

Noreascon 4



THE 61ST WORLD SCIENCE FICTION CONVENTION **TORCON**

TORONTO • AUGUST 28 TO SEPTEMBER 1, 2003

Metro Toronto Convention Centre

Royal York Hotel, Crowne Plaza Hotel, Renaissance Toronto Hotel at Sky Dome

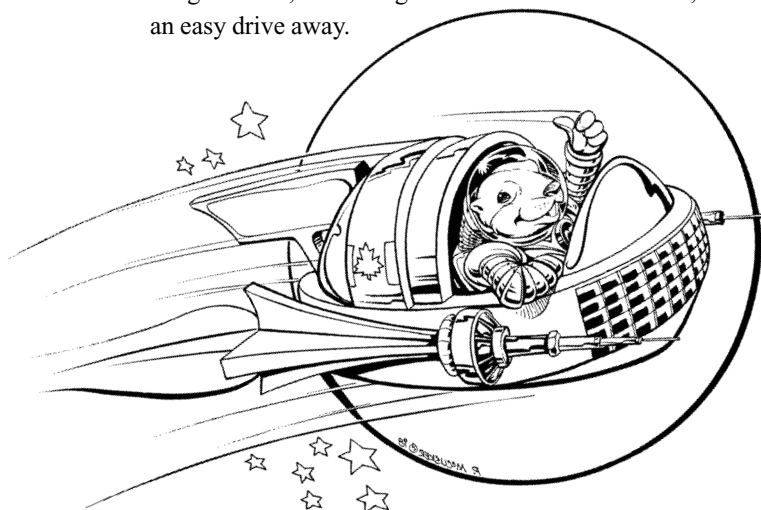
"Toronto is by official UN statistics the single most multicultural city in the world; it is also statistically the safest city in North America and, by the reckoning of many, the one with the richest literary culture."

Pico Iyer, Harper's Magazine

"Toronto is a wonderful city, and it has been far too long since I've had the chance to spend any time there, see the sights, visit with my friends, and of course sample that world famous Canadian cuisine."

George R.R. Martin

Toronto is a city that holds all the wonders of the world in one clean, safe, friendly place: a theatre scene rivaled only by London and New York, more than 80 cultures from across the globe, attractions that range from high art to rowdy family fun. Many of our most popular attractions are within walking distance of each other. In downtown Toronto, a short stroll is all it takes to travel between thousands of hotel rooms, great sports venues, the CN Tower, major convention centres, endless shopping, top theatre, the waterfront, and inspired cuisine. Beyond the cozy and quirky neighbourhoods of the city are more fabulous attractions, plus countryside, Niagara Falls, a wine region and outdoor adventures, all an easy drive away.



Guests of Honour

George R.R. Martin (pro)

Frank Kelly Freas (artist)

Mike Glyer (fan)

Spider Robinson (toastmaster)

GoHst of Honour

Robert Bloch, the spirit of Toronto Worldcons

Membership Rates	Canadian Dollars	US Dollars
Supporting	\$60	\$40
Attending	\$275	\$185
Supporting to Attending	\$215	\$145
Child	\$60	\$40

Register Online www.torcon3.on.ca

Torcon 3
PO Box 3, Station A
Toronto, Ontario, Canada, M5W 1A2

Email: info@torcon3.on.ca
Website: www.torcon3.on.ca

"Worldcon" & "World Science Fiction Convention" are registered service marks of the World Science Fiction Society, an unincorporated literary society



The 62nd World Science Fiction Convention

September 2-6, 2004

Boston, Massachusetts, USA



We're charging forward...and looking back
Noreascon 4 will feature Retro Hugo Awards for 1953
and a retrospective exhibit of classic SF/F art.

Pro Guests of Honor:

Terry Pratchett William Tenn

Fan Guests of Honor:

Jack Speer Peter Weston

Noreascon 4

FACILITIES

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

MEMBERSHIP RATES (Through Sept. 30, 2003)

Attending membership: us\$ 160

Supporting membership: us\$ 35

Upgrade existing supporting
membership to attending: us\$ 125

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

Installment plan available; write
installments@noreascon.org

QUESTIONS

To volunteer, write to
volunteers@noreascon.org

For information about registration,
contact prereg@noreascon.org

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

For general questions, ask
info@noreascon.org

ADDRESSES

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

Fax: +1 617.776.3243

Web page:
<http://www.noreascon.org>

Online registration available

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Telescope, made available by NASA and STScI.

From the Chairman:

Iron Chef Worldcon

Last night, my husband and I watched “The Iron Chef,” a Japanese television program which pits two chefs against each other in a 60-minute cook-a-thon where each must create, without directions or recipes, a number of dishes using a “mystery ingredient” they haven’t seen before showtime.

Probably quite a few of you have seen the show (or its occasional American derivative, hosted by William Shatner). The premise seems to resonate particularly for the people who run conventions: each time we do this, it’s different. There are *always* a few mystery ingredients floating around: guests of honor, unique scientific discoveries or spiffy inventions just released, different hotels and convention centers, and so forth.

As this Progress Report points out, you can also expect the usual ingredients any well-stocked Worldcon kitchen will have: program, events, dealers, masquerade, art show, filk,

badges, publications, and lots of fans. You can read about a number of things that are planned and in the works in this PR, and we’ll keep working on all of them (and more!) for the next year.

Here you’ll find rules for the Noreascon Four Masquerade, so you can begin working on your costume efforts now. We hope that many of the fans coming to N4 will craft costumes, either to show in the Masquerade or to delight the eye in the hallways at the convention. (Last weekend, I took my six-year-old nephew to his first SF con [Marcon, in Columbus, Ohio], and he stopped dead and stared straight up with huge eyes as three Star Wars imperial stormtroopers passed. Now, he wants to come to Noreascon Four! Perhaps we need a “Chairman’s Nephew Special Hall Costume Award” ribbon...okay, maybe not.)

Our exhibits division is working on several special exhibits areas: an Ankh-Morpork section of the convention center, complete with a Mended Drum pub (...with, we hope, really good beer and such...), NASA exhibits and materials about space and that guy Robert Goddard (who launched the first liquid-fueled rocket from a small town in Massachusetts), and a “50 Years of the Hugo Awards” exhibit. We’ll do more, and we’ll have what you’ve come to expect, too! But even well-known recipes can benefit from a bit of extra spice.

We’ve also got some articles in here about gaming at N4, anime, and Peter Weston, one of our legendary fan guests of honor. As ever, our PR editors (Joe Siclari and Edie Stern) have amassed wondrous material for you.

We’ll keep in touch. Our next Progress Report is due to you around the end of the year, and it will contain information about nominating for the 2004 Hugo and 1953 Retrospective Hugo awards, making reservations in our hotels (which won’t be available until sometime after the first of the year), and, of course, more of our plans and more about our guests. (Have we mentioned lately that we have really cool guests?)

We want you to know how the cooking’s going. As we add unique and special “mystery ingredients” to our chef’s specials, you’ll be some of the first to know. And we’re pretty sure that Noreascon Four will delight you: mind, body, and fannish palate.

– Deb Geisler
May 31, 2003

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Art Credits:

Vincent Di Fate – 26, 27, 28
Bob Eggleton – 9
Kurt Erichsen – 32
Ken Fletcher – 7
Brad Foster – cover, 9, 20,
23, 31
Alexis Gilliland – 8
Sue Mason – 18, 22
Bill Neville – 3, 36
William Rotsler – 10, 19, 24

Fancylopedia Excerpts:

Jack Speer – 8, 14, 18
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About the Cover

The illo here features the ol’ Gray Lensman himself, Kinnison, in heavy combat armor in the middle. To the left (his right) alien Lensman Tregonsee the Rigellian, wielding vanBuskirk’s favorite battle axe. On the other side is the gigantic Worzel the Velantian. All three kicking ass on the bad guys, directed by the powerful brain of the Mentor of Arisia, while the background is filled to overflowing with the mighty space fleets of, well, everyone!

I had fun designing and drawing it. I hope folks get a kick out of it.

– Brad Foster



KANSAS CITY IN 2006

A BID FOR THE 64TH WORLD SCIENCE FICTION CONVENTION LABOR DAY WEEKEND AUGUST 31-SEPTEMBER 4, 2006

SOME REASONS TO COME TO KANSAS CITY IN 2006

- ✦ **Tradition.** 2006 will mark the 30th anniversary of Kansas City's last Worldcon, MidAmeriCon. Fandom followed the Republican National Convention and the Shriners and outpartied them both. While that kind of challenge can't be guaranteed, we think the time has come to do it again.
- ✦ **Great New Facilities!** Overland Park's new state-of-the-art convention center includes:
 - 237,000 square feet of function space in the Convention CenterThe attached Sheraton hotel has:
 - 25,000 square feet of function space • **Corkage and Forkage waived**
 - **Convention Hotel Room Rates from \$65.99 to \$99.00 • All hotel and convention center parking will be free**
- ✦ **People.** Our Bid Committee includes fans from the midwest and throughout the country with experience working local and regional cons, as well as WorldCons. Our local group hosted the Nebula Weekend in 1997 and 2002. ConQuest (now in its fourth decade) is renowned as one of the finest (and most fun) cons in the midwest. Members of our committee are also part of the group hosting the 2003 World Horror Convention in Kansas City.
- ✦ **Convenience.** Kansas City is a major transportation hub with easy travel connections and a modern, spacious airport. The convention center is located directly adjacent to a major interstate and is easily accessible from any direction.
- ✦ **Attractions.** There are many activities awaiting your discovery, including the Kansas City Zoo, the Harry S Truman Library and Museum, the Nelson-Atkins Museum, the Kemper Museum of Contemporary Art, the City Farmer's Market and the Steamboat *Arabia* Museum, Union Station/Science City, the Liberty Memorial, Westport nightclub district, the Toy and Miniature Museum, Worlds of Fun/Oceans of Fun amusement parks, several riverboat casinos, the world-renowned Country Club Plaza shopping district and much more, all within thirty minutes of the convention center.

The Bid Committee believes we can make Labor Day weekend 2006 one of the most memorable in WorldCon history. We invite you to join us in the effort by presupposing our bid at one of the four levels explicated on the reverse side. Support levels can be upgraded any time prior to the vote. Look our bid tables and for parties sponsored by "The Redheads from Hell" (it's not just a hair color, it's an attitude) at conventions across the country for the next year to sign up. We thank you for your support, and look forward to seeing you in 2006.

Service Mark notice: "World Science Fiction Society," "WSFS," "World Science Fiction Convention," "NASFiC," "Hugo" and "WorldCon" are registered service marks of the World Science Fiction Society, an unincorporated literary society.

The benefits listed will be received if you vote in Toronto in 2003 and we win.

Presupport: \$20 US
\$31 Can, £13, €20, ¥2315
supporting membership
1/2 credit for conversion

Yardbird: \$50 US
\$77 Can, £32, €50, ¥5788
attending membership
listing in program book

Preoppose: \$25 US
\$39 Can, £16, €25, ¥2895
supporting membership
1/2 credit for conversion

Count Basie: \$100 US
\$154 Can, £64, €112, ¥11575
attending membership
listing in program book; a bid t-shirt & more

For Up to Date Information on All Aspects of the Bid, see our Website: www.midamericon.org

Questions? Comments? Just want to chat? Our email address is: **MidAmeriCon@kc.rr.com**

Make checks (in U.S. funds) payable to Kansas City in 2006 and mail to:
Kansas City 2006, P.O. Box 414175, Kansas City, MO 64141-4175

Noreascon Four Committee

Chairman: Deb Geisler

Chairman's staff: Elaine Brennan & Mark L. Olson
Advertising creative: Geri Sullivan
Advertising placement: Janice Gelb
Boston Fan Group liaison: Tony Lewis
Commercial Sponsorships: Peter Hildreth
Email list moderator: Pam Fremon
GoH Liaison Coordinator: Naomi Fisher
Hugo Administration: Rick Katze
Hugo Losers' Party at Torcon: Gay Ellen Dennett
Information triage: Lis Carey
Mark Protection Committee Rep.: George Flynn
Ordway Exhibit: Tim Szczesuil
Publicity/Flyer Distribution: Ed Dooley & Tim Roberge
Retrospective Art Exhibit: Mark Olson
Staff: Mike & Beth Zipser
Site Selection Administrator: Pat Molloy
Web Site: Adina Adler
Staff: Meryll Gross, Diane Kurilecz,
 Sharon Sbarsky
WSFS Business Meeting: Don Eastlake III
Secretary: Ann Broomhead
Treasurer: Tim Szczesuil

Divisions

Convention Services: Jim Mann
Computer Wrangler: Erik Olson
Decorator Liaison: Jim Hudson
Den: Debbie King
Elevator Management: Joseph "Uncle Vlad" Stockman
Fire Marshal Liaison/Safety Officer: Sam Pierce
Logistics: Dave Anderson
Assistant: Rick Kovalcik
Office: Larry Gelfand
Assistant: Laura Syms
Staff: Dina Krause, Pat McMurray
Treasury: Ted Atwood
Staff: Judy Bemis, Dave Cantor, Alex Latzko,
 Danny Lieberman
Volunteers: Melanie Herz
Staff: Sharon Pierce, Susan Vanatta

Events: Marc Gordon

Anime: Christine Carpenito, Ed Dooley, & Tim Roberge
Films: Michael Donahue
Staff: Chuck Shimada
First Night: John Pomeranz
Deputy: Rachel Silber
Friday Night at the Worldcon/Retro-Hugos: Jill Eastlake
Deputy: Carsten Turner
Hugo Ceremony: Dalroy Ward, Edie Williams
Staff: Craig Miller, Sue Wheeler
Hugo Stage Manager/Tech Liaison: Joel Lord
Masquerade: Richard Hill
Deputy: Carl Mami
Green Room: Byron Connell
Green Room Staff: Tina Connell
Music Everywhere: Dave Grubbs
Technical Director: Paul Kraus
Deputy T.D.s: Aaron Block, Dale Farmer,
 John Harvey, Liz Orenstein
Sound Designer: Joel Lord

Exhibits/Fixed Functions: Laurie Mann

Exhibits Staff: Tammy Coxen, Todd Dashoff, Marah
 Searle-Kovacevic, Randy Smith, John Syms
Art Show: Gay Ellen Dennett
Art Show Checkin/Checkout: Shirley Avery,
 Andrea Senchy
Art Show Setup/Teardown: Martin Deutsch
Print Shop: Deb Atwood Allen
Art Show Sales: Joni Brill Dashoff
Mail-in Art Guru: Dr. Karen Purcell
Art Show Staff: Lisa Hertel, 'Zanne Labonville
Dealers' Room: Larry Smith & Sally Kobee
Assistants: Art & Becky Henderson
Fan Gallery: Chaz Baden
Assistant: Christian Maguire
Fan History Exhibit: Judi B Castro
50 Years of Hugos: Mike Nelson
Pro Photography: Tom Veal
Assistant: Becky Thomson
NASA Exhibits Liaison: Pat Molloy
Terry Pratchett Exhibit: Willie Siros
Design Assistant: Sara Felix
Timeline Exhibit: Joni Brill Dashoff
William Tenn Exhibit: Ann Cecil

Noreascon Four is brought to you by **Massachusetts Convention Fandom, Inc. (MCFI)**, a 501(c)(3) tax-exempt non-profit corporation. The following are Members of MCFI:

Adina Adler, Claire Anderson, Dave Anderson, Bonnie Atwood, Ted Atwood, Judy Bemis, Seth Breidbart, Elaine Brennan, Ann Broomhead, Dave Cantor, Elisabeth Carey, Chris Carpenito, Gay Ellen Dennett, Ed Dooley, Naomi Fisher, George Flynn, Pam Fremon, Deb Geisler, Janice Gelb, Marc Gordon, Lisa Hertel, Melanie Herz, Chip Hitchcock, Saul Jaffe, Rick Katze, Deborah A. King, Alexis Layton, Anthony R. Lewis, Suford Lewis, Paula Lieberman, Jim Mann, Laurie Mann, Patrick Molloy, Mark L. Olson, Priscilla Olson, Kelly S. Persons, Tim Roberge, Ruth Sachter, Sharon Sbarsky, Cris Shuldiner, Joe Siclari, Edie Stern, Tim Szczesuil, Leslie J. Turek, and Ben Yalow.

Facilities: Ben Yalow

Facilities Staff: Kevin Allen, Stephen Boucher,
Elka Tovah Davidoff

Convention Center: Bobbi Armbruster

Housing: Kim Marks Brown

Staff: Elspeth Kovar, Christian McGuire

Member Services: Sharon Sbarsky

Member Services Staff: Ruth Sachter

Childcare: Sandra Childress

Con Suite: Claire Anderson

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Chief Geek & Bottle Washer: Erik Olson

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Comics Program: Pam Fremon

Costuming Program: Rae Bradbury-Enslin

Discussion groups & SIGs: Mary Kay Kare

Fan/FanHistoricon Program: Edie Stern

Filk: Spencer Love

Assistants: Gary McGath, Dave Weingart

Flair: Liz Mortenson

Gaming: Bill Todd

Green Room: Eve Ackerman

Kaffeeklatsches: Kathei Logue

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Staff: Mike Willmoth

Publications: Joe Siclari

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Advertising Sales (pro): Eve Ackerman

Newsletter: Steve Davies

Press Relations: Peggy Rae Sapienza

Staff: Sam Lubell, Judith Kindell, Dawn Plaskon

Program Book Layout & Design: Geri Sullivan

Progress Report Editors: Joe Siclari & Edie Stern

Our history is important. Below is an excerpt from the "Sacred Writings of Roscoe," which tells why we traditionally hold Worldcons as close to Labor Day as possible. In ancient times, we celebrated on Roscoe's other day. To peruse the complete sacred writings look on the web at fanac.org/fanzines/Miscellaneous/Roscoe.html

The Sacred Writings of Roscoe

by Arthur Rapp

(excerpted from *Spacewarp* #27, June 1949)

Roscoe watches out for stfen wheresoever they may be,
from the canyons to the desert, from the mountains
to the sea.

He's a kind and helpful beaver, aiding fen in many ways,
and he merits fannish worship on the Sacred Beaver Days.

These days are two in number: one's the fourth day of July—
it's the day when Roscoe flies a fiery spaceship in the sky.
In his honor, on that date, a truce should fall on
fan dissension,
and every true disciple should assemble in convention.

The second day is Labor Day, the date of Roscoe's birth,
when tribute should be paid him over all the fannish Earth,
when all fen shall meet their fellows to look back upon
the year
and shall drink a toast to Roscoe in that other great ghod:
Bheer.



ROS COE

Exhibits Division Update

Welcome to the Exhibits Division, where you'll find everything from NASA's latest to a little corner of Ankh-Morpork, and from the latest book to interesting art from science fiction's past.

I'm in the process of creating material for the Noreascon web site about Exhibits. For the most up-to-date Exhibits information, check www.noreascon.org/exhibits

– Laurie Mann

Fifty Years of the Hugo Awards Exhibit

The first Hugo Awards were presented in 1953 at the 11th World Science Fiction Convention (popularly known as Philcon II) in Philadelphia. This year's Worldcon, Torcon 3, will host the 50th Hugo Awards Ceremony since no Hugo Awards were given out at the 1954 Worldcon.

What were those ancient Worldcon committee members thinking as they sat in their caves and pecked on their primitive typewriting devices to send postal mail to each other? What was the inspiration for the Hugo Awards? We know that Hugo Gernsback had just been the Guest of Honor at the 10th anniversary Worldcon in Chicago. The 25th Academy Awards Ceremony in 1953 had been the first live television broadcast of the Academy Awards. Perhaps our fannish ancestors were just bored because *Star Trek* wouldn't be on the air until 1966?

Noreascon Four will be honoring fifty years of the Hugo Awards by putting together an exhibit. We plan to display as many of those fifty Hugo Awards as we can beg, borrow, or...well, beg and borrow. We'll present some of the history behind the Hugo Awards, like how Jack McKnight missed most of Philcon II because he was stuck in his basement learning how to weld aluminum to attach the fins on the first Hugo rockets. And, yes, the first Hugo rocket design was based on an automobile hood ornament.

The Noreascon 4 Exhibits Division will be contacting past Hugo Award winners and other people during the coming year. If you are willing to loan us Hugo Awards or memorabilia from past Hugo Award ceremonies, please contact Michael Nelson at exhibits@noreascon.org or write to:

Mike Nelson
Noreascon 4 Hugo Exhibits
P.O. Box 1010
Framingham, MA 01701

– Mike Nelson

BEMs – Bug-eyed monsters, symbolic of the early and juvenile type of magazine s-f, which stirs up the emotions more than the intellect, performs simple transmutations of known and unknown, and makes few concessions to plausibility.

– from the *Fancyclopedia* by John Bristol Speer, 1944

Space and NASA Exhibits

Did you know that Robert Goddard launched the first liquid-fueled rocket from Aunt Effie's farm in Auburn, Mass.? Or that Chandra, the world's most powerful X-ray telescope, is operated from Cambridge, Mass.? Or that several important experiments onboard the International Space Station were created by Boston-area universities? When most people think of NASA, they think perhaps of launches from Florida, Mission Control in Texas, or perhaps Deep Space missions operated from California's Jet Propulsion Laboratory. But Massachusetts and New England have made many important contributions to our nation's space program. We will attempt to highlight that aspect in our Space and NASA exhibits. Stay tuned for further details as we get closer to the convention.

– Patrick Molloy



Ankh-Morpork

Y'never know who (or what) may show up around a corner in Ankh-Morpork...is that...Death? Or is it just Mort? We're looking for as many Discworld characters as we can find to populate the city, particularly on Thursday evening during First Night. If you enjoy the Discworld books and would like to take on a particular persona, let us know by dropping a note to exhibits@noreascon.org. It just wouldn't do to have too many Night Watch Captains....

One of the main gathering places in Ankh-Morpork will be the Mended Drum (we have to start with the "Mended Drum" since the Hynes takes a very dim view of explosives in the Exhibit Halls). John Syms, a well-known beer geek, has agreed to be the Mended Drum host. We'll have areas for conversation, traditional pub games, with various beers and food for sale. With a little luck, the Hynes may even be able to provide a cask-conditioned ale and a cider for sale; no promises, but we are trying!



Fan Exhibits

Judi Goodman Castro will be running the now traditional Fan History exhibit, showing off our large display of fannish regalia from 60-odd years of fandom. There will also be opportunities to see rare photos, and maybe help to identify some of the people in them.

One area of fan exhibits that you should see a big improvement in is the International Fandom exhibit. We are working to collect new items, catalog them, and present them. We have new material coming in from Australia and South Africa in particular. If you would like to contribute to this exhibit, send email to exhibits@noreascon.org or send postal mail to:

Laurie Mann
Noreascon 4 Exhibits Director
P.O. Box 1010
Framingham, MA 01701

Dealers' Room

The Noreascon 4 Dealers' Room will be managed by the same team who operated the Dealers' Rooms at Bucconeer, Chicon 2000, The Millennium Philcon, ConJose, and Torcon 3: Larry Smith & Sally Kobee, assisted by Art & Becky Henderson and a veteran supporting staff. The Dealers' Room will have 250+ tables of varied SFnal merchandise within a spacious area featuring generous aisles for easy access.

Information for Dealers—We will mail the initial Dealer letter in Fall, 2003. It will contain an application for tables in the N4 Dealers' Room and will go to all dealers of record at recent Worldcons, plus any others who have expressed an interest in dealing at Noreascon 4 and who have sent us a valid postal address.

Send inquiries to:

Larry Smith & Sally Kobee
Noreascon 4 Dealers' Room Managers
P.O. Box 1010
Framingham, MA 01701

Or email them to: dealers@noreascon.org

— Larry Smith and Sally Kobee

Art Show/Print Shop

The Art Show will be in the Ballroom on the third floor of the Hynes Convention Center. It is a huge, carpeted room, with high ceilings with drop chandeliers. This will be a "lit" show—we will be augmenting the ballroom's normal lighting with additional light sources. The setup will be

similar to those used at MagiCon, LACon III, Bucconeer, and the Millennium Philcon and will have as the core staff the people behind those efforts.

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

We plan to award ribbons for exemplary work. The Best Artist awards will be given by vote of the attendees. A panel of judges will give out most of the awards.

Information for Artists—We will send out the official Artists' mailing in February 2004. We acknowledge receipt of your entry either by email or by postcard showing your space reservation (and any wait-listed space). We will be using as the basis for our initial mailing the databases from the last few Worldcon Art Shows and the Boskone Art Show list as well as those addresses that have been sent in. If you believe that you may not be on one of those lists or have moved in the last few years, please send your address to:

Gay Ellen Dennett
Noreascon 4 Art Show Director
P.O. Box 1010
Framingham, MA 01701

Or email it to: artshow@noreascon.org

— Gay Ellen Dennett



2007 Site Selection

Noreascon Four will be administering the site selection to determine the host of the 2007 Worldcon. Section 4.6 of the WSFS constitution sets forth the eligibility requirements for bids. This includes an announcement of intent to bid, adequate evidence of an agreement with the proposed site's facilities, and the rules under which the proposed Worldcon Committee will operate. The filing deadline in order to appear on the printed ballot is 180 days prior to the official opening of Noreascon 4, which works out to be March 6, 2004. Any potential bids for 2007 should contact the site selection administrator at the address below, in order to obtain instructions on filing your bid.

Patrick Molloy
Noreascon 4 Site Selection
P.O. Box 1010
Framingham, MA 01701

Or email siteselect07@noreascon.org

Please note that the address above will not be the address for mailing ballots. Details of voting procedures, costs, etc. will be announced in future Progress Reports.

— Patrick Molloy

Volunteer!

Each year thousands of fans of science fiction gather together to meet and mingle with writers, artists, publishers and other fans. As a volunteer you have an opportunity to meet the authors you enjoy reading, the artists whose book covers jump out at you and the many other people who make the continued enjoyment of science fiction possible.

A convention such as Noreascon 4 cannot happen without you. Fans just like you run the convention. Every staff member you see is just like you—a fan of science fiction and a volunteer. The convention is run entirely by fans willing to give a little of their time so that all can enjoy the wonders that can be seen and heard and felt.

There are hundreds of jobs that fit together to make the convention a thrilling experience. The costumers show off their creations and you can see them up close as a volunteer for the Masquerade. Artists exhibit their work. Dealers bring books, costumes, jewelry and all things wonderful for fans to enjoy. Enjoy it more as a volunteer and find out how things are run.

For most assignments, volunteers do not need a special skill. They just need to have the desire to help in continuing the proud tradition that is known as the Worldcon.

As a volunteer, you will be able to meet new friends and connect with old ones. Learn a new skill or show yours off. We will be happy to assist you in finding the right position to heighten your experience as a volunteer. If you have any questions or suggestions to help things run smoother, don't hesitate to contact us.

Write to volunteers@noreascon.org

www.noreascon.org/volunteers/volunteerform.html

So come on.... Volunteer!

— Melanie Herz

Roscoe's Fannish or Not!

1. Terry Carr, Ron Ellik and cohorts built a bheer can tower to the moon.
2. One author has written SF&F in *nine* different decades.
3. In the 1930's, Wilson Tucker convinced publishers to print magazines without staples.
4. What femmefan won many polls as the Best New Fan, repeatedly, for years?
5. Hugo Gernsback started the first science fiction magazine, *Amazing Stories*, in April, 1926. Who started the second SF mag? The third? How about the fourth?
6. Ray Bradbury not only wrote the screenplay of *Moby Dick* but he also did a SF version.
7. Tabloid claims SF writer kicked in groin by Englishman.
8. Can a man be his own father? And mother? And sister? And brother?, and even his own bartender?

(answers on page 23)



LOS ANGELES IN 2006

**A Bid for the 64th World Science Fiction Convention
to be held August 24-28, 2006 in Anaheim (L.A. Area), California**

- The **Anaheim Convention Center**, and the **Hilton Anaheim** and **Anaheim Marriott** hotels - site of the 1984 and 1996 Worldcons. Locus described them as "An ideal facility for a Worldcon ... The best space I've ever seen."
- The proven track record of the **Southern California Institute for Fan Interests (SCIFI)**, Inc., sponsoring organization of L.A.Con II (1984 Worldcon) and L.A.Con III (1996 Worldcon), ConuCopia (1999 NASFiC), Conosaurus (1989 Westercon), ConoZoic (1994 Westercon), and Conagerie (2002 Westercon)
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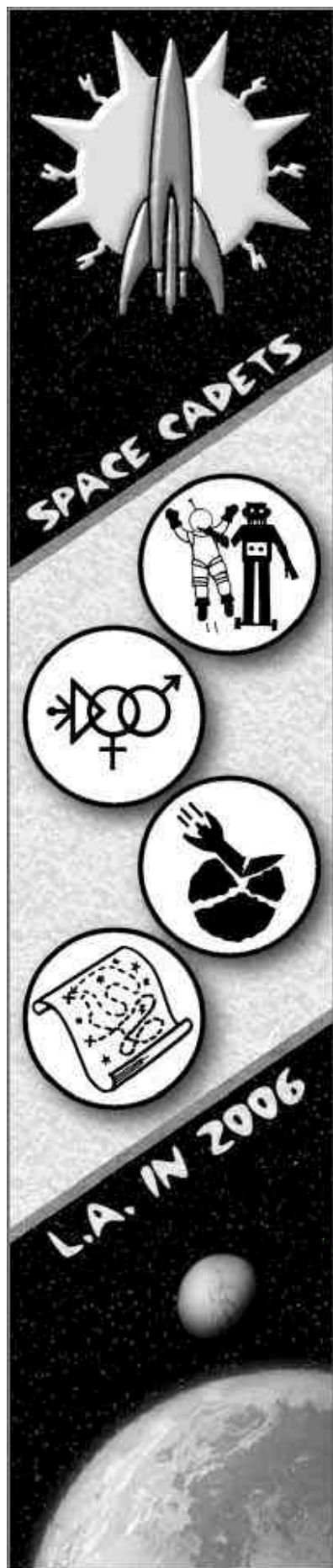
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*Checks payable to "John Harold" in UK Funds Only
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on the Los Angeles in 2006 Bid Website!)*

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c/o The Southern California Institute for Fan Interests (SCIFI) Inc.
Post Office Box 8442, Van Nuys, California 91409 USA
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the World Science Fiction Society, an unincorporated literary society.



Our Fan Guest of Honor, Pete Weston, is a man of many talents and vast experience. In addition to being a Hugo-winning fanzine editor, well-appreciated raconteur and purveyor of fine rockets, he also chaired a Worldcon. Herein he describes what it was like to bid, at the convention where the vote for that Worldcon was taken.

Fine Times in Florida

by Peter Weston

Much as I'm looking forward to Noreascon, I rather regret that the Boston team failed in their earlier bid for Orlando, because I really enjoyed my last Worldcon in Florida and I want to go back and do it again! That was where I first saw *Star Wars*, discovered hot fudge sundaes, and came away with a great sackful of money. Oh, and very nearly met my old hero, Robert A. Heinlein. Yes, I had a fine time at SunCon in 1977!

We'd come to Miami Beach to deliver our formal bid for the 1979 UK Worldcon, to do publicity and of course to hold some parties. "We" being committee members Rob Jackson and me, and Peter Roberts, who very conveniently had won the TAFF trip that year. With over 1000 pre-supporters we were pretty sure we'd win against the relatively little-known New Orleans bid, but you never can tell—for all we knew masses of local people might vote, having calculated that it was a lot easier to get to Louisiana than Brighton. So we thought we'd better show that the Brits were fun people by having a big party on the Saturday night.

My idea was to have a short, sharp blast for just an hour, starting at midnight, rather than one of these long drawn-out affairs where people wander in and out and nothing happens. "We'll need to put on a bit of a show," I said. "We can use those slides of Brighton. What else can we do? How about our bidding song? Has anyone seen Vera?"

The committee let us use a suite, and we packed them in. Vera Johnson duly appeared with her guitar, fandom's very own C & W artiste, and she led us through a few rousing choruses of her song, then we put on a grand Knurdling tournament and ended with a Hum-and-Sway, events which, so we assured the Americans, were traditional at all British conventions. The only trouble was that to my recollection no-one had knurdled since 1966, and I'd never actually *seen* a Hum-and-Sway. So we had to improvise a bit—but it seemed to work well enough!

The Attacking Budgie Dance

We have Peter Roberts under exclusive contract to perform this once-in-a-lifetime legendary fannish feat of acrobatic endurance. You won't see it anywhere else. (That's for sure.)

— Number seven of "Ten Good Reasons why you should support a World Science Fiction Convention in Britain in '79"



Our Victory Party on Sunday night was better prepared. This time we had a much larger room, which was just as well since word had gone round and people were queuing outside from 11.30 pm onwards. Rob and I had nearly killed ourselves the day before, after borrowing Joyce Scrivner's car and four large suitcases with which we drove downtown and fetched three hundred dollars worth of beer and soft drinks from a liquor store, nonchalantly dragging the heavy cases through the hotel foyer with only an occasional clink and rattle to betray the contraband within. (We were avoiding the exorbitant corkage fees levied on outside drink.) For the second performance my pal, Tom Perry, and his wife, Alyx, assisted with their usual efficiency and directness by simply bribing a porter to bring up the crates to our room.

I was surprised to see how many Americans seemed to know our National Anthem but I suppose old habits die hard. Vera belted out the bidding song, then one about English food, with a chorus of "and chips," which I thought particularly appropriate. Tom Perry did a zany, Bill Bryson-like sketch on the differences between the two countries, and Kathy Sanders performed a splendid belly-dance. This was a bit of pure luck; earlier in the evening we'd exchanged a few words prior to the Banquet and Kathy had asked hesitantly if we'd like her to appear. She and husband Drew were among the small number of Masquerade Masters at the time, and their costume "Golden Apples of the Sun" had been really incredible. So, too was Kathy's dance routine, which went on for ten or fifteen minutes before the admiring crowd of fans.

More Knurdling, then we ended the party with another Hum-and-Sway, much more ambitious this time. Imagine hundreds of people sitting on the floor in total darkness, drinking, humming, and swaying, while the leader intones the ceremonial words to call up the Spirit of Trufandom.

"May you all produce the Perfect Fanzine," and similar nonsense. And yes, for a few brief moments there we did succeed in evoking the Cosmic guiding principle of fandom. How dare the sceptics suggest that it was only Rob Jackson with a sheet over his head!

Much later that night Ron Bounds and Bobbi Armbruster helped me get into the exclusive Hugo Losers' Party in the penthouse suite, where Joe Haldeman grinned at me and said, "Hey, Peter, you just missed Robert Heinlein by five minutes. He was asking after you!"

It was a warm Florida night and we went out onto the balcony overlooking the Atlantic Ocean. Far out on the

horizon you could see the twinkling lights of the gambling ships, and low in the sky there was a spectacular full Moon, huge and glowing brilliantly white.

"It's so bright," said Bobbi, "it reminds me of that Larry Niven story..."

"Inconstant Moon," said Ron.

"...where the hero thinks the sun has gone nova on the other side of the Earth, so he and his girlfriend go for their last hot-fudge sundae."

"I've never had a hot-fudge sundae," I said wistfully.

"WHAT!!" Amazed, well-fed American faces turned to me in shock, clearly not believing this terrible tale of want and deprivation.

"We'll get one now," said Ron

"But it's five in the morning," I protested weakly.

"So?" Bobbi enquired, genuinely puzzled.

We took the elevator down to the basement of the Hotel Fontainebleau, and when the doors opened I was amazed to see the restaurant was full of people. (I now realise that Americans never sleep: all night long they eat, shop, buy cars and go to chiropractors.) And there I had my first, and best-ever hot fudge sundae, with delicious creamy ice-cream drenched in hot, sticky chocolate sauce with a whipped-cream topping. Bliss! But, I thought, let's see them try this in Brighton; at 5.00 am you'd be lucky to get a cheese sandwich!

Next morning in the very same elevator I stood behind Robert Heinlein, all the way up to the top floor. Now, I'd corresponded with him, off-and-on, for nearly ten years, but it's different when you meet someone face-to-face (or in my case, face-to-back-of-head). I noticed his hair was close-cropped, which made him look very strict. And what could I say? It wasn't the right time or place, I didn't want to act like one of the autograph brigade, and he was promoting a drive to donate blood which didn't much appeal to me—I hate needles! So diffidence won and I missed my chance to meet one of the greatest names in science fiction.

However, I *did* get to see one of the greatest films in science fiction—*Star Wars*. It was on the Thursday afternoon, before the con had really started, but Peter Roberts and I were already feeling a bit left-out from the various witticisms being made by the fans. What exactly was a Wookiee and why should we let him win? Why all the heavy, asthmatic breathing? And I didn't get the "Chinese Restaurant" joke, with the punchline (spoken in a solemn voice), "Use the Forks, Luke. Use the Forks."

We decided we had enough time before the opening ceremony to go along to a local cinema and see "Star Wars," despite being warned there'd be long queues and we would never get in without advance booking. Strangely, the cinema was almost totally deserted and we couldn't understand why. We sat through the epic, emerging slightly stunned to find



that outside it was raining. *That* was why everyone with any sense had stayed at home. Because "rain" doesn't adequately describe the sort of tropical deluge that faced us, with road and pavement already under inches of water, traffic stopped, and no-one about but us, standing under a dripping canopy and contemplating our dwindling chances of getting back in time to be introduced (it didn't matter so much for me, but was rather more important for Peter to show his face as the official TAFF delegate from the UK).

We waited ten minutes or so, then a taxi came by and stopped at our frantic waving, although the driver made no attempt to come across to our side of the street. "Sadist!" I thought,

as we ran through the swirling torrent, getting thoroughly soaked in the process. Although at least it was warm rain!

Peter later described the experience in his TAFF Report, "It was more like riding in a boat than a cab: the road was awash and invisible, rain thundered on the roof, the driver peered through the downpour, gripping the wheel like some old sea dog. We two sat in the back, keeping an eye open for sharks. 'This is OK,' growled the cabman. 'I've seen worse.'"

On the last day of the convention Don Lundry handed a big sack of money to Rob Jackson and me, the accumulated funds people had paid to vote in the site-selection ballot. We hadn't understood the rules, hadn't expected it, and were totally taken aback! Later, it made a huge pile when I emptied it onto Tom and Alyx's kitchen table in their house at Boca Raton, where we had gone, along with Lee Hoffman. And I do mean *huge*, with hundred-dollar notes and cheques mixed in with the mound of fifties, twenties and smaller bills.

"Look, this one's ripped," announced Alyx.

"Throw it away," said Tom dismissively. "It's only a ten."

"There's nearly as much here as you earn in a week, Tom," I said, playing up to his reputation in British fandom as a Rich American.

"Oh yeah," he replied, with an expression on his face which seemed to say, "I should be so lucky."

"We could go a long way on this money," Lee remarked thoughtfully.

Eventually we finished sorting and counting, finding 24 uncashable cheques made out to the administrators, "Mercury Services," by people who clearly hadn't read the instructions on the SunCon site ballots, and a Scottish pound note which, by the look of it, had been in somebody's wallet for the last thousand years. (When I finally arrived back in Birmingham, a week or so later, that note was to save my life, being the only item of British currency remaining in my pocket and just sufficient to pay a reluctant taxi-driver, with a handful of nickels and dimes for a tip!)

The pile totalled over \$10,000, and I started to wonder how to get the money back to the UK. I mean, turning up at Immigration Control with great wads of notes stuffed into my socks like some sort of Drug Baron would be asking for trouble, and I'd never be able to explain the intricacies of the Worldcon bidding process to the Customs Officers, especially since I didn't entirely understand them myself.

So we decided to take the loot into the nearest bank, but the cashier at the Bank of Coral Springs was bewildered by the foreigner with the funny voice, the sack of money, and his suspicious request to transfer it to an offshore account.

I realised for the first time that the American banking system is very different to ours in Europe. Instead of the "Big Four" clearing banks with their myriad branches in every High Street, each little

U.S. town seems to have its very own bank. It's in their Constitution or something. But this one was a bit out of its depth, they didn't know how to handle us at all.

I gave up trying to explain about Hugo Gernsback and asked, "Can you tell me where is the nearest branch of Barclays International?"

"I think there's one in Boston," the woman offered helpfully.

In the end Tom came to the rescue, had the money put into his account, and got the bank to write a

Certified Cheque which I put into my pocket very carefully, to take home to our Treasurer, John Steward. And then it suddenly hit me: we really had won the Worldcon! Now life was going to get *really* interesting!



beardmuttering – This is a beardmuttering: we will let you analyze it:

heredeepdowninthegrave
underthesodandloam
underthetreesandflowers
underthecLOUDSandsky
iswhereiam
gee,iwonderifimdead

— damon knight

completist – A dope who tries to have a complete collection in some line. The line may be as broad as having all the prozines ever published, or as narrow as collecting all the Golden Atom tales or all official correspondence during one's incumbency in some office. The trouble arises when the collector misses purchasing an issue (or fails to keep a carbon copy, or whatever), or when his ambitions extend back to a time before he started saving the stuff. Then he prowls the

2d-hand magazine shops, writes letters to everybody who mite know where a particular prize is, worries librarians and other public servants, and occasionally makes a marvelous find in some unexpected place and goes around rejoicing. A novel type of completism is Rothman's record and determination of attending every major convention held in this country.

fantast – Roughly the same as "scientifictionist," but indicates a larger interest, both as regards other types of fantasy, and fantasy outside the prozines and the well-know books.

PSD – Pretty Scientist's Daughter, symbol of stock characters in hack science-fiction.

Washington Worry-Warts – (Rothman) – The stfans of the District of Columbia; no formal organization. Chiefly they were Rothman, Speer, and Perdue, joined at times by del Rey, Slate, and others; in 1942 a wave of immigration from LA came in and soon left again.

– from the *Fancylopedia* by John Bristol Speer, 1944



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"World Science Fiction Convention" and "Worldcon" are service marks of the World Science Fiction Society, an unincorporated literary society

Masquerade Registration and Rules

by Richard Hill

The Masquerade at Noreascon 4 will be one of the big events, taking place in our largest hall, the Hynes Convention Center Auditorium.

We will be updating the information for the Masquerade both in upcoming progress reports and on the Noreascon 4 web page at www.noreascon.org. Whether you are competing for the first time or have a long history in the masquerade, if you have any questions on what you read, or don't see, please don't hesitate to ask. After all, it's always possible we're doing something different.

Your Masquerade Director is Richard Hill and he can be contacted at masquerade@noreascon.org, or at:

Masquerade Director
Noreascon Four
P.O. Box 1010
Framingham, MA 01701

Registration to Compete in Masquerade

All Masquerade entries must pre-register, either by mail, on the Noreascon 4 web site, or at the convention. The Masquerade registration forms will be available in the next Progress Report and online at that time. Entry forms that are mailed must be post-marked by August 10, 2004, to insure we get them in time (you really don't want to have to fill them out twice, now do you?), or submitted electronically by August 25, 2004. Registration times and further information will be forthcoming.

If you are part of a group costume, only one registration and tech form is required for the entire group, and the group will be given a single entrant number. We will, however, require the names and signatures of all members of the group.

Masquerade entry forms must be signed by all contestants prior to the end of Masquerade registration. If some members of your entry will not be at the convention until the day of the Masquerade, they can go to the Masquerade registration area, where the original Masquerade entry forms will be available for their signatures.

The staff reserves the right to change the order of appearance of any contestant.

Time on Stage

Any entry of one to four contestants will be allowed a maximum of one minute (60 seconds) on stage. An additional 30 seconds will be allowed for every four additional contestants in a single group, to a maximum of two minutes. Any additional time extensions must be approved by the Masquerade Director, and will only be granted for exceptionally good reasons. Set-up time required for your entry is not counted in your allotted presentation time. You should also be aware that you do not need to use all of your allotted time, and it might be advantageous to keep it short. Even 60 seconds is much longer than most people think.

Sound and Introductions

If you wish to have any special introduction for the MC to read, please have it typed or printed clearly so we can easily read it. Without an introduction, the MC will announce only your entry number, division and title at the beginning of your presentation. After your presentation is complete, he will announce your credits. (Note: Other arrangements are possible. Please detail on your registration form.)

There will not be any microphones provided for the contestants. No microphones will be allowed onstage, nor may any contestant directly address the audience. It's a very big room. You will not be heard from the stage. If you have narration or dialogue included with your presentation, it must be recorded on a tape or CD.

Music is highly recommended for every presentation. If you have an introduction, music or sound effects to accompany your presentation, record it on a standard cassette tape or CD. It is strongly advised that you bring two or more copies of your tape or CD in case of any problems encountered with the original. (Murphy's Law DOES apply to all things technical. Bring a spare and save yourself a lot of stress.) Make sure you label the tape with your name, costume title, and the correct side to be played. For a CD, write the track number to be played legibly on the CD. Other media may be acceptable—please look for forthcoming updates on this and other sound and media topics.

If the sound runs longer than your presentation or must be cut on cue, please be very specific as to when to cut. The usual cue is to fade the sound as the entrant leaves the stage. It is best, when you want the sound to end at a specific point, that you record the material you want onto a recordable medium such as a cassette, or self-burned CD. Please do NOT submit the original CD or tape. Copy your sound on a standard cassette tape or self-burned CD.

Sound media must be turned in before the close of Masquerade registration.

Staging

The stage will be 48 feet wide by 32 deep with steps on both sides. There will not be any front entrance or exit, and there will not be a runway. Default entry will be stage left and default exit will be stage right. We will try to handle variations but no center front entry or exit will be possible. Please plan your presentation accordingly.

There will be a walk from the Green Room to the stage stairs entry point, all on a level floor. The length of the walk and the exact dimension of the stairs or flats will be forthcoming. The bottleneck for access between the stage and the Green Room is a six-foot-wide by seven-foot-high doorway. Excepting this doorway, the minimum width of the passage is ten feet and the minimum height is 12 feet. Please construct your costumes accordingly.

There will be a technical rehearsal so that the technical and backstage crews can see what you will be doing on stage. Please rehearse your presentation in advance of the convention. We are also trying to make rehearsal space available for contestants, the exact location, time, and dimensions to be given out in a future update. This is meant for the contestants to use for practicing and perfecting their entry.

Props

Props will have to be capable of being carried on and off the stage by the people using them. We will not be providing large lifting bodies and there will be a limited number of ninjas we can allow backstage. Please list any large props you plan to use. If you're going to have large props, bring your own ninjas to get them on and off stage. Bring them to rehearsal too. While we will have some room for props to be stored before the masquerade, they must be removed the next day.

Competition

The Noreascon 4 Masquerade will use the Standard Division System in accordance with the current International Costumers' Guild Guidelines. The purpose of these guidelines is to encourage new and inexperienced costumers to compete in Worldcon and Costume-Con masquerades. A contestant is free at any time to compete "up," that is, at a more experienced level.

In addition, the following rules will apply.

The Masquerade is an amateur competition. Purchased or rented costumes may not be entered in competition for awards, but may be shown on stage in the Out-of-Competition Division.

Costumes that have won any awards other than Best in Show at previous Worldcons or Costume-Cons may compete in the Noreascon 4 Masquerade. Any Best in Show winner from previous Worldcons or Costume-Cons may not compete unless significant changes have been made. (If this applies to your entry, please contact the Masquerade Director to discuss the situation.)

Masquerade Divisions

Junior Division (formerly the Young Fan Division)

Any contestant under 13 years of age at the time of this competition **may** compete in the Junior Division, which is divided into two sub-divisions:

Junior Self-Made: A Junior contestant who has largely or wholly constructed his/her own costume.

Junior Adult-Made: A Junior contestant whose costume has been largely or wholly constructed by an adult.

Novice Division

This division is for any contestant who has not won a major award at a Worldcon or a Costume-Con Masquerade. Exceptions are made for awards as a Junior costumer, and for awards previously earned of Honorable Mention or Honored for Excellence.

Journeyman Division

Any contestant who has won a major award at the Novice level as defined above, or has won fewer than three awards while competing in the Journeyman Division at Worldcons or Costume-Cons.

Master Division

Anyone may compete in the Master Division but a contestant who has won more than three times in the Journeyman Division at Worldcons or Costume-Cons, or is a professional in a costume-related business must enter in the Master Division. For the purpose of this competition, a professional is defined as making 50% or more of their income in the costuming business.

Out-of-Competition Division

Costumes made for business purposes or theatrical and professional events and purchased or rented costumes are not eligible for awards but also may be shown in this Division. In addition, anyone who wants to show their costume without competing for awards in this Division may do so. Costumes which have previously won a Best in Show at a previous Worldcon or Costume-Con must also be shown in this division.

In addition to Divisions, contestants will compete in two classes:

Original

Any costume other than a re-creation: these costumes will be judged on their own merits. Documentation may be used if you think it will enhance the judges' appreciation of your costume. If you intend to be judged for workmanship, please bring two copies of your documentation.

Re-Creation Costumes

Re-creation costumes will be judged in the above Divisions with the original costume entries according to the skill and experience of the costumer. Re-creation costumes are costumes copied directly from a live-action or animated motion picture, a television program, a stage presentation, a comic book or strip, or any form of artwork, including book covers. Judges will consider the accuracy of the reproduction, and contestants entering re-creation costumes are advised to provide documentation for the Judges to look at.

*"Where uncertainty lies—ask the
Masquerade Director."*

Workmanship Judging

Judging for Workmanship Awards will take place backstage prior to the start of the Masquerade. These awards, for excellence in construction, will be given out in addition to the Masquerade awards. You can be judged on your costume or only on a specific piece or prop. Workmanship judging is optional, so please indicate on your entry form if you wish to be included in this judging. Workmanship applies to entries in any of the Divisions, except the Out-of-Competition Division. Quality is quality, no matter the Division, and a beautiful job deserves recognition. Our Workmanship Judge(s) will look for technical skill, finishing, fit, handling of fabric and materials, etc.

Documentation

Documentation can include any pictorial representation of your costume. Provide copies only; do not bring originals. It is strongly recommended that you provide documentation for re-creation costume entries. Documentation can also be provided for original Masquerade entries if you think it will enhance the Judges' appreciation of your costume. If you are entering your costume for workmanship judging, bring two copies of your documentation.

Notes

If you have questions, please ask your Masquerade Director.

Worldcon Masquerades do not have a Craftsman or Artisan Division, as this was designed for use at regional masquerades. Contestants who usually enter at the Craftsman or Artisan level should read the above guidelines to determine where they should compete at the Worldcon level. Please contact us if you have any questions.

A contestant may always compete in a Division higher than the one they are eligible to enter. Keep in mind that if the contestant wins in this higher Division, they may not return to their old Division in subsequent competitions.

A group costume will compete at the division level of the highest-ranked group member, unless special arrangements are made with the Director and the classes of each person in the entry are clearly noted.

Junior contestants will present first. Other entries that include children may request to go on next if they do so at the time of registration. If there are any special circumstances that would affect your place in line, please discuss them with the Masquerade Director when you check in at the convention.

The Masquerade Director will attempt to comply with your requests, but cannot guarantee placement.

The Judges may choose not to give a Best-of-Show Award, a Best-of-Division Award, or may not give out any awards in a division if they do not feel any costumes entered in that division are deserving of an award. The decisions of the Judges are final.

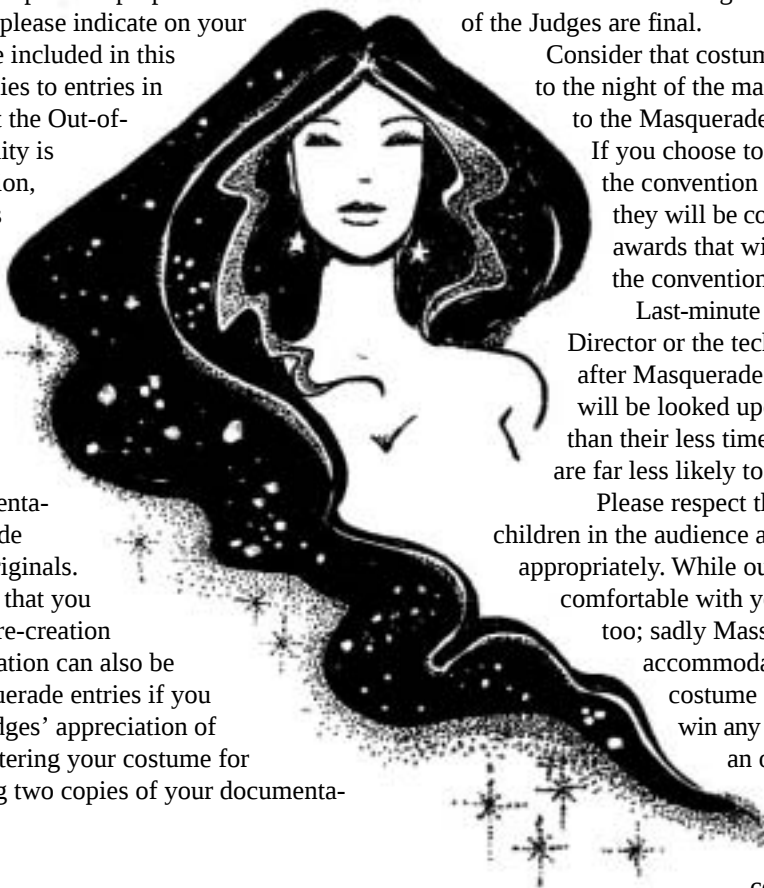
Consider that costumes seen in the halls prior to the night of the masquerade are no surprise to the Masquerade audience and the judges.

If you choose to wear your costume out in the convention prior to the Masquerade, they will be considered for Hall Costume awards that will be handed out during the convention.

Last-minute requests of the Masquerade Director or the technical crew, at any point after Masquerade Registration is closed, will be looked upon with much less favor than their less time-challenged siblings and are far less likely to be granted.

Please respect the fact that there will be children in the audience and plan your costumes appropriately. While our feeling is that if you are comfortable with your skin, we should be too; sadly Massachusetts is not so accommodating. Remember that no costume is no costume and won't win any prizes unless you consider an obscene proposition a prize. The judges are usually of both sexes, and they are judging costumes, not bodies.

No flash pictures will be permitted in the Masquerade hall during the Masquerade. We will have a photo area set up where you can have flash pictures taken. Contestants—you will make the photographers very happy if you stay in your costume for pictures.



mutant – A type of story or feature opening up an entire new field for stf stories &c. The idea of such a designation is closely related to the thought variants and WS's New Policy; as it happened, it was little used except for some temponautical tales and innovations in illustrations. Campbell's later usage of the term is with reference to favorable mutations, freaks, which when enuf occur in one individual may be considered to constitute a new type, the superman, which is capable of perpetuation.

– from the *Fancylopedia* by John Bristol Speer, 1944

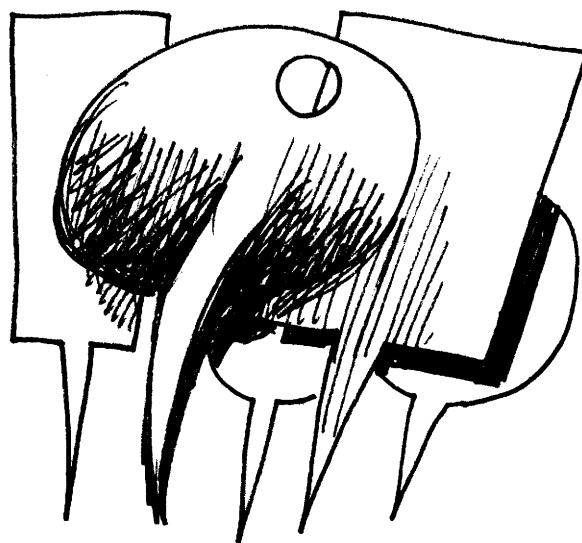
RULES

The Masquerade at Noreascon 4 will be held according to the following rules and regulations. Any exceptions to these rules require the permission of the Masquerade Director. These rules are subject to modification and additions in future updates, but the likelihood of the following being removed or amended is slim to none.

1. No open flame, fire, flash powder or flash paper is allowed. Sealed electronic flashes are permitted. If you are using a strobe effect, please note it on your form so the MC may warn the audience. No pointing of laser pens at the audience or tech crew. This rule is non-negotiable. When in doubt, please use common sense and don't do injury to your fellow costumers.
2. All special effects must be reviewed with the Masquerade Director before or at rehearsal.
3. Costumes with electric power requirements must be self-contained. Connections to electrical outlets will not be available.
4. No messy substances on stage. If in doubt ask the Masquerade Director. The stage must be in as good a condition when you leave as when you enter. If you are leaving something on stage, it must be able to be easily picked up by the stage crew, or bring your own ninjas.
5. The weapons policy of the convention must be followed. In addition, it should be noted that Massachusetts has very strict laws about weapon possession and transport. A good rule of thumb is that the less it looks like it is a real weapon, the fewer problems you will have. Please transport your weapons to and from the Masquerade in a bag or closed container if they do not conform to the convention weapons policy. While weapons will be allowed on stage, our weapons master must check them first. All weapons must be sheathed before leaving the stage. No real firearms and no projectile weapons are allowed. If your costume requires a bow, it must be unstrung when you are not on stage.
6. All pre-registered contestants must check in at the Masquerade Desk. Entries that do not check in may be eliminated. At-the-con registration will be available until the afternoon prior to the Masquerade.
7. All masquerade contestants must be attending members of Noreascon 4. If the maker and presenter are different people, both must be attending members. A costume maker need not have a membership if they will not be attending Noreascon 4.
8. No live animals are allowed on stage with the exception of service animals.
9. Each person may be on stage in only one entry unless they have received permission from the Masquerade Director. Otherwise, a contestant may compete with as many costumes as they like, so long as they wear only one of them. The others must be on other bodies.

Should an exception be made, the contestant(s) should be warned that they might not be able to get special scheduling. In other words, it is highly recommended that you do NOT ask for an exception to this rule, but if you do and if you receive it, you are responsible for your own success.

10. Contestants must report to the Masquerade Green Room on time. Report times will be supplied at the convention. Failure to appear or to be ready to go on stage may result in disqualification. Note that Acts of God may, to an extent, mitigate this.
11. The Masquerade Director reserves the right to eliminate anyone from competition on the basis of taste, danger to the audience or other contestants, or for any other reason deemed sufficient.
12. Surprise the audience, not the masquerade director. If you are planning something particularly "unusual," please let us know in advance.



Costuming Resource Guides on the Web

- The Costume Page (Julie Zetterberg)
www.members.aol.com/nebula5/costume.html
- Miliuex: The Costume Site (Lauren Podolak)
www.miliuex.com/costume/
- The Costumer's Guild West (Zelda Gilbert)
www.costumersguildwest.org/
- Science Fiction Resource Guide: Costuming Resources (Chaz Boston Baden)
www.sflovers.org/SFRG/sfrgm.htm
- Costume Connections (Costume-Con official Website – Lots of links to other sites and resources)
www.costume-con.org/
- International Costumers Guild
www.costume.org

Games: A Retrospective

by Bill Todd

Ah, games. They are a part of everyone's life, even if they don't realize it. They come in many forms, some easy, some hard, some physical, some intellectual, some for enjoyment, some for sport, some for prizes.

For most, games are fun, to be played amongst the company of friends and family. I'm sure most of you reading this can remember playing *Monopoly*, or *Sorry!*, or *Parcheesi* with your family when you were kids.

Games have come a long way since, though. Some games have been redone for a new look. Others have been retired. Still, more and more new games pop up on the market every year. They just aren't the household games you're used to.

Think back to high school or college. Not much money to go around back then, but you still wanted to have fun. You'd meet someone who has a cool game. Once you found out where they bought the game, you'd pay the place a visit, and you'd kick yourself for not knowing about the place sooner.

The rule of thumb in a hobby store that sells games: if the game is in Toys 'R' Us, they won't carry it (with an exception or two, like Chess, for example). I remember the first time I had walked into one. I had never heard of SJ Games, Cheapass Games, Avalon, West End, etc., etc., etc.

You look through the games that those companies put out and ask yourself where you have been all this time. I'm not saying the classics are bad; heck, I still play them. It's just that the classics can get to be predictable if you play with the same crowd over and over. The games you'd run into at that specialty store are anything but predictable.

For instance, take a game like *Talisman*. I played the second edition, and I had all 5 expansion sets. *Talisman* is a medieval board game, where characters use magic, brains, or brawn to fight their way to the top and attempt to retrieve the Crown of Command.

Despite the layout of the board, which you would be familiar with in short time, the game never plays the same twice. Even people who play the same pattern over and over again cannot do it in this game. This is because the board can stop them just as well as you can.

Or take a game like *Car Wars*. Design your car, put it on a track, and the last car moving wins. This was the best car simulation game ever devised for paper. Even if you used the same track over and over, the cars were always different, never designed the same way twice.

Today, there are even more games out. There are also more conventions to try them out at. Almost all science fiction or anime conventions, not to mention actual gaming conventions, have a game room.

For instance, if you live near Boston, there are two back-to-back conventions in January. One is Arisia, which has a packed game room. The other is Vericon, which is, primarily, a gaming convention.

Arisia is a science fiction convention catering to broad interests but, originally, games were not a main draw. Now, games hold a place in the program. This is because, as Arisia started inviting companies to demo their games, people wanted to try them out.

Vericon is an interesting mix of college interests. Primarily, it is billed as a gaming convention. And yet, you will find people coming from all backgrounds to see and talk with the guests of honor: writers, artists, game innovators. For those in the game rooms, it's even more special as they may get the chance to play against the guests of honor.

I have had the opportunity and pleasure to do so on some occasions. I have played against T. Campbell (author), Phil Masters (designer for SJ Games), and against the owner of Cheapass Games. These weren't planned. It was just a case of people showing up to play a game.

It doesn't matter if you win or lose, just that you played. The thrill of playing against the person that designed the game is a rare occasion, and one I highly suggest if you get the chance.

The truth is: you never know who'll you run into, or who you might play against. And that's the fun of a convention.

Even if you only spend an hour in the game room you still stand a great chance of finding a new game you like, or of playing an old favorite.

Who knows, you may even walk into a tournament. Wiz Kids, which produces HeroClix, MageKnight, and Mechwarrior, often runs games and possibly a tournament if they are there.

Then there's the game shows. These are still limited mostly to anime conventions, but they've been around for a while now, and they are getting more popular. Some let the audience get in the game, literally; others take the more traditional stance of having an audience watch the competitors on stage. Even popular television game shows have been reformatted for conventions: *Family Feud*, *Press Your Luck*, *Match Game*, *Name That Tune*, *Weakest Link*, *Iron Chef*, *\$25,000 Pyramid*, *Whose Line Is It Anyway?*, *Taboo*, and even *Win Ben Stein's Money*.

Even if you're not the biggest fan of games in the world, you're sure to find something interesting in the game room. And that's the point of everything at a convention: make it interesting, make it inviting, and make it special. Games are all three.



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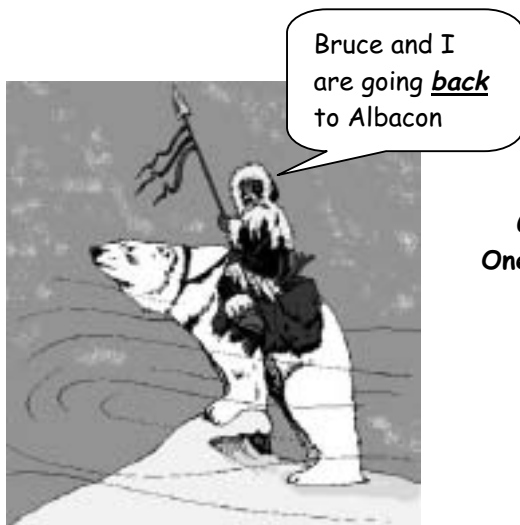
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Children's Services

At Noreascon Four, we like kids. We think children (and fannish children in particular) are absolutely fascinating miniature people, and we want to make sure they enjoy the Worldcon at least as much as their parents do.

Noreascon Four is committed to having organized, professional babysitting/childcare services, a first-rate children's program, and play-space for kids who want to do crafts and activities. We will contract with a professional childcare company for babysitting services.

Who Can Use Children's Services?

Even if the program looks really, really neat, and even if you claim that the 1967 on your birth certificate is a typo and it should be 1997, you must accompany a child to get in! All children's admissions, however, must have an accompanying adult membership.

Noreascon Four children come in three classes for the purposes of Children's Services:

- **Advance Attending members and advance Children's Admission**
Children who are full, attending members of the convention (because they really, really want to vote on the Hugo Awards) or who have purchased children's admissions may:
 - use babysitting/childcare services. Both types of Noreascon kids may use up to 8 hours of babysitting/childcare at no charge. This hourly limitation applies only to babysitting/childcare services, and not to children's program or the children's activities area.
 - attend children's program (depending on age), and
 - participate in children's activities (depending on age)
- **At-the-door Attending members and at-the-door Children's Admissions**
Children who join at the door have all of the same rights as the children above, but they will have lower priority for services such as babysitting/childcare. We will try to accommodate them, but all childcare is on a space-available, first-come, first-served basis.
- **Kids-in-tow**
These children pay no membership fees and must be accompanied at all times by their parents. On a space-available basis, they may purchase babysitting/childcare at a price to be determined.

Babysitting/Childcare

We are committed to providing babysitting/childcare, but Massachusetts state law puts stringent requirements on the sorts of services that Noreascon 4 can provide. These requirements mean we must use a commercial babysitting/childcare provider. The costs of these services are high, and Noreascon 4 will partially subsidize them. Advance sign-up

is strongly encouraged, since all babysitting/childcare is on a first-come, first-served basis.

We are required to contract in advance for a specified number of hours of babysitting. While we will try to adjust the contracted hours to match historical patterns of usage, we must avoid paying for unused hours. This means that it is very important for us to get signup as far in advance as possible. This also means that people who sign up in advance will get the first chance at babysitting/childcare during peak usage times.

Kids-in-tow will be served on a space-available basis only. Signup will be only at the convention. (We reserve the right to charge a higher hourly rate for babysitting/daycare services provided to these children.)

All children who are full, attending members or who have a child's admission may use babysitting/childcare for eight hours at no charge. (Additional hours will be charged at an hourly rate per child.)

Children's Program

Children's Program is the department in the Program Division which is responsible for creating and coordinating a program for kids. We expect it to include panels, talks, slide shows, readings, and demonstrations. Everything will be included in the children's admission or attending membership, and a children's admission or attending membership will be required to take part. (It is possible that there might be arranged local tours; if so, there may be an additional charge for them, but that will be the only added charge.)

Children's Activities Area

The Children's Activities Area will be a venue for children to attend Children's Program, to play, and to do crafts and other activities. The Children's Activities Area will include adult supervision for activities and monitoring of children entering and exiting children's program. This is not a babysitting/childcare area, and parental supervision is also strongly encouraged.



Details, details

Children's admissions and full, attending memberships are available for purchase through our web site at www.noreascon.org, or by sending us mail. For more information about purchasing these memberships by mail, see page three of this progress report. Children's admissions will cost \$105 until the end of pre-registration; full, attending memberships are currently \$160 (but this rate will continue to increase).

Specific details about these services, including information about the process of signing your children up for babysitting/daycare hours, will be in PR 6, which is due to reach members in April 2004. If you have already purchased a membership or admission for your child(ren), we'd like to hear from you. Please write us at children@noreascon.org and tell us how old your child(ren) will be at the convention. This will help a lot in our planning to make Noreascon Four as "kid-friendly" as we can.



Answers: Roscoe's Fannish or Not!

(questions on page 11)

1. Although they did not succeed, they made a valiant attempt.
2. Jack Williamson started in the 1920s and has written in every decade since.
3. Wilson "Bob" Tucker started the SWPSSTFM (Society for the Prevention of Wire Staples in Scientifiction Magazines), which caused Don Wollheim to create the IAOPUMUMSTFPUSA, Unltd. Wollheim's legion held sway and staples remained.
4. Madeleine Willis
5. Hugo Gernsback, Hugo Gernsback, and Hugo Gernsback. And with all their variations #5 and #6 too. Respectively, they were: *Amazing Stories Annual* (1927) & *Quarterly* (Winter, 1928), *Science Wonder Stories* (June, 1929), *Air Wonder Stories* (July, 1929), and *Science Wonder Quarterly* (Fall, 1929).
6. Bradbury wrote a science fiction version for BBC radio titled *Leviathan 99*.
7. No, but Harlan Ellison claimed mad dogs had kicked him and his Seventh Fandom in the groin.
8. Just ask Jane. Or Robert Heinlein could have told you. Read "All You Zombies!"

Shoujo, Shounen, Hentai...oh my!

Big round eyes. Tear/sweat drops on foreheads. Mecha. Magical girls. Talking Animals. Shoujo. Shounen, Hentai, Yaoi, Shoujo Ai, Shounen Ai.

What does it all mean?

Darned if we know.

Ask a group of anime fans to explain any or all of this, and you will get as many explanations, if not more, than the people you ask. It's sort of like Macs vs. PCs. It's quasi political/religious in nature.

In a nutshell they are:

Shoujo (Girl Anime), anime and manga that are aimed at a female audience, from about 10 to college age. More focused on love than blowing stuff up. Shounen (Boy Anime), anime and manga. Aimed at about the same age level as shoujo. Mostly focused on fighting and giant robots.

Adult theme/you better be over 18 anime: Hentai, adult manga and anime, usually involving a lot of nudity, sex and abuse of characters. Not much plot and lots of tentacles, or, Yaoi, anime and manga that are focused on male/male romance, and Yuri, anime and manga focused on romantic relationships with other women, and their various sub-cultures and following—usually fan oriented/written coupling characters romantically in situations the original series never thought of or intended. Enemies, who slowly fall for each other, etc. In western traditions this is known as "slash," in the anime culture "fanfic."

Anime covers a broad spectrum of themes and issues. From comedy to romance. Hard SF to D & D Fantasy. Heroic self sacrifice. Tragic love to...well, you get the idea. And, of course, waiting in the wings is the ever-present, what can we do for a buck, merchandising—"The kids will really love this...we hope!"

At Noreascon 4, we hope to attack several of these themes and conventions within the genre, and screen examples of what's new and what's classic, while carefully avoiding a few.

In the anime sphere of influence we plan on showing complete series, as well as the standard potpourri of anime theatre. A cross spectrum of must-see for the neo-fan, the series that have been out for a while and never got the attention that they should have, as well as the old favorites for the serious fan, which will probably spark fanatical debate (we did warn you that it was pseudo political/religious).

— Ed Dooley



Marty & Hugo's First WorldCon

by Marty Gear

In the fall of 1953, I was getting ready to start high school in Columbus, Ohio. I had been the “new kid” during 8th grade and hadn’t made any friends, so when I read a blurb in *Galaxy* magazine that the 11th World Science-Fiction Convention was to be held in Philadelphia over Labor Day weekend I decided that this was something that I just *had* to do. I saved my money, bought a membership, and somehow managed to con my mother into taking me to Philadelphia, renting the hotel room, and then spending the rest of her weekend visiting old friends in the Philadelphia area while I attended the con. (I still haven’t figured out how I managed that.)

Now Upper Arlington High School and Columbus, Ohio were not exactly hotbeds of science fiction fandom during the 1950s. So far as I had been able to determine, the only other person in the school besides myself who read SF was the speech teacher. As a consequence, when I got to the con and registered, I wasn’t prepared for what I found. People were running around talking about “corflu,” and “zines” and “loc’s” and FIAWOL, and enough other bits of “fanspeak” that made me wonder if somehow Philadelphia had been moved to another planet. After touring the dealers’ room (“feelthy hucksters”) and the art show, I was about ready to go climb *under* my bed until it was time to go back to Columbus.

I was lurking in a corner (huddling might be a better term) when a tall, white-haired man came over and began to talk to me about what I liked to read. I had just bought a copy of *Skylark of Valeron* in the dealers’ room (1949 Fantasy Press first edition with a dust jacket price of \$3.00) and began enthusing about this “new” writer that I had just discovered, E.E. Smith, Ph.D. Just about that time a grandmotherly woman came over to us and the white-haired man turned to her and said, “Mother, this is Martin Gear and he likes the books that you type.” He then turned to me, stuck out his hand and said, “I didn’t introduce myself, I’m ‘Doc’ Smith.” Before I could fade into the woodwork in embarrass-

ment, the Smiths got on either side of me and escorted me around the convention, introducing me to other authors and artists. For the remainder of the weekend, whenever either of them saw me alone they made a point of checking to see if I was enjoying myself, and of somehow including me in whatever was going on.

As I remember it, there was a banquet on Sunday night (for which I had not bought a ticket), and then the Hugo ceremony was held in the hotel ballroom. Those who had not attended the banquet could watch the awards from the ballroom’s balcony. I was dithering about whether or not I should go, when Doc Smith came by, said something to the effect of “Let’s go see what this is all about” and led me up to the balcony, where we joined Isaac Asimov, Sprague deCamp, Robert Heinlein, Fred Pohl, Lin Carter (who I mistook for Edd Cartier the illustrator), Mel Hunter and John Campbell, Jr., among others. I knew who Hugo Gernsback was, but since I this was my first con, I didn’t realize that this was the premiere of the Hugo awards; I thought that they were a long-time tradition.

These first Hugo awards were primarily given for various fan-related activities, and the pros that I was surrounded by were not particularly gentle in their comments about the awards and the winners. At one point, John Campbell, Jr. suddenly turned to me, removed his cigarette holder from his mouth, pointed it at me and said, “You look like a bright young man, what are you going to do with your life?” I stammered something to the effect that I really didn’t know. Campbell glared at me and said, “You need to become a scientist or engineer! Your country needs scientists and engineers!” He then turned back to the Hugos, supremely confident that he had just arranged my life for me. (I did study electrical engineering and even started out at M.I.T. because Campbell had written several *Astounding* editorials touting the school and some of its more creative courses, but that is another story.)

I’ve long since lost the autographs I collected that weekend and the pictures that I took, but in addition to my memories and a love of conventions, there are two other things that I treasure from that weekend. The first is a small painting done by Mel Hunter which I bought in the Art Show for \$35.00. It hangs beside my desk where I can see it every day. The second is that copy of *Skylark of Valeron* with the following inscription:

“To Martin Gear

Upon occasion of Philadelphia SF convention
Labor Day Weekend of 1953 —

Ain’t we got fun?

With my best regards

Edward E. Smith, Ph.D.”





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*The mind-mirror is clear, so there are no obstacles.
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Are all reflected in the mind,
And this full clarity is beyond inner and outer.*

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The Right Coast, the Right Weekend

Retro-Hugos: 1953 Dramatic Presentations

by Daniel M. Kimmel
illustrated by Vincent Di Fate



Voters for the 1953 Retro-Hugos understand that it's impossible to duplicate the experience of having lived through 1953 and then calmly consider the best of the year. Fifty years later our take is inevitably colored by not only what has endured and stood the test of time, but also what is readily available. That is particularly true in the Dramatic Presentation category.

Under Hugo rules, nominations will take place under the current category breakdown, which includes "short form" and "long form" dramatic works. The Hugo administrators have some leeway to move items from one category to another within certain time limits, as well as to collapse the two categories into one if there are insufficient nominees. With most, if not all, of the feature films qualifying as "short form," it is going to be a Solomonian task. In order not to prejudice the voters or the administrators, this breakdown is by medium rather than length.

Television

The year 1953 is well before the heyday of classic SF TV like *The Twilight Zone* and *Star Trek*. What's more, most of what was on is not readily available for viewing, if it was preserved at all. Thus *Captain Video* (the space serial starting in 1949) and *The Secret Files of Captain Video* (a second, non-continuous series that started in 1953) were both on the air, but it will be hard to track down and promote single episodes from 1953 as Retro-Hugo worthy items. The same can be said for other 1953 series that were geared to kids: *Atom Squad*, *Rod Brown of the Rocket Rangers* (starring a

young Cliff Robertson), *Space Patrol*, and *Tom Corbett, Space Cadet*.

In prime time, science fiction showed up rarely, but 1953 did have episodes of *Tales of Tomorrow*. Other anthology series, notably *Suspense*, may have run episodes that year that would be eligible, but lots of luck tracking them down and then getting people to see them. (Radio presentations were beyond the scope of this article, but will have the same sorts of availability issues.)

The one TV series with 1953 episodes that meets the test of accessibility to fans today is the syndicated *The Adventures of Superman*, which starred George Reeves as the Man of Steel. Episodes are available on both home video and cable (on TV Land). Twenty-four episodes of the series aired in 1953. Among the more notable episodes that year were "The Runaway Robot" (a stolen robot is used to rob banks), "Shot in the Dark" (a photographer gets an infra-red shot of Clark Kent changing into Superman), "The Defeat of Superman" (a bad guy discovers the power of Kryptonite), and "Superman in Exile" (our hero becomes radioactive and removes himself from humanity).

A good online source for tracking down individual television episodes is www.tvtome.com.

Cartoons

The major studios were still producing shorts for theatrical exhibition and 1953 produced a bumper crop of eligible cartoons. The late, great Chuck Jones created two

of his masterpieces that year. “Duck Amuck” is a surreal effort where Daffy keeps getting redrawn by an unseen hand that changes the background, the foreground, his body, and the very nature of the cartoon film we’re watching. “Duck Dodgers in the 24½th Century” is a space opera spoof where the dashing duck is sent to Planet X in pursuit of the rare “shaving cream atom,” setting a planetary course of “due up.” Bugs Bunny and Elmer Funnny got their turn at SF with “Robot Rabbit,” a Friz Freleng offering where a mechanical bunny wreaks comic havoc.

Over at MGM, Tex Avery did “T.V. of Tomorrow,” one of a continuing series of gag-driven films about some aspect of the future. Meanwhile Disney produced the half-hour “Ben and Me,” the story of a mouse who becomes friends with Benjamin Franklin and helps him with his experiments.

Paramount was producing several cartoon series, including ones with Popeye, Casper the Friendly Ghost, and Herman and Katnip (a smart mouse and a not so smart cat). Popeye starred in his only 3D offering, “Popeye, the Ace of Space,” where he’s kidnapped by Martians, and shows them the true meaning of spinach. Presumably all of Casper’s outings are fantastic enough to qualify for consideration including such titles as “Frightday the 13th,” “Spook No Evil,” “By the Old Mill Scream,” and “Little Boo Peep.” Herman and Katnip were more mundane characters, but were in two films of interest that year, “Of Mice and Magic” and “Herman the Cartoonist.” The plot for the latter sounds suspiciously like “Duck Amuck.” Rounding out the studio’s SF offerings was “Invention Convention,” a follow the bouncing-ball singalong about fantastic devices.

Finally Terrytoons had their superhero Mighty Mouse in three entries in 1953: “When Mousehood Was in Flower,” “Hot Rods” and “Hero for a Day.” All these cartoons might make for some interesting convention programming in the months ahead.

Readers seeking more information on animated shorts, including where they might be available on video, should acquaint themselves with the Big Cartoon Database at www.bcdb.com/bcdb/page.cgi.

Serials

Fellow fan and serial buff Thomas Chenelle checked his references and came up with only four movie serials for 1953, a year very much at the end of the genre. Although Republic’s *Canadian Mounties vs. Atomic Monsters* sounded promising, it’s just the Mounties versus foreign spies who want to steal atomic secrets. Two others are even less likely, a pirate swashbuckler (*The Great Adventures of Captain Kidd*) and another uranium chase, this time in the jungle (*Jungle Drums of Africa*).

The only truly SF offering is Columbia’s *The Lost Planet*, which turns out to be the last SF movie serial produced. As might be expected, it suffers from poor production values and a “who cares?” attitude toward the material.

Feature films

As a film critic, I have strong feelings about many of the films and their worthiness for consideration. Retro-Hugo voters, of course, are invited to see the films for themselves. (Further details, including reviews of the films, can be found at the Internet Movie Database at www.imdb.com.)

Phil Hardy’s eminently useful *The Encyclopedia of Science Fiction Movies* lists 20 titles for 1953. Let’s start with the seven major contenders.

The Beast from 20,000 Fathoms—A giant beast menaces New York City in an exciting and intelligent monster movie with impeccable credentials. Director Eugene Lourie had previously worked with Jean Renoir. The script was based on a Ray Bradbury short story called “The Fog Horn.” The special effects were the premiere effort of Ray Harryhausen. And the cast includes Cecil Kellaway, Lee van Cleef, and the late Kenneth Tobey (who had starred in 1951’s *The Thing*).

Donovan’s Brain—The second, and some consider the best, version of Curt Siodmak’s novel about a scientist who keeps a human brain alive with unpleasant results. Lew Ayres starred, and his wife is played by Nancy Davis, who would go on to become Nancy Reagan.

Invaders from Mars—One of the scariest of the “aliens take over human bodies” movies, with the story seen through the eyes of a young boy who sees all the trustworthy figures of adult authority subverted: his parents, his teacher, the police. William Cameron Menzies (*Things to Come*) directed, and the visuals are nightmarish. This holds the place, according to Hardy, as the first “invasion” movie shot in color.



It Came from Outer Space—Besides providing the SF debut for director Jack Arnold, this movie provided another paycheck for Ray Bradbury, since it was based on his short story “The Meteor.” Aliens land and no one will believe astronomer Richard Carlson when he tries to warn them. Russell (“The Professor”) Johnson is also in the cast.

The Magnetic Monster—Richard Carlson appears again in what was to have been a pilot for an *X-Files* type series. Carlson plays a scientific investigator on the trail of a radioactive isotope that eats energy and grows bigger and bigger. Curt Siodmak directed and co-wrote the script with Ivan Tors.

The Twonky—A real curio, this was based on a Henry Kuttner story about a man whose life is taken over by an intelligent TV set. Hans Conried is the man trying to escape from the dictatorial tube, and Arch Oboler wrote and directed.

War of the Worlds—One of the best of the George Pal productions, based on the H.G. Wells novel. Gene Barry is the scientist who tries to figure out how to combat the invading Martians, who start tearing up the U.S. in sleek, manta ray-like spaceships. Byron Haskin directed.

Although it is likely that the feature films nominated will come from the above list, let’s take a quick look at the other thirteen SF releases that year. They can be divided into the bad and the obscure.

Abbott and Costello appeared in two features that year, and neither is worth considering. *Abbott and Costello Go to*

Mars is generally recognized as one of their worst films.

Abbott and Costello Meet Dr. Jekyll and Mr. Hyde does have the advantage of Boris Karloff and some neat effects, but it’s a far cry from their glory days of such films as *Abbott and Costello Meet Frankenstein*.

Cat Women of the Moon featured Sonny Tufts and a lot of moon vixens in black leotards, running around sets left over from other movies. *Killer Ape* offered Johnny Weissmuller as Jungle Jim, looking for a mad scientist using experimental drugs on the apes. *The Mesa of Lost Women* has a pre-Uncle Fester Jackie Coogan as a mad scientist who is trying to create warrior women. *The Neanderthal Man* has Robert Shayne (Inspector Henderson from *The Adventures of Superman* TV show) as a scientist trying to regress animals—and people—into prehistoric form. *Phantom from Space* has the authorities searching for an invisible alien. More interesting is that producer/director W. Lee Wilder was the brother of the much more prominent filmmaker Billy Wilder.

The year 1953 saw one of the worst films ever made, *Robot Monster*. This is the one where the alien is a guy in a gorilla suit with a diving helmet on his head, and where he communicates with the home world with a device that looks like a cross between a ham radio and a bubble machine. If this makes the ballot, look for mandatory drug testing for Hugo voters in the future.

Among the obscurities—which could mean they are ripe for rediscovery or else deservedly forgotten—are *Alert in the South*, a French spy movie featuring Erich von Stroheim as a mad scientist with an atomic death ray, and *Four Sided Triangle*, a Hammer entry about a scientist who clones an unfaithful girlfriend and finds the duplicate doesn’t care for him either. Mexico’s first important SF film, *El Monstro Resuscitado*, also had a mad scientist, only he was bringing the dead back to life. *Project Moonbase* has a script credited in part to Robert Heinlein and was patched together from the busted pilot for a proposed TV series.

Silver Dust is from the Soviet Union. The mad scientist—experimenting on people with atomic dust—is an American. He’s being pursued by greedy businessmen, the military, and an ex-Nazi scientist. *Spaceways* is another Hammer entry, this one with American actor Howard Duff as a scientist accused of murdering his wife and her lover, the lover being a Soviet spy. Duff and his lover take off into space to prove his innocence.

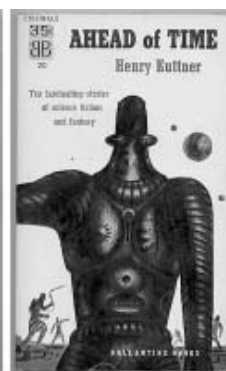
The dramatic category was easier the last time around for the Retros, since whatever its merits or faults, *Destination Moon* was clearly the outstanding dramatic SF presentation of 1950 and a landmark in a movie genre that was just in the process of being reborn. By contrast, one is hard pressed to pick any one 1953 release as the definitive SF dramatic presentation, but there’s a lot more to choose from.

(Daniel M. Kimmel is a professional film critic and lecturer. He recently taught a class on SF film, but only included one item from 1953.)



From the 1953 World of Film





The Short Fiction of 1953

by Mark Olson and Jim Mann

The decade of the 1950s was a great one for science fiction and fantasy. The revolution started by John W. Campbell in *Astounding* was over a decade old, and two new major magazines which started near the beginning of the '50s—*Galaxy* and the *Magazine of Fantasy & Science Fiction*—led the way in new directions. The decade was a great one for stories of all types, but especially so for short fiction (not surprising given the two great new outlets *Galaxy* and *F&SF* provided). Even by the standards of the 1950s, 1953 was a strong year. Looking over the best short fiction of 1953 one is immediately struck by the breadth of writing—1953 was not a year where writers did ordinary stories. It was a year of extraordinary stories by great writers, a year for new writers to show what they could do, and a year of particularly iconic stories.

Two of the most famous short SF stories ever written were published that year: “It’s a *Good Life*” by Jerome Bixby and “The Nine Billion Names of God” by Arthur C. Clarke. Both are short with real punches at the end. Who can forget a story which ends, “Overhead, without any fuss, the stars were going out.”?

Some of SF’s biggest names produced major work. These are writers who, from the perspective of 2003, were among those who would dominate the decade. James Blish wrote the novella “A Case of Conscience,” which he later expanded into his most famous novel. In that same year, he also wrote “Earthman, Come Home,” a pivotal story in his *Cities in Flight* series. Philip Jose Farmer’s major early story “Mother,” perhaps the ultimate in Freudian SF, brought to prominence a writer who often delighted and occasionally shocked SF. Fritz Leiber gave us the memorable short story “A Bad Day for Sales” and Arthur C. Clarke gave us “Jupiter V.” Alfred Bester, Theodore Sturgeon, Walter Miller, Clifford Simak, Murray Leinster—all produced fine stories that year. And Robert A. Heinlein, the dean of them all, wrote one of his more offbeat stories: “Project Nightmare.”

In 1953 Poul Anderson, then a young writer with decent credits writing good space opera, showed what he would do

over the next fifty years of his career. “Sam Hall,” still one of his most anthologized stories, broke new ground imagining a future dictatorship run by computer—remember, computers were no more than expensive calculators then—and a successful rebellion against it aided and abetted by a hacker. Fifty years later this rich seam is still not worked out, but few writers have done it better than Anderson did in “Sam Hall.” For SFnal humor, few stories can beat Anderson and Dickson’s Hoka story, “The Adventure of the Misplaced Hound.” Anderson also wrote stories in a series on United Nations agents who maintain the peace on earth and across the Solar System: “UN-Man.” This group of stories doesn’t get the attention of Anderson’s later, more famous series, but it’s fine early work from this Grand Master of science fiction, and an excellent illustration of the ’50s SF fascination with wars to end civilization and the prevention thereof.

A number of underappreciated writers produced some very good work. Charles L. Harness wrote his gorgeous story “The Rose,” and Theodore Cogswell wrote “The Wall Around the World.” Alan E. Nourse gave us “Nightmare Brother.” Anthony Boucher, in many ways better known as the founding editor of the *Magazine of Fantasy & Science Fiction* and as a mystery writer and critic, produced the fine humorous fantasy “Snulbug.” None of these writers ever made it into stardom—they had careers elsewhere—but they were each solid writers who delivered one of their better stories in 1953.

It was also a great year for novels—Sturgeon, Asimov, Clement and others produced major works—but that’s a subject for a future progress report.

For the list of Retro-Hugo eligible stories:
www.fanac.org/fanzines/Miscellaneous/StoryList.html

To read some of the fannish Retro-Hugo materials—13 complete zines from 1953 up already and more very
www.fanac.org/fanzines/Retro_Hugos.html



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Noreascon Four Financial Report September 2001 through March 2003

Income

Interest	\$ 3,309
Memberships	236,670
Miscellaneous	48
T-shirts	146
Pass Along Funds	10,000
Pr ads	662
Total Income	\$ 250,835

Expense

Meeting space rental	\$ 4,900
Total government fees	907
Internet	979
Bank fees	3,579
Facilities rental	8,800
General supplies	1,842
Marketing	5,742
Miscellaneous	77
Postage	162
Publications	11,413
Software	983
Web fees	607
Other	479
PO box rental fee	120
Total Expense	\$ 40,590

Net Income **\$ 210,245**

From your editors:

With this issue and next, the *Noreascon Progress Reports* will be changing a bit in design and in content. Geri Sullivan has joined us to improve the design and layout. We won't be making major changes, but we hope the PRs will be clearer and easier to read. Past issues have featured some of the best fan (and pro) artists, and we will be having more art in each issue as well as illustrations created for the articles. **Artists:** please write to us at progressreport@noreascon.org or the N4 post office box.

With this, we've expanded the sections on the progress of N4. We included major updates on Exhibits, Events and Child Care this time. The next PR will be out before the end of the year and will contain major information and forms for Hotels and Hugo and Retro-Hugo Awards among other things. We'll also have our ongoing materials about Worldcons, Guests of Honor articles and speeches and the regular updates.

By next issue our initial circulation for the *Progress Reports* will be about 4,000. These PRs are a major resource for advertisers who want to reach fans and professionals in the SF field. Advertising in the PRs *is* the best bargain in the field, reaching the most active and interested SF readers and viewers. **Members**—you can help! In a separate mailing, we will be sending out a market survey. Please fill it out and return it promptly. It will enable us to provide the proper information to advertisers to attract promotions that will provide you with useful information about what is happening in the field.

We hope you have enjoyed our PRs and find them useful. Please write and tell us what you like (and don't) and what you would like to see in future progress reports.

Thanks for reading.

— Joe Siclari & Edie Stern

Rules of the Game

by Mark Olson

The Worldcon is one of the largest volunteer-run conventions in the world. That's an unusual enough distinction, but in addition, its constitution is managed and maintained by a group of volunteers too. Let me explain.

Each Worldcon is run by the local group that is organizing it. Noreascon Four is being run by Massachusetts Convention Fandom, Inc. There is no over-arching organization running things, so each Worldcon is different. However, there is a common set of rules, managed by WSFS—The World Science Fiction Society. Every member of Noreascon Four is a member of WSFS from the end of Torcon 3 to the end of Noreascon Four.

With WSFS membership comes the right to nominate and vote for the Hugos and the right to vote in Site Selection to determine where the Worldcon three years hence will be held. At Noreascon Four, we'll be voting on the 2007 Worldcon, and right now, the bidders for 2007 are Nippon and Columbus. There is one additional privilege of membership, that of attending and voting at the WSFS Business meeting. It's at the WSFS Business Meeting that the rules under which all Worldcons are run are decided.

By tradition, the WSFS Business Meeting is held Friday, Saturday and Sunday mornings for two hours each day, and is open to any member of WSFS. During that time the members who attend hear reports, discuss changes to the WSFS Constitution, and vote on ratification of changes approved the previous year.

The Business Meeting is probably best thought of as a New England Town Meeting where everyone who is interested can attend, speak their piece, and vote. (Cue the Norman Rockwell painting of farmer standing and making his point.) WSFS Business Meetings are conducted according to Robert's Rules of Order—which sounds worse than it is. Since typically 100-150 people attend, fairly strict rules are needed to give everybody a chance to participate and to allow business to be completed in the allotted time. (Contrary to rumor, people who attend the WSFS Business meeting *are* also interested in attending the rest of the convention!) You don't need to know Robert's to participate; the basic rules are clear enough to anyone who observes for a while, and the officers of the Business Meeting will assist anyone who asks in navigating any intricacies they may encounter.

The official WSFS site, www.wsfs.org, contains the WSFS Constitution, the minutes of many Business Meetings



Smoffing on his left
Smoffing on his right
The Fan charged into
The Valley of Fanac

and should also contain the business passed on to the next Worldcon for ratification. Once Torcon 3 is over, the Noreascon Four site will, of course, have all of this, also.

The three days of the Business Meeting are each different.

On Friday, we hold the preliminary Business Meeting, where we listen to some reports, and create the agenda for the next day. The agenda is decided by looking at the business that has been submitted (any member of WSFS can submit new business) and either throwing it out as too hopeless to be worth discussing, or setting a time limit for debate.

On Saturday, we hold the first Main Business Meeting at which we consider ratification of amendments approved the previous year. We also consider any new amendments which survived the previous day's scrutiny. Amendments can be amended before they're passed or defeated.

On Sunday, we finish any leftover business from Saturday, receive and approve the report of the Site Selection voting, and listen to reports from any committees we set up and from upcoming Worldcons.

As you might expect, the Business Meetings have an ample supply of dry commentary, legislative drama, brilliant insights and completely boring bits. It also determines in a slow and deliberate fashion such things as what Hugos we vote on, which trademarks will be protected, and rules on bid eligibility. Last year, for example, we added a new category to the Hugo for Best Dramatic Presentation, Short Form. Why don't you consider dropping by the WSFS Business meeting at Torcon 3 and giving it a try?



September 2-5, 2005

WWW.SEATTLE2005.ORG

The race is on, be one of the first to support Team Seattle in our bid for the 2005 NASFiC.

We have signed with the **Seattle Airport Hilton and Convention Center** (contingent on winning the Bid) for their extensive function space, and have letters of intent from several of the surrounding hotels for additional rooms with competitive room rates.

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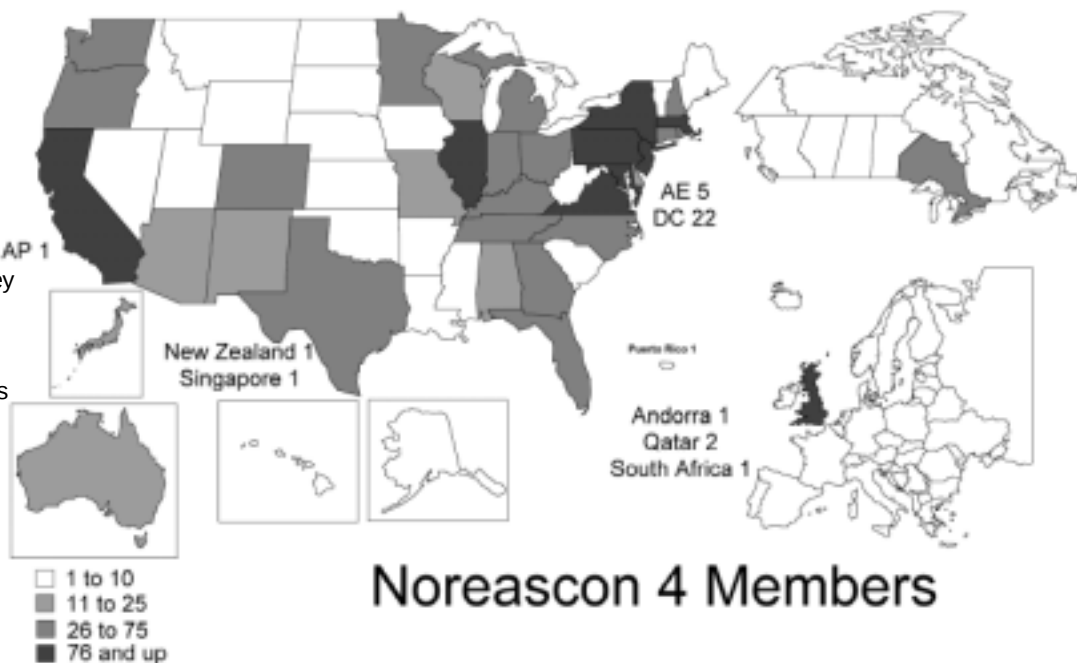
P.O. Box 1066

Seattle, WA 98111

It has been **40 years** since Seattle hosted a Worldcon, nearly half a century. We have been quietly growing and learning, expanding our talent and the talent pool. We are **READY!!** Seattle has the perfect location and the Pacific Northwest has the available experienced talent to make the **NASFiC in 2005** a convention everyone will look back on with great memories! Join us in bringing NASFiC to Seattle!

Noreascon Four New Members joining 1 November 2002 thru 30 April 2003

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 3032 A Brian Ameringen
 2885 A Leah Anderson
 2933 S Charles Ardai
 2872 S Gabrielle Bate
 2934 S Jean Berman
 2886 A Terry Berube
 2935 S Ed Bishop
 2936 S Francis J. Boyd AP 1
 2937 A Alexander Bradley
 2938 A Anna Bradley
 2939 A Joseph Braviak
 2940 A Susan Braviak
 2887 A Chantria Brothers
 2888 A Sena Brothers
 3019 A Janet
 Bruesselbach
 2889 A Beverly Clement
 2890 A Joe Clement
 3040 A Art "Boots"
 Coleman
 2941 A Jacinta Conrad
 2942 S Caitlin Cormier
 2943 S Linda Cormier
 3033 A Del Cotter
 2944 S Paula Crock
 2945 A Salvatore D'Amico Jr.
 2873 A Martyn Leslie Dawe
 2946 A Lee Derbenwick
 2947 A Lorry Derbenwick
 2891 A Regis M. Donovan
 2948 S James Doolittle
 3020 A Bobbie DuFault
 2949 A Ben Duggar
 2950 C Kiel Duggar
 2951 A Robin Duggar
 2952 S Larry Dunne
 2953 S Genevieve Iseult
 Eldredge
 2892 S Marshall Ellis
 2954 A Emilio Englade
 2955 S Anthony Ferrara
 2956 S Rosemarie Ferrara
 2893 S Lois Fundis
 2874 A Benita Kasten Gagne
 2875 A Roland W. Gagne
 3021 A Jerry Gieseke
 2957 A Dorothy Godin
 2958 A John Godin
 2876 S Lisa Grant
 2959 A Deborah Green
 3029 A John Greenwald
 2894 A Tamara Gurevitz
 2960 A Joanne Handwerger
 2961 A Nancy C. Hanger
 2895 A Colin Harris
 2962 A John P. Harvey
 3041 A Suzanne Hediger
 2896 A Carla D. Hillyard
 2897 A Beth Houston
 3022 A John Jarrold



Noreascon 4 Members

2877 S Caroline G. Julian
 2963 A Mark B. Kaminsky
 2964 A Tami Kaplan
 2878 A Hitoshi Kawamura
 2879 A Mika Aoi Kawamura
 2880 C Takashi Kawamura
 2965 A Stephen P. Kelner
 2966 A Toni L. P. Kelner
 2967 S Diane Kenealy
 2898 A Joseph Kesselman
 2899 S Joann Koch
 2881 A Grant Kruger
 2882 A Fiona La Croix
 2900 S John P. La Fond Jr.
 2301 A Dave Le Van
 2901 A April Lee
 2902 A Diana Lenceviciene
 2968 A Raimondas
 Lencevicius
 2903 A Gillian A. Litchfield
 2904 A Gregory W. Litchfield
 3042 C Byron Liveoak
 2969 A India Lovekin
 2970 A John Lovekin
 2971 C Kate Lovekin
 2972 A Kris Lovekin
 2973 A Nick Lovekin
 2974 A Steve Lovekin
 2975 A Gabriel Lustik
 2905 A Daphid Lynch
 2906 A Carl L. Martin
 2907 A Teresa S. Martin
 2908 A William C. Martin
 2909 A Claudia Mastroianni
 2976 S Coelynn McIninch
 2910 A Margaret Menzies
 2977 S Jennifer Michalicek

2978 S Zev Michelson
 2911 A Kathryn Mitchell
 2979 A Rachael Morris
 2980 S William Mui
 3031 A Caroline Mullan
 2912 A Bradley Munn
 3023 A Beth Nachison
 2883 S Janet Naylor
 2913 A Jack Nemeth
 2914 A William Nemeth
 2915 A Winkle Nemeth
 2982 S Jack O'Leary
 2981 S Stephanie O'Leary
 2983 A Myles O'Reilly
 2916 A Catherine Palmer-
 Lister
 2917 A Jim Paradis
 2984 A Robert Parks
 2985 A Jeffrey A. Patterson
 2918 S Frank Perkins Jr
 2919 S David Perkinson
 3024 A Joseph L. Petronio
 2986 A Andrew V. Phillips
 2987 A Karen Plaskon
 2988 A Rebecca C. Prather
 2989 A Sarah Prince
 2990 A Steve Radtke
 2920 A Richard E. Ralston Jr.
 2921 A Liz Reifman
 2991 A Christine Robb
 2992 A T. R. Robinson
 3028 A Jack Robison
 3027 A Mary L. Robison
 2922 S Andrea Rosseter
 2993 A Martin Royston
 2923 A Paul J. Rubin
 2924 A Jim Sanderson

3025 A Arun Sannuti
 2994 A Lorraine Savage
 2995 A Sara Schmeidler
 2996 A Benjamin Scott
 2997 A Jill Silvester
 2925 A Peggy A. Simone
 2998 S Alex Sinclair
 2999 S Christine Sinclair
 3000 S Michael M. Sinclair
 3001 A Stanislaus
 Skarzyski
 3002 S Nicole S. Smith
 2926 S Randal Smith
 3003 A Guest of Eddie Steele
 3004 A Michele Steele
 3005 A James A.
 Stevens-Arce
 3006 S Stephen D. Tipton
 3007 S Eunice Torres
 3008 A Karen Traviss
 2927 A Mark Tucker
 3009 S Carsten Turner
 2928 S Heather Urbanski
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 3011 A Al Walker
 3012 A Stacey Wenkel
 2884 A Richard West
 3013 S Heather Whipple
 2929 A Dena Crystal Wiener
 3014 C Carolyn Wilk
 3015 A Stephen R. Wilk
 3026 S Susan Wing
 2930 A Judy Yeh
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