



MB



NOREASCON TWO



CB



ME

Memory Book

Souvenir Items

Better Than One

\$6.00

The Noreascon II Guest of Honor book. Stories ("Semper Fi" and "Baby, You Were Great"), poems, and essays by Kate Wilhelm and Damon Knight. Hardbound, xiv+82 pages, 5¼"×7¼", ISBN 0-9603146-0-1.

"Eripmav" T-shirt

\$8.00

Damon Knight's short-short story is printed front and back on a 100% cotton tan T-shirt. Be sure to specify size(s) (S, M, L, XL) with order.

"Costumes, Creatures, and Characters"

\$2.00

by Ann Layman Chancellor. Descriptions of the source, design, assembly, and display of the 16 award-winning costumes in the Noreascon II Costume Exhibit (see photos of representative costumes in color supplement), plus black-and-white photos of the costumes as they were originally worn. Softbound, ii+18 pages, 5½"×8½", ISBN 0-9603146-2-8.

Noreascon II Program Book

\$2.00

160 pages, full-color wrap-around cover by Philip Hagopian and Jane MacKenzie, Knight and Wilhelm bibliographies, Worldcon history, and more. Softbound, 160 pages, 8½"×11", ISBN 0-9603146-1-X

The Noreascon I Proceedings

\$6.00

edited by Leslie Turek. Contains the text of all main program items, including the Hugo Awards Banquet, for Noreascon I, the 1971 Worldcon. With eight appendices and more than sixty photographs of the convention. Hardbound, 192 pages, 8½"×11", ISBN 0-915368-00-5.

Noreascon I Banquet LP

\$6.00

A two-record album with all the speeches, jokes, and Hugo presentations of the awards banquet. Toastmaster: Robert Silverberg. Featured Speakers: Clifford D. Simak, Harry Warner jr., Isaac Asimov, Gordon R. Dickson, Lester del Rey, Forrest J. Ackerman.

Noreascon I Program Book

\$2.00

With color cover by Mike Gilbert. Softbound, 128 pages, 5½"×8½".

Available from NESFA, Box G, MIT Branch PO, Cambridge MA 02139-0910. Please include \$1 for postage. Wholesale prices available; write for details.

The Fantasy Showcase Tarot

\$15.00

Also Known as the Fan Tarot Deck. 84 cards (traditional deck plus Lady in each suit, Separation, Farrier), each by a different artist: includes ATom, Freas, Pini, Poyser, Taral, etc. Boxed with a descriptive booklet.

Available from Elayne Pelz, 15931 Kalisher St., Granada Hills, CA 91344. Include \$3 for postage.

Noreascon Two

The 38th World Science Fiction Convention

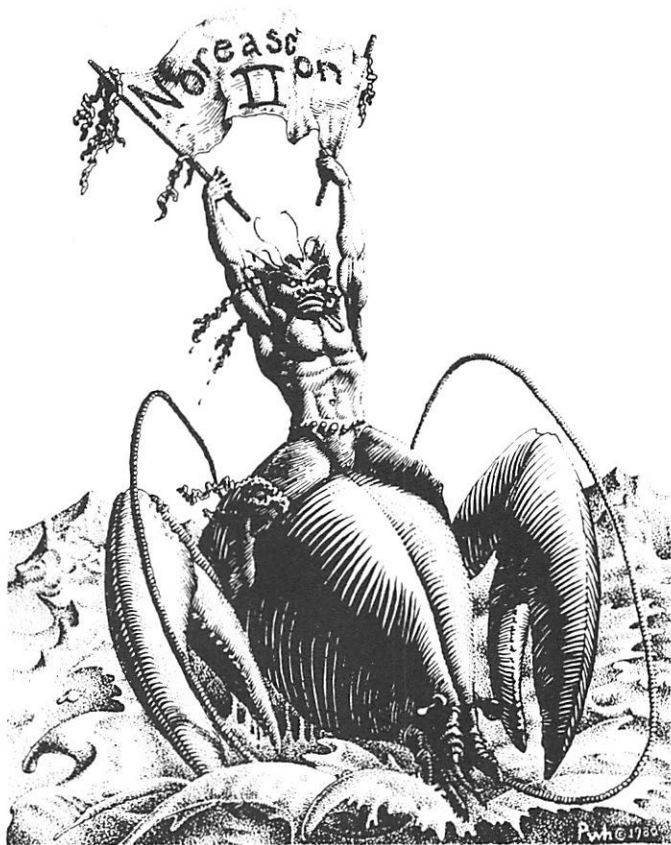
Guests of Honor

Professional

**Kate Wilhelm
Damon Knight**

Fan

Bruce Pelz



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

- ★ Sheraton Boston Hotel
- ★ Hynes Civic Auditorium

August 29 — September 1, 1980

Noreascon Two Memory Book

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Compiled and Edited by Suford Lewis

Thanks to:

Jay Kay Klein, Steven Stone, Charlie Brown, Kris Hall, Peter Frisch, Martha Bartter, Paul Baxter, Chuck Ebert, Mark Evans, Jim Landau, Frank Vanek, Tony Bongiorno, Debbie King and Skip Morris for photographs used (see below for credits codes),

Leslie Turek (without whom, nothing), George Flynn, Mark Olson and Tony Lewis for the loan of precious historical and fannish files,

Bob Spence (Lynx), Don and Jill Eastlake, Rick Katze, Bill Perkins, Anton Chernoff, Jim (Brons) Burrows, and Chip Hitchcock for their anecdotes,

Dave Anderson, Tony Lewis, Mike DiGenio, Mark Olson and Chip Hitchcock for helping make it all come out right, George Flynn for proofreading,

Mark Olson and Chip Hitchcock for getting the financial report updated,

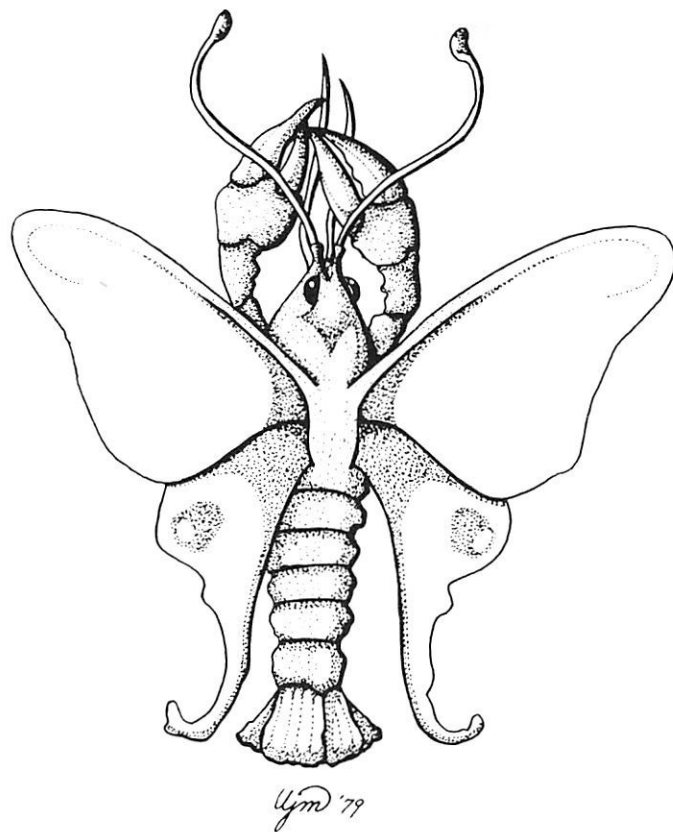
Priscilla Pollner, Rick Katze, Sharon Sbarsky, Greg Thokar, Mark Olson, Chip Hitchcock, Claire Anderson, Dave Anderson, Bob Knowlden, Andy Robinson, and Mike DiGenio for helping with photo cropping and paste-up for this whole thing,

Sharon Sbarsky, who put up with the massive continued invasion of her house just because we needed to use the light table there and she is a good guy,

Typo-Tech Studios, which for 6-plus years has given us bargain-priced do-it-yourself typesetting, and cheerful cooperation even when we were at our most harried

... and Chip Hitchcock who carried on as "Speaker to Printers" and generally **did things**.

Dedicated to Alice Naomi Sophronia Lewis, whose first Worldcon this was, who hasn't seen much of her mother while this was being pasted up but who may want to run one of these someday....



Photography Credits

Each photograph has a two-letter code beside it identifying its photographer. We felt this was the best compromise between too much text in the photography sections and the fair credit due each photographer.

CB	Charlie Brown
CE	Chuck Ebert
DK	Debbie King
FV	Frank Vanek
JL	Jim Landau
JK	Jay Kay Klein
KH	Kris Hall
MB	Martha Bartter
ME	Mark Evans
PB	Paul Baxter
PF	Peter Frisch
SM	Skip Morris
SS	Steven Stone
TB	Tony Bongiorno

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Chairman's Greeting

To the members of Noreascon II:

With this Post-Convention Report, the Noreascon II committee has provided its last service to you, the members of Noreascon II. Although the convention officially lasted only 4 days in 1980, the committee will have been operating for nearly 11 years by the time the last of these Reports will have been distributed. The beginning was at a party in July, 1974, which turned into an ad hoc organizational meeting when someone brought up the idea of having another Worldcon in Boston. This was followed by 4 years of bidding, 2 years of serious planning, one week of running a convention, and 5 years of trying to finish things up. We hadn't planned to have this last stage take so long, but it is certainly true that running a Worldcon satisfies one's desire for fannish challenges for a considerable time to come. I, for example, have invested in a hammock and spend a lot of time dozing in the sun and smelling the flowers. I have also learned to attend conventions **without working on them!**

In fact, I had no part in the preparation of this report except for the writing of this requisite "Chairman's Greeting"—and it is being turned in several weeks past deadline. The credit for bringing the committee out of its post-Worldcon doldrums and actually getting this book produced belongs to Susan Lewis, and I give her my sincere thanks. Despite the fact that I have not contributed to the production of this book, I am extremely pleased that it is being produced. The reason is obvious. When one has invested several years of effort into as evanescent a project as a Worldcon, it is gratifying to see some concrete result which will help keep the Con alive in fandom's collective memory.

My own memories of Noreascon II are somewhat hazy, but then I was in a slightly excited state at the time. I was probably the only committee member who really got to see much of the convention at all, since I wasn't allowed to do very much work during it. My forte tends to be planning: helping to guide and coordinate what the various divisions and areas were doing in advance of the convention. Once the con started, I felt as if a giant wheel had been set in motion, and would keep rolling no matter what I did. Since it generally seemed to be rolling in the right direction, I just wandered around, watched it roll, and told each committee member that I encountered what a great job they were doing. Near the end of the convention, never having been beeped once (!), I was starting to feel totally useless. I tried to help pack up leftover art show artwork, and they had to drag me away. . . .

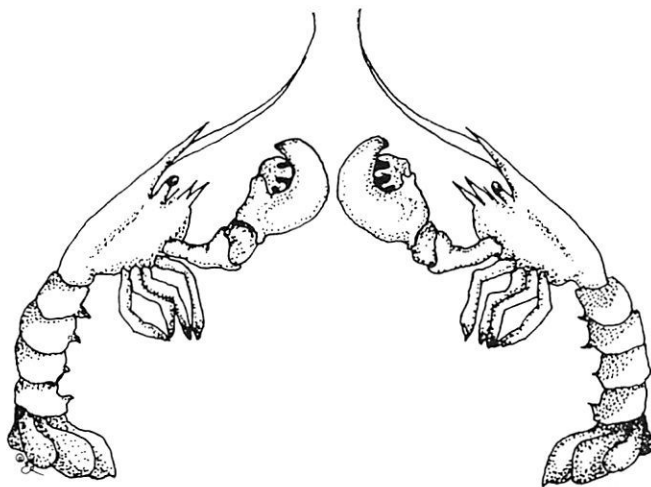
In thinking back over the convention, a number of things stand out in my mind as things that were innovative, or exciting, or just things that I was pleased that we did. I would like to mention a few of them here.

- ★ To better honor our guests of honor, we published a commemorative book, *Better Than One*, by Damon Knight and Kate Wilhelm, and helped Bruce Pelz bring his "Fantasy Showcase Tarot Deck" to publication.
- ★ We had a really neat program book cover, by Jane MacKenzie and Philip Hagopian, that beautifully tied together the themes of the guests of honor, the convention location (symbolized by the Boston Public Garden swan boats), and fantasy (a benevolent dragon with her brood).
- ★ We made Member Services a full division in the convention organization, with responsibility for considering the needs of the members in all of our actions. We tried hard to keep our members informed about what we were doing and why.

- ★ We thought of the idea of a committee Den, where committee members could relax during the convention, with hot soup, soft pillows, and soothing words.
- ★ We were the first Worldcon to have a Children's Programming track.
- ★ We designated a "Regional Party Night" and encouraged the holding of open parties by various regional SF organizations. This filled the otherwise-quiet Thursday night slot, and provided a chance for new fans to meet others in their areas.
- ★ We hosted the U.S. premiere of Jeanne Robinson's Dance/Film piece "Higher Ground, which was based on ideas in *Stardance*, by Jeanne and her husband Spider Robinson.
- ★ We had a presentation of the silent movie *The Phantom of the Opera* with live organ accompaniment by John Kiley, who accompanied this film when it was first shown in Boston.
- ★ We made available a table and a meeting-room slot to just about any special interest group that wanted to sign up. This gave us an incredible diversity, with groups ranging from the Science Fiction Poetry Association to the Cartoon/Fantasy Organization.
- ★ We had a beautiful display of masquerade costumes from past Worldcons.
- ★ Of course, we also ran the usual program, films, art show, dealers room, masquerade, award ceremony, and the rest of the 50-ring circus that makes up a Worldcon. In this report, we tried to cover as many of these areas as we had room for.

In closing, I would like to take one last opportunity to thank everyone who helped with Noreascon II—including the area and division heads, the hundreds of volunteer staff and helpers, the many gracious program participants, and the artists, costumers, and performers whose participation brightened the convention. And I would also like to thank all of you who supported us with your memberships, your suggestions, and your active cooperation. Together, we all made the whole experience a joyous one. Thanks.

Leslie Turek
Chairman, Noreascon II



Committee and Staff List

Chairman..... **Leslie Turek**
Aides..... Suzanne Carnival, Fred Isaacs

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Ann Broomhead [McCutchen] (registration)

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Staff Linda Bushyager, Ruth Fredericks,

L. K. Harms, Anne Norton

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Asst. Roving Security Leaders: Mark Anderson, Todd Hamilton, Joyce Scrivner

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Asst. Headquarters Leaders: Chris Coker, Rich Curth, Philip E. Kaveny

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Asst Shift Manager: Jeff del Papa

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Assistants for Sound .. Glenn Axelrod, John P. Lamar

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Masseur: Anton Chernoff



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Program Operations **Lise Eisenberg**
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 Workshop Coordinator Mandy Davidson
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 Second Track Manager Greg Rihn
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 jan howard finder, Mike Glicksohn
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 Fan Room Dick and Nicki Lynch
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 Equipment Larry Smith
 Registration Ruth Kyle
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 Judge Coordinator Peggy Kennedy
 Judges ... Bob Briney, Amy Brownstein, Eddie Jones, Bill Rotsler, Joni Stopa
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Fan Cabaret **Lynne Aronson**
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 (E. Michael Blake), Ira Stoller
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Apology

This list is sure to be incomplete and to have a few errors, but it reflects the best data we have from our list printed in the program book, corrections and additions to that published in the convention newsletter and the records of People Mover. We know many many people appeared (sometimes out of nowhere) when we needed help, then vanished leaving us wondering who they were. We are acutely aware that, even so, we were sometimes short-handed. Thus our gratitude to all of you who helped is particularly deep and we sincerely regret any errors or omissions reflected in the list above. Thank you, thank you all!

How Much Work It Took

We had between 398 and 482 people working, depending on how many of those who didn't turn in hours worked at least something. This includes Committee, Staff, and Helpers. Those who turned in hours worked an average of 16.2 hours each. Since helpers were asked to turn in hours only if they worked 8 or more hours, it is likely that those who didn't turn in hours worked an average of about 4 hours each. (This is also the average hours for the ones we know about who didn't turn in hours.) We can estimate that about 6806 hours were put in by various people during the convention! A standard man-day is 8 hours, and a man-month is 20 man-days, so there were:

850.7 man-days or
42.5 man-months or
3.5 man-years

of help used at the convention!

FANDOM
IS CHAIRING A
WORLDCON,
THEN TAKING
A WEE
REST....



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Illustration Credits

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Susan Lynn Toker	6,9,13
Joan Hanke Woods	13

Galaxy
tribunal
draws
faithful

A CLOSE ENCOUNTER WITH SCI-FI FANS

Denizens of space 'beam down' to Hub

World of science fact and fantasy attracts 6000 to convention

Science fiction — it's not just kid stuff anymore

6,000 science fiction fans converge on Boston

Beam me to the science-fiction convention

Some spaced-out adventure for people who can't handle drugs

Science fiction convention is in Boston—but out of this world

Sci-Fi Fanatics Land in Boston

**Science Fiction, Sexual Fantasy,
and the True Origins of
Scientology**

A Fan Fair
For SF
And Fantasy

It's a sci-fi high
for believers in
never-never land

Reviews

"Noreascon, without a doubt, was the best organized convention ever held."

Charles N. Brown, *Locus*

"The efficiency of the Boston convention committees is legendary and they handled the tremendous crowd with grace and what looked like ease. . . . The hotel security staff seemed amiable and unfazed by hordes of costumed fans. . . . In short, the Worldcon this year was terrific. I have the deepest admiration for the Boston committee members and their staff (and for all the people from all over the country who arrived at the con and promptly volunteered to BECOME staff). . . . I reveled in the exhilaration of knowing that here were 6,000 people, fans and professionals alike, joined to celebrate the fruits of a literary genre."

Elizabeth A. Lynn, *Locus*

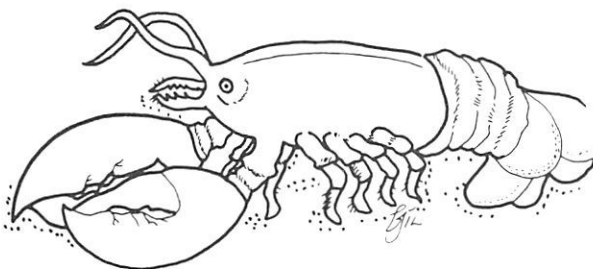
This was our first worldcon, and we were overwhelmed by the numbers: of fans, writers, and pieces of information. The Sheraton/Hynes complex where the convention was held resembled a huge living computer. The attendance of about 6000 broke all previous records for these conventions, and we saw just about all of our favorite SF writers at some point in the weekend.

Our first impression of the convention participants was dominated by the flamboyant costumes that seemed to be everywhere. During the discussions it became obvious that we were in the midst of a strange mix of people who had been drawn to science fiction for radically different reasons. Many of the costumes betrayed a sexist sensibility that for many years was at the heart of almost all SF, and this sensibility was still very much alive at Noreascon II.

However, we also encountered many gay people, feminists, and progressives of every stripe. These people were at the convention because present day science fiction has much to offer them. Science fiction is a fiction of ideas, and ideas coming from the minds of the new writers more and more concern progressive analyses of social issues. Progressivism is now almost taken for granted among SF writers and fans alike. This is still a recent development, however, and we were surprised to see so much political debate within the organization of the convention and in the convention programming. Fans are looking at SF from a more political perspective, and publishing fanzines with strong political identities.

The progressive focus of this year's convention was perhaps best symbolized by its choice of Damon Knight and Kate Wilhelm as guests of honor. This pair have, in their separate fields, been trailblazers for forward-looking science fiction.

Pat M. Kuras and Rob Schneider
Gay Community News



You have to understand, this was the CON, I mean con with four exclamation points, fireworks, brass bands, coronation ceremonies, and nova lox bagels. This was the con of all cons. It was to be all I dreamed about at a con. All it was meant to be.

Okay. So I'm being a little hyperbolic about this. But I had been waiting two years for this, ever since I had become a pre-supporting member.

And it was all I had waited for.

....
Thursday...

We went down to registration and it was there that we received our first impression of how the con would go. As in past regionals, the Noreascon committee had streamlined the process, making it quick and simple. We picked up our con badge (which looked pretty classy and had only one fault that I heard of (except for the usual of not being able to read names), and that was that the cardboard had a tendency to fall out when someone bent too far over). We also picked up the various programs like the film list and list of program items, plus a pocket program.

With the programs in hand, decisions had to be made. Were you going to concentrate on one part of the con or try to do everything? How much sleep did you want to get? How long could you hold out against the enticements of the dealer's room? If there were five movies, panels, or other events going on at the same time, which one would you pick? Answers to these and other questions are provided on the back of the sheet. Actually, it somewhat depended on how many cons you had been to.

For me, one of the major portions of the convention would be working on it. The previous year, I had volunteered to help, and during that year had finally decided to help out on the printing of the newsletter and other items. Since the convention is essentially dead during morning hours, that's when I volunteered for.

....
Sunday...

Bruce Pelz talked about having more generalists in fandom, those who collected, ran or/and went to conventions, belonged to clubs, and helped out on the production of fanzines. Few fans do all of the above, and because of that, information is lost, disagreements on priorities arise, and things don't go as well as they could.

Harlan Ellison did his usual shtick during Sunday afternoon; signing autographs, reading from unpublished works, taking questions from the audience, and telling stories. The man does it well.

....
So how was Noreascon II? From all reports so far I have to believe that it will go down as one of the best cons of all time. Probably the main reason is that the committee really started early, made up a game plan, and followed through on it. For instance, the mass of paper that goes through the conmaking process was organized so that everyone would know where each item was. The Art Show and the dealer's room were superb. There were plenty of parties. There were enough varied activities to run a six-ring circus. Possibly the only really negative item was finding out that the attendance at Noreascon II might be the limiting point at which a con could operate well. I'm sure that is said almost every year though. I did miss a lot. Didn't make it to all the special exhibits, not many panels, none of the business meetings and only one out of the three major events. All in all I'd rate this one a 10 out of 10.

Charles Seelig
CUSFuSsing

In general, things ran very smoothly, a monumental achievement considering the attendance and extensive scheduling involved. Complaints were confined to relatively minor issues. With plenty of function space, crowding was kept to a minimum. Apparently, the theory behind offering so many activities and alternatives was to insure that all those people had someplace to be other than the hallways—a wise move, such foresight makes for a good con.

Special Exhibits: A stunning display featured actual costumes from previous Worldcons mounted on mannequins and dramatically lit with color spots, plus a continuous slide show of costumes. Hansen Galleries' exhibit centered around H. R. Giger's original artwork for *Alien*, many of which were awesome, near life-size studies of the creature. The Fantasy Art Exhibit, courtesy of Ian Ballantine, included originals of the beautifully fanciful work of Brian Froud (mostly from *Faeries*, but also some other pieces) and Alan Lee. Still more original artwork could be seen in the Tarot Exhibit (84 artists' interpretations which resulted in Bruce Pelz's Fantasy Showcase Tarot) and *Our Universe* (an upcoming book by the National Geographic Society which features work by top-notch SF artists).

Other offerings were the Axolotl exhibit (not the performance by the New Mime Circus scripted by Kate Wilhelm, but a display of "artifacts" with a slide show), NASA exhibits, and a showing of fannish memorabilia.

PROGRAMMING: Always the "meat and potatoes" of a con, programming in this case added liberal amounts of gravy. **Ten** tracks were running concurrently much of the time: two of general programming; one each of fannish and children's programming; Authors' Forum; special interest group meetings; and two tracks each in both video and film programming. An enormous amount of thought and planning obviously went into scheduling some 300 people on 107 program items. The following remarks and examples are not value judgments but indications of program range and response.

General Programming: Dealing largely with the "professional" side of SF, this area covered various aspects of fantasy, "hard" SF, art and artists, and media. Pure science was represented in talks by Marvin Minsky, Dr. Mark Chartrand III and Dr. Robert Forward.

Two panels were laudable in their attempts to stretch people's thinking: "The Closed Open Mind: Homophobia in Science Fiction and Fantasy Stories" with Jerry Jacks (moderator), Samuel Delany, Elizabeth Lynn, Frank Robinson and Norman Spinrad; and "Post-Holocaust Themes in Feminist SF" with Jeanne Gomoll (moderator), Suzy McKee Charnas, Elizabeth Lynn and Chelsea Quinn Yarbro.

Particularly notable were two panels on writing: "The Craft of Writing SF" was aptly discussed by Robert Sheckley (moderator), Alfred Bester, Thomas Disch, George R. R. Martin, Frederik Pohl and Norman Spinrad; and "Does SF Have to be Bad?" was answered with interesting unanimity by Charles Ryan (moderator), Gregory Benford, Ed Bryant, Joe Haldeman, Alan Ryan and Robert Silverberg.

Frank Kelly Freas, Alexis Gilliland, Eddie Jones, Carl Lundgren and Ron Miller offered for examination their experiences, trials and tribulations in "An Artist's Life."

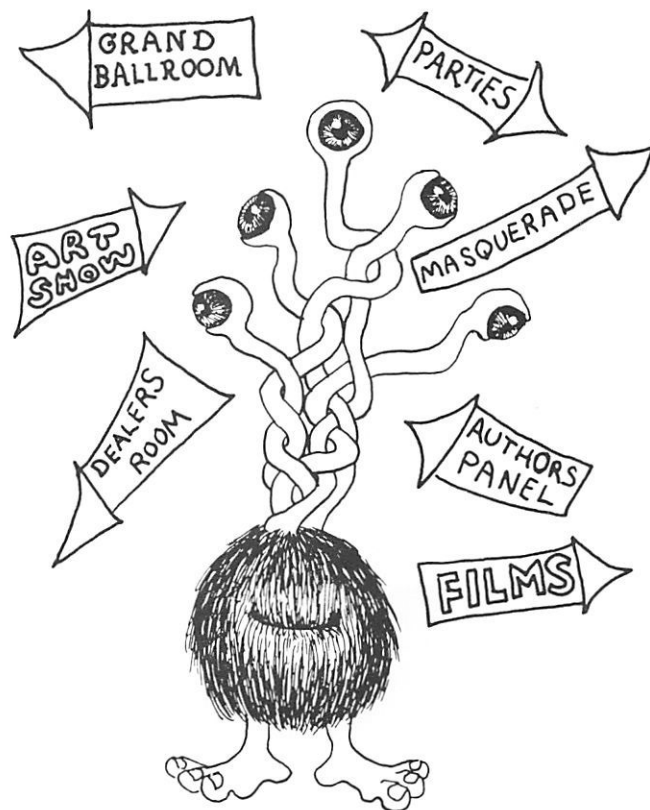
"Funny, Ha Ha?—Humor and Satire in SF" was sprinkled with on-the-spot examples by Spider Robinson (moderator), Robert Asprin, Christopher Stasheff, Sharon Webb and Nicholas Yermakov.

"Out of the Petri Dish—Building Cultures" was a well-received panel with Dave Hartwell (moderator), Octavia Butler, C. J. Cherryh, Philip Jose Farmer, Alan Dean Foster, Vonda N. McIntyre and Joan D. Vinge.

Media, particularly film, was well represented, though only one panel was devoted to it: "Out of Print—Media SF" with Christopher Barkley, Gary Kurtz, Evelyn Lief, Chris Steinbrunner, Stuart Stock and Howard Weinstein. Slide presentations and trailers of forthcoming films abounded: *The Howling* and *Scanners* (both Avco/Embassy), *Altered States* and *Superman II* (both Warner Bros.), *Flash Gordon* and *Conan* (both Dino de Laurentiis), *Outland* (Ladd Co.) and *Clash of the Titans* (MGM).

Fannish Programming: Probably the highlight in this area was a retrospective conducted over four days which carried fandom from the 30's to the present as discussed by contemporaries of each decade. Also noteworthy, were Bruce Pelz's Fan GoH speech, "The Fan in the Middle—the Need for the Generalist in Fandom" and "The Has-Beens of Fandom" [former Worldcon chairmen] with Ross Pavlac (moderator), Robin Johnson, Dave Kyle, Anthony Lewis, John Millard, Sam Moskowitz, Fred Prophet, and Ted White. The latter developed into a roundtable discussion with Roger Sims and others from the audience participating (altogether 13 ex-chairmen were present). [see photo in color supplement—ed.]

Children's Programming: That there was programming for children at all was a definite asset to the con, and the Noreascon people are to be commended for opening up new territory. Running from 9am to 5pm all four days, this area included cartoons and shorts, filksings, workshops, readings and talks on fantasy and SF.



✂ Toket 79

Authors' Forums: Even though attendance varied widely, there was certainly no lack of interest shown toward these readings. The location in one of the Hynes modular rooms was unfortunate since loudspeaker announcements and paging intruded frequently (this was true of most of the smaller meeting spaces in the Hynes).

Special Programming: Isaac Asimov was in fine form for his talk on "The Campbell Years." Alternately fascinating and mesmerizing was "A Troublesome Interlude with Harlan Ellison" as he displayed his talent and showmanship (in response to a heckler commenting on his size, he stated that he was very tall when he stood on his charisma). Time did not allow him to finish reading "All the Lies That Are My Life" from his forthcoming *Shatterday*.

A delicious treat was provided by "Things That Go Chomp in the Night—Vampirism in SF and Fantasy," appropriately held at midnight on Friday, with Suzy McKee Charnas, Charles L. Grant, Tanith Lee, Alan Ryan, and Chelsea Quinn Yarbro.

Damon Knight's GoH Speech, "The Hard Core of Fantasy," was pleasant and full of reminiscent anecdotes. Once she warmed to her subject, Kate Wilhelm made some excellent points in her GoH speech, "The Uncertain Edge of Reality."

Film Program: Here was a phenomenal assemblage of some 40 features and well over a hundred shorts, TV episodes and varied miscellany. Three of the five Hugo nominees were shown: *Alien*, *The Muppet Movie*, and *Time After Time*. Features ranged from the original *Phantom of the Opera* (with live organ accompaniment) to such recent hits as *The Lathe of Heaven*, *Star Wars* and *Superman, the Movie*, with a lot of old and new favorites in between.

WSFS Business Meeting: Two items were passed on to Noreascon Two from Seacon '79. The first, concerning the announcement and publication of site-selection voting totals, was ratified and is now part of the Constitution. Item 2 concerned the continuing effort toward permanent organization and incorporation of WSFS. The report of the committee investigating this included a draft of a new Constitution, of which about half was considered this year and the balance postponed to Denvention II.

About 20 items of new business were presented. Principal among those which passed: the banning of all but the Hugo and Campbell Awards (eliminating the Gandalf Award from the official nomination and voting ballots); the permanent inclusion of the Best Non-Fiction Book as a Hugo Award; a requirement that Hugo voting totals be made public within 90 days after the convention; and the setting of minimums for nominees on the final Hugo ballot. These and any other items passed will be forwarded to Denvention II for ratification.

Jim French, *SF Chronicle*



...Possibly because it was my first Worldcon, and because it was so big, it's difficult for me to write about. I haven't compared notes with others who were there and have attended other Worldcons, so I'm not certain if my "overload" at the con was due only to Noreascon Two being the largest Worldcon yet or only due to my first encounter with a **big** con. I kept busy and saw less than one-third of the scheduled events. Panels, autograph sessions, discussion groups, film programs in two different rooms, not to mention the speeches by the Guests of Honor (Damon Knight and Kate Wilhelm), the Hugo awards, and the Masquerade. And don't forget this was in Boston—anyone tired of con events could sightsee all weekend.

There were plenty of pros in attendance; so many that I was constantly seeing familiar names (and a few familiar-from-photos faces). Even encounters with the pros were not difficult. Isaac Asimov attended an Ory-Con party in our suite long enough to watch the belly dancing and to tell a few dirty limericks. At one point, I was in an elevator with Harlan Ellison as he did his best to terrify some poor mundane man with horror stories about SF fans.

There were several "Well, finally!" aspects about the con for me. "Well, finally!" I got to a Worldcon. "Well, finally!" I got to meet those people I've been hearing about from Jim and Ruth. Even "Well, finally!" I found those books by John Bellairs and Fritz Leiber I've been looking for.

I hope future Worldcon committees and would-be committees were in attendance taking copious notes on the way this con committee handled things. Even with it being so large, this was by far the best-run and smoothest-running con I've ever attended. Events started on time, even the films were on schedule.

...I'm not sure I'll be able to attend next year, so I'm glad I was able this year. It was probably the best Worldcon there will be for several years.

Sheila Strickland
Baton Rouge SFL Newsletter

Perhaps the best way to give you a taste of what went on would be to let you know just the things I, personally, got to see: the Opening Ceremony; a tribute to Roscoe, one of the many ghods of fandom (unfortunately, there was no closing ceremony for the con); Time Binding, a series of five panels that covered fandom from the thirties to the seventies with the people who were actually there at the time; a panel on the Futurians by members of that famous club including Dr. Asimov, Virginia Kidd, Damon Knight, Richard Wilson, and Fred Pohl; the Masquerade (I was one of the 50 photographers who preregistered and were admitted to the area restricted to photogs); a panel on the teaching of science fiction in the classroom; a screening of *The Phantom of the Opera* starring Lon Chaney with organ accompaniment in the style of the early silent films by John Kiley; a presentation by *Galaxy/Galileo* magazines on *The Days of the Steam Wars*, a new alternate history series upcoming in their zine; a showing by Mike Jittlov of some of his animated films—he got a five-minute standing ovation at the end; the GoH speeches; and the Hugo ceremony. Also, there were the room parties almost every night! And all that still left time to wander about the Dealers' Room to gaze at all the goodies, roam through the corridors in search of pros and BNFs to photograph, and go on excursions to numerous restaurants in the area for some really peachy-keen food to stuff in my face!

Among some of the things I did not attend: a free CPR course by the Red Cross; the Fan Cabaret; filksings; the trivia bowl; the Claude Degler Memorial Scavenger Hunt; the Meet-the-BNFs party; none of the approximately 45 major films and innumerable shorts; the art show (they wanted to bag up my camera!); and the list could go on and on.

Now, what were some things I did not particularly care for: there was a definite problem with ice in the hotel, half of the machines were not working and ice had to be hauled in to a central location to be picked up for room parties; the Dead Dog party in the con suite Monday night got a lot of hassle from arriving mundanes [Noreascon was immediately followed by a convention of electroencephalograph technicians—*ed.*] and the hotel, though our party did not seem to encounter any trouble (Harry Andruschak did a great job as our doorkeeper and kept the party in the room and out of the hall which may have been the reason we weren't hassled by the hotel); the floor in the Hynes Auditorium was flat while the stage was about shoulder high, making it very difficult to see the stage if anyone near normal height was sitting in front of you—by the time the Hugo ceremony was held, I think more people were sitting in the balcony than on the floor; two of the Time Binding panels were back-to-back in different rooms—I would have preferred a little bit more time between; the film rooms had some audio problems early in the con (but otherwise the projectionists did a commendable job); there was some jam-up in the hallways, but most of the time we could get around quite easily. And not exactly a problem with the con itself but Boston drivers are *crazy*: they do not ever look when merging into traffic; they often ignore traffic lights, especially the cabbies; they yield to no man; and they scared the daylights out of me and most of my friends!

The Sheraton-Boston was a really nice hotel; the staff was just about the friendliest that I've ever encountered. The maid who took care of us on the eighth floor was the nicest little Irish lady who really looked after us quite well. The Mermaid Tavern had the best seafood that I'd had (other than here along the Gulf Coast). The elevators, don't let anyone tell you different, really moved the people; of course, when a big event let out, there was often a long wait, but what else could you expect? I do hope that the con left the hotel with an equally favorable impression.

As you may have gathered, there was simply just a tremendous amount of things taking place at Noreascon II and often it seemed that the entire world was there! The Worldcon has definitely changed from what it started out as forty-one years ago; it has grown, expanded, changed, evolved. There are some that complain that fandom is being swept aside by the growing interest in science fiction by the general public while others maintain that the growing attendance is what pays for the convention activities still primarily fannish in nature. I, being new to fandom, can only read about the early days in the various histories of fandom and am grateful for those who took the time to write it all down for I feel that to some extent, those days are forever gone. Worldcons have become big business and it is incredible to me that they are still volunteer-run; I have trouble imagining anyone being so masochistic as to want to put on one of these things! On the other hand, I am extremely glad that they want to do it because I certainly enjoy it. What will happen next year in Denver and then in 1982 in Chicago? I don't know; we'll just have to go and see for ourselves. But I do feel that it will be a long time before the equal of Noreascon II is seen. For all those who worked those long and hard hours, you have my deepest admiration and gratitude for such a marvelous effort. Thank you.

J. R. Madden
Baton Rouge SFL Newsletter

Thursday, August 28. Hoping for an "inside," behind-the-scenes, journalism-school type of angle, I reported to the "People Mover" room, the bureau that coordinates volunteer help. There were forms to fill out and assignment boards all around the room; you could work security, babysitting, member registration, the art show—all kinds of things. It all seemed friendly but very military. The People Mover, with its discipline and logic, is not at all a basic feature of science fiction conventions... but as I soon found out, Noreascon Two was not a basic science fiction convention.

They sent me to Registration. I was taught how to give out convention name-badges (a fairly straightforward task) by a young fan whose own badge read simply "Marcy." I asked Marcy why she goes to conventions, and she said, "Fans still have an element of the childlike in their personalities. Of innocence—Oh, hi, Phil!" She paused to give a badge to a large man in a gas mask. "Most people grow out of it," she continued, "but fans still have that sense of wonder that science fiction appeals to." So in this sense Marcy was like me and every other devoted fan (a term which is, after all, short for "fanatic"); science fiction as a way of life still being rather outre, conventions give us a chance to be among our own kind.

But this social urge can often have its dark side: insularity, and distrust of "outsiders." When I told her I was writing an article on the convention, Marcy was apprehensive that it might attract another bunch of outsiders to these conclaves, on top of the flood of inexperienced newcomers (or "neos," in the fannish jargon) brought in by *Star Wars* and similar media phenomena. "We have too many people already. Do you want to bring in more?"

"They'll come whether I write anything or not," I pointed out. "And if I can tell about us from a sympathetic, fairly knowledgeable point of view, it may help make up for all the TV crews coming in to film the kids running around in Darth Vader masks." She had to agree with that; there was a film crew grinding away in the registration room even as I spoke.

After that someone in charge moved me over to taking money for the new (i.e., non-preregistered) memberships. Never mind that a full four-day membership was fifty bucks; the people just kept coming and coming. In one hour I had a cashbox filled with two thousand dollars before me; a security guard led me on a circuitous route through the bowels of the Sheraton Hotel to the cash-counting place. Marcy had good reason to be worried about the influx of the masses; on Thursday alone—the day before the convention was even supposed to begin—2700 people showed up.

Next, I kind of drifted into making signs. You know, "This Way to Registration" and "Problems Desk" and like that. I was with three or four other fellows and a large pile of ink bottles, calligraphy pens, and magic markers, all supervised by a tall blond staffer who was so overworked that if anyone—anyone—stuck his or her head in the doorway for a moment, the first words he or she heard were "Hello, can you help us?"

I'd never held a calligraphy pen in my life. Didn't matter. The Sheraton had decreed that all signs must be of "professional quality", and 5700 people require a lot of signs to direct them around, so... I got the knack after 45 minutes; so much so, in fact, that as I was finishing off a small sign reading "Go To Sheraton Hotel Registration Desk," someone passed by and said "That's beautiful! Do you do that for a living?"

"I learned how less than an hour ago," I said in my best Endearingly Modest tone. Ten seconds later I saw that the top line reading "Go To" was off-center and would have to be redone. This is the way God works.

After a tough afternoon making more signs than you want to hear about, I had a quick dinner and, for lack of anything better to do, reported back to People Mover. They put me on Communications, answering phones and filling out numbered slips that looked as official as the Pentagon. All the Convention Committee members had beepers on their belts, like doctors, and every three minutes one or another would receive an urgent message and be beeped. My phone didn't ring, so I got to talk to a woman named Dorothy sitting next to me. This was Dorothy's first convention; she had seen *Star Wars* but it was her husband who was really "into science fiction." Did she find the subculture of fandom exceptionally bizarre? "Oh, no," she said, smiling maternally, "everybody, at any age, still has something they can get excited about. My father and my brother don't care at all for science fiction, but get them talking about semi trucks and they're like kids again." I wondered what Marcy might think about that.

You may notice that all day I had done nothing even remotely related to science fiction. I noticed that too. The logistics of "behind-the-scenes" convention running may have hampered freewheeling discussion of the latest books and authors.

At a quarter past eleven Thursday evening I went to the film room for my first contact (as it were) with science fiction at this year's Worldcon: a showing of last year's summer hit *Alien*, the scariest movie I've ever seen. Even the second time around there were still parts I couldn't watch. Fans always like to shout clever comments during films—usually it's all part of the fun—and while there were some of those now (mostly along the lines of "Dinnertime!") they were at a distinct minimum, a tribute to the film's effectiveness. (The convention featured a special exhibition of original art by *Alien*'s principal designer, Swiss artist H. R. Giger.

Friday, August 29. . . . [At the hotel] things had finally begun. The Dealer's Room had opened and was purveying the usual wide selection of books old and new, posters, comics, sf wargames (a burgeoning industry), movie material, T-shirt transfers, fantastic jewelry (dragon pendants and such), and most any other item you could imagine. The Art Show displayed the paintings and drawings of artists showing varying degrees of skill, both amateur and professional. Canvases by old pros like Kelly Freas and newcomers like Michael Whelan fetched prices above \$2000—yet more evidence of how the once-small sf field is becoming big business. Two film programs ran concurrently eighteen hours a day in the Sheraton's dual ballrooms, showing both major films like *Star Wars* (twice), *The Muppet Movie*, *Forbidden Planet*, *Time After Time*, and the animated *Watership Down* (which premiered at the Phoenix Worldcon), and lesser-known films like the French *Je T'Aime*, the 1980 TV movie *The Lathe of Heaven* (an excellent adaptation of Ursula Le Guin's novel) and my own favorite SF movie, *The Man in the White Suit*, with Alec Guinness. (That's my favorite film today, anyway; tomorrow it may be another.) In addition to regular movie presentations there were special advance slide shows of forthcoming sf and fantasy films, a practice made popular since producer Gary Kurtz went around to all the major conventions in 1976 plugging *Star Wars*. There were slide shows of the upcoming *Clash of the Titans*, *Flash Gordon*, and *Conan*—all of which are going to be really terrible movies, believe me—and there were advance clips from *Outland*, starring Sean Connery, about mining operations on a moon of Jupiter. What made this feature special was that Connery, he himself, prefaced the clips with a little filmed speech talking about the movie, addressed specifically to us, the Worldcon. (He called it "Norriscon,"

but it was still a swell gesture.) I thought, "Jeepers, they want us on their side!"—a far cry from the olden days of obscurity. The movies are still as bad as back then, but now at least the producers are aware there are people who care they're bad.

Besides the films, there were autograph sessions with fandom's favorite authors, and the writers had their chance to shine in individual forums, when they read from forthcoming works to adoring audiences. And the panels, the discussions of various topics heavy and light: "Sword and Sorcery," "The Mythos of H. P. Lovecraft," "Women Fantasy Artists," "It Comes in the Mail: the Science Fiction Book Club," "The Commercialization of Space," "Life on a Neutron Star," a series of panels on the history of fandom since the 1930's, and practical pointers on costume construction (for masquerade entrants), breaking into print, and designing planets for your stories. And dozens of others. There was a slide show called "The Dead Cat in History"—don't know how I missed that one.

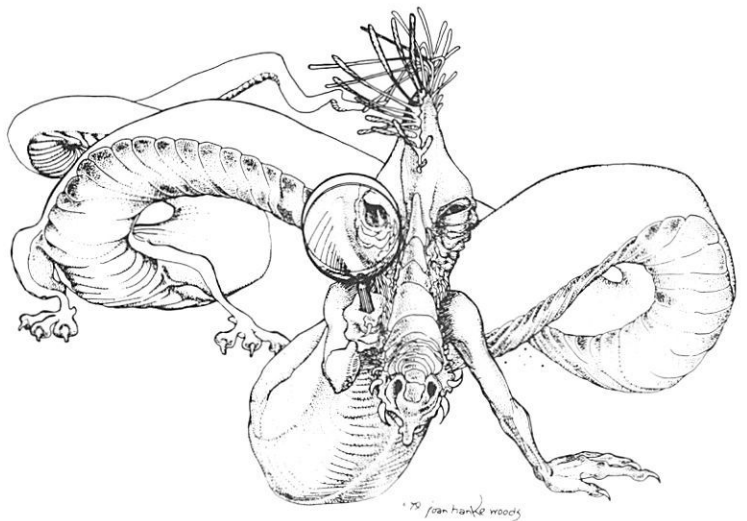
There was a room showcasing the latest computer games, where you could play the latest preprogrammed Dungeons & Dragons-style adventure. The National Geographic Society exhibited art from their forthcoming book, *Our Universe*. NASA showed a one-fifteenth scale model of the space shuttle and a photo-mosaic of New England as seen from space. And one room displayed the original art from the Fantasy Showcase Tarot, an eleven-year labor of love by Noreascon's Fan Guest of Honor, Bruce Pelz, in which he got 84 of fandom's more talented artists to illustrate one or another card of the tarot deck.

A trivia contest. A writing workshop. A Fan Cabaret spotlighting amateur singers and dancers. Meetings of special interest groups, splinter sects of fandom devoted to some one pursuit, like *Star Trek*, Tolkien, Darkover, Regency dancing, and the like. And always plenty of professional writers and editors walking around willing to talk to each other and to fans. The Worldcon, being the premier event of the science fiction year, attracts great numbers of the movers and shakers of the field. The only attendee likely to be recognizable to the general public was Isaac Asimov (whose 640,000-word autobiography was recently published; apparently he now wants to give the rest of civilization equal time, for he's writing the history of the world). But there were a hundred others famous within the field (Thomas Disch, Larry Niven, Robert Silverberg, George R.R. Martin—well, no point in further name-dropping), as well as one or two in that hazy borderline area approaching general recognition (Harlan Ellison, Alan Dean Foster). Gregory Benford was there promoting his new novel, *Timescape*; he talked to me, a patent nonentity, in the Dealers' Room as courteously as though I had the power to move an extra thousand copies in hardcover. And for all he knew, maybe I did; word-of-mouth is very, very important in fandom, and authors (being fans themselves, after all) know that one good recommendation within the close-knit group of fandom can start a chain reaction of interest that ultimately makes more difference to the book's success or failure than all the good reviews together. Science fiction is unique in the extremely close relationship that exists between the readership and the industry—a relationship fostered mainly at the conventions.

Saturday, August 30. An anonymous fan posted on one of the many bulletin boards in the lobby an opinion sheet concerning fandom's current pressing question: IS DARTH VADER LUKE'S DADDY? The answers were about evenly split, but it was with the comments that Fandom's true bizarre imagination manifested itself. "No, Yoda is. . . Luke is Darth's clone. . . Yes, and Leia is his mother. . . It doesn't matter, neither one shot J.R. . . Rosebud is the sled." (For the record, one who said "yes" wrote "I know! I talked to Lucas!")

By now I was noticing something about Noreascon Two. The talk on Japanese science fiction had begun on time. The multimedia dance presentation *Higher Ground* by Jeanne Robinson ("the dance reflects the course of the natural evolutionary trend which will take man into space") had begun on time. Isaac Asimov's improvised talk before two or three thousand people on his early apprenticeship under editor John Campbell—that had begun on time, too. And, miracle of miracles, the film programs, both film programs, were running on schedule, a nigh unprecedented happening. The Con Committee had had plenty of previous experience in hosting the annual "Boskone" regional convention, and, nine years earlier, another Worldcon (Noreascon One, of course, which Asimov called "the most efficiently run convention I have ever attended"); but for things to run so smoothly despite the press of over five thousand people—the largest science fiction convention ever, unless you count a couple of *Star Trek* cons—well, it's a tribute to Chairman Leslie Turek and the two or three hundred other people concerned.

The Masquerade that evening began almost on time. The costume contest is traditionally the most popular event at any such gathering, and this Worldcon was no different. But it was bigger. There must have been 150 entrants, going on and on and on. They were nearly all creative and professionally done, but the mind can only handle so much glamour before going numb. The Judges' Choice award went to a pair of Aztec deities, Xochipili and Xochiquetzal (that's right); other entries ranged from the beautiful (Four Elementals) to the spectacular (a seven-costume group based on Poul Anderson's Polesotechnic League stories, and including a full-fledged dragon) to the wacky (Disco Klingons, for example, and the "Jedi Stooges": Darth Moe, Obi-Wan Larry, and Curly Skywalker).

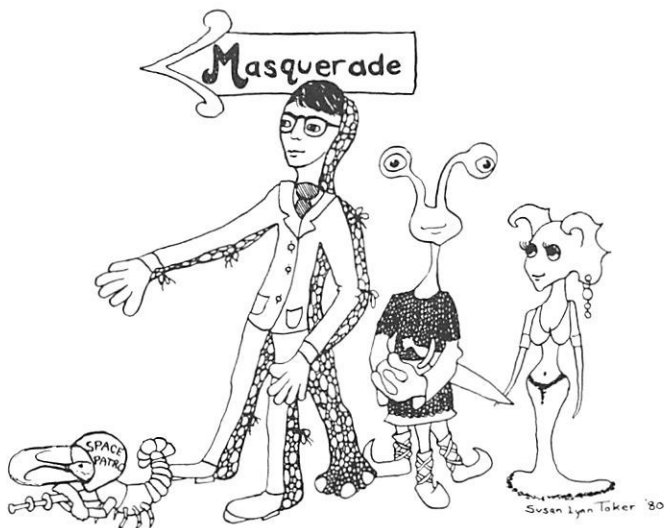


Sunday, August 31. This afternoon, a self-styled "troublesome interlude" with fantasist Harlan Ellison. In 1978, as Guest of Honor at the Phoenix Worldcon, Ellison announced that, because he kept encountering the more obnoxious contingents of fandom, he would no longer attend any convention except as a paid guest. Today he was promoting his forthcoming collection, *Shatterday*, signing special bookplates, and reading from a new story in the collection. Advance price on the book was nearly eleven dollars, so he apparently regarded the afternoon as a kind of nightclub show at eleven dollars a seat.

Besides reading, Ellison also joked, told horror stories of the idiots making films in Hollywood, and in general wandered where his mind led him. He is nearing fifty and putting on weight (or so it looked from ten rows back), but Ellison is still as dynamic and rambunctious as ever. His wonder-show really didn't convey the fact that he is among the most important creative figures in the field; for that I would refer you to any of his recent books.

Sunday night came the climax of the Worldcon, the Awards Ceremony. The annual Hugo Awards are the genre equivalent of Hollywood's Oscars and Emmys, voted on by the convention members. Tonight the ceremony resembled more than ever a Hollywood bash, with different celebrity presenters, the occasional technical foulup, and recorded music played over loudspeakers as the various winners trotted up to receive their rocket statuettes. Plenty of pomp and circumstance; we've hit the big time, after all, and a Hugo Award mentioned on your book's cover can boost sales quite a bit. . . . Toastmaster Robert Silverberg presided (his position is called "toastmaster" because the Hugos used to be awarded at a posh banquet—but can you picture 5700 people at a banquet?).

But the real climax of the whole convention came, for me, a few hours after the Hugo ceremony, when the film program featured a showing of the original, silent film version of *The Phantom of the Opera*, with live organ accompaniment by John Kiley, a genuine theater organist (retired). The music would swell to a roar and fall to a hush with the characters on screen; it was a continuous 90-minute composition that kept building in intensity, giving a unity to the film that talking pictures can never have. And we never would have witnessed it, had it not been for the Worldcon. It became a validating experience: one of those rare occasions when you can truly tell yourself, *Yes, I'm doing the right thing; I'm helping to build on some traditions.* When it was over the ovation lasted two minutes at least.



Allen Varney
Sagebrush (University
of Nevada-Reno newspaper)

Awards

Hugos

Best Novel (1532 votes)

	First place votes	nomi- na- tions
<i>The Fountains of Paradise</i> , Arthur C. Clarke	361	91
<i>Titan</i> , John Varley	358	146
<i>Jem</i> , Frederik Pohl	234	83
<i>Harpist in the Wind</i> , Patricia A. McKillip	305	51
<i>On Wings of Song</i> , Thomas M. Disch	204	73
No Award	70	

Best Novella (1253 votes)

"Enemy Mine", Barry B. Longyear	480	123
"Songhouse", Orson Scott Card	319	103
"The Moon Goddess and the Son", Donald Kingsbury	140	82
"Ker-Plop", Ted Reynolds	112	39
"The Battle of the Abaco Reefs", Hilbert Schenck	111	50
No Award	91	

Best Novelette (1320 votes)

"Sandkings", George R. R. Martin	362	88
"Homecoming", Barry B. Longyear	247	39
"The Locusts", Larry Niven and Steven Barnes	183	41
"Fireflood", Vonda N. McIntyre	166	40
"Options", John Varley	204	51
"Palely Loitering", Christopher Priest	123	55
No Award	35	

Best Short Story (1228 votes)

"The Way of Cross and Dragon", George R. R. Martin	349	48
"Unaccompanied Sonata", Orson Scott Card	304	45
"Can These Bones Live?", Ted Reynolds	215	56
"giANTS", Edward Bryant	183	35
"Daisy, in the Sun", Connie Willis	106	27
No Award	71	

Best Non-Fiction Book (1406 votes)

<i>The Science Fiction Encyclopedia</i> , ed Peter Nicholls	428	121
<i>In Memory Yet Green</i> , Isaac Asimov	331	97
<i>Barlowe's Guide to Extraterrestrials</i> , Wayne Barlowe and Ian Summers	253	39
<i>Wonderworks</i> , Michael Whelan	181	23
<i>The Languages of the Night</i> , Ursula K. Le Guin (ed. Susan Wood)	176	47
No Award	37	

Best Dramatic Presentation (1702 votes)

<i>Alien</i>	625	234
<i>Time After Time</i>	383	148
<i>Star Trek—The Motion Picture</i>	329	196
<i>The Muppet Movie</i>	222	28
No Award	127	
<i>The Black Hole</i>	16	56

Best Professional Artist (1357 votes)

Michael Whelan	545	151
Vincent Di Fate	231	98
Stephen Fabian	175	65
Boris Vallejo	234	48
Paul Lehr	110	58
No Award	62	

Best Professional Editor (1524 votes)

George Scithers (<i>IASFM</i>)	391	171
Edward L. Ferman (<i>F&SF</i>)	403	183
Ben Bova (<i>Omni</i>)	299	113
Stanley Schmidt (<i>Analog</i>)	170	111
James Baen (<i>Ace</i>)	218	126
No Award	43	

Best Fanzine (1008 votes)

<i>Locus</i> , ed. Charles N. Brown	367	68
<i>Science Fiction Review</i> , ed. Richard E. Geis	221	84
<i>File 770</i> , ed. Mike Glyer	146	33
<i>Janus</i> , ed. Jeanne Gomoll and Janice Bogstad	148	61
<i>Thrust</i> , ed. Doug Fratz	95	31
No Award	111	

Best Fan Writer (884 votes)

Bob Shaw	220	18
Richard E. Geis	260	60
Mike Glyer	125	15
Dave Langford	86	20
Arthur D. Hlavaty	75	18
No Award	118	

Best Fan Artist (982 votes)

Alexis Gilliland	284	99
Bill Rotsler	147	25
Joan Hanke-Woods	156	32
Victoria Poyser	168	37
Stu Shiffman	85	25
Jeanne Gomoll	52	27
No Award	90	

John W. Campbell Award (Most promising new writer) (1255 votes)

Barry B. Longyear	644	110
Somtow Sucharitkul	177	51
Diane Duane	157	32
Lynn Abbey	104	14
Karen G. Jollie	54	14
Alan Ryan	42	14
No Award	90	

Gandalf Award (Fantasy Grand Master) (1649 votes)

Ray Bradbury	474	60
Roger Zelazny	265	92
Anne McCaffrey	341	60
Jack Vance	263	52
Marion Zimmer Bradley	183	34
Patricia A. McKillip	80	34
No Award	43	

First Fandom Award

George O. Smith

Big Heart Award

Lou Tabakow

Pat Terry Award (Humor in SF)

Douglas Adams

TAFF Delegate

Dave Langford

DUFF Delegate

Keith Curtis

Worldcon Voting

	Mail	At-con	Total
Chicago	539	479	1018
Detroit	228	182	410
No Preference	65	28	93
None of the Above	7	4	11
Write-In	3	1	4
Blank	5	8	13

Art Show Awards

Artist Vote

Professional Division

Best Artist—Color: Michael Whelan (HM: Don Maitz)

Best Artist—Monochrome: Thomas Canty
(HM: Val Lakey)

Best Artist—3D: Joel Hagen (HM: Barclay Shaw,
Jane Voorhees)

Amateur Division

Best Artist—Color: Stephen Vincent Johnson
(HM: Sat Nam Kaur Keahey)

Best Artist—Monochrome: Bob Eggleton
(HM: Adam Smith)

Best Artist—3D: Anne E. Trembley
(HM: Robert N. Charrette)

Popular Vote

Professional Division

Best Artist—Color: Michael Whelan (HM: Don Maitz)

Best Artist—Monochrome: Thomas Canty
(HM: Val Lakey)

Best Artist—3D: Joel Hagen (HM: Jane Voorhees)

Amateur Division

Best Artist—Color: Steven Vincent Johnson
(HM: Linda Michaels)

Best Artist—Monochrome: Bob Eggleton
(HM: Michael Lichtenstein)

Best Artist—3D: Anne E. Trembley
(HM: Deb Hartery)

Masquerade Winners

Judges' Choice: Kathy and Drew Sanders—Xochipilli &
Xochiquetzal

Most Beautiful: Ann Chancellor, Sandra Miesel, Tere Rapp
and Frank Hynicker—The Elementals: Sylph, Salamander,
Undine, Gnome

Best Group: Patri Pugliese, Tom Courtney, Victoria
Courtney, Cassandra Enzmann, Caleb Hanson, Lori
Haynes, Ed Kaspar—Polesotechnic League (David
Falkayn, Bahadur Torrence & Leonid, Duchess Sandra,
Adzel, Chee Lan, Nicholas van Rijn)

Best Sword and Sorcery: Sally Fink and George Paczolt
Best Alien: Jim Webb (designed by Ray Heikes and Ralph
Crim)—Srook, the space invader

Best SF: Yashieya Lee—Planetary Commander Setic

Best Presentation: Glenn Harrisson and Wanda Sides—
Luke Skywalker and Yoda

Most Humorous: Michael Newman—Grog

Honorable Mention:

Joe Pavlo and Dan Niederlok—Disco Klingons
Sara Brownstein and Miriam Winder—The Yecchi and
the Keeper

Richard Murray—Gryphon

Karen Heath—High Lord Elena

Patricia Osborne—In'serinna, Daughter of the Stars

Lora Trimble—Empress Butterfly

Teresa Patterson—Morgan Le Fay

Claude Degler Memorial Scavenger Hunt

First: Anne Norton, Skip Morris, John Houghton, and Lee
Winter (17 out of 27)

Second: "The Flash" and "Captain Midnight" (13 out
of 27)

Runners-up: Stephanie Stasyak, Ursula Brice, Tom Wells,
and Liz Zitzow; Janet Howard, Dan Breslau, Christopher
Buck and Beth McClellan

Jacuzzi Stuffing Record: 37

Summary Statistics

Membership totals

Preregistered:

as Attending 4734
(of which 642 did not come)

as Supporting 606
(of which about 70 converted at the door)

Joined at the Con

as Full Members 711

as One-Day Members about 800
(about 1000 daily memberships were sold, but some
people came back a second day.)

Gratis and Freebies

about 175

Peak Day Attendance (Saturday)

about 5250

Total Membership

about 7026

Hotels: Fans occupied at peak about 2200 rooms in six hotels.

Function Space: We used 16 function rooms (ranging in
capacity from 25 to 5000 people) in the Hynes, and 34 in the
Sheraton. We also used both of the Hynes exhibit halls,
taking up some 50,000 square feet in the Dealers' room (not
counting passage or cafeteria space) and 18,000 square feet
in the Art Show (the remainder of the hall containing the
Art Show was used for Special Interest Group tables and
general schmoozing).

On-going Events

Regular Programming

Films (50 features, 225 shorts)

Art Show

Hucksters Area

Video

Children's Programming

26 Author Readings

Autograph Sessions

Clam Chowder (at various locations)

Special Events

Guest of Honor Speeches by Damon Knight and Kate
Wilhelm

Fan Guest of Honor Speech by Bruce Pelz

Awards Presentation emceed by Robert Silverberg

Masquerade

Silent Movie accompanied by John Kiley on the organ

"Higher Ground" danced by Jeanne Robinson

3 Puppet Shows

20+ pro groups

100+ Discussion Groups

41 Special Interest Groups (most had at least one event or
meeting)

Trivia Bowl

Claude Degler Memorial Scavenger Hunt

The Great Noreascon One-Shot Chorale

"A Bar is Born", a Star Wars parody by Steven Goldstein

Fan Cabaret

Filksings

CPR Course

Writer's Workshop

Tax Workshop

Special Exhibits

Costume Exhibit

Fantasy Showcase Tarot Originals

Axolotl

National Geographic Society's "Our Universe"

NASA Exhibits: New England from Space, photos of
Jupiter and Saturn, scale model of the Space Shuttle

Ballantine Exhibit of Brian Froud and others

Hansen Galleries Exhibit: H. R. Giger's work for *Alien*,
and other artists

Fanzines Exhibit

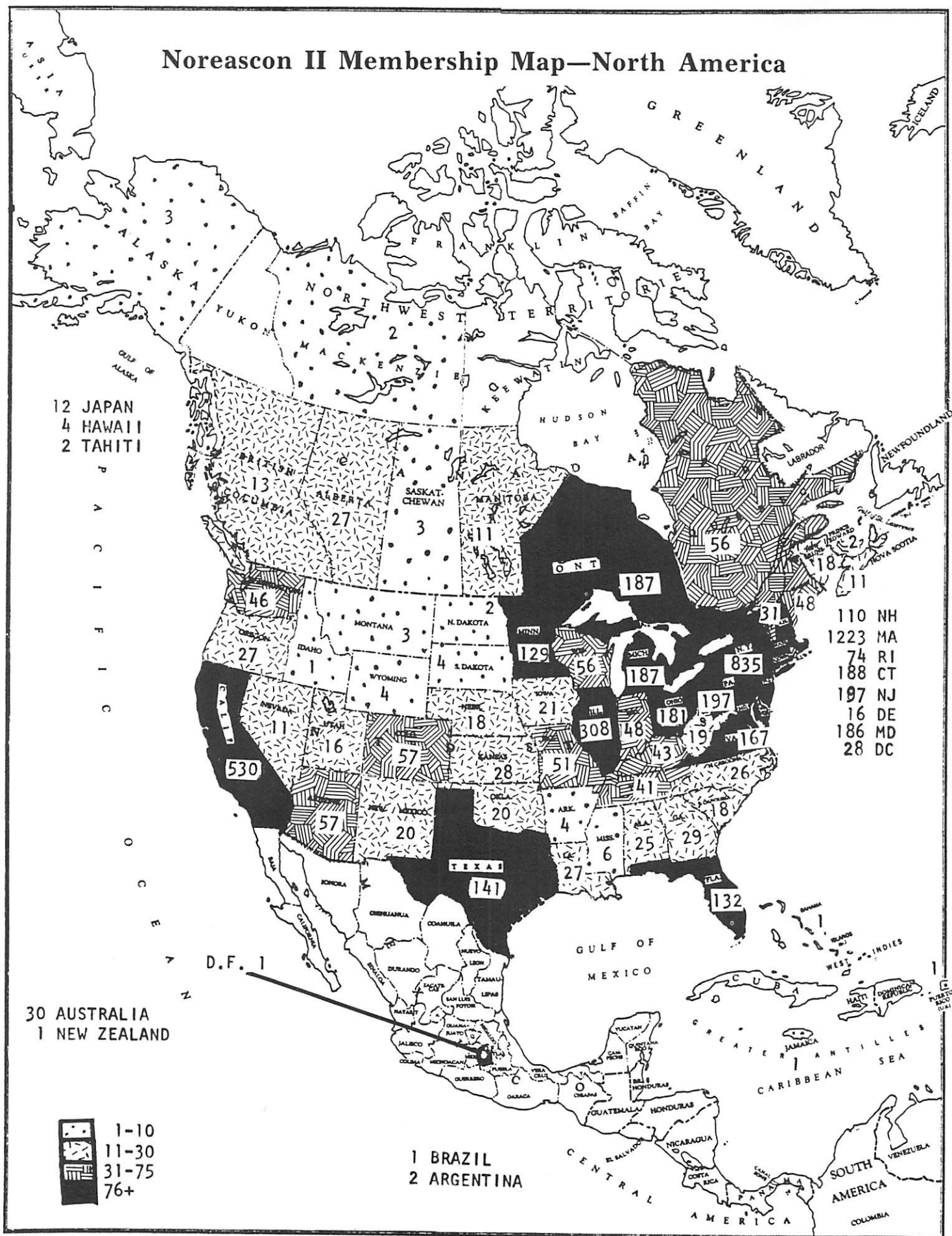
L5 Society Exhibit: Living in Space

Hugo Nominees Reading Room

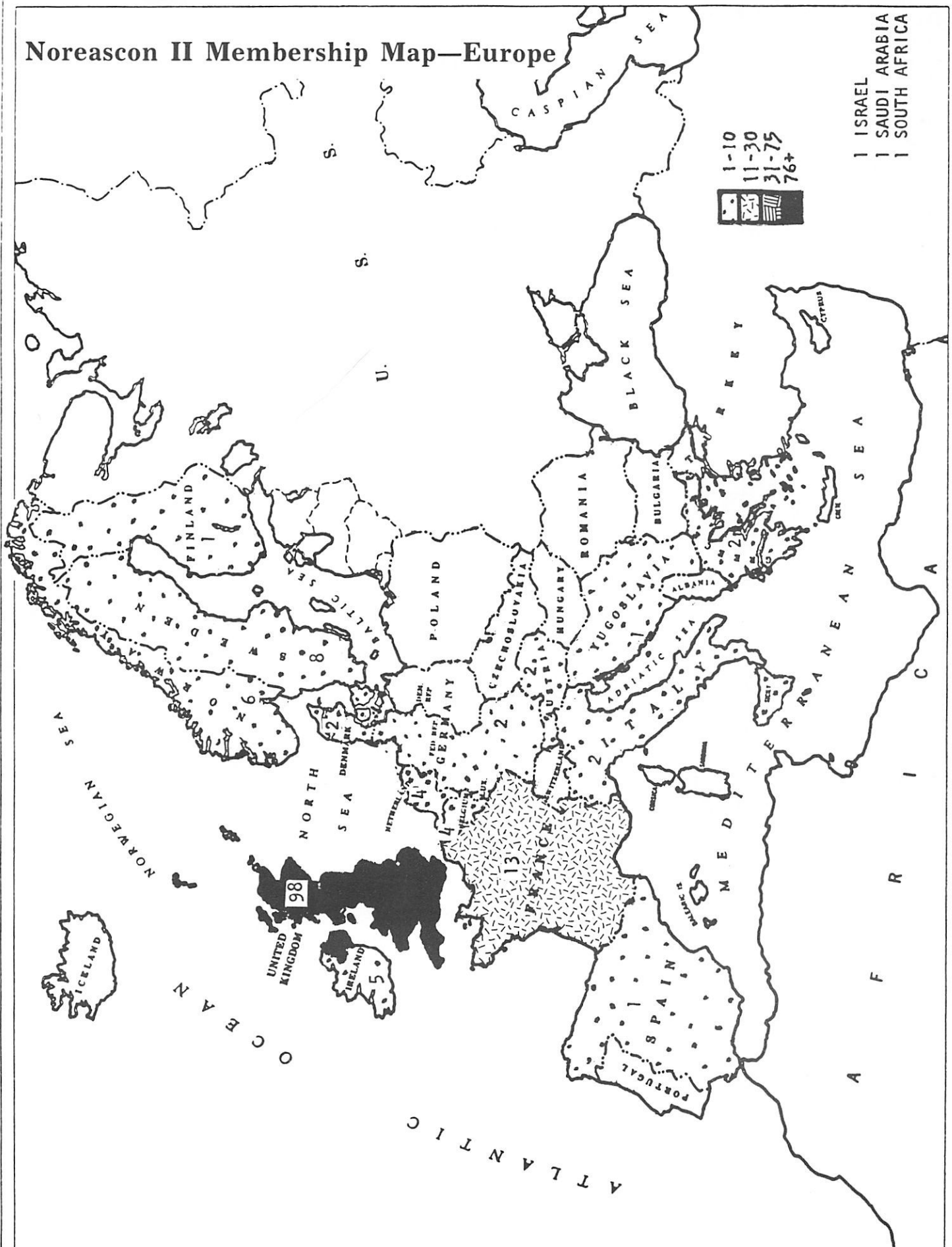
Computer Games Room

Board Games Room

Noreascon II Membership Map—North America



Noreascon II Membership Map—Europe

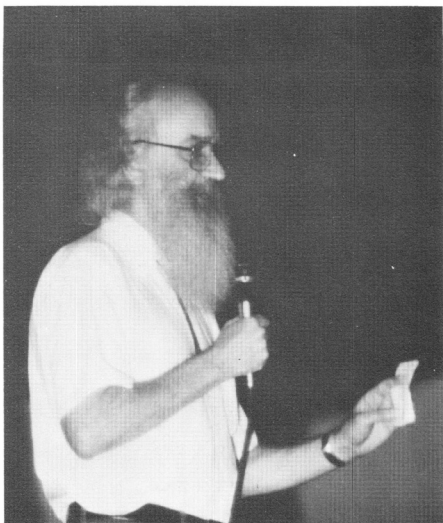




Bruce Pelz — Fan GoH JK



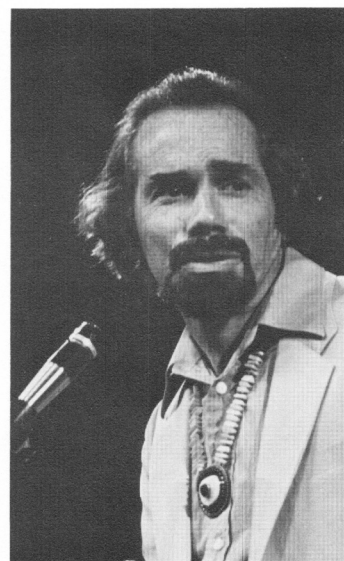
Kate Wilhelm & Damon Knight — Pro GoHs JK



Damon Knight PB



Kate Wilhelm PB



Robert Silverberg — Toastmaster SS



Dave Langford — TAFF Delegate PB



Keith Curtis — DUFF Delegate KH



Registration

JK



Clam Chowder

PB



Browsing in the Hucksters' Room

JK



Main Program (Thieves' World panel)

PF



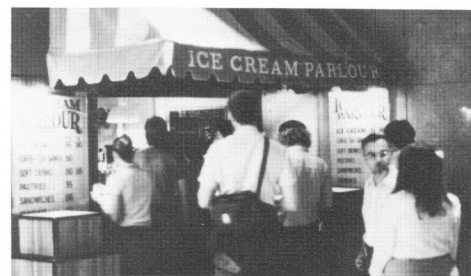
Passing Parade on the Plaza

ME



Main Program

JK



Ice Cream

JL



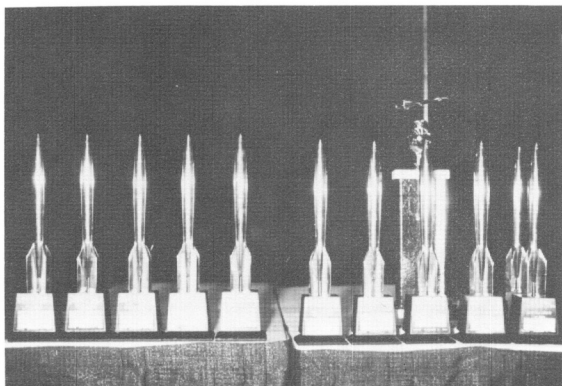
Art Show

KH



Main Program: SRO

MB



Hugos

PB



Robert Silverberg and Isaac Asimov . . . dueling?

PB



Robert Silverberg

PB



Terry Carr

KH



Michael Whelan

KH



Charles N. Brown

KH



George R.R. Martin

SS



On behalf of Douglas Adams,
Christopher Priest accepts Pat Terry Award
from Keith Curtis.

PF



Robert Silverberg

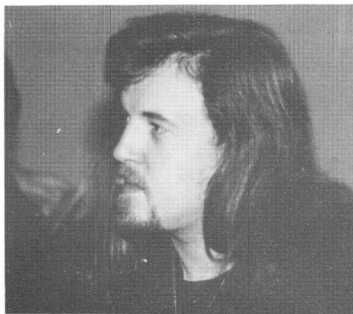
KH

Lou Tabakow (Big Heart Award)

Noreascon II



Spike McPhee KH



Derek Stokes KH



Elliott Kay Shorter KH



John Maddox Roberts, Mark Keller, & Phyllis Eisenstein KH



Martin H. Greenberg & Barry Malzberg MB



Alex & Phyllis Eisenstein, Chris Barkley & Mike Resnick JL



Ginny Dildine, Janny Wurts, Ellen Franklin & Suford Lewis PF



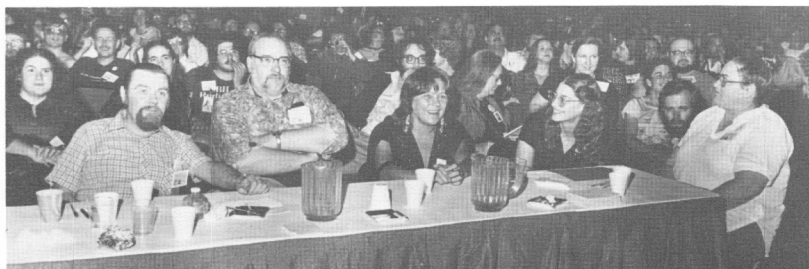
Jacqueline Lichtenberg, Marilyn Alin, & Don D'Amassa



Susan Swartz & Tim Daniels



Dennis Jarog & Judy Gerjuoy PF



Eddie Jones, Bob Briney, Joni Stopa, & Amy Brownstein (Masquerade Judges)

JK



Kathy Sanders, Sally Fink & Peggy Kennedy

PF



Jean Longyear & Barry Longyear MB



Steve Barnes & Stanley Schmidt JK



Bill Rotsler & Greg Benford CE



Somtaw Sucharitkul & George R.R. Martin MB



Jeanne Robinson & Spider Robinson MB



Tanith Lee PB



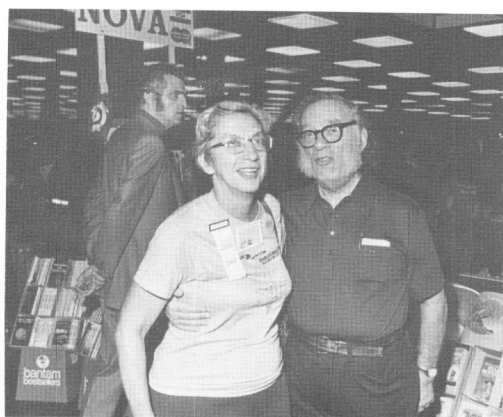
R. A. Lafferty MB



Orson Scott Card MB



Octavia Butler KH Donald Kingsbury, Janet Jepson, & Isaac Asimov JK



Ben Bova JK

Special Interest Groups



Sabbath Service

PB



Froud Exhibit

JL



Rosconian Ceremony

ME



Aussiecon Bidding Table

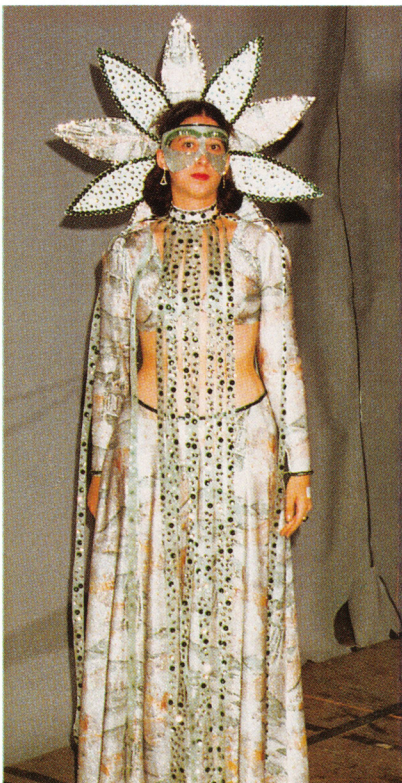
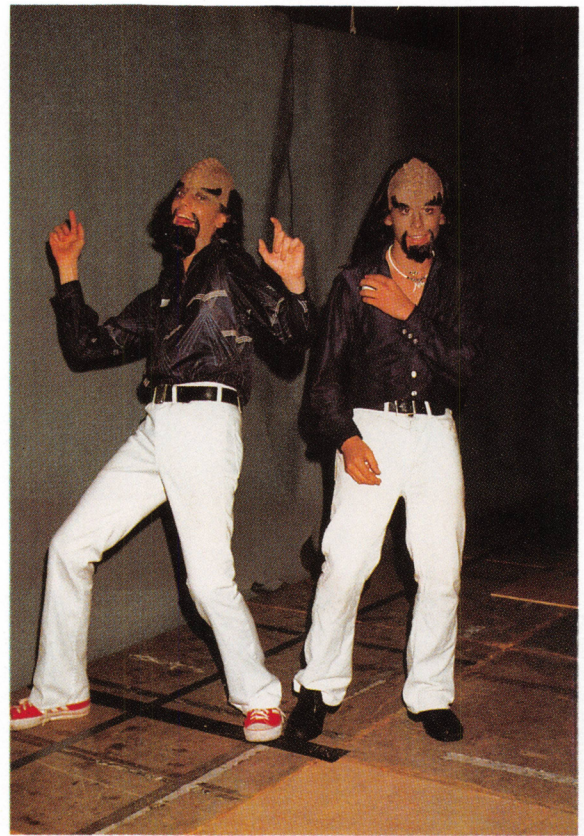
KH

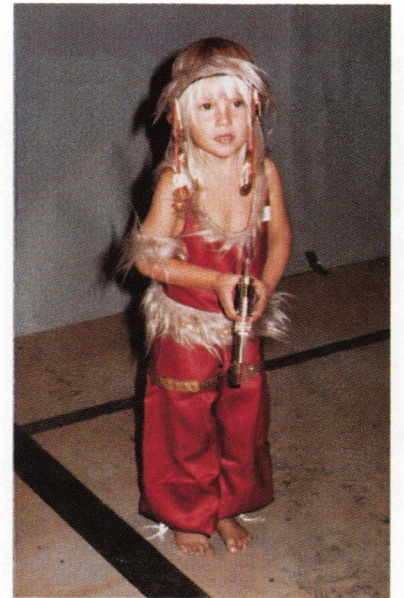


Regency Dance

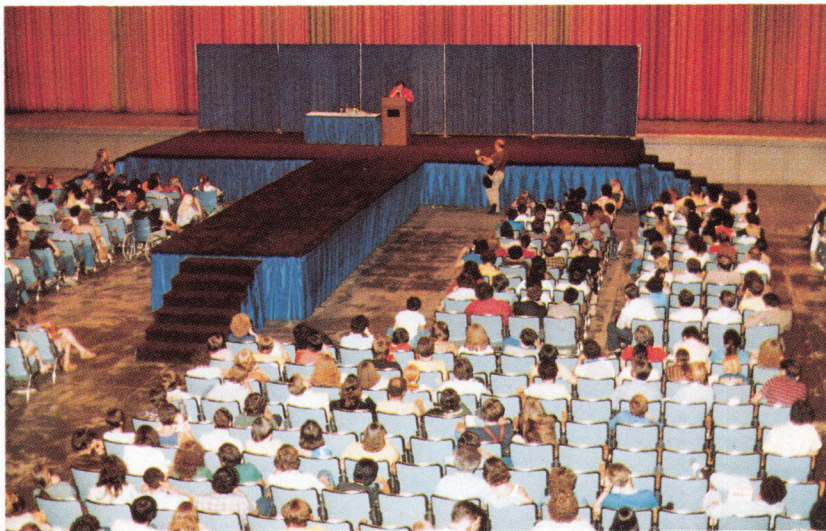
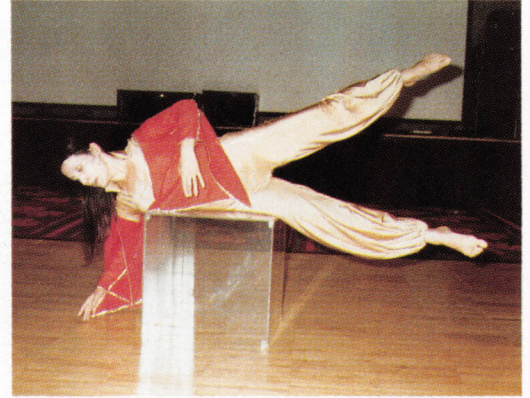
ME

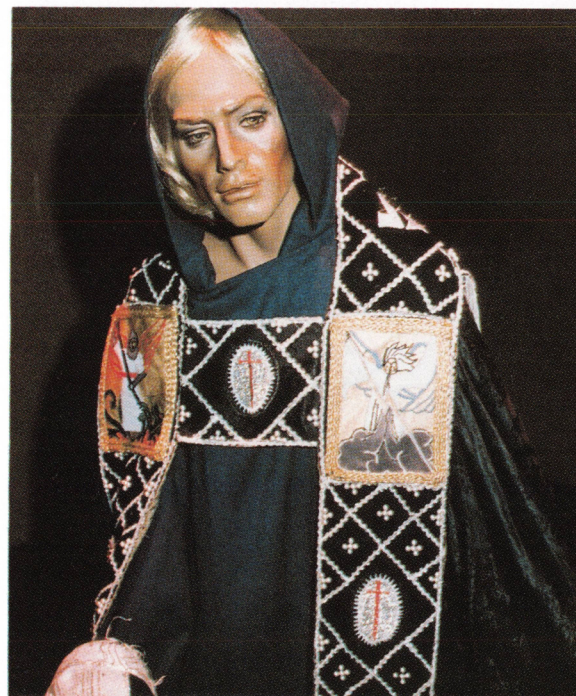
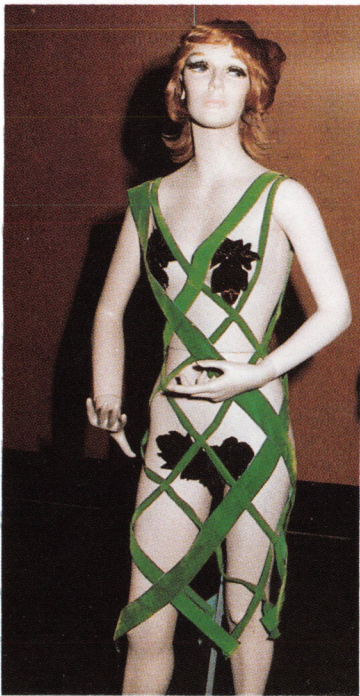


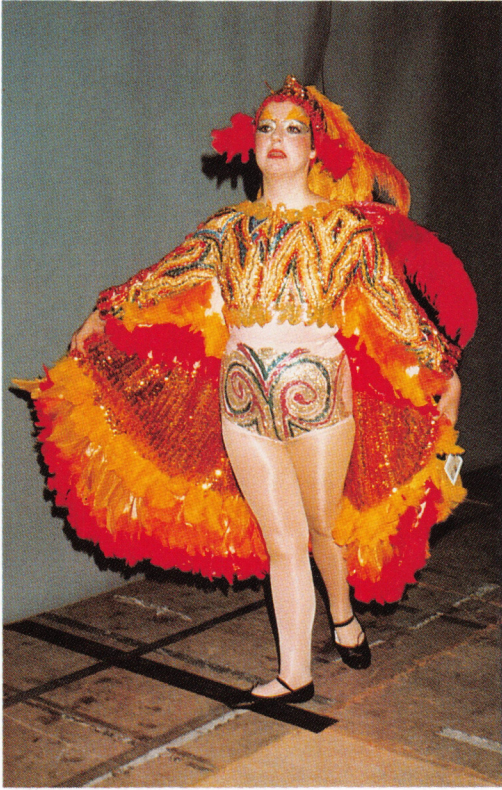


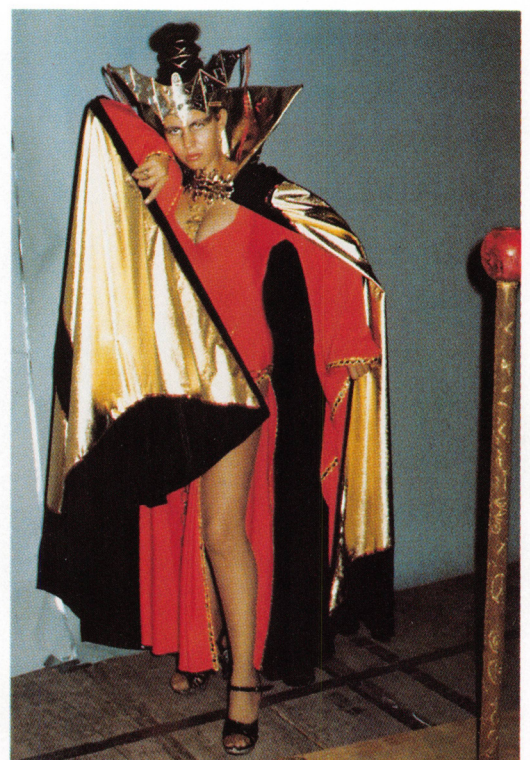
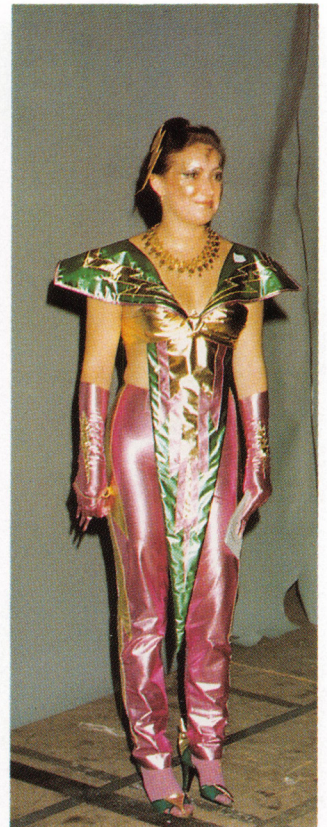














Pat Kennedy, Masquerade MC PB



Polesotechnic League JK



Luke & Yoda PB



Polesotechnic League SS



Polesotechnic League SS



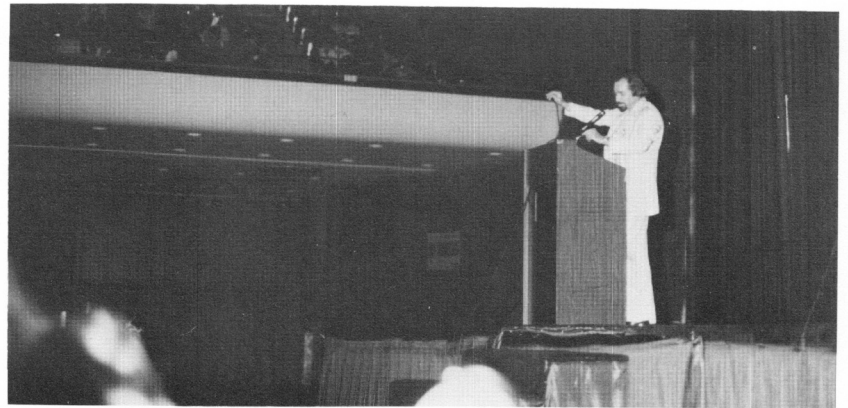
"The Peasants are Revolting!" SS



The Jedi Stooges SS
Noreascon II



Lester Del Rey: "... Repent!" PB



Robert Silverberg: "... Bless you, my children."

PB



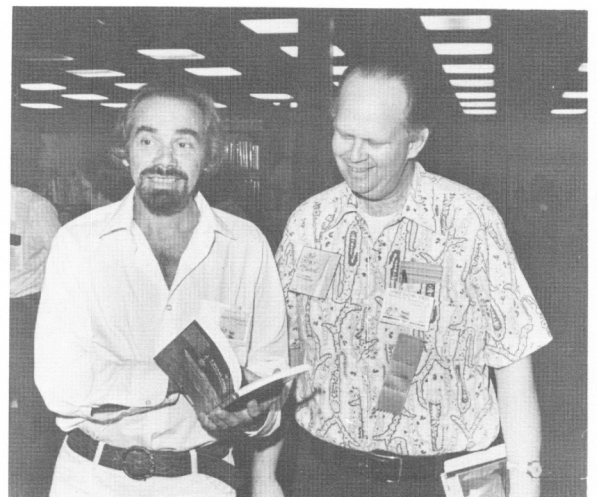
The Great Noreascon One-Shot Chorale

JK



Lester del Rey, Judy-Lynn del Rey, Sachiko Shibano, & Takumi Shibano

JK



Robert Silverberg & Martin H. Greenberg

JK

Artists, Art Show Auction



Ken Fletcher PB



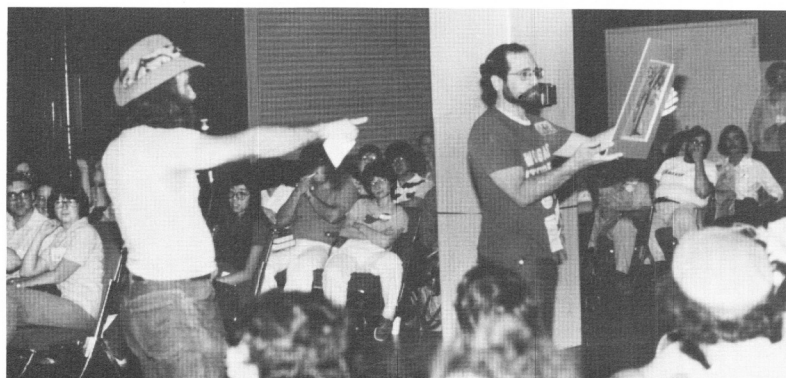
Jack Chalker

Joe Mayhew



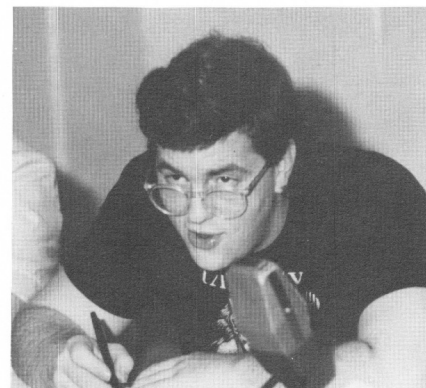
Alexis Gilliland & Bill Rotsler

JL



Mike Glicksohn & jan howard finder

KH



Dan Steffan

PB



Kelly Freas

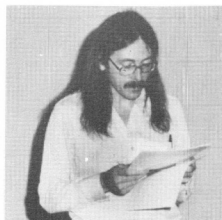
PB



Carl Lundgren & Michele Lundgren

PB

People

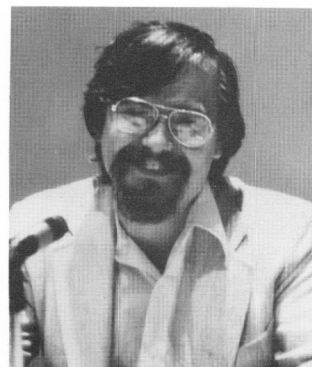


Ed Bryant PF



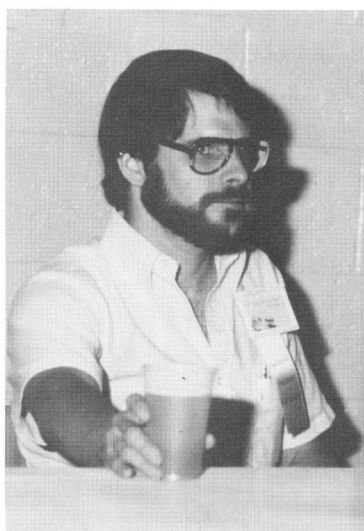
Alfred Bester

JK



Jim Baen

MB



Jeff Carver

PB



Grant Canfield

PB



Lea Braff

ME



C. J. Cherryh

PF



Hal Clement

MB



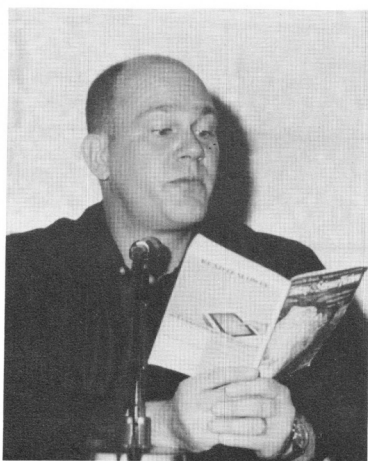
Suzy McKee Charnas

PB



Jack Chalker

MB



Tom Disch PB



Gordon R. Dickson PF



Lloyd Arthur Eshbach JK



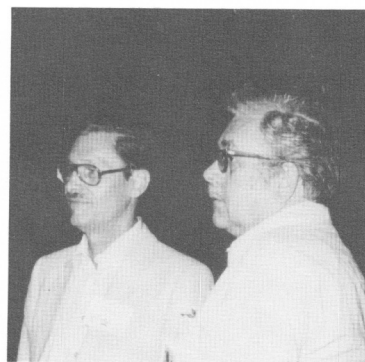
Jack Dann, Gardner Dozois & Michael Swanwick JK



Moshe Feder PB



Alan Dean Foster & Betty Ballantine JL



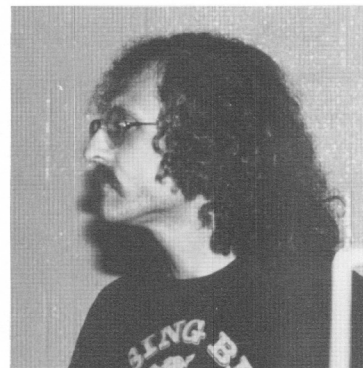
James Gunn & Art Saha MB



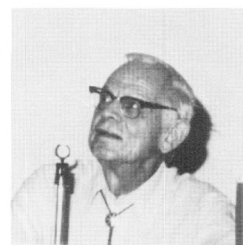
Jay Kay Klein PF



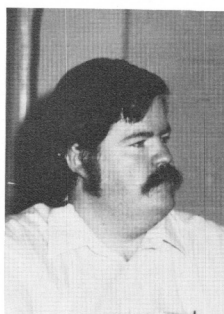
Don Grant MB



Robin Kincaid KH



Raymond Z. Gallun MB



Mike Glyer PB



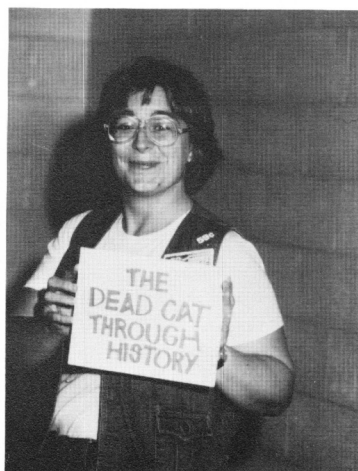
Terry Hughes KH



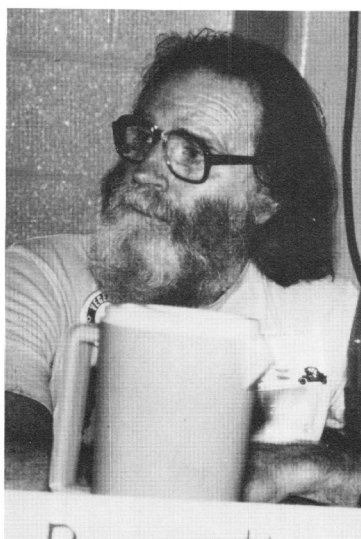
Cary Handfield PB



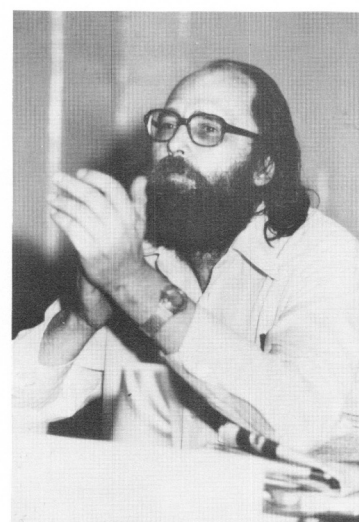
Mike Glicksohn KH



Jeanne Gomoll PB



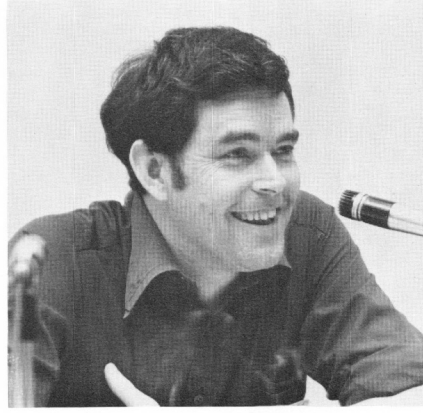
Rusty Hevelin KH



Richard Harter PB



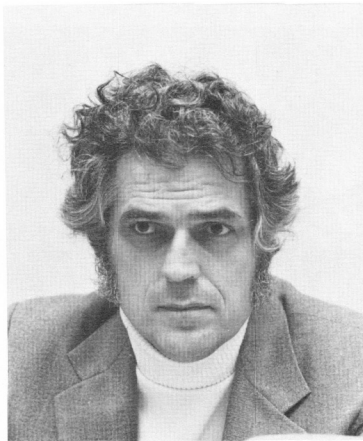
Joe Haldeman JK



James P. Hogan JK



Dean Ing JK



Donald Kingsbury JK



John Bellairs MB



Janet Morris JK



Larry Niven JK



Doris Piserchia JK



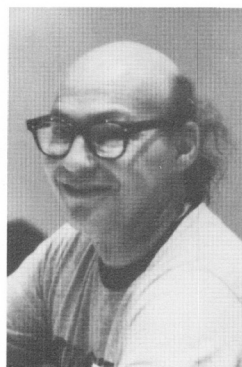
Rudy Rucker JK



Craig Miller ME



Sandra Miesel PB



Marvin Minsky MB



Frank Robinson KH



Hector Pesina PB



Judy Miller & Ron Miller ME



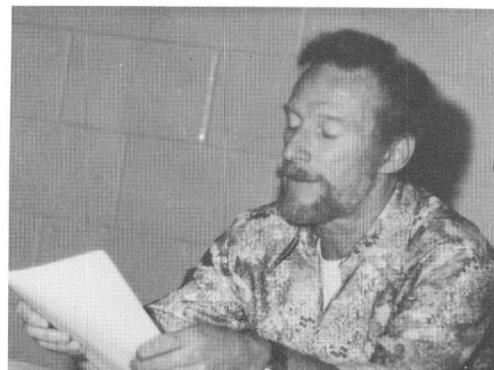
George Scithers ME



Fred Patten ME



Tom Monteleone PB



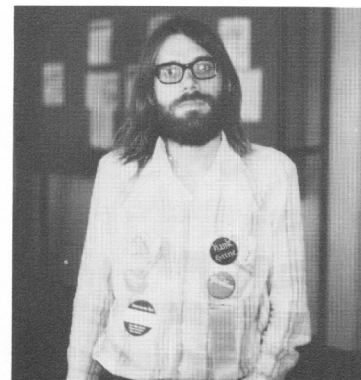
John Morressy PB



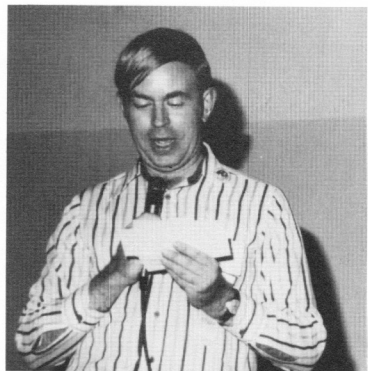
Spider Robinson PB



Fred Pohl KH



Hank Stine JL



Milt Stevens MB



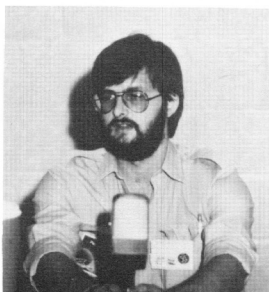
Elsie Wollheim & Donald Wollheim MB



Bob Madle ME



Joan D. Vinge PF



Kees VanToorn PB



Bjo Trimble PB



Lisa Tuttle PF



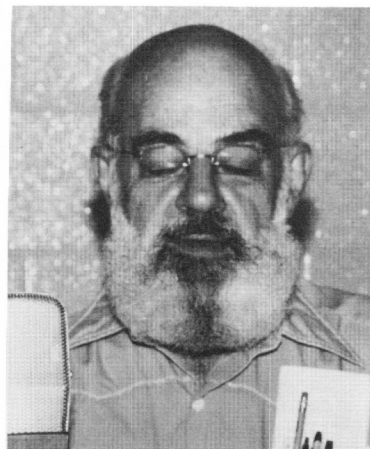
Justin Leiber & Karl Edward Wagner KH



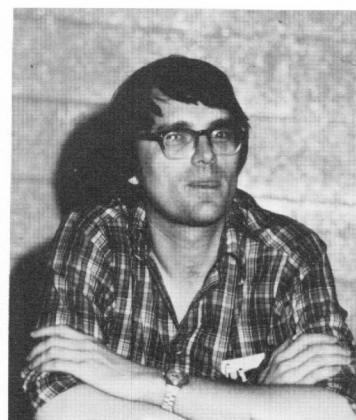
N. Yermakov PB



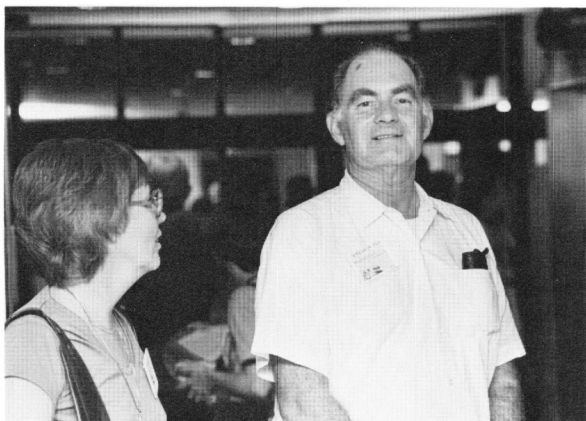
Mike Walsh ME



Art Widner KH



Bob Vardeman PB



Richard Wilson JK



Sachiko Shibano & Takumi Shibano JK



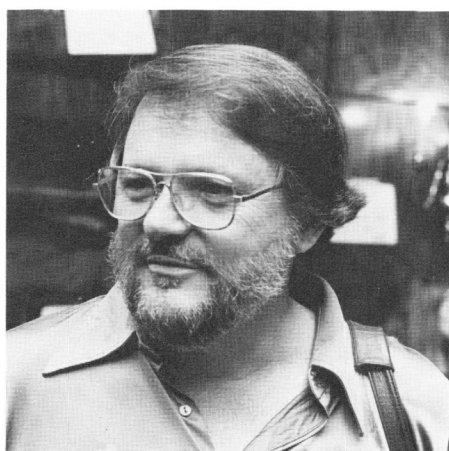
Victoria Schochet JK



George Takei MB



Norman Spinrad JK



Bill Rotsler JK

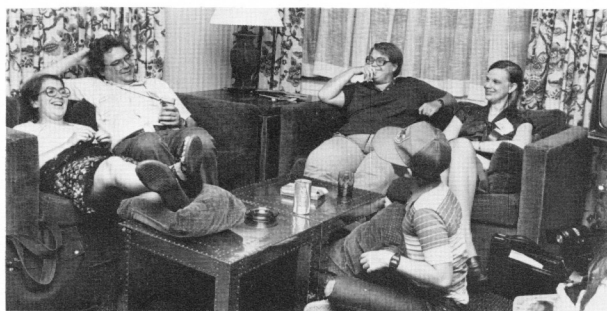


Chelsea Quinn Yarbro JK



Robert Sheckley JK

The Committee



JK

Fred Isaacs
Leslie Turek

Jo Ann Wood
Larry Wood

Ann Broomhead



JK

Ann Broomhead



JK

Leslie Turek & Krissy Benders



JK

David Hartwell, Tony Lewis, & Lise Eisenberg



JK

Suzanne Carnival & Leslie Turek



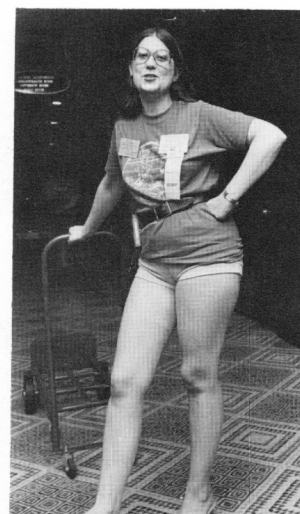
JK

Peggy Rae Pavlat, Tony Lewis, & Suford Lewis



JK

Debbie King



JK

Selma Burrows



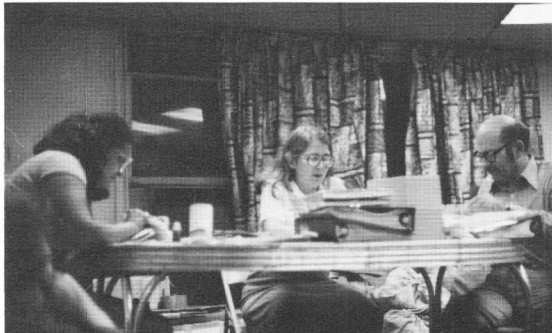
Leslie Turek

DK



George Flynn & Ann Broomhead

DK



Ellen Franklin, Leslie Turek, & George Flynn

DK



Bob Spence & Selma Burrows

DK



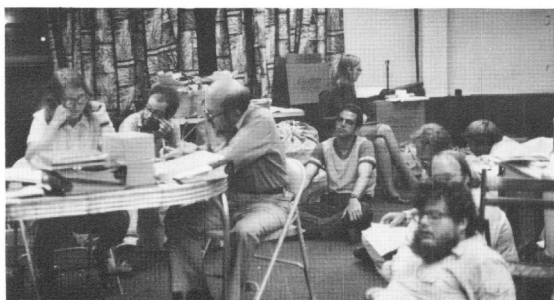
Gail Hormats

KH



Bill Carton

DK



Peter Neilson

Mike DiGenio

DK

Nick Nussbaum



Don Eastlake

DK



Wendell Ing DK



Monty Wells & Jim Hudson DK



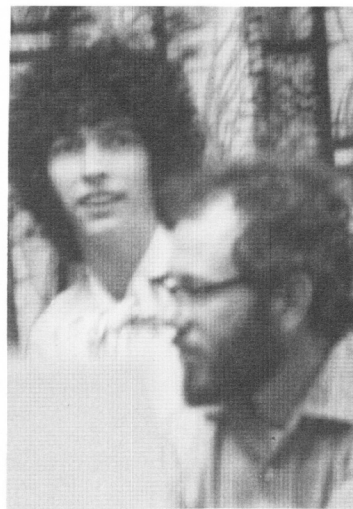
Chip Hitchcock, Rick Katze, & Elise Levinson DK



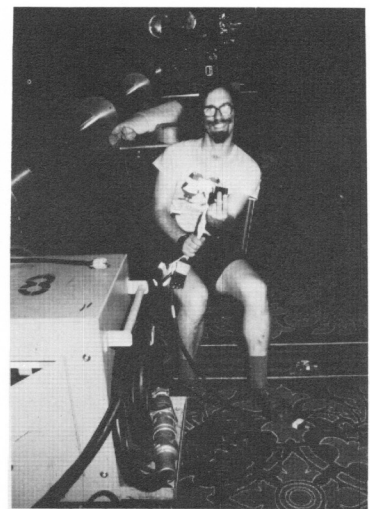
Claire Anderson Mark Olson DK



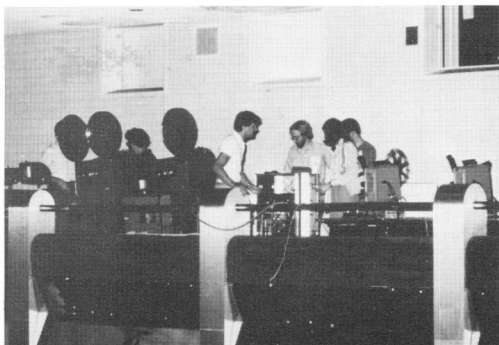
Selina Lovett JL



Kath Horne & Peter Neilson DK



Chip Hitchcock PF



Films Set-up DK



Dave Anderson Claire Anderson DK

Have You Heard This One?

The Ice

On Friday night the con attendees emptied the ice machines on all 24 floors of the Sheraton as well as the ballroom kitchens. (The next day the hotel's liaison, who was incredibly helpful before, during, and after the con, showed up at our daily executive meeting with a stunned look on her face, saying in a weak voice, "They were filling bathtubs with it!") On learning this, we got permission from the exclusive Hynes food caterer to bypass them and had two tons of ice cubes delivered on Saturday evening. We took delivery of it at the Hynes dock and brought it to the second floor of the Hynes on pallets, then formed a "bucket brigade" and moved it into the Men's Room closest to the hotel. (We had gotten permission from the Hynes management to put the ice anywhere with a floor drain.) The ice was then given out in 30-lb. bags, for parties all evening. We used about a ton and a half that night; Sunday night we had another ton delivered.

The Door

The Hynes complex is part of the Prudential Center, which also includes the Sheraton-Boston and several other buildings. The docks for these facilities are underneath each building—in the case of the Hynes, under the center of the building. To move the dealers in and move them out again, we needed to direct about 250 vehicles into the dock complex for loading/unloading and out again. It was thought that if we could have one-way traffic then we could reduce the congestion and everything would go smoother.

While investigating and mapping the dock area (because we wanted to provide unloading directions with maps to people who would need to go to the dock) we discovered a door (truck-sized) at the rear of the docks. It seemed that this door must connect the Hynes dock with one of the other docks in the Prudential Center.

When we investigated the Prudential and Sheraton (both North and South tower) docks, we found what had to be the other side of the door. This was great! If we could just have the door opened, then we could have the Hynes dock traffic exit via one of the Prudential Center exits (which would leave you at the entrance to the Sheraton Parking Garage). Hynes people admitted that it **had** been opened... "but only for the dog show." We never discovered what the dog show people did to accomplish this.

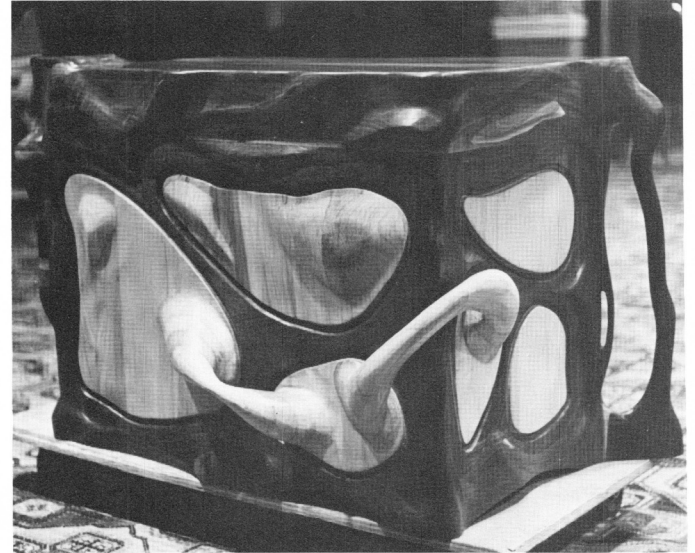
Actually, it was two doors, independently lockable, separated by a foot or so of wall. The Hynes, Prudential, and Sheraton people with responsibility for the garage and dock space had differing views about the door. The Hynes actually knew that there were two, but were reluctant to unlock theirs because they knew that the Prudential would never unlock the other for a function they had nothing to do with. The Sheraton at least admitted the door existed and knew that the wall it was in was Prudential's and that they (the Sheraton) didn't have a key. They were not particularly enthralled with the door being open, as it would mess up their traffic flow.

Prudential denied that the door existed. They seemed to claim that nobody had the right to open it even if it **were** there. They could not authorize its opening. They affirmed that they owned the wall.

Even though they were sure it would do us no good, just to be nice the Hynes agreed to open their door. Once we got them to unlock their side, we opened the door that the Hynes and the Sheraton agreed was Prudential's and that Prudential claimed was a wall. We figured Prudential wouldn't mind us opening their wall, 'cause you can't open a wall. The Sheraton didn't object very strongly because 1,

it wasn't their door, and 2, we owned all the traffic (or 80%-90% of it) that would be disrupted.

Possibly the Prudential didn't realize that they had a door in that wall because they themselves did not have the key to it. A lot of the Prudential garage stuff was looked after by their security company. Perhaps they had the key. In any case, that door was not locked, so, came the day, we just opened it. . . .



JK

The Desk

We had a number of unusual items in the Art Show. One of these was a desk, fantastically carved of curving shapes like nothing so much as a Powers illustration (see picture). This desk weighed several hundred pounds and had a final bid of \$4000. It was bought by Harlan Ellison.

Mr. Ellison's publisher's representative and the Art Show staff put their heads together to figure out how this thing was going to get out to California. It was quite clear that Harlan was not going to take it back on the plane. Not nohow.

Finally, it was decided to have it trucked out, since it was a reasonable size and weight for shipment by units of less than one truckload. A firm was identified for this purpose, contacted, and on Tuesday their truck appeared at the Hynes loading dock to pick it up. Well, of course it was not properly crated, and words were exchanged over whether it was properly padded.

The trucker was adamant that his firm would take no responsibility for any damage that might occur in transit. Everyone else present—which included Harlan's publisher's representative, members of the Art Show management, and various Logistics people—also agreed that they were not going to assume any such responsibility for it either.

Even with this level of agreement, it took a while to generate a document that all parties would sign, in which everyone agreed not to hold anyone else responsible. Harlan had flown out already, the artist didn't know how to protect the desk, the situation was impossible. So we all did the best we could. One way or another, that desk had to leave, and this trucker was our only hope. When you come right down to it, the owner was the only one with the responsibility. . . .

As it later turned out, the desk did sustain some minor damage to one of its projecting parts. Harlan magnanimously flew the artist to LA to fix it.

The Mailing Permit

Mailing the Progress Reports by non-profit bulk mail would save the convention a substantial sum of money. After the first application was rejected, Rick Katze was delegated to resolve it. The "old gentleman" who was in charge of the permits explained that it was his sacred duty to keep undesirables from obtaining this permit. During a rambling soliloquy, he listed all of the groups he had been able to deny mailing permits. One women's group promoting women in the workforce, he explained, was just a front for a group of ERA supporters. He even claimed to believe that we were going to do all sorts of things that were improper for non-profit groups—such as producing rock concerts!

After all of his questions were answered, he finally stated that he could not approve our permit until after we had mailed out one or two PR's to be sure that the sample material Rick had presented was actually representative of what we intended to publish. Naturally the Postal Service regulations did not require this.

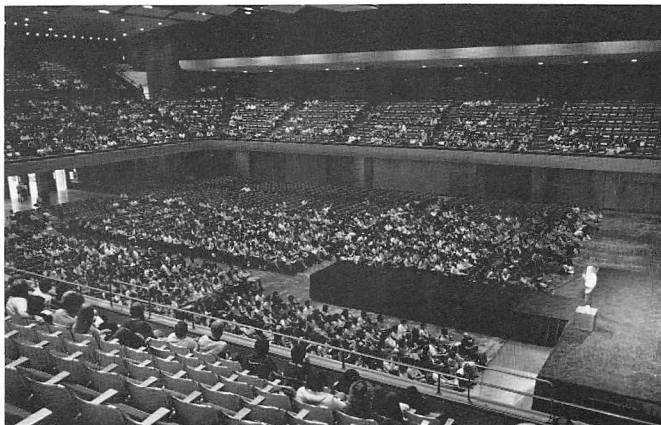
Armed with new arguments, Rick returned to the post office, intending to re-argue the matter or appeal it to the man's boss. The happiness Rick felt when he learned that the fellow had retired quickly evaporated when the new person found the original application with his predecessor's "reasons" for rejecting it.

After a serious discussion which included constant quotes from the USPS regulations to avoid the objections, the new man agreed we were entitled to the permit. **But** he wasn't sure he could overrule the original decision. His supervisor had the same problem and also raised the second question: was the form letter from the IRS approving our non-profit status sufficient for the USPS?

After a lot of hemming and hawing, they finally made a decision. They would refer the whole matter to Washington, D.C., for a decision. From listening to the phone conversation, Rick gathered that they were told that they **could** overrule the previous decision and approve the permit and that the IRS form **was** sufficient for the USPS regulations. Finally, they did approve it.

The Plywood

For various reasons involving unions' contracts with the Hynes and the use of the Hynes stage, we chose not to use the Hynes stage but to construct a platform and runway in front of it. This required significant carpentry, but Monty Wells managed that excellently. What may not have been obvious was that this (and a few other less ambitious structures) required 1.5 tons of plywood. Getting the plywood delivered to the Hynes the day it was needed wasn't so bad (that was done by the lumber yard); getting it to the theater we were reselling it to, at a building in the back streets of Cambridge, was a little more difficult. . . .



SS

The Organ

We had rented an organ for John Kiley to play for the *Phantom of the Opera* silent movie. Boston Organ and Piano delivered the organ on Thursday to the Hynes dock. Since we were not going to use it until Sunday in the Sheraton Grand Ballroom, we planned to move it to the Logistics room on the Sheraton 3rd floor for safekeeping.

Well, these 2 gorillas just carried the organ off the truck, said, "It's brand new, so be careful," had us sign for it, and left. To move it, we put it on a pallet (we moved everything on pallets) for the trip upstairs. It took **six** of us to pick it up and put it on a pallet. To get it to the Sheraton 3rd floor, we took it

- up the Hynes elevator to the Hynes first floor (which is at **almost** the same level as the Sheraton second floor and the Pru plaza);
- across the Art Show floor;
- up 3 stairs (groan);
- and out onto the plaza;
- across the plaza to the Sheraton Republic Ballroom (that was the small film theater) and in through the fire exit;
- down to the main hall, around the corner and into the service corridor.
- There was only one elevator that this was going to fit in, and that was one of the kitchen elevators. It just fit.
- From here it was easy: just up, and through the 3rd-floor kitchen to logistics.

Saturday night (actually Sunday morning) at 2:30am, we moved it to the ballroom.

The Neo with the Committee Ribbon

For several years Dave Cantor had been pestering Bill Perkins to get involved with this thing Dave called fandom—science fiction and SF conventions. Bill finally gave in when Dave mentioned that he was running registration for the Worldcon in Boston and needed help. Bill registered and agreed to help out a little, figuring that he could come down Friday night and meet some of the people and sit at a desk for a couple hours Saturday. There might even be a couple things on the program worth seeing later in the day. . . .after all, Bill had been reading a little SF here and there for as long as he could remember, and Dave had told him that Asimov and a lot of the other authors would be there.

Time passed and Bill decided to take Dave up on his offer to share a room at the convention. The Wednesday afternoon of the convention, Bill made his way to the Sheraton and followed the signs to Registration to look for Dave. There were people all over the place! When Bill stuck his head in the door (registration wasn't open yet) and asked for Dave, he was quickly escorted to one of several tables full of registration stuff.

After a quick briefing on how to get people registered, Bill found himself passing on this new-found knowledge to others like himself. Soon, the doors were opened and all the bodies that had been packed in the lobby came crashing in like. . .er. . .well, like fans at the opening of registration.

The passage of time for the next several hours was not noticed. During that time, however, Bill registered a lot of people, helped show other helpers how to register people, and eventually wound up at the "problems desk" helping sort out various inconsistencies. On Thursday he was an old hand.

Bill had met a number of people in registration. One of them, Jim Hudson, ran into him Saturday, asking if he would mind helping out in the office for a little while. Dave thought it was a good idea and suggested that he meet Bill there later.

At the office Jim introduced Bill to several people—all strangers who were very busy—and Bill joined a couple other people who were answering phones. A short while later, Bill somehow ended up with a clip board in hand, with the phone gophers giving him their message forms and asking how to handle strange calls. It was there that Bill learned that Lynx and Brons were people, not animal and metal.

Days passed...well, one day anyway. On Sunday when Dave dragged Bill out to dinner, Bill was wearing a staff ribbon. He wasn't quite sure what it meant, but the people he was working with assured him that it was OK. Dave just grinned. (By the time Noreascon II was over, he knew what it meant. Bill had worked a significant amount of time in all areas of the convention except programming.)

On the way to dinner, their small group (Dave had acquired a couple more people) was constantly being stopped by fans looking for strange things. "The scavenger hunt," Dave explained.

Just after they left the hotel, a group came by looking for a neo. Bill heard one of them tell his friend "...not to bother with them. They're committee. See the ribbons." Someone fortunately (for the scavengers) corrected the group, telling them that Bill was a neo.

"What's a 'neo'?" Bill asked obligingly. The dinner group was still laughing as the scavenger group confirmed that this was, indeed, Bill's first convention.

"The judges will never believe it," one of them scoffed, but Bill was quickly dragged away to the judging room anyway. Inside, the initial judges refused to believe that someone on the committee was a neo, and they were sent to talk to some people at the front of the room.

After a number of questions it was ascertained that Bill **really** was a neo, and someone (who could only have been Leslie Turek) groaned, "Oh, Ghod! ... groan ... How did you get on my committee?"

"Well, you see, this friend of mine asked me if I'd give him a hand, and since I didn't have anything better to do..."

The Theft That Wasn't

When the Area Head was beeped, the message was that "the Space exhibit has been stolen."

"Which space exhibit?"

"There's more than one? Just a minute while I check the log."

(Long pause)

"The fellow manning the National Geographic Exhibit reported to one of our staff that the L5 exhibit was missing."

Investigation turned up that the fellow had come back from lunch and thought he remembered four (4) panels in the L5 exhibit but now saw only three (3). He had quite properly communicated this to the next committee person he saw.

Luckily, the area head had helped to set up the L5 exhibit and remembered precisely how many panels it comprised, and was able to assure everyone that there had never been more than three. It was very exciting for a while, though.

Parking for the Truck

We had an agreement with the Sheraton that we could leave one of our logistics trucks parked in their front area for the weekend. Unfortunately, not every doorman knew this, so at some point it got towed. If we reclaimed it we would have to pay \$6 or \$7 per day to park it somewhere else. However, Pat's Towing, the company with the concession for towing illegally parked vehicles in Boston, would only charge us \$2.50 per day for the time it spent on their premises. We would have to pay the \$25 towing fee no matter what, so...

The Tarot Decks

The printer, Morgan Publishing, was composed of dedicated craftsmen who sweated over the color separations and color balancing for 84 different artists, no two of whom had used the same palettes (to say nothing of the different media, intensities and contrasts). It was also our printer who pointed out that we needed a box design.

Unfortunately, they also pressed their schedule, and did not perfectly sort the cards into decks... which meant that on Friday of the convention all the decks sold Thursday had to be recalled. Bruce Pelz and a few lucky volunteers (including Rick Katze, who was in charge of Noreascon II sales) spent a few sleepless nights checking ALL the decks and sorting ones with missing or extra cards into whole decks. Now, the cards were printed all on one single sheet. The sheet was automatically cut and the pieces sorted into decks, so **somewhere** were exactly the correct number of the correct cards. Bruce took home with him the unsold decks (which are still available—see inside front cover).

Besides our adventures in printing, we had an adventure in drayage as well. Drayage is what carrying things about in trucks is called. The printing schedule had been so tight that the cards were to be picked up from the printer in Dobbs Ferry, NY, and brought directly to the Hynes. Suford knew to within a few hours when they were supposed to arrive.

Thus, when they did not appear, she immediately set about tracking them down. The printer had tried to be helpful, and told the trucker to take them to the Noreascon office in Watertown. Luckily, there had been nobody there to receive them. The cards, three full pallet loads, weighed a ton. Not a figurative ton, 2000 real pounds.

Apparently truckers are used to dealing with organizations much more disorganized than Noreascon, and confusion as to destination was nothing new to them. When phoned, the dispatcher said he would relay the "new" instructions to the driver when he called in. The cards arrived only a few hours late.

The Keys

Don Eastlake didn't want to pay the rate for parking at the Sheraton for a week and a half before and during the con, so he planned to park his car in Cambridge, on the other side of the river, where he knew of some convenient and cheaper parking near the Kendall subway station. He and Jill wouldn't need the car during that time, and one or both of them would return for it on the Monday or Tuesday after the con.

As Operations Division Head, Don had in his possession a box of some thirty or so keys. Practically nobody from the committee was at the hotel yet, so there was no one to turn them over to. It is worth noting that these were the master keys and duplicates for every major hotel function room. Not even the hotel had copies, as we had purchased our own lock cores. As he and Jill got into their car, both had their hands full. Don put the box of keys on the roof while he unlocked the car. Then they got in and drove into Cambridge.

Well, he was lucky until he got nearly to his destination. As he made a sharp turn into Kendall Square, the box slid off. Right in front of the Fire Station the box hit the road with a crash, then a succession of pings and jingles as the individual keys, bounced out of the box on impact, distributed themselves in a nice random pattern.

It wasn't the noise so much as the waving and shouting of a fireman that drew Don and Jill's attention to where Don had last put the box of keys. Now, members of the Fire Department are used to being startled into action by loud noises. They were very helpful. They matter-of-factly began to pick up the keys and direct traffic around the impact site.

The 90-Second Delay

A great deal of planning went into the management of the Loading Dock, (see "The Door" above) and we mailed instructions and maps for it to all the dealers. We were very conscious that 250 of them would be moving into their area in the Hynes in a period of only a few hours. This meant each one could have our attention for only a few minutes. We felt it was crucial that each person moving stuff into the Hynes understand the procedures our staff would be following and how to use the facilities available and where everything was.

Now the secret can be told. As each dealer drove into the loading dock area, they were told by a staff member with a walkie-talkie that the docks were full at the moment and they would have to wait just a bit for them to clear. The dealer was then handed a copy of the Procedures and Instructions "just to pass the time". Meanwhile the staffer would say things into the walkie-talkie to the loading dock. After a minute or so, when the staffer saw that the dealer had absorbed the information, the staffer would tell the dealer that the docks were clear now, thanks for waiting.

The dealers all cooperated very well; just like fans, they appear to believe that no printing should be left uneye-tracked. Moving the dealers in and out, which we had **dreaded**, went very smoothly. The loading docks, which could handle five dealers and a semi, were never full. Shh, don't tell...

The Month of Claudius

To avoid a month-end closing of the books during the con, the Treasurer, Jill Eastlake, invented a new month (for accounting purposes). This "month" ran from the week before Noreascon II to the week after Noreascon II. It was named Claudius. When we were audited by the IRS we were a little worried that this might seem odd to them.

The IRS thought Claudius was fine. Apparently this kind of accounting fiction is done all the time, though the months are not usually named. They were much more interested in the largest payments we made to individuals, money paid out to members of the committee, and what had happened to our capital equipment. They told us our books were better than most non-profit corporations' books.

Honesty Is Fannish

During the convention Security was constantly amazed at the number of badges and other paraphernalia that were turned in to them. Unfortunately, this does not mean that an abandoned purse or camera was safe, as there apparently were a few professional thieves and pickpockets in the crowd. However, the **fans** were impressively honest.

An example of the extremity to which fans would go to "do the right thing" occurred in the costume exhibit "sales area".

The costume exhibit published a booklet to sell at the con for a dollar. We had two big boxes of them, each containing about a thousand booklets. However, we did not want to have to man the exhibit or run a cash box there. We were going to have a locked box to put money in, and trust people (like at the national parks). Then Suford made the mistake of telling two deserving fan publishers of neat costume stuff that they could sell their publications there, too.

That wouldn't have been so bad, except that she didn't get firm commitments from them to man the area and run a cash box. With three publications you should be able to make change. We also did not have a nice, obvious sign stating the prices. However, fans are amazingly diligent and honest and they figured out the correct amounts to pay and made their own change. A significant number of them (that's you and us, you know) even figured and paid the Mass. State Sales Tax!

However, came the end of the con, we could only find one box of the costume exhibit booklet. We had the records of the regular cash pickups from the exhibit, and the requests of the fan publishers for payment. Heh, heh. The fan publishers' count of their zines before and after the con was only approximate. When Suford got the guesstimates of publications sold to within a couple of how many the known money added up to, we paid the fan publishers. Suford was assuming that the second box was "around someplace." She could not believe that one thousand booklets (or that amount of money!) had just walked.

Eight months later, when NESFA took inventory, she was proved correct. The second box of costume booklets did, indeed, turn up. (And they are **still** available, see inside front cover.)



Noreascon II Financial Report

Prepared by Leslie Turek from figures provided by Treasurers Jill Eastlake (September 1978 through March 1981) and Linda Kent (April 1981 to July 1982). Supplement prepared by Mark Olson et al.

In reading this financial breakdown of Noreascon II, it is important to understand its limitations. These figures were constructed from individual reports of several thousand financial transactions. It was impossible for us to verify that every transaction was reported under the correct category, or to go back and track down every small discrepancy. Therefore, although we have done our best, there are inevitably some flaws in these numbers. Still, we feel they are 99% correct and useful to give a general idea of how the income and expenses of the convention could be attributed to the various areas.

Some types of expenses have been allocated to the areas of the convention that incurred them; other types of expenses have not been so allocated. This should be kept in mind while looking at the expense figures. Examples of the types of expenses that have NOT been allocated to convention areas are

- facilities rental costs
- guards and police
- technical services, such as electricians and projectionists
- fire marshals
- cleaning services
- decorating contractor: tables, chairs, bulletin boards, etc.
- logistics and operations expenses
- stationery and office supplies
- telephone calls made from the Noreascon II office

Many of these costs are significant and should be considered when evaluating the actual costs of a particular convention activity. At the end of the financial report, we have given complete estimated breakdowns for two areas: The Art Show and the Dealers' Room.

INCOME SUMMARY

Registration fees	166,319.76
Dealers' fees	19,185.04
Sales Table (cf Sales Cost 7639.33)	9,973.72
Art show fees	8,999.00
Administrative	13,514.99
Publications	9,088.34
Miscellaneous	5,830.94
Total Income	232,911.79

EXPENSE SUMMARY

Breakdown	Totals
Administrative	13,288.71
Capital Equipment (cf income from sales of Cap. Eq. 335.33)	620.32

Exhibits		6,127.47
General	216.91	
Art Show	2899.70	
Costume Exhibit	1209.14	
Dealers Room	1567.15	
Special Exhibits	234.57	
Facilities		71,321.37
Sheraton (space & services)	4418.20	
Hynes (space)	18000.00	
Hynes contractors and setup	28501.65	
Guards, police, & fire marshals	11910.98	
General equipment & supplies	8490.54	
Functions		2,078.99
General	430.94	
Masquerade	1648.05	
Guests of Honor		2,483.93
Member Services		4,709.53
General	1881.92	
Childcare (cf income 243.50)	1132.66	
Hotel Relations	420.03	
Information	34.67	
Press Relations	332.69	
Signs	833.76	
Special Services	73.80	
Miscellaneous		3,420.33
Operations		15,171.59
General	1096.32	
Communications and Coordination	3980.94	
Committee Den	679.80	
Logistics	4478.22	
Office Supplies and Services	3251.15	
Photography	145.00	
People Mover	499.19	
Security	796.97	
Technical Coordination	244.00	
Program		12,771.94
General	1936.97	
Film	9897.45	
Video	937.52	
Publications		28,351.02
(cf Publications income 9088.34)		
General	440.66	
Progress Report 1	2107.99	
Progress Report 2	1743.83	
Progress Report 3	2489.37	
Progress Report 4	3427.61	
Progress Report 5	1239.88	
Pocket Program	1476.09	
Program Book	13578.75	
Votl	1846.84	

Registration	8,259.34
Reimbursements, Rewards, and Donations (post-con)	23,644.69
Sales Items (cf Sales income 9973.72)	7,796.33
World Science Fiction Society	3,788.38
Total Expenses	203,833.94

Balance as of 1 July 1982

Income	232,911.79
Expenses	203,833.94
	=====
Balance	29,077.85

INCOME DETAILS

Registration:	166319.76
Gross registration income:	169038.40
Refunds and bad checks:	-2688.14
40th Worldcon voting fees passed on:	-30.50
Dealers fees:	19185.04
Gross dealers fees:	20241.04
Refunds and bad checks:	-1056.00
Sales items:	9973.72
Gross sales income:	21239.95
Tarot deck	10529.00
N2 T-shirts and tote bags	5455.50
Better Than One	3117.45
Eripmav T-shirt	1568.00
Powers poster	570.00
Refunds and bad checks:	-50.50
(There were few bad checks at the con, due to our check guarantee service.)	
Sales tax paid:	-737.64
Tarot deck	487.60
N2 tote bags	87.14
Better Than One	128.60
Powers poster	27.15
Program book	7.15
(There was no sales tax on T-shirts.)	
Funds passed on:	-10478.09
Pelz for tarot deck	9977.38
Powers for poster	325.71
Knight for Eripmav T-shirt	175.00
(Note: Several months after the convention, all convention items were sold out and sales of <u>Better Than One</u> and the Eripmav T-shirt were turned over to NESFA subject to the same agreement we had had with Damon Knight and Kate Wilhelm.)	

Art show fees:	8999.00
Gross fees collected:	9256.00
Refunds and bad checks:	-257.00
Administrative:	13514.99
Mostly interest on checking, savings, and money market accounts. 7683.68 of the total was earned since the con.	
Publications	9088.34

Gross publications income:	9356.84
Progress Report 1 ads	275.20
Progress Report 2 ads	381.60
Progress Report 3 ads	515.90
Progress Report 4 ads	949.50
Progress Report 5 ads	231.90
Program Book ads	6202.53
Voice of the Lobster subs	800.21
Refunds and bad checks:	-268.50
Progress Report 2	56.00
Progress Report 3	50.00
Progress Report 4	8.50
Progress Report 5	150.00
Voice of the Lobster	4.00

Miscellaneous	5830.94
Exchange rate adjustment	312.01
Donations (\$500 from NESFA)	545.03
National Geographic exhibit (payment for electricity)	81.71
Dealers' payments for drayage	520.00
Resale of stage materials	316.44
Ice donations	128.67
Child care fees	243.50
Registration (includes sales of mailing list to other conventions)	181.35
WSFS (includes resale of spare Hugo rocket, \$60)	88.41
Sales of cap. equipment (phone answering machines, etc.)	335.33
Miscellaneous	93.18
Cash over	2985.31

EXPENSE DETAILS

Breakdown Totals

Administrative

13288.71

APA-80 printing and mailing	619.10
Ads and flyers	653.10
Agents' expenses	92.58
General postage, phone, etc	3821.42
Insurance	850.00
Office rental (3 months)	1000.00
Office phone and electricity	471.65
Office typewriter rental	162.00
Office copier and supplies	1857.74
Stationery and manila envelopes	2203.92
Treasurer's equipment (at con)	701.53
Treasurer's petty cash forms	136.25
Refreshments at work sessions	326.30
Victory party at Iguanacón	263.12
Storage (post-con)	130.00

Capital Equipment

620.32

Mimeo color change kit	126.50
Phone answering machines & supplies	433.10
Printing calculator	60.72

Exhibits - General

216.91

Exhibits - Art Show

2899.70

Forms printing and mailing	1068.36
Telephone	65.86
Award ribbons and ID buttons	121.64
Hanging clips	198.79
Hardware	44.79
Special supplies	168.03
Truck to haul hangings	660.88
Net sales expenses (from above)	571.35
Gross sales income	83096.23
Refunds and bounced checks	-1882.00
Sales tax collected & paid	-3546.04
Paid to artists	-78239.54
Total art show expenses	2899.70

(Note that this does not include the art show's share of the administrative, facilities, or operations expenses, which was significant. See the last few pages for an estimated breakdown of these expenses.)

Exhibits - Costume Exhibit

1209.14

Postage and miscellaneous	128.86
Slide duplication	74.97
Mannequin rental	600.00
Costume catalog loss	405.31

(The costume exhibit also used some of the lighting equipment listed under Functions - Masquerade.)

Exhibits - Dealers Room

1567.15

Flyers and mailing	30.00
Telephone	441.54
Directory	675.00
ID Buttons	135.00
Miscellaneous	285.61

(Note that this does not include the dealers room's share of the administrative, facilities, or operations expenses, which was significant. See the last few pages for an estimated breakdown of these expenses.)

Exhibits - Special Exhibits

234.57

Facilities - Sheraton

4418.20

The hotel bill consists of nearly 100 pages of xeroxed charges from the various hotel departments. As far as we can tell, it breaks down roughly as follows:

Bar - Constitution Foyer (Th-Mn)	600.00
Bar - Fan Cabaret	150.00
Program ops tea, coffee, etc.	420.00
Drink chits for guests	220.00
Checkroom rental	200.00
(used for sales, site selection)	
Engineering charges	1090.00
Telephone installations and calls	400.00
Guest room charges	1350.00

"Guest room charges" was the amount by which our usage of guest rooms exceeded the free rooms we were allowed on the basis of our overall room pickup. This was only a small fraction of our total guest-room usage, which was roughly as follows:

2 BR suite, Con Suite, 8 nights
2 room Hosp suite, Committee Den, 12 nights
2 room Hosp suite, SFWA and PP parties, 5 nights
1 room Exec suite, ASFA and FAN parties, 5 nights
2 BR suite, Child Care, 6 nights
2 BR Towers suite, Knight and Wilhelm, 7 nights
1 BR Towers suite, Pelzes, 6 nights
1 room Towers Exec suite, Silverberg, 6 nights
Mini suite, Turek, 8 nights
5th floor Party suite, Helper party, 1 night

In addition to these rooms at the Sheraton, a few complimentary rooms were available to us at the overflow hotels. These rooms were used for TAFF, DUFF, Clam Chowder, and some staff members who had rooming problems.

Facilities - Hynes

18000.00

This was a flat rate for the entire Hynes, but if allocated by square footage and time used, it would break down roughly like this:

Dealers Room	7000.00
Art Show	3500.00
Award Ceremonies	1500.00
Masquerade	1500.00

46	(facilities - general equipment & supplies cont.)		
	Projector rentals	2638.21	
	(includes all projectors for films, program, costume exhibit, etc.)		
	Typewriter rentals	391.00	
	(at-con typewriters used by operations, registration, press relations, etc.)		
	Sound equipment and supplies	371.51	
	Miscellaneous equipment	364.47	
	Functions - General	430.94	
	Functions - Masquerade	1648.05	
	Forms and mailing	76.63	
	Telephone	517.57	
	Runway, lights, etc.	633.85	
	(Some lighting equipment charged here was used for the costume exhibit)		
	Award medals	280.00	
	Refreshments for workers	40.00	
	Miscellaneous	100.00	
	Guests of Honor	2483.93	
	Air fare (Knight, Wilhelm, Pelzes)	1735.00	
	Tarot deck promotion	348.93	
	VIP entertainment	400.00	
	Member Services - General	1881.92	
	Clam Chowder singing group	576.00	
	Ice (3 tons, delivered)	667.00	
	Lifeguards	120.00	
	Postage, etc.	518.92	
	Member Services - Childcare	1132.66	
	(cf income 243.50)		
	Member Services - Hotel Relations	420.03	
	Member Services - Information	34.67	
	Member Services - Press Relations	332.69	
	Member Services - Signs	833.76	
	Member Services - Special Services	73.80	
	Miscellaneous	3420.33	
	Reimbursement of bidding expenses	2431.90	
	Deposits not refunded	893.43	
	(these were mostly lost items not returned, such as typewriter balls, mannequin parts, scaffolding, lighting equipment, etc.)		
	Donated to TAFF/DUFF/GUFF (pre-con)	45.00	
	Losses (damaged art item)	50.00	
	Operations - General	1096.32	
	Committee and helper ID	481.76	
	Postage, etc.	614.56	

Operations - Communications and Coordination	3980.94
Forms and misc	93.11
Radios	1936.43
(Radios were used by C&C and Security to communicate with their rovers; by Logistics to communicate with their truck drivers and loading dock managers; and at some functions, such as the Masquerade, to communicate between backstage and the costume assembly area. We rented approximately 12 radios.)	
Beeepers	1661.40
(We rented approximately 80 beepers at \$21 each and gave one to every division head, area head, and major assistant that we might have had to locate quickly during the convention.)	
Tips to hotel Convention Services	290.00
Operations - Committee Den	679.80
Operations - Logistics	4478.22
Forms and labels	125.51
Tips	25.00
Truck rental (4 trucks)	3609.53
Rental of pallet jack	285.00
Miscellaneous	433.18
Operations - Office Supplies and Services	3251.15
Office supplies for all convention areas	2100.19
Mimeo equipment and supplies	1150.96
Operations - Photography	145.00
Operations - People Mover	499.19
Forms printing and mailing	281.28
Local mailing	52.50
Misc supplies	27.69
Thank-you letter printing and mailing	106.22
Mailing tubes for gift print	31.50
Operations - Security	796.97
Locks	269.16
Staff Manuals	189.95
Miscellaneous	337.86
Operations - Technical Coordination	244.00
Program - General	1936.97
Program participant ID ribbons	71.45
At-con handout	341.00
Postage, phone, etc.	1070.11
(includes a mass mailing to all pros whose addresses we could find)	
Fan Program	121.27
Discussion Groups	100.19
Children's Program	77.20
Special Interest Groups	59.90
Trivia Bowl	45.60
Authors' Forum	45.27
Program Operations	4.98

(facilities - Hynes cont.)

Guest of Honor Speeches	1500.00
Program and Authors' Forum	1500.00
Special Interest Groups	1000.00
Special Exhibits	500.00

The first five items were located in the Hynes because that was the only place they could fit. The last three items could equally well have gone into the hotel (where space was at no charge), but ended up in the Hynes because the hotel was full and there were small rooms in the Hynes that we would be paying for whether or not we used them.

Facilities - Hynes Contractors and Setup

28501.65

Cleaning contractor 7623.00

Approximate breakdown:

Modular room setup	180.00
Setup of 3300 chairs in Aud, Room 200, and auction area	990.00
Restroom attendants (\$3.04-7.60/hr)	500.00
5 nightly cleanups	3450.00
Clean & wax tile floors	180.00
Rubbish removal	900.00
Trash barrels, 35 @ \$10	350.00
Porter (\$3.04-7.60/hr)	375.00
Elevator operator (setup & teardown only, \$3.04-7.60)	175.00
Supervisor (5%)	350.00

(all but the first two items required by Hynes contract)

Decorator 13308.30

Approximate breakdown:

340 skirted tables @ \$15 (260 Dealers Room, 60 Art Show, 24 Special Interest Groups)	6000.00
260 throw cloths @ \$1 (for Dealers Room)	260.00
1300 chairs in bulk @ \$.90 (1000 for Dealers)	1170.00
800 chairs set up @ \$1 (includes 350 Program, 200 Authors Forum, 250 Special Interest Groups)	800.00
750' 8' drapes @ \$1/ft	750.00
550' 3' drapes @ \$.60/ft (drapes were used 650' Art Show, 425' Dealers Room, 225' Stage and Auditorium)	330.00
1 glass case @ \$100 (Fan Room)	100.00
10 podiums @ \$10	100.00

4 sections platform @ \$25 100.00

(Program)

40 bulletin boards @ \$15 600.00

150 easels @ \$2 300.00

(bulletin boards and easels

were used in many areas in

the Hynes and the Sheraton)

Carpeting 600.00

(used to surface stage,

runway, and platforms)

The remaining cost is mostly charges for Dealers Room, Art Show, and Special Exhibits package receiving and delivery.

Electrical contractor 2870.25

(required by Hynes contract and city regulations)

Stagehands 3117.60

(2 were required by Hynes contract and union rules whenever Auditorium was in use. Wages ranged from \$10.90/hr on weekdays to \$21.80/hr on weekend and holiday evenings.)

Stage materials 1582.50

(Stage extension and runway was built by volunteer labor. Some materials were resold after the convention - see Miscellaneous Income.)

Facilities - Guards, Police, and Fire Marshals

11910.98

Guards 8240.98

(Used to control access to Hynes from several points 24 hours a day from setup Wednesday to teardown on Monday night, to control access to films during viewing hours and to guard equipment at night, and Art Show access control and theft prevention. Guards cost \$5.95/hr on weekdays and \$8.93/hr on weekends and holidays. We also had one supervisor at all times, at \$7.50 and \$11.50.)

Police 2526.00

(used to guard concentrations of cash, such as registration and art show sales)

Fire Marshals 1144.00

(required by city regulations)

Facilities - General Equipment and Supplies

8490.54

Hynes catering contractor 1293.20

(includes cost of table setup; free drinks to Hugo nominees, program participants; water pitchers, etc.)

Soda and beer 3432.15

(Allocation of soda and beer was roughly:

Con suite parties 1650.00

Committee Den 700.00

Regional party seeds 365.00

Helper party 320.00

Program ops, setup crews, etc 265.00

SFWA, ASFA parties open to

program participants 130.00

Not all of the soda/beer purchased was used; some was sold to committee members after the con)

Program - Film	9897.45
Film rentals	7146.64
Equipment rentals	1204.34
(See also Facilities, General, Projector rentals)	
Shipping and miscellaneous	632.37
Mike Jittlov travel expenses	508.10
At-con handouts	406.00
Program - Video	937.52
Publications - General	440.66
Ad solicitations	46.91
Printing PR0 (5000)	97.50
Wraparound for several PRs (7000)	716.00
Matting and fees for donated artwork	53.57
Unallocated typesetting	97.52
Miscellaneous	106.81
Post-Con Report	143.05
	=====
Total general publications expenses	1261.36
Typo-Tech rebates	-820.70
(for each \$100 of advance deposit, Typo-Tech would credit us with \$120 worth of services)	
	=====
Net expenses	440.66
Publications - Progress Report 1	2107.99
Publications - Progress Report 2	1743.83
Publications - Progress Report 3	2489.37
Publications - Progress Report 4	3427.61
Publications - Progress Report 5	1239.88
Publications - Pocket Program	1476.09
Publications - Program Book	13578.75
Publications - Voice of the Lobster	1846.84
Registration	8259.34
Acknowledgment postcards	260.95
Bulk mail and imprint permits (78-81)	185.00
Mailing of PR0	227.95
Bulk mailings of PRs 1-4 (US)	1063.05
Foreign mailings of PRs 1-4 (surface)	998.84
Bounce and remailing expenses	271.39
Mailing of PR5 - US and Canada	1410.19
Mailing of PR5 - Foreign (airmail)	248.00
Mailing of Program Book	134.82
Special mailings	31.47
Correspondence postage, phone, etc.	416.58
At-con registration supplies	39.79
Badge holders (10,000)	2104.15
Badge inserts and day badges	596.46
Registration forms	270.70

Reimbursements, Rewards, and Donations	23644.69
(All of the expenses in this category, were decided upon after it had been determined that the convention had made a profit.)	
Added to Worldcon Emergency Fund	248.18
(bringing it from 1253.82 to 1500.00)	
Program Participants membership fees	4258.00
(We refunded membership fees to everyone who participated in the program.)	
Volunteer workers membership fees	6590.00
We refunded membership fees to all staff, and to all helpers who worked on the con for 12 hours or more.)	
Hotel rooms	3237.89
(We refunded all hotel expenses to division heads; area heads who stayed extra nights to work on the con were refunded for the nights in excess of 4.)	
Directors fees	2400.00
Chairman	1200.00
Treasurer	600.00
Secretary	600.00
(The directors fees were meant to be partial compensation for time missed from mundane work.)	
Lost pay, etc.	277.46
(This item compensated a few division heads who also had to miss paid time from work)	
Donation to NESFA	1000.00
(This was partially in repayment for a gift of \$500.00 from NESFA to help pay for bidding expenses.)	
Donation to FAAn awards	100.00
Donation to TAFF	50.00
Donation to DUFF	50.00
Donation to Denvention Two	1600.00
(upgraded Arena sound system and sponsored Duck's Breath Theater)	
Donation to Denvention business meeting	78.16
(to pay for printing and mailing minutes)	
Donation to WSFS Trademark Committee	500.00
(toward expenses of registering WSFS trademarks)	
Denvention helper party	1175.00
(Expenses were increased by theft of some supplies.)	
Debriefing dinner for committee	600.00
Loan for publishing Chicon book	1480.00
Sales items	7796.33
<u>Better Than One</u> (2000 copies)	3275.01
N2 and Eripav T-shirts (440/400)	2899.20
N2 Tote Bags (200)	1180.75
Expenses of sales table	441.37

48	World Science Fiction Society	3788.38
	Ballot printing and mailing	1627.07
	Hugo bases (10)	589.27
	Hugo rocket castings (16)	435.96
	Experimental Hugo rocket casting	53.00
	Hugo ballot keypunching	295.00
	Postage, phone, etc.	434.75
	'81 site-selection questionnaire	69.62
	Contribution to WSFS Constitution Comm.	50.00
	Contribution to Art Hugo Comm.	33.71
	Trademark search expenses	200.00

Breakdown of Art Show and Dealers' Room Expenses

The following itemizations attempt to calculate the real costs of two convention areas, the Art Show and the Dealers' Room, by distributing an appropriate share of the general convention expenses to these areas. The correct percentage of each general expense that should be charged to each area can only be estimated, but this should serve to give a general idea of their magnitude. The conclusion to be drawn from this exercise is that the fees charged for these areas did not fully support their costs when all of the costs are considered. These breakdowns do not include the membership fee reimbursements that were paid to the workers in these areas. The Art Show, particularly, benefitted from a large amount of free labor provided by convention volunteers.

Art show income	8999.00
Art show estimated expenses	13529.70
Itemized in financial report above	2899.70
Percentage of Hynes rental	3500.00
Decorator fees (tables, draperies, drayage, etc.)	1920.00
20% of Hynes guards	1648.00
20% of Hynes cleaning charges	1186.00
20% of Hynes electrical charges	574.00
20% of police charges (used at Art Show sales)	505.00
30% of insurance	255.00
20% of Hynes fire marshal charges	229.00
5% of Logistics area costs	224.00
20% of Treasurer's equipment (adding machines)	140.00
5% of convention office supplies	105.00
2% of pre-con postage and phone	76.00
3 beepers (Operations)	63.00
Auction room chair setup	60.00
5% general operations costs (ID badges)	60.00
5% of Committee Den costs	34.00
5% of Security area costs	26.00
5% of People Mover costs	25.00

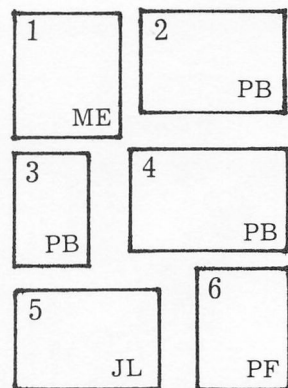
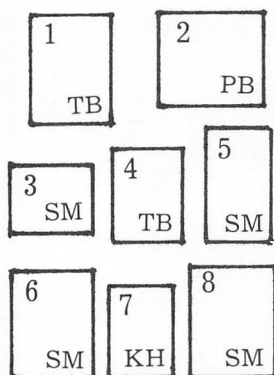
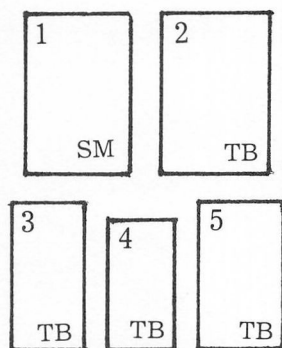
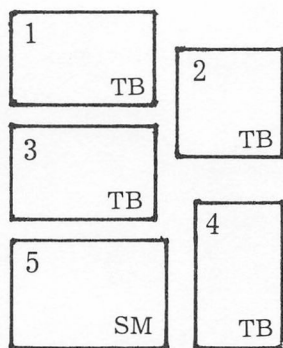
Dealers' Room income	19185.04
Dealers' Room estimated expenses	22483.15
Itemized in financial report above	1567.15
Percentage of Hynes rental	7000.00
Decorator fees (tables, chairs, draperies, etc.)	5760.00
40% of Hynes guards	3296.00
40% of Hynes cleaning charges	2702.00
40% of Hynes electrical charges	1148.00
40% of Hynes fire marshal fees	458.00
Pallet jack rental	285.00
5% of general office supplies	105.00
5% general operations costs (ID badges)	60.00
2 beepers	42.00
5% of Committee Den costs	34.00
5% of Security costs	26.00

Supplement covering August 1982 through November 1984

Income (interest)	4602.91
Total expenses	31175.72
	=====
Net loss for period	26572.81

Expense details

Operating expenses	2696.86
Committee APA	578.45
Fees and PO Box rental	191.97
Storage rental	560.00
Administrative	375.14
Last Voice of the Lobster	631.30
WSFS	1600.54
Print & distribute WSFS business meeting minutes for Chicon and ConStellation	372.56
Donations to WSFS committees	1227.98
Donations	11550.00
TAFF, DUFF, misc	200.00
ConStellation boatripe	850.00
SF Recording for blind	500.00
ConStellation Debt retirement	10000.00
Other	5328.32
Helpers' party at Chicon	778.32
Pay off loss from Noreascon One	3550.00
<u>Proceedings</u>	
First Noreascon Fellowship	1000.00
Noreascon Two Memory Book (budgeted)	10000.00



C1

1. The Elementals (Undine, Gnome, Salamander, Sylph): Ann Layman Chancellor, Sandra Miesel, Tere Rapp, Frank Hynecker
3. Dragon Cloaks: Amy Falkowitz, Debra Doyle
5. Sword and Sorcery: Sally Fink, George Paczolt

C2

1. Xochipili and Xochiquetzal: Kathy & Drew Sanders
2. Disco Klingons: Joe Pavlo, Dan Niederlok
3. Sweet Orb Mace: Tamzen Cannoy
4. Planetary Commander Setic: Yashieya Lee

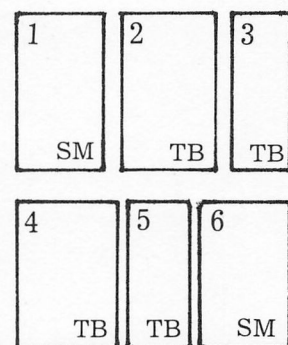
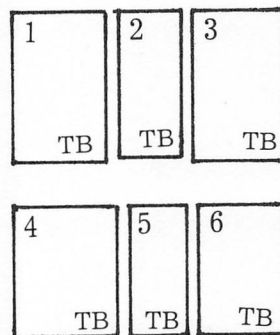
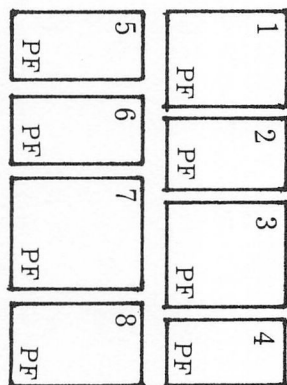
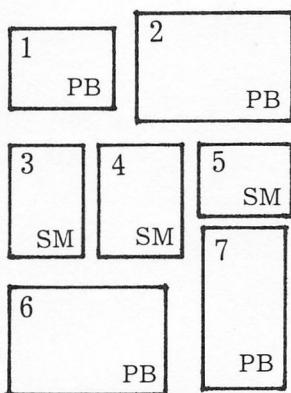
C3

1. Dr. Who and Leela: M. Timothy Halle, ?
2. Masqueraders relaxing
7. Axolotl exhibit—two-headed bird

C4 — Local Color

1. Bruce Pelz and committee friend
2. Midnight Panel ("Things That Go CHOMP in the Night"): Alan Ryan, Chelsea Quinn Yarbro, Tanith Lee, Charles L. Grant
3. dealer with dragons
4. Harlan Ellison
5. "A Bar Is Born" (Humanalo play)
6. Dr. Robert Forward and his Amazing Technicolor Dream-vest (number 2 of a series)

Keys to Color Section



C5

1. Gordon R. Dickson: "I'm sure I had twelve when I came in. . . ."
2. Once and Future Worldcon Chairs. standing: Ted White, Robin Johnson, Fred Prophet, Dave Kyle, Sam Moskowitz, Ross Pavlac, Ron Bounds, Bruce Pelz. sitting: John Millard, Tony Lewis, Roger Sims, Tim Kyger, Leslie Turek.
- 3-5. "Higher Ground" rehearsal
6. Harlan Ellison
7. Regency Dance: Marty Masoglia, Sue Hazeltine

C6 — Costume Exhibit

1. Beauty and the Beast (Sally Fink)
2. Jabberwock (Ann Layman Chancellor)
3. Golden Apples of the Sun, Silver Apples of the Moon (Kathy & Drew Sanders)
4. Dragon Cloak (Amy R. Falkowitz)
5. The Beldan dress (Suford Lewis)
6. Adjutant Dragonmistress (Karen Anderson)
7. Kelson's funeral cope and pall (Patrick Kelson)
8. Sir Thomas Boyd of the Queen's Own FBI (Peggy & Pat Kennedy)

C7

1. Firebird: Adrienne Martine-Barnes
5. A Lobsterback: John Cahill
6. Gryphon: Richard Murray

C8

1. Empress Butterfly: Lora Trimble
2. Johanna Breijer

We must apologize for not identifying more costumes and masqueraders; detailed records got packed away and had not been found by press time. . . .

*Noreascon Two

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FANDOM

IS CHAIRING A
WORLDCON,
THEN TAKING
A WEE
REST....

