

Noreascon Two

★ Progress Report One ★



December 1978

The 38th World Science Fiction Convention

Noreascon Two

Sheraton-Boston Hotel

Hynes Civic Auditorium

Boston, Massachusetts USA

August 29 - Sept 1, 1980

Professional Guests of Honor: *Damon Knight*

Kate Wilhelm

Fan Guest of Honor: *Bruce Pelz*

Toastmaster: *Robert Silverberg*

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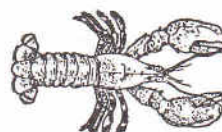
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Advertising Information

Noreascon Two

Progress Report Schedule

We are planning to have five Progress Reports before the convention. Their schedule is as follows:

	Ad Deadline	Mailed	Arrives
Prog. Rept. 2	8-Apr-79	15-Jun-79	15-Jul-79
Prog. Rept. 3	22-Sep-79	1-Dec-79	1-Jan-80
Prog. Rept. 4	8-Feb-80	15-Apr-80	15-May-80
Prog. Rept. 5	1-Jul-80	1-Aug-80	15-Aug-80

Progress Report 5 will be a short newsletter mailed first class (air mail overseas) just before the convention. Advertising rates and schedule for the Program Book will be published later.

Rates For PR 2 Through PR 4 Only

	Image Area	Fan Rate	Pro Rate
A. 1 page	10"×7½"	\$50.00	\$120.00
B. ¾ page	7½"×7½"	40.00	100.00
C. ½ page	10"×3½"	30.00	75.00
D. ½ page	4¾"×7½"	30.00	75.00
E. ¼ page	4¾"×3½"	20.00	50.00
F. ¼ page	2¼"×7½"	20.00	50.00
G. ⅛ page	2¼"×3½"	12.50	30.00
H. ⅛ page	1"×7½"	12.50	30.00

Fan rates: payment required before ad deadline.

Pro rates: 5% discount if paid with ad, 15% agency discount.

Circulation: a minimum of 5,000 copies will be printed of each Progress Report. All members of Noreascon II will receive all PRs unless we run out of the early issues for late joiners and decide not to reprint them.

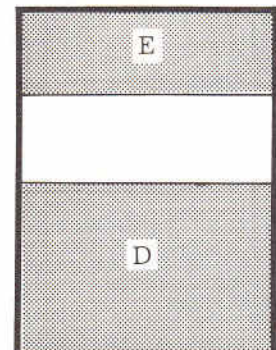
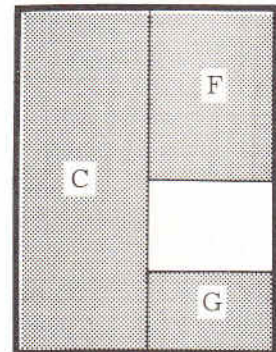
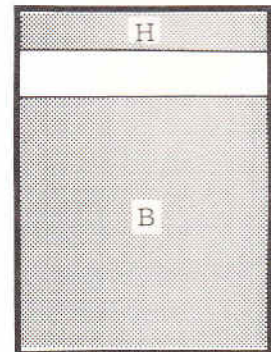
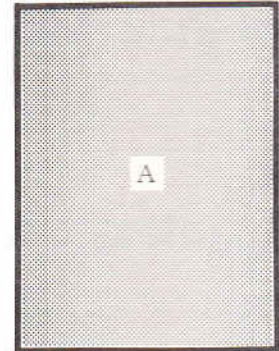
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Only 10¢ a word with a \$2 minimum. You get the first word and up to 2 other specified words **boldface**. This is really cheap considering the exposure your ad will get.

Rates For Progress Report 5

Because Progress Report 5 will be sent first class (air mail overseas) the rates must be higher. We don't expect to get many ads for PR5 but we reserve the right to refuse ads due to lack of space. The fan rates are three times the rates given above and the pro, special position, and classified rates are twice the rates given above for PR2 through PR4.





Noreascon II

Progress Report One

December 1978

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Professional Guests of Honor

Damon Knight

Kate Wilhelm

— photo by Richard Wilhelm



Kate Wilhelm

— Pamela Sargent

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.

Damon Knight

— Robert A. W. Lowndes

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 cussed 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 re-read 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.

Classifieds

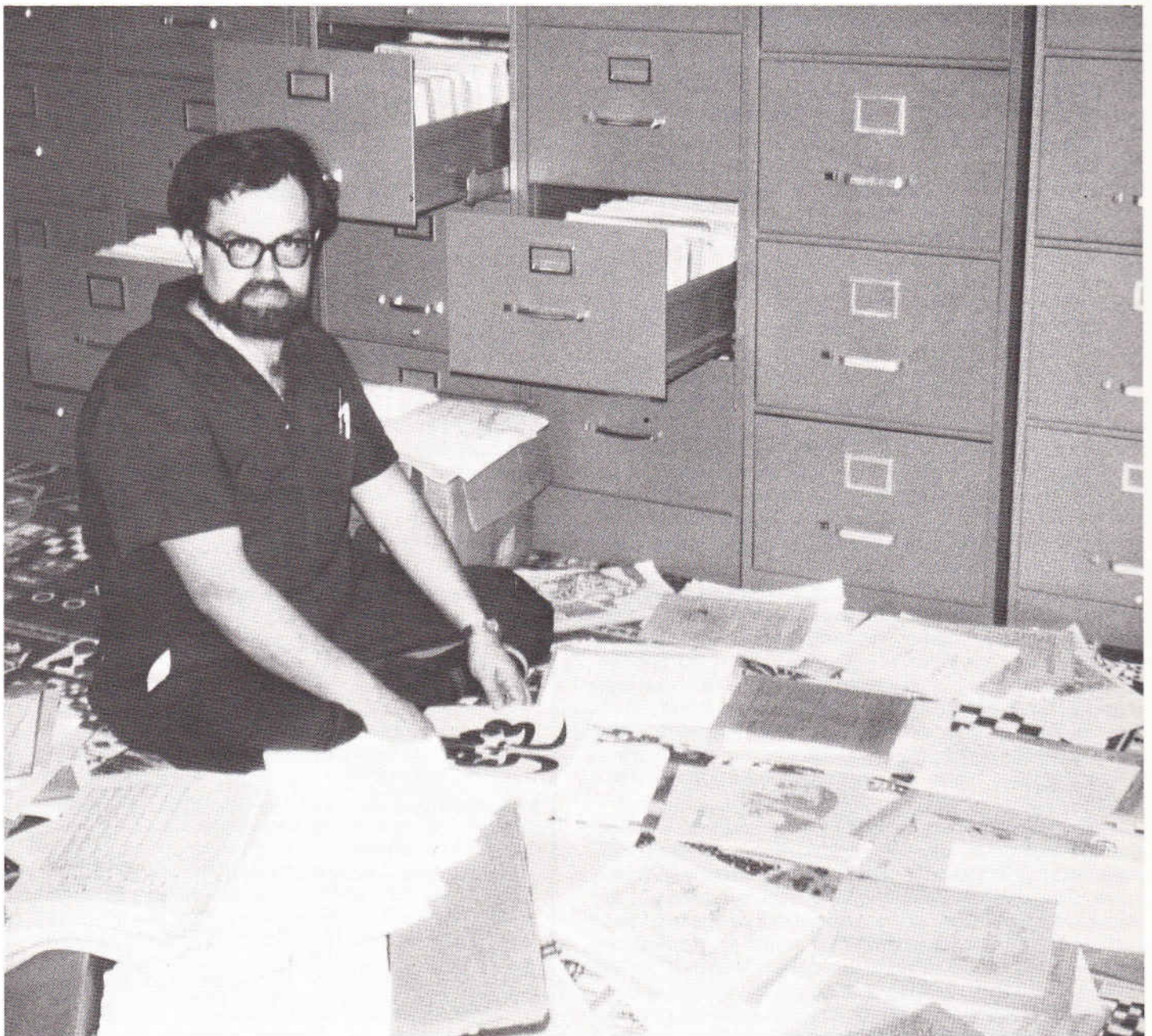
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Boskone XVI — GoH Frank Herbert, Science Speaker Mark Chartrand (Director of NY's Hayden Planetarium), Official Artist Mike Symes, Program, Art Show, Films, Hucksters, 16-18 Feb 1979, Sheraton-Boston Hotel, registration only \$10.

Classified ads cost 10¢ per word, \$2.00 minimum. Deadline for next issue is 8 April 1979.

Fan Guest of Honor

Bruce Pelz



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 Conan-esque 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 Filk-Song 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 newszines, 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

Noreascon Two

Membership Policies

Types of Membership

There are two types of membership you can hold in **Noreascon II**: Supporting and Attending. Supporting membership will get you all generally distributed publications including our Progress Reports, the convention Program Book, and any post-con mailings. If you join late, we will send you the back issues as long as copies are left. Supporting membership also includes the right to vote on the Hugos and on Worldcon site selection for 1982. Attending membership gives you everything you get with a Supporting membership and also the right to attend **Noreascon II**.

Membership Rates

Supporting Membership:

\$8.00 at all times

Attending Membership:

\$20.00 before 1 July 1979

\$30.00 from 1 July 1979 to 1 July 1980

Conversion from Supporting to Attending:

\$12.00 before 1 July 1979

\$22.00 from 1 July 1979 to 1 July 1980

We chose 1 July 1979 as the date to raise our membership rates to the next step because it will be during August of 1979 that we will have to make a final decision concerning the Hynes Auditorium. If we have enough members at that time, we will retain our reservation for all of the Hynes. But if it looks as if attendance will be low, we might choose to release part of the space in order to save money. It will help us to make our decision if as many of our members as possible join before 1 July 1979.

After that date the membership rate will stay level for a full year, until just before the convention itself. The at-the-door rate has not yet been set, since we'd like to wait until we have a more detailed idea of our financial position. We'll try to keep the at-the-door rate as low as we possibly can.

If you'd like to know more about how we set our membership rates, you can read Leslie Turek's article on "Planning for the Worldcon" in this Progress Report, or Jim Hudson's article on setting membership rates in *The Voice of the Lobster* # 1.

Membership Refunds

We are sorry but we can not honor requests for refunds of membership fees; however, you can transfer your membership to someone else.

Fannish Names

Many people like to register for the Worldcon under a fannish name or nickname. This is fine with us, but we have heard of situations where the Post Awful returned mail marked "Addressee Unknown" because they didn't recognize the fannish name. So

you may specify a fannish name, but we recommend that you also give us your real name. Your mail will then be addressed to "Fannish Name c/o Real Name", which should insure that it will actually get to you. You will be listed twice in the membership listing that appears in the Progress Reports, once under each name. Your convention membership badge will be printed with your fannish name. We hope this will cover all eventualities.

Multiple Memberships

An individual or organization may purchase multiple memberships in **Noreascon II**. However, only the first membership will be listed under the purchaser's name. The additional memberships will be listed as "Guest 1 of (Purchaser)", "Guest 2 of (Purchaser)", etc. Guest memberships may be converted by the purchaser to a real name at any time up until the general mail membership cutoff date, which will be about a month before the convention. If not converted before the cutoff date, they can be picked up at the convention only by the person who originally purchased them. Guest memberships do not have voting rights unless they have been converted to a real name.

Children's Memberships

Children who are accompanying adults, and not attending the convention in their own right, need not have a membership in the convention. Children who will be participating in the convention as individual persons rather than as dependents will need to purchase attending memberships at the regular rate. The committee leaves it to the parent, guardian, or other relevant adult to decide which category applies in each case, but we would like to point out that children who do not have their own memberships must be accompanied at all times, and will not be admitted to functions without an associated adult.

Department of Missing Fans

Please send us your change of address when you move. It would also help if you would indicate which of our mailing lists you are on in addition to our main membership list — the *Voice of the Lobster* subscription list, the news release mailing list, our list of potential advertisers, etc. Each of these lists is maintained separately, and although we will try to check them against the main membership list from time to time, it would help to eliminate errors if you will bring your Change of Address to the attention of all the proper people when you send it in.

Here is a list of the people for whom we do not have current addresses as of November 1, 1978. (Previous location in parenthesis.)

Barry D. Gehm (Lebanon IL)
Lester K. Greathouse (Kansas City MO)
Susan Guthman (St. Paul MN)
David Kadecek (San Jose CA)
Leslie Knight (Phoenix AZ)
Johnny M. Lee (Houston TX)
Don c/o Lindsay (Hazeldean Ont.)
Tom Marcinko (Champaign IL)
Dale A. Martin (Lowry AFB CO)
Jerri Olson (San Diego CA)
Donna L. Sutton (Perris CA)

In Memoriam

Before we won the 1980 Worldcon, we held a contest to name the convention. The winning name was Noreascon II, first suggested by David Shank. Unfortunately, Dave never knew that he won; he died in September 1978 at the age of 26. Plagued by poor health all his life, Dave still managed to attend Boskones, other regionals, and Worldcons. It's a damned shame he won't be enjoying the Worldcon he named.

— Tony Lewis

Membership Processing Progress

We came back from Iguanacon with 1160 memberships, most of them recorded only on the site-selection voting ballots. Working hard, we made a big push to get things sorted out, enter all Iguanacon memberships into our computer files, and send out a mailing to all of these members reporting on their status. This was completed by early October.

But before we could sit back and take a deep breath, we started receiving the results of our mailing — hundreds of conversions and a few polite letters indicating that we had made an error of one sort or another. That'll teach us to be so efficient.

So we plunged back in and set to work straightening out the conversions, corrections, and misconceptions. We hope that by the time you receive this Progress Report all the hassles will have been long ago taken care of. But if any do remain, please continue to tell us about them.

Lines of Communication

What Happens to Your Letters

Our secretary, George Flynn, checks the Noreascon post office box every weekday. (We don't have mail delivery on Saturday or Sunday.) He assigns every piece of incoming mail a "control number" to help us keep track of it, and he checks that the sender's name and address are on both the letter and any checks enclosed. He marks the checks as to their purpose (M: Membership; V: Voice of the Lobster, etc.) and gives them directly to the treasurer for deposit. The letters are sorted into categories and, if they pertain to several areas, they may have to be xeroxed before being distributed.

If a letter asks a simple question that George can answer directly, he does so as soon as possible (usually within a few days). If the letter is a more complicated query, he assigns it to the person best equipped to answer it. That person must eventually return the letter and a copy of his answer to George, who will log it as being answered and file both the letter and the answer. Letters relating to membership payments or problems go into the membership file. In general, acknowledgments of membership

payments are not sent out until **after** the membership has been entered into our computer system. This causes some delay, but it does insure that the label on your acknowledgment is the same as the label that will be used on all other correspondence.

Letters of general comment that don't require an immediate answer are filed in a "Comment" file that is brought to all committee meetings and work sessions. This gives all the committee members a chance to read them and write down their reactions. Many of these letters will eventually be printed in the *The Voice of the Lobster*, or sometimes George will run excerpts through the committee ap. If you send us a letter of comment that you specifically **don't** want us to print in *The Voice of the Lobster*, please be sure to indicate that by using the fannish abbreviation, DNQ (Do Not Quote). In general, letters of comment will not be answered directly unless you specifically request an answer, but you can be sure that every letter does get read and considered.

The Voice of the Lobster

The Voice of the Lobster is a fanzine published by the **Noreascon II** committee for discussion of topics related to the running of Worldcons. For example, issue # 1 (published Nov. 1978) contains an analysis of the finances of Boston's bidding campaign, an explanation of how we set our membership rates, a report on the actions of the Iguanacon business meeting, and many pages of letters and commentary on such topics as how long a Worldcon should last, various proposals for changing the Hugo rules, programming suggestions, etc. Issue # 2 should be ready around the time you get this Progress Report, and subsequent issues will follow at (we hope) 2-3 month intervals. If you'd like to join the dialogue or just see what other people have to say, write to *The Voice of the Lobster* c/o the **Noreascon II** box. It costs 50¢ for a single issue, \$2.00 for all the issues we publish (including back issues as long as they last); you can get a free issue if we print your letter.

News Releases

Another way that we plan to keep fandom informed about our activities is to send out news releases on a more-or-less monthly basis. The news releases will be sent to any SF publication, fan or pro, that we think likely to reprint some of our news for the benefit of its readers. If you represent such a publication, and have not been receiving our news releases, please let us know.

We just don't have the manpower or finances to send these news releases out to all of our members. However, we **will** be reprinting major portions of them in *The Voice of the Lobster*, so if you're interested in seeing them, place your subscription now.

Mailing of Progress Reports

Because of the large size of the Progress Reports, we must mail them in the cheapest possible way. This is by bulk rate mail. Right now our application is pending for a non-profit bulk rate permit, which we hope to receive in time to mail this first Progress Report.

People who join **Noreascon II** after the first Progress Reports are produced **will** receive back issues of the Progress Reports they missed, but they will not be mailed out immediately. We will have to wait until 200 new memberships accumulate, since 200 is the minimum number of pieces allowed to be mailed at one time under the bulk rate. Because this can cause quite a delay, all new members will be sent a separate first-class postcard acknowledging their membership as soon as that membership is entered into our computer files.

We plan to mark all of our mailings:

ADDRESS CORRECTION REQUESTED

FORWARDING & RETURN POSTAGE GUARANTEED

This **should** mean that if you move and the Post Office knows your new address, it should forward your Progress Report and expect you to pay for forwarding postage. Meanwhile, it should send us a card with your new address (which it will charge us for) so that we can correct our records. But we're sure everyone is aware that these things seldom work as promised. Bulk rate mail is what people generally refer to as "junk mail", and while we may resent the implication that our lovingly-constructed Progress Reports may be considered by the Post Office to be junk, that, in fact, is the way it is. So **please** send us your Changes of Address so we don't have to depend on the good will of the Post Office.

Bounced Progress Reports will be remailed to members at no extra charge to the member. It's just not worth sending letters back and forth (postage 30¢) just to bill you for 50¢. But we will not remail unless we are given your correct address and know specifically which Progress Reports you are missing.

Why We Have International Agents

We have international agents to make things more convenient for our non-US members and also to help us with problems relating to foreign checks and currency conversion. If you live in a foreign country and are able to send us checks in US currency, then you may deal either directly with us or with the agent in your country. If you would prefer to send a check in your own currency, then you must send it to the appropriate agent, who will be able to deposit that check in a foreign-currency bank account. If there is no agent for your country, then we ask that you please try to obtain a US currency check, or else make your foreign currency check about 15% larger to cover the fees that our bank charges to handle such checks.

Our agents will all be sent updated membership lists about once a month, so you can feel free to ask them questions about your membership status.

Mailing of Foreign Progress Reports

There have been a number of problems in the past with non-US members receiving progress reports late, and receiving Hugo and site-selection ballots too late to return by the voting deadline. The problem is that air mail postage for Progress Reports, even using AO rates for printed matter, is extremely high — over \$1.00 per copy. Our current plans are to send the first two Progress Reports, which are not particularly time-critical, by surface mail. Then, if

we possibly can, we will send the rest of the Progress Reports by air mail. If our budget does not allow this, then we will at least send the ballot forms and explanatory materials by air mail, so that none of our members will find themselves disfranchised.

Facilities and Transportation

The Sheraton-Boston Hotel

The **Noreascon II** hotel is the Sheraton-Boston, the flagship hotel of the Sheraton chain. Since it hosted the first Noreascon in 1971 it has been expanded to 1,430 guest rooms and 42,318 sq. ft. of function space, ranging from the 15,796 sq. ft. Grand Ballroom complex to many smaller modular rooms. The Sheraton is currently undergoing a \$7.3-million-dollar renovation program. Work on the function areas has been completed, and the older sleeping rooms are being upgraded to match those in the new tower.

Since **Noreascon I**, the Sheraton-Boston has been the site of five Boskone regional science fiction conventions. Because of this past experience, we know that the hotel staff enjoys working with fans and is familiar with the needs of a science fiction convention. They know what a Worldcon is all about and are looking forward to hosting another one.

The Sheraton-Boston offers all the usual amenities: air-conditioning, color TV, ice and soft drink machines on every guest room floor, room service, etc. In addition, they provide reduced rate parking, specially-equipped rooms for the handicapped, a year-round dome-covered swimming pool, and nine restaurants and lounges.

Although we expect that the Sheraton will provide enough sleeping rooms for all attendees, any overflow can easily be accommodated in the 1,300 additional sleeping rooms to be found in other hotels within a two-block radius.

Charter Information

Worldcon U.K. Charters

For all those people, fans, etc., interested in traveling to the convention from Great Britain, Eire or other European countries, Worldcon U.K. Charters is attempting to arrange a package including flight, hotel and convention registration. The flight will be from London, via Dublin to Boston and return. If interested please contact either:

Chris Smith
60 Henley Street
Sparkbrook, Birmingham 11
England

or

Phil Dawson
17 Royal Terrace
Edinburgh, Scotland

This is the only charter that we know about right now, but we will be happy to list any others that send us information.

SHERATON—BOSTON HOTEL

1430 Sleeping Rooms

HYNES AUDITORIUM

120000 sq. ft. Exhibit Space

Direct Entrance to Hotel

EXHIBIT ARCADE
BALCONY TO AUDITORIUM
MEETING ROOM

5000 Seat Auditorium
FOYER
STAGE

LOBBY LEVEL

KON TIKI PORTS RESTAURANT
LOBBY BAR
AIRLINE TICKET OFFICE
FLORIST
FRONT DESK
ESCALATORS TO BALLROOM COMPLEX
NEWSSTAND
SHOPPING ARCADE

5th FLOOR

YEAR-ROUND SWIMMING POOL
JACUZZI WHIRLPOOL
GAME ROOM
BARBER SHOP

LANAI SUITES

3rd FLOOR (CONFERENCE LEVEL)

DIRECT ENTRANCE TO
JOHN B. HYNES AUDITORIUM
BEACON CONFERENCE COMPLEX
28 MEETING ROOMS AND
SEMINAR ROOMS

UPSTAIRS PUB

ESCALATORS

2nd FLOOR (PLAZA LEVEL)

BALLROOM COMPLEX
GRAND BALLROOM
CONSTITUTION ROOM
INDEPENDENCE ROOM
REPUBLIC BALLROOM
LIBERTY COMPLEX

ESCALATORS

RESTAURANTS

FALSTAFF ROOM
PAVILION COFFEE HOUSE
PERSIAN LOUNGE
ICE CREAM PARLOR

ESCALATORS

Near the Hotel

The Sheraton-Boston Hotel and the Hynes Auditorium are located in the Prudential Center — a modern complex of stores, offices, and apartments with its own underground parking garage. The Pru also contains a 24-hour supermarket, a liquor store, branches of Brentano's Book Store, Saks Fifth Avenue, and Lord & Taylor, twenty-two other stores, and a 50-story-high observation deck.

On Boylston Street, which borders the Pru, you will find lots of eating places ranging from Jewish delis to Chinese cafeterias to creperies — plus book stores, movie theatres, another 24-hour grocery store, drug stores, quick printing places, artist and office supply stores, banks, camera stores — all within a few minutes walk from the hotel. We plan to prepare a map of the local area to hand out at the convention. It will have listings of the places of interest, giving their hours open, type of food served and price range for restaurants, etc.

The Hynes Civic Auditorium

The Hynes Civic Auditorium connects directly to the Sheraton-Boston Hotel. You won't have to cross a street or walk through a tunnel — you can step directly into the Hynes from the hotel's convention floor.

The Hynes has an auditorium that seats over 5000 people, along with an additional 120,000 sq. ft. of exhibit space. It has 23 permanent or modular meeting rooms, plenty of utilities, and a floor loading capacity that would allow a huckster to have five tons of books at his table. Both the Hynes and the Sheraton have convenient off-street loading docks for hucksters and exhibitors, and one of the Hynes elevators, with a 48' by 14' 8" platform, would accommodate the biggest elevator party ever.

Getting There

The hotel is convenient to all the usual forms of transportation. (Fans arriving on horseback or by space shuttle may have some difficulty.) The Massachusetts Turnpike (I-90) passes under part of the Prudential Center and has an exit right there. The hotel provides reduced-rate parking in an underground garage; you can unload your car right next to the elevators that serve the guest room floors. Just a few blocks from the hotel are the Back Bay Railroad Station and the Greyhound and Trailways Bus Terminals. Logan International Airport is just across the harbor from the city center and only three miles from the hotel. Limousines run between the hotel and the airport every half hour and the current fare is \$2.50. There is also a convenient public transportation system that will get you from the airport to a subway stop by the hotel for only 50¢.

Making Hotel Reservations

In a later Progress Report, we will provide rates, reservation cards, and detailed information for the Sheraton-Boston and alternate hotels. Please do not make your hotel reservations until then, since using the proper reservation cards will ensure that you are charged the convention rates, which will be much lower than the regular hotel rates.

Vacationing in New England

For those who plan to make Noreascon II part of a longer vacation in the New England area, here are the addresses of some agencies that will provide sightseeing information:

The Greater Boston Convention and Tourist Bureau, Visitors Information, 900 Boylston St, Boston MA 02199

Massachusetts Department of Commerce and Development, 100 Cambridge St, Boston MA 02202

Vermont Development Agency, Montpelier VT 05602

The Greater Vermont Association, Box 37, Montpelier VT 05602

State Division of Economic Development, State House Annex, Box 856, Concord NH 03301

Rhode Island Department of Economic Development, Tourist Promotion Division, One Weybosset Hill, Providence RI 02903

The Department of Commerce and Industry, State Capitol, Augusta ME 04333

State of Connecticut Department of Commerce, 210 Washington St, Hartford CT 06106

Help Us Whitewash This Fence!

Putting on a Worldcon can be a lot of fun, but it also takes an immense amount of effort. So over the next year and a half we'll be looking for people who would like to share in the work or who can provide something special to enhance the convention.

What we need right now is to find people willing and able to take on the job of **running** particular areas of the convention. Those of us on the current committee can't possibly handle the forty or fifty responsible positions that are needed to make a

large-scale Worldcon come off smoothly. In addition to the functions that are a necessary and traditional part of the Worldcon, such as the main program, film program, fan program, art show, masquerade, hucksters' room, awards ceremony, registration, information desk, babysitting*, operations, hotel relations, security, logistics, guest liaison, publicity, vote administration, publications, business meeting, parties, treasuring, etc., there are many functions that have regularly been included, such as computer games, mimeo room, fan cabaret, authors' forum, discussion groups, neofan room, auctions, fan history room, radio tapes, video room, sightseeing tours, trivia bowl, fan musicals, filksings, special art and book exhibits, etc. We would like to hold as many of these diverse functions as we can accommodate, but that will depend on finding competent people who are willing to take on the responsibility of organizing each of them.

If you feel that you're qualified to take on any of these positions (or others), please get in touch with us. A letter is better than a phone call, because then we will have something concrete for the committee to read and discuss. You should include the following information:

- your name, address, and telephone number
- what you would like to work on, and at what level of responsibility
- what experience you have had working on conventions (We'd appreciate it if you would list at least two people you have worked with who can give you a reference.)
- what ideas you have for the area(s) you would like to work on.

If you have had experience of the sort we're looking for, but would rather not take on a major responsibility at **Noreascon II**, we'd still like to hear from you with your suggestions and ideas. We would particularly like to hear from those of you who have organized special functions for recent Worldcons. If you'd rather not do it again, perhaps you could suggest possible people to take it over, or perhaps you might be willing to serve as an advisor. Whatever information you can give us would be helpful.

We'll eventually need lots of people to work as gofers, registration clerks, and other jobs at the convention, but we're not ready to sign up those helpers quite yet. If you're planning to volunteer for such work, we love you, and we'll need you, but we're not ready to hear from you just now. After we've worked out exactly what our needs will be, we'll make a big announcement asking for your help.

And those of you who live in the Boston area can help by coming to our work sessions every other Wednesday at the home of Jim Hudson and Ellen Franklin, 33 Unity Ave, Belmont, MA 02178. Call 489-2142 for dates and directions.

We're looking forward to hearing from you, and working with you on **Noreascon II**.

* *Babysitting has frequently been considered an expendable item, but with one committee member with infant, and two more expecting, for us it will be a necessity.*

Financial Reports

by Jill Eastlake

Bidding Finances Report

Below is a summary of our income and expenses from the formation of the Committee for Boston in 1980 through our victory at Iguanacon. If you would like more details, you should read Leslie Turek's article in *The Voice of the Lobster* #1.

Income

Committee member assessments	\$2274.34
Sheraton-Boston donation	300.00
NESFA donation	250.00
Pre-support(&opposing) members.....	269.00
Other donations	86.30
Bank interest.....	23.07
Button sales ¹	6.25
TAFF/DUFF art ²	7.50
Total Income	\$3216.46

Expenses

Worldcon advertising	\$699.93
Advertising overhead	425.51
Regional con advertising	95.00
Fanzine advertising	20.00
Flyers	648.98
Parties ³	489.43
Slide show	92.41
Administration ²	466.56
Total Expenses	\$3259.02

Notes:

1. We sold our first batch of buttons for 3 days at Boskone 12, until we decided that collecting quarters was too much of a hassle.
2. We sold some artwork at Balticon, giving the proceeds equally to TAFF and DUFF.
3. **Most** of our parties were paid for by individual members of the committee at conventions that they were attending, and by their and our friends.

TAX EXEMPT STATUS

We have received an advance ruling from the IRS finding that we are a tax exempt literary and educational organization qualifying under section 501(c)(3) and 509(a)(2) of the tax code. Gifts, bequests, donations, etc. to **Noreascon II** or The Committee for Boston in 1980 (both operating names of Massachusetts Convention Fandom, Inc., a Massachusetts corporation) are tax deductible to the extent provided by law. This advance ruling is retroactive for those who have made donations to us in the past and is valid presently through September 30, 1979, by which time we expect to get a permanent ruling.

Noreascon II Financial Report

Here is the first of the financial reports we will be publishing regularly to show you where your money is going. Our books are kept on a cash basis.

Balance Sheet 30 September 1978

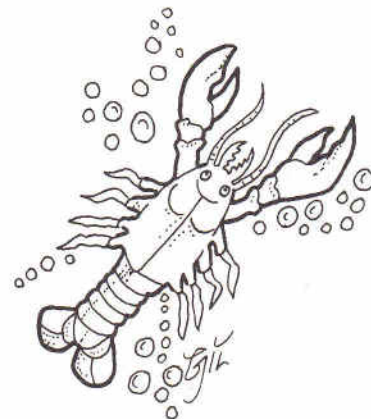
Current Assets		
Checking account	\$5120.01	
Deposits with vendors	88.00	
Advances to persons	- 139.06	
		\$5068.95
Fixed Assets		
Capital equipment	\$126.50	
Depreciation	- 28.34	
		98.16
Total Assets		\$5167.11

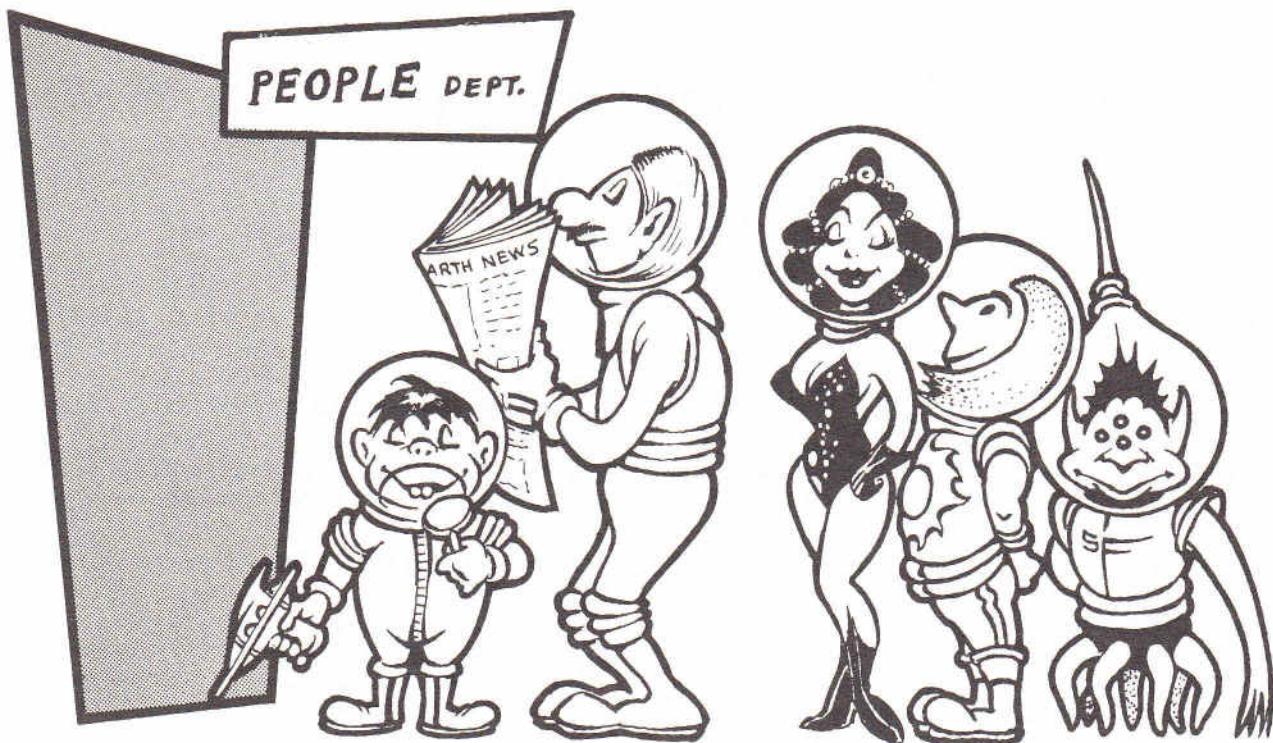
We have no cash liabilities.

Cash In/Out through 30 September 1978

Account	in	out
Administrative	\$ 1.23	\$ 759.22
Capital equipment		126.50
Registration	8232.00	51.16
Publications	20.00	2.50
Voice of the Lobster	8.50	
Progress Report Zero		97.50
Repay bidding Comm.		2155.90
Totals	\$8261.73	\$3192.78

Note: Repayment to bidding Committee is the committee member assessments less the membership fees for committee members.





As of 1 November 1978, we had
1249 members of which 589 were
Supporting and 660 were Attending.

0001 Kate Wilhelm
0002 Damon Knight
0003 Bruce Pelz
0004 Elayne Pelz

— A —

0191 Mark Abbott
0192 Paul K. Abelkis
0193 Alyson L. Abramowitz
1150 Forrest J Ackerman
1151 Wendayne Ackerman
0194 Terrence Adamski
0090 David B. Affler
0051 Sharron M. Albert
0195 Dan Alderson
1189 John Allen
0196 P. M. Altenburg
0197 Peter Alteowcus
0198 Sid Altus
1234 Darrell Ambro
0092 Cliff Amos
0199 Kenneth Amos
0091 Clifton Amsbury
0200 David Anderson
1194 Gary L. Anderson
0201 Lynn Anderson
0202 Douglas S. Andrew
0203 John C. Andrews
0204 John W. Andrews
0205 Harry J. N. Andruschak
0206 Carol Anndy
0093 Jan N. Appelbaum
0207 Bobbi Armbruster
1178 Lynne Aronson
0208 Mark J. Aronson
0209 Roy Auerbach
0210 Alicia Austin

0211 B. Shirley Avery
1112 Don Ayres

— B —

0213 Al Babcock
0214 Donald Bailey
0215 W. Michael Baker
0216 Graham Kimbrough Ball
0217 Selden E. Ball Jr.
0218 Ian Ballantine
0219 Nikki Ballard
0220 Gerri Balter
1097 Michael D. Barker
1159 Roberta Barker
0221 Bob Barnes
0094 Jeremy A. Barry
0222 John E. Bartelt
0223 Gail Barton
0224 Martha A. Bartter
1193 Richard D. Bartucci D.O.
0225 Gary Bateman
0226 Sharon Bateman
1138 Kurt Baty
0227 Scott R. Bauer
0228 Allen Baum
0229 Mary Ann Beam
0230 Ray E. Beam
0231 Allan Beatty
0232 Doris M. Beetem
0233 Barbara Belknap
0234 James D. Belknap
1107 Clifford Roy Bell Jr.
0235 Yves Bellefeuille
0236 Neil I. Belsky
0237 Judith Carol Bemis
0238 Elizabeth Benn
0239 Naren Benn
0095 Becky S. Bennett
0096 Gregory R. Bennett
0240 Michael Bentley

1240 Jean Berman
0241 Leroy F. Berven
0242 Chip Bestler
0243 Leah R. Bestler
1129 Stephanie Bielawski
0244 Edward E. Biefeldt
0245 Erik J. Biever
0246 Priscilla Bills
0247 Dainis Bisenieks
0248 John R. Blaker
0249 J. M. Bledig
0061 Gary W. Blievernicht
0062 Pamela L. Blievernicht
0048 Elaine Bloom
0250 Kent Bloom
0251 Don Blyly
0252 Janice M. Bogstad
1137 Katherine Bonham
0253 Warren Book
0254 Robert M. Bosma
0255 Alan L. Bostick
0256 Ron W. Bounds
0041 Lester G. Boutillier
0257 Bill Bowers
0023 Jerry Boyajian
0258 David C. Boyce
0259 John M. Bradley
1212 Eric Bradner
0097 Jay Brandon
0260 Richard Brandshaft
0261 David S. Bratman
0262 David C. Bray
1197 Guest of Howard J. Brazee
1196 Howard John Brazee III
0098 Vivian M. Bregman
0027 Seth I. Breidbart
0263 H. Corson Bremer
0264 Paula M. Bremer-Gersich
0265 Carrie Brennan
0266 Gavin Brennan

0267 Stephen W. Bridge
0268 M. David Brim
0269 Marsha Joan Woolfolk Brim
1246 Robert E. Briney
0270 Michael J. Brockman
0271 Sarah R. Bronstein
0272 Ned Brooks Jr.
0273 David Brough
0274 Charles N. Brown
0275 Dennis R. Brown
0276 Greg Brown
0277 James H. Brown Jr.
0278 Robert H. Brown
0279 William A. Brown III
0056 Amy P.W. Brownstein
0057 Stu Brownstein
1242 Debbie Brush
0280 L. Lois Buhalis
0281 Frances M. Buhman
0282 Joanne Burger
0283 Crispin Burnham
0284 Gale Burnick
0285 Kathy Busby
0099 Erwin H. Bush
0100 Shelby Bush III
0101 Linda Bushyager
0102 Ron Bushyager
0286 C. Joseph Butler
0287 Ken Butler
0288 Brent A. Byrd

— C —

0289 Pat Cadigan
0073 Charles Cady
0074 Tasha Cady
0290 Tom Cagle
0291 Chris Callahan
0292 Dennis J. Caltagirone
0293 Lee Caltagirone
0294 Donna L. Camp

0295 Richard E. Camp
0296 Chris Campbell
0034 David A. Cantor
0103 Kristine A. Card
0104 Orson Scott Card
0297 James Byrne Carleton III
0298 Allen R. Carlson
1135 Charley Carlson
1134 Debara Carlson
0017 William C. Carton
1147 Diana Lois Cartwright
0299 Cindy Casby
0300 Coreen Casey
0301 Neil Casteel
0302 William I. Cavin
0303 Ann N. Cavitt
0304 William T. Cavitt
0305 Greg Chalfin
0306 Jack L. Chalker
0307 Ann Layman Chancellor
0308 Chattanooga SF Association
0309 Elliot J. Chikofsky
1100 Carole Christian
0310 Alina Chu
0311 Beverly Clark
0312 Ivan Clark
0313 Gavin Claypool
0314 Sean Cleary
0315 Fred Cleaver
0316 Curt Clemmer
0317 Robert J. Clifford III
0318 Gary E. Cobb
0319 Eli Cohen
0320 Sandy Cohen
0321 Corey S. Cole
0322 Jud Cole
0324 Mary L. Cole
0323 Nancy J. Cole
0325 Sidney Coleman
0326 Fred E. Conner
0327 Cathleen A. Cooper
0328 Roberta D. C. Corey
0329 Bobby Cornelius
0330 James A. Corrick
0331 Perri Corrick-West
0332 Bard Clifford Cosman
0046 John H. Costello
1190 Terry H. Cox
0333 Edward E. Cragg
0334 Charles A. Crayne Jr.
0335 Dian Crayne
1106 Sauta Donna Crisci
0336 Janet R. Cruickshank
0337 Jon C. Crusoe
0338 Ctein
0339 Jim Cummings
0340 Sandee Cunningham
0341 Bob Currier
0342 Ronald Currier Jr.
0343 Sheila Currier
0344 Ernest Albert Curtin
0088 Richard L. Curtis

— D —

0345 Angelo D'Alessio
0346 Kara Dalkey
0347 Bonnie Dalzell
0348 Bruce M. Dane
0349 James S. Daniel
0350 Garth Danielson
0351 Daniel A. Darlington
0352 Leslie David
0353 Avery Davis
0354 Phillip Davis
0355 Linda Dawe
0356 Donald L. Day
0357 Dorothy E. Day
0358 John Day
0360 Peter DeJong
1213 Nicholas S. DeLarber
0525 Warren DePriest

0359 Dan Deckert
0063 Jeffrey Del-Papa
0361 Judy-Lynn DelRey
0362 Lester DelRey
1244 John R. Delaney
1130 Richard Delap
0363 Linda Deneroff
1133 William J. Denholm III
0364 Clark T. Denning
0365 Scott Dennis
0366 William H. Desmond
0367 Lisa Deutsch
0212 Martin E. Deutsch Jr.
0369 Gene DiModica
0370 Eliese Diercks
0371 Ann F. Dietz
0372 Franklin M. Dietz Jr.
0373 Karl Hannes Dietz
0374 Loren Michael Dietz
0375 Tom Digby
0376 Ray Dlugoborski
0377 Kevin Doddy
1179 Agnes E. Doherty
0105 Laura Dolan
0378 Susan Dominick
0379 Robert O. Domitz
0380 Paul R. Dorethy
0381 Leo Doroschenko
1094 James S. Dorr
1096 Ruth Dorr
0037 John Doty
1139 Michelle Doty
0382 Douglas P. Doucette
0383 Scott Douglass
0384 Robert LeRoy Downs
0385 Bob Doyle
0386 Carolyn 'C.D.' Doyle
0387 Frederick Draper
0106 Kathryn A. Drexel
0388 John Duff III
0389 Tom Duff
0390 Elizabeth A. Dugan
0391 Richard F. Dutcher
0392 David Dvorkin
0393 Andrew R. Dyer

— E —

0012 Donald E. Eastlake III
0013 Jill Eastlake
0394 Guido Eekhaut
0107 Lise T. Eisenberg
1167 Alex Eisenstein
1168 Phyllis Eisenstein
0395 Marjii Ellers
0396 Martin B. Ellison
1175 David Emerson
0759 Nova Enterprises
0397 Pendragon Enzmann
0398 Jon Estren
0399 Debra Lynn Etheridge
0400 Michael J. Evans
0401 Paula J. Evans

— F —

0402 Pamela Faint
0108 Mark C. Fairfield
1207 Mary A. Fall
0403 Mike Farinelli
1146 Spence Farrow
1123 Amy Fass
0404 Doug Faunt
0405 Nathan Faut
0109 Moshe Feder
0406 Judy Fetter
0081 Catherine A. Filipowicz
0110 Jan Howard Finder
0407 Steven B. Fine
0408 Sally C. Fink
0111 Edward Finkelstein
0409 Joe Fishbein
0112 Wilma Fisher

0410 Al Fitzpatrick
0411 Barbara A. Fitzsimmons
0412 Michael Fitzsimmons
0413 Jim Flick
1224 John Flory
0414 Linda A. Flude
0006 George P. Flynn
1095 Raphael Folch-Pi
0415 D. C. Fontana
0416 Lyn Foote
1200 Rune Forsgren
0042 Wayne Fowler
0417 Cheryl Francis
0419 Steven Francis
0418 Sue Francis
0014 Ellen Franklin
0420 Donald Franson
0421 James E. French
0422 James R. Frenkel
1185 Meade Frierson III
1186 Penelope M. Frierson
0423 David Friese
0055 Alan E. Frisbie
0113 Patricia J. Frisch
0114 Peter A. Frisch
0424 Kathy Fulton
1155 Julie M. Funn
0425 John S. Fusek
0426 Carl R. Futoran
0427 Gail C. Futoran

— G —

0428 D. Garrett Gafford
0429 Dean C. Gahlon
1180 Gil Gaier
0430 Galileo Galilei
0431 Maureen Garrett
0432 Judith Ann Gaskins
0433 Frank Gasperik
0434 Carol S. Gathings
1110 Donna Gause
0115 Barry D. Gehm
1191 Richard E. Geis
0435 Rick Gellman
0116 M. R. Gemignani
0117 Barbara Geraud
0072 Judy Gerjuoy
0118 David Gerrold
0436 Deborah K. Gerst
0437 Jay L. Gerst
1164 Lorraine Arlean Gibson
0438 Georges Giguère
0439 Alexis A. Gilliland
0440 Dolly Gilliland
1162 Diana Glass
0441 James F. Glass
0442 Marc S. Glasser
0443 Mike Glicksohn
0444 Elizabeth L. Gloss
1088 Robert K. Gluckson
0445 Michael Glycer
0446 Nancy Goeke
0447 Anne Golar
0448 Barry Gold
0449 Lee Gold
1158 Marla Gold
0450 Seth Goldberg
1214 Ted Goldblatt
0451 Mark Goldenberg
1198 Diane Goldman
0452 Wally Gonser
0453 Kathy Good
0454 Joy Goodin
0455 T. Michael Goodman Jr.
0456 Regina E. Gottesman
0119 Ivan Gottlieb
0120 Laurie Gottlieb
1152 Sherry M. Gottlieb
0457 Thomas Philip Gould
0458 David Govaker
0043 Claire Graham

0459 Edward A. Graham Jr.
0460 Mark Grand
0462 Elyse M. Grasso
0121 Frances A. Grau
0122 Ray W. Grau
0463 Lester K. Greathouse
0464 Robert L. Green
0461 Ted Greenstone
0465 Roger Gregory
0466 Gus Grissom
0467 Benjamin K. Grossman
0468 Edward Grothues
0469 Rev. Richard P. Gruen
0470 Benita Grunseth
0471 John H. Guidry
1115 James Gunn
0472 David G. Gustafson
0473 Jon M. Gustafson
0123 Dennis K. Guthrie

— H —

0474 Michael Hahn
0475 Gay Haldeman
0476 Joe W. Haldeman
0477 Marion Hale
0124 Kristina A. Hall
0478 Bob Halloran
0479 Joel M. Halpern
1140 David A. Halterman
0480 Daphne Ann Hamilton
0481 Nora D. Hamilton
1131 Kaye E. Hamlin
1132 Ronald U. Hamlin
0482 John Hanna
1206 Gary G. Hannaford
0483 Lenore J. Hanoka
0484 Erik Haraldsted
0485 Jack Harness
0486 Michael N. Harper
0368 Harold Harrigan
0487 Anna Lynn Harris
1114 George E. Harris
0488 John A. Harris
0490 Matt Harris
0489 Rev. Richard P. Harris
0125 Richard Harter
0491 David G. Hartwell
0492 David T. Harvey Jr.
0493 Susan J. Haseltine
0494 David John Hastie
0495 Paul Havemann
1101 Donna Hawkins
0126 Jane Hawkins
1102 Randal Hawkins
0496 W. M. Hawkins
0497 David Allen Hayes
0498 Pat Hayes
0499 Doug Hazen Jr.
0500 Marlene Healey-Ogden
0501 Kenneth C. Heaton
1247 Jeff Hecht
1248 Lois Hecht
0502 Henry Heinisch
0503 Arthur L. Henderson
0504 Rebecca R. Henderson
0505 John A. Hennessy
0506 Anita V. Henricksen
0507 Keith T. Henricksen
1093 Carolyn Henson
1092 Keith Henson
0508 Billie E. Henthorne
1160 Randy Herkelrath
0509 Martha Herman
0510 Matthew J. Herrington
0511 Mark Herrup
0512 Jim Hershberg
0513 Dorothy Heydt
0515 Hal Heydt
0516 Insidious Heydt Combine
0514 Marie Heydt
0517 David J. Hiatt

0127 Bill Hickey
 0128 William S. Higgins
 0518 Alan Gordon Hill
 0519 Toyo Muroso Hill
 0520 Robert C. Hillis
 0521 Margaret A. Hilt
 0522 Deborah A. Himelhoch
 0523 Charlene Hinchliffe
 0016 Chip Hitchcock
 0524 Carol Hoag
 0526 Bill Hoffman
 0527 Joan Hofstetter
 0528 Ronald Holik
 0129 Mitchell Hollander
 0529 J. Eric Holmes
 0530 Kleeo A. Hondros
 0531 John M. Hopfner
 0532 Lorna Hopkins
 0036 Gail Hormats
 0018 Kath Horne
 0019 John N. Houghton
 0533 Kenneth L. Houghton
 0535 Rick Houston
 0536 Denys Howard
 0537 John Howard
 1173 Douglas J. Hoylman
 0538 Jim Huang
 0539 Hank Hudgins
 0015 James F. Hudson
 0540 Denise M. Hudspeth
 0541 John L. Hughes
 0542 Lois E. Hull
 0543 Stephen H. Hull
 0544 John Hulland
 0130 Barry R. Hunter
 0545 Jeanne A. Hutton
 1215 Clinton Hyde

— I —

1149 Robert F. Ihinger Jr.
 1148 David Ihnat
 0546 Joan Inda
 0131 Wendell Y. G. Ing
 0547 Alice Insley
 0548 Mark Irwin
 0549 Dori C. Isaacs
 1156 Dana Iverson
 1087 Christina M. Iyama-Kurtycz M.D.
 1086 Daniel F. Iyama-Kurtycz M.D.

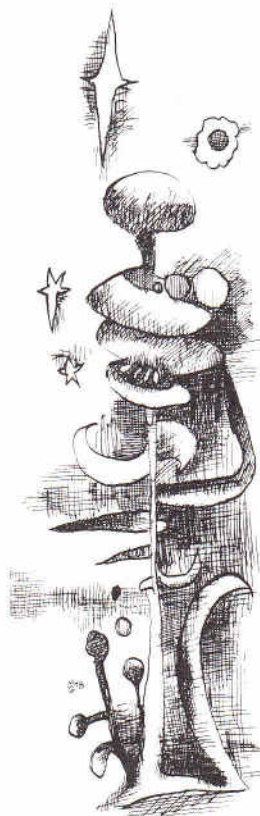
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 0132 Robert Jackson
 0552 Sherry Jackson
 0553 Trina Jackson
 0554 Herb Jacobs
 1216 Rebecca J. Jacobs
 0555 Patricia C. Jacobson
 0556 Pauline F. Jadick
 0557 Fred Jakobcic
 0558 Dennis Jarog
 0559 Frankie Jemison
 0560 Michael Jencevice
 0561 James Jennings
 1104 Samanda b Jeude
 1236 Rebecca Jirak
 0133 Carl W. Joecks
 0562 Barbi Johnson
 0563 Janice L. Johnson
 0565 K. Heather Johnson
 0564 Karen L. Johnson
 0566 M. David Johnson
 0032 Robin Johnson
 0567 Steven F. Johnson
 0568 Vera Johnson
 0569 Jeff Johnston
 0570 Jim Johnston
 0571 Karen Jolcouer
 0572 Tom Joll

0134 Eddie Jones
 0135 Marsha Elkin Jones
 0573 Stan Jones
 0574 Wayne H. Jones
 0575 Jean Jordan
 0576 Ken Jordan
 0577 Kristine Jordan
 0578 Herbert L. Jorstad

— K —

0136 Neil Kaden
 0579 David Kadlecek
 0580 Katharine L. Kan
 0581 Beverly Kanter
 1128 Ira A. Kaplowicz
 0137 Carole Karchesky
 0138 Wayne Karchesky
 1249 Karen Kasting
 1122 Keith G. Kato
 0582 Roger A. Katz
 0035 Rick Katze
 0583 Gail S. Kaufman
 0585 Jerry Kaufman
 0586 Philip E. Kaveny
 0139 Edwin Kawasaki
 0587 Melissa M. Keck
 0588 Margaret Ford Keifer
 0589 Pat Kelly Jr.
 0590 Floyd Kemske
 0591 Carol Kennedy
 0592 Mike Kennedy
 0140 Pat Kennedy
 0593 Patrick M. Kennedy
 0141 Peggy Kennedy
 0594 Karen V. Kennemer
 0595 Hans Kernast
 0142 Mark H. Kernes
 0596 Greg Ketter
 0597 Karen Lee Killough
 0598 Pat Killough
 0143 Deborah King
 0599 Trina King



0600 David B. Kirby
 0144 David K. M. Klaus
 0601 Ben N. Klein
 0602 Jay Kay Klein
 0603 Todd Klein
 0604 Leslie Knight
 0038 Irvin Koch
 0605 William G. Koegl
 0606 Victor Koman
 0145 Kenneth R. Konkol
 0607 Pat Kowalski
 0608 Larry Kramer
 0609 Phyllis B. Kramer
 0610 Cliff Kranish
 0611 Kathryn K. Krauel
 1174 Herman Krauland
 0612 Arline E. Kriftcher
 0007 Krissy
 0613 Joseph D. Krolik
 0147 Judith Krupp
 0146 Roy Krupp
 0614 Fred Kuhn
 0615 Annmarie Kuliga
 0616 Bruce Kvam

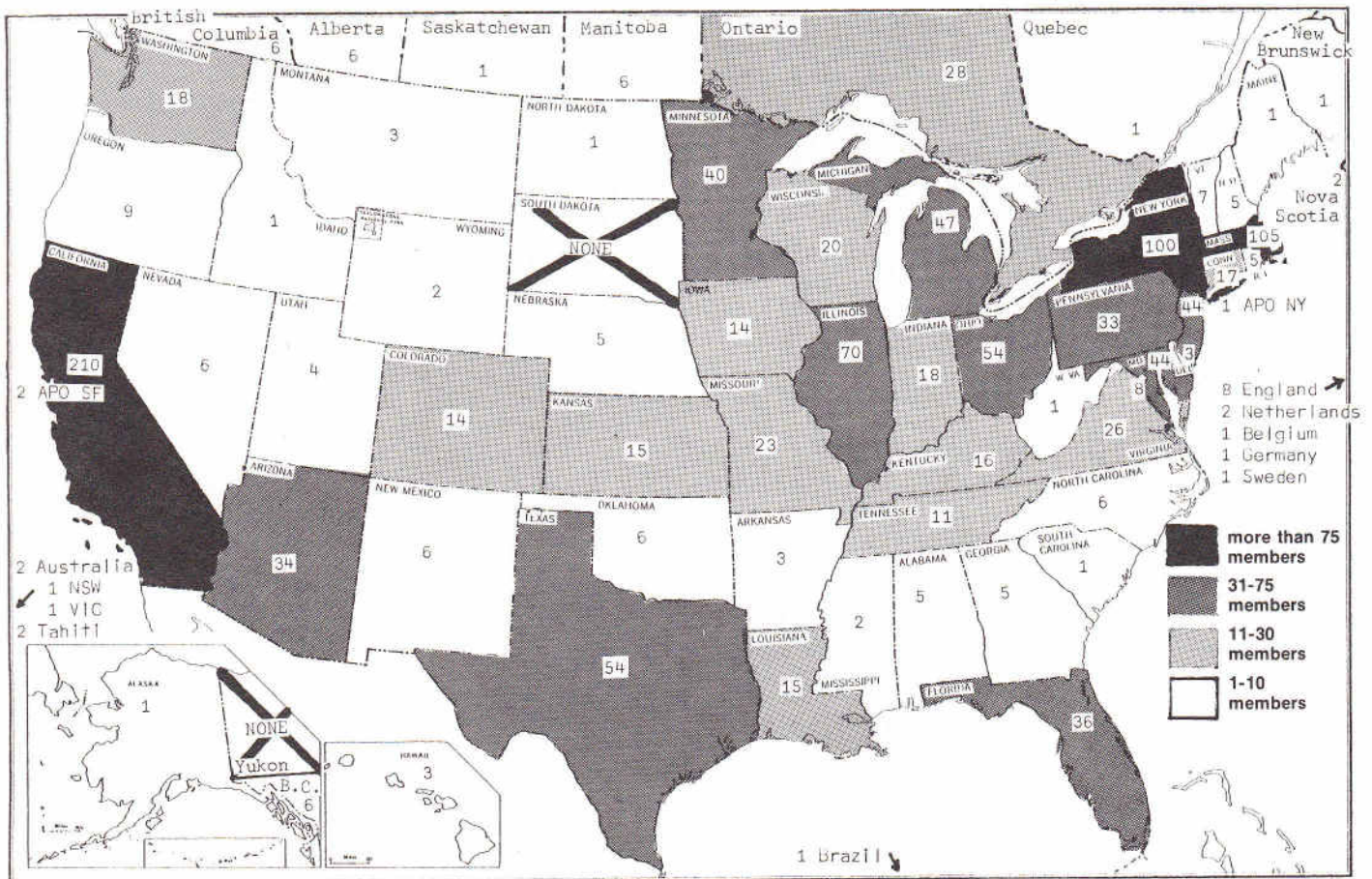
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0635 Elizabeth A. LaVelle
 0617 David Labick
 0618 Eric D. Ladenheim
 0619 Mike Lalor
 0620 John Lamar
 1199 Janie Lamb
 0621 Peter J. Lancaster
 0622 Stephen Landan
 0623 John M. Landsberg
 0624 Colin P. Langeveld
 0625 Joan M. Langeveld
 0626 John W. Langner
 0627 Sarah Langner
 0628 Devra Michele Langsam
 0629 Lance F. Larsen
 0630 Stephen Larue
 0631 Joseph Lattin
 0632 Larry Lattman
 0633 Joan Conner Laucius
 0634 Robert H. Laurent
 0148 Margaret Laux
 0636 Roy Lavender
 0637 Donna L. Laviana
 0638 Joann A. Lawler
 0639 Ann L. Lawrence
 1113 Jerry L. Lawson
 0640 Tauna LeMarbe
 0641 Katherine Lederer
 0642 Johnny M. Lee
 0643 Evelyn C. Leeper
 0644 Mark R. Leeper
 0645 Hope Leibowitz
 0646 William H. Leininger
 0078 Fred Lerner
 0647 John F. Lescher
 0149 Maureen Leshendok
 0648 Rebecca Lesses
 0064 Elise Levenson
 0150 Tod S. Levitt
 0008 AR Lewis
 0649 Henry Charles Lewis
 0009 Suford Lewis
 0650 Jacqueline Lichtenberg
 0651 Salomon Lichtenberg
 0077 Daniel F. Lieberman
 0025 Paula A. Lieberman
 1153 Walt Liebscher
 0653 Dennis Lien
 0654 William Linden
 0652 Michael W. Lindow
 0655 Donald C. Lindsay
 0656 Eric B. Lindsay
 0657 Dannell Lites
 0658 Tom Locke

0659 Vicky Lynn Loebel
 1217 Tracy Lee Logan
 0151 Kathei Logue
 0660 Tom Longo
 0661 Jean Lorrach
 1091 Robert Lovell
 0662 Danny Low
 0663 Judith A. Low
 0664 David Lubkin
 0666 Donald W. Lundry
 0667 Grace Lundry
 0665 Frank Lunney
 0668 Robert Lupton
 0669 Hank Luttrell
 0670 Lesleigh Couch Luttrell
 0671 Lin Lutz-Nagey
 0672 Ro Lutz-Nagey
 0673 Michael Luwish
 1127 Curator Brad Lyau
 0674 Katherine Lydick
 0675 Ruth Kwitko Lym
 0039 Nickilyn Lynch
 0040 Richard W. Lynch
 1163 Elizabeth A. Lynn
 0676 Rebecca Lyons

— M —

0677 Aubrey MacDermott
 0678 Beatrice MacDermott
 0026 Spike MacPhee
 0082 James R. Madden
 0679 Kathleen Diane Madigan
 0680 Debbie Mahaffey
 0681 Michael A. Mahaffey
 0682 R. H. Mahoney M.D.
 0951 Herbert N. Maier
 1170 Scott Mainwaring
 0683 Joseph T. Major
 0152 James Mann
 0153 Laurie D. Trask Mann
 0685 Ken Manson
 0684 Sharon Alban Maples
 0052 Tad Markham
 0686 Mark Marley
 0687 Carl F. Marrs
 1121 Ted Marshall
 0688 Diane M. Martin
 0689 George E. Martin
 0690 George R. R. Martin
 0691 Bruce Martz
 0692 Ellen C. Mason
 0693 Marty Massoglia
 0694 Rebecca Matthews
 0695 Denise M. Mattingly
 0696 Gary S. Mattingly
 0697 Jeffrey May
 0698 Linda McAllister
 0699 Rich McAllister
 0700 Vincent McCaffrey
 0154 John Chas McCormack
 0701 Sean McCoy
 0702 A. Frances McCrone
 0010 Ann A.B. McCutchen
 0011 R. Terry McCutchen
 0703 Dawn B. McGhiey
 0704 Jack McGillis
 0705 Vonda N. McIntyre
 0155 Joy McLaughlin
 0706 Banks H. Mebane
 0707 Richard C. Meece
 1210 Lori Meida
 1211 Roxanne Meida
 0708 Lori Meltzer
 0709 Marco Mendez
 1231 David C. Merkel
 0710 Mary M. Mertens
 1166 Edmund R. Meskys
 0711 Paul R. Michals
 0712 John Miesel
 0713 Sandra Miesel



- 0714 James W. Milburn
- 0030 John Millard
- 0715 Alan F. Miller
- 0716 Ben W. Miller
- 0717 Bruce Chubb Miller
- 0718 Bruce M. Miller
- 0719 Chuck Miller
- 0720 Craig Miller
- 0722 Gay Miller
- 1205 James M. Miller
- 0721 Linda Miller
- 0723 Martin D. Miller
- 0156 Teresa C. Miñambres
- 0157 M. Ruth Minyard
- 0724 Lauraine Miranda
- 0725 Andréa F. H. Mitchell
- 0726 George Mitchell
- 0727 Sue Ann Mitchell
- 0728 Martha L. Mittelstadt
- 0729 June M. Moffat
- 0730 Len Moffat
- 0731 Caroline Molitch
- 0732 Jerry S. Moore
- 0733 Kenneth Moore
- 0734 Lou Moore
- 0735 Perry Glen Moore
- 0738 Chris Morgan
- 0739 Skip Morris
- 0736 Gary Moseley
- 0737 Ken Moseley
- 0741 Linda Ann Moss
- 1232 E. S. Moulic
- 1233 P. A. Moulic
- 0742 Steven H. Moulton
- 0743 Jim Mueller
- 0744 Mary Anne Mueller
- 0158 Dick Munroe
- 0745 Richard Murray
- 0746 Roy A. Myers

- N —
- 0747 Sheldon Nadal
 - 0748 Paul J. Nahin
 - 0159 Peter A. Neilson
 - 0749 Astrid H. Nelson
 - 0161 Donald O. Nelson
 - 0750 Julia Nelson
 - 0751 Karl Nelson
 - 0752 Stella Nemeth
 - 0753 Virginia L. Nesnidal
 - 0754 Barney Neufeld
 - 0740 Charlotte M. Newman
 - 0755 S. Rik Newman
 - 0756 Craig E. Newmark
 - 0757 Marianne Nielsen
 - 0758 Fuzzy Pink Niven
 - 1182 Larry Niven
 - 0162 Clay Norris
 - 1187 Anne Norton
 - 1188 Paul Norton
 - 0760 John J. Novak
 - 0761 Maggie Nowakowska
 - 0762 Beth Nugteren
 - 0163 Nicholas Nussbaum

- O —
- 1172 Mrs. R. Odden
 - 1171 Robert Odden
 - 1229 Andrew Offutt
 - 1230 Jodie Offutt
 - 0763 Frank C. Olbris
 - 0764 Paul Oliver
 - 0765 Rosa B. Oliver
 - 0068 Karl M. Olsen
 - 0070 Lin Olsen
 - 0069 Rondinella M. Olsen
 - 0766 Louise J. Olson
 - 0164 Mark L. Olson
 - 0767 Frank Olynyk

- 1089 Omega Enterprises
- 0768 Patricia C. Orendi
- 0165 Jonathan Ostrowsky-Lantz
- 1136 Glen Oswald
- 0769 Buz Owen
- 0770 Thomas Owen
- 0771 Mark Owings
- 0166 Ozzie

- P —
- 0772 Sally Palanos
 - 0773 Gregg W. Palmer
 - 0774 Tony E. Parker
 - 0775 Anne Passovoy
 - 0776 Robert D. Passovoy M.D.
 - 0777 Mary F. Paterno
 - 0778 Cathy Patrick
 - 0779 Joe Patrouch
 - 0780 Ruth Patrouch
 - 0781 Frederick Patten
 - 0782 William Patterson
 - 0783 Sara M. Paul
 - 0083 Donald E. Pauley
 - 0784 Karen J. Pauls
 - 0785 Ted Pauls
 - 0167 Ross Pavlac
 - 0786 Bob Pavlat
 - 0787 Peggy Rae Pavlat
 - 0788 Joe Pearce
 - 0789 David Warren Peer
 - 0790 Douchka Peirce
 - 0791 Hayford Peirce
 - 0792 Polly F. Peirce
 - 0793 Lee Pelton
 - 0794 Anthony Pepin
 - 0795 Frank Perkins Jr.
 - 0796 Philip Perkins
 - 1111 Marc Perkowitz
 - 0797 Becky D. Peters

- 0798 Chris Pettus
- 1208 Jean Phillips
- 0049 James Pilvinis
- 0799 Spencer F. Pinney
- 1228 Doris Piserchia
- 0800 W. McKeel Pitchford II
- 0801 Stan Pittman
- 0802 Stephen D. Poe
- 1176 Frederik Pohl
- 0803 Priscilla Pollner
- 1218 Laurie Ponder
- 0804 Andrew Porter
- 0805 Ken Porter
- 0806 Robert Post
- 0168 D. Potter
- 1125 Pat Potts
- 0807 Alexander Pournelle
- 0808 Francis Pournelle
- 0812 Guest of Pournelle
- 0809 Jerry E. Pournelle PhD
- 0810 Phillip Pournelle
- 0811 Roberta J. Pournelle
- 1202 Maureen T. Power
- 0813 Robert B. Pratt
- 0814 Audrey Price
- 0815 Frederick Prophet
- 0816 Gary D. Propstein
- 0817 Andy Purcell
- 0818 John A. Purcell
- 1203 Peggy Purcell

- Q —
- 0819 Dorris L. Quinn

- R —
- 0820 Stanley Rabinowitz
 - 0584 Alan Rachlin
 - 1245 Susan A. Rajunas
 - 0821 Marta Randall
 - 0169 Richard E. Rann Jr.



- 0822 James Ransom
- 0823 Valerie A. Ransom
- 0824 Joan M. Rapkin
- 0825 Myron C. Rapkin
- 0826 Randal Rau
- 0827 Jason Ray
- 0828 Jane C. Raymer
- 0829 Ronald A. Reardon
- 0830 Mary-Karen Reid
- 0831 Midge Reitan
- 0832 Carol Resnick
- 0833 Laura Resnick
- 0834 Mike Resnick
- 1144 Larry Retzlaff
- 0170 James Reynolds
- 0835 Rhymer
- 0836 Ira Lee Riddle
- 0837 Polly Riddle
- 0838 Judy King Rieniets
- 0839 Howard Rifkin
- 0840 Gregory G. H. Rihn
- 0841 Michael D. Riley
- 0842 Bill Ritch
- 0843 Carol L. Roberts
- 0844 John P. Roberts
- 0845 Linda L. Roberts
- 0086 Jeanne Robinson
- 0087 Spider Robinson
- 0846 Rochester SF & Fantasy Association
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- 0848 Bob Roehm
- 0849 Dick Roepke
- 0308 Mike Rogers
- 0850 David F. Romm
- 0851 Bill Roper
- 0852 Noel Rosales
- 0853 Stephanie Lee Rosenbaum
- 0854 Robert A. Rosenberg
- 0855 Sue-Rae Rosenfeld
- 0759 Elyse S. Rosenstein
- 0856 A. Joseph Ross
- 0857 Charles Roth
- 0858 Kathryn J. Routliffe
- 0859 Glenn Rowsam
- 0534 Ruth Rubin
- 0171 Gregory Ruffa
- 0065 Lawrence A. Ruh
- 0860 Steven E. Runin
- 0172 Richard S. Russell
- 0861 Charles C. Ryan
- 0862 Mary C. Ryan

— S —

- 0863 Robert Sabella
- 0864 Ronni Sacksteder
- 0865 Don Sakers
- 0029 Mike Saler
- 1165 Charles Salloway
- 0067 Doris Salomon
- 0066 Ronald M. Salomon
- 0173 Rick P. Saltzman
- 1169 Debra F. Sanders
- 1118 Drew Sanders
- 1119 Kathy Sanders
- 0866 Sue E. Sanderson
- 0867 Richard Sandler
- 0868 Leo E. Sands Jr.
- 0869 Walter K. Sannwald
- 0870 Chandra Sargent
- 0871 Gene Sargent
- 0872 Dale Satterfield
- 0873 Mary Sayer
- 1219 Joe Scanlan
- 0874 Mary H. Schaub
- 0875 Paul Schauble
- 0876 Samuel Scheiner
- 1126 Kenneth Scher
- 0877 Steve Schleef
- 0878 Miriam Schlinger
- 0879 David Schlosser

- 1124 James Dean Schofield
- 0881 Jo Ann Scholes
- 0880 Robert Scholes
- 0882 Gary J. Schulze
- 1225 Darrell Schweitzer
- 0883 Joyce Scrivner
- 0174 Charles Seelig
- 1220 Karen E. Selbert
- 0884 Gail M. Selinger
- 0885 Nigel Anthony Sellars
- 0886 Michael Sestak
- 0887 Coletta Sevcik
- 0050 Joseph P. Shaine
- 0175 David William Shank
- 0888 Kay Shapero
- 0889 Nicolai Shapero
- 0890 James E. Shepherd
- 0891 Rickey S. Sheppard
- 0892 M. L. Sherred
- 0893 T. L. Sherred
- 1157 T. M. Sherred
- 0894 Stuart Shiffman
- 0895 Ellen K. Shipley
- 0896 William J. Shipley
- 0897 Sandra Shorter
- 0898 Mike Shupp
- 0899 J. M. Sieber
- 1141 Jeff Siegel
- 0900 Stan Sieler
- 0901 Michael Siewkiewicz
- 0071 Andrew Sigel
- 0902 Ann F. Silver
- 0903 David E. Silver
- 0904 Robert Silverberg
- 0176 Steven C. Simmons
- 1142 Pat Sims
- 0044 Richard B. Sims
- 1143 Roger Sims
- 0177 David Singer
- 0905 Raymond P. Singer Jr.
- 0906 Sharon Singer
- 0907 Fran Skene
- 0160 Beverly Slayton
- 0908 Cora M. Slinker
- 0909 John L. Sloan
- 0178 Chris Smith
- 0910 Debra V. Smith
- 1227 Laurence C. Smith
- 0912 Leslie H. Smith
- 0913 Michael T. Smith
- 0911 Michel B. Smith
- 0914 Roger Smith
- 0915 Steve Smith
- 0916 Lee Smoire
- 0920 Rick Sneary
- 0179 David I. Solo
- 0917 Edward Soloko
- 0918 Pete Sonn Jr.
- 0919 Martha Soukup
- 0921 Stasia Spade
- 1177 Robert J. Spence Jr.
- 0021 John Spert
- 0922 Louie Spooner
- 0923 Robert W. Springer
- 0924 Donald R. Spruell
- 1120 David N. St. John
- 0925 Joel L. Stadler
- 0926 Darleen Stahl
- 0927 Connie J. Stanley
- 0928 John Stanley
- 0929 Elaine Stansfield
- 0930 Jerry H. Stearns
- 0931 Judi Steck
- 0932 Suzi Stefl
- 1145 Stan M. Stein
- 0933 Karen J. Stephen
- 0031 Andrew Stephenson
- 0934 Edith Stern
- 0935 Michael R. Stern
- 0936 Milton F. Stevens

- 0937 Sylvia Stevens
- 0180 W. D. Stevens
- 0028 David A. Stever
- 0938 Ian E. Stockdale
- 0939 Frank E. Stodolka
- 1209 Richard B. Stolba
- 0940 Jon Stopa
- 0941 Joni Stopa
- 0942 Daniel W. Story
- 0085 Erwin S. Strauss
- 0943 Scott Street
- 0181 Sheila Strickland
- 0944 Virginia L. Stubblefield
- 0945 Curtis L. Stubbs
- 0024 Harry C. Stubbs
- 0946 Seán Suckling
- 1239 Ian Summers
- 0947 E. G. Sunden II
- 0948 James L. Sutherland
- 0949 Roger Sween

— T —

- 0950 Lou Tabakow
- 0952 Katherine Taber
- 0953 Sami Tabikh
- 0954 Geri Tait
- 0955 R. Stuart Tait
- 0956 Vanessa Tait
- 0045 Michael Tallen
- 0957 Robin F. Tanner
- 0958 Michael J. Tawney
- 0959 Charlene Taylor
- 0961 Dave Taylor
- 0960 Patricia E. Taylor
- 0962 Alice L. Testa
- 0963 John Testa
- 0964 Lola R. Testa
- 0965 Alice Teter
- 0966 Phil Theron
- 0075 Gregory A. Thokar
- 0967 Pascal J. Thomas
- 0968 Bruce M. Thompson
- 0084 Caryl Anne Thompson
- 1204 Marjorie Thompson
- 0969 John Thorsen
- 0970 R. S. Throckmorton
- 0971 Stephen William Tihor
- 0972 J. W. Tiner
- 0973 John Hudson Tiner
- 0974 Harold Tisdale
- 0975 Mike Todd
- 0976 Susan Toker
- 0977 Gregory M. Tomensky
- 0978 John B. Tomlinson
- 1105 John B. Tomlinson
- 0979 Suzanne V. Tompkins
- 0980 Lorna Toolis
- 0981 Juri Toomi
- 1243 Matt Traub
- 1223 Sue Trautman
- 0076 David Travis
- 0982 James R. Treadwell
- 0182 Karen H. Trego
- 0183 Paul J. Tremblay
- 0983 Tedd M. Trimble
- 0984 Bjo Trimble
- 0985 John G. Trimble
- 0986 John P. Trinkaus
- 0987 David A. Troidl
- 0089 William Trojan
- 0988 Henry Troup
- 0989 Bob Trowbridge
- 0990 Chris Trowbridge
- 1181 Adam Tuchman
- 0991 Christopher H. Tucker
- 0992 Larry Tucker
- 0993 Larry K. Tucker
- 0994 Wilson Bob Tucker
- 0005 Leslie J. Turek
- 0184 Marianne L. Turlington

0995 Cynthia R. Turner
0022 John W. Turner
0996 Patricia Turner
0997 Trubic L. Turner II
0998 R. Laurraine Tutihasi
0999 Marshall Tymn
1099 Gerard R. Tyra
1098 Sandra S. Tyra
1000 Sylvia Tzinberg

— U —

1221 K. F. Uhland

— V —

0079 Renée Valois
1001 Carlos B. Valrand
1002 Doug VanDorn
1003 Gretchen H. VanDorn
1004 Mark L. VanName
1237 Rana VanName
1184 Angelique VanToorn
1183 Kees VanToorn
0185 Patricia Ann Vandenberg
1005 Cheryl Vanfossen
1006 Allen Varney
1007 Virginia M. Vaughan
1008 Victoria Vayne
0047 Joan M. Verba
1009 David M. Vereschagin
1010 Larry Verre
1241 Mark E. Vershbow
1011 Linda C. Vickery
1012 Michael E. Vilain
1013 Joan D. Vinge
1014 Dennis Virzi
1015 Henry L. Vogel II

— W —

1016 Michi M. Wada

1017 Barry Walden
1018 George D. Waldman
1019 Jacob M. Waldman
1020 Mitchell Augustus Walker
1021 Michael Wallis
1022 Linda Walls
1023 Beatrice Walters
1103 Anthony Ward
1024 Anthony D. Ward
1025 Michael J. Ward
1026 Murray Ward
1222 Leona C. Wargat
1027 Bonnie E. Warner
1028 Elisabeth Waters
1029 Barbara G. Watkins
1030 Claude Watrous
1031 John R. Watts
0053 Bob Wayne
0054 Constance K. Wayne
1032 Clay Webb
1033 Jeanette Webb
1034 Nancy Jane Webb
1035 Richard P. Webb
1036 Kimberly Weber
1235 Mary C. Webster
1037 Kurt A. Weideman
1201 David J. Weinberg
1038 Elst Weinstein
1039 Linda Weldon
1040 W. A. Weller
1041 Stuart W. Wells III
1192 Sylvia Wendell
1195 Robert Werner
1042 Richard C. West
1117 Terry West
0060 Marye Erin Wexford
1043 Susan Wheeler
1044 Michael R. Whelan
1045 Kathleen B. White

1226 Laurine White
0186 Eva Chalker Whitley
1046 Stephen T. Whitmore
0020 Andrew Adams Whyte
1047 Art Widner
1048 Marc Wiener
0187 Joseph K. Wilcoxon
1049 Marlene Willauer
1050 Paul James Willet
1051 Betty L. Williams
1052 David J. Williams III
1053 Edith T. Williams
1161 James W. Williams
1054 Kevin W. Williams
1055 Ron Williams
1056 Terry Williams
1057 W. Owen Williams Jr.
1058 Anne L. Wilson
0080 Elizabeth A. Wilson
1059 Nina Robin Wilson
1060 Miriam Winder
1061 Robert Winfield
1062 Suzanne L. Winfield
1063 A. Everett Winne
1064 Joan Winston
1065 Rita Prince Winston
1066 Christopher P. Winter
1067 Leslye Wintrob
1068 Marty Woelfle
1069 Elaine Wojciechowski
1070 Lenard Wojciechowski
1108 Gene Wolfe
1109 Lewis H. Wolkoff
1071 Ken L. Wong
1154 Don Wood
0058 Edward Wood
0059 Jo Ann Wood
1238 Lawrence Wood
1072 Mike Wood

1073 Susan Wood
1116 Bob Woodburn
1074 Donald E. Woodward
1075 James D. Wright
1076 Michael A. Wysocki

— X —

0000 none!

— Y —

0033 Benjamin M. Yalow
0188 Brian E. Yates
1077 Jack C. Young
1079 Martin Young
1078 Susan R. Young
1080 Alexander Yudenitsch

— Z —

0189 Christina L. Zannieri
1081 Ed Zdrojewski
1082 Sheryl Zedler
1083 J. Barry Zeiger
1084 Judy Zelazny
1085 Roger Zelazny
1090 Matt Zimet
0190 Alan J. Zimmermann

- Fannish Names -

0011 Furry Beast
0024 Hal Clement
0085 Filthy Pierre
0110 Wombat
0484 Big Foot
0587 Tar-Aiy Krang
0655 Don
0756 el-Meshuggineh
1171 Barzerko Lounge
1172 Princess Arcturus
1177 Lynx

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New York City

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Noreascon I

Noreascon I, the 29th World Science Fiction Convention, was held in Boston in 1971. Since we have chosen the name **Noreascon II** for the 1980 Worldcon, we thought it might be interesting to feature in each of our Progress Reports 1 through 4 some information taken from the matching **Noreascon I** Progress Report. We are also going to reproduce their covers, when we can get permission of the artists involved as we did from Mike Symes for the first one shown here.

Noreascon I was the first Worldcon selected two years in advance and it was the first to publish four progress reports on a schedule that has stayed roughly the same for all following Worldcons. (Earlier Worldcons were selected only a year in advance.) Its Progress Report 1 was dated March 1970; it was typed, printed by offset, 5½"×8½" in size, and 16 pages long.

The dates of the convention were 3-6 September and the location was the Sheraton-Boston Hotel. Featured individuals were:

Pro GoH Cliff Simak
Fan GoH Harry Warner Jr.
Toastmaster Bob Silverberg
Hugo Presentation Isaac Asimov

The committee as listed in PR1 was chaired by Anthony Lewis, and included Harry Stubbs as Treasurer; Stew Brownstein, Operations & Security; Bill Desmond, Cinema; Fred Isaacs & Sue Lewis, Publications; Dick Harter, Special Interest Groups; Dave Anderson, Dena Benatan, Jean Berman, Jake Bloom, Amy Brownstein, Brian Burley, Ed & Paul Galvin, Gayle Kaplan, Al Kent, Judy & Roy Krupp, Don & Grace Lundry, Ed Meskys, Ed Meyer, Linda Rosenstein, Jim Saklad, Mike Symes, & Drew Whyte. Non-committee people who headed major areas were Elliot Kay Shorter, Parliamentarian; George Scithers, Masquerade Ball; and Bjo Trimble & Bruce Pelz, Project Art Show.

Here are some excerpts from **Noreascon I** Progress Report 1:

"This is the first Worldcon with a two-year lead time and, as such, we are feeling our way in a number of areas. ..."

"We are trying to discourage people from joining the convention *at the convention itself* for a number of reasons. ... [Giving reasons related to difficulty in planning etc.] For these reasons, the cost of joining at the convention will be *high*. There are still almost two years to the convention and that's plenty of time to send in your membership." [Noreascon I was the first Worldcon to have increasing fees as the convention approached.]

March
1970



"The cons are large now and they can no longer be handled on the loose personal basis that was possible in the past. In many ways this is unfortunate but it is necessary if anything is to be done — ask any past convention chairman."

"With the increase in the value of the Art Show and the Hucksters' Room it has become necessary to provide professional security guards to prevent theft. Therefore the convention is hiring guards from the Boston Police Department for this purpose."

A membership list showed 416 members and a map showed that the highest concentrations were from New York, Massachusetts, California, Illinois, & Ohio. There were only 13 members from the 9 states of the southeast, and only 23 members west of Kansas City (outside of California).

The map page also featured **Noreascon's** cat and dragon symbol designed by Don Simpson. The cat and dragon are reclining and amicably toasting each other — the cat with a glass of bubbling champagne, the dragon with a foaming mug of beer.

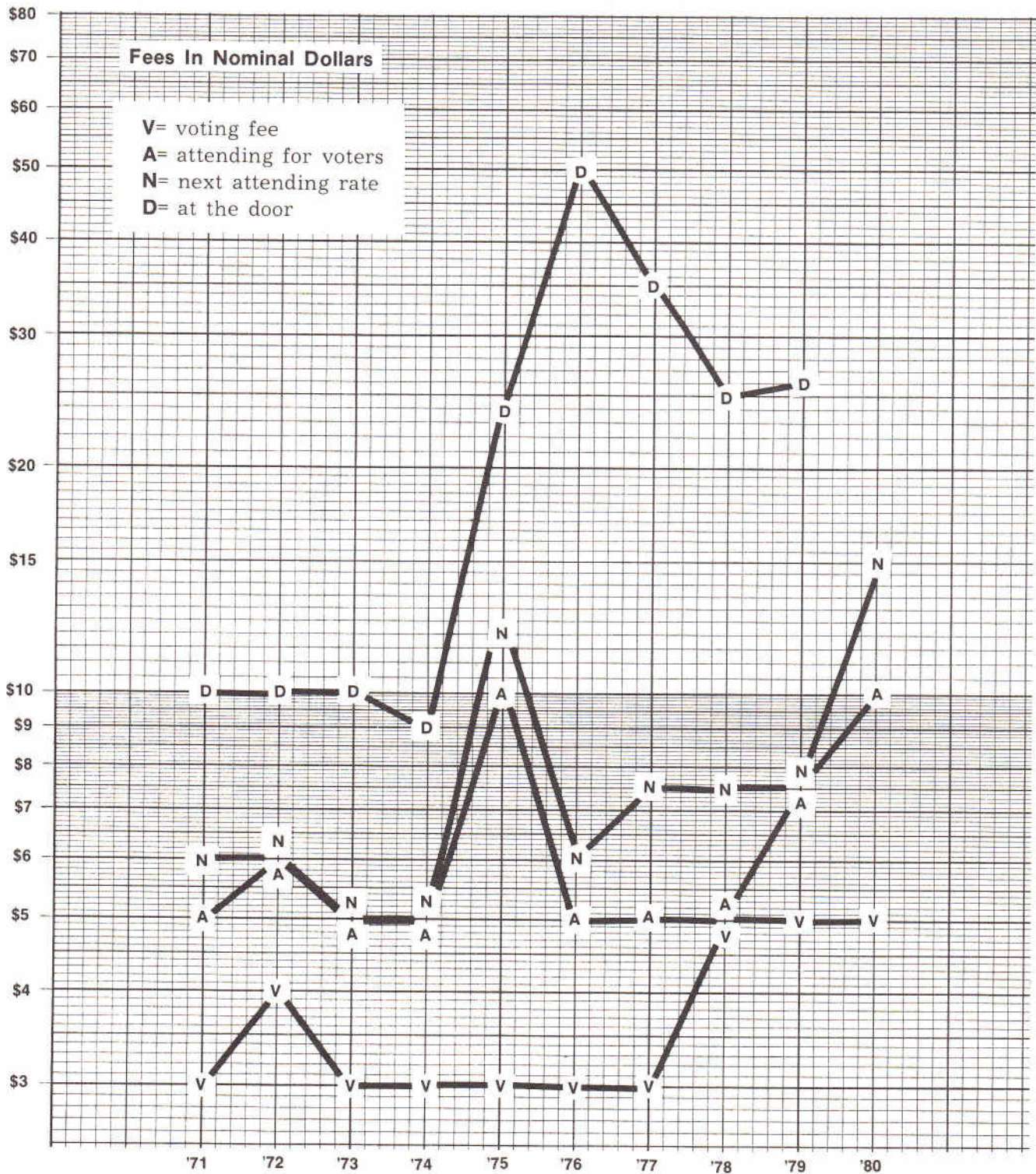
Worldcon Trends, Part 1

This is the first in a series that will be in our Progress Reports that will show trends in Worldcon prices, attendance, etc. Voting and registration fees will be covered this time and Progress Report 2 will cover attendance figures. The charts mostly speak for themselves but you should note the following:

1) The bottom line on the graphs gives the minimum voting charge (in some cases it was possible to pay more

and register when voting). The next line up gives the minimum cost of attending membership for voters. The next to the top line gives the "next" attending registration rate, i.e., the attending registration rate at the end of the year. The top line is the at the door rate.

2) These graphs are drawn on semi-logarithmic scales. This means that a fixed vertical distance does not correspond to a fixed number of dollars but to a fixed ratio in the number of dollars. If going up a certain distance



Registration & Voting Fees

doubles the amount, going up the same distance again will double it again.

3) The inflation rates used to compute the "1980" dollars graph were as follows: 71-72 4%, 72-73 6%, 73-74 11%, 74-75 9%, 75-76 5%, 76-77 7%, 77-78 8%, 78-79 10%, 79-80 10%.

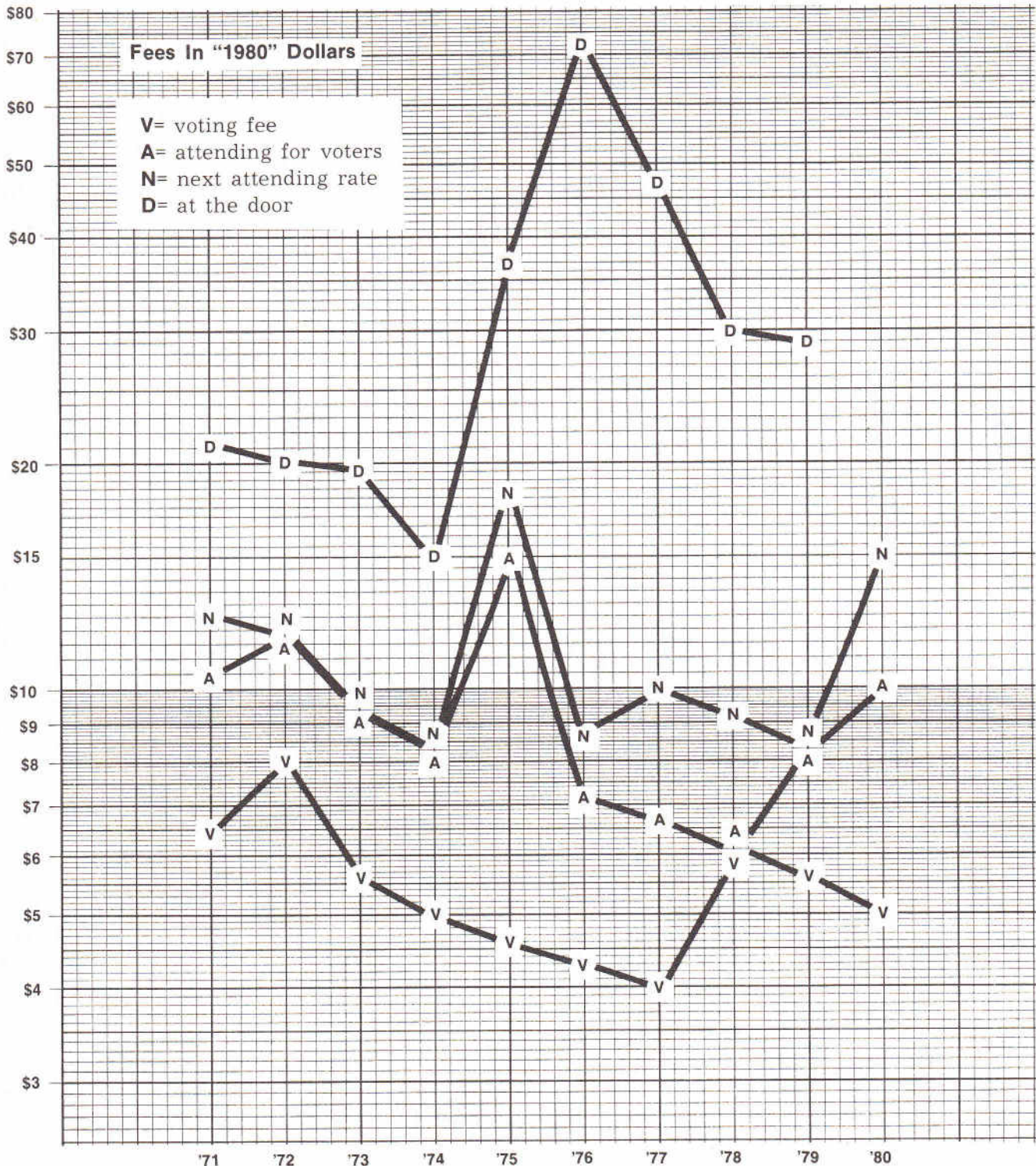
4) There is some distortion in that all the rates for a con were inflation compensated for the year of the convention rather than when they applied, but this tends to affect the different conventions in the same way.

Without this distortion, the "1980" dollar rate spread for each con would look smaller.

5) **Iguanacon** is the only convention covered where the minimum acceptable voting fee got the voters attending memberships.

6) In constant "1980" dollars, the minimum attending fee for voters at **Noreascon II** is the same as the minimum attending fee was for voters at **Noreascon I** in 1971.

— by Donald Eastlake



Planning for the Worldcon

Part 1

Before We Won the Bid

by Leslie Turek

Obviously, our major efforts up until Iguanacon were aimed at winning the bid. For those of you who are interested in all the gory details of this process, there is a full description of our bidding effort in the first issue of *The Voice of the Lobster*. But this report is about the other things we did during the bidding period in addition to just bidding. This early planning was done not out of a conviction that we **would** win, but just because we knew that if we **did** win we had damned well better be prepared for it.

The First Two Years

The organizational meeting for The Committee for Boston in 1980 just sort of happened at a party held during the summer of 1974. Because of its semi-public formation, the committee was large right from the start and there was no way to change that. The advantages to being large were that the financial burden was spread more thinly and (theoretically) there were more people to share the work. The disadvantage expected by some was that a large group would be too unwieldy. As it turned out, as with any other organization, a core of about half the committee was active during the bidding period, and the others simply paid their assessments and provided moral support.

One idea that was never seriously considered was to carry on the con bid under the auspices of the New England Science Fiction Association. Although most of us were NESFA members, NESFA is a much larger, more structured organization with many other interests, and it was felt that the interests of a Worldcon bid could be best seen to by an organization with only that one specific purpose. NESFA has been very supportive of our goals, however, and we have a close working relationship.

For the first few years, the committee had almost no structure. It met quarterly, the chairman for each meeting was chosen at the end of the previous meeting, and the only continuing officers were a temporary secretary and treasurer. Assessments were collected and occasional advertisements, flyers, and buttons were produced to keep our presence alive in fandom. The lack of a permanent chairman was a deliberate policy decision. It was felt that with the Worldcon 3 or more years in the future it was still too soon for the committee to properly evaluate who the chairman should be.

It was just after the 1977 Boskone, when enthusiasm was running high and Suncon was looming ahead, that the time seemed right to make the selection of a chairman. Although the suggestion was made that it might be appropriate to have two chairmen — one to run the

bidding and one to plan the convention — that idea never really took hold. The committee was also very much against the concept of co-chairmen, although several successful Boskones have been run on that basis. For the actual election, the committee voted preferentially from a list of all its members who were willing to serve as chairman.

After the chairman was selected, the committee started meeting every other month, with occasional special work sessions to prepare ads, do budgeting, etc. After Suncon the meeting schedule was increased to monthly, and that was the schedule we followed up until Iguanacon.

Applying For Tax Exemption

We were quite convinced that we wanted to obtain tax-exempt status from the US Internal Revenue Service (IRS). This is something that no other Worldcon committee has done, but we knew from our experience with NESFA that it could be very useful. If we had tax-exempt status, not only would we be exempt from federal income tax, but we would also be able to get a non-profit bulk rate mailing permit, we would be exempt from Massachusetts sales tax (5%), and any donations to us would be tax-deductible as a charitable contribution by the donor. We knew also that NESFA's application had taken a long time to get through. So long, in fact, that if we had waited until after winning the bid to **start** we would certainly not have had it for at least the first year, and maybe longer. So this was clearly something we had to get working on well before the winner of the 1980 bid was decided.

First we had to draw up our bylaws and incorporate as a Massachusetts non-profit corporation. Drawing up bylaws wasn't too difficult, as we agreed on a fairly standard sort of committee structure. The hardest parts were explaining assessments and trying to write the thing using non-sexist language. We concluded that it's impossible to be grammatical and non-sexist at the same time without going through major contortions. Incorporation, a relatively simple process requiring a filing fee of \$30, was completed by November 1977.

The application to the IRS for tax-exempt status did not need a filing fee, but it was much more complicated and took us until the following January to complete. The final stack of responses and attachments that we mailed off totaled about 40 pages. We had to give past financial reports and estimated future income and expenses. We had to explain in detail what goes on at a Worldcon and justify why these activities should be considered "literary and

educational". We had to show them the World Science Fiction Society Constitution and explain our relationship to WSFS. I could go on, but I think you get the idea. It wasn't simple.

The IRS acknowledged receiving our application in February 1978, but then we didn't hear a thing from them for months. Then at the end of May, the local office informed us that they were sending the application to the main office in Washington. Luckily, the Washington office got onto it pretty quickly. There was one phone call from an agent in Washington who was very friendly and sympathetic to our cause. He gave us four further questions to answer (the same number that NESFA was given when it applied — it seems to be an unwritten rule that every application has to get four additional questions) and assured us that we would very likely be approved. And sure enough, in July we finally received the official letter ruling that we indeed had tax-exempt status.

Choosing the Facilities

This heading appears here only because it seems appropriate, not because we spent any appreciable amount of time on the subject. After our comfortable relationship with the Sheraton-Boston had been established by **Noreascon I** and a succession of Boskones, no one ever suggested considering another hotel. The Sheraton also had the advantages of having been enlarged and renovated in recent years, and of being directly connected to the Hynes Auditorium. Between them, the two facilities could provide even a huge Worldcon with all the function space it would need. It was only a formality to get ourselves pencilled in and to obtain the letters of agreement that we needed to submit with our bid.

Bidding and Voting Procedures

The formal process of bidding is trivial. All it used to take was a letter of notification to the overseeing con committee. Now letters of agreement with the proposed facilities are required, and next year (since a new amendment to the WSFS Constitution was ratified at **Iguanacon**) the operating rules of the bidding committee also have to be made available. We think that these requirements are a good thing.

On the other hand, the administering of the voting is a bit more complicated. It **appears** to be simple, so people tend not to think about it too much, and things tend to get lost in the shuffle. We and Baltimore had detailed correspondence with Greg Brown in the fall of 1977 about the procedures to be followed in the con-site voting. It all turned out to be a waste of time because of the subsequent upheavals in the **Iguanacon** Committee. Less than a month before **Iggy**, we were still trying to get assurances that we would be allowed to have a representative present at the actual counting of the votes.

If all goes well, we will be producing an article, which should appear in the second issue of *The Voice of the Lobster*, that will describe how the site selection was administered by **Iggy** and point out some of the problems that arose and how they might have been solved or avoided.

Choosing Guests of Honor

A pleasant task that could be done fairly early was the selection of our Guests of Honor. We did this in two stages. First each member submitted his own list of up to 5 nominees for each position — pro and fan **GoH**. Sources that were used for ideas included the *Locus* Poll of Favorite All-Time Writers, lists of former con chairmen and **TAFF** and **DUFF** winners, and comments and suggestions from people not on the committee as expressed in letters, fanzines, and personal contacts at **Suncon**. The

members' lists were compiled and the top 10 or so in each category were designated as finalists. We allowed a few weeks for information-gathering and discussed them all at a regular meeting before voting preferentially. **Damon Knight** and **Kate Wilhelm** were linked as a single nominee on the final ballot because there had been several nominations for "Knight and Wilhelm", in addition to one for "Knight" alone and one for "Wilhelm" alone.

We had one absolute criterion that everyone agreed on: we would not pick anyone who had previously been a **Worldcon** Guest of Honor. Other criteria that were generally agreed on were: the Guests of Honor should have been in the field for a significant amount of time and must have done significant work in the field; they should have reasonably non-antagonistic personalities; they should not be from our local area; their names should be well-known to most **Worldcon** attendees; and they should be likely to be able to attend. These criteria were not formally agreed to by everyone, but they were considerations that many of us used in our selection, particularly for the pro **GoH**.

Choosing a Name for the Con

A name for the con was a problem. I had a faint hope of calling it something other than **Noreascon II**, but we just couldn't think of anything good. And there's one quirk of the Committee's that I think I should explain to you. Normally we're a pretty organized group of people and our discussions at meetings tend to be fairly sane and productive. But whenever the subject of naming something comes up, things get absolutely manic and it's completely impossible to do anything sensible for at least the next half hour. I had run into this problem before, when I was trying to get people to think of a corporate name for the bidding committee and the best I could get out of them was a double entendre (**Boston Condom**) and a lot of giggles. So I knew it was hopeless.

This time, in the midst of the general hilarity, was born the idea of a Name That Con Contest along with the disgusting list of names that appeared in the ad announcing the contest. (There were more, but the notes from that meeting were mercifully lost.) As it turned out, although we did get a few reasonable names through the contest, such as **Mascon**, when we took the vote we couldn't get a majority for anything except "**Noreascon II**". Unfortunately, a few weeks after the final committee vote, we got two impassioned letters from fans who supported "**Mascon**". If the letters had come before the vote they might have made a difference.

Recruiting Foreign Agents

Although it is common for **Worldcons** to have agents in other countries, we started out by examining the idea to see whether it had some utility or was just a gesture. We were able to come up with several excellent reasons for having agents in countries where we might expect more than 10 or so members. (Canada, United Kingdom, and Australia, judging by **MidAmericon's** membership statistics.)

A local agent could answer inquiries more quickly without the use of overseas mails. We might be able to save postage on mailing **Progress Reports** by mailing them in bulk to the agent and letting him remail them locally. And lastly, if the agent collected membership fees for us, we would save on the horrendous bank charges that lots of small foreign checks would incur.

Why arrange all this so far in advance, you might ask. Two reasons. First, if we won at **Iggy**, we wanted to be able to hand out our "**Progress Report Zero**" then and there. We wanted our **PR0** to contain all the information about rates and schedules that we could possibly manage, since it

would be our only general publication until the first real Progress Report several months later. Secondly, we wanted to get as many details worked out in advance as possible, so that our agents could start functioning as soon as we knew for sure if we had won. For example, in order for John Millard to open a Canadian bank account in the name of **Noreascon II**, he needed the signatures of some of our officers on several bank forms.

Setting Initial Membership Rates

I mentioned in passing that our IRS tax exemption application required an estimate of our future income and expenses. In fact, one of the major jobs we did during the bidding period was to try to put together a tentative budget, both for the IRS application and to use as a basis for setting our membership fees. It's very difficult to draw up a budget before much planning has been done or many decisions have been made, and we certainly had no intention of using this preliminary budget any longer than we had to. But it was helpful for giving us a general idea of how much money we would need. The total figure, after allowing for inflation, came to about \$90,000 (excluding money that simply "flows through" like banquet money to the hotel and art show money to the artists), and looking back on it now, I can see a number of things that we left out.

Although I haven't seen any complete financial reports from the recent Worldcons, I would not be surprised if our final budget was quite a bit higher than for any previous Worldcon. There are many reasons for this including the following:

- two additional years of inflation;
- prices generally higher in the Northeast than in other parts of the country;
- hotel function space generally comes free to conventions, but cons are getting bigger and we will have to pay a stiff fee for the use of the Hynes Auditorium;
- we want to have enough money so that we can do things right, rather than **always** cutting corners.

Once we had an estimate of our total expenses, we computed what our average membership fee must be to break even. First we assumed we would have 4000 members, 3000 of whom would be attending. (This may be low, but at the time we did this we hadn't seen Iggy's totals; besides, when doing this type of budgeting it's a good idea to assume the worst. Remember, only about 2000 people went to Suncon in 1977.) We also decided that the fees for Attending and Supporting membership should be determined by the convention services each class utilizes. All members, including Supporting, should share the costs of publications, mailing, membership processing, WSFS voting and awards, and administration. Attending members should foot the additional costs of the facilities, convention operations, film rentals, and the like. Using these assumptions and the tentative list of expenses we had constructed, the results were that Supporting membership fees should average \$7 and Attending fees \$24 per member.

Faced with numbers like that, there was no way we could justify giving away attending memberships for the \$5 voting fee. Iguanacon certainly regretted doing so when cash flow problems arose. If we did give an attending membership to 1000 or more voters, the rest of the rate scale would have to be extremely high to result in an average income of \$24 per attending member. We had decided, even before looking at the numbers, that we wanted to try to keep the rate scale as level as possible over time. Sure, people who are willing to make a commitment two years before the con should get a break in the rates. But not so much of a break that they're paying as little as one-tenth of the at-the-door rate (which would be the

situation if a voters' rate of \$5 forced us to set the at-the-door rate up around \$50).

On the other hand, we knew that Baltimore was planning to give attending memberships to voters and would probably advertise the fact. Would it hurt our chances to admit to having higher rates? We finally decided that that was a chance we'd have to take. It didn't seem worthwhile to win if in order to do so we had to commit ourselves to run it on a starvation budget.

We decided that we wouldn't advertise our rates, but we would answer the question if we were asked at Iguanacon. As it turned out, not that many people were upset that we charged extra for attending membership (at least not that many who talked to us about it), but a number of people were unhappy that we hadn't given advance warning that we would be giving a discount to voters. If we had it to do over again, I think we would publicize our complete initial rate scale **before** the final voting.

Setting the Progress Report Schedule and Rates

We decided to stick to the basic schedule of four major Progress Reports that most Worldcons have used, plus a 1-sheet Progress Report Zero to be distributed at Iguanacon if we won. We also added a special Progress Report 5 to the schedule. This would be a small newsletter-type mailing that would go out via first-class mail just before the convention. We felt this was necessary because the production and distribution of the regular Progress Reports can take several months, and on that sort of schedule Progress Report 4 could not possibly contain the latest information about the convention. Also, if we distributed the Hugo and site-selection ballots with the Progress Reports, that would give another reason why PR4 could not come out too close to the convention, because the members would need time to fill out and return the ballots (and we'd need time to count them). So the final schedule was adjusted to evenly space the reports, yet avoid conflicts between their production and major conventions, and to allow adequate time for the return of nomination forms and ballots.

As a bidding committee we had been appalled at the high prices charged for advertising in convention publications. Rates as high as \$50/page were hard for us to stomach, and we hoped that if we were chosen we would be able to keep our own rates down. Alas, it was not to be.

Before we set our rates, we first got a quote for printing 5000 copies of a 32-page 8 $\frac{1}{2}$ ×11 Progress Report from Halliday — a reliable local printer with competitive prices that NESFA has dealt with for years. The total printing and binding cost was \$1340, or about \$42/page. Then, as John Millard pointed out, we really should consider the postage and mailing costs when setting our advertising rates. So we figured that each added page increased the weight of the total mailing by about 25 pounds. The current non-profit bulk rate is 34¢/lb, but the foreign rates are much higher. Figuring an average cost of 40¢/lb, we got an additional \$10/page for postage. The best quote we could get for envelopes was about 5 cents each, when ordered in lots of 10,000. Some Progress Reports for later joiners would be combined two or more to an envelope, so we figured an average of 4000 envelopes per PR, which would be \$200 or \$6.25/page. Adding up all these costs, we got \$64.60/page, and we hadn't yet considered inflation.

We didn't want to lose money on any advertising, but, on the other hand, we didn't really want to charge fans \$70/page. So we went back and figured it a different way. Let's suppose that we printed a Progress Report without any advertising in it at all. We'd still have to pay for the press setup, the cover, the binding, the envelopes. If we

then added a page of advertising, none of **those** costs would change. We would incur only the additional costs of making another plate, buying extra paper, and paying extra postage. Broken down that way, the incremental cost of a page of advertising was about \$37 (before inflation). So we decided to give the fans a break and hold the fan rate at \$50/page.

On the other hand, we felt that the pro rate should be set not only to pay the full cost of printing and distributing that page, but also to help subsidize the rest of the publication. We also had to set the rates high enough so that we could offer the standard 15% agency discount and 5% cash discount. We finally settled on a pro rate of \$120/page with extra charges for preferred positions. Even at that seemingly high rate, if inflation goes on at 10% a year, by the time we publish the last Progress Report, we'll only be making a profit of \$18 over our actual page cost for pro ads where both discounts apply.

Progress Report Zero

The last big job before Iggy was to put together an initial Progress Report that would contain all of the information that was currently available: Guest of Honor writeups, membership fee scales, Progress Report schedule and advertising rates, *The Voice of the Lobster* subscription information, etc. If we won, this Progress Report would be distributed at Iggy and to those who joined before the first regular Progress Report was ready. It would also serve as a general information sheet for answering inquiries. If we lost, it would be ceremonially burned without ever seeing the light of day.

Mike Glycer interpreted the fact that we had prepared this Progress Report as a sign that we were confident of

winning: "The winning committee tried to look pleasantly surprised as they handed around their 'Progress Report Zero', typeset and offset..." he said in *File 770 #7*. Well, we might have been confident of winning, but we would have wanted to have **something** prepared, even if we were uncertain about our chances. After all the money that had been spent on the bid up until that point, the extra \$48 needed to print PRO seemed worth spending.

The Homestretch

There were a few other items that would be needed immediately after winning the bid, but anything that cost money was deferred until we found out for sure whether we had won. This included things like ordering stationery, applying for a bulk rate mailing permit, and purchasing supplies for bookkeeping, membership processing, and *The Voice of the Lobster* publication. All of these things were planned and budgeted for before Iggy so there would be no delay in getting things rolling when we returned. Also budgeted for, if we won, was the cost of a celebration party at Iggy, which included a giant cake and cheap champagne for all.

There's no suspense here — you know that we did win and all our advance planning was not in vain. Now we begin the **real** work of putting on a Worldcon.

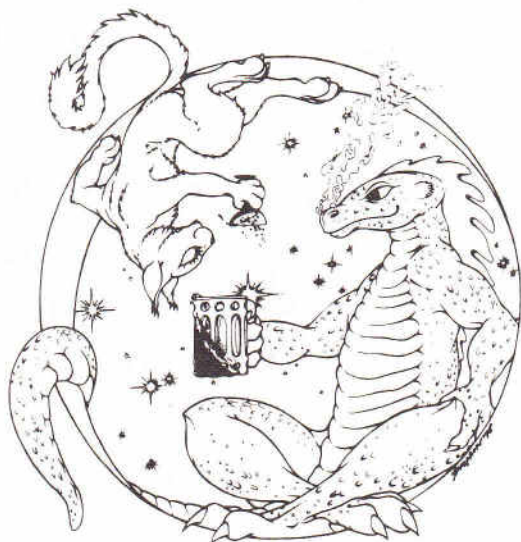
If you are interested in reading more about the details of **Noreascon II** organization and Worldcon planning in general, you can subscribe to *The Voice of the Lobster*, which will contain later installments of this series, and other articles on the same topic. Subscriptions are \$2.00 for all the issues we publish and we will send all new subscribers copies of our back issues for as long as they last.

The Noreascon Proceedings

Twenty-Ninth World Science Fiction Convention

Boston, Massachusetts

September 3-6, 1971



Pro Guest of Honor: *Clifford D. Simak*
Fan Guest of Honor: *Harry Warner, Jr.*
Toastmaster: *Robert Silverberg*
Hugo Presenter: *Isaac Asimov*

The Noreascon Proceedings contains the complete text of all main program items, including the Hugo Awards Banquet, and is illustrated by more than sixty black and white photographs. The appendices contain a committee list, the schedule of events, membership statistics, lists of award winners including Art Show and Masquerade awards, a report of the business meeting, and the final financial report.

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WHY DENVER IN '81 PROMISES TO BE THE BEST WORLDCON EVER

OUR CITY—Denver is centrally located, 1,000 miles closer to fans in the East, Midwest, Britain and Europe than any other bidding city. The downtown area is compact and clean, with wide streets and bustling energy. Within a five to ten minute walk from our hotel one can view the State Capitol building, the spacious Civic Center, the Denver Mint, the new Denver Art Museum, the Colorado State Museum, the Judicial Heritage Center—to name just a few of the attractions. The Mile High City snuggles close to the Front Range of the magnificent Rocky Mountains; the foothills are less than 30 minutes' driving time from downtown. Mountain bus tours are available.



OUR COMMITTEE—An experienced committee is essential to hosting a successful Worldcon. By 1981, various individuals of our 20-member committee will have been involved in 13 successive MileHiCons and at least two Penulticons in this city alone, as well as having either sponsored or assisted with such other cons as the small but very fannish Karvalcon, YuccaCon and FortCon in Fort Collins, AmberCon in Wichita, Kansas . . . In addition, many of us will have put in volunteer work on Iguanacon, Seacon and Noreascon. But that's only half the story of our experience. In our mundane identities we include an attorney, two college professors, a government comptroller, a journalist, a commercial artist, several organizational managers, assorted computer programmers and engineers, a few bright-eyed students, a housewife and a librarian. One thing we all have is a lot of enthusiasm for seeing that the Denver in '81 Worldcon comes off right.

A SPECIAL BONUS—Denvisions/Thin Air Wonder Stories is our very own publication—a 40-page zine with two halves and two covers, done up in the old Ace Doubles style. One half is full of serious stuff—our Worldcon philosophy, our committee insights and other facts and figures worth knowing. The other half is a showcase, edited by Denver authors Edward Bryant and Peter Alterman, crammed full of the odd-ball humor and the literary talents of DENVENTION II backers. Getting a copy is easy—All pre-supporting members of the Denver in '81 bid receive one.

To become a pre-supporting member, send \$1.00 to the address below. You'll be joining the more than 600 others who have already invested in what promises to be the greatest Worldcon ever—**DENVER IN 1981**.

OUR FACILITIES—The downtown Denver Hilton occupies the area between the central business district and the State Capitol buildings, and is bordered on one side by a huge park; it's about as ideally situated as you can imagine. The hotel is a 20-minute trip by shuttle bus or limousine from Stapleton International Airport and only a mile away from the Trailways/Greyhound bus depot. The Hilton has a total of 850 guest rooms, and the four overflow hotels within a two-block radius bring the total to over 2,400. The Hilton's 45,000 square feet of function rooms, including the 17,000 square-foot Grand Ballroom, can be supplemented by the 5,000-seat outdoor Greek Theatre in Civic Center Park across the street, and the 1,500-seat Centre Theatre next door. The hotel is within easy walking distance of literally scores of eating places, in all price ranges, including five restaurants in the hotel itself and a giant McDonald's next door.

P.O. BOX 11545 DENVER, CO 80211

Glossary of Names and Fannish Terms

apa — Amateur Press Association. Can refer to an organization or the publication produced by that organization, consisting of contributions written and printed by the individual members and collated together for distribution.

Boskone — The Boston regional science fiction convention sponsored by NESFA, generally held in February at the Sheraton-Boston Hotel.

Committee for Boston in 1980 — The name the Noreascon II Committee used when it was bidding for the 1980 Worldcon. The selection of the 1980 committee was made by vote of the members of Iguanacon who had paid \$5 toward their membership in the 1980 Worldcon.

DUFF — Down Under Fan Fund. An organization that sends fans between Australia and the US to further international fan relations and communications. Those who donate to the fund vote on who should be sent each year.

fandom — The amorphous group of people who read and publish fanzines, put on and attend science fiction conventions, meet and correspond with other fans, and sometimes read science fiction.

fanzine — An amateur magazine, usually mimeographed, published by a science fiction fan.

File 770 — A fannish newszine published hexaweekly. Subscriptions are 4/\$1.50, sample copies 45¢, from Mike Glycer, 14974 Osceola St, Sylmar CA 91342.

filk-sings — The singing of filksongs, which are folk songs with a science-fictional or fannish twist.

gofer — A person who helps out at a convention in a position that requires little training or experience.

hucksters' room — A standard feature of science fiction conventions, a room where books, magazines, movie posters and other items are offered for sale by dealers.

Hugo awards — Awards voted on by the membership and presented at each Worldcon for the best science fiction of the previous year. They are named after Hugo Gernsback, a science fiction writer and editor considered by some to be the father of modern science fiction.

Iguanacon — The 1977 World Science Fiction Convention, held in Phoenix, Arizona. It was also known as "Iggy".

Locus — A science fiction newszine published monthly. Subscriptions are 12 for \$9, 24 for \$17 via second class mail; 12 for \$13.50, 24 for \$25 via first class mail. Locus Publications, PO Box 3938, San Francisco CA 94119.

Massachusetts Convention Fandom, Inc. — The official, registered name of the non-profit, tax-exempt corporation that is fannishly known as the Noreascon II Committee.

MidAmericon — The 1976 World Science Fiction Convention, held in Kansas City, Missouri. It was also known as "MAC" or "Big MAC".

neofan — A person new to fandom.

NESFA — The New England Science Fiction Association, Inc., Box G, MIT Branch Post Office, Cambridge MA 02139. Although there is a large overlap between the membership of NESFA and the Noreascon II Committee, they are two different and independent organizations.

Noreascon I — The 1971 World Science Fiction Convention, held in Boston, Massachusetts.

Noreascon II — The 1980 World Science Fiction Convention, to be held in Boston, Massachusetts.

pro — Short for "professional".

Seacon — The 1979 World Science Fiction Convention, to be held in Brighton, England.

Suncon — The 1977 World Science Fiction Convention, held in Miami Beach, Florida.

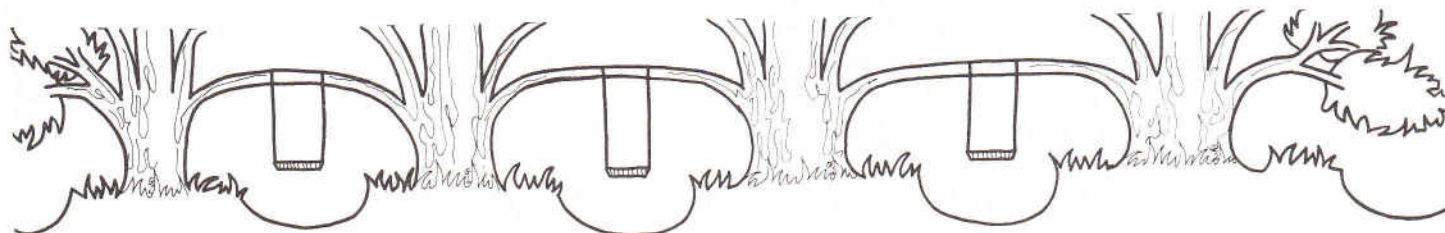
TAFF — Trans-Atlantic Fan Fund. Like DUFF, except that it sends fans between Europe and the US.

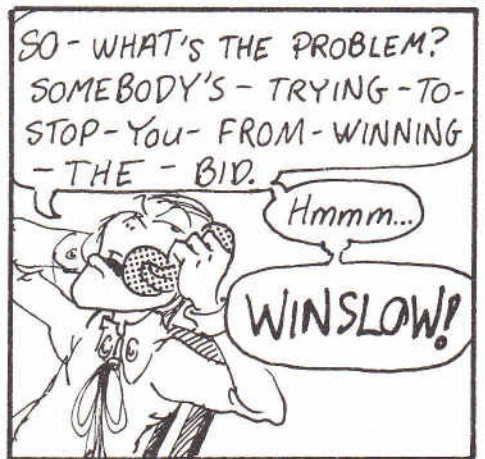
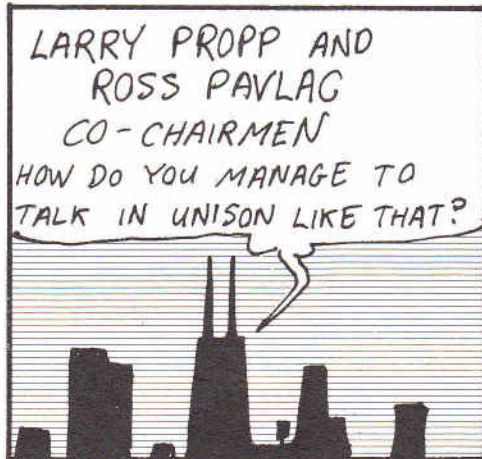
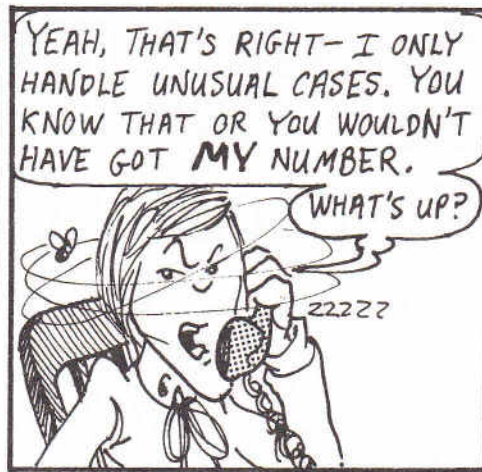
Voice of the Lobster — Noreascon II's fanzine for discussing the topic of how to run Worldcons. Subscriptions are 50¢ per issue, \$2.00 for all issues published, and you get an issue free if we print your letter. Voice of the Lobster, c/o Noreascon II, Box 46, MIT Branch Post Office, Cambridge MA 02139.

Worldcon — The annual gathering of science fiction fans and pros. Past and upcoming Worldcons mentioned in this Progress Report are:

1971	Noreascon I	Boston, Massachusetts
1976	MidAmericon (MAC)	Kansas City, Missouri
1977	Suncon	Miami Beach, Florida
1978	Iguanacon (Iggy)	Phoenix, Arizona
1979	Seacon	Brighton, England
1980	Noreascon II	Boston, Massachusetts

WSFS — The World Science Fiction Society. An organization with no officers, but with a constitution that regulates the Hugo awards and Worldcon site selection. Its members are all the members of the current Worldcon and WSFS business meetings are held at each Worldcon.





CHICON 4 • P.O. BOX A 3120 • CHICAGO • IL • 60690

SEACON '79

37th World Science Fiction Convention
 METROPOLE HOTEL, BRIGHTON, U.K.
 AUGUST 23rd - 27th 1979
 Permanent address: SEACON '79
 14 HENRIETTA ST., LONDON WC2E 8QJ, U.K.

British Guest of Honour
BRIAN ALDISS

American Guest of Honour
FRITZ LEIBER

Toastmaster
BOB SHAW

Fan Guest of Honour
HARRY BELL

The Seacon '79 Steering Committee

Peter Weston, Chairman
 Eve Harvey, Secretary
 John Steward, Treasurer
 Graham Charnock
 Malcolm Edwards
 Robert Jackson
 Leroy Kettle
 Roger Peyton
 Peter Roberts

SEACON '79 is the 37th annual World Science Fiction Convention, and the first to be held in Great Britain since 1965.

OUR VENUE will be the Metropole Hotel and Conference Centre, Brighton. Accommodation for the Convention period may be booked only through SEACON '79 and accommodation booking forms will be going out to all members in a special mailing in October 1978.

THE WORLDCON is the annual show-case for science fiction and fandom on an international level. The SEACON '79 Steering Committee is young and enthusiastic; its individual members are well-known both at home and abroad in sf circles and most have had experience on the committees of previous major British conventions.

OUR PROGRAMME will include the usual sf-orientated lectures, talks and live events featuring many internationally-renowned personalities. There will be an extensive Book Room, an Art Display, plus book and art auctions and a separate continuous performance film programme. On the social side there will be many events ranging from a disco/dance to a Grand Masquerade, climaxing with the traditional Banquet and Hugo presentation ceremony. To ensure the perfect accompaniment for any convention, the bars will be many, well-stocked, and will stay open late into the night.



BRITAIN IS FINE IN '79!

If you want to attend SEACON '79 you must have a full Attending Membership. If you are undecided and, meanwhile, want to receive our souvenir Progress Reports, special mailings, and full Convention literature you may register as a Supporting Member and convert to full attending status at a later date. (But please note the rate changes and deadline dates shown below.)

Membership rates

	Supporting	Attending
April 1st 1978		
— Dec. 31st 1978	£7.50 (£4.50)	£15.00 (£9.00)
Jan. 1st 1979		
— August 1st 1979*	£10.00 (£5.50)	£20.00 (£11.00)

*IMPORTANT NOTE: After August 1st 1979 no further registrations will be accepted by mail.

Registrations at the door will be £13.00 for full Attending Membership or £5.00 per day.

Memberships and enquiries

Write to Seacon '79, 14 Henrietta St., London WC2E 8QJ, or, in the countries listed below, to your National Agent:

USA (East Coast)

Tony Lewis
 PO Box 429
 Natick
 MA 01760

USA (West Coast)

Fred Patten
 11863 W. Jefferson Blvd. #1
 Culver City
 CA 90230

USA (Roving)

Jan Howard Finder
 PO Box 428
 Latham
 NY 12110

Australia

Robin Johnson
 GPO Box 4039
 Melbourne
 Victoria 3001

Canada

John Millard
 86 Broadway Ave. Apt. 18
 Toronto
 Ontario M4P 1T4

France

Eric Batard
 Rue Kleber
 37500 Chinon

Germany

Waldemar Kummig
 8 München 2
 Herzogspitalstr. 5

Holland

Leo Kindt
 Spotvogellaan 45a
 Den Haag 2023

Sweden

Per Osterman
 Astrakängatan 113
 162 32 Vällingby

Switzerland

Herbert Pabst
 Höhenweg 8
 CH-5443 Niederrohrdorf

Advertising Information

COPY DEADLINES FOR FUTURE PROGRESS REPORTS:

Progress Report 3 - 1st December 1978
 Progress Report 4 - 1st May 1979

RATES:	Professional	Fan
Back cover	£45.00 (\$75.00)	£45.00 (\$75.00)
Inside f/b cover	£37.50 (\$62.50)	£32.50 (\$55.00)
Full page	£30.00 (\$50.00)	£20.00 (\$30.00)
Half page	£20.00 (\$30.00)	£12.00 (\$20.00)
Quarter page	£12.00 (\$20.00)	£8.00 (\$13.50)

These rates apply for line artwork only.

Process work: Add 20% if our printer is required to undertake stripping, screening, reversing out, bleeds or other process work.

Mechanical requirements: Camera ready originals, photostats or negatives may be submitted, but these must be to the sizes given, for subsequent reduction.

Copy Sizes:	Full page	7 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ "
	Half page	7 $\frac{1}{4}$ " x 5" or 3 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ "
	Quarter page	7 $\frac{1}{4}$ " x 2 $\frac{1}{2}$ " or 3 $\frac{1}{2}$ " x 5"

These sizes include provision for margins — the ad copy should fill the sizes given.

Printed page size: A5 (5 $\frac{7}{8}$ " x 8 $\frac{1}{4}$ ") - area reduction 50%.

Payment: Full remittance must accompany all ads in advance, cheques payable to Seacon '79, please. Payment should be made in STERLING wherever possible.

Mailing: Pack copy carefully with cardboard stiffening and mail to: SEACON '79, 14 Henrietta Street, London WC2E 8QJ, U.K. Copy will not be returned unless postage is included.

ADVERTISING RATES AND INFORMATION FOR THE SEACON '79 PROGRAMME BOOK WILL BE ANNOUNCED IN FUTURE PROGRESS REPORTS

