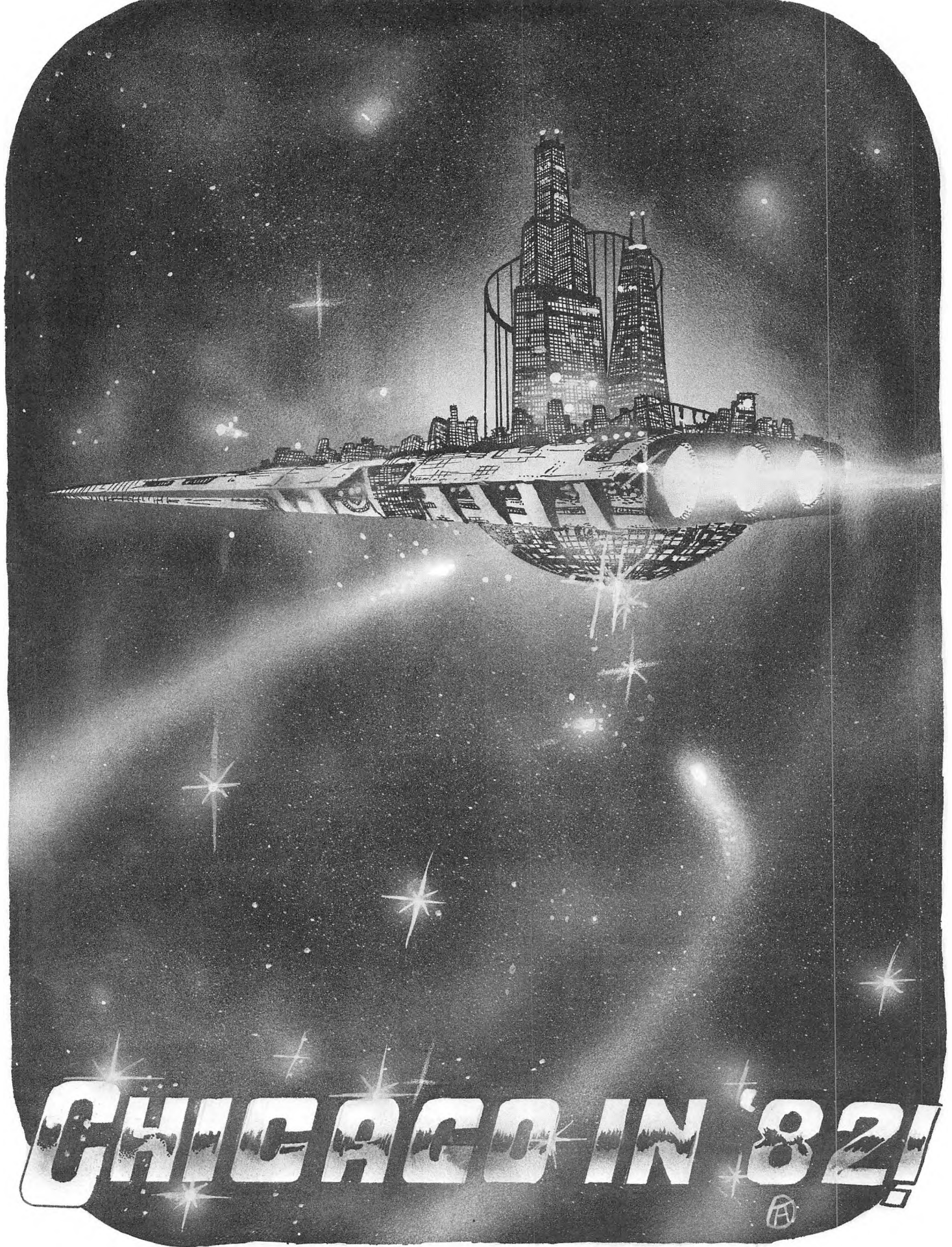
Donald E. Eastlake, III
Presiding Officer

1979/10/8
Seacon '79 Business Meeting



Richard Katze
Secretary





Standing Rules for the Governance of the Worldcon Business Meeting

- RULE 1:** Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings.
- RULE 2:** The Preliminary Business Meeting may not pass, reject, or ratify amendments to the Constitution, but the motions to “object to consideration”, to “table”, and to “refer to committee” are in order. The Preliminary Business Meeting may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at this Meeting with the consent of the original maker. Absence from this Meeting of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.
- RULE 3:** The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Convention or eighteen hours before the first Preliminary Business Meeting, whichever is later.
- RULE 4:** Six (6) identical legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in Rule 3 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees. All proposals or motions shall be legibly signed by the maker and at least one seconder. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.
- RULE 5:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.
- RULE 6:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.
- RULE 7:** An amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendment motions are not allowed.
- RULE 8:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.
- RULE 9:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- RULE 10:** A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.
- RULE 11:** Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
- RULE 12:** These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.
- RULE 13:** The sole purpose of a request for a “point of information” is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of “points of information” or “points of order” will be dealt with as “dilatatory motions” as specified in *Robert’s Rules of Order, Newly Revised*.
- RULE 14:** Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do *not* form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are Certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.
- RULE 15:** At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.
- RULE 16:** The World Science Fiction Society Business Meeting is a mass meeting of the Society’s membership which the Convention is required to sponsor in accordance with the WSFS Constitution and these Standing Rules. Therefore, (1) the quorum is the number of people present and (2) the decisions of the Chair as to who is entitled to the floor are not subject to appeal. The motion to adjourn the Main Meeting will be in order at any time *after* the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.

Why Boycott Chicago?

The opposition says:

The ERA boycott is a political issue and should not have anything to do with fandom.

Chicago-area legislators have consistently supported the ERA. The failure is not their fault.

What if Chicago is the better bid? We'd be throwing away the con, and it would be unfair to the Chicago bidding committee.

The ERA boycott is aimed at big professional conventions — not at fannish volunteer efforts.

The 1982 Worldcon will be held after the ratification extension expires, so the issue will already be settled.

Vote "No Award" if you can't support Chicago.

The Detroit bidding committee isn't feminist, so why support them?

Fans for the ERA says:

SF literature, the heart of fandom, consistently addresses political and social issues. We consider human rights and gender roles in fannish writings, readings, and conversations — why not when fan action would affect the world we live in?

In 1977, 19 Chicago-area legislators voted against the ERA; it lost by 6 votes. In 1978, 5 legislators as a bloc switched from support to abstention in a political squabble.

Chicago is the economic focus of Illinois. Its influential legislators have some responsibility for the failure.

Bidding excesses aside, neither committee will put on a bad worldcon.

The rights of over 100 million Americans' entire lives can't be outweighed by the disappointment of some dozen people who can't run a con in a specific year. Worldcons are special, but four days don't balance all those lifetimes.

The boycott is pure economics, intended to include us. We are big business — the '82 Worldcon attendees will spend over \$1,000,000. We'd be one of the ten largest groups honoring the boycott, just behind the Democratic National Committee.

Chicago wins or loses our business when we select the site, not when we hold the con. There will still be two legislative sessions to pass the ERA. Illinois won't ignore us because our con is next year; for them, Sept. 1980 was when the boycott cost them \$1,000,000. That loss, and other threats of lost conventions provide the pressure in an effective boycott.

No Award is meaningless, for the convention will be held. Abstention leaves Chicago one vote closer to winning. (Phoenix beat L.A. by 73 votes.)

The boycott is directed at states, not individuals. Personal politics are private business — they have nothing to do with the boycott or the quality of the cons.

Vote for Detroit!

- RULE 17:** If time permits at the Site Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.
- RULE 18:** These Standing Rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the end of the Business Meeting at which it was passed.

The above copy of the Standing Rules for the Governance of the Worldcon Business Meeting is hereby Certified to be true, correct, and complete:



Donald E. Eastlake, III
Presiding Officer

1979/10/8
Seacon '79 Business Meeting



Richard Katze
Secretary

Proposed Changes to the Standing Rules

The following changes to the Standing Rules for the Governance of the WSFS Business Meeting have been proposed by Donald Eastlake and seconded by Chip Hitchcock.

- ITEM 0.A:** MOVED, to amend the Standing Rules by adding the following to Rule 1:
One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.
This clarifies what the Site-Selection Meeting is. In the current Standing Rules it is mentioned only in passing in Rule 17.
- ITEM 0.B:** MOVED, to amend Rule 2 of the Standing Rules by striking "and to 'refer to committee' " and inserting the following in its place:
to "divide the question", to "postpone" to a later part of the Preliminary Business Meeting, and to "refer" to a committee to report later in the same Business Meeting.
This motion makes more specific and complete the list of actions customarily taken at Preliminary Business Meetings. It clarifies the deferring to the main Business Meeting of final disposition of business, unless its consideration is objected to.
- ITEM 0.C:** MOVED, to amend the Standing Rules by inserting in Rule 4, after the word "attendees", the following:
unless it has actually been distributed to the attendees at the convention by the Convention Committee.
This eliminates the requirement for the submitter to print up many copies of a motion if it is included in the Program Book or otherwise distributed by and at the convention.
- ITEM 0.D:** MOVED, to amend the Standing Rules by replacing Rule 7 with the following:
Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.
This changes the rules to reflect an unchallenged precedent set several years ago by Robert L. Hillis acting as Presiding Officer.
- ITEM 0.E:** MOVED, to amend the Standing Rules by deleting from Rule 16 the words "at any time".
This motion is intended to eliminate any confusion over the fact that the motion to adjourn has traditionally been treated as non-privileged during the last session of the Business Meeting, as specified in Robert's Rules of Order Newly Revised.

Business Passed on to Noreascon II

The following two items of business were passed on to Noreascon II by Seacon '79. Item 1 was adopted at Seacon '79 and will become a part of the WSFS Constitution if ratified at Noreascon II. Item 2 is the report of a committee, renewed at Seacon '79, that has been working for several years on a new Constitution for WSFS.

- ITEM 1:** MOVED, to amend Article III of the WSFS Constitution by adding the following:
The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning committee, with the by-mail and at-con votes distinguished.
The intent of this amendment is to make the site-selection voting totals clearly public. It would also require that any difference in the by-mail and at-con voting be displayed so that the voting system can be evaluated. The motion contains 32 words.

- ITEM 2:** The report of a Committee investigating the permanent organization and incorporation of WSFS. This Committee was created at SunCon and has made reports to and been continued at IguanaCon and Seacon '79. This year, the committee's report is expected to include a recommended new Constitution. The Chairman of the Committee is Robert L. Hillis and the Committee can be contacted through its Secretary, Larry Smith, at 875 Overland Park, Columbus, OH 43224 USA.
A draft of a new Constitution was printed in Progress Report Four. It is expected that a similar draft will be reported to Noreascon II by the Committee and considered seriatim.

New Business Submitted to Noreascon II

The following items had been submitted in proper form up to the time this Program Book was set. They are numbered starting at 3 to continue the numbering from the items of business passed on to Noreascon II by Seacon '79.

- ITEM 3:** MOVED, to amend Article II, Section 15 of the WSFS Constitution by inserting the following:
Nominations shall be solicited for, and the Final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer.
This motion was submitted by Ben Yalow and Craig Miller. It would ban the Gandalf and other awards not listed in the motion from the official nomination and voting ballots. It contains 27 words. The following amendment to this motion has been submitted by Robert E. Sacks, Gregory Costikyan, and Stephen William Tihor:
MOVED, to amend the above motion by inserting "the Gandalf Grand Master of Fantasy Award" in the listed awards.
- ITEM 4:** MOVED, to amend Article II, Section 16, of the WSFS Constitution by adding the following:
The complete numerical voting totals, including all preliminary tallies for first, second, . . . places, shall be made public by the Convention Committee within ninety (90) days after the Convention.
This motion was submitted by George Flynn and seconded by Mike Glycer. It would, as it says, make the Hugo voting totals public. It contains 27 words.
- ITEM 5:** MOVED, to amend Article II of the WSFS Constitution by adding the following new section:
Best Non-Fiction Book: Any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the previous calendar year.
This motion was submitted by Mike Saler and Gail Hormats. It would make permanent the special Hugo category introduced this year by Noreascon II. It contains 29 words.
- ITEM 6:** MOVED, to amend Article III, Section 6, of the WSFS Constitution by deleting all of Section 6 after the first sentence.
This motion was submitted by Jan Howard Finder and Nellie Pardoel. It would have the effect of abolishing the interim Continental Convention (NASFiC) currently held in North America when the Worldcon is outside of North America. It contains less than 50 words.
- ITEM 7:** MOVED, if the motion immediately above fails to pass, to amend Article II of the WSFS Constitution by adding the following:
In the event of a Convention site being selected within North America, there shall be an interim Non-North American Convention to be held outside North America in the same year as the North American World Science Fiction Convention.
Selection of the site of such a Non-North American Convention shall be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.
This motion was submitted by Jan Howard Finder and Nellie Pardoel. It sets up a new convention to be held outside of North America when the Worldcon is in North America. It contains 68 words.
- ITEM 8:** MOVED, to amend Article II, Section 9, of the WSFS Constitution by inserting after "additional criteria" the following:
except that publications shall not be considered if a financial remuneration is paid to any contributors or staff thereof.
This motion was submitted by Dick Lynch and Nicki Lynch. It makes publications with any paid contributors or staff ineligible for the Best Fanzine Hugo. It contains 19 words.
- ITEM 9:** MOVED, to amend the WSFS Constitution by deleting Article II, Section 6.
This motion was submitted by Louis Epstein and James Reynolds. It eliminates the Dramatic Presentation Hugo. It contains fewer than 50 words.

ITEM 10: MOVED, to amend Article II of the WSFS Constitution by deleting Sections 8 and 9 and inserting the following in place thereof:

Section 7: *Best Professional Magazine:* Any periodical devoted to science fiction and/or fantasy published during the previous calendar year, produced primarily by persons for whom it is the main source of income.

Section 8: *Best Amateur Magazine:* Any periodical devoted to science fiction and/or fantasy published during the previous calendar year, produced primarily by persons for whom it is not the main source of income.

Section 9: *Best Non-Periodical Editor:* Any person engaged in the editing of science fiction for non-periodical publication (editors of annual anthologies shall be eligible).

This motion was submitted by Louis Epstein and James Reynolds. It renames and redefines the Best Fanzine Hugo category, eliminates the Best Professional Editor Hugo category, and in its place creates two new Hugos: Best Professional Magazine and Best Non-Periodical Editor. The motion contains 87 words.

ITEM 11: MOVED, to amend Article II of the WSFS Constitution by inserting the words "independent accountants engaged by" between the words "of" and "the" in the first sentence of Section 16 and by deleting Section 17. *This motion was submitted by Louis Epstein and James Reynolds. It requires that accountants be used to count the Hugo votes, and eliminates the present exclusion of Convention Committee members from Hugo consideration. It contains less than 50 words.*

ITEM 12: MOVED, to amend Article III, Section 5, of the WSFS Constitution by adding the following:
Bids from sites located out of rotation may be considered only if the rule is suspended by mail ballot distributed with the Hugo nomination ballots and passed by a two-thirds majority.

This motion was submitted by Louis Epstein and James Reynolds. It creates an additional mechanism (besides "None of the above" winning) for an out-of-rotation site and Committee to be selected. It contains 33 words.

ITEM 13: MOVED, to amend Article III, Section 1, of the WSFS Constitution by striking "five dollars (\$5.00)" and inserting in its place "ten dollars (\$10.00)".

This motion was submitted by Jill Eastlake, Wendell Ing, Ann McCutchen, and Deborah King. It increases the default site-selection voting fee (which is also the initial fee towards membership in the selected convention) from \$5 to \$10. To take effect it must be ratified at Denvention II, and the soonest it could be in force would be for the 1984 site-selection held in 1982. It does not change the provision that allows all the bidders and the current Worldcon, if they agree, to set a different voting fee (as happened this year where it was set to \$7.50 instead of the default \$5). This motion is less than fifty words.

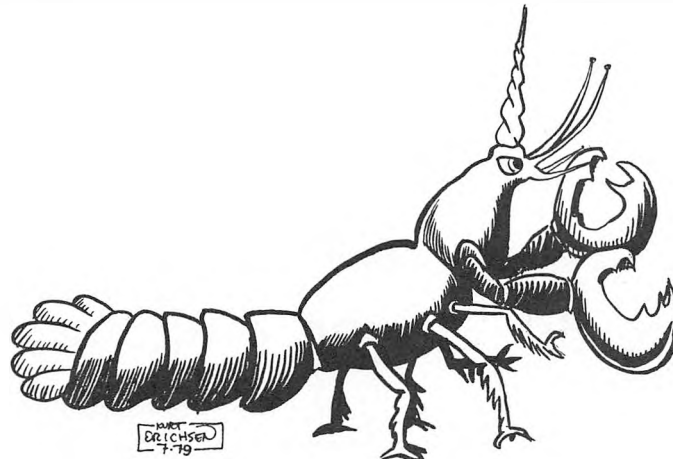
ITEM 14: MOVED, to amend Article II of the WSFS Constitution by adding the following new section:
Best Game: Any game or simulation relating to the field of science fiction or fantasy appearing for the first time during the previous calendar year.

This motion was submitted by Gregory Costikyan, Robert E. Sacks, and Stephen William Tihor. It would create a new Hugo category for Best Game. It contains 25 words.

ITEM 15: MOVED, to amend Article II of the WSFS Constitution by deleting the first and sixth sentences of Section 15 (to be renamed "Voting") and inserting the following new section before it:

Nominations: Selection of nominees for the final Award voting shall be done by a poll, conducted by the Convention Committee, in which each Society member shall be allowed to make five (5) equally weighted nominations in every category. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee.

This motion was submitted by Dave Langford and Hazel Langford. It standardizes the Hugo nominations procedure to what has actually been done most in recent years. The present Constitution allows a lot of discretion in the handling of nominations by each Convention Committee. It is not even clear under the present Constitution that nominations have to come from Worldcon members. This motion contains 61 words.

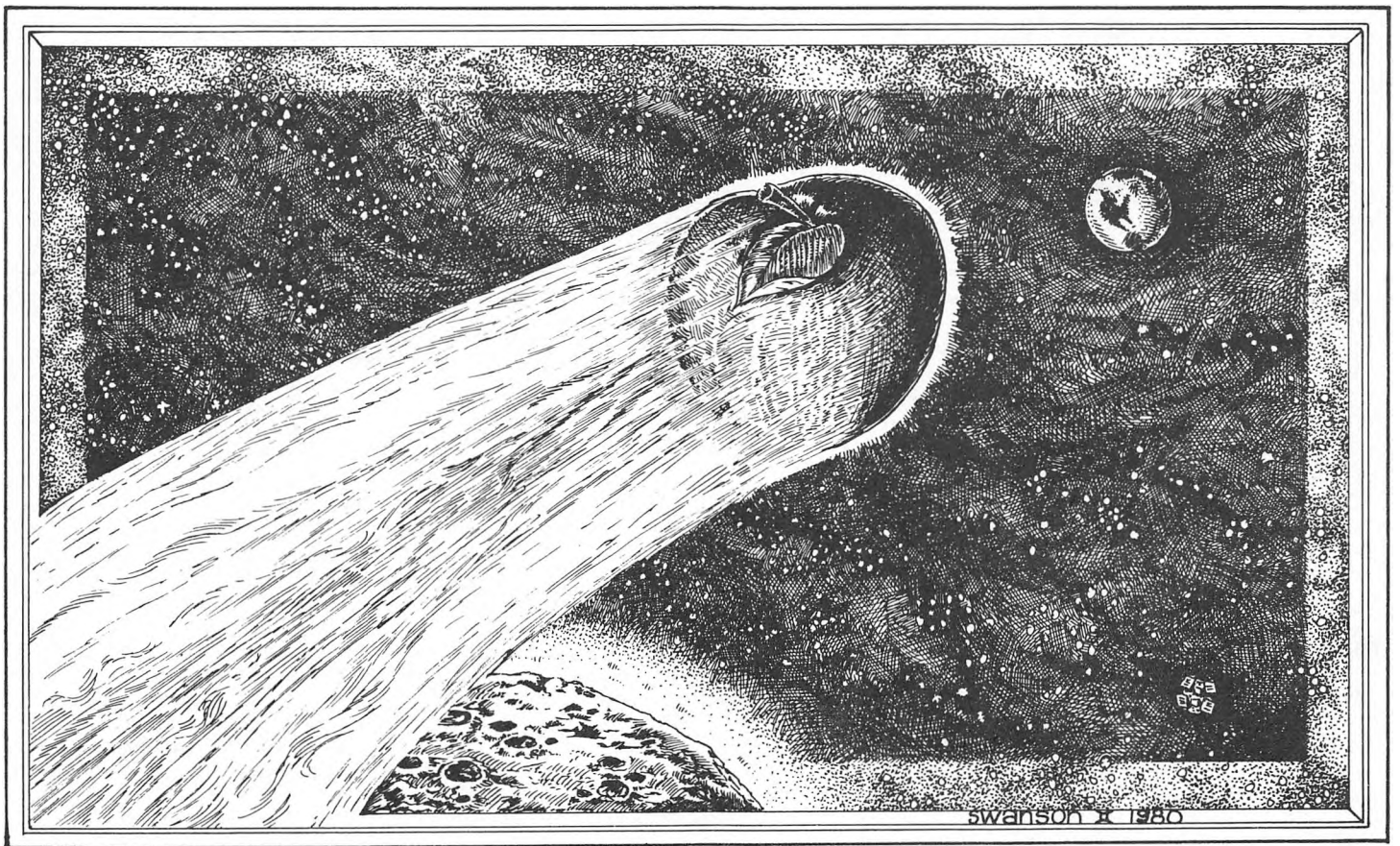


“An evil and adulterous generation
seeketh after a sign”.

st. matthew



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The 44th World Science Fiction Convention

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1982 SITE SELECTION

Bidding to host the 1982 World Science Fiction Convention are committees from Chicago and Detroit, and the decision between them is made by the members of Noreascon II. The voting table will be open on Friday and Saturday afternoons in the Constitution Foyer, with voting closed at 6pm Saturday. The winner will be announced at Sunday's session of the Business Meeting, and will probably be selling memberships later in the convention. Remember that to vote you must pay a \$7.50 voting fee, which guarantees you a supporting membership in the winning convention: you can convert to attending membership within 90 days for no more than another \$7.50. (But people who don't vote may be charged more, at the discretion of the winning committee.) Both bidders will probably have lots of people at the convention eager to press their case if you are willing to listen.

OTHER WORLDCONS

The 1981 Worldcon, Denvention Two, will be held in Denver, Colorado, on September 3-7, 1981. Memberships are currently \$25 attending, \$15 supporting, but will go up right after Noreascon II. For further details write to Denvention Two, Box 11545, Denver, Colorado 80211. There may be a table selling Denvention memberships in the Special Interest Groups area of the Hynes Auditorium. Remember that you must be a Denvention member to vote on the 1981 Hugo Awards and the site of the 1983 Worldcon.

Speaking of the 1983 Worldcon, committees bidding to hold it will have an opportunity to present their arguments on the Noreascon II program; consult your Pocket Program for the time and place. Bidders for 1983 and later years may also have tables in the Special Interest Groups area.

PREVIOUS WORLDCONS

(We express our thanks to Fred Patten for reviewing and correcting this information.)

YEAR	CITY	NAME	GUEST OF HONOR	SITE	ATTEN— DANCE	CHAIRMAN
1939	New York	Nycon I	Frank R. Paul	The Caravan Hall	200	Sam Moskowitz
1940	Chicago	Chicon I	Edward E. Smith, Ph.D.	Hotel Chicagoan	128	Mark Reinsberg
1941	Denver	Denvention I	Robert A. Heinlein	Shirley-Savoy Hotel	90	Olon Wiggins
1946	Los Angeles	Pacificon I	A.E. van Vogt & E. Mayne Hull	Park View Manor	130	Walt Daugherty
1947	Philadelphia	Philcon I	John W. Campbell, Jr.	Penn Sheraton Hotel	200	Milton Rothman
1948	Toronto	Torcon I	Robert Bloch (pro) Bob Tucker (fan)	RAI Purdy Studios	200	Ned McKeown
1949	Cincinnati	Cinvention	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Hotel Metropole	190	Don Ford ¹
1950	Portland	NORWESCON	Anthony Boucher	Multnomah	400	Donald B. Day
1951	New Orleans	Nolacon	Fritz Leiber	St. Charles	190	Harry B. Moore
1952	Chicago	TASFIC ²	Hugo Gernsback	Hotel Morrison	870	Julian C. May
1953	Philadelphia	11th Worldcon ³	Willy Ley	Bellevue-Stratford	750	Milton Rothman ⁴
1954	San Francisco	SFCon	John W. Campbell, Jr.	Sir Francis Drake	700	Lester Cole & Gary Nelson
1955	Cleveland	Cleveland	Isaac Asimov (pro) Sam Moskowitz (Mystery GoH)	Manger Hotel	380	Nick & Noreen Falasca
1956	New York	NEWYORCON ⁵	Arthur C. Clarke	The Biltmore	850	David A. Kyle
1957	London	Loncon I	John W. Campbell, Jr.	King's Court Hotel	268	Ted Carnell
1958	Los Angeles	SOLACON	Richard Matheson	Alexandria Hotel	322	Anna S. Moffatt
1959	Detroit	Detention	Poul Anderson	Pick-Fort Shelby	371	Roger Sims & Fred Prophet
1960	Pittsburgh	Pitcon	James Blish	Penn-Sheraton Hotel	568	Dirce Archer
1961	Seattle	Seacon	Robert A. Heinlein	Hyatt-House Hotel	300	Wally Weber
1962	Chicago	CHICON III	Theodore Sturgeon	The Pick-Congress	550	Earl Kemp
1963	Washington, D. C.	Discon I	Murray Leinster	The Statler-Hilton	600	George Scithers
1964	Oakland	Pacificon II	Edmond Hamilton & Leigh Brackett (pro) Forrest J Ackerman (fan)	Hotel Leamington	523	J. Ben Stark & Al HaLevy
1965	London	Loncon II	Brian W. Aldiss	Mount Royal Hotel	350	Ella Parker
1966	Cleveland ⁶	Tricon	L. Sprague de Camp	Sheraton-Cleveland	850	Ben Jason ⁶
1967	New York	Nycon 3	Lester del Rey (pro) Bob Tucker (fan)	The Statler-Hilton	1500	Ted White & Dave Van Arnam
1968	Oakland	Baycon	Philip José Farmer (pro) Walter Daugherty (fan)	Hotel Claremont	1430	Bill Donaho, Alva Rogers, & J. Ben Stark
1969	St. Louis	St. Louiscon	Jack Gaughan (pro) Eddie Jones (TAFF) ⁷	Chase-Park Plaza	1534	Ray & Joyce Fisher
1970	Heidelberg	Heicon '70 International	Robert Silverberg (US) E. C. Tubb (UK) Herbert W. Franke (Ger.) Elliot K. Shorter (TAFF)	Heidelberg Stadthalle	620	Manfred Kage

1971	Boston	Noreascon I	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Sheraton-Boston	1600	Tony Lewis
1972	Los Angeles	L.A.Con	Frederik Pohl (pro) Robert & Juanita Coulson (fan)	International Hotel	2007	Charles Crayne & Bruce Pelz
1973	Toronto	TORCON 2	Robert Bloch (pro) William Rotsler (fan)	Royal York Hotel	2900	John Millard
1974	Washington, D. C.	Discon II	Roger Zelazny (pro) J. K. Klein (fan)	Sheraton Park Hotel	3587	Jay Haldeman & Ronald Bounds
1975	Melbourne	AUSSIECON	Ursula K. Le Guin (pro) Susan Wood & Michael Glicksohn (fan) Donald Tuck (Australian)	Southern Cross Hotel	606	Robin Johnson
1976	Kansas City, Mo.	MidAmeriCon	Robert A. Heinlein (pro) George Barr (fan)	Radisson Muehlebach Hotel & Phillips House	2800	Ken Keller
1977	Miami Beach	SunCon	Jack Williamson (pro) Robert A. Madle (fan)	Hotel Fontainebleau	2050	Don Lundry
1978	Phoenix	IguanaCon	Harlan Ellison (pro) Bill Bowers (fan)	Hyatt Regency & Adams Hotels, Phoenix Convention Center & Symphony Hall	4283	Tim Kyger
1979	Brighton	SEACON '79	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Metropole Hotel	3114	Peter Weston
1980	Boston	Noreascon II	Damon Knight & Kate Wilhelm (pro) Bruce Pelz (fan)	Sheraton-Boston & Hynes Civic Auditorium	?	Leslie Turek

FOOTNOTES

¹(1949) Officially only Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

²(1952) For "Tenth Anniversary Science Fiction Convention"; Popularly known as Chicon II.

³(1953) Popularly known as Philcon II.

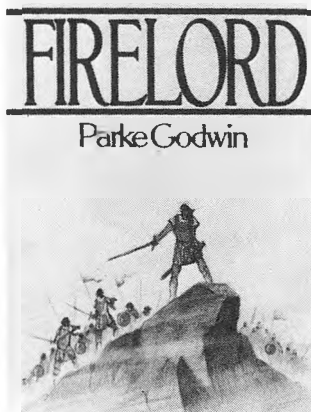
⁴(1953) Replaced James A. Williams as Chairman upon Williams' death.

⁵(1956) Popularly known as Nycon II.

⁶(1966) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"), with Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen.

⁷(1969) Replaced Ted White, who withdrew as Fan Guest of Honor to dramatize the TAFF winner.

New Science Fiction & Fantasy from Doubleday.



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This brilliant rendition of the Arthurian legend takes Arthur, Guinevere, Lancelot and the Round Table out of the realm of fairy tales and places them in the post-Roman Britain where they actually lived. The epic romance acquires the powerful resonance of historical authenticity. **\$11.95**

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Jorge Luis Borges had high praise for this collection of stories by the only American Indian writing SF. This is the first anthology of Strete's tales, which speak of the relationship between Indian and white man, reflecting the struggle of all down-trodden people. **\$8.95**

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SHOULD CALL ON THEE !!" NECRONOMICON (CLXV. III)

©⁸⁰

DUFF Delegate

Keith Curtis

Keith Curtis was actually born in England, but he's been an Aussie fan since 1972, and a well-known one at that. He is on the Australia in '83 Worldcon Bidding Committee (director of "Australian relations"), he has been past chair of Syncon in Sydney, and he is editor of and contributor to the Sydney APA, *Applesauce*.

But it is as an auctioneer and bibliophile that Australian fans know him best. Most Australian conventions since 1975 (when he and his teddy bear attended Aussiecon, the Worldcon in Melbourne) have had Keith as an auctioneer. Keith has contributed many hours of work before, during, and after auctions for Australian cons and for DUFF (the Down Under Fan Fund).

To show what lengths he will go to, consider the case of the Vegemite sandwich at Syncon '79. Vegemite is the brand name of an Australian vitamin-packed sandwich spread, based (loosely) on brewer's yeast with secret flavorings, which looks like dirty axle grease; it has the consistency of peanut butter and a taste which can be fully appreciated only by one born in Australia. The sandwich in question was offered as a contribution to the DUFF auction. Bidding started slowly—until someone bid a hefty sum if Keith would eat the thing. With great courage he agreed, and the bidding reached fabulous heights before it was finally sold and Keith wolfed down the sandwich before the crowd.

Of course, Keith more often auctions books. He's recognized as an authority—perhaps the greatest living authority in Australia—on SF and fantasy books. Ken Ozanne remembers how he first met Keith:

"...I remember distinctly, while talking about pulps at Syncon '75, mentioning Thomas Calvert McClary's *Rebirth*, published in *Astounding* in 1934, as a classic yarn that had never been republished. Of course it was Keith's voice to come out of the audience and point out that it had too been published as a book—in 1944! It just happens that that was Keith's introduction to me as a fount of knowledge about books. I didn't know him so well then. Today I would not dare to make such an unchecked statement with him in the audience..."

Keith puts this knowledge to work as a book hunter for other fans on three continents. He is an avid collector himself, and his growing collection has been compared to the early stages of Forry Ackerman's; needless to say, he has a chronic shortage of storage space.

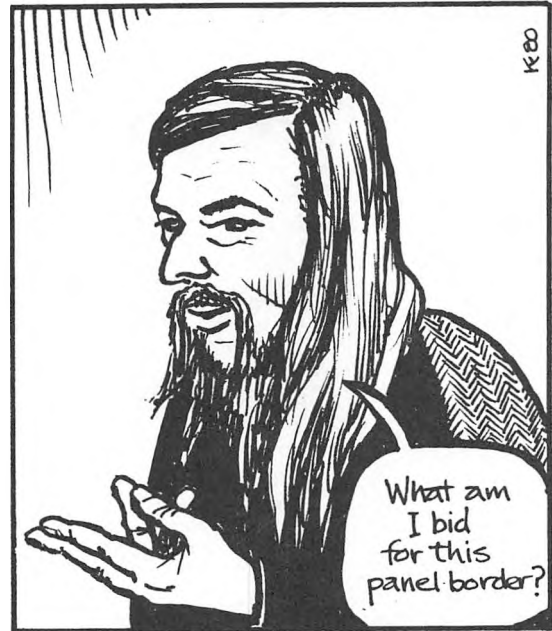
In addition to his books, Keith shares his home with his wife Laura and his cats, Shambleau and Ishtar.

Keith hopes to visit lots of second-hand bookstores, the Smithsonian, as many conventions as possible, Providence, Rhode Island (Lovecraft's old stomping and slithering grounds), and Sauk City, Wisconsin (site of many August Derleth books in more ways than one). You might also want to invite him to a Chinese restaurant; although he lists his favorite food as beans and potatoes, his tastes are eclectic. He used to boast that nothing edible had ever been left on the table after any group of which he was a member had dined at a Chinese restaurant. Exotic pizzas will disappear before your very eyes! He is a tea drinker, with preferences for Darjeeling, Assam, and Prince of Wales.

Keith's tastes in fiction run toward the fantasy and weird tales category, in movies to the romantic, and in humor to the likes of James Thurber, Gahan Wilson, and Will Cuppy. He admits to being "an old-fashioned sentimentalist and unashamed". He is also a poet, though he seldom allows his works to see print, and a calligrapher.

He's here to meet North American fans, so don't be shy—when you spot him, step up and introduce yourself. You'll probably find him at the TAFF/DUFF auction; and look for announcements of a TAFF/DUFF party at the convention.

—Ken Fletcher and Linda Lounsbury



Keith Curtis
about to auction this page.

What's DUFF?

DUFF is the Down Under Fan Fund. Its purpose is to further contacts between North American and Australian fandom by exchanging visits in alternate years. Candidates are nominated by fans in both continents, and the winner is chosen by ballot (Australian, of course) of fellow fans. This year, Keith Curtis was chosen from a field of three Australian fans. In June of 1981, DUFF will send a North American fan to Adelaide for the 20th Australian National Convention, Advention.

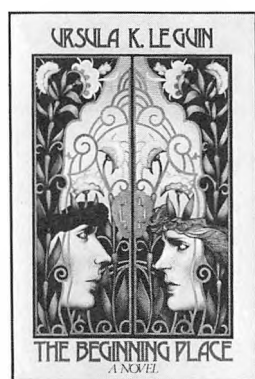
Funds to pay the costs of travel (which are considerable, and rising) come entirely from the generosity of hundreds of fans who buy DUFF badges, donate cash or auction items, and volunteer their time to help with fund-raising activities. There isn't space here to give you all the acknowledgments you deserve—but you know who you are, and we thank each of you.

Current DUFF North American Administrators are Ken Fletcher and Linda Lounsbury, 341 E. 19th St., Minneapolis, MN 55404, USA.

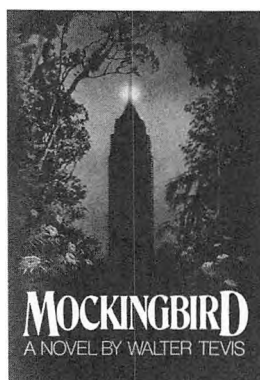
Bantam Science & Fantasy Fiction

Our 1980-81 list is stronger than ever.

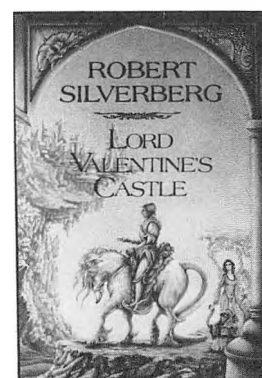
Paperback
Editions of
This Year's
Bestsellers:



THE BEGINNING PLACE
by Ursula K. Le Guin



MOCKINGBIRD
by Walter Tevis



LORD VALENTINE'S CASTLE
by Robert Silverberg

AWARD-WINNING AUTHORS:

Thomas M. Disch

ON WINGS OF SONG (August, 1980.) The critically-acclaimed novel by the author of Camp Concentration. FUNDAMENTAL DISCH (October, 1980.) A definitive collection of his short fiction, collected and introduced by Samuel R. Delany.

Harry Harrison

HOMEWORLD (November, 1980.) The first volume of an original trilogy, "To the Stars," that concludes in 1981 with WHEELWORLD and STARWORLD.

Philip K. Dick

VALIS (January, 1981.) His first novel in five years, available for the first time as a paperback original.

ORIGINALS BY NEW TALENTS:

THE PARADISE PLOT
(November, 1980)

A humorous detective story by Ed Naha, set on the first successful space colony.

THE INTEGRATED MAN
(December, 1980)

A tale of interplanetary revenge by Michael Berlyn, author of the June Bantam Original CRYSTAL PHOENIX.

RE-ENTRY
(February, 1981)

An intriguing novel of love and time paradox by Paul Preuss, author of the May Bantam Original THE GATES OF HEAVEN.

ILLUSTRATED TRADE PAPERBACKS:

THE GREY MANE OF MORNING
(Fall, 1980)

Joy Chant's "prequel" to the fantasy classic RED MOON AND BLACK MOUNTAIN, illustrated by Martin White, introduction by Betty Ballantine.

WANTED!
(Fall, 1980)

Over 20 full-color posters of the galaxy's most wanted alien criminals. Produced by Eric Seidman and Ed Naha.

STAR TREK® MAPS
(Fall, 1980)

Detailed star charts and navigation guide to the five-year exploratory mission of the Starship Enterprise. Produced by New Eye Photography.



TAFF Delegate

Dave Langford

It will be an easy matter to recognize the 1980 TAFF delegate at Noreascon II: his name-badge will bear the words "Dave Langford" and he will look remarkably like the photograph on this page (though the person you'll see will be in full color and quite a bit taller). Another identification tip is that, be he standing up, sitting down, or lying flat, Dave can generally be found within easy reach of a supply of alcohol, and since this latter statement also applies to you yourself, just look around. When you do spot him, go up and introduce yourself and offer to buy him a drink. You'll find the experience well worth the effort, for Dave Langford is a marvelously witty conversationalist who can teach you how to pronounce Welsh words, give you the current gossip about British fandom, or tell you how to construct a death-ray from your television set, room key, and program book.

In his native Britain, Dave has quite a reputation for his fannish energy and ability, and with good reason. He currently edits *Ansible*, which is the British newszine, *Twill-Ddu*, which is a humorous personalzine (ask Dave to pronounce the title), and co-edits *Drilkjis*, which casts a serious eye on the science fiction field. He also contributes articles and letters to other people's fanzines on both sides of the Atlantic Ocean—fanzines such as *Nabu*, *Inca*, *Mota*, *DNQ*, and *Gonad the Barbarian*. Not only are his pieces frequent, they are also very well written and so funny that it is impossible to read more than a few lines without bursting into laughter. Dave is not content to limit his fan activity solely to fanzines: he has also been involved with a number of British regional conventions as well as Seacon, last year's British Worldcon.

Evidently this high-pitched fan activity and his regular full-time job haven't kept Dave Langford busy enough, because he has also launched a professional writing career. He has had short stories in magazines and original anthologies in the United Kingdom and the United States and has garnered critical acclaim along the way. Two books by Dave Langford have been published on both

sides of the Atlantic Ocean: *War in 2080* and *An Account of a Meeting with Denizens of Another World, 1871*. I'm sure Dave will be glad to autograph either book for you, and, if you do buy him a drink, he'll even autograph books by other authors as well.

Dave Langford spends his remaining free time with his charming wife Hazel. There are unsubstantiated rumors that he occasionally sleeps, but this frankly seems unlikely.

All of these things help to make Dave Langford an interesting person and an ideal TAFF delegate.

In case you were wondering, TAFF stands for the Trans-Atlantic Fan Fund, which, as the name implies, is a fund for sending fans across the Atlantic. One year a North American fan is elected to attend a European convention (generally the British Eastercon), and the next year a European fan is sent to the North American Worldcon (like this year). TAFF was established in 1953 by Walter Willis, Chuck Harris, Don Ford, and others with a twofold purpose: (1) to promote increased contact between the fandoms on each side of the Atlantic Ocean, and (2) to honor those fans who voters feel have worked towards this goal and who are well known to both fandoms. The following fans have been elected TAFF delegates:

1954	A. Vincent Clarke (did not make trip)
1955	H. K. "Ken" Bulmer
1956	Lee Hoffman (declined)
1957	Bob Madle
1958	Ron Bennett
1959	Don Ford
1960	Eric Bentcliffe
1961	Ron Ellik
1962	Ethel Lindsay
1963	Wally Weber
1964	Arthur Thomson
1965	Terry Carr
1966	Thomas Schluck
1968	Steve Stiles
1969	Eddie Jones
1970	Elliot Shorter
1971	Mario Bosnyak
1973	Len and June Moffatt
1974	Peter Weston
1976	Roy Tackett, Bill Bowers (tie)(Bowers did not make trip)
1977	Peter Roberts
1979	Terry Hughes
1980	David Langford

This year there were two contestants on the TAFF ballot, Dave Langford and Jim Barker, but usually there are three nominees, although as many as seven have appeared on a ballot. To get on the ballot a fan must be nominated by three fans on one's own side of the Atlantic and by two on the other side, for five nominators in all. A "platform" of 100 words or less must be written and a good-faith bond of \$5 (or its equivalent) posted. The ballots are then distributed, fans around the world vote (each vote accompanied by a donation), and whoever gets the majority of votes (using the preferential vote system) wins.

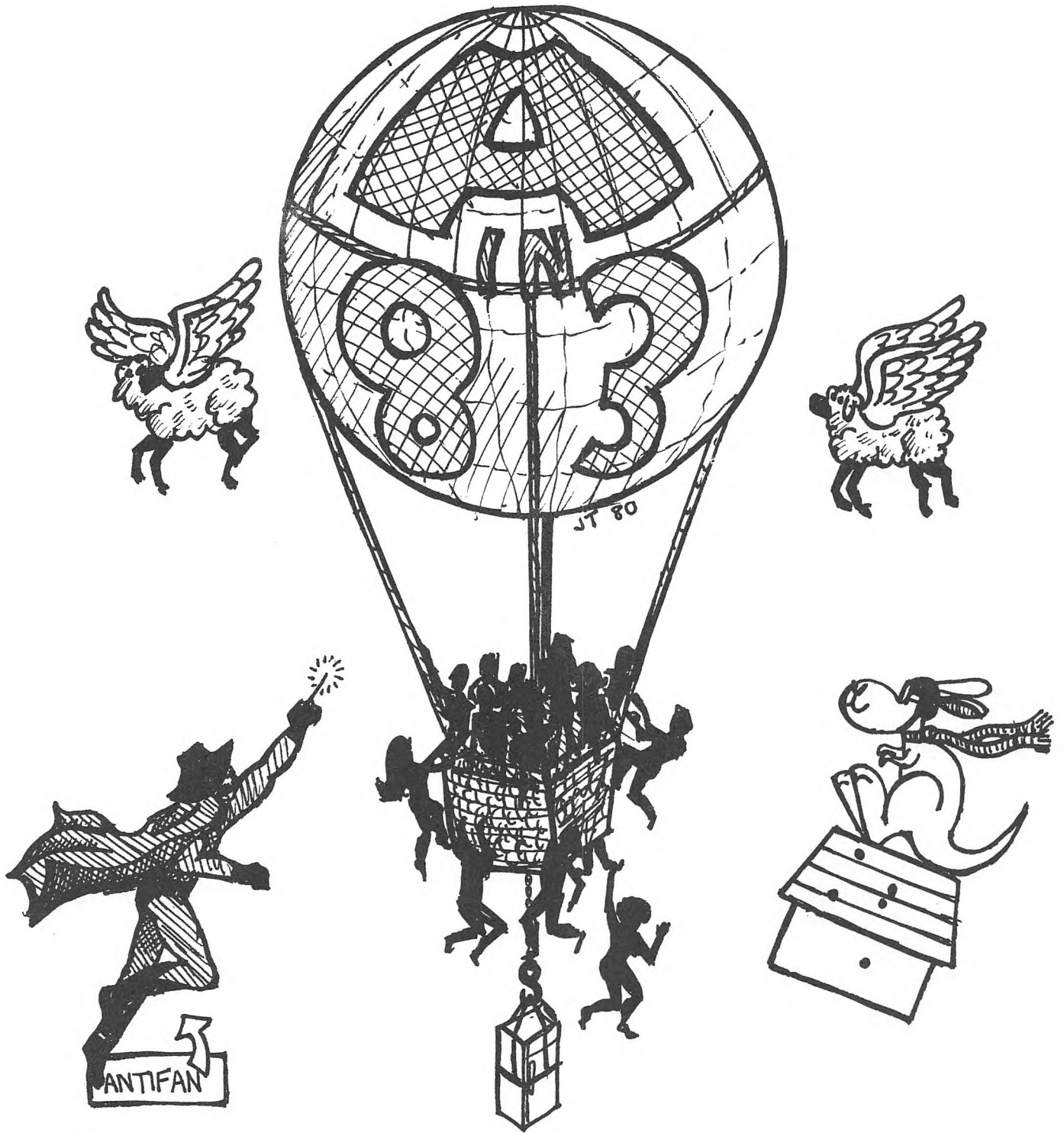
TAFF exists because of the generosity of fans. Even those who are ineligible or who don't feel knowledgeable enough to vote often donate money, as do conventions and clubs. There will be an auction to raise money for TAFF at this convention, so check the program and attend. Both Dave Langford (the European Administrator) and Terry Hughes (the North American Administrator) will be there and other places throughout the con, and will be happy to answer your questions, accept donations, and supply you with information about the TAFF race to send a North American fan to the 1981 British Eastercon.

—Terry Hughes



THE SYDNEY SCIENCE FICTION FOUNDATION

supports



- THE DOWN-TO-EARTH WORLDECON BID -

In Memoriam

John Barry, British film designer (*Star Wars*, *A Clockwork Orange*, *Superman*, *Saturn III*)

Jack Bruner, Walt Disney animator and director

Rene Brantonne, French cover artist 1954-77

John Coleman Burroughs, son of Edgar Rice Burroughs, illustrator, and author of *Treasure of the Black Falcon*

Peg Campbell, widow of John W. Campbell, Jr.

Alejo Carpentier, Cuban fantasy author

John Collier, short story writer in the 30's-60's

Ken Deale, fanzine fan

Dick Dillon, comic artist, penciller

George P. Elliott, short story writer (*Among the Dangs*)

Jim Ellis, Australian publisher

Dr. Christopher Evans, editor, anthologist, author (*Cults of Unreason*)

Beverly C. Finlay, widow of artist Virgil Finlay

Walter Gillings, British fan, editor, and writer

Graham Hall, writer

Alfred Hitchcock, film and TV director and producer

Shelby Hockert, Minneapolis fan

Alexander Hill Key, illustrator and author (*Escape to Witch Mountain*)

Theodora Kroeber-Quinn, juvenile fantasy author, anthropologist, mother of Ursula K. Le Guin

Evelyn Sibley Lampman, juvenile author (the "Shy Stegosaurus" books)

Johanne Marsais, promising young French author

Andre Morell, British actor, played Professor Quatermass in the third *Quatermass* serial (1958)

Rosaleen Norton, erotic fantasy artist, known as "the witch of Sydney"

Alex Osheroff, fan in 30's and 40's

George Pal, film producer-director (*War of the Worlds*, *Destination Moon*, etc.)

Wilbur Scott Peacock, former pulp writer and editor of *Planet Stories*

Lawrence A. Perkins, poet, writer, and former English teacher

Peter Randa, French SF adventure author

Christine Renard, French author (*A Contre-Temps*, *Le Temps de Cerises*, etc.)

Joseph Banks Rhine, founder of experimental parapsychology

John Robinson, British actor, played Professor Quatermass in the second *Quatermass* serial (1955)

Henry Robbins, vice-president and editor-in-chief for adult books at E. P. Dutton

Doug Ruble, Head Book Buyer for the Suits News Company, SF art collector

John Ryan, comics fan and writer of *Panel by Panel*

Claire Street, SFWA Affiliate Member

Catherine ("Kay") Tarrant, *ASF* assistant editor 1930's-1973

Joan Thurston, wife of writer Robert Thurston

Immanuel Velikovsky, psychoanalyst and author (*Worlds in Collision*)

Roby Wentz, short story writer in the 40's

Wallace West, writer in 20's-40's and 60's

Frank Wilimczyk, book designer, New York fan

GREGG PRESS

Welcomes its Galaxy of Stars to

NOREASCON TWO

Kate Wilhelm

Isaac Asimov Fritz Leiber

Poul Anderson Robert Silverberg

Andre Norton Hal Clement

Philip K. Dick Harlan Ellison

Norman Spinrad Brian W. Aldiss

Jack Vance Joanna Russ

Alexei Panshin Algis Budrys

Thomas M. Disch Samuel R. Delany

Roger Zelazny Robert A. Heinlein

Jack Williamson Walter M. Miller, Jr.

Marion Zimmer Bradley

Philip José Farmer

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The Hugos

PREVIOUS AWARD WINNERS

Hugo Awards

The Science Fiction Achievement Awards (popularly known as "Hugos," after Hugo Gernsback) were first given out by the 1953 Worldcon. They were dropped in 1954 but resumed in 1955, and have been awarded every year since. The Hugo winners are chosen in advance of the Worldcon by popular vote of the convention members; since 1959 lists of nominees have been chosen by an earlier popular vote. Originally there were no rules governing the Hugos, but the categories (which have varied widely over the years) and the voting procedures are now defined by the Worldcon business meeting. The actual award is a 10-inch-high rocket ship, originally designed by Ben Jason in 1955 (after an Oldsmobile hood ornament); the base on which this rests is chosen by each year's convention committee.

In the listing below, the years cited are those in which the awards were given, usually for work published in the preceding year. We wish to express our thanks to Donald Franson and Howard DeVore, authors of *A History of the Hugo, Nebula, and International Fantasy Awards*, for their assistance in correcting this information. (The book mentioned, which also contains lists of all the nominees for each year, can be obtained for \$4.00 from Howard DeVore, 4705 Weddel, Dearborn, MI 48125.)

1953

Best Novel: *The Demolished Man*, by Alfred Bester
Best Professional Magazine: *Galaxy* and *Astounding* (tie)
Best New SF Author or Artist: Philip José Farmer
Excellence in Fact Articles: Willy Ley
Best Cover Artist: Ed Emshwiller and Hannes Bok (tie)
Best Interior Illustrator: Virgil Finlay
Number 1 Fan Personality: Forrest J Ackerman

("Best" has nearly always been part of the category titles, but in the remainder of this listing we have omitted it to save space. Read "Novel" as "Best Novel," etc.)

1955

Novel: *They'd Rather Be Right*, by Mark Clifton & Frank Riley
Novelette: "The Darfsteller," by Walter M. Miller, Jr.
Short Story: "Allamagoosa," by Eric Frank Russell
Magazine: *Astounding*
Artist: Frank Kelly Freas
Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. & Ray Van Houten, eds.)

1956

Novel: *Double Star*, by Robert A. Heinlein
Novelette: "Exploration Team," by Murray Leinster
Short Story: "The Star," by Arthur C. Clarke
Feature Writer: Willy Ley
Magazine: *Astounding*
Artist: Frank Kelly Freas
Most Promising New Author: Robert Silverberg
Fanzine: *Inside & Science Fiction Advertiser* (Ron Smith, ed.)
Book Reviewer: Damon Knight

1957

American Professional Magazine: *Astounding*
British Professional Magazine: *New Worlds*
Fan Magazine: *Science-Fiction Times* (James V. Taurasi, Ray Van Houten, & Frank Prieto, eds.)

1958

Novel or Novelette: *The Big Time*, by Fritz Leiber
Short Story: "Or All the Seas With Oysters," by Avram Davidson
Magazine: *Fantasy & Science Fiction*
Outstanding Artist: Frank Kelly Freas
Outstanding Movie: *The Incredible Shrinking Man*
Outstanding Actifan: Walter A. Willis

1959

Novel: *A Case of Conscience*, by James Blish
Novelette: "The Big Front Yard," by Clifford D. Simak
Short Story: "That Hell-Bound Train," by Robert Bloch
SF or Fantasy Movie: No Award
Professional Artist: Frank Kelly Freas
Professional Magazine: *Fantasy & Science Fiction*
Amateur Magazine: *Fanac* (Ron Ellick & Terry Carr, eds.)
Best New Author of 1958: No Award (Brian W. Aldiss received a plaque as runner-up)

1960

Novel: *Starship Troopers*, by Robert A. Heinlein
Short Fiction: "Flowers for Algernon," by Daniel Keyes
Professional Magazine: *Fantasy & Science Fiction*
Fanzine: *Cry of the Nameless* (F.M. & Elinor Busby, Burnett Toskey, & Wally Weber, eds.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1961

Novel: *A Canticle for Leibowitz*, by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage," by Poul Anderson
Professional Magazine: *Astounding/Analog*
Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1962

Novel: *Stranger in a Strange Land*, by Robert A. Heinlein
Short Fiction: the "Hothouse" series, by Brian W. Aldiss
Professional Magazine: *Analog*
Fanzine: *Warhoon* (Richard Bergeron, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1963

Novel: *The Man in the High Castle*, by Philip K. Dick
Short Fiction: "The Dragon Masters," by Jack Vance
Dramatic Presentation: No Award
Professional Magazine: *Fantasy & Science Fiction*
Amateur Magazine: *Xero* (Richard & Pat Lupoff, eds.)
Professional Artist: Roy G. Krenkel

1964

Novel: *Way Station*, by Clifford D. Simak
Short Fiction: "No Truce with Kings," by Poul Anderson
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
SF Book Publisher: Ace Books
Amateur Magazine: *Amra* (George Scithers, ed.)

1965

Novel: *The Wanderer*, by Fritz Leiber
Short Story: "Soldier, Ask Not," by Gordon R. Dickson
Magazine: *Analog*
Artist: John Schoenherr
Publisher: Ballantine
Fanzine: *Yandro* (Robert & Juanita Coulson, eds.)
Special Drama: *Dr. Strangelove*

1966

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

1967

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

1968

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

1969

Novel: *Stand on Zanzibar*, by John Brunner
Novella: "Nightwings," by Robert Silverberg
Novelette: "The Sharing of Flesh," by Poul Anderson
Short Story: "The Beast That Shouted Love at the Heart of the World," by Harlan Ellison
Drama: *2001: A Space Odyssey*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Jack Gaughan
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Artist: Vaughn Bodé

1970

Novel: *The Left Hand of Darkness*, by Ursula K. Le Guin
Novella: "Ship of Shadows," by Fritz Leiber
Short Story: "Time Considered as a Helix of Semi-Precious Stones," by Samuel R. Delany
Dramatic: news coverage of Apollo XI
Professional Magazine: *Fantasy & Science Fiction*
Pro Artist: Frank Kelly Freas
Fan Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1971

Novel: *Ringworld*, by Larry Niven
Novella: "Ill Met in Lankhmar," by Fritz Leiber
Short Story: "Slow Sculpture," by Theodore Sturgeon
Dramatic Presentation: No Award
Professional Artist: Leo & Diane Dillon
Professional Magazine: *Fantasy & Science Fiction*
Fanzine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

1972

Novel: *To Your Scattered Bodies Go*, by Philip José Farmer
Novella: "The Queen of Air and Darkness," by Poul Anderson
Short Story: "Inconstant Moon," by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Fan Artist: Tim Kirk
Fan Writer: Harry Warner, Jr.

1973

Novel: *The Gods Themselves*, by Isaac Asimov
Novella: "The Word for World is Forest," by Ursula K. Le Guin
Novelette: "Goat Song," by Poul Anderson
Short Story: "Eurema's Dam," by R. A. Lafferty; and "The Meeting," by Frederik Pohl & C.M. Kornbluth (tie)
Dramatic Presentation: *Slaughterhouse-Five*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Energumen* (Mike Glicksohn & Susan Wood Glicksohn, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk

1974

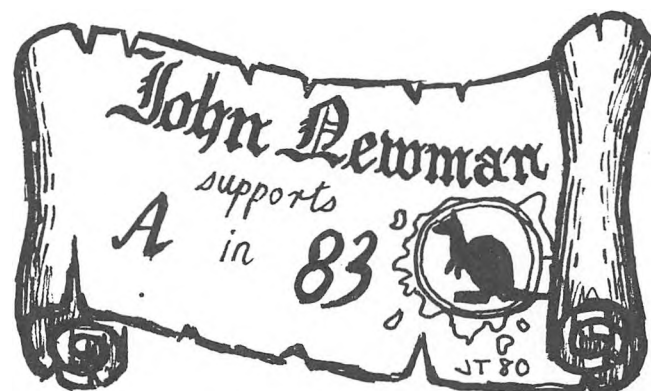
Novel: *Rendezvous with Rama*, by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In," by James Tiptree, Jr.
Novelette: "The Deathbird," by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas," by Ursula K. Le Guin
Amateur Magazine: *Algol* (Andy Porter, ed.); and *The Alien Critic* (Richard E. Geis, ed.) (tie)
Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Dramatic Presentation: *Sleeper*
Fan Writer: Susan Wood
Fan Artist: Tim Kirk

1975

Novel: *The Dispossessed*, by Ursula K. Le Guin
Novella: "A Song for Lya," by George R. R. Martin
Novelette: "Adrift Just Off the Islets of Langerhans," by Harlan Ellison
Short Story: "The Hole Man," by Larry Niven
Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)
Dramatic Presentation: *Young Frankenstein*
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler

1976

Novel: *The Forever War*, by Joe Haldeman
Novella: "Home is the Hangman," by Roger Zelazny
Novelette: "The Borderland of Sol," by Larry Niven
Short Story: "Catch That Zeppelin!," by Fritz Leiber
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Dramatic Presentation: *A Boy and His Dog*
Fanzine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk



1977

Novel: *Where Late the Sweet Birds Sang*, by Kate Wilhelm
Novella: "By Any Other Name," by Spider Robinson; and
"Houston, Houston, Do You Read?" by James Tiptree, Jr.
Novelette: "The Bicentennial Man," by Isaac Asimov
Short Story: "Tricentennial," by Joe Haldeman
Dramatic Presentation: No Award
Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Professional Editor: Ben Bova
Fan Writer: Susan Wood and Richard E. Geis (tie)
Professional Artist: Rick Sternbach
Fan Artist: Phil Foglio

1978

Novel: *Gateway*, by Frederik Pohl
Novella: "Stardance," by Spider and Jeanne Robinson
Novelette: "Eyes of Amber," by Joan D. Vinge
Short Story: "Jeffy Is Five," by Harlan Ellison
Dramatic Presentation: *Star Wars*
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio

1979

Novel: *Dreamsnake*, by Vonda McIntyre
Novella: "The Persistence of Vision," by John Varley
Novelette: "Hunter's Moon," by Poul Anderson
Short Story: "Cassandra," by C. J. Cherryh
Dramatic Presentation: *Superman*
Professional Editor: Ben Bova
Professional Artist: Vincent DiFate
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler

Non-Hugo Popular-Vote Awards

The following are not Hugos (a term now restricted to those awards defined in the World Science Fiction Society constitution), but were also voted on by the Worldcon membership. The John W. Campbell Award for Best New Writer was sponsored up to 1979 by the Condé Nast Publications, and has now been taken over by Davis Publications. The Gandalf Awards in fantasy are sponsored by Lin Carter and S.A.G.A.

1973

John W. Campbell Award: Jerry Pournelle

1974

Campbell: Spider Robinson and Lisa Tuttle (tie)
Gandalf Award (Grand Master of Fantasy): J. R. R. Tolkien

1975

Campbell: P. J. Plauger
Gandalf (Grand Master): Fritz Leiber

1976

Campbell: Tom Reamy
Gandalf (Grand Master): L. Sprague de Camp

1977

Campbell: C. J. Cherryh
Gandalf (Grand Master): Andre Norton

1978

Campbell: Orson Scott Card
Gandalf (Grand Master): Poul Anderson
Gandalf (Book-Length Fantasy): *The Silmarillion*, by J. R. R. Tolkien (edited by Christopher Tolkien)

1979

Campbell: Stephen R. Donaldson
Gandalf (Grand Master): Ursula K. Le Guin
Gandalf (Book-Length Fantasy): *The White Dragon*, by Anne McCaffrey

Special Committee Awards

The following awards were made by the convention committees themselves rather than by popular vote. In the early days they were sometimes called "special Hugos," though this would not be permitted under the current rules.

1955

Sam Moskowitz, as "Mystery Guest," and for his work on past conventions

1960

Special Hugo: Hugo Gernsback, as "The Father of Magazine Science Fiction"

1962

Cele Goldsmith, for editing *Amazing* and *Fantastic*
Donald H. Tuck, for *The Handbook of Science Fiction and Fantasy*
Fritz Leiber and the Hoffman Electronic Corporation, for the use of science fiction in advertisements

1963

Special Hugo: P. Schuyler Miller, for book reviews in *Analog*
Special Hugo: Isaac Asimov, for science articles in *F&SF*

1967

CBS Television, for *21st Century*

1968

Harlan Ellison, for *Dangerous Visions*
Gene Roddenberry, for *Star Trek*

1969

Neil Armstrong, Edwin Aldrin, and Michael Collins, for "The Best Moon Landing Ever"

1972

Harlan Ellison, for excellence in anthologizing (*Again, Dangerous Visions*)
Club du Livre d'Anticipation (France), for excellence in book production
Nueva Dimensión (Spain), for excellence in magazine production

1973

Pierre Versins, for *L'Encyclopédie de l'Utopie et de la science fiction*

1974

Chesley Bonestell, for his illustrations

1975

Donald A. Wollheim, as "the fan who has done everything"
Walt Lee, for *Reference Guide to Fantastic Films*

1976

James E. Gunn, for *Alternate Worlds, The Illustrated History of Science Fiction*

1977

George Lucas, for *Star Wars*



This'll look great
next to my
bowling trophies!



1980 Hugo Nominees

The following are this year's nominees for the Science Fiction Achievement Awards (Hugo Awards). A total of 563 nomination ballots were received from the members of Noreascon II; the number of people nominating in each category is given in parentheses after the category title. The winners will be announced at the award ceremony on Sunday night, August 31, 1980.

Best Novel of 1979 (485)

The Fountains of Paradise, by Arthur C. Clarke (Gollancz; Harcourt Brace Jovanovich; Del Rey)

Harpist in the Wind, by Patricia A. McKillip (Atheneum; SF Book Club, in *Riddle of Stars*; Del Rey)

Jem, by Frederik Pohl (St. Martin's; Bantam; *Galaxy*, Nov/Dec 78—)

On Wings of Song, by Thomas M. Disch (*F&SF*, Feb-Apr 79, abridged; St. Martin's)

Titan, by John Varley (*Analog*, Jan-Apr 79, abridged; Berkley-Putnam; Berkley)

Best Novella of 1979 (308)

"The Battle of the Abaco Reefs", by Hilbert Schenck (*F&SF*, Jun 79; *Wave Rider*, Pocket Books)

"Enemy Mine", by Barry B. Longyear (*Isaac Asimov's SFM*, Sep 79; *Manifest Destiny*, Berkley)

"Ker-Plop", by Ted Reynolds (*Isaac Asimov's SFM*, Jan 79)

"The Moon Goddess and the Son", by Donald Kingsbury (*Analog*, Dec 79)

"Songhouse", by Orson Scott Card (*Analog*, Sep 79)

Best Novelette of 1979 (346)

"Fireflood", by Vonda N. McIntyre (*F&SF*, Nov 79; *Fireflood and Other Stories*, Houghton Mifflin)

"Homecoming", by Barry B. Longyear (*Isaac Asimov's SFM*, Oct 79)

"The Locusts", by Larry Niven and Steven Barnes (*Analog*, Jun 79)

"Options", by John Varley (*Universe 9*, ed. Terry Carr: Doubleday, Popular Library)

"Palely Loitering", by Christopher Priest (*F&SF*, Jan 79; *An Infinite Summer*, Scribner's)

"Sandkings", by George R.R. Martin (*Omni*, Aug 79)

Best Short Story of 1979 (370)

"Can These Bones Live?", by Ted Reynolds (*Analog*, Mar 79)

"Daisy, in the Sun", by Connie Willis (*Galileo*, Nov 79)

"giANTS", by Edward Bryant (*Analog*, Aug 79)

"Unaccompanied Sonata", by Orson Scott Card (*Omni*, Mar 79)

"The Way of Cross and Dragon", by George R.R. Martin (*Omni*, Jun 79)

Best Non-Fiction Book of 1979 (304)

Barlowe's Guide to Extraterrestrials, by Wayne Douglas Barlowe and Ian Summers (Workman; SF Book Club)

In Memory Yet Green: The Autobiography of Isaac Asimov, 1920-1954 (Doubleday; SF Book Club; Avon)

The Language of the Night: Essays on Fantasy and Science Fiction, by Ursula K. Le Guin, edited by Susan Wood (Putnam)

The Science Fiction Encyclopedia, edited by Peter Nicholls (Granada; Doubleday; Doubleday/Dolphin)

Wonderworks: Science Fiction & Fantasy Art, by Michael Whelan (Donning)

Best Dramatic Presentation of 1979 (394)

Alien (20th Century-Fox)

The Black Hole (Walt Disney)

The Muppet Movie (ITC)

Star Trek—The Motion Picture (Paramount)

Time After Time (Warner Bros./Orion)

The PBS production of *The Lathe of Heaven* also received enough votes to appear on the ballot; but since it was first broadcast in January 1980, it will not be eligible until 1981.

Best Professional Artist of 1979 (410)

Vincent Di Fate

Stephen Fabian

Paul Lehr

Boris Vallejo

Michael Whelan

Best Professional Editor of 1979 (439)

James Baen (Ace Books; *Destinies*)

Ben Bova (*Omni*)

Edward L. Ferman (*Fantasy & Science Fiction*)

Stanley Schmidt (*Analog*)

George H. Scithers (*Isaac Asimov's SF Magazine*; *Asimov's SF Adventure Magazine*)

Best Fanzine of 1979 (318)

File 770 (ed. Mike Glyer)
Janus (ed. Janice Bogstad and Jeanne Gomoll)
Locus (ed. Charles N. Brown)
Science Fiction Review (ed. Richard E. Geis)
Thrust (ed. Doug Fratz)

Best Fan Writer of 1979 (238)

Richard E. Geis
Mike Glyer
Arthur D. Hlavaty
Dave Langford
Bob Shaw

Best Fan Artist of 1979 (283)

Alexis Gilliland
Jeanne Gomoll
Joan Hanke-Woods
Victoria Poyser
Bill Rotsler
Stu Shiffman

Non-Hugo Awards

John W. Campbell Award
for Best New Writer of 1978-79 (288)

With the sale of *Analog*, sponsorship of this award has been taken over by Davis Publications from Condé Nast.

Lynn Abbey¹
Diane Duane¹
Karen G. Jollie²
Barry B. Longyear²
Alan Ryan²
Somtow Sucharitkul¹

¹First year of eligibility
²Second and final year of eligibility

Connie Willis received enough votes to appear on the ballot, but was disqualified because of prior publication: "Santa Titicaca", *Worlds of Fantasy*, Winter 1970. Questions also arose as to the eligibility of Somtow Sucharitkul, whose story "Sunsteps" appeared in the Summer 1977 *Unearth*; however, it was pointed out to us that the same story had been rejected as a qualification for Mr. Sucharitkul's membership in the Science Fiction Writers of America, which has defined a professional publication as one with a circulation of at least 10,000. Since this question involved the definition of the award, we consulted with the sponsor; *Analog* editor Stanley Schmidt agreed that the SFWA definition should be taken as a precedent. We therefore ruled Mr. Sucharitkul eligible.

Gandalf Award
for Grand Master of Fantasy (366)

Sponsored by Lin Carter and S.A.G.A.
Ray Bradbury
Marion Zimmer Bradley
Anne McCaffrey
Patricia A. McKillip
Jack Vance
Roger Zelazny

Last year's winner, Ursula K. Le Guin, received enough votes to appear on the ballot if she had been eligible. Her name was inadvertently omitted from the list of ineligibles in the instructions. Michael Moorcock also received enough votes to appear on the ballot, but was omitted because of his previous declaration that he did not wish to be considered for this award.



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fantasy and science fiction in 1979.***

***Our thanks go to all of you,
and to those too numerous to
name here, with our hopes for
an even better 1980:***

*Poul Anderson
Piers Anthony
Gerald Earl Bailey
Scott Baker
Michael Bishop
Terry Carr
Suzy McKee Charnas
D.G. Compton
Glen Cook
Arthur Byron Cover
David Drake
Philip José Farmer
Charles L. Grant*

*Frank Herbert
Ursula K. LeGuin
Brian Lumley
Elizabeth A. Lynn
George R.R. Martin
Jack Massa
Richard Matheson
Kevin O'Donnell, Jr.
Andrew Offutt
Robert Onopa
Joanna Russ
Robert Silverberg
Robert Thurston*



***And to John Varley, Ursula K. Le Guin,
and Barry Longyear our special
congratulations for their
Hugo Award nominations.***

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NOREASCON

29TH World Science Fiction Convention

Box 547 Cambridge Massachusetts 02139

Noreascon I, the 29th World Science Fiction Convention, was held in Boston, Massachusetts, over Labor Day weekend of 1971. In the first four Noreascon II Progress Reports we included brief extracts from the corresponding Noreascon I Progress Reports. (Noreascon I did not have a Progress Report Five.) To continue the series, we are here including some extracts from the Noreascon I Program Book. We are also including additional information about Noreascon I; most of this additional information is from *The Noreascon Proceedings*, published in 1976 by the NESFA Press.

Noreascon I's Program Book was printed offset from reduced, typed copy. It was 5½"×8½", 128 pages plus a wrap-around cover, perfect bound. It had a full-color front cover by Mike Gilbert; we have not tried to reprint it since we felt that a black-and-white print would not do it justice. We have included Don Simpson's Cat and Dragon art, which was the theme art used throughout Noreascon I.

Clifford D. Simak was Noreascon I's Pro Guest of Honor, and Harry Warner, Jr., was its Fan Guest of Honor. Bob Silverberg was Toastmaster (as he is for Noreascon II), and Isaac Asimov did the Hugo Presentations.

The Noreascon I Committee was headed by Tony Lewis, who is in charge of the Program Division of Noreascon II. Others listed in the Noreascon I Program Book included the following: Stew Brownstein, Operations and Security; Bill Desmond, Cinema; Fred Isaacs, Treasurer; Dave Anderson, Records; Sue Lewis, Publications; Andrew Porter, Program Book Advertising Manager; Dick Harter, Special Interest Groups; Don Lundry, Hucksters' Room; Karen Blank and Selina Lovett, Registration; Jean Berman, Discussion Groups; Robert Wiener, Kinetic Katalog; Paul Galvin, Banquet Sales; and Mike Symes, Art Consultant.

Also listed in the Noreascon I Program Book were Elliot K. Shorter, Parliamentarian; George Scithers, Masquerade Ball; Bjo Trimble, Project: Art Show; Marsha Elkin, Art Show East Coast Liaison; and Chris Steinbrunner, Special Film Features. Listed without a specific function were the following: Jacob Bloom, Amy Brownstein, Linda Desmond, Ed Galvin, Gayle Kaplan, Morris Keesan, Judy Krupp, Roy Krupp, Jim Saklad, and Andrew Whyte.


To the above people, *The Noreascon Proceedings* added Mario Bosnyak, TAFF Delegate; Jack Chalker and Ed Wood, Auctioneers; Kris Benders; Jerry Boyajian; Ann

B'Rells; Brian Burley; Georgine Chacran; Roseanne DiFate; Vincent DiFate; Donald Eastlake (head of the Noreascon II Operations Division); Jill Eastlake (Noreascon II Treasurer); Craig Franklin; Elaine Franklin; Hal Harrigan; Wendell Ing; Phil Jacobs; Wendy Joseph; Peggy Kennedy; Alan Kent; Linda Kent; Dave Kyle; Ruth Kyle; Carol Pruitt; Joe Ross; Joel Rubin; Russell Seitz; Barbara Silverberg; Tom Soyer; Wally Stoelting; Harry Stubbs (original Noreascon I Treasurer, who resigned when a work of his was nominated for the Hugo); Jonathan Thomas; Leslie Turek (Noreascon II Chairman, who also edited *The Noreascon [I] Proceedings*); Dave Vanderwerf; Tom Whitmore; and JoAnn Wood.

All of the events for Noreascon I fit into the Sheraton-Boston, which had not yet been expanded. The South Tower of sleeping rooms, the Liberty and Beacon complexes of function rooms at the bottom of the South Tower, and the Republic Ballroom have been added especially for Noreascon II (well, I guess other groups also make use of them...).

The main program for Noreascon I was divided into three segments: (1) Terraforming the Earth; (2) Man-Made Man; and (3) SF, the Writing on the Wall—Prophecy or Graffiti? It was held primarily in the Grand Ballroom.

Registration was in the Independence Room, and the Constitution Room was used for a number of special group

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meetings and events. The Constitution Foyer had a message board, discussion groups desk, and desks for the 1973 Worldcon bidders and the 1972 Worldcon, LACon. The big evening events, including the Masquerade, Hugo Awards Banquet, and Main Films, were all in the Grand Ballroom (not at the same time).

On the third floor of the Sheraton, the Art Show was in the Commonwealth Room, while the Hucksters were divided among the Fairfax, Berkeley, and Clarendon Rooms. Near the main Art Show, the Jefferson Room had a special art exhibit by Jeff Jones and Richard Powers, and the Kent Room had a continuous slide show of art. Andover was set up as an "Alien Environment" light and sound show. The Gardner Room was used for daytime movies, and Hampton was used for additional special group meetings. The convention's headquarters was in the Conference Room. Exeter A was devoted to the NFFF, and Exeter B to SFWA and Press Relations.

The Program Book had an appreciation of the Pro Guest of Honor, Clifford D. Simak, by Lester del Rey, along with a Simak bibliography compiled by Drew Whyte. Harry Warner, Jr., the Fan Guest of Honor, was written up by Bob Tucker in an article titled "Harry Warner: Has-been Hermit." There was a page on TAFF, the Trans-Atlantic Fan Fund, along with a list of winners from 1955 through the 1971 winner, Mario Bosnyak, who attended Noreascon I.

There were sections on the Masquerade and the Banquet. For the Banquet, which was held in and filled the Grand Ballroom, a floor plan of the tables was included. (Unfortunately, the increasing size of Worldcons has made it unfeasible to run a Banquet at Noreascon II.)

The Noreascon I Program Book also had the now traditional lists of past Hugo winners, current Hugo nominees, past Worldcons, and current World Science Fiction Society rules. It also had a list of all the advance members of the convention. As a matter of fact, it had two lists, one by membership number and one alphabetically by name.

There was a song by John Brunner, "Not 'Wanderlust'—Wonder Lost!", and an article by Tom Clareson, "SFRA, Academe, and Science Fiction Criticism..."

The only additional major item in the Noreascon I Program Book (besides a plethora of advertisements) was a copy of the hotel contract. That contract has been used as a model for subsequent annual conventions in the Sheraton and evolved into the contract printed in this Program Book for Noreascon II. Since we have expanded into the Hynes Auditorium, we also have a Hynes contract in this Program Book. Unlike the Sheraton contract, which mostly contains the provisions we want, the Hynes contract is imposed by the Boston Auditorium Commission, a government body, and has the provisions **they** want in it.

Some minor items from the Noreascon I Program Book include a list of Bostonisms (such as "Ocean: body of water connecting New England and Europe, as in the expression 'California is 3,000 miles from the ocean'"), write-ups on the Pat Terry humor award and the auctions (which included galley proofs of SF works and other miscellany), and brief sections on Security and Worldcon Bidding procedures.

There are many similarities between Noreascon I and Noreascon II. Besides those obvious from the above, there is the fact that both succeeded a European Worldcon. Noreascon I was a year after HeiCon, held in Heidelberg, Germany, and Noreascon II is a year after Seacon '79, held in Brighton, England. But there are also many differences. Noreascon I had 1390 members listed in its Program Book and ended up with a grand total of 2078 members. As Noreascon II's Program Book goes to press, there are over 5300 advance members. With four times the advance registration of Noreascon I, and about six times the floor area, Noreascon II will be one of the largest Worldcons ever. We hope that it will be enjoyed by all.

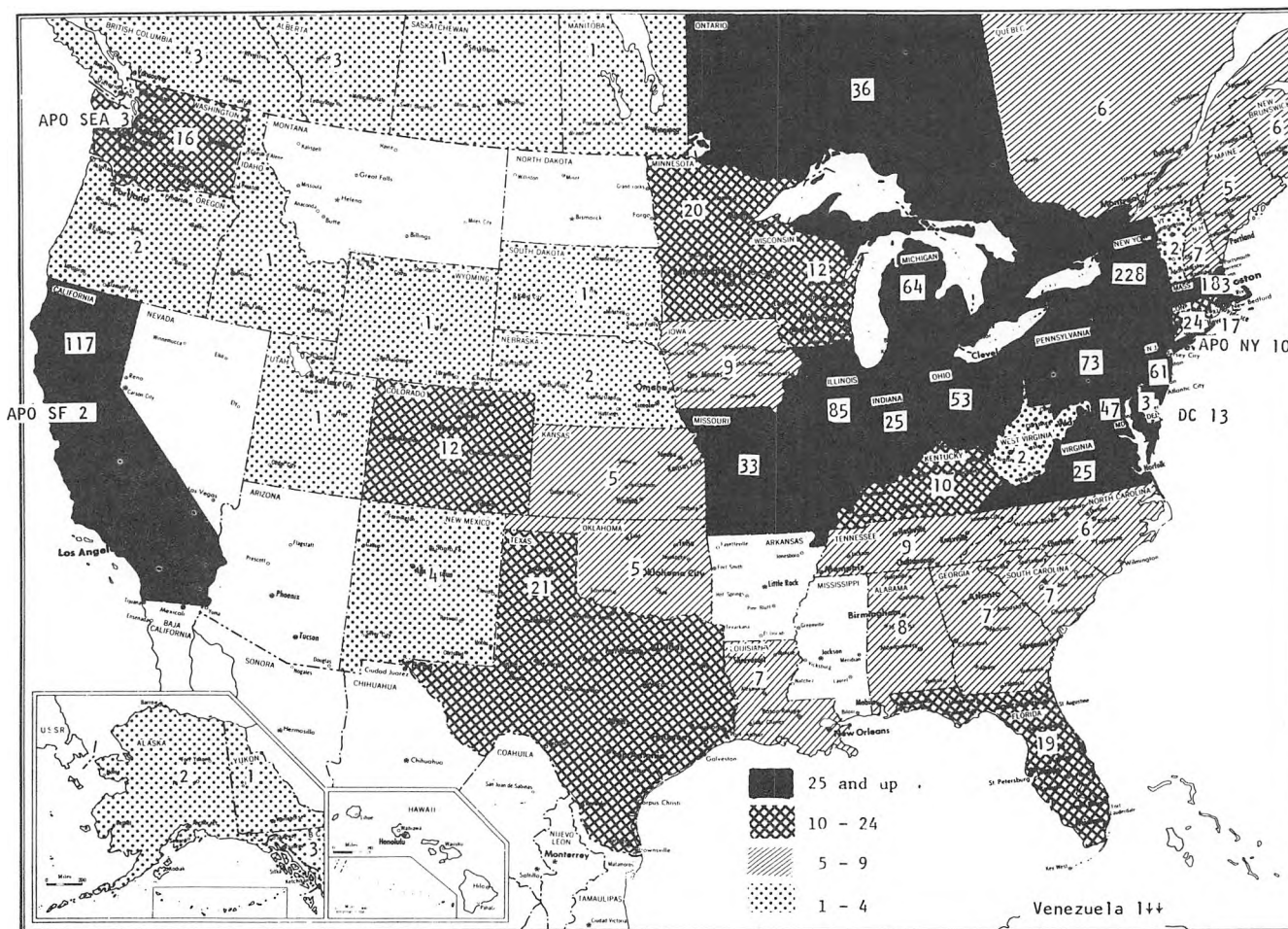
—Donald Eastlake

The following maps contrast distribution of the total membership for Noreascon I (1971) and preregistered membership for Noreascon II (1980).

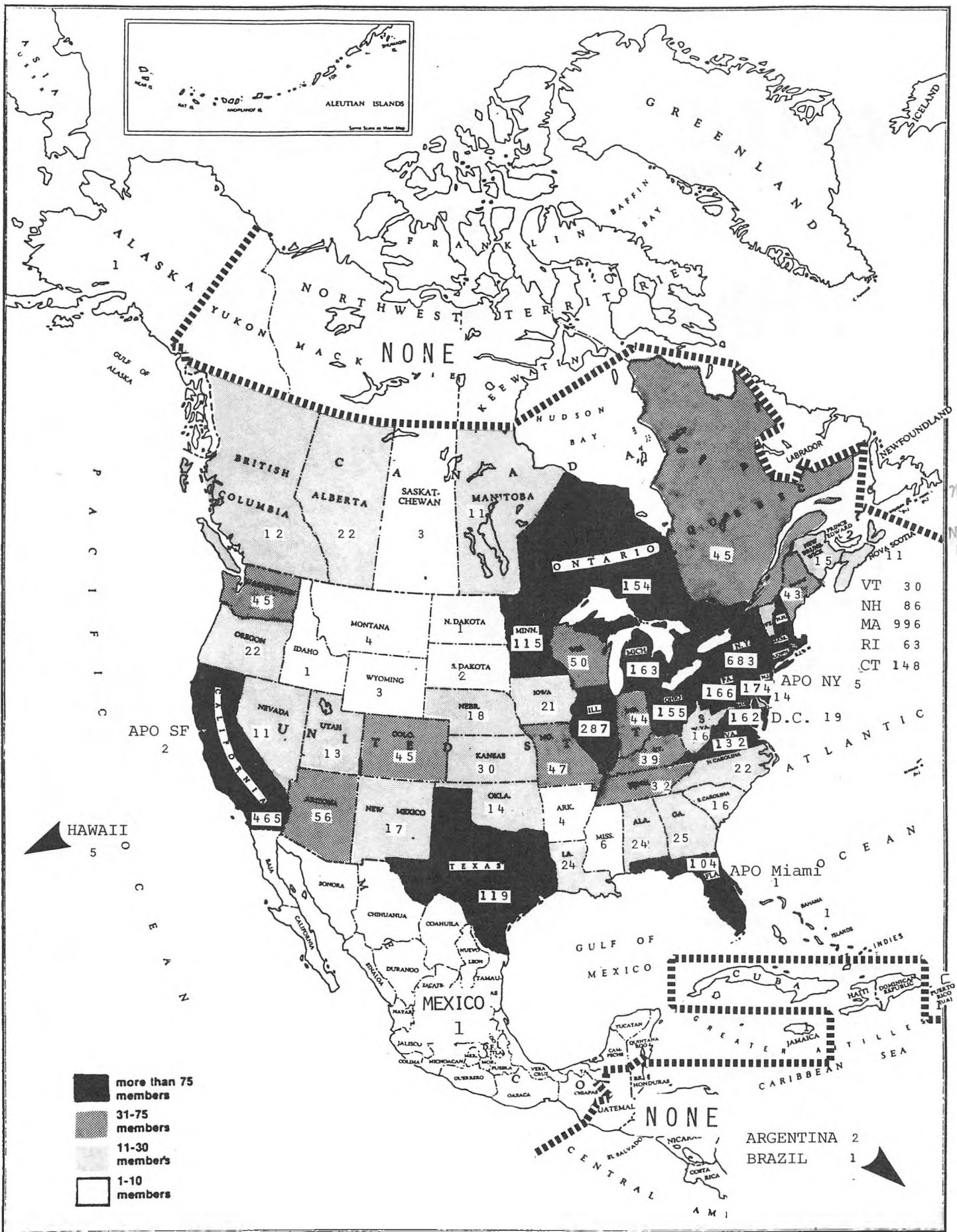
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CAPES AND ACCESSORIES

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Country	Members		Country	Members		Country	Members	
	Noreascon			Noreascon			Noreascon	
	I	II		I	II		I	II
EUROPE			LATIN AMERICA AND CARIBBEAN			MID EAST AND AFRICA		
United Kingdom	14	90	Argentina	0	2	Israel	0	2
England	14/82		Bahamas	0	1	Saudi Arabia	0	1
Wales	0/4		Brazil	0	1	South Africa	0	1
Scotland	0/3		Jamaica	0	1		—	—
N. Ireland	0/1		Mexico	0	1		0	4
			Venezuela	1	0			
France	4	16		—	—			
Sweden	4	8		1	6	Outside North America	72	199
Norway	0	7						
Ireland	1	6	PACIFIC			CANADA		
Belgium	4	4	Australia	17	28	Ontario	36	154
Netherlands	4	4	Victoria	7/12		Quebec	6	45
Germany	8	3	N. S. W.	6/11		Alberta	3	22
Denmark	0	2	A. C. T.	0/5		New Brunswick	6	15
Italy	13	2	W. A.	2/0		British Columbia	3	12
Austria	0	1	S. A.	1/0		Manitoba	1	11
Finland	0	1	Tasmania	1/0		Nova Scotia	0	11
Greece	0	1				Saskatchewan	1	3
Spain	0	1	Japan	1	12	Prince Edward I.	0	2
Yugoslavia	0	1	Tahiti	0	2	Yukon	1	0
Romania	1	0					—	—
	53	147		18	42		57	275
						Total non-U.S.	129	474



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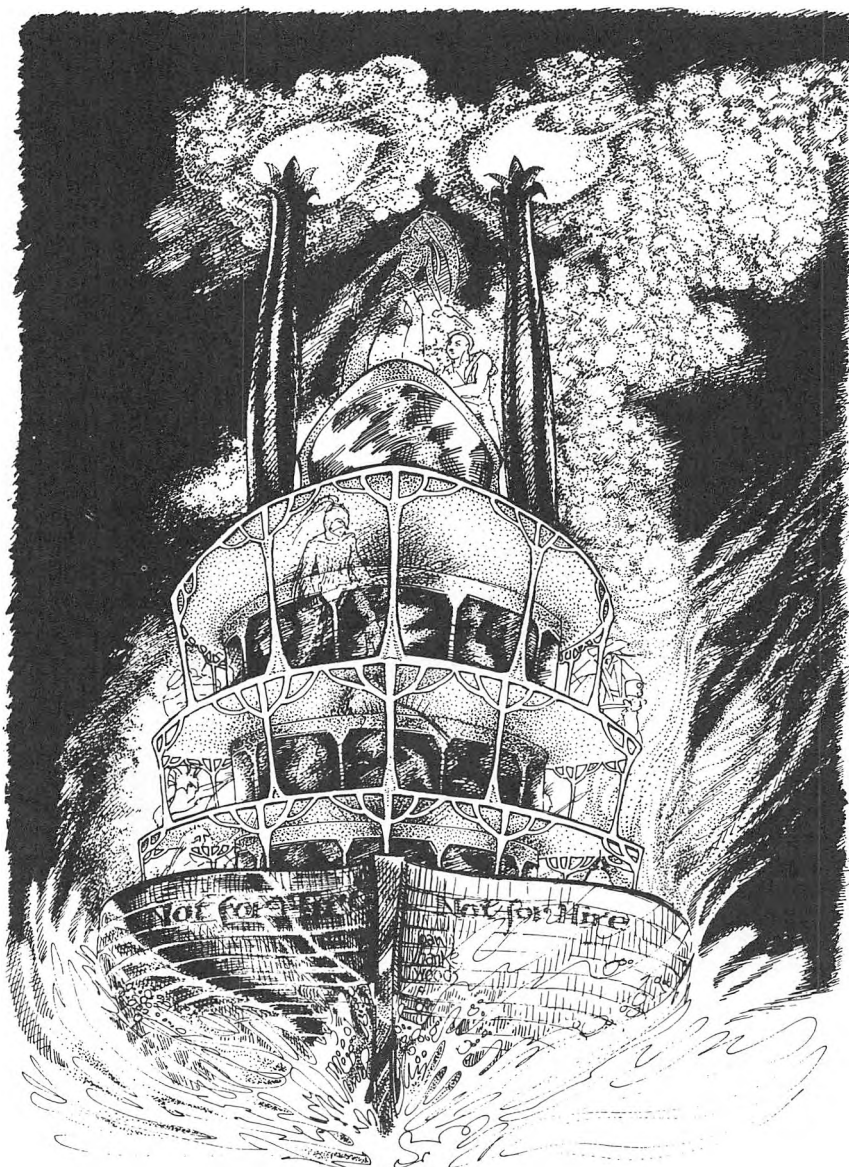
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Cover artwork by Joan Hanke Woods

Hotel Contract

This is a true copy of the document that was signed by the Noreascon II committee and the Sheraton-Boston Hotel. Several amendments have been made since this contract was signed (mostly involving changes in the function space that will be used by Noreascon II; for instance, we will actually have the Republic ballroom until the end of the convention, and not have the Independence room on Monday), but the basic agreement remains unchanged.

The following items (described below) form an agreement between Massachusetts Convention Fandom, Inc. (hereinafter known as the "convention committee" or the "committee") and the Sheraton-Boston Hotel located in Boston Massachusetts (hereinafter known as the "hotel").

This agreement deals with NOREASCON II (hereinafter known as the "convention") which is to be held from Thursday 28 August 1980 through Monday 1 September 1980 by the committee at the hotel. The Chairman of the convention committee is Leslie Turek. The Operations Manager for the convention is Donald Eastlake. The Member Services Manager for the convention is Jim Hudson.

Unless specific provision is made to the contrary, the hotel will provide the convention with all services and benefits normally provided by the hotel to similar conventions. Many items and services are being provided by the hotel at "no direct charge" in return for the opportunity to rent its rooms to the convention's members. Additional supplementary agreements may be added with the consent of both parties (the hotel and the committee).

All disputes arising out of the agreement shall be settled according to the current rules of the American Arbitration Association and an award thereunder may be entered in any court of competent jurisdiction.

This agreement has 8 pages and the following structure:

Section	Items	Title
1	12	Guest Rooms and Services
2	2	Blocking and Complimentary Rooms
3	8	Function Rooms
4	11	Operations
5	5	Security
6	5	Communications and Information
7	3	Restaurants
8	1	Pool
9	2	Reporting and Inspection

Committee signature / title / date

Hotel signature / title / date

Section 1: Guest Rooms and Services

- 1.1 The rates for sleeping rooms at the Sheraton-Boston Hotel during the five days of the convention and for a reasonable number of preceding and following days, to members of the convention, will be as follows:

Main Hotel:

Singles: \$39/day
Doubles/twins: \$49/day
Mini and Executive suites: \$85/day
One Bedroom Suites: \$115 to \$130/day
Two Bedroom Suites: \$125 to \$135/day

Sheraton Towers:

Singles: \$77/day
Doubles/twins: \$92/day
Mini and Executive suites: \$120/day
One Bedroom Suites: \$210/day
Two Bedroom Suites: \$260/day

The rates stated above will be in effect UNLESS some lower rate is available to the general public, in which case the lower rate shall apply.

- 1.2 Additional persons in a guest room will be charged \$7 per day; this includes a cot. Children 14 or under staying with their parents will be provided with a cot for no charge.
- 1.3 Checkout time for sleeping rooms for convention members leaving Sunday 31 August 1980, Monday 1 September 1980, or Tuesday 2 September 1980 will be extended to 2PM on request.
- 1.4 All sleeping room prices are subject to the Massachusetts Room Tax rate applicable at the time of the convention. Other than the room rate itself and the applicable Massachusetts Room Tax, there will be no other charges for the use of a room. Charges for specific services or any damages will be itemized and explained fully.
- 1.5 The hotel will provide a sufficient number of desk clerks and bellmen to prevent undue delay during check-in and check-out.
- 1.6 The hotel will accept the following credit cards in payment for rooms: American Express, Carte Blanche, Diners Club, Master Charge and other Interbank cards, and VISA.

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- 1.7 All room reservations accompanied by a deposit, as fixed by the hotel, shall be binding if the reserver arrives by the time stated. If no time is stated, 6PM shall be assumed. If no room is available and the reserver has a confirmed reservation the reserver shall be given a free night at an alternative hotel.
- 1.8 Room service will be available 24 hours a day throughout the convention.
- 1.9 The hotel is aware that the convention members generally keep late hours and the hotel housekeeping staff may have difficulty in gaining access to guest rooms in the early morning hours (before 10 am). The staff will be instructed to observe "Do Not Disturb" signs during these hours.
- 1.10 The hotel will do everything reasonable to insure that all ice and soda machines in guest room areas in which convention members have rooms are kept operating and stocked throughout the convention. There will be no charge for ice. Should all ice machines be emptied, special arrangements will be made to provide ice to the authorized members at no charge to either convention or attendee.
- 1.11 Parking will be \$4.50 a night with a \$1.00 in/out charge for members of the convention who are registered at the hotel.
- 1.12 Members of the convention are responsible for their own bills. Payment of these bills is not guaranteed by the committee.

Section 2: Blocking and Complimentary Rooms

- 2.1 The hotel will block a minimum number of rooms for the convention according to the table below. Reservations will be accepted for these rooms up to 1 August 1980. Thereafter they will be accepted on a space available basis.

Wednesday night (August 27)	125 rooms
Thursday night (August 28)	600 rooms
Friday night (August 29)	1000 rooms
Saturday night (August 30)	1000 rooms
Sunday night (August 31)	1000 rooms
Monday night (September 1)	700 rooms

- 2.2 The Committee will receive one complimentary room-night for every fifty (50) room-nights rented to members of the convention. Such credits may be used to obtain free rooms for the convention at the rate of one credit for a single, double/twin, or executive parlor; two credits for a suite; three credits for a two bedroom suite; and four credits for the President's or Governor's suite or any one of the large fifth floor hospitality suites. The committee may choose that up to 50% of such free rooms be luxury (Towers) rooms. In addition, the hotel will provide the committee with the use of a two-bedroom regular suite, which will not be included in the calculation described above. The committee will provide the hotel with a list of committee members that should be blocked on the same floor as the committee suite by 1 August 1980. These rooms should be on the lowest available floor of the North Tower.

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D.C.

Section 3: Function Rooms

3.1 The hotel will provide the committee with the following function space on a 24-hour basis:

Saturday, 23 August 1980:

Hampton starting at 8am

Sunday, 24 August 1980:

Hampton all day and evening

Monday, 25 August 1980:

Hampton all day and evening

Fairfax and Andover starting at 5pm

Tuesday, 26 August 1980:

Hampton, Andover, and Fairfax all day and evening

Wednesday, 27 August 1980:

Hampton, Andover, and Fairfax all day and evening

Liberty and Board starting at 8am

Republic starting at 12 noon

Constitution and Foyer starting at 12 noon

Thursday, 28 August 1980:

All rooms above all day and evening

Dalton, Exeter, Independence, Conference, Translation, 575, 576, and 591 starting at 8am

Jefferson, Kent, and Commonwealth starting at 12 noon

Grand Ballroom and Balcony starting at 1pm

Beacon starting at 6pm

Friday, 29 August 1980:

All rooms above all day and evening

Berkeley, Clarendon, and Gardner starting at 5pm

Saturday, 30 August 1980:

All rooms above all day and evening

Sunday, 31 August 1980:

All rooms above all day and evening

Monday, 1 September 1980:

All rooms above all day and evening, except:

don't have Republic

591 only until 11am

Conference only until 1pm

Tuesday, 2 September 1980:

Grand Ballroom until noon

Constitution Foyer until 8pm

Fairfax, Hampton, Andover, and Board all day and evening

Wednesday, 3 September 1980:

Fairfax, Hampton, and Andover until midnight

There will be no direct charge for the use of this space.

3.2 If the committee does not need the function space above for convention activities for the full time period listed, it will release such space as is not needed to the hotel as soon as possible.

3.3 There will be housemen available to the committee from 8 AM to 8 PM each day of the convention. These housemen will set up and clean the function rooms at the committee's request. The hotel's houseman staffing may be set in accordance with the set-up instruction given by the committee. There will be no direct charge for this service.

3.4 All major function room cleaning and set-up will be according to a schedule set up by the committee and the hotel by 15 August 1980. Special controlled access rooms and controlled access rooms (see items 5.1 and 5.2) will be opened by the committee when necessary for cleaning or set-up.

3.5 The hotel will provide chairs, tables, table covers, podiums, bulletin boards, blackboards, trash containers, and ashtrays to the committee on request up to the maximum amount of such equipment as is owned by the hotel. There will be no extra charge for this equipment.

3.6 The hotel will provide microphones for each function room having a sound system for a charge of \$15.00 per microphone per day. There will be no additional charge for the use of the sound system.

3.7 Ice water and glasses will be placed in any function rooms specified by the committee at no extra charge. The pitchers will be refreshed as needed during normal working hours.

3.8 The hotel will provide the committee, by 1 June 1980, a complete schedule of electrical and other incidental charges that will be in effect during the convention.

Section 4: Operations

- 4.1 The following hotel personnel will be available to the committee to provide staff liaison at the following hours:
- | | |
|---------------|------------------------|
| 8 AM—5 PM | Convention Coordinator |
| 5 PM—Midnight | Guest Service |
| Midnight—8 AM | Night Manager |
- 4.2 A hotel engineer, sound engineer, and electrician will be available to the committee from 8 am to midnight each day of the convention.
- 4.3 To facilitate liaison with the hotel, the Chairman, Member Services Manager, and Operations Manager of the committee will be introduced to key hotel staff members (at least those in direct charge of convention services, security, and guest services) before the convention.
- 4.4 The hotel will not require the committee to use union members in any convention activities. This includes as projectionists, stage hands, or performers.
- 4.5 Insofar as is possible (i.e., barring emergency repairs) the hotel will keep all of its elevators and escalators in full operation on a twenty-four hour basis throughout the convention. The elevators shall not be inhibited from stopping on or answering calls from any floor on which convention activities are occurring. The committee will be supplied with a key for restarting the escalators in the south function area and will return this key at the end of the convention.
- 4.6 Pay bars will be set up by the hotel for a fee of thirty-five dollars (\$35) per bartender shift (up to four hours) and fourteen dollars (\$14) per cashier shift (up to four hours) on one (1) day notice if given before 3PM Friday 29 August 1980. The fee for one bartender shift will be forgiven for each four hundred dollars (\$400) in sales.
- 4.7 The hotel will establish a master billing account with standard commercial credit terms (net 30 days) for the convention. A list of those persons authorized to charge items to the master account will be provided by the committee by 1 August 1980.
- 4.8 The hotel will make provision for one (1) convention vehicle to park in the hotel area free of charge. It is understood that this parking space may be in an area outside the hotel garage. There shall be no "in-out" charge for this vehicle. If this vehicle is parked in the area in front of the hotel lobby, the normal gratuity will be given to the hotel Doorman.
- 4.9 The committee understands that the hotel has granted an exclusive concession to operate a check room which charges fees for checking and will not duplicate this service without the consent of the concessionaire.
- 4.10 The hotel understands that the committee will be making some use of the main freight elevator and the South Loading Dock.
- 4.11 The hotel will install a wheelchair ramp on the stairs leading to the Hynes Auditorium.

Section 5: Security

- 5.1 In a list to be provided to the hotel by 15 August 1980, certain function rooms will be designated by the committee as "special controlled access" rooms.
- The hotel will remove its cores from the upper Yale locks (the "security" locks) on all doors to each of these rooms by 6PM the first day they are available to the committee. (If any of these doors do not have a core-removable lock, the hotel will replace the present lock with a core-removable lock. No room in the Beacon or Liberty complex will be designated as a special secure room.) The committee will insert its own cores in these locks and remove them by the time the rooms are released back to the hotel.
- Before inserting any of its cores, the committee will supply the hotel with one (1) core control key for its cores for which the hotel will render a written receipt. This key will be kept physically secure by the hotel, will not be duplicated or tampered with in any way, and will be used by the hotel only in case of dire emergency or on the direct authorization of the Chairman, Operations Manager, or Director of Security physically present. After the committee's cores have been removed, the hotel will return the control key and be given a written receipt if requested. The hotel assumes responsibility for any direct or indirect damages resulting from hotel interference with the security of these rooms while they are assigned to the committee.
- 5.2 In a list to be provided to the hotel by 15 August 1980, certain rooms will be designated by the committee as "controlled access" rooms.
- The hotel will give the committee, as it may request, up to all but one of the keys available for each of these rooms. All keys not given to the committee shall be kept secure by the hotel and used only in case of dire emergency or on the direct authorization of the Chairman, Operations Manager, or Director of Security physically present.
- 5.3 The hotel will supply secure safe deposit boxes and storage areas to the convention, its components, and its members to the extent that they are available. The normal fee will be charged for such service.
- 5.4 The hotel has no objection to the committee restricting access to the corridor between the Grand and Republic Ballrooms to members of the convention.
- 5.5 The hotel will notify the committee of any complaints or disturbances involving a member of the convention before taking further action. The committee will then consult with the hotel as to the appropriate action to be taken. Members of the convention may congregate in the passageways, corridors, and halls of the hotel so long as they are not in violation of fire regulations, actually impeding traffic, or so noisy as to actually disturb hotel guests.

Section 6: Communications and Information

- 6.1 To facilitate contacting the committee, the hotel will supply them, during the convention, with a pocket radio paging device by which they may be signaled in the hotel by the hotel paging operator. There will be no charge for this paging service.
- 6.2 The hotel will ensure that there is a minimum of one (1) hotel telephone in each function room used by the committee (except the Translation Room); it will keep these telephones in good working order throughout the convention. There will be no charge for this service except for the first telephone in the Republic Ballroom. Additional telephones will be installed in function rooms at a fee of \$15 for hotel lines if jacks are available, \$40 for the first outside line in each room, and \$30 for further outside lines, if requested.
- It will be possible to call outside from hotel telephones when a password is given for billing to the master account. Passwords for each day will be specified to the hotel by the convention Operations Manager. The committee will not be responsible for calls made without password authorization.
- 6.3 The hotel will ensure that its telephone operators are told about the convention. The operators will connect any callers requesting information other than the name and date of the convention, during the convention, to an extension designated by the committee.
- 6.4 The hotel will post schedules in public areas of the hotel listing the function rooms being used by the committee for activities open to general convention members and the nature of the activities in these rooms. The committee will be responsible for supplying the hotel with this information.
- 6.5 The hotel hereby consents to the reasonable posting of signs by the committee on the second and third floor, as long as the signs are professional in appearance.

Section 7: Restaurants

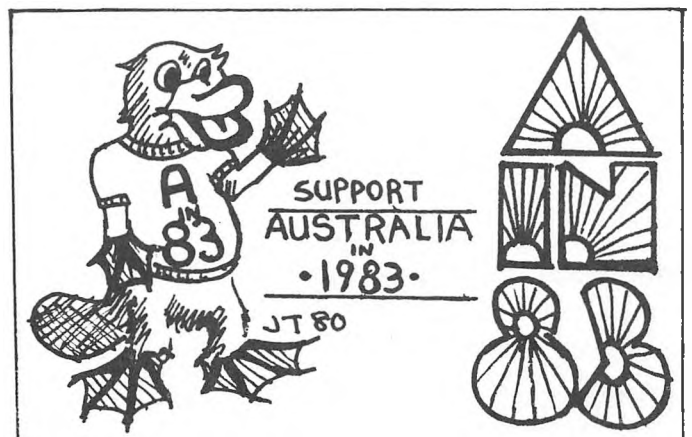
- 7.1 The operating hours of the hotel restaurants and room service will not be decreased during the convention and they will be staffed to deal with heavy business. Normal prices shall be charged convention members for all items and services at all hotel restaurants and for room service.
- 7.2 The hotel will not restrict the use of its restaurants and bars by members of the convention except as follows:
- the hotel will not serve alcoholic beverages to anyone under the legal age for such in the Commonwealth of Massachusetts,
 - members creating a disturbance may be refused service, and
 - members served at the Albdy's may be required to be appropriately dressed.
- 7.3 The Ice Cream Parlor will be open and well stocked until midnight (2400 hours) on Thursday, 28 August 1980, and continuously from Friday morning through Saturday, and Sunday, until Monday evening. (29 August 1980 through 1 September 1980.) This agreement is subject to the Ice Cream Parlor doing sufficient business on Friday, 29 August 1980, to warrant the additional hourly coverage. If the gross business done is less than \$600.00 per day, the hotel reserves the right to close the Ice Cream Parlor at its regular hour on Saturday, 30 August 1980, and revert to regular hours of operation for the remainder of the meeting days.

Section 8: Pool

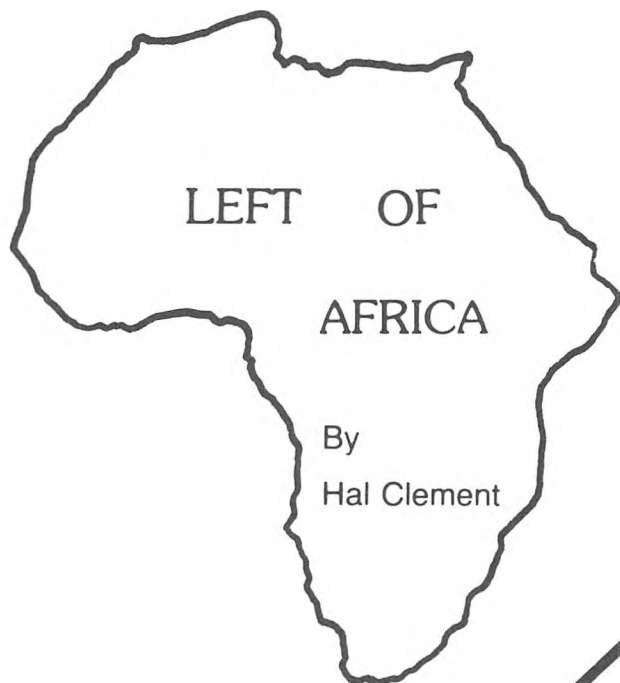
- 8.1 The hotel swimming pool will be available to convention members from 12 noon to 2 am the next morning on Saturday and Sunday, 30-31 August 1980. The committee agrees to assume the cost of a lifeguard from 8 pm to 2 am at a cost of \$10.00 per hour.

Section 9: Reporting and Inspection

- 9.1 The hotel and the committee shall each have the right, at reasonable times and places, to inspect the other's non-privileged records and memoranda concerning the convention.
- 9.2 The hotel will provide the committee in writing with the number of convention members residing in the hotel each night, as indicated by the hotel's records.



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Hynes Contract

CONDITIONAL LICENSE TO USE JOHN B. HYNES VETERANS AUDITORIUM OWNED BY CITY OF BOSTON

In consideration of the sum of **Eighteen Thousand** Dollars
(\$ **18,000.00**), of which a partial payment of **Four Thousand Five Hundred** Dollars
(\$ **4,500.00**), the receipt whereof is hereby acknowledged, the CITY OF BOSTON, hereinafter called
the City, a municipal corporation in the Commonwealth of Massachusetts, acting by its Auditorium Commis-
sion, hereinafter called the Auditorium Commission, hereby authorizes and licenses

MASSACHUSETTS CONVENTION FANDOM, INC., hereinafter called the Licensee,
a corporation with a usual place of business at **MIT Branch P.O. Box 46,**
if, but only if, the Licensee pays to the City at or before **10 A.M.** on **August 1, 1980**
the further sum of **Thirteen Thousand Five Hundred** Dollars (**\$13,500.00**)

which with the aforesaid sum together constitute the basic fee for this license, to use the following specified
portions of the City's John B. Hynes Veterans Auditorium at 900 Boylston Street, Boston, Massachusetts, to wit,

Entire Building

from **8 A.M., August 29, 1980** to **Midnight, September 1, 1980**, for

World Science Fiction Convention (Noreascon II),

such use to include, as an incident thereof, the use of the outer and inner lobbies of said auditorium in a
manner not infringing the rights of others therein.

If, but only if, the Licensee at or before the day and hour aforesaid pays to the City the further sum
aforesaid, the City, as an incident to the foregoing license, hereby further authorizes and licenses the Licensee
to use the aforesaid portions of said auditorium between **8 A.M., August 27, 1980**
(hereinafter called the setup hour) and **12 Mid., August 28, 1980** for the sole purpose

of setting up **show**, and between **6 P.M., September 1, 1980** and
6 P.M., September 2, 80 for the sole purpose of dismantling **show**,

—such last mentioned time being the time hereby fixed for the cessation of the Licensee's use.

By the acceptance of this license, the Licensee agrees with the City:-

1. That this instrument is not intended to authorize or license the use of any portion of said auditorium except the portion hereinbefore specified or to authorize or license the use of the portion hereinbefore specified for any purpose, or at any time, nor hereinbefore specified, or except as the Auditorium Commission may expressly provide, to authorize or license the storage of goods in said auditorium before the setup hour or after the time fixed for the cessation of the Licensee's use or, except as the Auditorium Commission may expressly provide, to authorize or license the storage of boxes or crates in said auditorium during such use.

2. That the Licensee has full knowledge of the condition of the portion of said auditorium hereinbefore specified; that the Licensee assumes sole and entire responsibility for any and all personal injury (including death) and damage to property that may be sustained in connection with the conduct of the aforesaid exhibition, convention, show, or gathering or the setting up, rehearsing, or dismantling thereof, that the Licensee shall indemnify and hold harmless the City and/or the Auditorium Commission from any damage they may sustain, or be required to pay, in connection with the aforesaid exhibition, convention, show, or gathering or the setting up, rehearsing, or dismantling thereof by reason of the Licensee's conduct or any act or neglect of the Licensee or any of his employees, or by reason of any violation of any agreements under this license; and that the Licensee shall maintain in a company or companies authorized to do such business in the Commonwealth of Massachusetts, and **before entering under this license file with the Auditorium Commission policies, binders, or certificates evidencing the maintenance of, insurance insuring the Licensee, the City, and the Auditorium Commission, to the extent of not less than one hundred thousand dollars (\$100,000) for any one person and to the extent of not less than five hundred thousand dollars (\$500,000) for any one accident and to the extent of fifty thousand dollars (\$50,000) for damage to property, against legal liability of loss or damage to property or the injury or death of any person while on or about the portion of said auditorium hereinbefore specified or any street, way, or sidewalk to said auditorium.**

3. That the City shall not be responsible for any property brought into said auditorium by the Licensee or any person claiming under the Licensee and shall not be obliged to watch, guard, or protect the same; nor shall the City be liable for any failure so to do by any guard or watchman employed by the City or by any guard and patrol protection service contracted for by the City; and any property of the Licensee or of any person claiming under the Licensee remaining in said auditorium at the expiration of the time hereinbefore fixed for the cessation of the Licensee's use shall be deemed to be abandoned and may be disposed of as refuse, and the Licensee shall upon demand pay the City such amount as the Auditorium Commission shall determine approximates the cost to the city of such disposal.

4. That the Auditorium Commission, through its Manager, shall designate the number of security personnel deemed necessary to preserve order and to protect persons and property during the time the premises are occupied during the license. That the Licensee will be notified as to the security required prior to the signing of this lease. That except by arrangement with the Auditorium Commission or the City's guard and patrol protection service contractor, no guard, watchman or other operative shall at any time be stationed in said auditorium by the Licensee or by any person claiming under the Licensee; and except by such arrangement no person shall be allowed in said auditorium after it is closed for the night.

5. That except under a contract by and at the expense of the Licensee with such electrical contractor as the Auditorium Commission shall designate, no wire designed to carry current by electricity other than for the transmission of intelligence, unless incidental to the lighting of, or the operation of appliances appurtenant to, the stage in the assembly hall of said auditorium, shall be installed in the course of the Licensee's use of said auditorium.

6. That by direct contract (at the Licensee's expense) with such cleaning service contractor as the Auditorium Commission shall designate and not otherwise, the Licensee shall, throughout its use of the hereinbefore specified portion of said auditorium keep, and upon its termination of such use leave, the same clean and free of all refuse.

7. That the basic fee for this license includes only general light, heat and air conditioning and the use in the assembly hall of such city-owned seats and such city-owned risers therefor as the Auditorium Commission controls; that the Licensee shall pay the city on demand such amount as the Auditorium Commission shall determine approximates the cost to the City of furnishing communication services and compressed air, water, steam, gas and electricity for specific uses; and that neither the City nor the Auditorium Commission shall be liable for any loss or damage resulting from any failure to provide general light, heat or air-conditioning, or for any failure in such seats or risers.

8. That the Licensee shall, at the Licensee's expense, provide, set up and remove all booths, counters, signs, tables, chairs, and other furnishings necessary for, or convenient to, the Licensee's use, receive, set up and dismantle exhibits, if any, handle and store crates, if any, open and close the orchestra pit if its use is desired, dismantle and reset city-owned seats and risers in the assembly hall if required, and supply carpenters, gasfitters, plumbers and other tradesmen, ticket sellers, ticket takers, doorkeepers, ushers, porters, technicians and operators for public address system, motion picture equipment, stage lighting and equipment, and other special lighting or equipment, and other such personnel; that all persons employed by the Licensee and every person claiming under the Licensee will be able to work in harmony with all other elements of labor employed in said auditorium; that neither the Licensee nor any person claiming under the Licensee will discriminate against any applicant for employment or against any employee because of race, color, religious creed, national origin, sex, age or ancestry, and without limiting the generality of the foregoing, will not so discriminate with respect to recruitment advertising or recruitment or selection for training or apprenticeship, or transfer, promotion, demotion, lay off, or termination, or rates of pay or other forms of compensation, or conditions or privileges of employment; and that to the extent that anything specified in this paragraph 8 is done by, or at the expense of the City, the Licensee shall pay the City on demand such amount as the Auditorium Commission shall determine approximates the cost to the City of doing the same.

9. That the City has granted to a concessionaire the exclusive right to sell to persons at exhibitions, conventions, shows, and gatherings at said auditorium tobacco and tobacco products and food and beverages (other than catered meals), to another concessionaire the exclusive right to check wearing apparel and accessories in said auditorium, and to another concessionaire the exclusive right to maintain on the door of every toilet booth, except one, in every public toilet room in said auditorium a device so constructed that a person may enter such booth only on deposit of a ten-cent piece; that the Licensee shall do nothing in derogation of such rights except by agreement with the respective concessionaires; and that except as specifically authorized by the Auditorium Commission there shall be no sale in said auditorium of any alcoholic beverages as defined in Section 1 of Chapter 138 of the General Laws of Massachusetts.

10. That if the Licensee or any person claiming under the Licensee finds any money or goods in said auditorium which remain unclaimed at the expiration of the time hereinbefore fixed for the cessation of the Licensee's use of said auditorium, such money or goods shall be delivered to the Auditorium Commission.

11. That the City will not accept any goods shipped to said auditorium for the Licensee or any person claiming under the Licensee if any sum is to be paid to the carrier upon his delivery thereof.

12. That in all operations conducted under this instrument, the Licensee shall conform to all applicable federal, state and local statutes, ordinances, rules and regulations, and shall obtain, and pay the fee for, all licenses and permits necessary in the conduct of such operations; and, without limiting the generality of the foregoing, the Licensee shall keep all stairways, passageways and sidewalks at all times clear of chairs, tables and other furnishings and of boxes, crates and refuse of every kind, and shall comply especially with the provisions of the Boston Fire Prevention Code concerning smoking, flammable decorations, open flames, and explosive or inflammable fluids, gases and compounds, and with the limitations imposed by the Massachusetts Department of Public Safety upon the number of persons in attendance.

13. That neither the Licensee nor any person claiming under the Licensee shall sleep or lodge in said auditorium without written permission of the Auditorium Commission, or use any part thereof for any illegal or immoral purpose or for advocating in any way the overthrow of the government of the United States of America or of the Commonwealth of Massachusetts by force, violence or any illegal or unconstitutional method.

14. That the Licensee shall not permit any live animal, reptile, fish or bird to enter, nor suffer the same to remain in, said auditorium unless it is a properly and safely muzzled "seeing eye" dog accompanying a blind person or is an animal, reptile, fish or bird which the Auditorium Commission has in writing expressly consented to allow in said auditorium.

15. That neither the Licensee nor any person claiming under the Licensee shall drive any tack, nail or screw into said auditorium or any part thereof or any property of the City therein or in any way injure, mar or deface said auditorium or any part thereof or any property of the City therein; and that the Licensee shall pay the City on demand such amount as the Auditorium Commission shall determine approximates the cost of repairing any damage done to said auditorium or any property of the City therein by the Licensee or any person claiming under the Licensee.

16. No liquid oxygen, ethylene, propane or other flammable gases are allowed in the building. There will be no balloons of any type permitted.

17. That the City reserves the right to enter the hereinbefore specified portion of said auditorium at any time and from time to time during the Licensee's use thereof for the purpose of inspecting and checking the same and the use thereof, of making necessary repairs thereto, of adjusting apparatus or equipment of the City therein, of abating waste, nuisances or violations of law therein, and of repossessing said portion at the expiration of the time hereinbefore fixed for the cessation of the Licensee's use thereof, and incident to such reserved right retains the keys to said portion of said auditorium.

18. That in the event that the hereinbefore specified portion of said auditorium is not available for use by the Licensee during the times aforesaid due to fire or other unavoidable casualty or governmental regulation or any cause within the City's control, a just and proportional part of so much of the basic fee for this license as the Licensee may have paid shall be refunded to the Licensee and the Licensee shall waive all rights to damages from the City and the Auditorium Commission arising out of such unavailability.

19. That the license granted by this instrument is not assignable by the Licensee unless the consent of the Auditorium Commission is first obtained in each instance; and in the event of a breach by the Licensee or by any person claiming under the Licensee of any agreement on the Licensee's part embodied in this instrument, the license hereby granted may be revoked by the Auditorium Commission at any time notwithstanding any former breach or waiver of the benefit hereof or consent in a former instance and without reduction in the consideration paid for this instrument or in the amounts payable under this instrument.

Accepted:

Massachusetts Convention Fandom, Inc. By *Leslie J. Turek*
Licensee's Name

13 April 1980
Date

CITY OF BOSTON
By AUDITORIUM COMMISSION
By: *Barton (u) Luch*
CHAIRMAN

4-28-80
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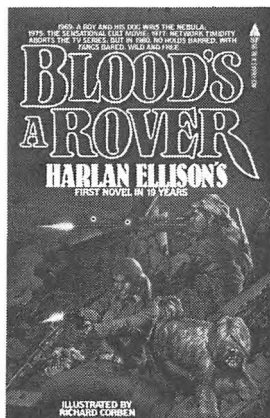
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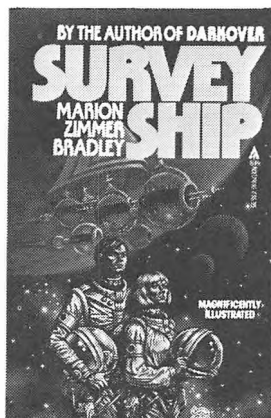
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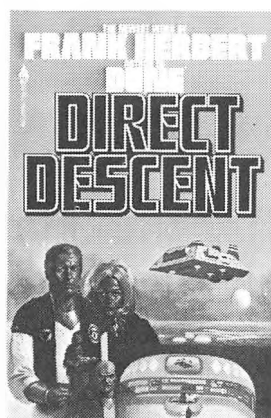
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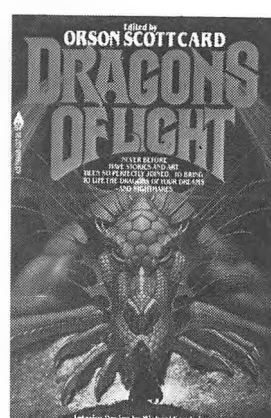
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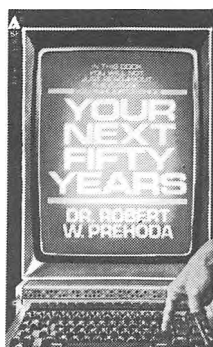
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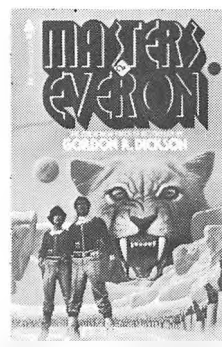
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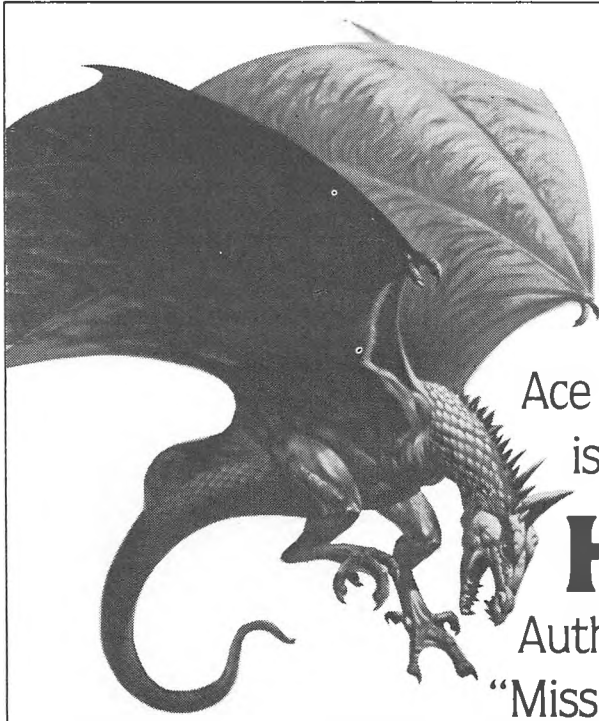


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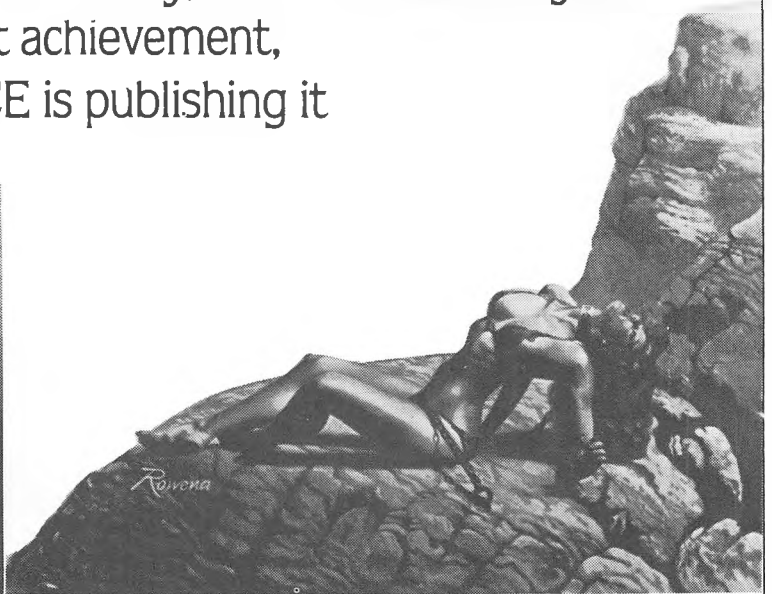




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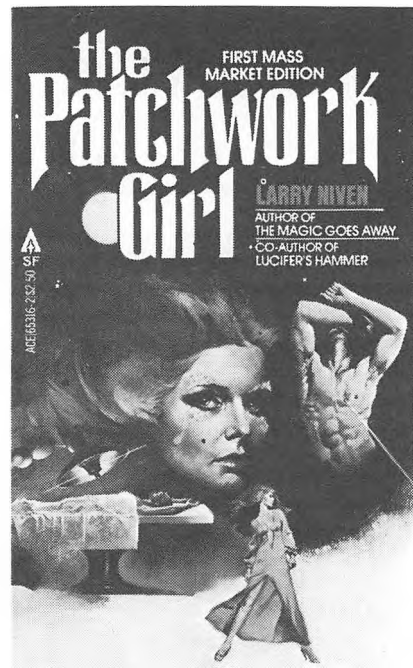
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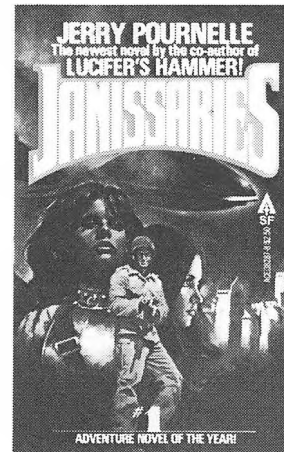
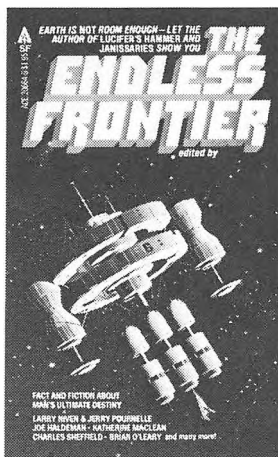


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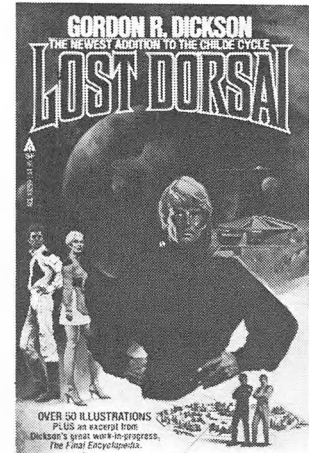
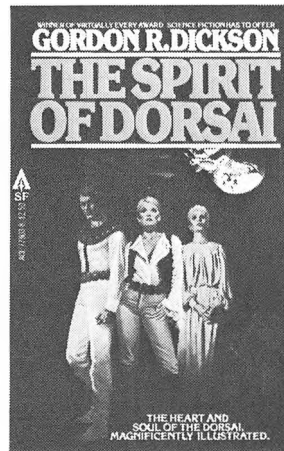
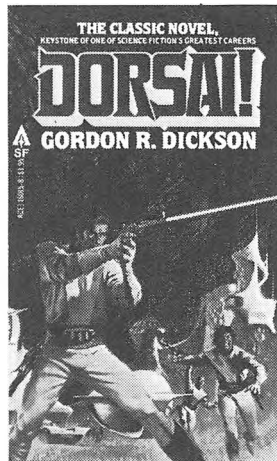
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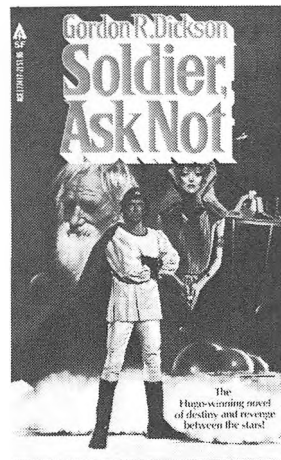
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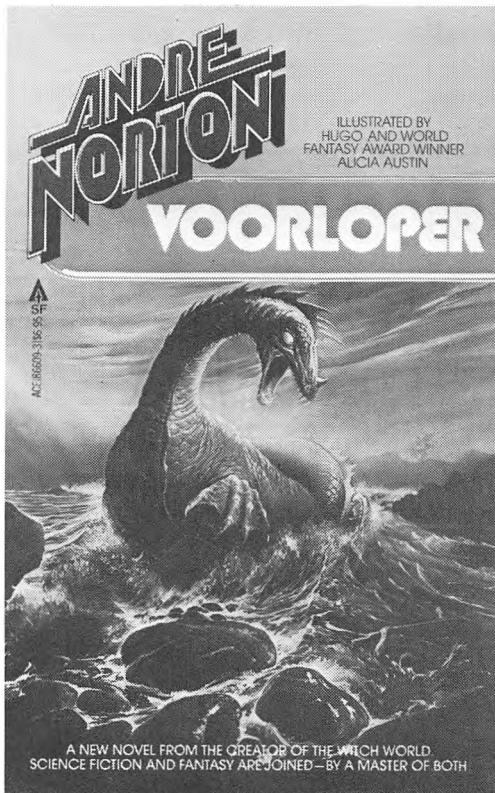
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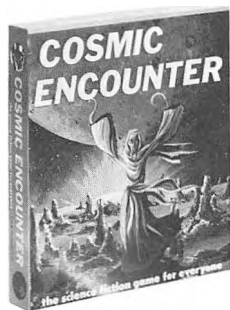
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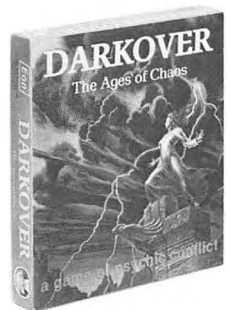
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Knight and Wilhelm Bibliographies

compiled by Andrew Adams Whyte
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In these bibliographies we have attempted to list all editions of works by Damon Knight and Kate Wilhelm published in the United States and the United Kingdom. (Time did not permit us to collect and verify information on Canadian and non-English-language editions.) The material in each bibliography is given in the following order: short fiction; collections of short fiction; novels; anthologies edited; translations (Knight only); non-fiction books (Knight only); non-fiction collections edited (Knight only); book review columns (Knight only); selected articles, interviews, etc.; awards. Within each section the order is chronological by first appearance.

The listings are mostly self-explanatory, but the following points should be noted:

—In the short-fiction listings, the title given first is that of original publication, with any later retitlings following this in brackets.

—When the story has later been included in a collection of the author's work, this is indicated at the end of the line by an abbreviation in the format (XYZ). These abbreviations can be found immediately after the book titles in the collection listings, which also include lists of the stories in each collection (in alphabetical order).

—In all the book listings, the publishing data are given in the following format:

U.S. editions in chronological order (year of publication);
UK: British editions in chronological order (year of publication)

Special thanks for assistance with these bibliographies go to Kenneth R. Johnson for checking the listings and to Selma Burrows for typesetting.

Damon Knight

SHORT FICTION

- "Resilience", *Stirring Science Stories*, Feb 41
"Devil's Pawn", *Future*, Oct 42
"New Day on Aurora" [as "Stuart Fleming"], *Super Science Stories*, May 43
"Blackout", *Science Fiction*, Jul 43
"The Avenger" [as "Stuart Fleming"], *Planet Stories*, Spring 44
"Doorway to Kal-Jmar" [as "Stuart Fleming"], *Planet Stories*, Winter 44
"The Third Little Green Man", *Planet Stories*, Summer 48
"No Winter, No Summer" [with James Blish, as "Donald Laverty"], *Thrilling Wonder Stories*, Oct 48
"Tiger Ride" [with James Blish], *Astounding*, Oct 48
"The Weakness of RVOG" [with James Blish, seed story for Blish's novel *VOR*], *Thrilling Wonder Stories*, Feb 49
"The Star Beast", *Planet Stories*, Spring 49
"Gravity Trap", *Super Science Stories*, Jul 49
"Not with a Bang", *F&SF*, Winter-Spring 50 (FO, BDK)
"To Serve Man", *Galaxy*, Nov 50 (FO, BDK)
"The Secret People" [with James Blish], *Future*, Nov 50
"The Mighty Fallen", *Fantastic Story Quarterly*, Spring 51

- "Ask Me Anything", *Galaxy*, May 51 (ID)
"Don't Live in the Past", *Galaxy*, Jun 51 (TO)
"Cabin Boy", *Galaxy*, Sep 51 (FO, BDK)
"World Without Children", *Galaxy*, Dec 51 (WWC/EQ)
"The Analogues" [Chapter 1 of *Analogue Men/Hell's Pavement*], *Astounding*, Jan 52 (BDK)
"Catch That Martian", *Galaxy*, Mar 52 (OC)
"Ticket to Anywhere", *Galaxy*, Apr 52 (ID)
"It Kud Habben tu Yu!", *Imagination*, Sep 52
"The Beachcomber" ["Beachcomber"], *Imagination*, Dec 52 (ID)
"In the Beginning", *Future*, Jan 53
"Double Meaning" [expanded as *The Rithian Terror*], *Startling Stories*, Jan 53 (2N, RG)
"Four in One", *Galaxy*, Feb 53 (ID)
"Definition", *Startling Stories*, Feb 53; reprint, *SF Yearbook #3*, 59
"The Worshippers", *Space Science Fiction*, Mar 53
"Turncoat" [revised as Part II of *Analogue Men/Hell's Pavement*], *Thrilling Wonder Stories*, Apr 53
"Babel II", *Beyond*, Jul 53 (FO, BDK)
"Anachron", *If*, Jan 54 (FO, BDK)
"Natural State" [expanded as *Masters of Evolution*], *Galaxy*, Jan 54 (3N, RG)
"Special Delivery", *Galaxy*, Apr 54 (FO, BDK)
"Rule Golden", *Science Fiction Adventures*, May 54 (3N, RG)



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Knight Bibliography continued

- "The Earth Quarter" [expanded as *The Sun Saboteurs*], *If*, Jan 55 (**WWC/EQ, 2N, RG**)
- "Dulcie & Decorum", *Galaxy*, Mar 55 (**OC**, Brit. ed.)
- "You're Another", *F&SF*, Jun 55 (**FO**)
- "The Country of the Kind", *F&SF*, Feb 56 (**ID**)
- "A Likely Story", *Infinity*, Feb 56 (**TO, BDK**)
- "The Beach Where Time Began" ["Extempore"], *Infinity*, Aug 56 (**FO, BDK**)
- "This Way to the Regress" ["Backward, O Time"], *Galaxy*, Aug 56 (**TO, BDK**)
- "The Indigestible Invaders", *Infinity*, Oct 56
- "Stranger Station", *F&SF*, Dec 56 (**ID**)
- "The Last Word", *Satellite*, Feb 57 (**FO, BDK**)
- "An Eye for a What?", *Galaxy*, Mar 57 (**ID**)
- "Man in the Jar", *Galaxy*, Apr 57 (**TO, BDK**)
- "The Night Express", *Saturn*, May 57
- "The Day Everything Fell Down" [with H. Ken Bulmer], *F&SF*, Aug 57
- "Dio" ["The Dying Man"], *Infinity*, Sep 57 (**3N, RG**)
- "A for Anything" [abridged as opening section of *A for Anything/The People Maker*], *F&SF*, Nov 57
- "The Enemy", *Venture*, Jan 58 (**FO, BDK**)
- "Eripnav", *F&SF*, Jun 58 (**TO, BDK**)
- "Idiot Stick", *Star Science Fiction Stories No. 4* (1958, ed. Frederik Pohl); reprint, *New Worlds*, Jun 59 (**FO**)
- "Thing of Beauty", *Galaxy*, Sep 58 (**FO, BDK**)
- "Be My Guest", *Fantastic Universe*, Sep 58 (**OC**)
- "The Night of Lies", *F&SF*, Oct 58 (**TO**)
- "What Rough Beast?", *F&SF*, Feb 59 (**OC**)
- "To Be Continued", *F&SF*, Oct 59 (**OC**)
- "Time Enough" [listed as "Enough Time" in the magazine table of contents], *Amazing*, Jul 60 (**FO, BDK**)
- "The Handler", *Rogue*, Aug 60 (**ID, US ed.; TO, Brit. ed.; BDK**)
- "Auto-da-Fe", *Galaxy*, Feb 61 (**TO**)
- "The Visitor at the Zoo" [expanded as *Mind Switch/The Other Foot*], *Galaxy*, Apr 63
- "The End of the Search" ["Collector's Item"], *Worlds of Tomorrow*, Jun 63 (**TO**)
- "The Second-Class Citizen", *If*, Nov 63 (**OC**)
- "The Big Pat Boom", *Galaxy*, Dec 63 (**TO, BDK**)
- "An Ancient Madness" ["Mary"], *Galaxy*, Jun 64 (**TO, BDK**)
- "Satisfaction" ["Semper Fi"], *Analog*, Aug 64 (**TO, BDK, BTO**)
- "Maid to Measure", *F&SF*, Oct 64 (**TO**)
- "God's Nose", *Rogue*, ?? 64 (**OC**)
- "To the Pure", *Dapper*, Apr 65; reprint, *New Worlds*, Oct 66 (**TO**)
- "Shall the Dust Praise Thee?", *Dangerous Visions* (1967, ed. Harlan Ellison)
- "The World and Thorinn", *Galaxy*, Apr 68 (**W&T**)
- "The Garden of Ease", *Galaxy*, Jun 68 (**W&T**)
- "Masks", *Playboy*, Jul 68 (**OC, Brit. ed.; BDK**)
- "The Star Below", *Galaxy*, Aug 68 (**W&T**)
- "Truly Human", *Galaxy*, Oct 69
- "On the Wheel", *Nova 2* (1972; ed. Harry Harrison)
- "Down There", *New Dimensions 3* (1973, ed. Robert Silverberg) (**BDK**)
- "I See You", *F&SF*, Nov 76



by **Betty Carpenter**

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Knight Bibliography continued

STORY COLLECTIONS

FAR OUT (FO): Anachron... Babel II... Cabin Boy... The Enemy... Extempore... Idiot Stick... The Last Word... Not with a Bang... Special Delivery... Thing of Beauty... Time Enough... To Serve Man... You're Another

Simon and Schuster (1961), SF Book Club (1961), Berkley F616 (1962); UK: Gollancz (1962), Corgi GS1439 (1963), Magnum 02210 (1978)

IN DEEP (ID): Ask Me Anything... Beachcomber... The Country of the Kind... An Eye for a What?... Four in One... The Handler... Stranger Station... Ticket to Anywhere [British editions omit "The Handler"]

Berkley F760 (1963), Manor 75-444 (1972); UK: Gollancz (1964), Corgi GS7399 (1966), Magnum 02220 (1978)

OFF CENTER (OC): Be My Guest... Catch That Martian... God's Nose... The Second-Class Citizen... What Rough Beast [British edition adds "Dulcie and Decorum", "Masks", and "To Be Continued"]

Ace M-113 [with Knight's *The Rithian Terror*] (1965), Award AS1071 (1973); UK: Gollancz [as *Off Centre*] (1969), Magnum 02200 (1977)

TURNING ON (TO): Auto-da-Fe... Backward, O Time... The Big Pat Boom... Collector's Item... Don't Live in the Past... Eripmav... A Likely Story... Maid to Measure... Man in the Jar... Mary... The Night of Lies... Semper Fi... To the Pure [British editions add "The Handler"]

Doubleday (1966), Ace G-677 (1967); UK: Gollancz (1967), Sphere 5302 (1969)

THREE NOVELS (3N): The Dying Man... Natural State... Rule Golden

Doubleday (1967), SF Book Club (1967), Berkley X1706 (1969); UK: Gollancz (1967), Pan 24442 [as *Natural State and Other Stories*] (1975)

WORLD WITHOUT CHILDREN AND THE EARTH QUARTER (WWC/EC): The Earth Quarter... World Without Children

Lancer 74-601 (1970)

TWO NOVELS (2N): The Earth Quarter... Double Meaning
UK: Gollancz (1974)

THE BEST OF DAMON KNIGHT (BDK): Anachron... The Analogues... Babel II... Backward, O Time... The Big Pat Boom... Cabin Boy... Down There... The Enemy... Eripmav... Extempore... The Handler... The Last Word... A Likely Story... Man in the Jar... Mary... Masks... Not with a Bang... Semper Fi... Special Delivery... Thing of Beauty... Time Enough... To Serve Man

SF Book Club [Nelson Doubleday] (1976), Pocket Books 80699 (1976), Taplinger (1978), Pocket Books 83375 (1980)

RULE GOLDEN AND OTHER STORIES (RG): Double Meaning... The Dying Man... The Earth Quarter... Natural State [in expanded version]... Rule Golden
Avon 43646 (1979)

BETTER THAN ONE [with Kate Wilhelm] (**BTO**): material by Knight: Introduction... Three Poems (Exorcism... Epithalamium... Elegy)... Semper Fi
Noreason II (1980)

NOVELS

ANALOGUE MEN/HELL'S PAVEMENT [based on "The Analogues" (*ASF* Jan 52) and "Turncoat" (*TWS* Apr 53)]

Lion Library 13 [as *HP*] (1955), Berkley F647 [as *AM*] (1962), Fawcett Gold Medal T2416 [as *HP*] (1971); UK: Banner 59 [as *HP*] (1958), Sphere 53031 [as *AM*] (1967)

THE PEOPLE MAKER/A FOR ANYTHING ["A for Anything" (*F&SF* Nov 57) is expanded version of opening section] [Zenith edition heavily edited, published as *The People Maker*; all other editions as *A for Anything*]

Zenith ZB-14 (1959), Berkley F1136 (1965), Walker (1970), Fawcett Gold Medal T2545 (1972), Avon 48553 (1980); UK: Four Square 382 (1961), White Lion (1974)

MASTERS OF EVOLUTION [expansion of "Natural State" (*Galaxy* Jan 54)]

Ace D-375 [with *Fire in the Heavens* by George O. Smith] (1959)

THE SUN SABOTEURS [expansion of "The Earth Quarter" (*If* Jan 55)]

Ace F-108 [with *The Light of Lilith* by G. McDonald Wallis] (1961)

BEYOND THE BARRIER [serialized as "The Tree of Time" (*F&SF* Dec 63-Jan 64)]

Doubleday (1964), SF Book Club (1964), Macfadden 50-234 (1965), Macfadden 60-444 (1970); UK: Gollancz (1964), Corgi GS7502 (1966), Hamlyn 31460 (1978)

THE RITHIAN TERROR [expansion of "Double Meaning" (*Startling Stories* Jan 53)]

Ace M-113 [with Knight's *Off Center*] (1965), Award AS1008 (1972), Award AN1253 (197?)

MIND SWITCH/THE OTHER FOOT [expansion of "The Visitor at the Zoo" (*Galaxy* Apr 63)]

Berkley F1160 [as *MS*] (1965), Macfadden 75-433 [as *TOF*] (1971); UK: Whiting & Wheaton [as *TOF*] (1966), Corgi 07994 [as *TOF*] (1968)

THE WORLD AND THORINN (W&T) [includes "The World and Thorinn" (*Galaxy* Apr 68), "The Garden of Ease" (*Galaxy* Jun 68), and "The Star Below" (*Galaxy* Aug 68), with new material]

Berkley-Putnam (1980)

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A CENTURY OF SCIENCE FICTION

Simon and Schuster (1962), SF Book Club (1962), Dell 1157 (1963); UK: Gollancz (1963), Pan T19 (1966)

FIRST FLIGHT: Maiden Voyages in Space and Time

Lancer 72-672 (1963), Lancer 72-145 (1966), Lancer 74-585 [as *Now Begins Tomorrow*] (1969)

TOMORROW X 4

Fawcett Gold Medal d1428 (1964); UK: Coronet F124 (1967)

A CENTURY OF GREAT SHORT SCIENCE FICTION NOVELS

Delacorte (1964), Dell 1158 (1965); UK: Gollancz (1965), Mayflower 1168 (1968)

BEYOND TOMORROW: Ten Science Fiction Adventures

Harper & Row (1965), Fawcett Gold Medal T2081 (1969); UK: Gollancz (1968), Pan 23660 (1973)

THE DARK SIDE

Doubleday (1965), SF Book Club (1965), Curtis 07029 (1969); UK: Dobson (1966), Corgi GS7788 (1967)

THE SHAPE OF THINGS

Popular Library SP352 (1965)

THIRTEEN FRENCH SCIENCE-FICTION STORIES (13)

Bantam F2817 (1965), Bantam S6768 (1972); UK: Corgi GS7312 (1965)

CITIES OF WONDER

Doubleday (1966), Macfadden 75-183 (1967), Macfadden 95-166 (1971); UK: Dobson (1968)

NEBULA AWARD STORIES 1965 [first of the Nebula anthologies sponsored by the Science Fiction Writers of America]

Doubleday (1966), SF Book Club (1966), Pocket Books 75275 (1967); UK: Gollancz (1967), New English Library 00289 (1969)

ORBIT 1: A Science Fiction Anthology

G.P. Putnam's Sons (1966), Berkley F1291 (1966); UK: Whiting & Wheaton (1966), Panther 2325 (1967)

ORBIT 2: The Best New Science Fiction of the Year

G.P. Putnam's Sons (1967), Berkley S1448 (1967); UK: Rapp and Whiting (1968), Panther 3347 (1970)

WORLDS TO COME: Nine Science Fiction Adventures

Harper & Row (1967), Fawcett Gold Medal R1942 (1968), Fawcett Gold Medal T2271 (197?); UK: Gollancz (1969), Coronet 15849 (1972)

SCIENCE FICTION INVENTIONS

Lancer 73-691 (1967)

THE METAL SMILE

Belmont B60-082 (1968), Belmont Tower 50722 (1974)

ORBIT 3: The Best New Science Fiction of the Year

G.P. Putnam's Sons (1968), Berkley S1608 (1968); UK: Rapp and Whiting (1969), Panther 3495 (1971)

ORBIT 4: The Best New Science Fiction of the Year

G.P. Putnam's Sons (1968), Berkley S1724 (1969); UK: Rapp and Whiting (1970), Panther 3660 (1972)

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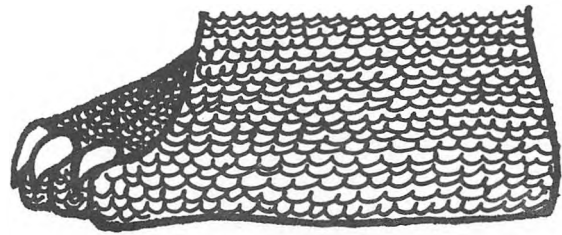
Simon and Schuster (1968); UK: Gollancz (1969), Pan [in two volumes] 02982 (Book 1) (1972), 02983 (Book 2) (1972)

TOWARD INFINITY: 9 Science Fiction Tales

Simon and Schuster (1968); UK: [as *Towards Infinity: Nine Science Fiction Adventures*] Gollancz (1970), Pan 23431 (1973)

ORBIT 5: The Best All New Science Fiction of the Year

G.P. Putnam's Sons (1969), SF Book Club (1969), Berkley S1778 (1969); UK: Deutsch (1970)



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DIMENSION X: Five Science Fiction Novellas.

Simon and Schuster (1970); UK: Gollancz (1972), Coronet [in two volumes: *Dimension X: Two Novellas* and *Elsewhere X 3: Three Novellas*] 16787 (1974), 18616 (1974)

ORBIT 6: An Anthology of New Science Fiction Stories
G.P. Putnam's Sons (1970), Berkley S1848 (1970); UK: Rapp and Whiting (1972)

ORBIT 7: An Anthology of New Science Fiction Stories
G.P. Putnam's Sons (1970), SF Book Club (1970), Berkley S1900 (1970); UK: Rapp and Whiting (1973)

ORBIT 8: An Anthology of New Science Fiction Stories
G.P. Putnam's Sons (1970), Berkley S1970 (1971); UK: Rapp and Whiting (1973)

A POCKETFUL OF STARS

Doubleday (1971); UK: Gollancz (1972), Pan 23927 (1974)

FIRST CONTACT

Pinnacle P062N (1971), Pinnacle 40354 (1978)

ORBIT 9: An Anthology of New Science Fiction Stories
G.P. Putnam's Sons (1971), Berkley N2116 (1972)

ORBIT 10: An Anthology of New Science Fiction Stories
G.P. Putnam's Sons (1972), SF Book Club (1972), Berkley N2236 (1972)

PERCHANCE TO DREAM

Doubleday (1972), Manor 95279 (1973), Manor 12401 (1976); UK: Gollancz (1974), Coronet 19926 (1976)

ORBIT 11: An Anthology of New [Science Fiction] Stories
G.P. Putnam's Sons (1972), SF Book Club (1972), Berkley 2316 (1973)

A SCIENCE FICTION ARGOSY

Simon and Schuster (1973), SF Book Club (1973); UK: Gollancz (1973)

TOMORROW AND TOMORROW: Ten Tales of the Future
Simon and Schuster (1973); UK: Gollancz (1974)

ORBIT 12: An Anthology of New Science Fiction Stories
G.P. Putnam's Sons (1973), SF Book Club (1973), Berkley 2409 (1974)

THE GOLDEN ROAD: Great Tales of Fantasy and the Supernatural

Simon and Schuster (1974); UK: Gollancz (1974)

ORBIT 13: An Anthology of New Science Fiction Stories
G.P. Putnam's Sons (1974), Berkley N2698 (1974)

ORBIT 14

Harper & Row (1974)

HAPPY ENDINGS: Fifteen Stories by the Masters of the Macabre

Bobbs-Merrill (1974)

ORBIT 15

Harper & Row (1974)

A SHOCKING THING: Seventeen Tales of the Grotesque
Pocket Books 77775 (1974)

THE BEST FROM ORBIT: Volumes 1-10

G.P. Putnam's Sons (1975), Berkley T3161 (1976)

ORBIT 16

Harper & Row (1975)

ORBIT 17

Harper & Row (1975)

SCIENCE FICTION OF THE THIRTIES

Bobbs-Merrill (1975), SF Book Club (1975), Avon 31708 (1977)

ORBIT 18

Harper & Row (1976)

WESTERNS OF THE FORTIES: Classics from the Great Pulps

Bobbs-Merrill (1977), Barnes & Noble [in two volumes: *Western classics from the Great Pulps*, *7 Westerns of the 40's*] (1978)

ORBIT 19

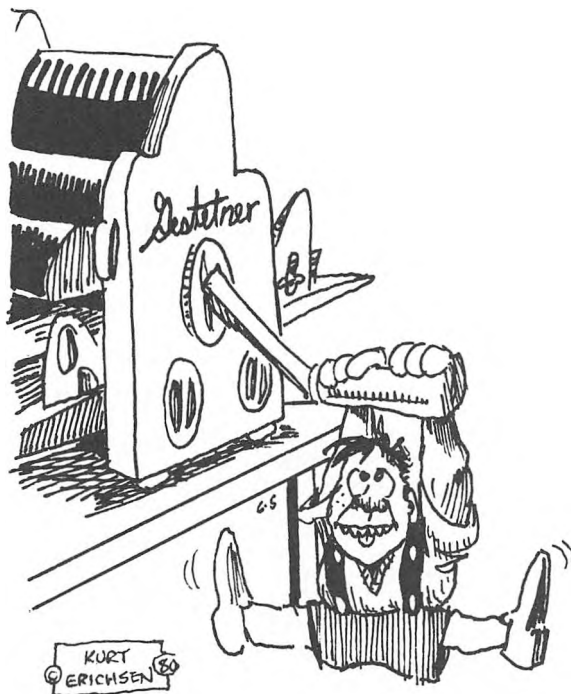
Harper & Row (1977), SF Book Club (1977)

ORBIT 20

Harper & Row (1978)

ORBIT 21

Harper & Row (1980)



TRANSLATIONS [all from French]

"The Blind Pilot" [by Charles Henneberg], *F&SF*, Jan 60 (13)

"The Non-Humans" [by Charles Henneberg], *F&SF*, Jun 60 (13)

"Juliette" [by Claude F. Cheinisse], *F&SF*, Aug 61 (13)

"The Vana" [by Alain Dorémieux], *Rogue*, ?? 61 (13)

"The First Days of May" [by Claude Veillot], *F&SF*, Dec 61

"Moon-Fishers" [by Charles Henneberg], *F&SF*, Apr 62 (13)

"The Devil's God-daughter" [by Suzanne Malaval], *F&SF*, Sep 62 (13)

"The Notary and the Conspiracy" [by Henry Damonti], *F&SF*, Dec 62 (13)

"Another World" [by J.-H. Rosny aîné], *A Century of Science Fiction* (1962, ed. Knight)

"After Three Hundred Years" [by Pierre Mille] [original in 13]

"The Chain of Love" [by Catherine Cliff] [original in 13]

"The Dead Fish" [by Boris Vian] [original in 13]

"A Little More Caviar?" [by Claude Veillot] [original in 13]

"The Monster" [by Gérard Klein] [original in 13]

"Olivia" [by Henry Damonti] [original in 13]

THIRTEEN FRENCH SCIENCE-FICTION STORIES (13)
[see anthology listing; all stories included are given above]

ASHES, ASHES [*Ravage*, by René Barjavel]

Doubleday (1967), Curtis 07015 (1967)

"Uranus" [by Michel Ehrwein], *International SF*, Nov 67

"Notes from a Cyclical Housewife's Diary" [by Juliette Raabe], *International SF*, Jun 68

"Ysolde" [by Nathalie Charles-Henneberg], *International SF*, Jun 68

"The Shapes" [by J.-H. Rosny aîné], *100 Years of Science Fiction* [1968, ed. Knight]

"The Time of the Big Sleep" [by Jean-Pierre Andrevon], *A Shocking Thing* (1974, ed. Knight)

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Pilgrim Award [by SF Research Association] (1975)

Jupiter Award for Best Short Story: "I See You" (1976)

Other award nominations: "Masks" (1968 Nebula Short Story, 1969 Hugo Short Story), "I See You" (1977 Hugo Short Story).

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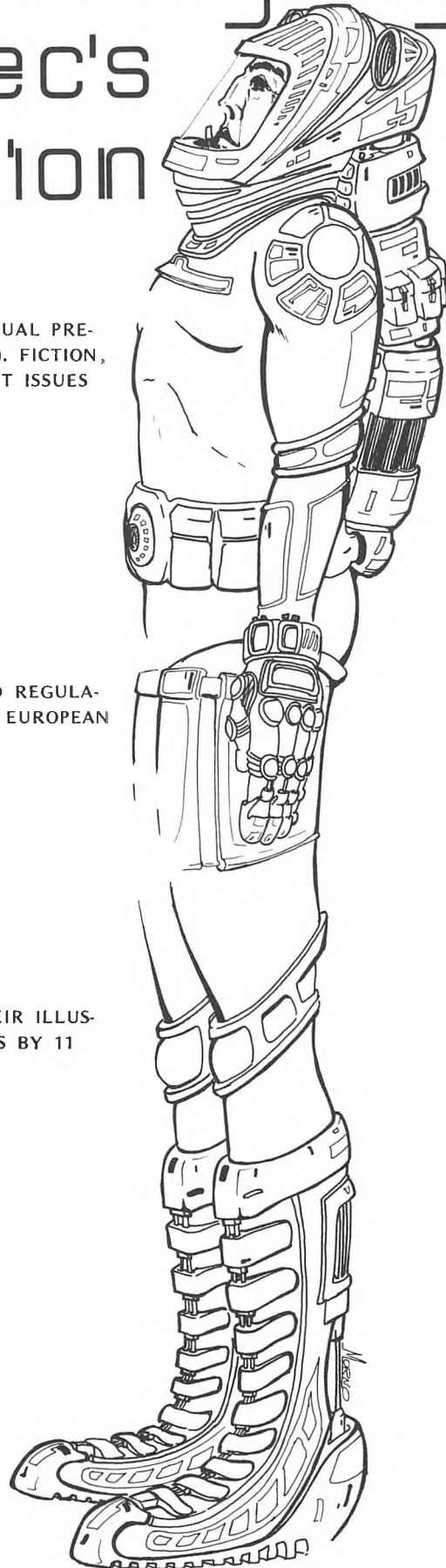
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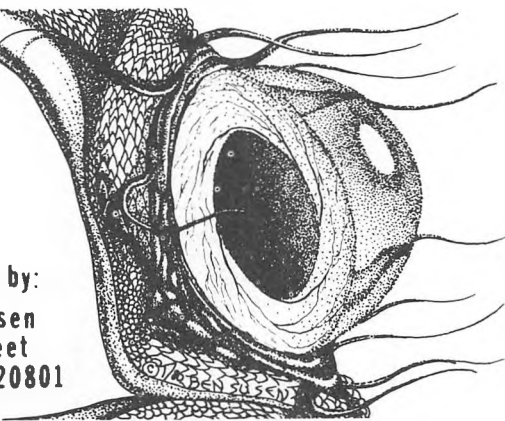
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"Countdown" [original in DR]
"The Downstairs Room" [original in DR]
"How Many Miles to Babylon?" [original in DR]
"The Most Beautiful Woman in the World" [original in DR]

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- "Perchance to Dream" [original in DR]
"The Plausible Improbable" [original in DR]
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"Unbirthday Party" [original in DR]
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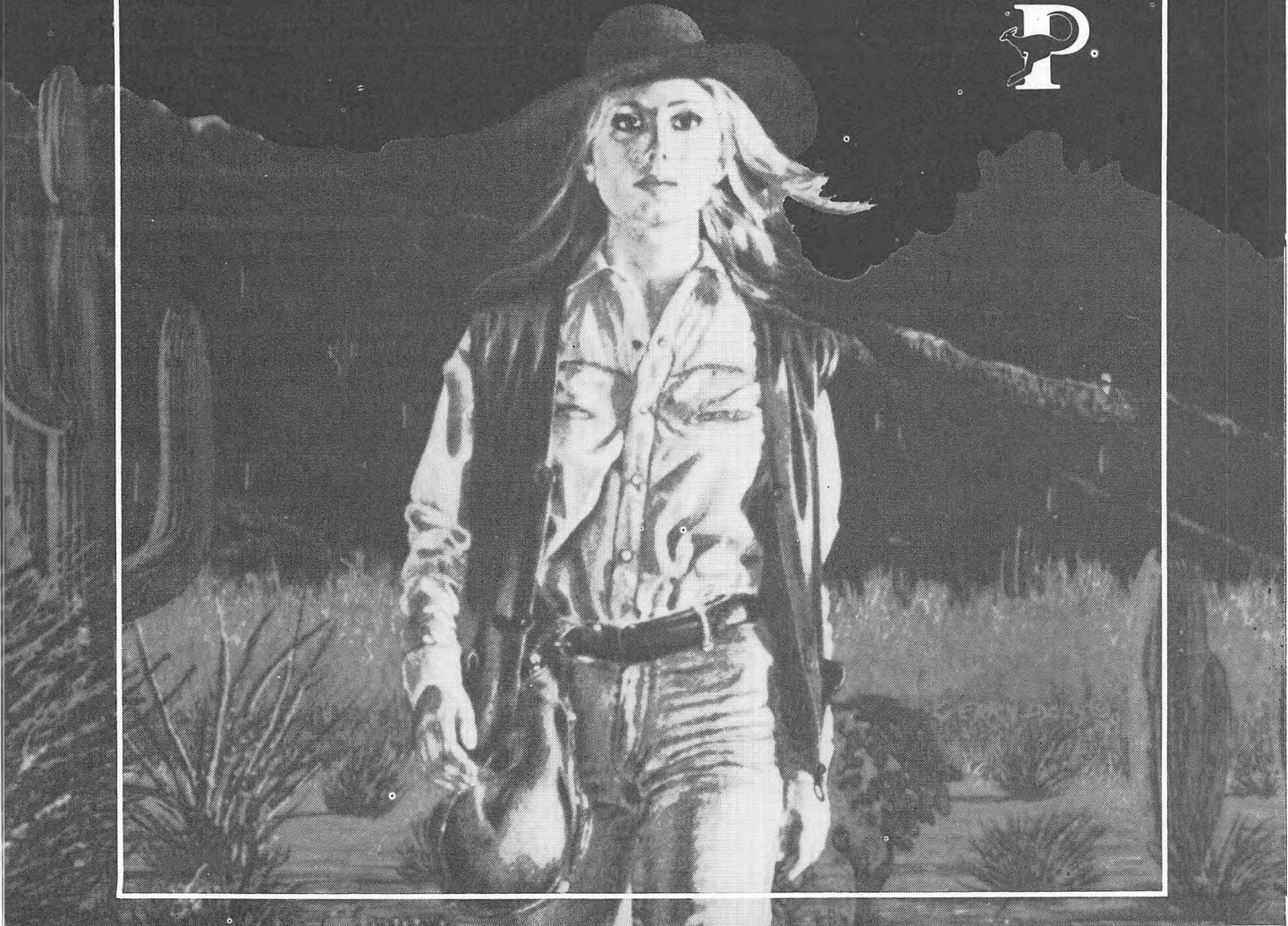
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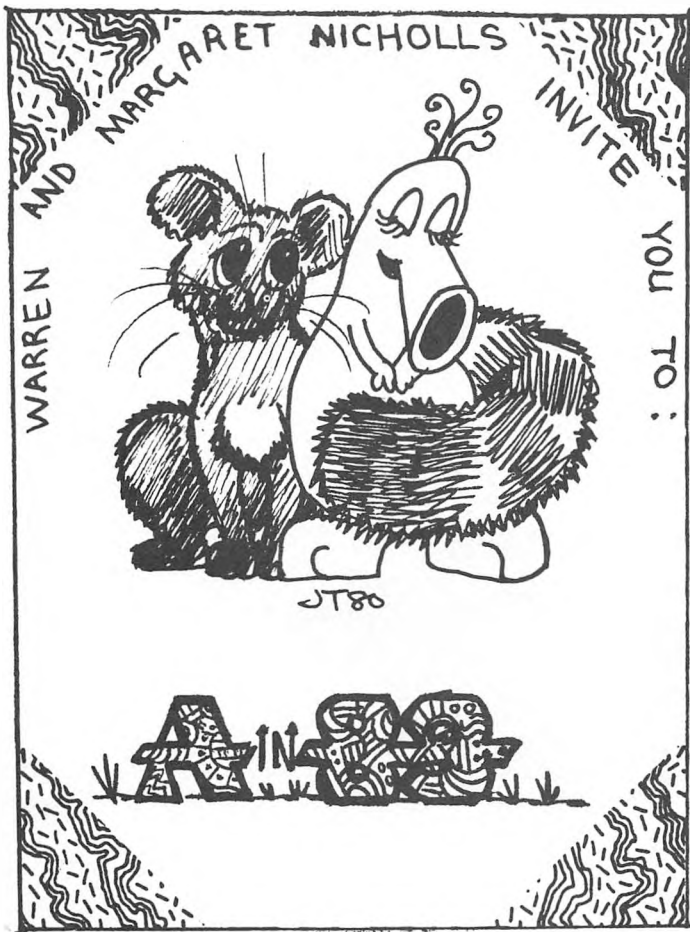
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Farrar Straus Giroux (1976), Pocket Books 80888 (1977), Pocket Books 83503 (1980); UK: Hutchinson (1977), Arrow 920730 (1979)

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Jupiter Award for Best Novel: *Where Late the Sweet Birds Sang* (1976)

Locus Award for Best Novel: *Where Late the Sweet Birds Sang* (1977)

Hugo Award for Best Novel: *Where Late the Sweet Birds Sang* (1977)

Other award nominations: *The Clone* (1965 Nebula Novel), "Baby, You were Great" (1967 Nebula Short Story), "April Fool's Day Forever" (1970 Nebula Novella), "A Cold Dark Night with Snow" (1970 Nebula Short Story), *Margaret and I* (1971 Nebula Novel), "The Infinity Box" (1971 Nebula Novella), "The Plastic Abyss" (1971 Nebula Novella), "The Encounter" (1971 Nebula Novelette), "The Funeral" (1972 Nebula Novelette), "A Brother to Dragons, a companion to Owls" (1975 Hugo Novelette), *Where Late the Sweet Birds Sang* (1976 Nebula Novel), *Juniper Time* (1979 Nebula Novel, American Book Awards SF Hardcover).



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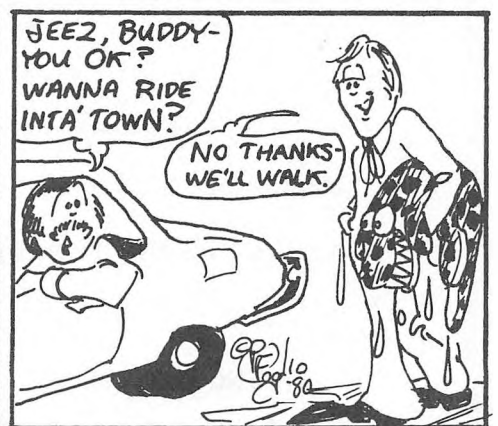
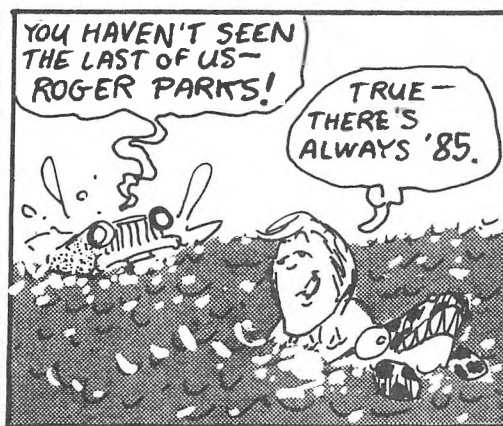
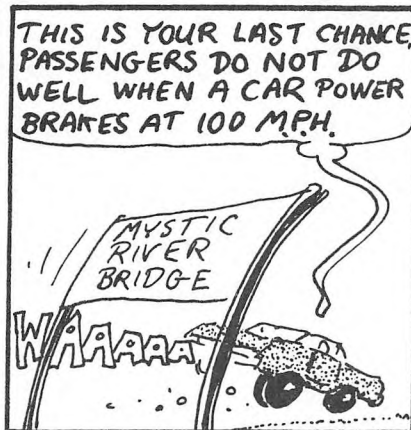
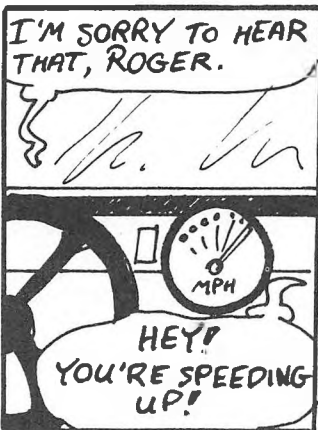
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