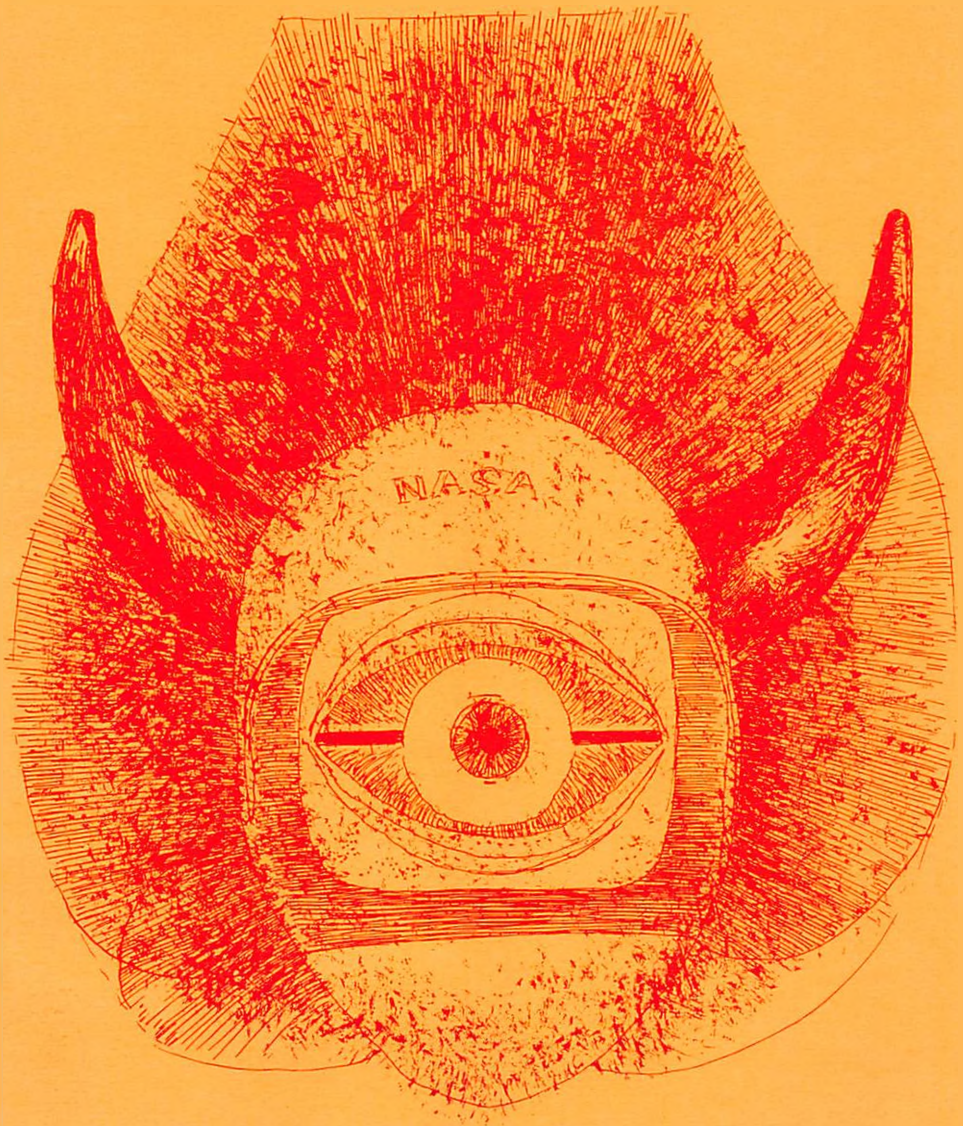


boskone 14





VIEWPOINT

by Ben Bova

Illustrated

by John Schöenherr

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boskone 14 program book

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february 18 - 20, 1977

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chairman's welcome

To all Boskone attenders - Greetings!

First, on behalf of N.E.S.F.A., the Boskone 14 committee, and myself, welcome to the Boskone. We hope it will prove to be a pleasant and interesting weekend. Many people have spent much time putting together and running this Boskone and I should like to thank all of them for their efforts. If, during the convention, you should encounter any problems, lose or find anything, or have any comments or ideas on how we may improve this or future Boskones, please come to the Committee room on the third floor and talk to our people there. They will be doing their best to help out both you and the convention.

This year's Guest of Honor is Ben Bova, the editor of Analog SF-SF; he has selected some of his editorials for this year's Boskone Book Viewpoint and autographed copies will be available at the NESFA table in the hucksters room. Illustrations in the book are by our Official Artist, John Schoenherr, and you may see the originals hanging in the Art Show. Ben and John will also be on the program and please do not hesitate to go up and talk to them.

So, now begins Boskone 14 -- enjoy.

---Tony Lewis

Program books have traditionally, and rather obviously, contained the program for the convention somewhere therein. However, there are certain problems inherent in doing this. The main one is that, as the program book becomes more elaborate and contains more information, the time required for the printer to put it together becomes greater, and the deadline for receipt of information moves further and further forward. It is impossible, however, to get a final and accurate program schedule more than a week or so before the convention. This conflict leads to a certain degree of hysteria on the part of the persons responsible for the program and the program book. Out of pity for these persons, the Boskone 14 committee has decided to omit the former from the latter.

You will therefore find the program schedule in the pocket program included in your registration packet. This will have a film and tape schedule, the time and place for all programmed events, hours for the hucksters, the Art Show, computer games, etc.

What we hope to do in the program book itself is to tell you about Boskone and NESFA, its sponsor. We will introduce to you the committee and its honored guests, tell you something about our history, talk about the Art Show, give you information about the hotel...and give you an idea of the highlights of the program we have planned. We hope that doing things this way will be both convenient and informative for you.

the committee

Chairman	Anthony Lewis, F.N.
Art Show	Suford Lewis, F.N.
Program Organizer	Ellen Franklin
Program Managers	Peggy & Pat Kennedy
Information & Orientation	Jim Hudson
Logistics	Terry McCutchen
Program Book & Name Badges	Sheila D'Amassa
Operations, Day	Donald Eastlake
Operations, Night	Mike Blake
Pre-registration	Kathy Horne
Registration	Ann McCutchen
Committee Room	John Turner
People Mover	David Stever
Treasurer	George Flynn
Film Program	Bill Carton
Kinetic Katalog	Bob Weiner, F.N.
Computer Games	Kris Benders, F.N., & Jim Burrows
Discussion Groups	Seth Breidbart
Sales Table	Jill Eastlake, F.N.
Filksing	Lisa Raskind
Filksong Contest	Selina Lovett
"Banquet"	Leslie Turek, F.N.
Awards	Chip Hitchcock
Hucksters Room	Jo Ann Wood
Pool Party	Melissa Dowd
Tape Program	Jim Hudson & Joe Ross, F.N.

RISFA PLAYERS PRODUCTION STAFF

Co-director, lyricist & scriptwriter	Sue Anderson
Co-director, scriptwriter, & lyricist	Mark M. Keller
Technical & musical director	Chip Hitchcock

Photo by Jay Kay Klein



THE EDITOR AS GODFATHER

© 1977 by
Joe Haldeman

Asking me -- or any of a couple of dozen other youngish writers -- to write a "short appreciation" of Ben Bova is like asking for a brief condemnation of _____ (some other editor; four syllables allowed): Where to begin, where to end? What to delete? Far easier to let the typewriter run away with it, heaping praise or contempt.

So I will start some time after the beginning, and end some time before the present, and delete entirely the Saga of the Two-Mile Tin Can Soccer Game Down the Mugger-Infested Midnight Streets of Fun City.*

Though I'd met Ben at a couple of SF conventions, the first time we ever sat down and talked was at the Milford SF Writers Conference in 1970.

(For the uninitiated, Milford is Damon Knight's annual event where SF writers, both new and established, come together for a week with scalpels or cleavers, according to disposition, and dissect one another's manuscripts.)

Ben and I were the only ones up one morning -- if Ben weren't an early riser I'd be punching computers somewhere -- so we sat at Damon's debris-strewn kitchen table and talked. I'd been separated from the army for about a year, and mentioned that I was thinking about doing a Viet Nam novel. Ben was interested, and drew me out.

* Or, "The Way to Keep From Being Mugged Is to Act So Crazy You Look Dangerous."

Ben warned me about the near-impossibility of selling a mainstream first novel (only one or two out of a thousand get published), and suggested a way I could improve the odds: write it as a "young adult" novel. The competition is less fierce and the market potential, because of libraries, less chancy. And the book could serve a useful social function, giving draft-age boys a realistic view of the army at war.

Write me up a couple of chapters, he said, and an outline of the rest. Send it to me and if I think it's any good, I'll recommend it to my publisher.

In other words, fish or cut bait.

Well, I did, and he did, and they published it, and I haven't held an honest job since.

I was somewhat dissatisfied with that novel, though. It wasn't long enough, or complex enough, and it wasn't science fiction. So I set out to write a longer and more complex novel about Viet Nam, that was science fiction. And had a bright idea: I would write it as a sequence of novelettes, which the magazines would snatch up, and would become rich and famous even before the book made the best-seller lists.

The first novelette, "Hero," was rejected by Analog, Orbit, and Galaxy. Ted White and a penny-a-word loomed on the horizon.

Then John Campbell died and Ben was chosen as his successor at Analog. He called me up and said "I hear you're working on a science fiction novel."

Ben printed "Hero", rather to the detriment of his subscription list (one man, disgusted that his favorite magazine had started publishing pornography, not only cancelled his subscription but went down to the book store and sold his complete run of Astounding/Analog). Then he published the other sections, some as they were, some modified because of space or language restrictions. All along, he made suggestions as to the style and structure of the novel, which were valuable, if sometimes painful. At one point he advised me to cut an entire 27,000-word section from the book, and I did, though it was rather like sawing off a leg without anesthesia.

All this time the book was making the rounds of publishers (the first novelette plus an outline), to a depressingly consistent litany: no one wants to read a war novel, least of all science fiction readers. Personally, I thought it was an anti-war novel. But it went to 19 publishers without a bite.

Ben stepped in again. At a cocktail party he cornered the editor of an outfit that hadn't published any adult science fiction since Davy, a decade before. What he said to the man is a mystery. Perhaps he took advantage of his Sicilian heritage and vague resemblance to Al Pacino in Godfather II ("Hey, nice flammable publishing house you got here.") -- but the editor asked to see The Forever War and bought it with unseemly haste.

As an editor, Ben is matchless. If a manuscript isn't quite what he wants, he sends it back to the author suggesting changes, rather than simply applying the blue pencil, which is easier and more reliable. He pays well and on time, both rare qualities in our microcosm. He puts together a splendid package every month and is slowly filling his dingy office with bright Hugos.

He's a writer of asimovian vigor and breadth. Besides forays into television, movies, and public relations, he has written more than twenty science fiction books in the last fifteen years, as well as nineteen nonfiction works on subjects from dinosaurs to lasers to coping with divorce.

And he kicks tin cans with unerring accuracy.

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(Look for our table in the Huckster's Room)

ben bova: a bibliography

NOVELS

- | | | |
|---|--|--------------|
| THE STAR CONQUERORS (Juv.) | Winston | 1961 |
| STAR WATCHMAN (Juv.) | Holt, Rinehart and
Winston | 1964 |
| THE WEATHERMAKERS (Juv.) | Holt
Signet (New American
Library) | 1967
1973 |
| OUT OF THE SUN (Juv.) | Holt | 1968 |
| THE DUELING MACHINE (Juv.) | Holt
Signet | 1969 |
| ESCAPE! (Juv.) | Scholastic Book Service | 1970 |
| EXILED FROM EARTH (Juv.) | Dutton | 1971 |
| AS ON A DARKLING PLAIN | Walker
Dell | 1972 |
| FLIGHT OF EXILES (Juv.) | Dutton | 1972 |
| THE WINDS OF ALTAIR (Juv.) | Dutton | 1973 |
| WHEN THE SKY BURNED | Walker
Popular Library | 1973 |
| END OF EXILE (Juv.) | Dutton | 1975 |
| THE STARCROSSED | Chilton
Pyramid | 1975
1976 |
| CITY OF DARKNESS (Juv.) | Scribner's | 1976 |
| MILLENNIUM: A Novel About
People and Politics
in the Year 1999 | Random House
SF Book Club
Ballantine | 1976
1977 |
| THE MULTIPLE MAN: A Novel
of Suspense | Bobbs Merrill
Ballantine | 1976
1977 |
| With Gordon R. DICKSON: | | |
| GREMLINS, GO HOME! (Juv.) | St. Martin's Press | 1973 |
| With George LUCAS: | | |
| THX 1138 (Novelization of
film script) | Paperback Library | 1971 |
| Forthcoming: | | |
| ORION (First installment to appear in WEIRD HEROES,
Volume 6, with illustrations by Craig Russell) | | |

SHORT FICTION /s/ = short story, /n/ = novelette

The Amazing Mr. Hoople /s/	Campus-Town	4-5/50
A Long Way Back /s/	Amazing	2/60
The Towers of Titan /n/	Amazing	1/62
The Next Logical Step /s/	ASF	5/62
Answer, Please Answer /s/	Amazing	10/62
The Dueling Machine /n/ (with Myron R. LEWIS)	ASF	5/63
(Reprinted as "The Perfect Warrior" in FORWARD IN TIME)		
Two Lives /s/	Escapade	12/63
Men of Good Will /s/	Galaxy	6/64
Test in Orbit /s/	ASF	9/65
Stars, Won't You Hide Me? /s/	Worlds of Tomorrow	1/66
The Weathermakers /n/	ASF	12/66
Fifteen Miles /s/	F&SF	5/67
Talk to Me, Sweetheart /s/	Beyond infinity	11/67
The System /s/	ASF	1/68
Manhattan Dome /s/	Amazing	6/68
Foeman, Where Do You Flee? /n/	Galaxy	1/69
Pressure Vessel /n/	If	2/70
Blood of Tyrants /n/	Amazing	5/70
Brillo /s/ (with Harlan ELLISON)	ASF	8/70
Exiled from Earth (2-part serial)	Galaxy	1-2/71
A Slight Miscalculation	F&SF	8/71
Zero Gee /n/	AGAIN, DANGEROUS VISIONS	11/71
Priorities /s/	ASF	12/71
The Secret Love Life of Henry K. /s/	Gallery	5/73
The Man Who Saw Gunga Din Thirty Times	Showcase	6/73
The Sightseers /s/	FUTURE CITY	7/73
The Great Supersonic Zeppelin Race /n/	THE FAR SIDE OF TIME	1/74
Build Me a Mountain /s/	2020 VISIONS	2/74
The Shining Ones (short version) (full version in NOTES TO A SCIENCE FICTION WRITER)	Boy's Life	2/74
Swordplay	Boy's Life	1/76

SERIES

9

Chet Kinsman series includes: Zero Gee...Test in Orbit...
Fifteen Miles...Build Me a Mountain...MILLENNIUM

Star Watch series includes: THE STAR CONQUERORS...STAR
WATCHMAN...THE DUELING MACHINE.

Exiles series includes: EXILED FROM EARTH...FLIGHT OF
EXILES...END OF EXILE.

COLLECTION

FORWARD IN TIME	Walker SF Book Club Popular Library	1973
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Includes 10 stories: The Next Logical Step...The Perfect
Warrior (The Dueling Machine)...Men of Good Will...Test
in Orbit...Stars, Won't You Hide Me?...The Weathermakers
...Fifteen Miles...Blood of Tyrants...A Slight Miscalcu-
lation...Zero Gee

ANTHOLOGIES EDITED

THE MANY WORLDS OF SCIENCE FICTION	Dutton SF Book Club	1971
THE SCIENCE FICTION HALL OF FAME Volumes IIA & IIB	Doubleday Avon	1973
ANALOG NINE	Doubleday	1973
ANALOG ANNUAL	Pyramid	1976

SCRIPTS FOR "LAND OF THE LOST" (TV Show)

"The Search"

"Monster in the Machine"

"The Sleeper"

BOOKS ABOUT SCIENCE FICTION (For young people)

NOTES TO A SCIENCE FICTION WRITER	Scriber's	1964, 1975
THROUGH EYES OF WONDER	Addison-Wesley	1975

SHORT NON-FICTION ON SF

The Many Worlds of Science Fiction	Elementary English	10/70
The Evolution of a Genre: From Mad Professors to Brilliant Scientists	Library Journal	5/73

SHORT NON-FICTION ON SF (Cont'd)

The Role of Science Fiction	SCIENCE FICTION TODAY AND TOMORROW - Harper & Row	1974
Plot in Science Fiction	The Writer	8/75
Why Do Editors Use Rejection Slips? (1 of 15 contributors)	The Writer	1/76
"Space: 1999" Marked Down from 2001	American Film	1-2/76

NON-FICTION ON SCIENCE (* = For young people)

THE MILKY WAY GALAXY *	Holt	1961
GIANTS OF THE ANIMAL WORLD *	Whitman	1962
REPTILES SINCE THE WORLD BEGAN *	Whitman	1964
THE USES OF SPACE *	Holt	1965
IN QUEST OF QUASARS: An Intro- duction to Stars and Star- like Objects *	Crowell-Collier Press Mentor	1969
PLANETS, LIFE AND LGM *	Addison-Wesley	1970
THE AMAZING LASER *	Westminster	1971
THE FOURTH STATE OF MATTER: Plasma Dynamics and Tomorrow's Technology	St. Martin's Press Mentor	1971
THE NEW ASTRONOMIES *	St. Martin's Press Mentor	1972
MAN CHANGES THE WEATHER *	Addison-Wesley	1973
STARFLIGHT AND OTHER IMPROBABILITIES *	Westminster	1973
THE WEATHER CHANGES MAN *	Addison-Wesley	1974
WORKSHOPS IN SPACE *	Dutton	1974
SCIENCE--WHO NEEDS IT? *	Westminster	1975

NON-FICTION ON SCIENCE (EDITED)

THE ANALOG SCIENCE FACT READER	St. Martin's Press St. Martin's Press	1971 1976
CLOSEUP: NEW WORLDS (with Trudy E. BELL)	St. Martin's Press Literary Guild	1977 1977

OTHER NON-FICTION BOOK

SURVIVAL GUIDE FOR THE SUDDENLY SINGLE (with Barbara BERSON)	St. Martin's Press	1974
---	--------------------	------

SHORT NON-FICTION ON SCIENCE

Extraterrestrial Life: An Astronomer's Theory	Amazing	6/62
Three Requirements of Life in the Solar System	Amazing	7/62
The Inevitability of Life	Amazing	9/62
Life Among the Stars	Amazing	11/62
Progress Report: Life Forms In Meteorites	Amazing	1/63
Intelligent Life in Space	Amazing	3/63
Where Is Everybody? (Reprinted in THE 9TH ANNUAL OF THE YEAR'S BEST S-F --ed. Judith MERRIL--Simon & Schuster)	Amazing	5/63
Neutrino Astronomy	Amazing	9/63
The Weather In Space	Amazing	11/63
Interstellar Flight	Amazing	1/64
MHD Power Generation (with R. J. ROSA)	I.E.E.E. Student Journal	1/64
The Time of Great Dying	Amazing	3/64
Planetary Engineering	Amazing	5/64
Operation Shirtsleeve	Amazing	7/64
Origin of the Solar System (with William F. DAWSON)	Analog	7/64
Alien Worlds	Amazing	9/64
It's Done with Mirrors (with William F. DAWSON)	Analog	1/65
Explosions in Space	Worlds of Tomorrow	5/65
Magnetohydrodynamics	Analog	5/65
Yardsticks in Space	Amazing	5/65
Survey of Chemical Signatures	New York Academy of Science Conference on Planetary and Space Mission Planning	1965
Lasers	Research/Development Magazine	12/67
It's Right Over Your Nose	Analog	6/68
The Stormy Path to Weather Control	ADVENTURES IN DISCOVERY (ed. Tom PURDOM)	1969
A.A.A.S. Meeting: Something for Everyone	Boston	12/69

SHORT NON-FICTION ON SCIENCE (Cont'd)

What Supports Apollo? (with J. Russell SEITZ)	Analog	1/70
There Is No Such Thing As Bad Technology	Speech given at Emerson College	5/71
Galactic Geopolitics	Analog	1/72
When the Sky Falls	Analog	2/72
The Next One Hundred Years (speech)	Worcester Poly-technic Institute Journal	4/72
The Future of Science: Prometheus, Apollo, Athena	NEBULA AWARD STORIES NINE	
What Chariots of Which Gods?	Astronomy	7/74
You Are What You Breathe	Science Digest	
Energy: Controlled Nuclear Fusion	Vogue	1/75
The Revolutionaries	Computer Decisions	1/75
The Future of Flight	Harper's Magazine	9/75
Fuel of the Future	Boy's Life	1/76
But What If We Tried It?	FASTER THAN LIGHT	4/76
The Conspiracy Theory	Computer Decisions	5/76

ANALOG EDITORIALS

The Popular Wisdom	2/72
Born to Lose	3/72
"What Good Is It?"	4/72
Life Cycles	5/72
The Mystic West	6/72
Three Can Play	7/72
The Disasters That Weren't	8/72
The Revolutionaries	10/72
Legalize Pot?	11/72
Man In Space	12/72
"With Friends Like These..."	1/73
Law & Order	3/73
Welfare Farewell	4/73
Who's In Charge Here?	5/73
The R & D Budget	7/73
Giant Step Backward	8/73
The Hindenberg Society	9/73
Quis Custodiet?	11/73
Those Improbable Quasars	12/73
Crazy Ideas	2/74
The Experts	3/74

ANALOG EDITORIALS (Cont'd)

Mental Energy Crisis	4/74
Teaching Science Fiction	6/74
The Idea Factory	7/74
Citizens of the World	8/74
Where Do We Go From?	9/74
The Whole Truth	10/74
Destination Mars	12/74
1974: The Year That Was	1/75
Culture Lag	2/75
The Wrath of the People	3/75
By Their Fruits	5/75
None So Blind	6/75
Energy Marketplace	7/75
Kelvin Throop Strikes Back	8/75
The SF Game	10/75
The Broken Promise	12/75
The Equalizer	2/76
The Conspiracy Theory	4/76
New Worlds for Old	5/76
Crucial Experiment II	6/76
Genetic Politics	8/76
Not Supersonic Enough	9/76
Ideas or Ideologies	10/76
Proxmired	12/76
Christmas Plus 20	1/77
Good News, Bad News	2/77
Democracy in Action	4/77

compiled by Andrew Adams Whyte with assistance
from Tom Whitehead, Special Collections, Paley
Library at Temple University, and Ben Bova

An Ear, A Nose, An Eyebrow--

SOME FEATURES TRACED FROM A FRIEND

© 1977 by Jack Gaughan

One of the most difficult tasks for any draughtsman must be to put down on paper or canvas the features of a close friend. A friend is someone you know through his various moods and fortunes, through all the hours of the day and the days of many years. And you know him as a living, changing entity which refuses to be stopped and frozen and fixed and caught by the delineation of one of his instants. Such is the problem I have writing of John Schoenherr.

From several occasions when he and I have shared expenses and accommodations at science fiction conventions I can tell you that he's a sound sleeper, bathes regularly, and does not take over long in the bathroom.

His features are round, pleasant, and so ordered as to make him presentable in polite society....though of late it's hard to recall them as he has obscured them with a great, shaggy growth (which has caused him to be stopped many times by the constabulary, especially when he drives a disreputable van).

He is one of the few people I trust driving a motor vehicle. Which illustrates how badly developed are my instincts for survival.

He is on a first name basis with Mother Nature. I don't mean he calls her "Mom" nor do I know what brand of margarine he uses but on a walk through the woods he can name every tree, lichen, stinkweed, wild bird's egg and animal track. He calls them Fred, Charlie, Milford, Billy-Jo, and Jim. (Sorry, I don't know what came over me.)

As a draughtsman he need take back seat to no one.

He is a painter of shadows. Few painters can render the strange, subdued colors and close values of shadows as well as Schoenherr can.

He is a superb designer. He can arrange a few lines, a branch of a tree, the mass of a mountain, a blade of grass in such a way as to carry the entire layout of a page. From where I sit that's no mean skill.

He likes fruit soup.

He is extremely fond of Liszt's symphonic poem, "Tasso".

He can recall Max Steiner's music to "The Charge of the Light Brigade".

He will paint with anything capable of adhering to a surface: glue, eggs, dirty water, wet sand, the scales from moth's wings and sometimes even such mundane things as paint from tubes.

He is great and good company on a sunny afternoon by a small stream as one watches whirligig beetles among the arum.

He is not intimidated by the Telephone Company when it comes to long conversations in the wee, small hours.

He is the only chap I've met, other than my son Brian, who likes snapping turtles.

He gave my dog ticks.

His wife, Judy, is one of few who can truly be called "sweet" without there being some cloying quality to the word. And she certainly can be described as "patient".

His children are quick and bright but nonetheless we are assured they are his.

And best of all, I'm proud to say, he is my friend and I'm immensely pleased that such a fine fellow is being honored in such a fine place by such fine people.

And that, Schoenherr, will cost ya a bottle of beer.

back to rivets!!

OR MIK ADO ABOUT NOTHING

-- A Space Operetta in two acts --

Libretto by Sue Anderson and Mark M. Keller

Music by Sir Arthur Sullivan
and divers hands

Presented by The RISFA Players

The RISFA Players began as a group of eccentric Rhode Islanders who entered elaborate presentations in science fiction convention Costume Shows. They showed less skin but more originality than some other entrants: For Discon 2 --September '74--they depicted the sad fate of a Gorean slave trader who kidnapped an entire Women's Self-Defense Karate class. For Boskone 12--February '75--they brought a life-size Sandworm of Dune on stage. (It was restrained with difficulty from eating one of the judges, which would have disqualified the entry.) Boskone 13--February '76--saw the Players, inspired (?--ed.) by Monty Python's Flying Circus, recount the saga of Angus Podgorny and the Blancmange from Andromeda. Alas, logistics difficulties prevented them from bringing the 90-foot helium-filled Ishmaelian wind-whale to Kansas City for the MidAmeriCon Costume Show...

When the Boskone Committee dropped the Costume Show for Boskone 14, The RISFA Players charged in and staked out a stage area for a full-fledged dramatic presentation in the vacated space. Discussion on what to produce was...well, "spirited":

"Let's put on a live one-shot!" "No..."

"Suppose we steal the plot from The Music Man? There's this con artist who goes around selling mimeo machines to neos and crudzine fans--" "No."

"How about we each pick our favorite SF short story and we do a series of one-act plays based on the stories--five hours should be enough--and we can tie it all together with a frame from the works of Cordwainer Smith--" "No!" "Doc Smith?" "No!!" "Cordwainer Bird?" "NO!!!" "Monty Python?" *

* Fans may recognize the sources for these ideas--the live issue of Spanish Inquisition presented at Balticon, 1976; The Mimeo Man; the MidAmeriCon Dramatic Presentation. "Cordwainer Bird" is Harlan Ellison's alter ego.

"Wait a minute, wait a minute. I once saw a Star Trek parody--'H.M.S. Trek-a-Star'--done to H.M.S. Pinafore. How about..."

(Resident Parodist) "I can't stand Pinafore. If you want to do something to Gilbert and Sullivan, why not pick on some of their good plays?"

"Hmm--there're lots of fannish references to Gilbert and Sullivan...Anthony Boucher... Isaac Asimov..."

"OK, we'll do a musical, based on the Savoy Operas--as long as we don't call it "Star Trek: The New Savoyages" they can't do too much to us. Do we have a plot?"

"Do we need a plot?"

After much discussion, we had the outline for a musical play, less than two hours long (oh joy! oh rapture!). Better, we found that our resident parodist had a trunkful of fannish G & S parodies, many of which we could use with little or no modification. With unanimous enthusiasm The RISFA Players prepared for the production. (Well, there was one nut who held out for "The Return of Captain Future". We threw him out the window. He flew away.)

The plot? It takes place at a world science fiction convention a few years from now, as an ambitious editor tries to take over the SF publishing world and force science fiction to fit into the mold he chooses. (Think of Snidely Whiplash--black mustache, black opera cape, etc.) The instinctive response of fandom, faced with this dire threat (blank stares and a lot of apathy), should be an inspiration to us all. So, watch the madcap antics of these wonderful fans as they try to survive the convention. Join Seymour from Under the Swamp as he tries to stop the villainous editor Richard Deadwood and seduce Fay the SCA Lady. Listen to the pros from the Starving Fantasy Writers of America compete for lucrative contracts. See Forrest the Neofan try to save his last dime from Ted the Huckster!

Anyway--if you aren't familiar with Gilbert and Sullivan, don't worry. Our versions of the songs pretty well stand by themselves (although G & S fans are in for a few shocks), and the plot and characters are original. Oh, some of the characters may seem to resemble well-known persons, but this of course is purely coincidental, and all in your mind. Of course. --Well, at least, none of the players will represent Isaac Asimov or Harlan Ellison.

We hope you enjoy the show. If this one works out, one of our insanely ambitious co-producers is already planning the fannish version of Boris Gudonov for next year.

Mark M. Keller

Sue Anderson

program

The program book is being written six weeks before the convention, and providing a detailed program that will be at all accurate is impossible. So what we will do on these two pages is to give the Friday evening program, which is complete and not likely to change, and an outline of themes and major program items for Saturday and Sunday.

FRIDAY February 18, 1977

2 PM---committee room opens Artist Check-in begins	Conference room Gardner
4 PM---Huckster set-up begins Tape program starts	Liberty area Beacon area
6 PM---Registration opens Projectionist sign-up for films Hucksters open for sales	Beacon area Commonwealth Room Liberty area
8 PM---Pool Party Films begin (ending 2AM)	Pool Commonwealth Room
9 PM---Hucksters close	
10 PM--Registration and committee room close Pool party ends Jay Kay Klein's slide show Filksinging	Gardner Room Beacon area

MAIN PROGRAM AND SEMINARS

We will again be running two tracks of programming, in the Republic and Gardner rooms Saturday and Sunday afternoon.

The OPENING SESSION will be Saturday at 12:30 in the Republic Room, and will have the presentation of the Skylark, announcement of the Story Contest winners, and other opening session sort of things.

This will be followed by BEN BOVA'S GUEST OF HONOR SPEECH tentatively titled "What Boskone Means to Me".

Other Saturday program items will probably include a viewing of an SF teaching filmstrip developed by Ben Bova (followed by a short quiz) and a look at the Alternate Worldcon bids for 1980--Providence, Concord, Flushing, Bermuda...

Saturday evening will have the World Premiere of the fannish operetta "Back to Rivets" with two performances.

Late Saturday, after the operetta, will occur PUNDAY AT CALLAHAN'S BAR, wherein a number of notable punsters will pun sequentially on a given topic, with persons unable to

pun in turn being eliminated. All punsters are welcome to take part.

On Sunday the programming will turn serious and hopefully constructive. In the main program and in the seminars people in the SF field will examine trends in science fiction over the years, and how they affect and are affected by fandom, fanzines, scientific developments, and so on.

Sunday evening, after the cleanup is attended to and the con workers have had a chance to eat, there will be repeat performances of some of the programming so that the people who had to miss them because they had to work will have a chance to enjoy them.

There will be other activities on Saturday and Sunday; the following list will give you the times and places for some of them. CHECK YOUR POCKET PROGRAM FOR ADDITIONAL INFORMATION.

EVENT	ROOM	Time Sat.	Time Sun.
Headquarters	Conference	10am-10pm	10am-6pm
Art Show	Fairfax	10am-10pm	10am-2pm
Tape Program	Beacon	9-11am, 5-7pm	10-12am
"Banquet"	Kon-Tiki Ports	11:30am	-----
Registration	Beacon	10am-6pm	(in HQ)
Films	Commonwealth	noon-2am	noon-5pm
Main Program	Republic	12:30-5pm	noon-5pm
Seminars	Gardner	2pm-5pm	noon-5pm
"Back to Rivets"	Republic	uncertain	-----
"Punday"	Republic	midnight	-----
Computer Games	Board Room	11am-5pm	11am-5pm
Hucksters	Liberty area	10am-6pm	10am-5pm
Kinetic Katalog	Beacon area	uncertain	uncertain
Discussion Groups	Con suite	10am-6pm	10am-5pm
Filksing	Beacon area	10pm---	-----
Unplanned session	Commonwealth	-----	evening
Open suite	Con suite	all night	-----

Once more, there will be a much more complete and accurate schedule in the pocket program. It will have film & tape schedules, details of panels and seminars, maybe hotel maps. Have a happy convention!

nesfa

The New England Science Fiction Association, Inc. is the largest and most organized fan group in the Boston area. It meets twice a month; one meeting is informal, devoted to committee meetings, apa collation, and general merrymaking. Then there is a business meeting, complete with Robert's Rules and parliamentary procedure. Despite lengthy debate about such matters as the care and feeding of the Corporate Seal* these meetings manage to coordinate and finish a rather astonishing number of projects. (*It eats microfiche.)

The most obvious of these projects is the Boskone; it occupies a substantial portion of the membership's time, and many other projects are related to it. There are also two small informal convention each year, the Lexicon and the Wintercon.

NESFA has a number of publishing projects. It sells the Strauss index to the SF magazines and original anthologies for 1951-1965, and compiles and publishes a yearly supplement to it. Last year it finished and published The Noreascon Proceedings, a complete illustrated account of the 1971 Worldcon. For the past six years, NESFA has honored the Boskone Guest of Honor by bringing out a limited-edition book of his or her work. NESFA also has compiled and published an Index to Perry Rhodan in two volumes.

NESFA also puts out two fanzines: Instant Message, a twice-monthly newszine with the minutes of meetings and a calendar of events, and Proper Boskonian, a genzine which is currently quarterly. There is also an amateur press association, or apa, an organization which exists to encourage and distribute the publications of its members, called APA:NESFA, to which members of NESFA may belong.

NESFA has for three years now sponsored a science fiction short story contest for unpublished writers, the winners of which are announced at the Boskone. And also at Boskone NESFA awards the Skylark, an award given to people who have done much for science fiction and its fans.

There will be a table in the Hucksters Room where NESFA will be selling its publications; it will be manned or womanned by people who will be glad to talk to you about NESFA. The committee people and many other NESFAns will also answer any questions. Membership in NESFA is open to anyone, not just New Englanders, and a subscribing membership costs \$6.00. This entitles you to receive all our fanzines for a year, attend some meetings, and get discounts on our other publications. The address is NESFA -- Box G, MIT Branch Post Office -- Cambridge, MA 02139.

boskone 101

Winter/3cr/Anthony R. Lewis, Ph.D., F.B.I.S., F.N.

Greetings, class: stand at ease. I am Helmuth and I will be speaking for Boskone. Yes, B-O-S-K-O-N-E as in "Zwilnik". The word derives from BOSTON CONference with the obvious transmutation being left as an exercise for the student (Kinniston, stop that fidgeting!). Now please turn in your texts to

TABLE I

<u>Conference</u>	<u>Date</u>	<u>Attendance</u>	<u>Location</u>
Boskone	Feb 1941	25	R.D. Swisher home
Boskone	Feb 1942	25	Ritz-Plaza, Boston
Boskone	Feb 1943	14	Ritz-Plaza, Boston
Boskone	Feb 1945	5	R.D. Swisher home
Northeast SF Conf.	Sep 1945	9	Hotel Hawthorne, Salem MA.

These are the primordial conferences, the ur-Boskonen; so to speak. All our information from this far time comes from Special Agent Harry Warner Jr., Who Knows All. Our deputies in those days were the Strangers Club. It was founded in February 1940; after which, in April 1941, it founded the NFFF and then, as you see above, the Boskonos. It took the intervention of World War II to stop these Boskonos and had it not been for the atomic bomb it is doubtful that even the War would have done it. For the record, these Boskonos were small, informal, and mostly discussed NFFF business (probably rewriting the constitution.)

After-The-War, lackies of the Galactic Patrol permeated the Boston area and it was necessary to pass activity to the MIT Science Fiction Society (organized in 1945, founded in 1949!!) to keep alive the flame until Times Were Right.

In 1965 David A. Vanderwerf (who yet lives) began the current Boskonian cycle in the Boston area. Under the aegis of the Boston Science Fiction Society (BoSFS) four (4) Boskonos were held. Originally we had planned to hold this meeting biannually but sanity prevailed amongst the majority of Boskonians and this concept was soon abandoned. However, Erwin S. "Filthy Pierre" Strauss (who yet lives) could not bear such pusillanimity (which he mistakenly believed to be a device of the cursed Patrol) and so he sponsored Boskone III at MIT jointly with the MITSFS. In a strict sense the legitimacy of Boskone III (and Filthy Pierre) is still moot.

Boskone I had the first and only banquet ever held; it was at this banquet that Alma Hill first proposed the awarding

of the Skylark, in memory of E.E. "Doc" Smith, who chronicled the wars of Boskone against the vile minions of the Galactic Patrol and whose activities over the years symbolized both professional excellence and the friendly encouragement of fan groups. These, then, are the qualities we look for in choosing the recipient of the Skylark.

During the Second Cycle Boskones were small, making possible the TANSTAAFL table (which lingered until Boskone VII, now no longer feasible, alas.)

TABLE II

Bos kone	Date	Atten dance	Location	Chairthing	Guest of Honor
I	9-65	66	Statler- Hilton	D.Vanderwerf	Hal Clement
II	3-66	71	same	same	Fred Pohl
III	10-66	68	MIT	Erwin Strauss	
IV	4-67	72	Statler- Hilton	Paul Galvin	Damon Knight

Flushed with success, BoSFS disbanded in a sense. In October 1967 NESFA was founded under the direct influence of Gharlane of Eddore and it eventually absorbed BoSFS, the Boskones, and the Coffee Pot (of which we cannot speak here as none of you has an adequate security clearance).

Boskones now began to grow in size as recruits rushed in to swell the ranks of those fighting against Civilization. With the increase in size came new features: Boskone VII had the first art show and major film programming. Boskone VIII was different, being a large relaxacon at which diverse concepts for Noreascon such as discussion groups, seminars, etc., were tried out. Table III shows the growth.

TABLE III

Bos kone	Date	Atten dance	Location	Chairthing	Guest of Honor
V	3-68	155	Statler- Hilton	Paul Galvin	Larry Niven
VI	3-69	262	same	Leslie Turek	Jack Gaughan
VII	3-70	383	same	Tony Lewis	Gordon Dickson
VIII	3-71	285	Rolling Green	Bill Desmond	Larry Niven

Between Boskone VIII and Boskone IX falls the 29th World Science Fiction Convention --Noreascon-- held at the Boston Sheraton; although not sponsored by NESFA as an organization it was essentially put on by NESFA personnel (acting as "advisors"). Some of the explosive growth of Phase III of the Second Cycle must be laid to the account of this Worldcon. See Table IV for illustration.

TABLE IV

Boskone	Date	Atten dance	Location	Chairthing(s)	Guest of Honor
IX	4-72	403	Statler-Hilton	Fred Isaacs	L.Sprague deCamp
X	3-73	405	Sheraton-Boston	Susan Lewis	Robert A.W. Lowndes
XI	3-73	753	same	Don & Jill Eastlake	Isaac Asimov
XII	3-75	905	same	Ann & Terry McCutchen	Anne McCaffrey
XIII	2-76	952	same	Ellen Franklin & Jim Hudson	Poul Anderson

The intensity and amount of programming has been increasing as has the art show. Boskone IX had a fan operetta, Boskones XI, XII, and XIII a costume party, now discontinued for lack of space, and Boskones XII and XIII a puppet show.

Data known for this year are

XIV	2-77	????	same	Tony Lewis	Ben Bova
-----	------	------	------	------------	----------

Well, I see our time is up. I hope you have all been paying attention as we are going to have a short quiz...

(MacDougal, see me in my office after class!)

A.R. Lewis

Much of the information in this article was researched and tabularized by Fred Isaacs for a previous program book. Tony and I both thank him.....sgd

art show

LOOKING AT ARTWORK

The Art Show has over 500 pieces of original science fiction artwork on display, representing more than fifty different artists, including Jack Gaughan, Rick Sternbach, Mike Whelan, Vincent DiFate, Mike Gilbert, Ron Miller, and the Boskone 14 Official Artist, John Schoenherr. The Art Show is located in the Fairfax Room and will be open for viewing during the following times:

Saturday 10 a.m. to 10 p.m.

Sunday 10 a.m. to 2 p.m.

VOTING FOR ARTWORK

All of the Art Show awards are decided by vote of the convention attenders, except this year's "Editor's Choice", which will be chosen by our Guest of Honor, Ben Bova. Ballots and voting instructions are available at the Art Show desk; they must be filled out and turned in by 10 p.m. Saturday. Separate awards are given in the Professional and Amateur divisions. The categories in each division are:

Science Fiction

Fantasy

Astronomical

Any medium

Humor

Best Artist

Best Color

Best Black and White

Best 3 Dimensional

PHOTOGRAPHING ARTWORK

If you wish to photograph any of the artwork, you must first sign a statement affirming that any photographs you take are for your personal use and will not be sold, reproduced, publicly displayed, or otherwise distributed, without the written permission of the artist. A few artists have requested that no pictures whatsoever be taken of their artwork (due to copyright restrictions, etc.) and their names are listed on this statement. Please ask for a copy at the Art Show desk.

BIDDING ON ARTWORK

Most of the artwork in the Art Show is for sale. The bid sheet attached to each piece will tell you whether it will be sold by auction or by written bid, or whether it is not for sale (NFS).

Auction artwork is marked by a red dot and will be sold Saturday from 4-5 p.m. The auction will be held as part of the main program in the Republic Room. Contrary to the usual auction practice, the winning bidder will not pick up and pay for his artwork at the auction; he will simply sign an acknowledgement of his bid and will pick up his artwork later. (See PICK UP AND PAY, below.) This is being done for three reasons: 1) it allows the artwork to remain on view and be voted on all day Saturday; 2) it means that the art buyer has to go through the hassle of paying only once for all of his artwork; 3) it eliminates the security problem of people carrying their auction-bought artwork in and out of the Art Show.

We will close out the written bid artwork in two stages. First the Art Show will close for 15 minutes at 2:00 p.m. Sunday; the room will be cleared and all bid sheets with fewer than 8 bids on them will have the highest bidder circled and will thus be sold to the circled bidder. Pieces with no bids on them will have a line drawn across their bid sheets and may be bought after 2:15 for the minimum bid. Pieces with 8 or more bids will be considered "hotly contested" at this point and will go into a special mini-auction at 3:00 p.m. Sunday. Previously the Art Show remained open during closeout and the chairman proceeded around the room circling the high bidder and allowing last-minute bids in case some item was hotly contested. However, last year there were only three genuinely hotly contested items and this practice both prolonged the close-out process and made it uncertain to bidders whether a piece on which they were high bidder at 2:00 was really theirs. Therefore, after 2:15 anything that has not been declared "hotly contested" will be available for pickup by the purchaser.

Second, at 3:00 p.m. these hotly contested items will be auctioned, on the same floor and near the Art Show room if not in the Art Show itself. By 3:30 this should be over. For security of the artwork, if the mini-auction is not held in the Art Show room, it will be returned to the Art Show room before it may be picked up. Depending on the number of hotly contested pieces, you may either follow the Art Show staff back and pick up your purchase (if there are only a few) or wait for us to rehang them (if there are many).

PICK UP AND PAY

The Art Show will be open for art buyers to pick up and pay for their artwork from 2:15 p.m. to 5 p.m. on Sunday. All your purchased artwork, whether bought at auction or by written bid, must be picked up and paid for during this time. If someone else is picking up artwork that you have bought, he must have a written authorization from you. Exceptions to these hours will be made only in unusual circumstances; please see Sue Lewis if you have a problem.

If you do not claim your purchase by 5 p.m. Sunday or make special arrangements, at 5 p.m. it will be sold to the next highest bidder or declared unsold.

WHAT YOU ARE BUYING

When you have bought a piece of artwork, you have bought only the physical possession of it and the right to display it. You have NOT bought any right to reproduce the work. Many artists will grant the right to amateur reproduction for the asking if you want to use the piece you have bought for a fanzine illustration or cover, or for your personal stationery, but you must ask. Some artists sell reproductions of their work, folios, posters, stationery, and so forth, and would rather you did not make even amateur reproductions for various reasons -- including confusing people about the quality of their reproduction. Professional reproduction rights -- that is, the right to reproduce the work to sell, or as part of a poster, folio, book, or magazine (not a fanzine) which is sold, must always be purchased from the artist separately.

ART SHOW SCHEDULE

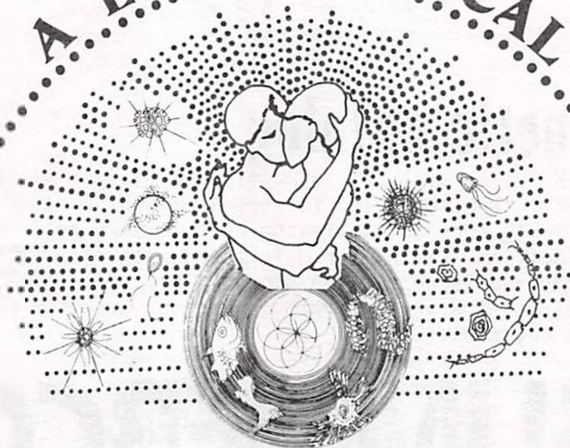
Friday:		Art Show open for set up only
Saturday:	10 a.m.	Art Show opens; voting begins
	4 p.m.	Auction in Republic Room
	10 p.m.	Art Show closes; voting closes
Sunday:	10 a.m.	Art Show opens; winners posted
	2 p.m.	Art Show closes for 15 minutes; written bids are closed
	2:15	Pick up and pay
	3 p.m.	Mini-auction of hotly contested pieces
	5 p.m.	All purchases must be picked up

THE MURAL

The mural will be in the Beacon complex this year. There will be large expanses of blank paper and a supply of pens and felt-tips and other drawing materials with which you may exercise your creativity. Some or all of the mural may be auctioned.

LOVELIGHT

A LASER MUSICAL



A SUSTAINED EXPLOSION OF LASER LIGHT, COLOR & MUSIC

at the
Charles Hayden Planetarium
Boston Museum of Science

tues, wed, thurs
friday
saturday
sunday

9:30 pm
9:30, 10:30
8:30, 9:30, 10:30
8:30, 9:30

Admission: \$3.00 advance or at the door

For reservations and information, call

LOVELIGHT, 723-4586

computer games

We will have terminals and computer games in the Board room again this year, but we will also be running things a bit differently. We want the computer games to be available to the whole convention, not just to a small group who hog the machines. The details of how we plan to accomplish this will be posted at registration and also at the Board room (which is next to the films). If you haven't played computer games before, come give it a try. We'll do our best to make it easy to play. The hours are:

Friday: 5 p.m. to 10 p.m.

Saturday: 11 a.m. to 5 p.m.

Sunday: 11 a.m. to 5 p.m.

kinetic katalog

The Kinetic Katalog is a multiple-projector slide show of SF art, from the pulps to recent pieces, most of them not available for public viewing because they're in private collections. It will run in the Beacon area Saturday and Sunday and is well worth stopping at. Since we'll probably be piping the program into the Beacon area, you won't even miss anything.

SUMMERCON

GUESTS OF HONOR: PHILIP JOSÉ FARMER & ANDY PORTER

A semi-relaxed, fan convention
in the heart of beautiful Toronto

Our convention hotel is the brand new CARLTON INN. The Carlton, besides having a bar fridge in every room and a common room on every floor, has offered us special rates: \$15 single, \$19 twin, \$19 double.

JULY 29 - 31, 1977

COME JOIN US!

\$4 until March 1st, \$5 until July 1st, \$6 at the door.

For more information and/or membership, write to:

SUMMERCON

Box 846, Postal Station K

Toronto, Ont., CANADA M4P 2H2

hucksters

The hucksters will be set up in the Liberty Complex again this year. The hours during which they will be open for sales are as follows:

Friday: 6 p.m. to 9 p.m.
 Saturday: 10 a.m. to 6 p.m.
 Sunday: 10 a.m. to 5 p.m.

filksing

The Boskone filksing is a great place to get together with all other filksong lovers and sing the oldies as well as the newies to the heart's delight. The NESFA Hymnal will be available for sale at a reduced rate. Provided free will be a small filksong booklet which will include the entries in this year's filksong contest. The filksing will be held Friday and Saturday nights in the Beacon area, starting at 10 p.m. or so. Bring your hymnals and instruments, but most important, bring yourselves and sing your hearts out.

discussion groups

Everybody has their own SF and fannish favorites, ranging from future histories to uchronia, to symbolism in a certain author's work, to computers to fanzine writing to Who Sowed Courtney's Boat (I don't know. Ask Harry Warner). Since there will be about 1000 people at this Boskone, there are likely to be some who share your particular interest. We throw the convention suite open for discussion groups on any topic you might want to suggest, and provide refreshments. All you have to do is choose a topic and a time, and list it on the bulletin board next to registration. We'll try to provide a list in the daily newsletter, and you can use your own room or that of another volunteer if the suite is in use at the time you want. If the program doesn't inspire you, here's a chance to make up your own.

pool party

Friday night we have a party for the convention at the Sheraton's pool on the fourth floor. It has a cash bar (we subsidize the drinks somewhat) and is a good place to come, meet people, and talk. Many of the people on the program come, and the talk gets interesting. Besides, it's indoors and well heated, so it's a good place and time to take a swim. Bring your suit. The pool is open throughout the convention, but the party is only from 8 to 10 p.m. Friday night, so please come to it.

about the hotel

- CHECKOUT TIME -- 1 PM. A later checkout time can be arranged on an individual basis.
- FALSTAFF ROOM -- Breakfast, 7:30 AM to 10:00 AM
Lunch, 11:30 AM to 2:30 PM
Dinner, 5:30 PM to 10:00 PM
--appropriate dress required--
- KON TIKI PORTS -- Opens 11:30 AM, closes 11:30 PM
Lunch and dinner
- PAVILION
COFFEE SHOP -- Opens 6:30 AM, closes midnight
Breakfast, lunch, and dinner
- UPSTAIRS PUB -- Lunch, 11:00 AM to 2:30 PM
- ROOM SERVICE -- 6:30 AM to midnight
- POOL -- Opens at noon, closes at 10:00 PM
--no food service at poolside--
- SECURITY -- It is a very bad idea to leave money or valuables in your hotel room (even locked) or elsewhere around the convention. There are free safety deposit boxes in the hotel, and sometimes you can leave things in the hotel safe.

There is a chain bolt on your room door; the use of it while you are asleep will help deter thefts and keep you from being disturbed by the maids before you are awake.

There are also checkrooms, reasonably priced, in the hotel for those of you who are not spending the nights at the hotel. Few things can mess up your convention as badly as a theft; please be careful!

committee room

The committee room is the place to go if you lose or find something, if you have a question about the convention, if you have a problem with the hotel, if you have a complaint, if you need help in any way, or if you want to offer some. The people there are very eager to have you enjoy your Boskone, and will do anything (well, nearly anything) to make sure that you have the opportunity to do so.

There is only a limited amount of space in that room, however, so please don't ask to leave things there.

"banquet"

The Kon-Tiki Ports restaurant at the Sheraton runs an inexpensive but good brunch on Saturdays. It generally includes a sweet-and-sour dish, fried rice, desserts, and so on. Since we don't want the work of running the usual expensive convention banquet, we compromise by encouraging you to make this brunch a quasi-banquet. Just show up when it opens, pay your share, and get in line, sitting with whatever nice and interesting people you may find.

new england sf clubs

NESFA, Box G, MIT Branch Station, Cambridge MA 02139. Conventions, publishing, fanzines, an apa, meetings on Sundays twice a month.

The Other Club, c/o Joe Ross, 30 Winchester St., Brookline MA 02146. Social meetings weekly on Friday evenings.

MITSFS, W20, MIT, Cambridge MA 02139. Major SF library; library privileges available to outsiders.

Tesseract, the MUB, U. of New Hampshire, Durham NH 03824. University of New Hampshire Science Fiction Society

FRED, the New Haven Science Fiction and Fantasy Association. Meetings twice monthly at various locations. Write to Linda Johnson, 550 Dixwell Ave., New Haven CT 06511.

Boston Star Trek Assn. 27 Michael Road, Randolph, MA 02368. Monthly weekend meetings.

U. of Mass. Science Fiction Society RSO 352, Amhurst MA 01003 Room 434, U.Mass Student Union. Club and 9000 volume library. Open to the "five college community" and others

WPISFS, Worcester Polytechnic Institute. WPI Box 2544, WPI, Worcester MA 01609. Meetings on Thursdays twice monthly; runs Technicon in January every year.

Worcester State College SF Society c/o Nora Barraford, 202 S. Main St., Sherborn MA 01770

University of Connecticut SFS, c/o U of C, Storrs, CT.

Rhode Island Science Fiction Alliance (RISFA). A loose federation of eccentric persons. Spiritual home of the RISFA players. May be reached through the D'Ammassas at 19 Angell Dr., E. Providence, RI 02914. Activities: none.

NEW ENGLAND SCIENCE FICTION ASSOCIATION

sf story contest

THIS YEAR'S WINNERS

First Prize to Kerstin Lange for Runholt

Second Prize to Kerstin Lange for By the Hours in a Day

Third Prize to James Quinn for Smoke Gets In Your Eyes

Honorable Mention to:

Brenda Wang for The Tempest

Kathy Watts for What a Planet Can Do

D. C. Black for Threshold

Kathleen S. Wehn for Edwin Parker and the White
Lightning

NESFA has sponsored its science fiction story contest for the past three years, for the purpose of encouraging and recognizing new writers in the science fiction/fantasy field. It is open to all new writers, those who have never sold a work of fiction.

Stories must be original work, and they must be less than 7,500 words long. They must be either science fiction or fantasy. The deadline for entry is usually in October; the stories then go through several rounds of judging and the winners are announced at Boskone.

NESFA returns the manuscripts, and all rights to the stories remain with the writers.

There will be a flyer with the rules and details about how to enter the next story contest out this spring sometime; if you would like to get it, or have other questions about the contest, please write to:

Story Contest Chairman
NESFA
Box G, MIT Branch P.O.
Cambridge, Mass. 02139



Lunacon '77

APRIL 8 - 10, 1977

BILTMORE HOTEL -- N.Y.C.

GUESTS OF HONOR

L. Sprague and Catherine de Camp

REGISTRATION: ADVANCE (TO 3/5/77) - \$6.00
AT THE DOOR - \$8.00

Checks payable to:

Write To: Walter Cole
1171 East 8th Street
Brooklyn, NY 11230

LUNACON

DEALERS' TABLES: EACH - \$30.00 (INCLUDES 1 MEMBERSHIP)

Sponsored By The New York Science Fiction Society - The Lunarians, Inc.

the skylark

The Skylark is the annual award given by the New England Science Fiction Association, Inc., in honor of the late E.E. "Doc" Smith. The award was originated by the committee of Boskone I, in September of 1965, when they were informed of the death of the man whose writing inspired the name of the convention.

The award is given to the person who, in the opinion of the association, has contributed significantly to science fiction, both through work in the field and by exemplifying the qualities which made "Doc" so well loved by all who knew him.

Previous recipients were:

1966	Frederick Pohl	1971	No Award
1967	Isaac Asimov	1972	Lester del Rey
1968	John Campbell	1973	Larry Niven
1969	Hal Clement	1974	Ben Bova
1970	Judy-Lynn Benjamin	1975	Gordon R. Dickson
	1976	Anne McCaffrey	

The award is in the form of a lens mounted on a wooden base, with an inscribed brass placque. The name and form of the award commemorate the two classic series by E.E. Smith, the Skylark series and the Lensman series.

the fellowship of nesfa

Throughout this program book you may have noticed that some of the names have the initials "F.N." after them. This is a new designation which NESFA has created to honor those people who have made significant contributions to NESFA and the furtherance of its aims. It stands for Fellow of NESFA, and the Fellowship is modeled after the academic fellowships. New Fellows are installed at a banquet; the first such installation was held this fall. Those who were installed are:

Isaac Asimov	Richard Harter	Frank Prieto
Kris Benders	Marsha Jones	Cory Panshin
Karen Blank	Linda Kent	Joe Ross
Ben Bova	Susan Lewis	Elliot Shorter
Judy-Lynn del Rey	Tony Lewis	Harry C. Stubbs
Lester del Rey	Edwin W. Meyer	Leslie Turek
William H. Desmond	George & Andrea	David Vanderwert
Jill Eastlake	Mitchell	Drew Whyte
Paul Galvin	Marilyn Niven	Robert Weiner

films

We are very proud to have on our schedule this year two recent releases, YOUNG FRANKENSTEIN and THE FOUR MUSKETEERS, that will bring a larger than usual dose of humor to the Commonwealth Room. We also have the usual run of trademark Roadrunner cartoons, animated shorts, experimental SF or fantasy short films, and documentaries. The schedule, printed separately, is the famous Boskone minute-by-minute one. You can trust this schedule. We are here to entertain you, not to confuse or frustrate you. A marquee will be outside the Commonwealth room if (horrors!) we do have to admit to being a minute or two late. The Master Clock will also be there to set your watch by. Happy viewing!

Features:

YOUNG FRANKENSTEIN - Mel Brooks' slapstick spin-off of the original classic.

THE FOUR MUSKETEERS - Recent remake with Richard Chamberlain.

DOC SAVAGE - Starring Ron Ely with the tattered shirts of the bronze man.

THEATER OF BLOOD - With Vincent Price and !!Diana Rigg!! Quite gory.

FANTASTIC VOYAGE - The kiddie matinee. Raquel Welch and white blood cells.

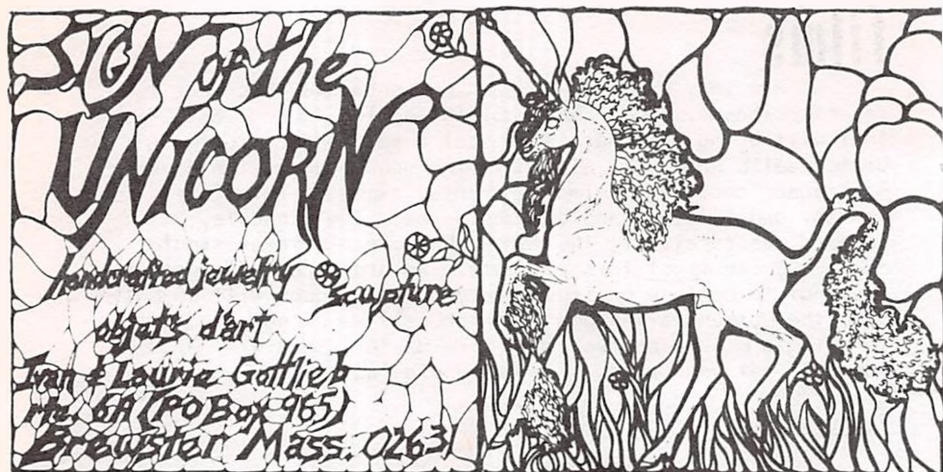
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