

# BOSKONE XVI



16-18 February 1979

# BOSKONE XVI

CHAIRMAN'S

# WELCOME

Welcome to Boskone 16, the four squared Boskone. Whether this is your first Boskone or your tenth, we hope that you will find it stimulating and enjoyable. This year we are honoring the best selling and renowned author Frank Herbert and the renowned punster and planetarium director Mark Chartrand. Our convention logo and publications were designed by local artist Mike Symes, whose works will also be available in the first ever Boskone Portfolio.

Many Boskone activities will be in different and larger rooms this year. More people attend Boskone each year so we must be doing something right in recent years. If you can't find something, look for signs or ask the information room or any Boskone committee member.

Please fill out a Boskone questionnaire if you want to make any comments or suggestions so we can do even better next year.



# BOSKONE XVI

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## BY MICHAEL SYMES

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one in the genre, and now appears fated to be a goldmine of material for historians. Lord, how academic attention doth make pecksniffs of all us hobos."

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BK XVI



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## INDEXES

- INDEX TO THE S-F MAGAZINES 1951-1965 \$12.00 \_\_\_\_\_  
 The MIT Science Fiction Society's index, edited by Erwin S. Strauss. Hardbound, iv+208 pages, 8½"×11".
- THE NESFA INDEX TO THE SCIENCE FICTION MAGAZINES AND ORIGINAL ANTHOLOGIES: 1976 \$5.00 \_\_\_\_\_  
 iii+38 pages, 8½"×11", ISBN 0-915368-05-6.
- [The NESFA INDEX for 1977 is currently in preparation, as is a cumulative index covering the years 1966-1975 (the original indexes for which are all out of print).]
- INDEX TO PERRY RHODAN: U.S. EDITIONS 1-25 \$1.00 \_\_\_\_\_  
 Mimeo, 12 pages, 8½"×11".
- INDEX TO PERRY RHODAN: U.S. EDITIONS 26-50 \$1.00 \_\_\_\_\_  
 Mimeo, 18 pages, 8½"×11".

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 Contains the text of all main program items, including the Hugo Awards banquet. With eight appendices, and more than sixty photographs of the convention. Hardbound, 192 pages, 8½"×11", ISBN 0-915368-00-5. Edited by Leslie Turek.
- NOREASCON PROGRAM BOOK \$2.00 \_\_\_\_\_  
 With color cover by Mike Gilbert. Softbound, 130 pages, 5½"×8½".
- NOREASCON BANQUET LP \$6.00 \_\_\_\_\_  
 A two-record album with all the speeches, jokes, and Hugo presentations of the awards banquet (Robert Silverberg, Toastmaster).

## OTHER BOOKS

- TOMORROW MAY BE EVEN WORSE by John Brunner & ATom \$4.00 \_\_\_\_\_  
 The 1978 Boskone Book. A collection of humorous quatrains by one of SF's leading writers and poets, each with a cartoon by British illustrator Arthur Thomson (ATom). A numbered edition of 1000, softbound, 64 pages, 5⅝"×6", ISBN 0-915368-15-3.
- VIEWPOINT by Ben Bova \$10.00 \_\_\_\_\_  
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- THREE FACES OF SCIENCE FICTION by Robert A. W. Lowndes \$7.00 \_\_\_\_\_  
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BOSKONE PROGRAM BOOKS: Boskone 4-9, 50¢ each; Boskone 11-15, 75¢ each.

# WHO'S WHO?



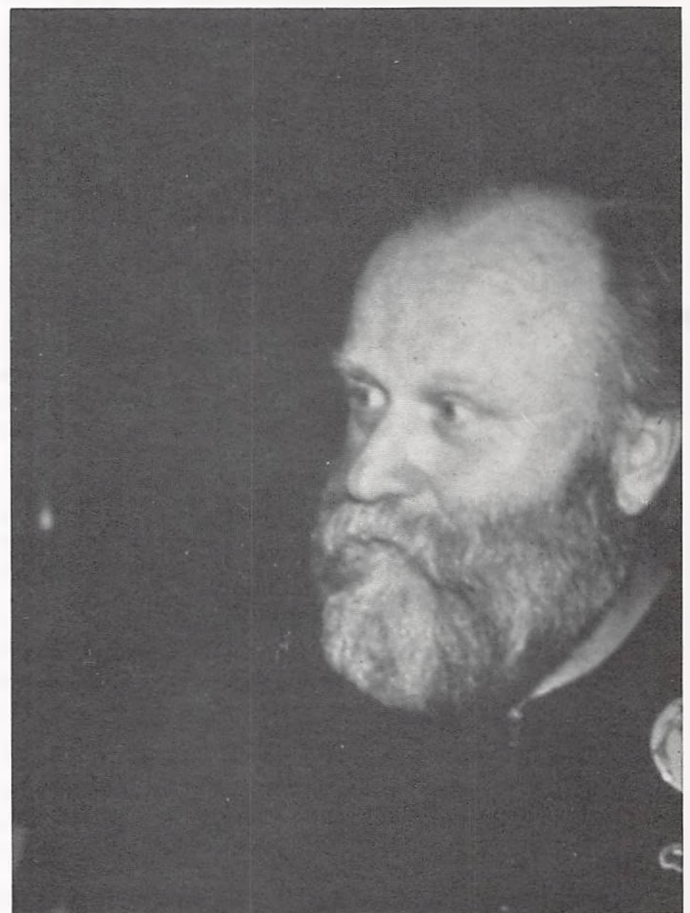
## Frank Herbert: Appreciation

by Hal Clement

This should be an easy few pages to write. It has been common knowledge for many decades that science fiction is not really literature, and it has been general experience for at least as long that Best Sellers can't be science fiction (I don't propose to get into an argument over Robert Heinlein's *Stranger...*).

Therefore, by the unbending logic so often criticized by John Campbell and practiced by Mr. Spock, Frank Herbert doesn't really exist. *Dune* and its sequelae are subjective phenomena like the misbehavior of the sun at Gibeon and Fatima, and don't need physical explanation.

Of course, if I assume that, I place myself in a rather awkward position. It means that I have been not only hallucinating, but enjoying it. This in turn implies that either my brain is succumbing to the ravages of entropy, which I'd rather not believe, or that I've been violating common sense at its most basic level and started popping pills. I'd rather not believe that either; so maybe, logic aside, there really is a Frank Herbert. And he has really written a book, or a set of books, whose sales have vastly exceeded the



known population figures for fans. Let's make this comfortable assumption.

Now, as all us science fiction writers know perfectly well, mere sales are not the prime criterion for the excellence of a book. I'm sure Frank will agree with this. Like the rest of us, he has written superior works, some of which not only failed to go well with the public but even failed to make it with the editors, who form a peculiar subspecies anyway. I have not asked Frank which of his works he considers his best, and I don't plan to. After all, his opinion might be subjective. Besides, he might believe the answer, and it's a very dirty trick to convince an author that he's already done his best work (believe me!).

Since not all attendees at a given Boskone are old hands, I suppose I should mention that Frank has written a lot besides the *Dune* stories; and at least one of those other stories was at least as memorable—this in spite of the fact that I seem to remember Frank's telling me that it was a padded haiku. I mean *Under Pressure*, which some of you may recall as *Dragon in the Sea* or even *Twenty-First Century Sub* (isn't it odd what some publishers will do in the hope of spreading the taste for science fiction? Well, the end sometimes justifies the means.)

I don't know why I liked this story better than *Dune*. I don't think it had anything to do with the hard-science content, even though I spent most of the reading time with *Dune* wondering whether we'd ever be told where the sandworms got their energy. The physical science in *Under Pressure* was beautifully consistent and made me very happy, but the key science was psychology. I've had only two courses in this in my life, and neither one convinced me that the field has yet reached the status of a science. I could, therefore, neither criticize this aspect of Frank's story nor use my own knowledge to predict what was going to happen—something which I have publicly stated to be an essential part of real science fiction. Nevertheless, the *Fenian Ram's* Odyssey is on my list of frequently-reread stories, I will defend to the limit its right to be called science fiction, and it doesn't need any defense of mine for its right to be called an extremely good story.

But you're not reading Frank at this con; you're meeting him. You'll all hear him speak formally, which he certainly knows how to do. A good many of you will talk to him more personally—he's usually not hard to find. You'll like him. You may not agree with him, but if you don't, be careful; he has an interesting tendency to turn out to be right. He's written stories with nice, controversial points buried in them. I hope you've read some of them, and come around with your intention of disputing one or more of the points.

I'm not being nasty; I won't enjoy seeing you straightened out. I may not see it happen, in fact; maybe Frank will lose the argument.

But whether he wins or loses, I can hope that each of you will get the basis for a new story; and I know I'll enjoy Frank's.

—Hal Clement



## Mark R. Chartrand

by Ben Bova

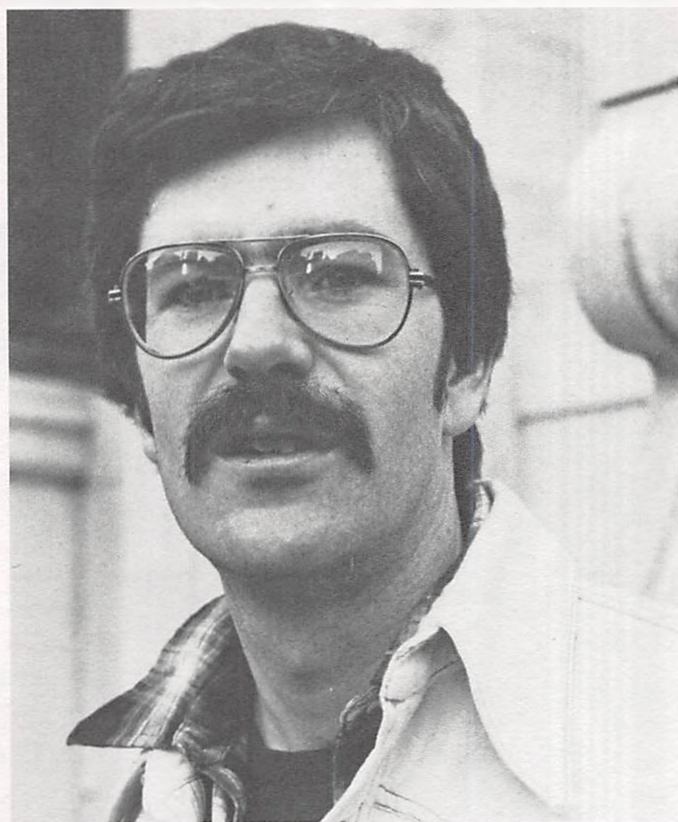
Dr. Mark R. Chartrand is Chairman and Associate Astronomer of the American Museum—Hayden Planetarium, in New York City. In the demanding world of planetarium and museum management, that is equivalent to being the Robert A. Heinlein and/or Frank Herbert of his profession. And although Dr. Chartrand is much too modest to confirm the rumor, there is a strong suspicion afoot that he is the youngest man ever to achieve this lofty position.

He is a writer of considerable note (with a monthly column in *Omni* magazine), a charming lecturer who has appeared on numerous television and radio shows, a consultant for publishers ranging from *Reader's Digest* to *Natural History* magazines, and one of the best teachers you'll ever encounter.

Most important of all, he is a premier-class punster, coiner of the capsule review "*Space: 1999—marked down from 2001*" and the acclaimed winner of the first Punday Night contest, back at Boskone 14. So be warned.

—Ben Bova





## Mike Symes

Q - Who am I talking to, Mike Symes or Mike Symes?

A - My name rhymes with whims, not crimes.

Q - How did you get involved in science fiction and fantasy?

A - Early exposure to comics, Andre Norton books, horror movies, and *Mars Invades Earth* bubblegum cards. I was an SF junkie.

Q - But now you're a vinyl junkie?

A - I still read SF and comics, but I collect music. Eno, Gong, Brand X, Soft Machine, Can, Alphonso Johnson, and Tommy Bolin are my favorites.

Q - You must like something that's commercial.

A - OK, Steely Dan and Little Feat. Roxy Music?

Q - But when did you decide to be a fantasy artist?

A - When I read stories, my visualizations were always clear. Intense, even. I didn't know how to put them down on paper.

Q - When did you begin, seriously....

A - I sent sticky quarters away for SF fanzines advertised in *Castle of Frankenstein* magazine. Sending drawings to those fanzines probably changed my life. Convinced me to go to art school, anyway....

Q - What was art school like?

A - My teachers never really encouraged me to do fantasy or SF art. But they liked me because I worked. Even if I did turn a lot of commercial assignments into SF paintings....

Q - Okay, what happened when you got out of art school?

A - Well, I wasn't too thrilled about doing commercial art....

Q - Design and pasteup?

A - Right. And I wasn't happy with my SF paintings either.

Q - Why not?

A - They represented attempts to use color and design theory from art school. I should have focused on producing internally consistent finished work, based on my own strengths, instead of piecemeal assimilation of theories.

Q - What's wrong with those theories?

A - Nothing. But I was using them as tricks. They should be part of your basic perceptions, used in an overall way, not just in isolated instances.

Q - But you work as an art director now, right?

A - Yes, I work full time at an in-house corporate art department. Four color catalogues and magazine advertising are what I do for the most part

Q - Is it satisfying?

A - No, but it pays the rent.

Q - You do SF and fantasy work in your spare time, then?

A - Sure. It's real fun to do.

Q - And maybe it'll pay the rent sometime?

A - Right!

Q - Who are your influences?

A - There aren't any direct stylistic influences that show in my work. Not now, anyway. My early stuff got a lot of mileage from Emsh, Gaughan, Gilbert, and Schoenherr.

Q - Who do you like now?

A - Lots of people. Classy New York illustrators like Daniel Schwartz and Bernard Fuchs. Most of the old standards like Pyle and Wyeth .

Q - In the SF field?

A - Barber and Whelan. Moebius in *Heavy Metal*. Probably twenty or thirty more....

Q - Do you think illustration is fine art?

A - Sure, some of it. We could talk forever on this one....

Q - Is your work fine art?

A - I don't know. Maybe some of it. I try to create images that are satisfying to me.

Q - In what way?

A - Depth, consistency, subtlety of effects, simplicity of image, richness of detail....

Q - You mean the **balance** of those things?

A - That's right.

Q - Enough?

A - Enough.

## People

CHAIRMAN .....DONALD E. EASTLAKE FN  
 Art Show ..... Ellen F. Franklin FN  
 Boskone Portfolio ..... Mike Symes  
 Costume Party ..... Selina Lovett FN  
 Discussion/Digestion Groups ..... Gail Hormats  
 Filksing ..... Lisa Raskind  
 Films:  
 Programming & Planning .... William Carton FN  
 Projection Scheduling ..... Craig Mathieson  
 Screen & Platforms ..... Chip Hitchcock  
 Sound ..... Bob Spence  
 Games ..... Wendy Glasser  
 Hucksters Room ..... JoAnn Wood FN, Rick Katze  
 Information Room ..... Pat Vandenberg  
 Logistics ..... Bob Spence  
 Mimeo Room ..... Tony Lewis FN  
 Mural ..... Jill Eastlake FN

NESFA Sales Table ..... George Flynn FN  
 Official Photographer ..... Kris Hall  
 Operations ..... Leslie Turek  
 Plaques ..... Gail Hormats  
 Play ..... Chip Hitchcock,  
 Sue Anderson, Mark Keller  
 Punday ..... Mark Chartrand  
 Program ..... Selina Lovett FN  
 Program Book:  
 Editor ..... Pat Vandenberg  
 Design ..... Mike Symes  
 Typesetting ..... Chip Hitchcock  
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 Assistant ..... Peggy Kennedy  
 Progress Report ..... Jill Eastlake FN  
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Hucksters Tables : 1 - \$10; 2 - \$30; 3 - \$60; 4 - \$100

\* Registration is FREE for holders of UK or EIRE passports, SFWA members and other recognised professionals

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 Frederick Pohl

Byron Preiss  
 Milton Rothman  
 Christopher Stasheff  
 Chris Steinbrunner  
 Roy Torgeson

Gil Kane (Co-creator with Ron Goulart of STAR HAWKS comic strip.)

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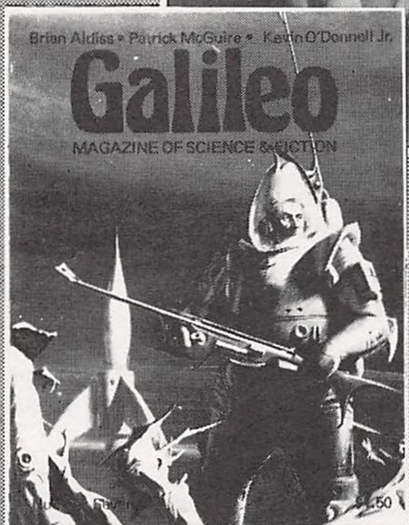
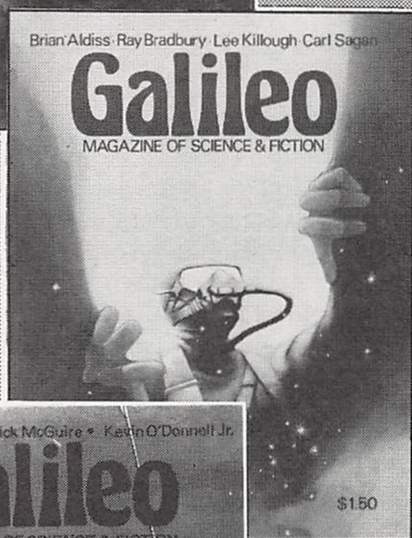
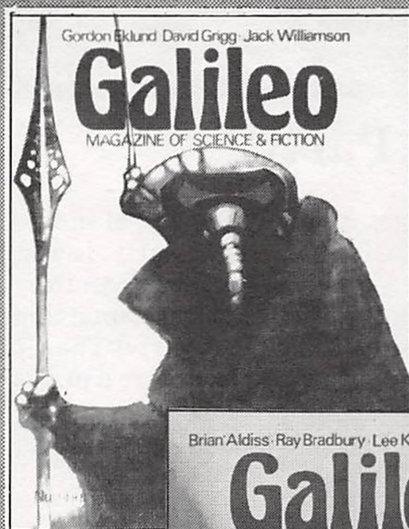
**FOR FURTHER INFORMATION AND MEMBERSHIPS, WRITE:**

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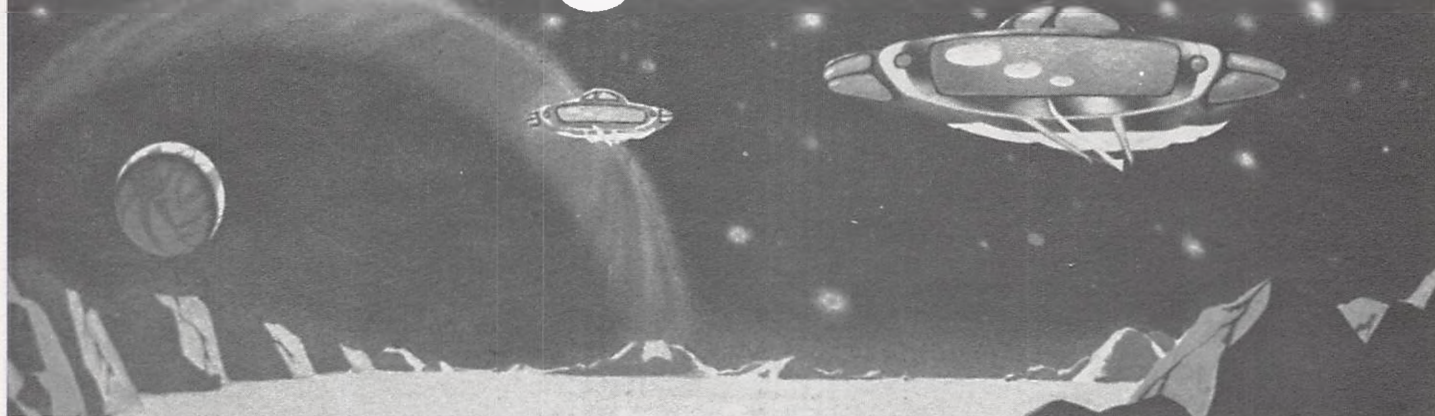
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# WHAT'S GOING ON HERE?



## Program Highlights

At the time when the program book is sent to the printer (approximately three weeks before the convention), not all of the details of the program are set. For complete program listings, consult the pocket program in your registration envelope. The following events will take place:

The Guest of Honor Speech: "Getting Your Ship Together"—Frank Herbert.

The Science Speech: "A Very Model of a Modern Major Galaxy"—Mark Chartrand.

"Real or plausible science in building SF worlds"—Hal Clement, Frank Herbert, Mark Chartrand.

"This is the year of screen SF"—D. C. Fontana, Ben Bova.

"SF planetarium shows"—Mark Chartrand and panel.

"The changing face of SF"—a panel of editors moderated by Drew Whyte.

"Artists' drawing panel"—Mike Symes, Tom Canty, Freff.

"Local fantasy and SF authors"—Jane Yolen, Jeff Carver.

"The Rise and Fall of Practically Everybody"—a Jay Kay Klein slide presentation.

Many other seminars are also planned, including a puppet show, a fanzine panel, and a panel on how to run a convention. There will also be a costume party, a Regency dance, and a fannish musical by the RISFA players; details on these events are included further on in the program book.

## Digestion Groups

are semi-impromptu dinner (or lunch) groups. If you wish to organize a trip to a local restaurant (NESFA will be happy to recommend one) please contact Gail Hormats.

## Costume Party

On Friday night from 8 PM to 11 PM in the Grand Ballroom there will be a costume party. It won't be a formal masquerade with a parade of costumes and a panel of judges and lots of waiting around; think of it as an out-of-season Hallowe'en party! The Guest of Honor and the chairman will each have a prize to give to the costume they like the best, so come over, introduce yourselves, and have a good time.

## Games

With the kind assistance of Interactive Services, we have a good variety of computer games available this year. We will also have several board games and at least one Atari game system. Space for games has been increased this year; they will be located in Liberty B, F, and G (second floor, southeast corner).

## Discussion Groups

are small group (25 or less) talks usually held in the con suite. This year talks on science fiction art, Darkover, prozines, black holes, and others are scheduled. If you are interested in moderating a discussion please contact Gail Hormats for a time.

## Pseudo-Banquet

The Kon-Tiki Ports restaurant on the first floor runs an inexpensive but very good brunch on Saturdays from 11 A.M. to 1 P.M. Since we like the fun of banquets but don't want the hassle of running the usual overpriced and underfed convention banquet, we use this as a substitute. Many of us just go to the brunch when it opens, collect our food, and all sit together.

## Mural

Due to popular demand, Boskone this year is reviving the mural. What's the mural? Well, basically it's a gigantic legal graffito space; we supply a sheet of blank paper some 7 by 16 feet, plus assorted writing and drawing instruments; you supply the inspiration. The results are—well, *unusual*. The first mural is usually auctioned during the main art auction late Saturday afternoon, when a second sheet is put up; the second mural may be auctioned on Sunday. For details, look for signs near the mural or ask Art Show personnel. The mural will be located somewhere near the Art Show.

## 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. A filksong booklet will be provided; Ghu willing, the new edition of the NESFA Hymnal will be on sale. The filksing will be held in the Fairfax room at 11 P.M. Friday and Saturday nights. Bring your hymnals and you instruments, but most important bring yourselves and sing your hearts out!

## Film Program

Our ever-expanding film program has moved up in size to the Republic Ballroom. Since the Republic has more floor area and a higher ceiling than the Commonwealth, it will be a much more comfortable room for films. Multiple entrances will also reduce the crowding at the doors that we have lived with up to now.

The absence of stage and screen in the Republic means we have brought in our own, along with the necessary scaffolding. We have used 12-foot screens before; this year the screen is 20 feet wide. Special quartz arc bulb projectors make sure the image keeps a good brightness.

In any event, a larger room deserves a better program—so we have eleven feature films this year, up from eight last year. Notes on all the films, as well as the minute-by-minute schedule, will appear on the film program insert sheet in this program book. It is printed separately so that you can carry it around with you conveniently.

If this is your first time at a Boskone film program, remember: we publish a schedule with one-minute resolution for only one reason—so we can keep to it! There is an official Boskone 16 clock in the film room set to WWV. We recommend that you set your watches by it and depend on us to show films when the schedule

says they will be shown. If you come in two minutes late to a showing of *Bambi meets Godzilla*, we can promise that you'll miss it because it is only 90 seconds long.

## Films confirmed as of 1/1/79

### Features:

*Sleeper* (Woody Allen's)  
*Young Frankenstein*  
*Forbidden Planet* (cinemascope)  
*Kronos*  
*Metropolis* (silent)  
*Moon Zero-Two*  
*Things to Come*  
*On the Beach*  
*Laserblast* (Saturday kiddie matinee)  
*Invasion of the Body Snatchers* (1956)  
*Flesh Gordon* (R-rated)

### Shorts:

*Hardware Wars*  
*Tugger Wars* (1976 MIT Sandbox Derby)  
 six *Space Patrol* episodes  
*The Incredible San Francisco Artists Soap Box Derby*  
 blooper reel from *Laugh-In*  
*Bambi Meets Godzilla*  
*Bambi's Revenge*  
*Bass on Titles*  
*Closed Mondays*  
*Cycles*  
*Doonesbury* TV special  
*Spaceborne*  
*Kudzu*

and many more Canadian Film Board, NASA, CBC, and Los Alamos shorts.

## The Art Show

### Looking at Artwork

The art show has over 1000 pieces of original science fiction artwork on display, representing more than fifty different artists, including the Boskone 16 Official Artist, Mike Symes. The art show will be located in the Commonwealth Room and will be open for viewing from 10 A.M. to 10 P.M. on Saturday and from 10 A.M. to 2 P.M. on Sunday.

### Voting for Artwork

All of the art show awards are decided by vote of the convention attendees. 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:

Fantasy	Best Lobster
Astronomical	Science Fiction
Humor	any medium

Best Color  
 Best Black and White  
 Best 3-Dimensional  
 Best Artist

### Photographing Artwork

If you wish to photograph any of the artwork, you must first sign a statement 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 reasons, etc. Their names are listed on the statement you must sign. Please ask for a copy at the 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 if it will be sold by auction or by written bid, or whether it is not for sale (NFS).

Auction artwork will be marked by a red dot and will be sold Saturday from 4 to 5 P.M. The auction is part of the main program in the Grand Ballroom. 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 acknowledgment of his bid and will pick up his artwork later (see **Pick Up and Pay**). 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 his artwork; 3) it eliminates the security problem of people carrying their auction-bought artwork in and out of the show.

We will close out the written-bids artwork in two stages. First the art show will close for 30 minutes at 2 P.M. Sunday. The room will be cleared and all the bid sheets with fewer than 8 bids on them will have the high bidder circled and will thus be sold to that bidder. Pieces with no bids on them will have a line drawn across their bid sheets and may be bought after 2:30 P.M. 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 P.M. Sunday. After 2:30 P.M. anything that has not been declared "hotly contested" will be available for pickup by the purchaser.

Second, at 3 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. If the mini-auction is not held in the art show, for the sake of security art will be returned to the art show room before it can be picked up. Depending on the number of pieces, you may either follow the art show staff back and pick up

your purchases, 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 2:30 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 Ellen Franklin if you have a problem.

If you do not pick up your purchase by 5 P.M. or make special arrangements, it will be sold to the next highest bidder or be declared unsold.

The convention is experimenting this year by allowing art buyers to use credit cards—specifically Mastercharge and Visa. For large purchases, credit cards or other special credit arrangements will be required.

### 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 if you want to use the piece you have bought for a fanzine illustration or cover, but you must ask. Some artists sell reproductions of their work—folios, posters, stationery, and so on—and would rather you did not make even amateur reproductions for various reasons. Professional reproduction rights—the right to reproduce the work to sell, or as part of a book or poster or something else that is sold, must always be bought separately.

### Art Show Schedule

Friday		art show open for set up only
Saturday:	10 AM	art show opens; voting begins
	4 PM	auction in Grand Ballroom
	10 PM	Art show closes; voting closes
Sunday:	10 AM	art show opens; winners posted
	2 PM	art show closes for 30 minutes and written bids close
	2:30	pick up and pay
	3 PM	mini-auction of hotly contested pieces
	5 PM	all purchases must be picked up

## The Decomposers

How many terrifying alternate worlds the imagination can conjure up: versions of history in which Germany built an atom bomb in 1943, or Napoleon's victory at Waterloo lead to a thirty-year stalemate that totally exhausted Europe, or L. Ron Hubbard remained a science fiction writer. Some of these dark dimensions of probability may even permeate the cheerful world of science fiction fandom. After a decade of smoothly-run, enjoyable worldcons, we can easily forget that It Might Have Been Different.

Enter with us for a few hours the incredible world of the Rivets Conventions, a world in which con committees are made of fallible human beings instead of the paragons we have come to expect as fandom's right; a world in which hotel elevators sometimes stick, in which the hotel managers do not cheerfully provide free sleeping bags for extra guests, in which postage rates for fanzines have increased every year since 1965 (what a horrible dream!). Enter a world, in short, where entropy and chaos rule science fiction fandom.

In such a realm you may find the protagonists of this year's Boskone play, *The Decomposers*—third in the RISFA Players' "Rivets" trilogy.

Formed in 1974 to produce "Buckets of Gor" for the Discon masquerade, the RISFA Players grew steadily more ambitious. Their 1975 appearance at the Boskone costume show involved what may still hold the record as the **largest** costume at an SF convention: the Arrakeen Sandworm, 10 meters long, 2 meters high, operated by eight fans. After this, could an operetta be that difficult?

So was born *Mik Ado About Nothing* ("Back to Rivets") for Boskone 14 in February 1977: a moral tale of a crazed editor destroyed by his own ambition. Next came *What Ever Happened to Helminth of Boskone* ("Rivets Redux") for February 1978—an inspiring story of once-great SF heroes who make a new life for themselves in the complex, dizzying world of modern science. And now, February 1979, the RISFA Players complete their study of love, death, and cheap laughs with *The Decomposers* ("Rivets Has Risen from the Grave"): a study of heroism and survival. *The Decomposers* dares to ask the question, "How can you have any fun at a fannish party when everyone else is discussing *Lost in Space*, Marvel Comics, or Franz Kafka?"

The arena for this struggle is the 37th World Science Fiction Convention, held in the Midwest as rotation dictates. The winner this year is Metropolis, a great port city on the Teays River, convenient to both Kansas City and Montreal. Running the convention are the Washingtons and their enthusiastic crew of gofers.

Pouring into the hotel, eager to attend the convention, is the most motley crew of randoms this side of the Mos Eisely Cantina. Scurrying for shelter are the hotel management and a few more or less innocent bystanders.

What a relief, after visiting this menacing universe, to return to the level sunlight of The Real Fannish World, the true world where SF writers all garner the respect they deserve and SF readers can always find a book better than the last one, where fans have dignity and the con parties never run out of beer.

Mark M. Keller, Sue Anderson

*The Decomposers* will be performed twice, at 7:00 and 9:30 P.M. on Saturday in the Grand Ballroom. Due to the much larger seating capacity of this room, there will be no tickets to the show and seating will be on a first-come, first-serve basis.

## Regency Dance

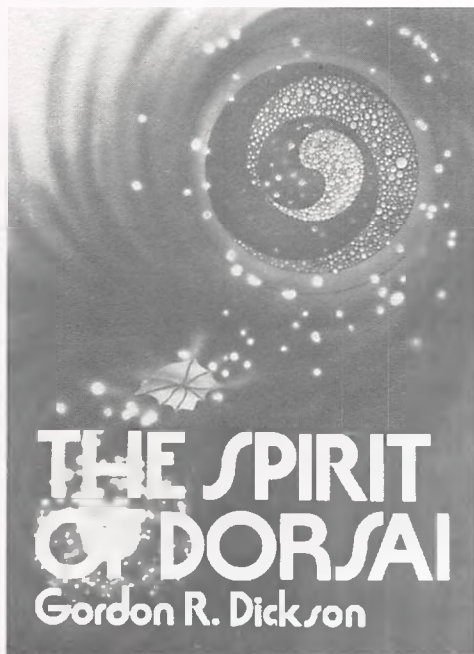
This event provides us with an island of fantasy in which we can imagine ourselves as ladies and gentlemen of the English regency. Anyone with a fondness for the period may participate as long as their behavior and dress are appropriate. Many people come in period costume but this is not mandatory; tie and jacket—or equivalent in dignity—for gentlemen, long skirts for ladies. The important thing is to preserve the fantasy atmosphere of decorum.

Several dances will be taught and danced. Ballroom conversation is expected to center on the dancing and the works of Georgette Heyer and other writers of the same genre, as well as the usual concerns of ladies and gentlemen of the period: the weather, Regency fashion, Wellington, Nelson, and gossip about acquaintances.

## Punday

Our 'formal' pun contest has been moved to Sunday evening because of conflicts with filksingers and parties. If you want to participate, attend the opening ceremonies or drop by the information room by 6 PM Saturday.





THE SPIRIT OF DORSAI  
Gordon R. Dickson

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## Enter the World of Dorsai... with more than 50 illustrations

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The Childe Cycle is the lifework of one of science fiction's greatest practitioners, Gordon R. Dickson. The centerpiece of that lifework is the planet Dorsai and its people. Here for the first time, in a special illustrated trade edition, is an examination in depth, in the author's words, "an illumination," of the heart and soul of the Dorsai.

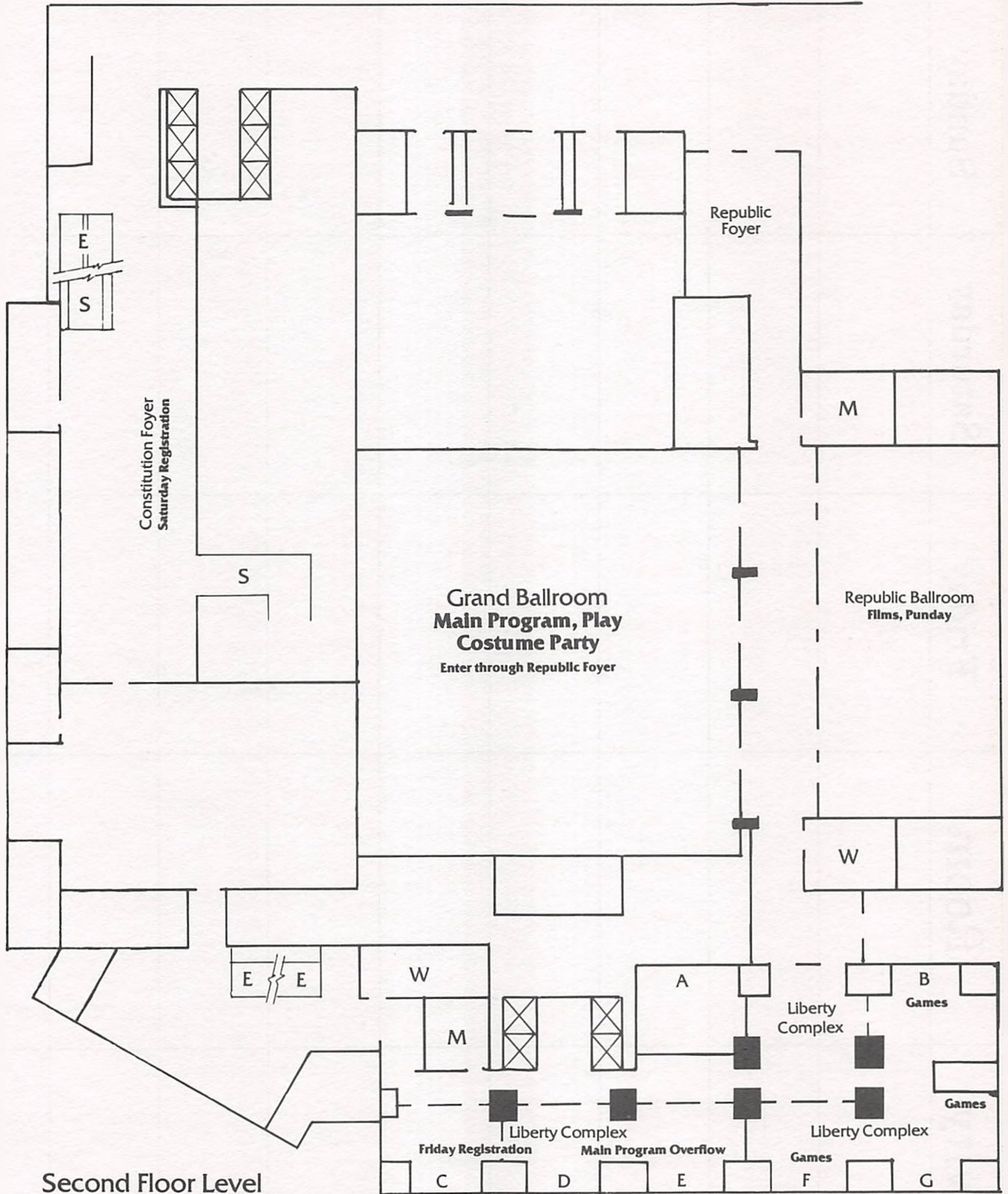
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## Soon to come from Sunridge Press

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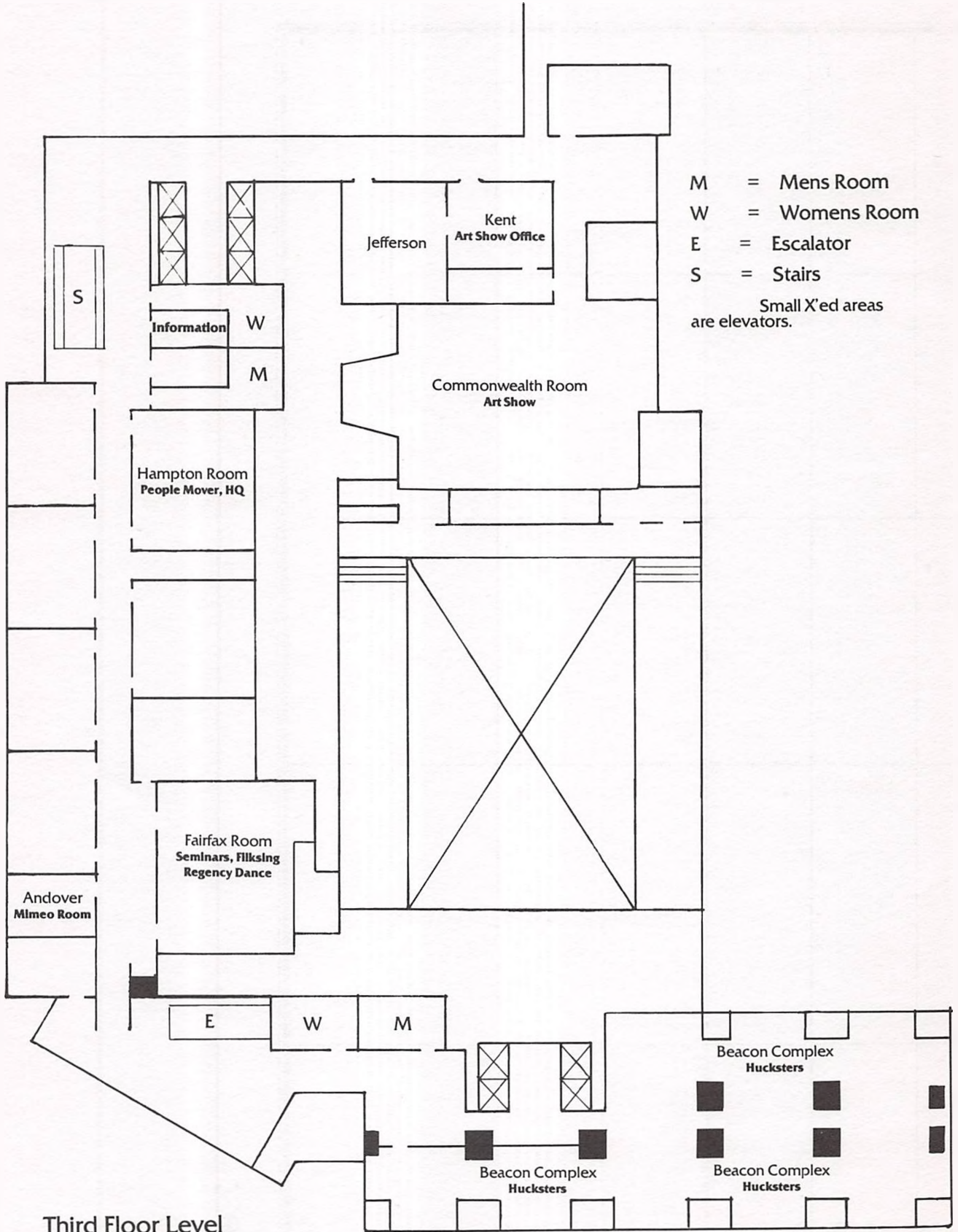
**SUNRIDGE PRESS** A Division of Ace Books  
A Grosset & Dunlap Company  
360 Park Avenue South, New York, N.Y. 10010



Second Floor Level




Notes:



- M = Mens Room
  - W = Womens Room
  - E = Escalator
  - S = Stairs
- Small X'ed areas are elevators.

Third Floor Level

# A brilliant new star on the SF horizon!

DAUGHTER OF  
THE BRIGHT MOON  
Lynn Abbey



*"Lynn Abbey has done something new and unusual in sword and sorcery."* —Gordon R. Dickson

Lynn Abbey has created a fascinating new fantasy heroine: Rifkind. Priestess, healer, warrior, witch, she wields the sword she has won as her right in a world where women are bound by custom to children and the cooking fire. While other women are chattel to their men, Rifkind has been marked by the Goddess for Her own. Her quest is for the destiny promised by her Deity, and her finding of it will shake her world to its foundations.

We believe that DAUGHTER OF THE BRIGHT MOON will prove to be the Number One epic fantasy of 1979, and is destined to become a classic of the genre. —James Baen, Executive Editor, Ace Science Fiction

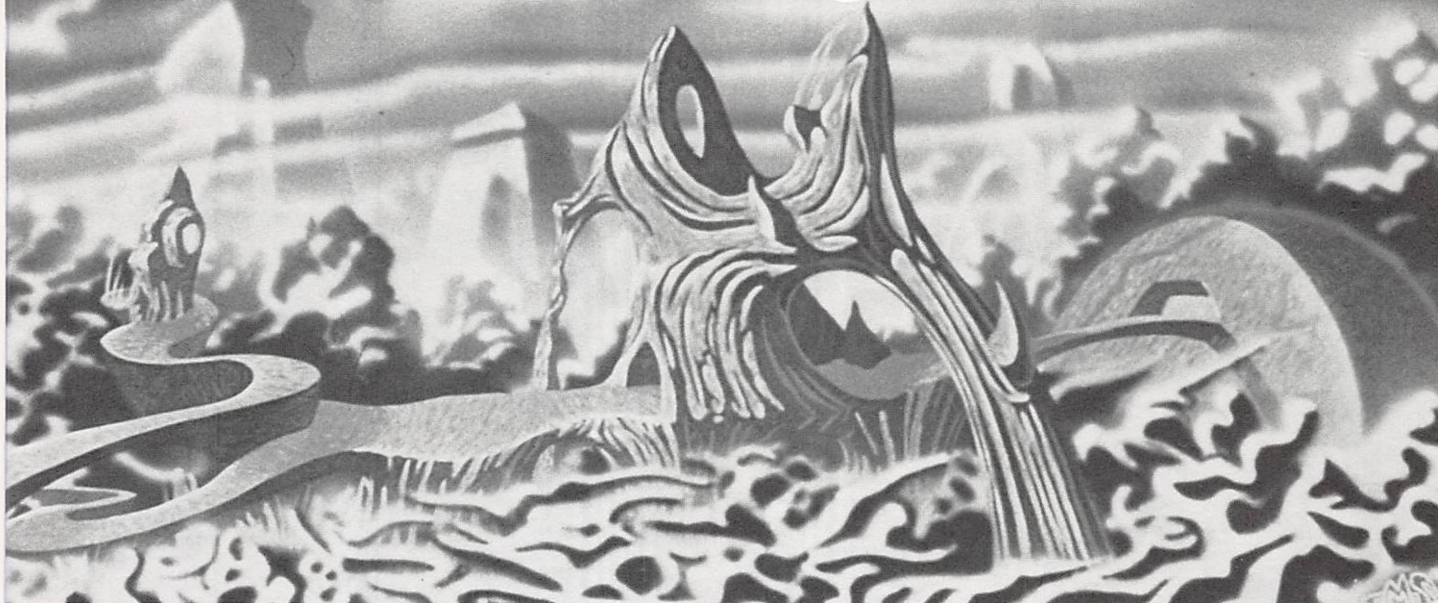
*Coming in June from Sunridge Press*



**SUNRIDGE PRESS** A Division of Ace Books  
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# WHERE DO I GET WHAT?



## About the Hotel

**Checkout time** 1 PM; a later checkout time can be arranged on an individual basis.

**Swimming Pool:** Opens at noon, closes at 10 PM Saturday and Sunday. No food service at poolside.

### Security

It is a very bad idea to leave money or valuables in your hotel room (even when the room is locked) or elsewhere around the convention. There are free safety deposit boxes for guests 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 in the hotel for those of you who are not spending the night at the hotel. Please check hours before leaving items as it is impossible to get anything out after the checkroom closes. Few things can mess up your convention as badly as a theft; please be careful!

### Places to Eat

**Falstaff Room:** Breakfast 7:30 AM to 10 AM; lunch 11:30 AM to 2:30 PM; dinner 5:30 PM to 10 PM. Big brunch on Sunday. Appropriate dress required

**Kon Tiki Ports:** Opens 11:30 AM, closes 11:30 PM. Lunch and dinner. Oriental and Polynesian.

**Pavilion Coffee Shop:** Opens 6:30 AM, closes midnight. Breakfast, lunch, and dinner.

**Mermaid Seafood Tavern:** Dinner 5:30 PM to 11:30 PM.

**Ice Cream Stand:** Open Friday until 2 AM; open Saturday until 3 AM. This is subject to change.

**Upstairs Pub:** Lunch 11 AM to 2:30 PM.

**Room Service:** available 24 hours.

## People Mover

Are you new to convention fandom, and looking for a way to get involved? Are you a workaholic? Did you ever wonder what's involved in running a con? Boskone 16 has a lot of hard work to be done, and some of it is bound to be something **you** enjoy doing. You'll meet lots of people, and you'll get to see Boskone from the inside.

Come to the People Mover office in Hampton A for your work assignment. We'll be looking for you any time from Friday morning to Sunday evening. Help Boskone 16—we want you to get involved!

## Con Suite

The convention maintains a suite in the hotel. Look for the room number on signs posted on the convention floors.

The con suite is the site for some of the afternoon discussion groups and evening socializing. Drop by sometime.

## Hucksters

The hucksters' room houses those people who have books, magazines, and other science fiction-related material for sale. Normally a few dealers will also have comic books for sale.

The hucksters' room will be located on the third floor in the Beacon complex. It will be open during the following hours:

Friday	6 PM to 9 PM
Saturday	10 AM to 6 PM
Sunday	10 AM to 5 PM

While the best choice of material is available Friday night and Saturday morning (especially the latter, since not all hucksters are open on Friday), the best bargains are normally found on Sunday, assuming that the item is still available. The joy of haggling for several hours with a huckster has never been adequately chronicled.

We are trying a new experiment this year. There will be at least one map of the room with an alphabetical index showing each huckster's location. Comments and suggestions for improvement are always welcome.

## Information Room

If you have a question, we'll try to answer it.

Have you lost something? Check here.

Have you found something? Check it here.

Are you looking for someone or is someone looking for you? There is a message board at our door.

Do you want to know about local restaurants? We have lists and some menus.

Are you looking for a nearby church? A list of denominations, names, and addresses is available.

Do you want to start a discussion group? We can put you in touch with the proper person or let you know where it's happening.

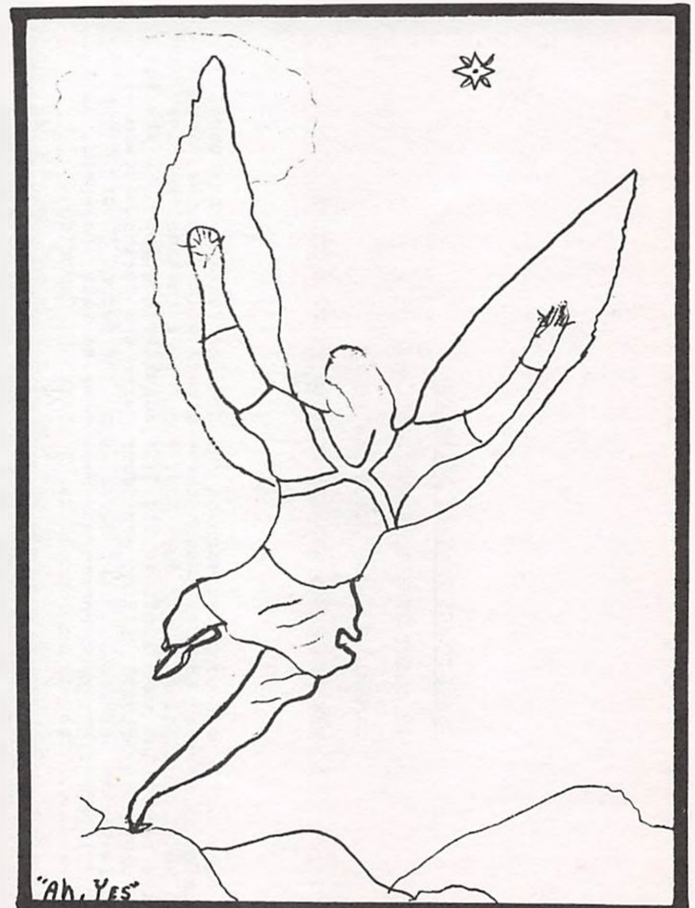
Having problems with the hotel? We'll mediate.

Minor sprains, bruises, bites, or cuts? Our first aid kit is at your disposal.

We may not have the answer to your question immediately, but we'll try to.

## Mimeo Room

Have you ever wondered how fanzines were put together? This year we have a mimeo room with all kinds of printing equipment and supplies to show you how it's done. There will be an electrostenciller, drum mimeographs, silkscreen mimeographs, and all kinds of wonderful stuff, plus people who know how it works. The mimeo room is located in the Andover room (third floor, southwest corner).





THE SCIENCE FANTASY BOOKSTORE

18 ELIOT STREET, HARVARD SQUARE

CAMBRIDGE, MASS 02138 547-5917

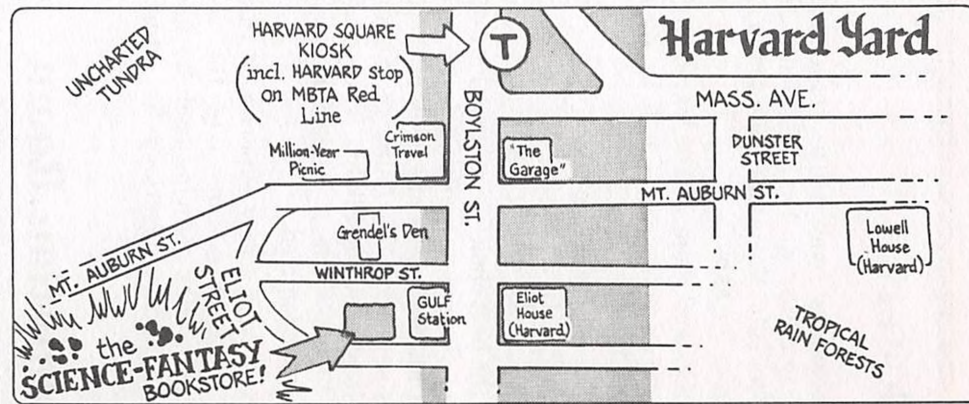
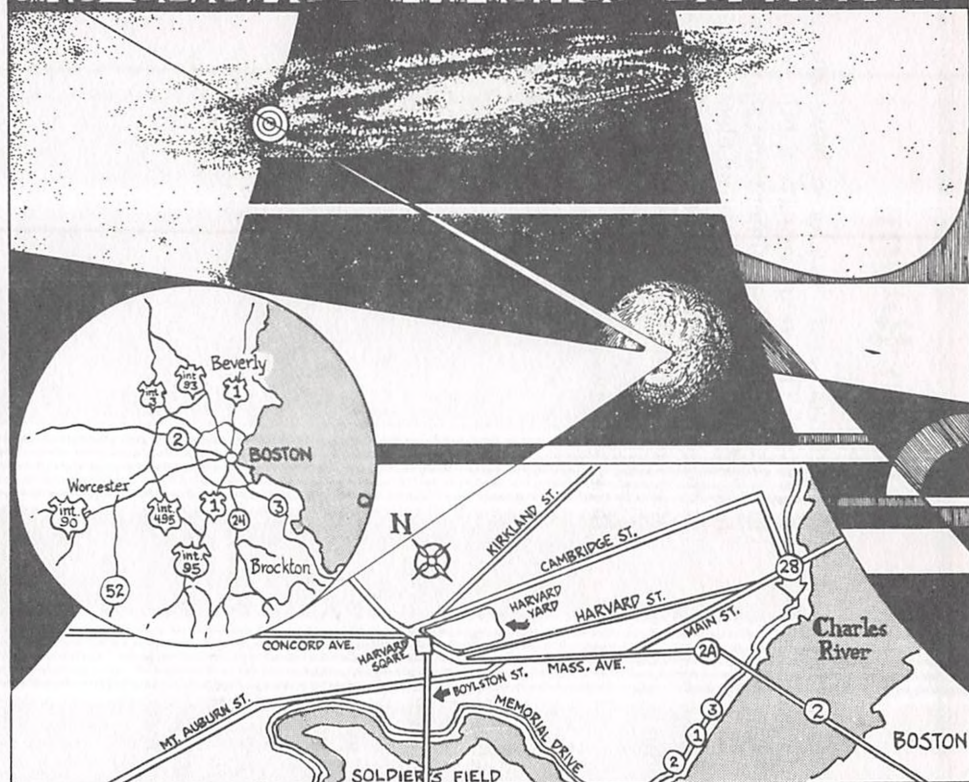
NEW ENGLAND'S LARGEST SCIENCE FICTION STORE

We hope we'll be seeing you soon at the Science Fantasy Bookstore, located in Harvard Square, just a three-minute walk from the Harvard MTA Red Line Station. Walk down Boylston Street towards the river for three blocks and turn right at the Gulf gasoline station. We are in the grey three-story building next door, with the flying saucers double-parked vertically. Our store is on the second floor, after going in the right-hand entrance. Feel free to walk, teleport, or levitate up. The street address is 18 Eliot St. Cambridge.

We are open 5 days a week, Tuesday through Saturday, from 11AM to 6:30PM, and on Thursday night we join the rest of Harvard Square in staying open until 8PM. Our phone number is 547-5917, and we are always happy to answer general questions about science-fiction or specific queries about whether we have a certain book in stock; if we have the title you want, we'll set it aside until you can pick it up. Don't remember the author or title, and only a vague memory that the plot involved a time machine? Ask anyway - our staff is well-read in sf themselves and can often identify the story in question.

The Science Fantasy Bookstore carries the latest paperbacks and all the in-print titles that the other stores have stopped stocking because of lack of sales. We are starting to stock the best of the hardcovers, such as Anne McCaffrey's WHITE DRAGON, the latest in her Dragonriders of Pern series, at a 20% discount. If you prefer buying the sf magazines, we carry them all - F & SF, Analog, Galaxy, Isaac Asimov's pair, Amazing, Fantastic, and Boston's own pair of zines, Uneath and Galileo, as well as the newest entry Omni. Also in stock are zines about sf: SF Review, Algol, Starlog, Future and others. In addition, we have the largest stock of used sf paperbacks in Boston, most at half-price. We give a 10% discount on a \$10 purchase of new paperbacks or old for all of you bargain-hunting readers. See you soon.

# THE SCIENCE FANTASY BOOKSTORE



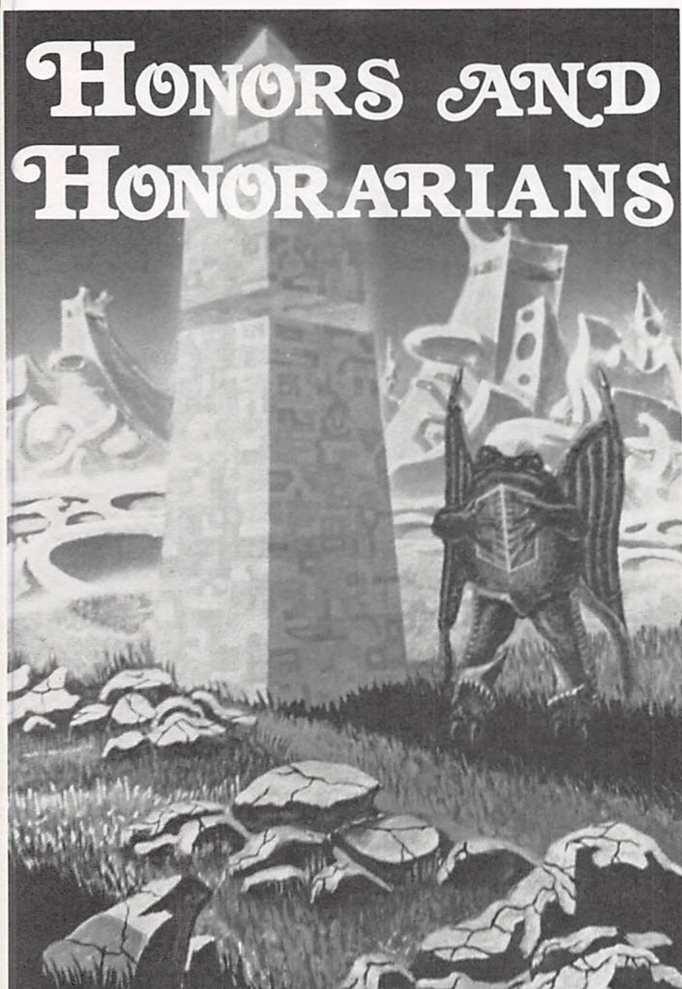
*The 38th World Science Fiction Convention...*

# Noreascon Two

August 29 - September 1, 1980  
 Sheraton-Boston Hotel    Hynes Civic Auditorium  
 Boston, Massachusetts

- Guests of Honor*            Professional: **Damon Knight and Kate Wilhelm**  
 Fan: **Bruce Pelz**
- Membership Rates*        **Supporting Membership:** \$8.00 at all times  
**Attending Membership:** \$20.00 until 1 July 1979  
 \$30.00 from 1 July 1979 to 1 July 1980  
**Conversion:** \$12.00 until 1 July 1979  
 \$22.00 from 1 July 1979 to 1 July 1980
- International Agents*      **Canada:** John Millard, 18-86 Broadway Avenue, Toronto  
 Ontario M4P 1T4, Canada  
**United Kingdom:** Andrew Stephenson, 19 Du Pre Walk,  
 Wooburn Green, High Wycombe, Bucks HP10 0QJ,  
 United Kingdom  
**Australia:** Robin Johnson, G.P.O. Box 4039, Melbourne,  
 Victoria 3001, Australia
- Payments sent directly to us should be in U.S. currency.  
 Payments to agents should be for the equivalent amount  
 in the agent's local currency. All checks may be made  
 payable to **Noreascon II**.
- Advertising Deadlines*      Progress Report 2            8 April 1979  
 Progress Report 3            22 September 1979  
 Progress Report 4            8 February 1979
- Please write for complete advertising rate information.
- Voice of the Lobster*        A fanzine for those interested in the details of Worldcon  
 planning. Subscriptions are 50¢ per issue; \$2.00 for all  
 issues published, with free copies sent to those whose  
 letters are printed.

**Noreascon II, Box 46, MIT Branch Post Office, Cambridge MA 02139 USA**



## Story Contest

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

Stories must be original work, and they must be less than 7500 words long. They must be either science fiction or fantasy. The 1979 deadline will be sometime in October; the stories will then go through several rounds of judging, with the finalists being judged by professional authors (past judges include John Brunner and Poul Anderson). The winners are announced at the subsequent Boskone.

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

A flyer with the rules and details about how to enter the next story contest will be 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 MA 02139

## Do You Remember When? —and Who?

The origin of Egor's Song?

What prominent Massachusetts politician caused a shortage of huckster tables?

Who wrote "Discussion Group 104"?

Ken's song?

Kidney stones?

Why Boskone is not an annual convention?

Round Robin backrub?

When did Larry Niven strip?

The Claude Degler suite?

Translation of "There ain't no such thing as a free lunch"?

How many and names of Boskone musicals?

Boskone's one and only Open Medium artistic competition?

## 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 1 in September, 1965 when its members 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 Frederik Pohl
- 1967 Isaac Asimov
- 1968 John Campbell
- 1969 Hal Clement
- 1970 Judy-Lynn Benjamin
- 1971 No Award
- 1972 Lester del Rey
- 1973 Larry Niven
- 1974 Ben Bova
- 1975 Gordon R. Dickson
- 1976 Anne McCaffrey
- 1977 Jack Gaughan
- 1978 Spider Robinson

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

# The Hosts of Boskone

This article gives a very brief overview of the development of the Boskone Science Fiction Convention. It is divided into stages which in the early years correspond to the sponsors of Boskone: the Strangers Club, BoSFS, and NESFA.

The Strangers Club was an early Boston fan group with no members actually residing in the city of Boston. The club was organized in February 1940. The same group founded the National Fantasy Fan Federation in April 1940 and put on the first Boskone in February 1941. The mind boggles at what might have followed had World War II not disrupted the club. An attempt was made to continue the by now 'traditional' conventions after the war, but it seems to have fizzled away. The first Boskone was a small, informal gathering which mostly discussed NFFF business. Discussing NFFF business naturally became an instant ancient and honorable Boskone tradition. The second had a formal program, complete with a dramatic presentation and an auction. The third featured an appearance by the legendary Claude Lawrence Degler.

Name	Date	Membership	Site
Boskone	Feb 1941	25	R. D. Swisher's home
Boskone	Feb 1942	25	Ritz-Plaza, Boston
Boskone	Feb 1943	14	Ritz-Plaza, Boston
Boskone	Feb 1945	5	R. D. Swisher's home
Northeast SF Con	Sep 1945	9	Hotel Hawthorne, Salem

The next cycle of Boskonos began when Dave Vanderwerf was energetic enough to feel that there should be a Boston convention and crazy enough to run the first one. This cycle was sponsored by the Boston Science Fiction Society (BoSFS) and the conventions were to be held twice a year. After Boskone II it was decided that once a year was plenty. Erwin Strauss (also known as Filthy Pierre and as the compiler of the Strauss index) stuck to the old schedule and sponsored Boskone III himself, serving as chairman. As a result, there are those who will dispute the legitimacy of both Boskone III and Erwin Strauss.

The Skylark award was conceived by the Boskone I committee as a memorial to E. E. Smith, but it was not awarded until Boskone II. Over the years, it has come to symbolize both professional excellence and the friendly encouragement of fan groups.

#	Date	Mem.	Guest of Honor	Chair	Science Speaker	Site
I	10-12 Sep 1965	66	Hal Clement	Dave Vanderwerf		Statler Hilton
II	11-14 Mar 1966	71	Frederik Pohl	Dave Vanderwerf		Statler Hilton
III	1-3 Oct 1966	68		Erwin Strauss		M.I.T.
IV	1-2 Apr 1967	72	Damon Knight	Paul Galvin	Marvin Minsky	Statler Hilton

NESFA was founded in 1967 and absorbed BoSFS. It also took over sponsorship of the Boskonos. Boskonos grew during this period; Boskone VII had the first art show. Boskone VIII was a bit different from the rest, being a very large relaxacon due to the presence of the World SF Convention in Boston later that year.

#	Date	Mem.	Guest of Honor	Chair	Science Speaker	Official Artist	Site
V	23-24 Mar 1968	155	Larry Niven	Paul Galvin			Statler Hilton
VI	22-23 Mar 1969	262	Jack Gaughan	Leslie Turek	Louis Sutro	Steve Fabian	Statler Hilton
VII	27-29 Mar 1970	383	Gordon R. Dickson	Tony Lewis	Donald Menzel	George Barr	Statler Hilton
VIII	12-14 Mar 1971	285	Larry Niven	Bill Desmond			Sheraton Rolling Green, Andover

The next NESFA cycle of Boskonos was marked by more intensive programming, an ever-expanding art show, and a steadily increasing membership. Boskone IX had the first local fan opera. It is not true that the staff of the Statler Hilton reacted so unfavorably to this production that we had to move the convention. Boskone IX also marked the beginning of the Boskone Book series conceived by Bill Desmond. Boskone XI marked the beginning of two track programming with the 'seminars' added to the main program and also had the first masquerade.

#	Date	Mem.	Guest of Honor	Chair	Science Speaker	Official Artist	Site
IX	14-16 Apr 1972	402	L. Sprague de Camp	Fred Isaacs	Richard Rosa	Don Simpson	Statler Hilton
X	9-11 Mar 1973	405	Robert A. W. Lowndes	Susan Lewis	Phyllis Brauner	Kelly Freas	Sheraton-Boston
XI	1-3 Mar 1974	753	Isaac Asimov	Donald & Jill Eastlake	Isaac Asimov	Eddie Jones	Sheraton Boston
XII	28 Feb-2 Mar 1975	905	Anne McCaffrey	Ann & Terry McCutchen		Bonnie Dalzell	Sheraton-Boston
XIII	13-15 Feb 1976	952	Poul Anderson	Ellen Franklin & Jim Hudson		Rick Sternbach	Sheraton-Boston

In 1977 we added a play and Punday as regular items. Boskone continued to grow and settled into the long Washington's Birthday weekend in the same month in which the earliest Boskonos had been held.

With the next Boskone, membership jumped, despite the Great Blizzard of 1978. We had to have 3 shows of the play, which was in too small a room. For 1979 we are moving to bigger rooms. Will there be a bigger attendance? We shall see.

#	Date	Mem.	Guest of Honor	Chair	Science Speaker	Official Artist	Site
XIV	18-20 Feb 1977	1010	Ben Bova	Tony Lewis		John Schoenherr	Sheraton Boston
XV	17-19 Feb 1978	1574	John Brunner	Jill Eastlake	Marvin Minsky	Arthur Thomson	Sheraton-Boston
XVI	16-18 Feb 1979	????	Frank Herbert	Don Eastlake	Mark Chartrand	Mike Symes	Sheraton Boston

(This article was expanded and revised from one originally written by Fred Isaacs for Boskone XII.)

# Boskone Life Members

Poul Anderson  
 Isaac Asimov  
 Elaine Bloom  
 Mitchell L. Botwin  
 Ben Bova  
 Seth Ian Broidbart  
 Amy Brownstein  
 Stu Brownstein  
 John Brunner  
 Fran Buhman  
 James L. Burrows  
 Selma Burrows  
 David A. Cantor  
 Ann Layman Chancellor  
 Lincoln Clark  
 Hal Clement  
 Dick Curtis  
 L. Sprague de Camp  
 Gordon R. Dickson  
 John Duff  
 Donald Eastlake  
 Jill Eastlake  
 Jan Howard Finder  
 Wilma Fisher  
 George Flynn  
 Ellen F. Franklin  
 Jack Gaughan  
 Claire E. Graham

David G. Levine  
 Anthony R. Lewis  
 Susan H. Lewis  
 Kathleen Logue  
 Robert A. W. Lowndes  
 Laurie Mann  
 Anne McCaffrey  
 Ann A. B. McCutchen  
 R. Terry McCutchen  
 Lori Meltzer  
 Andrea Mitchell  
 Elliott Mitchell  
 George Mitchell  
 Petrea Mitchell  
 Richard Munroe  
 Lex L. Nakashima  
 Peter A. Neilson  
 David L. Nicklas  
 Fuzzy Pink Niven  
 Larry Niven  
 Nicholas Nussbaum  
 Bruce Pelz  
 Elayne Pelz  
 Frederik Pohl  
 Stephanie Lee Rosenbaum  
 Ronald M. Salomon  
 Ken Scher  
 Charles Andrew Seelig

Mark Grand  
 Richard P. Gruen  
 Charles W. Hayden  
 John G. Hayden  
 Chip Hitchcock  
 James F. Hudson  
 Wendell Yau Git Ing  
 Richard Katze  
 Hans Kernast  
 Damon Knight  
 Judy Krupp  
 Roy Krupp  
 Devra Langsam

Joseph P. Shaine  
 Richard B. Sims  
 Steven J. Skirpan  
 Beverly Slayton  
 Robert J. Spence  
 Erwin S. Strauss  
 Leslie Turek  
 Charles Waugh  
 David J. Weinberg  
 Benjamin M. Yalow  
 Harold Zitzow  
 Virginia B. Zitzow

# 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 a formal business meeting, and the other is more relaxed, for committee meetings, apa collation, and general merrymaking.

NESFA's biggest projects are Boskone and the series of Indexes to science fiction magazines and original anthologies. Boskone takes a substantial part of the membership's time, and many other project are related to it. We also run two small conventions each year, Lexicon and Codclave.

AH, YES

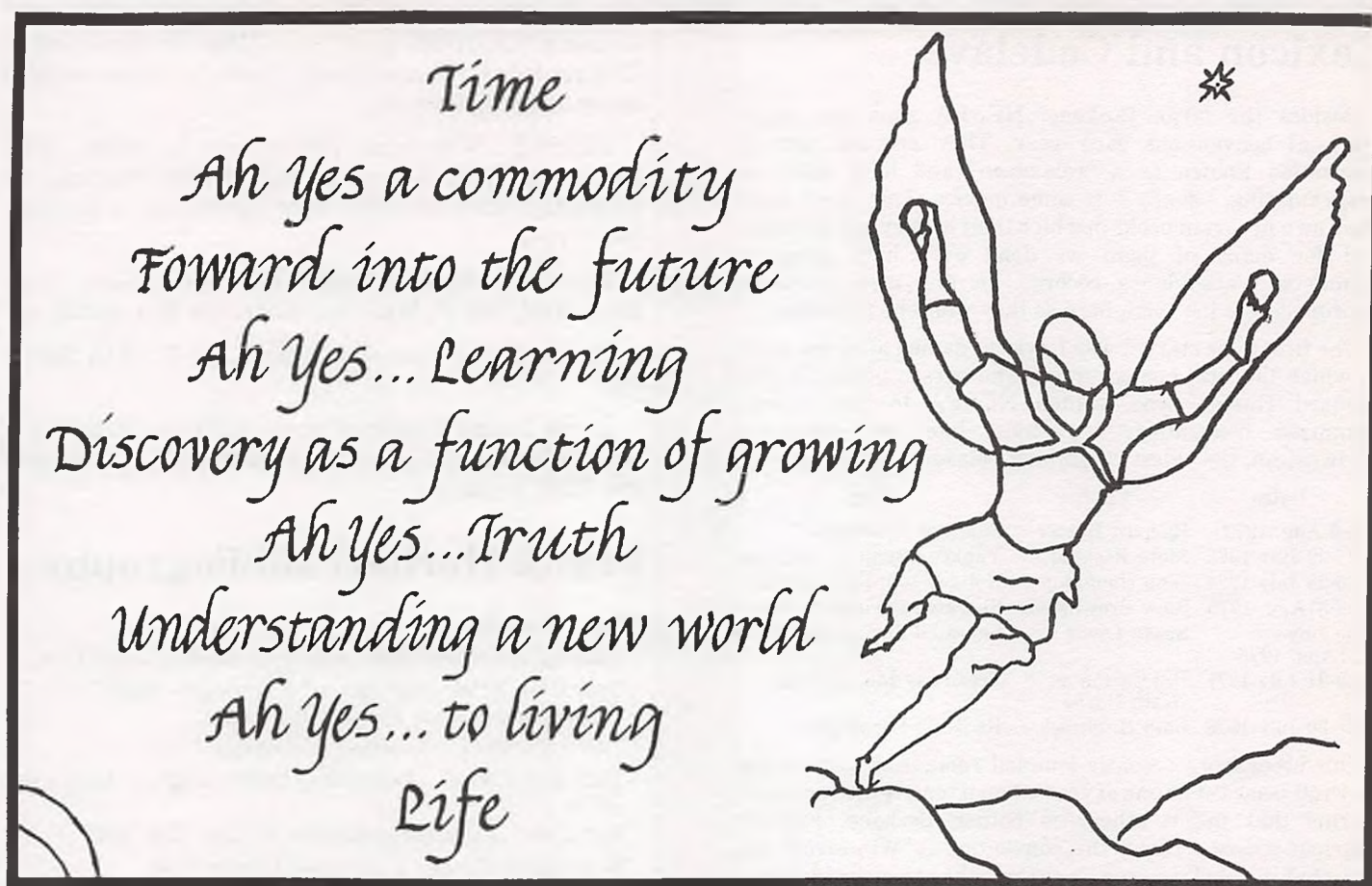
Dedicated to the Memory of J.R.R. Tolkien,

who turned our thoughts into dreams;

&

Neil Armstrong, Buzz Aldrin and Michael Collins,

who turned our dreams into reality.



NESFA has a number of publishing projects. It sells the Strauss index to the science fiction magazines and original anthologies for 1951-1965, and compiles and publishes supplements to it. It published the *Noreascon Proceedings*, a complete illustrated account of the 1971 worldcon. It also publishes an index to Perry Rhodan.

NESFA publishes two fanzines, a twice-monthly newszine called *Instant Message*, and a genzine called *Proper Boskonian*, which is sometimes quarterly. We have an amateur press association, or apa, which exists to distribute publications of NESFA members. We sponsor a short story contest too; the winners are announced at Boskone. Also at Boskone we present the Skylark to people who have done much for science fiction and its fans.

There will be a table in the Hucksters Room where NESFA publications are sold; the people there will be glad to talk to you about NESFA. A subscribing membership, which entitles you to receive all our fanzines and get discounts on some publications, costs \$6.00. For more information, write to:

NESFA, Inc.  
Box G., MIT Branch P.O.  
Cambridge MA 02139

## 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 contribution 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 an annual banquet

The following are Fellows of NESFA:

Isaac Asimov	Selina Lovett
Karen Blank	Anne McCaffrey
Ben Bova	Ann A. B. McCutchen
Bill Carton	R. Terry McCutchen
Judy-Lynn del Rey	Edwin W. Meyer
Lester del Rey	George & Andrea Mitchell
William H. Desmond	Marilyn Niven
Donald E. Eastlake III	Frank Prieto
Jill Eastlake	Cory Panshin
George Flynn	Joe Ross
Ellen Franklin	Elliot Shorter
Paul Galvin	Harry C. Stubbs
Richard Harter	David Vanderwerf
Linda Kent	Drew Whyte
Krissy	Robert Weiner
Susan Lewis	JoAnn Wood
Tony Lewis	

## Lexicon and Codclave

Besides the large Boskone, NESFA runs two small informal conventions each year. They are the sort of convention known as a "relaxacon" and have minimal programming, usually just some movies. They don't have their own program books in which their history can be listed, and for many of them we don't even have accurate membership/attendance records. In any case, it seems appropriate to list them here so they won't be forgotten.

The first to be started was Lexicon, named after the hotel at which the first one occurred. The person behind it was Richard Harter, who wanted NESFA to have a less organized convention, something like the venerable Midwestcon, the oldest continuing relaxacon.

#	Dates	Chair	Site
1	4-6 Aug. 1972	Richard Harter	Sheraton Lexington
2	27-29 July 1973	Steve Raskind	Yankee Drummer, Auburn
3	26-28 July 1974	John Houghton	Holiday Inn, Framingham
4	29-31 Aug. 1975	Stew Brownstein	Sheraton-Springfield West
5	30 July-1 Aug. 1976	Susan Lewis	Sheraton Springfield-West
6	29-31 July 1977	Bill Carton & Kath Horne	Treadway Inn, Chicopee
7	28-30 July 1978	Chip Hitchcock	Radisson Ferncroft

Our other, more recently-founded relaxacon was started by Fred Isaacs at a time of year when it tends to attract snow storms that might otherwise bother Boskone. Earlier, spurious records refer to this convention as "Wintercon" but now that it is no longer on Cape Cod it has been decided that its name was always Codclave

#	Dates	Chair	Site
1	10-12 Jan. 1974	Fred Isaacs & Mary Cole	Sheraton-Regal Inn, Hyannis
2	9-11 Jan. 1976	David Stever & Krissy	Sheraton-Regal Inn, Hyannis
3	7-9 Jan. 1977	Terry McCutchen	Sheraton Regal Inn
4	13-15 Jan. 1978	Jim Hudson	Sheraton-Regal Inn
5	19-21 Jan 1977	Peter Neilson	Radisson Ferncroft

## New England SF Clubs

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

MITSFS, W20-421/423, MIT, Cambridge MA 02139. World's largest SF library; library privileges available to everyone.

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, c/o John Leland, 451 Orange St., New Haven CT 06511. Meetings twice monthly at various locations.

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

U of Mass. Science Fiction Society, RSO 352,

Amherst MA 01003. Room 434, UMass 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 Thursday 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.

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- EARTHLING: Destination Void, "Songs of a Sentient Flute", The Jesus Incident.**

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## Notes and Autographs

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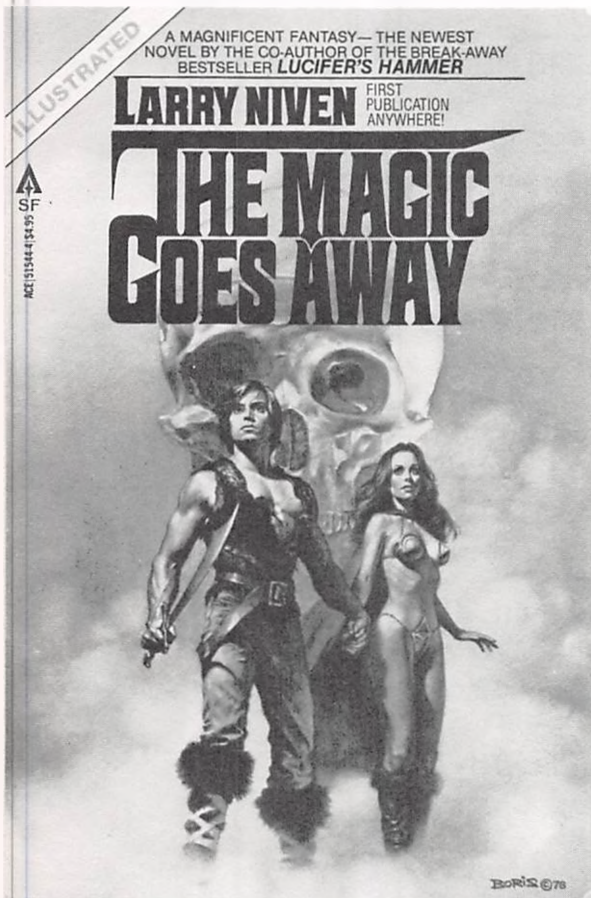
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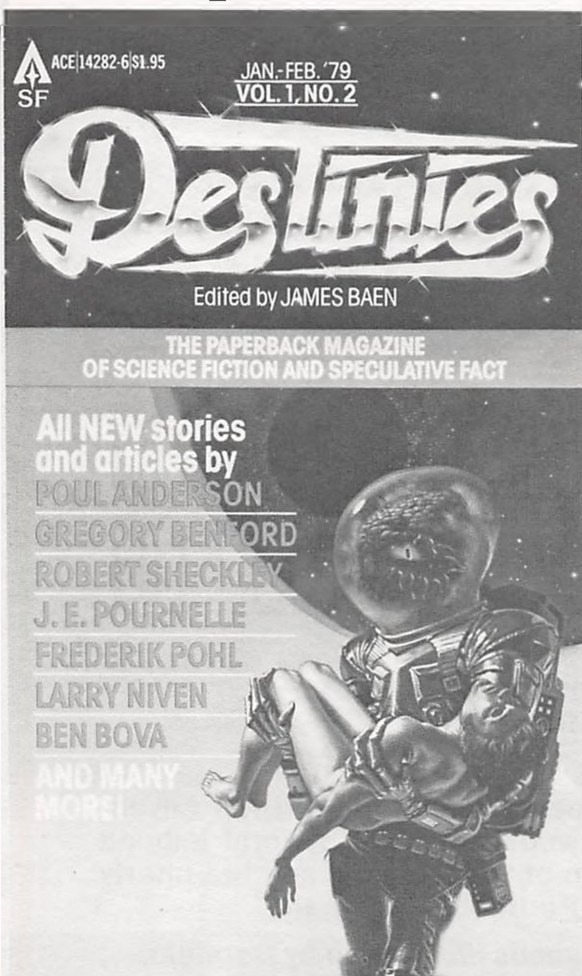
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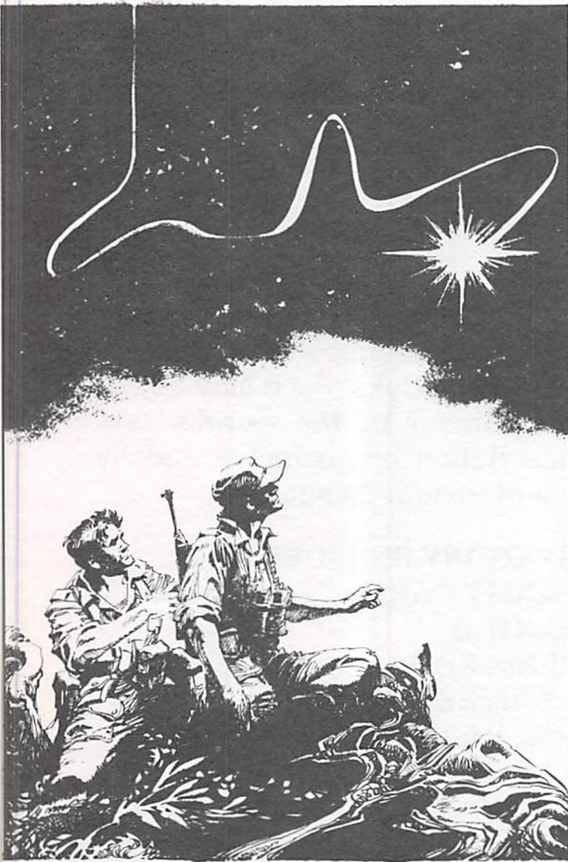
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