

# BOSKONE XXI

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B O S K O N E   X X I

17-19 February 1984, Boston, Massachusetts

Guest of Honor - Gene Wolfe

Official Artist - Vincent Di Fate

Special Guest - David G. Hartwell

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## CHAIRMAN'S REMARKS

### Welcome to Boskone XXI

I intend to use this space for several different items -- all of which should be said.

As this is being written preregistration has closed, and the flyer's suggestion of a smaller Boskone may happen. Even if the number of attendees decreases, the activities planned for the convention are increasing. There will be some changes made which will improve Boskones. Your feedback is always appreciated. If you do not make it to the "gripe session" (where compliments are also accepted) feel free to write. I intend to read all letters.

Secondly, while this book contains many bits of information about Boskone and NESFA, there is one special page which contains the committee listing. Without these people, many of whom have been working these past ten months to bring you one weekend of enjoyment, there would be no Boskone. While I have not always been the easiest person to work with, I do appreciate what they have done and I thank them for all that they have done.

Finally, but perhaps most important: while we have lost many fans to the Grim Reaper this past year, this convention is specially dedicated to the memory of Mike Wood who can only be here in spirit.

Rick Katze, Chairman, Boskone XXI

## BOSKONE XXI COMMITTEE MEMBERS

CHAIRMAN - Rick Katze, FN

ART SHOW - Wendy Glasser, FN

Pre- & Post-con - Claire Anderson; Dave Anderson, FN

Auction - Greg Thokar

Auctioneers - Jan Howard Finder; Tony Lewis, FN

Awards - Greg Thokar

Di Fate Exhibit - Claire Anderson; Dave Anderson, FN

Mailed-in Art - David Vogel

Records - Linda Roth

Set-up - Allan Kent

Sales - Davey Ferree

Staff - Sue Champeny; Gail Hormats; Krissy, FN;

Phil Nathanson; Paul Starkis

AWARDS - Paula Lieberman

BABYSITTING - Lois Hecht

At-Con - Jim McCarthy

C & C - Anton Chernoff

Assistants - Jim Hudson, FN; Bob Spence, FN

Staff - Ada Axelrod; Kurt Baty; Seth Breidbart; Jim Burrows, FN;  
 Andy Cowan; Tamzen Connoy; Dale Farmer; Davey Ferree;  
 Bill Fisher; Tom Galloway; Diane Karpovich; Steve Kistreff;  
 Alexis Layton; Beth MacLellan; Martin Minow; John Noun;  
 Jeff Parker; Peggy Rae Pavlat; Stan Rabinowitz;  
 Theresa Renner; Andy Robinson; Jim Sulzen; Bill Todd;  
 Pat Vandenberg, FN; Ben Yalow

CON SUITE - Sue Hammond  
 Pre-con - Ken Knabbe  
 Staff - Bob Beecher; David Dyer-Bennett; Lois Mangan

CONTINGENCY - Kris Brown; Gary Feldbaum; Larry Gelfand

DEN - Skia Hurst  
 Big Cheese - Seth Breidbart

FAN RELATIONS - Mike Di Genio, FN  
 Information - Janet Johnston  
 Assistants - Carol Botteron; James Turner  
 Staff - Elisabeth Carey; Mary Ann Flaherty; Elizabeth Glaser;  
 Rebecca Kaplowitz; Deirdre King; Katherine Kittredge

Press Relations - Faustino Antonio Lichauco

Sign Shop - Kelly Persons  
 Assistants - Sue Lichauco; Monty Wells, FN

FLYERS - Chip Hitchcock, FN; Suford Lewis, FN; Mark Olson

GAMES, COMPUTER - Marty Gentry

HOTEL LIAISON - Ann Broomhead, FN  
 At Con - Don Eastlake III, FN

HUCKSTERS' ROOM - Bob Knowlden  
 Assistants - Frank Richards; Dave Snyder

LOGISTICS - Jeff Del Papa  
 Chief Truck Driver & Shadow - Peter Neilson  
 Office Manager - Louise Sachter  
 Assistant Office Manager - Nessa Erinoss  
 Pre-con - Andy Robinson  
 Shift Supervisors - Wendy Lindboe; David Vinyak Wallace

MAILROOM - Claire Anderson; Dave Anderson, FN

MURAL - Monty Wells, FN

NEWSLETTER - George Flynn, FN  
 Mimeography - Ken Knabbe  
 Roving Reporter - Suford Lewis, FN

PEOPLE MOVER - David Salter  
 Assistant - Liz Zitzow  
 Staff - Raines Cohen; Zev Handel

PHOTOGRAPHY - Kristina Hall

PROGRAM - Mark Olson  
 Cruciverbalist - Priscilla Pollner  
 Dragons Lair - Lois Hecht  
 Fan Room & Fan Program - Moshe Feder  
 Filksing - J. Spencer Love  
 Films - Skip Morris  
 Crew - Dale Farmer  
 Kiley Presentation - Nick Nussbaum  
 Special Video - Dan Parmenter & Joe Turner  
 Main Program - Mark Olson; Ann Broomhead, FN; Claire Anderson;  
 Dave Anderson, FN; Jill Eastlake, FN;  
 Michele Lundgren; Jim Mann  
 Schauspieldirektor - Chip Hitchcock, FN  
 Staff - Jim Gilpatrick; Tony Lewis, FN; Shira Ordower;  
 Debra Spencer

PROGRAM BOOK & POCKET PROGRAM - Tony Lewis, FN  
Pocket Program  
Format & Data Preparation - Jill Eastlake, FN; Jim Kiser  
PROGRESS REPORT - Suford Lewis, FN  
Map Verification - Claire Anderson; Dave Anderson, FN  
PORFERADER - Goerge Flyn, FN  
REKON-II - Walt Freitag  
Staff - Rick Dutton; Mike Massamilla; Eric Strassmann  
REGENCY BALL - Suford Lewis, FN; Peter Neilson  
REGISTRATION - Dave Cantor (coordinator)  
Pre-registration - Alex Layton  
Badges - Bill Perkins  
At-con - Laurie Mann  
Assistant - Rich Ferree  
Chief Typist - Diane Rosenberg  
Staff - Priscilla Pollner; Jim Scheff  
RIBBONS - Claire Anderson  
Calligraphy - Carol Hammond  
SKYLARK - Paula Lieberman  
TECHNICAL - Monty Wells, FN  
Assistants - Chris Buck; Andy Robinson  
Sound - Mona Wheeler  
Assistant - Glenn Axelrod  
TREASURER - Joe Rico  
Assistant Treasurer - Sharon \$bar\$ky  
Staff - Michelle Doty; Joanne Lawler

Activities at Boskone which are not organizationally nor  
fiscally part of the structure

BOSKONE BOOK - Greg Thokar  
Assistant - Jim Mann  
FILKSONG CONTEST - J. Spencer Love  
NESFA SALES TABLE - Debbie King, FN  
STORY CONTEST - "Gary Feldbaum"  
T-SHIRTS - Rick Katze, FN

#### W E A P O N S P O L I C Y

Previous publications contained a brief statement of our weapons  
policy; here is a fuller version.

1. Pistols and other weaponry restricted by Massachusetts law are  
absolutely prohibited. The Massachusetts General Laws, Chapter 269,  
Section 10(b), in part say:

Whoever, except as provided by law, carries on his person,  
or carries on his person or under his control in a vehicle,  
any stiletto, dagger, dirk knife, any knife having a  
double-edged blade, or a switch knife, or any knife having  
an automatic spring release device by which the blade is  
released from the handle, having a blade of over one and  
one-half inches, or a slung shot, blackjack, metallic



knuckles or knuckles of any substance which could be put to the same use with the same or similiar effect as metallic knuckles, nunchaku, zoobow, also known as klackers or kung fu sticks, or any similiar weapon consisting of two sticks of wood, plastic or metal connected at one end by a length of rope, chain, wire or leather, a shuriken or any similiar pointed starlike object intended to injure a person when thrown, or a manrikigusari or similiar length of chain having weighted ends; ... shall be punished by imprisonment for not less than two and one-half years nor more than five years in the state prison, or for not less than six months nor more than two and one-half years in a jail or house of correction, except that, if the court finds that the defendant has not been previously convicted of a felony, he may be punished by a fine of not more than fifty dollars or by imprisonment for not more than two and one-half years in a jail or house of correction.

This provision will be strictly enforced. If you violate this rule, be prepared to be asked to leave the convention without any refund of your membership and to be denied admittance to future Boskones.

2. Costume weaponry, such as zap guns, swords, etc., which are not in violation of Massachusetts General Laws, Chapter 269, Section 10(b), may be worn only at the Meet-the-Pros party including a period from one-half hour before until one-half hour after the Meet-the-Pros party. If you draw, flourish, or demonstrate your weapon or act unsociably, the privilege of wearing the weapon will be withdrawn. We also reserve the right to void your Boskone membership without refund and to deny you admittance to future Boskones.

We do not intend to justify the first provision. It is the law and we are all bound by it.

Concerning the second provision, we are a large convention held in the City of Boston at a hotel which has non-convention guests. Because a small minority has abused its privileges, we have been forced to restrict these privileges for the common benefit. Even weapons swinging from a belt can injure people in a crowded, confined area. In order that we can keep the Meet-the-Pros party exception, we ask you to follow these rules and not try to split hairs. It is our intent to honor the spirit of these rules and we will take little notice of hair-splitting.

Please remember, if in doubt ASK. We hope that you will have a good time. (Any thoughts or comments on these rules are always welcome.)  
-- Rick Katze

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Gene Wolfe has, as usual, outbluffed and outmaneuvered me: if I had been asked to write this appreciation half a decade ago I could have started with the old "most unappreciated good writer in science fiction" line but then the tetralogy and the awards came in making that obviously impossible. Last year I might have tried the "extraordinary literary writer who unjustifiably has yet to appear in the so-called literary outlets" approach but then Wolfe sold a short story to The New Yorker and now seems to be resisting their pleas to do more. This leaves me without, as they used to say at the Watergate hearings, an angle. At this point in time.

I could say that Gene Wolfe has the kindest, most benevolent face I have ever seen on anyone of the species in a lifetime but that would not be quite true (R. E. Straley's face is just a shade kinder but she has the advantage of femininity) and would in any event sound like a mature man's babblings. I could tell you that "The Death of Doctor Island and Other Stories" and its successors in their mystery and their implication pose one of the most disturbing and elliptical questions in all of American fiction but you probably know all of that anyway. (The story won a Nebula.) Bereft of slant, bereft of what they told me in Journalism 1a was a narrative hook, I can only remind myself that any of my efforts to express fondness and regard for the admirable Wolfe in print seem to bring out the latent weaknesses in my intermittently idiosyncratic style (see an essay I did on his brilliant short story "Cues" in a 1974 issue of the lamented Algol\* in evidence) and quit the matter.

Wolfe comes so close to being the best of us that all questions of final ranking become academic and embarrassing. And by "best of us" I mean not only as a writer (which is true, of course) but in the far more importance of being and becoming. I am honored to have known him and to have written this brief and stumbling panegyric.

\* "An Imaginary Interview on Gene Wolfe's 'Cues'" by Barry N. Malzberg, Algol, vol. 11, no. 2 (whole number 22), May 1974.



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# GENE WOLFE BIBLIOGRAPHY

Compiled by George Flynn, FN

This bibliography attempts to be complete only with regard to Wolfe's fiction: not included are his numerous technical articles in Plant Engineering, for instance. Special thanks go to the M.I.T. Science Fiction Society, whose library contains nearly all the works listed herein; and to Gordon Benson, Jr.'s bibliography in The Castle of the Otter, which supplied a few details.

## SHORT FICTION

The listing is in (approximately) chronological order of publication. Stories later included in Wolfe's collections have the book in question indicated by an abbreviation of the form (XYZ) at the end of the line; see the story-collection listing for the key to these abbreviations. An attempt has been made to list all appearances in reprint anthologies, but there may well be some omissions; only the first editions of anthologies are listed.

"The Dead Man", Sir, Oct 65

"Mountains Like Mice", If, May 66

"Trip, Trap", Orbit 2 (ed. Damon Knight, Putnam 1967)

"Screen Test", Mike Shayne's Mystery Magazine, Jul 67

"The Green Wall Said", New Worlds 174, Aug 67

"Volksweapon", Mike Shayne's Mystery Magazine, Sep 67

"House of Ancestors", If, Jun 68

"The Changeling", Orbit 3 (ed. Damon Knight, Putnam 1968); (GWBD);  
The Best from Orbit (ed. Damon Knight, Berkley 1976)

"Paul's Treehouse", Orbit 5 (ed. Damon Knight, Putnam 1969); (GWBD)

"Car Sinister", Fantasy & Science Fiction, Jan 70; (GWBD)  
Best SF: 1970 (ed. Harry Harrison & Brian Aldiss, Putnam 1971)  
Car Sinister (ed. Robert Silverberg, Martin Harry Greenberg, &  
Joseph D. Olander, Avon 1979)  
A.M.O.C., Spring 82

"How the Whip Came Back", Orbit 6 (ed. Damon Knight, Putnam 1970);  
(GWBD)

"Remembrance to Come", Orbit 6

"Thou Spark of Blood", If, Apr 70

- "Eyebeam", Orbit 7 (ed. Damon Knight, Putnam 1970)  
Themes in Science Fiction (ed. Leo P. Kelley, McGraw-Hill 1972)
- "The Island of Doctor Death and Other Stories", Orbit 7; (IDD, TWA)  
Nebula Award Stories 6 (ed. Clifford D. Simak, Doubleday 1971)  
The Best from Orbit (ed. Damon Knight, Berkley 1976)  
The Road to Science Fiction #4: From Here to Forever (ed. James  
Gunn, New American Library 1982)
- "The HORARS of War", Nova 1 (ed. Harry Harrison, Delacorte 1970); (PE)  
A Pocketful of Stars (ed. Damon Knight, Doubleday 1971)  
Combat SF (ed. Gordon R. Dickson, Doubleday 1975)
- "The Packerhaus Method", Infinity One (ed. Robert Hoskins, Lancer 1970)
- "Morning-Glory", Alchemy and Academe (ed. Anne McCaffrey, Doubleday  
1970)
- "Of Relays and Roses", If, Sep-Oct 70; (GWBD)
- "King Under the Mountain", If, Nov-Dec 70
- "A Method Bit in 'B'", Orbit 8 (ed. Damon Knight, Putnam 1970)
- "Sonya, Crane Wessleman, and Kittee", Orbit 8  
Magic Cats (ed. Dozois and Dann, Ace, to be published)
- "Slaves of Silver", If, Mar-Apr 71
- "Sweet Forest Maid", F&SF, Jul 71
- "The Toy Theater", Orbit 9 (ed. Damon Knight, Putnam 1971); (IDD)
- "The Blue Mouse", The Many Worlds of Science Fiction (ed. Ben Bova,  
Dutton 1971); (GWBD)
- "Three Million Square Miles", The Ruins of Earth (ed. Thomas M. Disch,  
Putnam 1971); (GWBD)
- "The Recording", F&SF, Apr 72
- "Tarzan of the Grapes", F&SF, Jun 72  
Mother Was a Lovely Beast (ed. Philip Jose Farmer, Chilton 1974)
- "Mathoms from the Time Closet", Again, Dangerous Visions (ed. Harlan  
Ellison, Doubleday 1972) — group of stories:  
1. "Robot's Story"  
2. "Against the Lafayette Escadrille" (GWBD)  
3. "Loco Parentis"
- "It's Very Clean", Generation (ed. David Gerrold, Dell 1972)
- "Beech Hill", Infinity Three (ed. Robert Hoskins, Lancer 1972)
- "The Headless Man", Universe 2 (ed. Terry Carr, Ace 1972)

- "The Fifth Head of Cerberus", Orbit 10 (ed. Damon Knight, Putnam 1972); (FHC)  
The Best Science Fiction of the Year #2 (ed. Terry Carr, Ballantine 1973)  
Nebula Award Stories 8 (ed. Isaac Asimov, Harper & Row 1973)
- "'A Story,' by John V. Marsch" -- first published as part of FHC (1972)
- "V.R.T." -- first published as part of FHC (1972)
- "Alien Stones", Orbit 11 (ed. Damon Knight, Putnam 1972); (IDD)
- "La Bofana", Galaxy, Jan 73; (IDD, GWBD)  
Best SF: 1973 (ed. Harry Harrison & Brian Aldiss, Putnam 1973)  
The Best from Galaxy, Vol. II (ed. Editors of Galaxy, Award 1974)  
To Follow a Star (ed. Terry Carr, Nelson 1977)
- "Hour of Trust", Bad Moon Rising (ed. Thomas M. Disch, Harper & Row 1973); (IDD)
- "How I Lost the Second World War and Helped Turn Back the German Invasion", Analog, May 73; (GWBD)  
The Best of Analog (ed. Ben Bova, Ace 1978)
- "Going to the Beach", Showcase (ed. Roger Elwood, Harper & Row 1973)
- "Continuing Westward", Orbit 12 (ed. Damon Knight, Putnam 1973)
- "An Article About Hunting", Saving Worlds (ed. Roger Elwood & Virginia Kidd, Doubleday 1973) (= The Wounded Planet, Bantam 1974); (GWBD)
- "Beautyland", Saving Worlds; (GWBD)
- "Westwind", If, Aug 73  
The Best from If, Vol. II (ed. Editors of If, Award 1974)
- "The Death of Doctor Island", Universe 3 (ed. Terry Carr, Ballantine 1973); (IDD, TWA)  
The Best Science Fiction of the Year #3 (ed. Terry Carr, Ballantine 1974)  
Nebula Award Stories 9 (ed. Kate Wilhelm, Harper & Row 1974)
- "Peritonitis", Tomorrow's Alternatives [Frontiers 1] (ed. Roger Elwood, Macmillan 1973)
- "Feather Tigers", Edge [New Zealand], Autumn/Winter 73; (IDD)  
Worlds Far and Near (ed. Terry Carr, Nelson 1974)
- "Cues", The Far Side of Time (ed. Roger Elwood, Dodd Mead 1974); (IDD)
- "The Dark of the June", Continuum 1 (ed. Roger Elwood, Putnam 1974)  
Changes (ed. Michael Bishop & Ian Watson, Ace 1983)
- "Forlesen", Orbit 14 (ed. Damon Knight, Harper & Row 1974); (GWBD)
- "The Death of Hyle", Continuum 2 (ed. Roger Elwood, Putnam 1974)

- "Melting", Orbit 15 (ed. Damon Knight, Harper & Row 1974); (GWRD)
- "The Rubber Bend", Universe 5 (ed. Terry Carr, Random House 1974); (PE)
- "From the Notebook of Doctor Stein", Continuum 3 (ed. Roger Elwood, Putnam 1974)
- "Straw", Galaxy, Jan 75  
Another World (ed. Gardner Dozois, Follett 1977)
- "Silhouette", The New Atlantis (ed. Robert Silverberg, Hawthorn 1975)
- "Tracking Song", In the Wake of Man (ed. Roger Elwood, Bobbs Merrill 1975); (IDD)
- "Thag", Continuum 4 (ed. Roger Elwood, Putnam 1975)
- "The Hero as Werwolf", The New Improved Sun (ed. Thomas M. Disch, Harper & Row 1975); (IDD)  
The Best Science Fiction of the Year #5 (ed. Terry Carr, Ballantine 1976)  
The Best of Omni Science Fiction No. 6 (ed. Don Myrus, Omni Publications 1983)
- "CIVIS LAPTVS SVM", Dystopian Visions (ed. Roger Elwood, Prentice Hall 1975)
- "The Eyeflash Miracles", Future Power (ed. Jack Dann & Gardner Dozois, Random House 1976); (IDD)  
The Best Science Fiction of the Year #6 (ed. Terry Carr, Holt 1977)
- "When I Was Ming the Merciless", The Ides of Tomorrow (ed. Terry Carr, Little Brown 1976); (PE)
- "Three Fingers", New Constellations (ed. Thomas M. Disch & Charles Naylor, Harper & Row 1976); (IDD)
- "The Marvelous Brass Chessplaying Automaton", Universe 7 (ed. Terry Carr, Doubleday 1977); (PE)  
Pawn to Infinity (ed. Fred Saberhagen, Ace 1982)
- "Many Mansions", Orbit 19 (ed. Damon Knight, Harper & Row 1977); (GWRD)
- "To the Dark Tower Came", Orbit 19
- "The Doctor of Death Island", Immortal (ed. Jack Dann, Harper & Row 1978); (IDD, TWA)
- "Seven American Nights", Orbit 20 (ed. Damon Knight, Harper & Row 1978); (IDD)  
The Best Science Fiction Novellas of the Year #1 (ed. Terry Carr, Ballantine/Del Rey 1979)  
Best Science Fiction Stories of the Year, Eighth Annual Collection (ed. Gardner Dozois, Dutton 1979)  
Nebula Winners Fourteen (ed. Frederik Pohl, Harper & Row 1980)



- "Our Neighbour by David Copperfield", Rooms of Paradise (ed. Lee Harding; Quartet 1978, St. Martin's 1979)
- "The Woman Who Loved the Centaur Pholus", Isaac Asimov's Science Fiction Magazine, Dec 79  
IASFM Anthology No. 4, Fall/Winter 1980 (ed. George Scithers, Davis Publications 1980)
- "War Beneath the Tree", Omni, Dec 79; (GWBD)
- "The God and His Man", Isaac Asimov's SF Mag., Feb 80
- "A Criminal Proceeding", Interfaces (ed. Ursula K. Le Guin & Virginia Kidd, Ace 1980); (PE)
- "Kevin Malone", New Terrors 1 (ed. Ramsey Campbell, Pan 1980)  
The Year's Best Fantasy Stories: 7 (ed. Arthur W. Saha, DAW 1981)
- "The Detective of Dreams", Dark Forces (ed. Kirby McCauley, Viking 1980); (PE)
- "In Looking-glass Castle", TriQuarterly 49, Fall 80; (PE)
- "Suzanne Delage", Edges (ed. Ursula K. Le Guin & Virginia Kidd, Pocket 1980)
- "The Adopted Father", Isaac Asimov's SF Mag., Dec 80; (GWBD)
- "The Woman the Unicorn Loved", Isaac Asimov's SF Mag., 8 Jun 81  
The Best Science Fiction of the Year #11 (ed. Terry Carr, Timescape 1982)  
Unicorns! (ed. Jack Dann & Gardner Dozois, Ace 1982)
- "The Tale of the Student and His Son" [excerpt from The Claw of the Conciliator], F&SF, Oct 81
- "Cherry Jubilee", Isaac Asimov's SF Mag., 18 Jan 82
- "The Last Thrilling Wonder Story", Isaac Asimov's SF Mag., Jun 82
- "Last Day", Speculations (ed. Isaac Asimov & Alice Laurance, Houghton Mifflin 1982)
- "Folia's Story: The Armiger's Daughter" [excerpt from The Citadel of the Autarch; title sic, should be "Foila's Story"], Amazing, Nov 82
- "A Solar Labyrinth", F&SF, Apr 83
- "On the Train", The New Yorker, 2 May 1983
- "Four Wolves", Amazing, May 83 -- group of stories:  
 "My Book"  
 "In the Mountains"  
 "At the Volcano's Lip"  
 "The River"

"From the Desk of Gilmer C. Merton", F&SF, Jun 83

"The Cat", World Fantasy Convention 1983 program book (ed. Robert Weinberg)

Magic Cats (ed. Dozois and Dann, Ace, to be published)

"Creaton", Omni, Nov 83

"A Cabin on the Coast", F&SF, Feb 84

### STORY COLLECTIONS

The abbreviations after the book titles correspond to the ones used in the story list above.

THE FIFTH HEAD OF CERBERUS (FHC): The Fifth Head of Cerberus ... "A Story," by John V. Marsch ... V.R.T. [may be regarded either as a novel or as a collection of three linked novellas]

Scribners (1972)

Ace 23500 (1976)

Ace 23501 (1981)

THE ISLAND OF DOCTOR DEATH AND OTHER STORIES AND OTHER STORIES (IDD): The Island of Doctor Death and Other Stories ... Alien Stones ... La Befana ... The Hero as Werwolf ... Three Fingers ... The Death of Doctor Island ... Feather Tigers ... Hour of Trust ... Tracking Song ... The Toy Theater ... The Doctor of Death Island ... Cues ... The Eyeflash Miracles ... Seven American Nights

Pocket 82824 (1980)

GENE WOLFE'S BOOK OF DAYS (GWBD): How the Whip Came Back ... Of Relays and Roses ... Paul's Treehouse ... St. Brandon [excerpt from Peace] ... Beautyland ... Car Sinister ... The Blue Mouse ... How I Lost the Second World War and Helped Turn Back the German Invasion ... The Adopted Father ... Forlesen ... An Article About Hunting ... The Changeling ... Many Mansions ... Against the Lafayette Escadrille ... Three Million Square Miles ... The War Beneath the Tree ... La Befana ... Melting

Doubleday (1981)

THE WOLFE ARCHIPELAGO (TWA): The Island of Doctor Death and Other Stories ... The Death of Doctor Island ... The Doctor of Death Island

Ziesing Bros. (December 1983)

PLAN[E]T ENGINEERING (PE) [1984 Boskone Book]: ... Gene Wolfe [foreword by David G. Hartwell] ... Logology [preface] ... Books in The Book of the New Sun [article] ... In Looking-Glass Castle ... The Rubber Bend ... The Marvelous Brass Chessplaying Automaton ... When I Was Ming the Merciless ... The HORARS of War ... A Criminal Proceeding ... The Detective of Dreams ... Poems: British Soldier near Rapier Antiaircraft Missile Battery Scans for the Enemy; Last Night in the Garden of Forking Tongues; The Computer Iterates the Greater Trumps ... The Anatomy of a Robot [article]

NESFA Press (1984)

NOVELS

OPERATION ARES

Berkley S1858 (1970)

THE FIFTH HEAD OF CERBERUS -- see STORY COLLECTIONS

PEACE [excerpt "St. Brandon" in GWRD]

Harper & Row & Row (1975)

Berkley 04644 (1982)

THE DEVIL IN A FOREST

Follett (1976)

Ace 14288 (1977)

Ace 14295 (1981)

THE BOOK OF THE NEW SUN:

THE SHADOW OF THE TORTURER

Simon and Schuster (1980)

Timescape 82825 (1981)

S.F. Book Club (1983)

THE CLAW OF THE CONCILIATOR [cf. excerpt "The Tale of the Student  
and His Son"]

Simon and Schuster/Timescape (1981)

Timescape 41616 (1982)

S.F. Book Club (1983)

THE SWORD OF THE LICTOR

Simon and Schuster/Timescape (1981/82)

Timescape 45450 (1982)

S.F. Book Club (1983)

THE CITADEL OF THE AUTARCH [cf. excerpt "Folia's Story:  
The Armiger's Daughter"]

Simon and Schuster/Timescape (1982/83)

S.F. Book Club (1983)

Timescape 49666 (1983)

SELECTED NON-FICTION

"The Bellman's Wonder Ring" [article], Clarion SF (ed. Kate Wilhelm, Berkley 1977)

"An Interview with Gene Wolfe" [interview by Joan Gordon], S.F. Review 39, Summer 81

"An Interview with Gene Wolfe" [interview by Melissa Mia Hall], Amazing, Sep 81

THE CASTLE OF THE OTTER [essays on The Book of the New Sun]: The Feast of Saint Catherine ...Helioscope ...Sun of Helioscope ...Hands and Feet ...Words Weird and Wonderful ...Onomastics, the Study of Names ...Cavalry in the Age of the Autarch ...These Are the Jokes ...The Rewards of Authorship ...The Castle of the Otter ...Beyond the Castle of the Otter ...Gene Rodman Wolfe: A Bio-Bibliography [compiled by Gordon Benson, Jr.]

Ziesing Bros. (1982/83)

S.F. Book Club (1983)

"What Do They Mean, SF?", The Writer, Aug 80  
abridged in The Little Rhetoric & Handbook with Readings  
(ed. Corbett, Scott, Foreman and Co. 1983)

"The Anatomy of a Robot", Plant Engineering, 21 Jul 83 (PE)

"Books in The Book of the New Sun" -- original in (PE)





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## Of a Thing Discovered in the Unchanging Forest ---

In a forest of poles and canvas panels populated by unicorns and dragons and lightly-clad, pink females of more than human attributes John Schoenherr and myself were strolling at the behest of the convention committee acting as judges of the art show which was the forest. This sort of activity kept us out of cheap bars and other disreputable places. It therefore discommoded me more than Schoenherr. The gaze of the crowds was drawn by great, multicolored, sprawling pictures of cliffs and castles and imaginary landscapes of alien places. But in the midst of this many-pigmented profusion the sharp-eyed Schoenherr called my attention to a few little, neat black and white drawings which, through lack of size and showiness, were suffering neglect. The drawings were from the hand of one expert at technical drawing and unusual in their logic of composition. And they had, beyond mere technical excellence (which really isn't so mere), that quality which is rare at any showing of anything, anywhere... they had originality of vision and the kind of freedom of invention one sometimes hears from a good jazz pianist. Also we could see we were up against some new competition. Nevertheless, recklessly perhaps, we made notes to grant some special award to this newcomer, this upstart, this threat, this Vincent Di Fate.

Over the succeeding years Vincent and I have found ourselves strolling through similiar forests similiarly populated (some things never change) and have come to know each other just a little. And in that time Vincent has made much of the field of science fiction illustration his. Particularly has he made the machines of the future his and, I might add, without once referring to some plastic toy manufacturer. There is even a book of future hardware displaying Vincent's fine, Italian hand.

His painting technique is remarkable in its clarity and economy. (This writer marvels at the great quantities of blue and un-bleached white paint he must have purchased over the years.) And through it all, through all the various covers for books and magazines and the countless superb black and white illustrations, through the vagaries and peculiar demands of that strange and often unfeeling breed of beings called publishers he has remained, if not altogether calm, true to his craft and his own dignity and integrity. In that exciting, exhausting and ill-starred time when I art-directed a thing called Cosmos I always knew there was one illustrator I could call on who would produce solid, original, well-crafted work AND on time! Vincent.

Di Fate has never been stinting of his time when it comes to helping others or, particularly, standing up for their rights. It is largely due to Vincent and others of his ilk (there aren't many) that many of the privileges artists now enjoy exist at all. That the day is gone when all rights now and forever and the artwork itself became the exclusive property of the publisher is due to the efforts in the artist's behalf of people like Vincent. I'm sure he'd be more than

willing to tell you some hairy tales about the old days. And he'll tell you of his plans for future reforms that are needed. He may even tell you of the time I printed one-half of one of his illos on one page and the other half on the succeeding page. He may even, in a fit of generosity, tell you of my (questionable) reason for doing that.

Now don't be put off by my construction of this image. You know, the image of sobriety and virtue and steadfastness and on top of all that the superb skills of a master of his craft. Actually the rat-fink is a pretty damned nice guy. You make it a point to find out for yourself during the convention by meeting him and shaking his hand. Shake his painting hand. And squeeze real hard. All the best.



Photograph copyright (c) 1984 by Jay Kay Klein

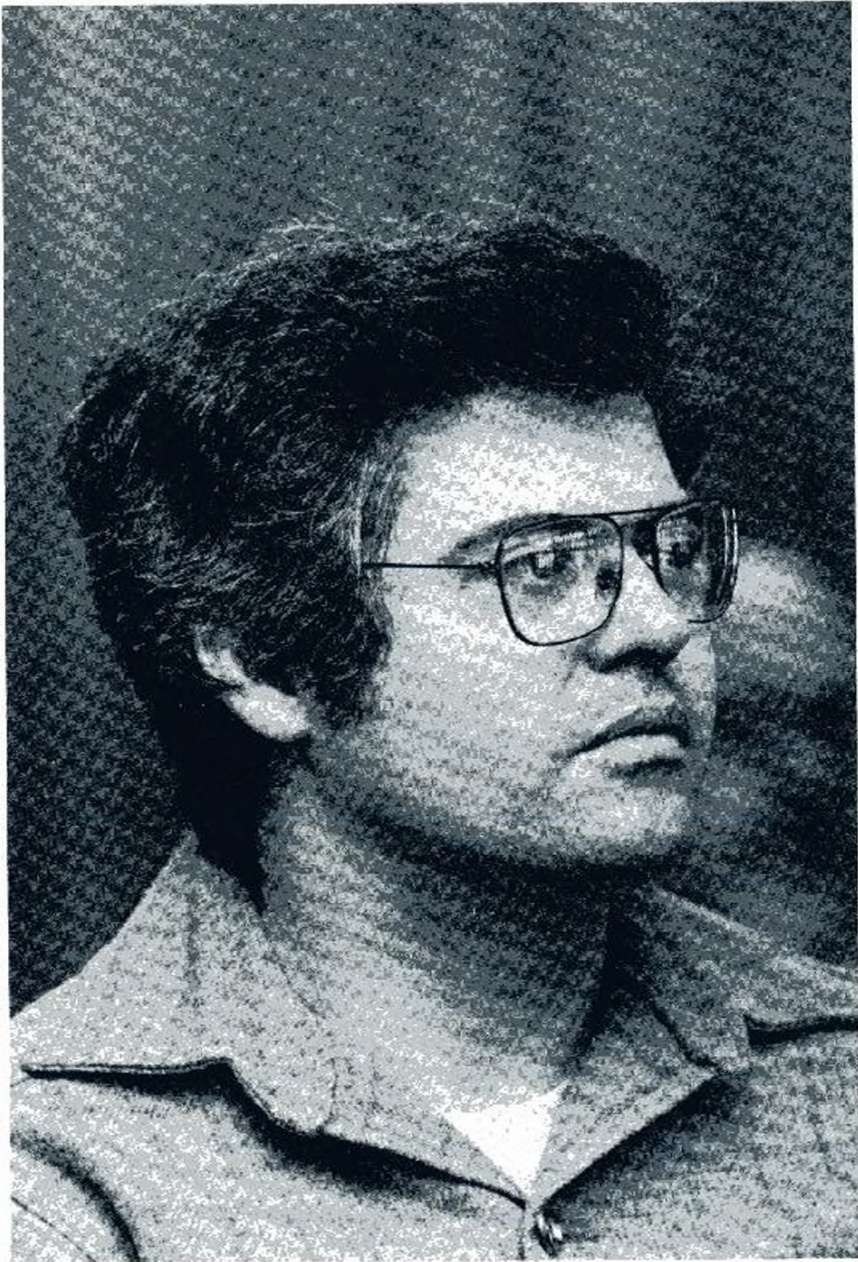
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I first met David Hartwell many years ago when he was attending a small convention as a representative for his then current employer (N.A.L.). Since he arrived with a large supply of free books he seemed like a wonderfully useful person to know and I've since discovered that he has other charming attributes.

When I later moved to New York City I had the opportunity to discover the true extent of David's madness. The word workaholic was probably invented to cover his case but I chose to think of him as a neo-Renaissance man. At the time, he was still working for N.A.L. as a contract science fiction consultant. Shortly thereafter he moved to Berkley Books. He was also finishing up a doctorate in comparative mediaeval literature, teaching English for engineers at Stevens Institute, managing Bard Hall, the medical students' residence at Columbia Presbyterian Medical School (where he first met his wife), was a partner in an expanding mail-order book business, was involved in a small press publishing several sf-oriented pamphlets, was consulting editor with Gregg Press for their series of scholarly library reprints of sf classics, was editing a literary quarterly, The Little Magazine, which he had co-founded during his early days in graduate school, and wasting the rest of his limited free time going to sf conventions. The fact that he managed to maintain full employment for a small town out of one briefcase was enough to tire me out but he always had energy for the commute to his next job or for another round of the endless discussion of sf, publishing, books, and literature with the constant stream of visitors who flowed through his tiny apartment. It was a known fact that he occasionally found a vacant apartment in Bard Hall where he could chain up a writer who was suffering a block or overdue on a manuscript deadline. The combination of light feeding and heavy encouragement usually produced the required number of double spaced pages.

He drinks dark rum, wears outrageous ties, has modest ambitions ("all I really want to do is publish the best science fiction line ever"), has a seemingly infinite knowledge of sf, English literature, fifties rock and roll, and building management and works harder than anybody else I know. Since he left Pocket Books he's had time to reactivate most of the pursuits mentioned above. He has sold two books and may sell another, has a consulting job with Waldenbooks, another with Tor, and is clearly showing signs of feeling underemployed. He considers pepper an exotic spice but then he is a native New Englander so that shouldn't be a surprise. He prefers David to Dave. Say hello but be prepared for anything after that.





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## P R O G R A M

Traditionally the Boskone program is built around a unifying SF theme (for example, last year's was "Life in the Year 2000"). This year we are making our focus "Behind the Scenes in SF."

We will look at SF and the SF world asking "What's going on? How do books get published? How do authors and artists work? What happens to a book from the author's conception of a story through publication and into the hands of the readers and collectors?"

To answer these questions we will have panels on SF art and artists — how they work (and earn a living); we will look at publishing and selling books and magazines; we will have panels on the post-publication life of a book — the reviewers' and SF specialist booksellers' roles. We'll not forget the collector — many books have found a final resting place in their hands.

Our theme is a particularly good fit to our guests, whose backgrounds cover the SF field. We will try to make their experience accessible to all by having an interviewer familiar with the guest (and his work) hold the sort of conversation we wish we could have.

Boskone has had the largest art show on the East Coast; this year we have recognized that SF art is a centerpiece of our convention with special art-related programming. With considerable help from ASFA (Association of SF Artists), we will have panels and practical seminars on SF art as art, as part of SF, and as a way of earning a living.

There will be a wide variety of other items, including a new emphasis on fandom (both fanzine and convention-running) and some looks at fannish history.

## V I D E O P R O G R A M

We are planning to show a select program of foreign animated science fiction, as well as episodes of SF TV shows, old classic films, and some short subjects. The foreign films are fun to watch; they provide an excellent way to view another culture's ideas of science fiction. There will be translators for all films not in English. Schedules will be in Helmuth (the newsletter), be posted outside the video room, and printed with the main film program.

## A R T S H O W

Welcome to the Boskone XXI Art Show, the largest science fiction and fantasy art show on the East Coast. It features over 1500 pieces of artwork by more than 125 artists (many local), including the Boskone Official Artist, Vincent Di Fate.

Viewing the Artwork: The art show is located in the Georgian Room and will be open for viewing from 10 am to 9 pm on Saturday and from 10 am to noon on Sunday.

Voting for Artwork: All convention attendees are eligible to vote for BEST PROFESSIONAL ARTIST and BEST AMATEUR ARTIST. Ballots are available at the art show desk and must be turned in by 9 pm Saturday. In addition, a panel of judges will award ribbons.

Checking Your Belongings: The art show cannot accept responsibility for checking your belongings. We also cannot allow unsealed bags, briefcases, backpacks, portfolios, or extraneous artwork into the art show, and we reserve the right to inspect any bag as it is entering or leaving the show. We will provide bags in which to seal prohibited belongings before they can be taken into the show.

Photographing Artwork: To protect the artists' rights, NO photography will be allowed in the art show except for the official convention photographs and supervised press photography. You may not bring a camera into the show unless it is sealed in a bag.

Registering to Bid: Before bidding for art, either at the auction or by written bid, YOU MUST OBTAIN A BIDDER NUMBER. To do this, fill out a bidder registration card at the art show desk. We will make a record of your name and address and require you to show an ID to verify this information. You must also sign a statement acknowledging that a bid is a binding agreement to purchase the work at the bid price (plus tax) if you are the winning bidder. Once you have written a bid on the bid sheet you may not cross it out. If you lose the number, or leave it at home, inform the art show desk. You will need it when you bid on art or purchase artwork for its minimum after Close-Out. When you pay for art, you must show your copy of the bidder number.

How to Bid for Art: Each piece of art has a bid sheet that provides information about it and space for eight written bids. If a piece is for sale, its bid sheet will show the minimum bid that the artist will accept; otherwise, it will be marked NFS (Not For Sale). Whenever the art show is open, you may bid for a piece by putting your name, bidder number, and bid on the first available line on its bid sheet. If you enter a bid without a bidder number or write the number down incorrectly, your bid will be declared invalid. If all the lines are used, the piece will be sent to the voice auction at 1:45 pm Sunday. Bids may not be withdrawn or altered.

At noon on Sunday the show will be cleared and Close-Out will occur. Each piece which is for sale will fall into one of the following close-out categories.

1. Art with 8 bids: Will be sent to auction (at 1:45 pm). These pieces will be marked with an orange dot on the bid sheet.
2. Art with 1 to 7 bids: The high bid will be marked and the work sold to that bidder.
3. Art with no bids: if the artist does not exercise the option of removing his/her work from sale after Close-Out (which will be indicated by a box marked on the bid sheet), the first line on the bid sheet will be circled, and when the show reopens at 1:15 pm, you can immediately purchase that piece by writing in your bid of at least the minimum. Art removed from sale will have a large "X" on the bid sheet. However, to be sure of getting a piece, you should bid on it before Close-Out rather than counting on picking it up for the minimum when the show reopens.

Buying Art at Auction: A voice auction for the items with eight written bids will be held on Sunday from 1:45 pm to 3 pm. To bid at the auction, you must register to bid if you have not already done so. If you are the winning bidder for a piece, you must give your name and bidder number to the auction staff. A piece which receives no bids at the auction will be sold to the highest bidder on the bid sheet, whether or not she/he is present at the auction. Artwork will not be paid for at the auction, but will be marked as sold and rehung in the art show. This allows bidders to pick up and pay for all their artwork at the same time, whether it was purchased by written bid or at auction.

Pick-up and Pay: The art show will be open for buyers to pick up and pay for their artwork between 1:15 pm and 4 pm on Sunday. During this time you must collect and pay for all your purchases, whether bought at auction or by written bid. If someone else is picking up artwork that you have bought, she/he must have a written authorization from you. Exceptions to these hours will be made only in unusual circumstances; please see Wendy Glasser if you have a problem. If you are the successful bidder on a piece, but do not pick it up, you will be liable for the amount bid plus tax and any expenses we incur in finding you and sending your purchase to you.

When you are ready to pay for your art, take your artwork from its table or panel to the sales area, which will be located in the Arlington Room, next door to the art show. DO NOT REMOVE THE BID SHEETS FROM THE ARTWORK! If you have purchased more pieces than you can carry, or need access to a locked display case, ask for help at the art show desk.

You must fill out a tally sheet with your name, address, bidder number, and a list of the items you are purchasing with the price of each piece. It is a multi-part form; one copy will be given to you as a receipt. We must have the piece number for each item, but you may also write in the title and artist if you would like that for your records.

When the paperwork is completed, present it to a tally clerk, who will ask you for identification, check the form for correctness and legibility, and remove the bid sheets from the artwork. The next stop is the payment station, which will be divided according to type of payment. They will take your money and mark your copy of the tally sheet so that the guard will allow you to leave with your purchases. We will provide some wrapping materials -- tissue paper, brown paper, and bags -- so that you can protect your artwork as you carry it away.

How to Pay for Art: Art may be paid for with cash or traveler's checks, or by personal check, MasterCard, or VISA. We will use a check-clearing service which requires two IDs, one being a picture ID, and that personal checks must have your name imprinted on them. Payments must be made in U.S. funds.

What You Are Buying: When you buy a piece of artwork, you have bought only the physical possession of it and the right to display it. You have NOT bought the right to reproduce the work. The right to reproduce a work for fannish or personal use may be included; if so, it will be noted on the bid sheet. Any such use should include a courtesy copy to the artist. Some artists sell reproductions of their work and will not allow you to make even personal copies. Professional reproduction rights -- the right to reproduce the work to sell, or as part of anything that is sold -- must always be bought separately.

#### ART SHOW SCHEDULE

Friday	Noon to 6 pm	Artist check-in
Saturday	10 am to 9 pm	Art Show OPEN Awards voting
Sunday	10 am to noon	Art Show OPEN
	Noon to 1:15 pm	Close-Out
	1:15 pm to 4 pm	Pick-up and Pay
	1:45 pm to 3 pm	Auction
	4 pm to 6 pm	Artist Pick-up

#### Important Points to Remember

- o You must have a bidder number to bid for art either by written bid or at auction.
- o No unsealed bags or extraneous artwork will be allowed in the art show, and we reserve the right to inspect all bags on entry and exit.
- o No photography will be allowed, and cameras must be placed in sealed bags.
- o You bid, you win, you pay!
- o 5% sales tax will be added to all purchases.
- o All artwork must be picked up and paid for before 4:15 pm on Sunday.
- o If you have any questions, inquire at the art show desk.

# *Plan[e]t Engineering*

by

*Gene Wolfe*

A collection of stories by Boskone XXI Guest of Honor

## FEATURING

A new essay on *The Book of the New Sun*, the award winning story "In Looking-Glass Castle", the Rhysling award winning poem "The Computer Iterates the Greater Trumps", a technical article on the robots in our everyday world, plus much more, including an introduction by Boskone's Special Guest David G. Hartwell. Also, for the first time ever, a map from *The Book of the New Sun*. Cover by Vincent Di Fate.

xviii plus 156 pages • sewn case binding • low acid paper

Also available in a limited, slipcased and numbered edition

*Plan[e]t Engineering* will be available until March 1, 1984 for \$8.57 (regular edition), \$15.00 (slipcased edition). Prices after then will be higher.

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Also available at Boskone XXI

Boskone XXI T-shirt

Artwork by  
Vincent Di Fate

This high quality cotton shirt will be available in all men's and women's sizes for \$8.00.

1983 NESFA Index

The complete index of all science fiction magazines and original anthologies published in 1983. On sale for \$5.00. The NESFA Index prior to 1983 also in stock.

All items on sale at the NESFA Dealers Table



N E S F A   S A L E S   T A B L E

Newly Available from the NESFA Press in the Hucksters' Room!

Plan[e]t Engineering

by

Gene Wolfe

The 1984 Boskone Book presents a representative collection of stories and articles (one written specially for this book) by our guest of honor - Gene Wolfe.

Plan[e]t Engineering features a cover by our Official Artist, Vincent Di Fate, a foreword by Special Guest David G. Hartwell, and the first published map of the world (of the New Sun). It is printed on low-acid, long-life paper with a high-quality binding. One thousand numbered copies were printed, of which the first 225 are slipcased. As is our custom, we offer the Boskone Book first to Boskone members at a discount. The price after Boskone will be \$25 for the boxed copies (if any are left -- they sold out the last two years) and \$13 for the unboxed copies. At Boskone XXI, the price to Boskone members will be \$15 for the boxed and \$8.57 for the unboxed book.

The NESFA Index to the SF Magazines and Original Anthologies  
1983            \$5.00

At Boskone XXI, the NESFA Index series is once again updated by the indefatigable editor Ann Broomhead. Besides this index, indexes for the years since 1966 are available at the NESFA Sales table.

Boskone XXI T-Shirts

Once again, we present a Boskone T-shirt; this year's edition has artwork by our Official Artist, Vincent Di Fate. By popular demand, we have T-shirts in women's sizes once again. T-shirts are available at the NESFA sales table in the Hucksters' Room. Sizes are: S, M, L, and XL.

A New Settlement of Old Scores by John Brunner

This past year NESFA Press produced a book for the ConStellation committee to honor their Guest of Honor - John Brunner. For the first time at Boskone, we are offering this book for sale.

A New Settlement is a songbook of Brunner's original work and contains thirty-two songs, most with music. Each song is illustrated by art contributed by twenty-one of SF's finest artists.

A New Settlement is available in two bindings -- perfect binding (a flat book-style binding) and GBC binding (a plastic comb binding that opens flat for singing). Price for either edition (which are otherwise identical) is \$8.00.

Other items from NESFA Press at the Sales table include:

<u>Compounded Interests</u> by Mack Reynolds (Boskone XX, 1983)	\$13.00
<u>Up to the Sky in Ships/In and Out of Quandry</u> by A. Bertram Chandler/Lee Hoffman (Chicon IV, 1982)	\$13.00
<u>The Men from Ariel</u> by Donald A. Wollheim (Boskone XIX, 1982)	\$13.00
<u>Unsilent Night</u> by Tanith Lee (Boskone XVIII, 1981)	\$10.00
<u>Better Than One</u> by Damon Knight & Kate Wilhelm (Noreascon II, 1980)	\$5.00
<u>Tomorrow May Be Even Worse</u> by John Brunner (Boskone XV, 1978)	\$4.00
<u>Viewpoint</u> by Ben Bova (Boskone XIV, 1977)	\$10.00
<u>The NESFA Hymnal</u> - our well-known folksong collection	\$10.00
<u>Noreascon Proceedings</u> ed. by Leslie Turek (Noreascon I, 1971)	\$ 6.00

Subscribing memberships in NESFA are available for \$12 at the NESFA sales table. Join NESFA and get our publications ("Instant Message", our clubzine, and "Proper Boskonian", our genzine) and come to our meetings. For members only, there is also the NESFA T-shirt, available at the sales table in both women's and men's sizes.

#### H U C K S T E R S ' R O O M

The Hucksters' Room is in the Terrace Room, a level below the lobby -- look for signs there and on the mezzanine. The open hours are:

Friday	5 pm to 9 pm
Saturday	10 am to 6 pm
Sunday	10 am to 5 pm

The dealers down there will have the usual assortment of stuff -- books (new and used), T-shirts, buttons, art prints, jewelry, stationery, games, sculpture, and other con-related things.

There will be access for the handicapped. Look for the signs. If you have any trouble finding the route, ask the people at the Information Desk on the mezzanine.

#### S T O R Y C O N T E S T

The NESFA Story Contest is perpetrated by (surprise!) NESFA. Anyone who has not sold professionally by 1 September of the current year is eligible to enter. The winners are announced and prizes awarded the next year at Boskone. The entrants get comments and the chance at prizes and egoboo. NESFA gets egoboo and good P.R. Everybody wins.

The final judges this year are Boskone's guests -- Gene Wolfe and David G. Hartwell.

If you'd like more information on next year's contest, drop us a line at Box G.

## INFORMATION DESK

Once again Information will be right in the thick of things. We'll be on the second floor, near Registration and all the main programming activities. Our friendly, courteous, and helpful staff will answer any questions and help you with any problems you may have. Complete information will be available on all convention activities, and there will be displays of current and upcoming events. Message boards will be available nearby, and we will maintain the Lost & Found area. We will be right across the stairwell from People Mover, so that we will not only be able to tell you where to go, but also offer some suggestions about what to do when you get there. The Information Desk hours are:

Friday	Noon to 8 pm	1200-2000
Saturday	10 am to 8 pm	1000-2000
Sunday	10 am to 5 pm	1000-1700

## A NEO'S GUIDE TO BOSKONE

or

How I stopped Filking and learned to get some Sleep

Welcome to Boskone XXI. I'm sure there are lots of things you'd rather do than be lectured at, but please stick with me. A convention can be a lot of fun, but you need to keep your head and use common sense.

### Survival Tips

1. Sleep: Hotel rooms are expensive, and parties run late, but try to get some sleep during the con. People have gone without sleep for three days, but they don't enjoy it. If you are driving home Sunday, sleep Saturday night — we don't want to lose any return business to accidents.
2. Eat: Not eating, or eating the wrong stuff, will put a big crimp in your plans. Food may seem expensive, but is less so than gastroenteritis. Remember, booze is not a substitute for food.
3. Mind-altering substances: Please restrict smoooothing to private rooms; there are laws regarding public intoxication in Massachusetts. Fandom currently is the most well-behaved group of conventions; don't spoil the record by starting fights, destroying property, etc., while under the influence (or even when sober). Some of our security is provided by Boston police, who will arrest people for the use of substances outlawed in the Commonwealth of Massachusetts.

4. Money: Keep track of expenses. If you spend too much in the Hucksters' Room and don't have enough left for the plane back to L.A., you have a long walk ahead of you. Don't leave money in your room, and don't let someone else hold it for you. Safety deposit boxes are available free from the hotel for registered guests on a first-come, first-served basis.
5. Costumes: Don't wear them outside the hotel. Boston is like any other city, and outlandish clothing is likely to attract all the wrong kinds of attention.

#### Practical Tips

1. Art Show: Be at the closeout on Sunday, and guard your bids. Never have more high bids at one time than you can afford to pay. If you win, all those pieces go to you and you have to pay for them.
2. Hucksters' Room: Get receipts. If possible, check out the product before you leave. If you buy a weapon, it must be wrapped up when you leave the room.
3. Program: there is more than you can possibly see. Boskones have more than one thing happening at once. Get a schedule the first day, and check off what you want to see. If you miss a Star Wars slide show to see Attack of the Killer Tomatoes for the fifth time, you may never forgive yourself.

All in all, if you can keep your head while all those around you are losing theirs, you will have a better con.

#### T H E   R E G E N C Y   D A N C E

From 8 pm to 11 pm on Saturday in Stanbro Hall, Boskone XXI will hold its usual Regency Dance. The Regency Dance has become a traditional "alternate universe" event at Boskones, growing out of the affection for Georgette Heyer felt by a small group of us.

To foster the ambiance of the period, Ladies are requested to wear long skirts or equivalent, and Gentlemen are requested to wear jacket and tie or equivalent. Members of any sex may come as ladies or gentlemen. Period dress is appreciated but not required. Reasonable simulation of period manners IS required.

There will be an area for people who merely wish to come and observe.

Georgette Heyer wrote historical novels and Regency romances of a particularly witty and satisfying sort. The characters always say those perfect clever comebacks that you and I only think of a week later. Also, except for the villains, all the gentlemen really do behave like gentlemen - this is in direct contrast to historical reality and forms part of the justification for claiming that the Regency of Georgette Heyer is an alternate universe.



## C O N S U I T E

The con suite is the site of the Boskone-sponsored open party. We intend to provide a variety of munchies and beverages; however, due to legal and other complexities, we cannot serve alcohol in the Con Suite.

The Con Suite provides a place for people to get together to talk, meet, or just sit and relax for a while. The Con Suite has both smoking-permitted and no-smoking rooms. Its location in the fourth floor function space lets us stay open without noise problems.

The Con Suite changes a bit from year to year in response to your wants and needs. This year we are expanding the amount of cheese available and adding vegetables, as well as keeping the popcorn machine introduced last year. Let us know what you like or dislike; this helps us to plan future Con Suites.

## P A R T I E S

If you are planning to hold an open party, please tell Information about it as soon as possible (if not sooner). To get an announcement in the newsletter and signs directing people to your party, you must give us at least one day's notice -- more would be better. Tell us as soon as you know the room number and time of the event.

If you are holding an open party, Boskone will provide you with "seed" supplies. Typically this would be about 2 to 4 cases of tonics (soft drinks) and 4 to 6 bags of munchies (chips, pretzels, etc.). Come to Room 402 and talk to the people there a MINIMUM of 6 hours before your party is scheduled to begin.

This year, several of the major bidding parties will be held on the fourth floor. Details and directions will be available at the Information Desk.

## D I S C U S S I O N   A N D   S P E C I A L I N T E R E S T   G R O U P S

A Discussion Group is a small group of people who sit around and chat about someone or something. Sometimes this someone or something will put in an appearance so that you can discuss it with itself, but generally not. Boskone will be providing a number of rooms for Discussion Groups, should you so desire, and will attempt to supply you with the ingredients for success. To sponsor a Discussion Group, to sign up for one, or for more information, check with the Information Desk.

## D R A G O N S L A I R

DRAGONSLAIR is young people's programming. It is for kids aged five to twelve. Participating children must be convention members. There will be on-going programs throughout the convention in Room 413. Kids, you can come here to talk, play games, watch the movies, join in the activities, or just relax. During the weekend we plan to have speakers on various topics including Jane Yolen on Commander Toad and his adventures, a speaker on comics & SF, and several on science fact. We will also have videotaped movies, an art marathon where you can create anything with the junk that we have, and a mural where you can doodle and draw.

If you have any ideas or suggestions, come up to DRAGONSLAIR and tell us about it. Watch our posters and the newsletter (Helmuth) for the schedule of events for each day.

Saturday 10 am to 6 pm  
Sunday 10 am to 4 pm

## B A B Y S I T T I N G

Babysitting is for infants to five-year-olds. If your child is five or older, he/she should go to DRAGONSLAIR. Children must be convention members to use Babysitting, but there is no other charge. Babysitting will be in rooms 306/309 and will be open the hours below. Please note that it will close from 5 pm to 6 pm on Friday and Saturday to allow the staff to eat. PLEASE OBSERVE THESE TIMES - THERE WILL BE A HEFTY CHARGE FOR LATE PICKUPS.

Our sitters are super. They have been with us since we started this facility. They are very loving and competent and can handle emergencies. So bring your child to Babysitting and enjoy the convention without worries.

We will provide a lunch for your child (at no extra charge) or you may bring it with them. We cannot provide supper. Please bring your own diapers.

By law, we cannot handle sick children; do not bring them to Babysitting, since we will have to turn them away. We will notify you if your child becomes sick during the convention.

Friday Noon to 5 pm, 6 pm to midnight closed 5-6 pm  
Saturday 9 am to 5 pm, 6 pm to midnight closed 5-6 pm  
Sunday 9 am to 4 pm

## G A M E S

Computer Games: This year our computer games room features a DEC PDP-11/23, RL02-based system. We have a variety of computer games, both "Adventure"- and arcade-types. There will be enough terminals to allow four people to play at a time (with no limit on the number of kibitzers). Computer games will be open :

Saturday	10 am to 6 pm
Sunday	10 am to 6 pm

Rekon-2: The year is 2121; the place is historic Old Boston, on the planet Earth. Diplomats from each of the Spiral Arm Confederacy's twelve member governments have gathered for a very special event -- to welcome the Sol system into their alliance. It is the job of this cocktail-swilling nobility to rub elbows with the local leaders, using all the considerable galactic pomp and circumstance to disguise the activities of the true welcoming committee -- a coterie of the richest businessbeings in the universe, all bent on the economic pillage of the system.

But wait! Late-breaking news from the Confederacy capital reveals that the Hierarch has been assassinated. Special envoys rush to the convention already underway on Earth, answering the Inner Council's summons to the emergency session of the SAC Congress. War breaks out throughout the galaxy, as each of the confederated governments seeks advantage in the midst of turmoil. The Hierarch's own forces drift without a leader, powerless to preserve the peace. There are even rumors of treason within the Inner Council.

All is not lost. If the SAC Congress, in emergency session, can resolve the key issues of dispute and elect a new Hierarch, then order might yet be restored. Find out for yourself! Join the Congress in session, Sunday afternoon by Earth's "rekonning", and do your part for a consolidated galaxy. But beware -- competition for votes is intense. Get the best price possible for yours.

## M U R A L

Invented by Jill Eastlake 10 many Boskones ago, the mural allows an outlet for fannish creativity. Boskone supplies a very large sheet of paper mounted in an out-of-the-way conspicuous place, and maybe a few markers. Fen do the rest. Results have ranged from anti-smurf diatribes to a signed Gahan Wilson original. The paper is changed several times during the con, and the murals are sold at the Art Show auction -- your chance to get some cheap unique wallpaper.

## REGISTRATION

Boskone XXI Registration is on the Mezzanine. The hours are:

Friday Noon to 10:00 pm (1200-2200) Berkeley & Clarendon Rooms  
Saturday 9 am to 8 pm (0900-2000) Berkeley & Clarendon Rooms  
Sunday 10 am to 4 pm (1000-1400) Information Desk

Late night registration will be in the Smoking Con Suite after Berkeley & Clarendon close.

If you find a badge, please turn it in to the Information Desk.

If you lose a badge, please do the following:

1. First check with the Information Desk to see if it has been turned in.
2. If it was not turned in and this is the first time you have lost your badge, go to the Solutions Table in Registration. You can get a replacement there for \$3.
3. If it was not turned in and this is the second (or subsequent) time you have lost your badge, you must re-register at Registration for \$20.

## PEOPLE MOVER

People wearing "Boskone XXI Helper" buttons are People Mover volunteers. They are convention members who have volunteered a few hours of their time to help the convention run smoothly so everyone can enjoy themselves.

Science fiction conventions are run totally by volunteers -- no one gets paid. At Boskone, it is the People Mover's job to allocate volunteers among the many different areas that need them. If you have a few hours anytime, please volunteer. No experience is necessary! Volunteering is a good way to meet people and learn something about how conventions are run.

People Mover is on the Mezzanine level next to the stairs from the lobby, near the Information Desk. We will be open the following hours:

Friday Noon - 7 pm 1200-1900  
Saturday 9 am - 7 pm 0900-1900  
Sunday 9 am - 6 pm 0900-1800

All volunteers receive a Helper's button. Those who work more than eight hours will receive a print with artwork by Vincent Di Fate as a special thank-you.



All volunteers under 18 years of age MUST get a helper release form signed by a parent or guardian before they may work on the con. These forms are available at People Mover.

### Technical Help

Manual labor for those who like to be the first to go to work and the last to finish -- with maybe a little break in the middle. Technical includes pre-con construction projects, like the Film Program projection booth, electrical stuff like Art Show and Hucksters' Room lighting, miscellaneous at-con maintenance, and then clearing it all away at the end. Remember, the guy with the Allen wrench is the Master of the Universe.

### H O T E L   I N F O R M A T I O N

No signs or posters may be affixed to the walls or other surfaces of the hotel. Easels and bulletin boards have been set up in strategic places for this purpose. Please use them.

The Cafe Rouge will be offering an extensive selection of ice cream treats. However, they are available only during the normal restaurant hours -- 7 am to midnight.

Check rooms are available for use at any time by asking the Bell Captain on duty.

The maximum hotel garage fee is \$6.50 per day for non-guest parking. Guest parking is free. There is a \$1 out charge for guests each time your vehicle is removed from the garage. Garage tickets must be stamped at the hotel desk in order to receive this rate.

Hotel check-out time is 1:00 pm. This is firm. There will be no extended check-out.

A list of hotel restaurants, gift shops, bars, etc. located in the hotel with their times of operation is available at the Information Desk. A list of restaurants in the vicinity may also be available.

### S K Y L A R K

The Edward E. (Doc) Smith Memorial Award for Imaginative Fiction, or "Skylark", is presented from time to time by NESFA to some person who, in the opinion of the membership, has contributed significantly to Science Fiction, both through work in the field and by exemplifying the personal qualities which made the late "Doc" Smith well loved by those who knew him.

Previous recipients of the Skylark are:

1966 Frederik Pohl	1975 Gordon R. Dickson
1967 Isaac Asimov, FN	1976 Anne McCaffrey, FN
1968 John W. Campbell	1977 Jack Gaughan
1969 Hal Clement, FN	1978 Spider Robinson
1970 Judy-Lynn Benjamin del Rey, FN	1979 David Gerrold
1971 No Award	1980 Jack Chalker
1972 Lester del Rey, FN	1981 Frank Kelly Freas
1973 Larry Niven	1982 Poul Anderson
1974 Ben Bova, FN	1983 Andre Norton

This year's Skylark will be presented at the opening ceremonies, on Saturday.

#### N E S F A

NESFA, the New England Science Fiction Association, is a science-fiction fan organization that mixes work on projects with socializing; the amounts of each are an individual choice. Projects include running SF conventions, publishing indexes for SF magazines and anthologies, and publishing a book of our own each year.

Specifically, we run a major regional SF convention -- Boskone -- on Presidents' Day weekend (Geo. Washington's almost-birthday) in mid-February, and two small "relaxacons" (basically weekend-long parties): Lexicon in midsummer and Codclave in January (fannish superstition has it that snow for Codclave means we're safe for Boskone; it has usually worked out that way).

For the Boskone we usually publish a small short-run hardcover book of material by the Boskone Guest of Honor. Recently we have done similar books for the World SF Conventions. We also regularly publish an annual index to the SF published in the professional magazines and the original anthologies (and occasionally a cumulative index). We have also put together filksong books and divers other strange ventures, such as the Index to the American edition of Perry Rhodan.

Socializing is less organized. It includes meetings, movie and museum outings (we sneak-previewed "The Secret of NIMH" and went to the reviewers' preview of "Star Wars"), parties, game nights, discussion groups (even to talk about SF), and almost anything else we can think of.

Near the beginning of each month we have business meetings -- usually Sunday at 2 p.m. Except for February, when Boskone intervenes, we also have another meeting later in the month called the "Other Meeting", which is devoted more to socializing, with committee meetings for those who haven't had enough of that at the business meeting. Other Meetings are also usually held Sundays at 2 p.m.

At the Other Meeting, APA:NESFA (a collection of personal fanzines) is collated and distributed to contributors, collators, etc. This can be considered socializing or business -- it's up to you.

Information about what happened and what is going to happen is in the club newsletter "Instant Message", published twice a month except for those months in which it is published once a month (usually December). All members get copies. Sample copies are sent to people who express interest and who are foolish enough to let us have an address.

NESFA membership comes in the following flavors -- Subscribing, General, and Regular. Subscribing Membership is open to anyone for dues of \$12 a year. For this you get the newsletter, a discount on some NESFA publications, and any copies of the club fanzine "Proper Boskonian" that happen to appear; you are also eligible to contribute to APA:NESFA. People who regularly attend meetings usually become eligible for General Membership. Regular Membership is based upon recognized significant commitment to and work for NESFA by contributions to the club and to its projects.

Please join in. Either send the dues or come to a meeting. For sample copies of "Instant Message" write to:

Membership Committee  
N.E.S.F.A., Inc.  
P. O. Box G  
M. I. T. Branch Post Office  
Cambridge, Massachusetts 02139-0910  
U. S. A.

"TO STEAL AN ANGEL" BY TONY RICHARDS - IASF VINCENT DI FATE (BRIEF) REV.

COPYING



THE FELLOWSHIP OF NESFA

Throughout this book are names with the initials "FN" after them. This stands for "Fellow of NESFA". The Fellowship was created to honor those people who have made a significant contribution to NESFA and to the furtherance of its aims. The Fellowship is modeled after academic fellowships. The new Fellows are installed at an annual banquet each fall.

The following list gives the Fellows of NESFA and the year in which they were elected (if no year is shown, it was 1976, when the Fellowship was established):

David Anderson (1981)	Linda Ann Kent
Dr. Isaac Asimov	Deborah King (1982)
Krissy [Benders]	Dr. Anthony R. Lewis
Ben Bova	Suford H. Lewis
Brons [James Burrows] (1983)	Selina Lovett (1977)
Anne A. Broomhead (1977)	Anne McCaffrey (1977)
William Carton (1978)	R. Terry McCutchen (1977)
Judy-Lynn Benjamin del Rey	Edwin W. Meyer
Lester del Rey	George & Andrea Mitchell
William H. Desmond	Marilyn J. Niven
Michael DiGenio (1983)	Cory Seidman Panshin
Donald E. Eastlake III (1978)	Frank Prieto
Jill Eastlake	Karen Blank Ranade
Dr. George Flynn (1978)	A. Joseph Ross, J.D.
Ellen F. Franklin (1977)	Elliot Kay Shorter
Paul Galvin	Robert J. Spence (1980)
Wendy Glasser (1981)	Col. Harry C. Stubbs
Richard Harter	Leslie J. Turek
Charles J. Hitchcock (1979)	Patricia A. Vandenberg (1981)
Kath A. Horne (1981)	David A. Vanderwerf
Dr. James F. Hudson (1979)	Monty Wells (1983)
Wendell Yau Git Ing (1980)	Andrew Adams Whyte
Marsha Elkin Jones	Robert Wiener
Richard Katze, J.D. (1980)	Jo Ann Wood (1978)



B O S K O N E L I F E M E M B E R S

Col. Harry C. Stubbs (Hal Clement), FN  
 Frederik Pohl  
 Damon Knight  
 Larry Niven  
 Jack Gaughan  
 Gordon R. Dickson  
 L. Sprague de Camp  
 Robert A. W. Lowndes  
 Dr. Isaac Asimov, FN  
 Anne McCaffrey, FN  
 Poul Anderson  
 Ben Bova, FN  
 John Brunner  
 Frank Herbert  
 Spider Robinson  
 Jeanne Robinson  
 Tanith Lee  
 Donald A. Wollheim  
 Mack Reynolds  
 Gene Wolfe

Claire Anderson	Patty Ann Hardy
Dave Anderson, FN	Charles W. Hayden
Donald E. Barth	John G. Hayden
Elaine Bloom	Charles J. (Chip) Hitchcock, FN
Mitchell L. Botwin	Dr. James F. Hudson, FN
Seth Ian Breidbart	Wendell Y. G. Ing, FN
Ann A. (Wood Nymph) Broomhead, FN	Rick Katze, FN
Amy Brownstein	Hans Kernast
Stew Brownstein	Judy Krupp
Fran Buhman	Roy Krupp
James L. (Brons) Burrows, FN	Devra Michelle Langsam
Selma Burrows	Elise Levenson
David A. Cantor	David G. Levine
Ann Layman (Chance) Chancellor	Dr. Anthony R. Lewis, FN
Lincoln Clark III	Susan H. (Suford) Lewis, FN
Gavin Claypool	Elan Jane Litt
John J. (Sean) Cleary III	Kathleen Logue
Dick (Aristotle) Curtis	J. Spencer Love
Jeff del Papa	Michael Magnant
John Duff III	Laurie D. T. Mann
Donald E. Eastlake III, FN	R. Terry (Furry Beast) McCutchen, FN
Jill Eastlake, FN	Lori Meltzer
Jan Howard (the Wombat) Finder	Edmund Meskys
Wilma Fisher	Teresa C. Mifambres
Dr. George Flynn, FN	Andrea Mitchell, FN/2
Ellen F. Franklin, FN	George H. H. Mitchell, FN/2
Wendy Glasser, FN	Jim Mueller
Katherine Godfrey	Richard Munroe
Mark Grand	Lex L. Nakashima
Richard P. (RPG) Gruen	Peter A. Neilson

David L. Nicklas  
 Marilyn (Fuzzy Pink) Niven, FN  
 John Arthur Noun, Jr.  
 Andrew Nourse  
 Nick Nussbaum  
 Karl M. Olsen  
 Lin Olsen  
 Dr. Mark L. Olson  
 Robert (Ozzie) Osband  
 Bruce Pelz  
 Elayne Pelz  
 Sam Rebelsky  
 Rhymer  
 Stephanie Lee Rosenbaum  
 Sue-Rae Rosenfeld  
 Elyse S. Rosenstein  
 Steven J. Rosenstein  
 Robert E. Sacks  
 Ronald M. Salomon  
 Roberta (Bird) Sappington  
 Paul L. Schauble

Ken Scher  
 Charles Andrew Seelig  
 Richard B. Sims  
 Steven J. Skirpan  
 Beverly Slayton  
 Robert J. (Lynx) Spence, FN  
 Erwin S. (Filthy Pierre) Strauss  
 Gregory A. Thokar  
 Stephen Tihor  
 Leslie Turek, FN  
 Thomas F. Vasak  
 Dalroy Ward  
 Charles Waugh  
 David J. Weinberg  
 Gail B. Weiss  
 Monty Wells, FN  
 Benjamin M. Yalow  
 Elizabeth Zitzow  
 Harold Zitzow  
 Virginia B. Zitzow

B O S K O N E   H I S T O R Y

B O S K O N E   -   F I R S T   S E R I E S

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

BOSKONE - SECOND SERIES

Boskone	Dates	Attendance	Chair Location	Chair	Guest of Honor Boskone Book	Official Artist	Science Speaker
I	10-12 Sep 65	66 SH	Dave Vanderwerf, FN	Hal Clement, FN			Dr. Robert Enzmann
II	11-13 Mar 66	71 SH	Dave Vanderwerf, FN	Frederik Pohl			Dwight Wayne Batteau Prof. Igor Paul Prof. Oliver Selfridge Prof. Oliver Selfridge
III	01-03 Oct 66	68 MIT	Erwin Strauss	John W. Campbell**			Dr. Marvin Minsky
IV	01-02 Apr 67	72 SH	Paul Galvin, FN	Damon Knight			Prof. Warren McCulloch++
V	23-24 Mar 68	155 SH	Paul Galvin, FN	Larry Niven			Dr. Louis Sutro
VI	22-23 Mar 69	262 SH	Leslie Turek, FN	Jack Gaughan	Steve Fabian		Dr. Donald Menzel
VII	27-29 Mar 70	383 SH	Tony Lewis, FN	Gordon Dickson	George Barr		
VIII	12-14 Mar 71	211 SRG	Bill Desmond, FN	Larry Niven--			
IX	14-16 Apr 72	403 SH	Fred Isaacs	L. Sprague de Camp	Don Simpson		Dr. Richard Rosa
				<u>Scribblings</u>			
X	09-11 Mar 73	405 SB	Suford Lewis, FN	Robert A.W. Lowndes	Kelly Freas		Prof. Phyllis Brauner
				<u>Three Faces of Science Fiction</u>			
XI	01-03 Mar 74	701 SB	Don Eastlake, FN	Isaac Asimov, FN	Eddie Jones		Dr. Isaac Asimov, FN
			Jill Eastlake, FN	<u>Have You Seen These?</u>			
XII	28-30 Feb 75	935 SB	Ann McCutchen, FN	Anne McCaffrey, FN	Bonnie Dalzell		Dr. Robert Enzmann
			Terry McCutchen, FN	<u>A Time When</u>			
XIII	13-15 Feb 76	900 SB	Ellen Franklin, FN	Paul Anderson	Rick Sternbach		
			Jim Hudson, FN	<u>Homebrew</u>			
XIV	18-20 Feb 77	1010 SB	Tony Lewis, FN	Ben Bova, FN	John Schoenherr		
				<u>Viewpoint</u>			
XV	17-19 Feb 78	1454 SB	Jill Eastlake, FN	John Brunner	Arthur Thomson		Prof. Marvin Minsky
				<u>Tomorrow May Be Even Worse</u>			
XVI	16-18 Feb 79	1950 SB	Don Eastlake, FN	Frank Herbert	Mike Symes		Dr. Marc C. Chartrand
					(art portfolio)		
XVII##	15-17 Feb 80	800 RF	Chip Hitchcock, FN	Spider Robinson			
				Jeanne Robinson			
XVIII	13-15 Feb 81	1609 SB	Gail Hornats	Tanith Lee	Don Maitz		
				<u>Unsilent Night</u>			
XIX	12-14 Feb 82	2270 BPP	Bob Spence, FN	Donald A. Wollheim	Michael Whelan		
				<u>The Men From Ariel</u>			
XX	19-21 Feb 83	2420 BPP	Pat Vandenberg, FN	Mack Reynolds	Wendy Pini		Jeff Hecht
				<u>Compounded Interests</u>			
XXI	17-19 Feb 84	???? BPP	Rick Katze, FN	Gene Wolfe	Vincent Di Fate		David G. Hartwell--
				<u>Plan[e]t Engineering</u>			

BPP Boston Park Plaza (former Statler-Hilton), Boston MA  
 MIT Massachusetts Institute of Technology, Cambridge MA  
 RF Radisson Ferncroft, Danvers MA  
 SB Sheraton Boston, Boston MA  
 SH Statler-Hilton, Boston MA  
 SRG Sheraton Rolling Green, Andover MA

\*\* Principal Speaker  
 ++ Panelist  
 -- Honored Guest

== Special Guest  
 ## a.k.a. BoskLone

L E X I C O N

	Dates	Hotel	Location	Compiler	Estimated Attendance
I	04-06 Aug 72	Sheraton Motor Inn	Lexington MA	Richard Harter	70***
II	27-29 Jul 73	Yankee Drummer	Auburn MA	Steve Raskind	56
III	26-28 Jul 74	Holiday Inn	Framingham MA	John Houghton	46
IV	29-32 Aug 75	Sheraton Springfield-West	Springfield MA	Mary Cole *	44
V	30-32 Jul 76	Sheraton Springfield-West	Springfield MA	Kath Horne Bill Carton	50
VI	29-31 Jul 77	Treadway Inn	Chicopee MA	Kath Horne Bill Carton	40
VII	28-30 Jul 78	Radisson Ferncroft	Danvers MA	Chip Hitchcock	30-40
VIII	13-15 Jul 79	Colonial Inn	Northampton MA	Rick Katze	45?
		**			
IX	17-19 Jul 81	Sheraton Rolling Green	Andover MA	Mike Di Genio	60
X	23-25 Jul 82	Marriott	Worcester MA	Skip Morris	108
XI	15-17 Jul 83	Marriott	Worcester MA	Sue Hammond	70

\* Became Compiler when Stew & Amy Brownstein moved to California

\*\* No Lexicon held in 1980 because of Noreascon II

\*\*\* 70 registered, about 100 attended

C O D C L A V E

(nee Wintercon)

	Dates	Hotel	Location	Chairthing	Estimated Attendance
I	10-12 Jan 75	Sheraton Regal	Hyannis MA	Fred Isaacs	?
II	09-11 Jan 76	Sheraton Regal	Hyannis MA	Kris Benders David Stever	27
III	07-09 Jan 77	Sheraton Regal	Hyannis MA	Terry McCutchen	?
IV	13-15 Jan 78	Sheraton Regal	Hyannis MA	Jim Hudson	20
V *	19-21 Jan 79	Radisson Ferncroft	Danvers MA	Peter Neilson	?
VI	18-20 Jan 80	Radisson Ferncroft	Danvers MA	Jeff Del Papa	35
VII	16-18 Jan 81	Sheraton Rolling Green	Andover MA	Tony Lewis Chip Hitchcock	28
VIII	15-17 Jan 82	Sheraton Rolling Green	Andover MA	Ada Franklin Glenn Axelrod	40
IX	21-23 Jan 83	Radisson Ferncroft	Danvers MA	Ira Kaplowitz	75**
X	13-15 Jan 84	Sheraton Rolling Green	Andover MA	Frank Richards	52

\* Name changed to Codclave since it is no longer on Cape Cod

\*\* 60 registered, about 75 attended



