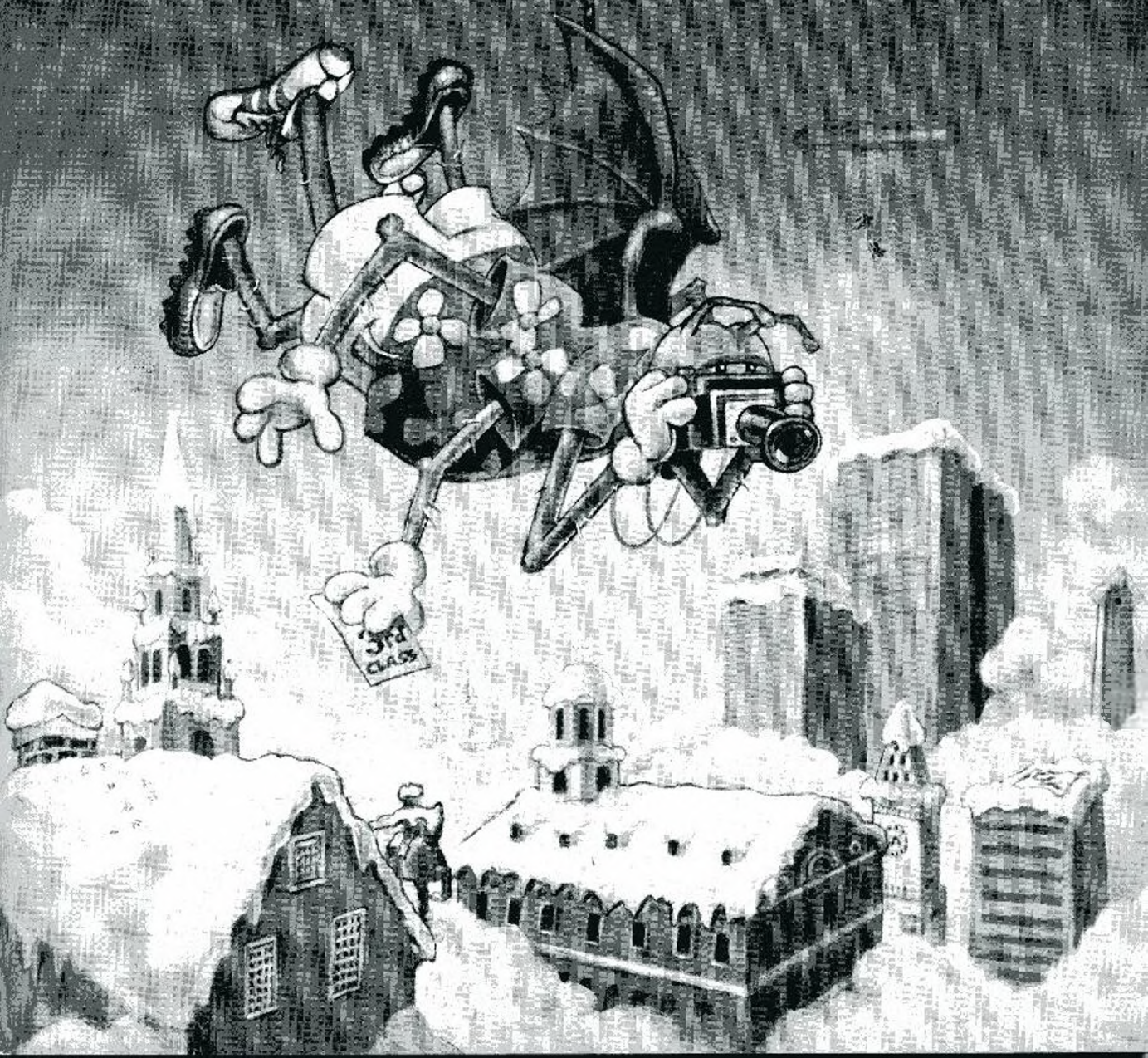


# Boskone XXII

February 15-17, 1985

The Boston Regional Science Fiction Convention



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\*Contest is void in Florida, Vermont, Quebec (Canada), and wherever prohibited or restricted by law. Entries must be received by September 30, 1985.

C H A I R M A N ' S   W E L C O M E

Welcome to Boskone XXII. The Convention is in a new hotel this year, and is bigger, and with more activities than last year. We also have more Guests this year. We have the very fine writer, Kate Wilhelm, and the equally fine editor, Damon Knight, who was our Guest nearly twenty years ago. We also have as our Official Artist, Carl Lundgren, an excellent artist and Hugo contender. Our Special Guest this year is Shawna McCarthy, who won last year's Hugo for Best Editor. All of this has been produced by the efforts of only a few dozen people, whose names are given on the Committee List. On behalf of them, I wish you a most enjoyable Boskone!

Ann Broomhead,

Chairman

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# THE SHATTERED WORLD

**MICHAEL REAVES**

A millennium ago magicians fought a war,  
and smashed the world into a thousand pieces.  
Horrified at the destruction,  
they set the fragments to floating about each other  
in the Abyss and supplied them with  
an atmosphere that men and beasts could breathe.

But that was long ago.  
In a thousand years even sorcerers grow old,  
and so do their spells.

Already pieces of the Shattered World  
begin to collide...



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## 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.)



K A T E W I L H E L M

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The first time I saw Kate Wilhelm was when I drove to the railroad station in Port Jervis, New York, to pick up two new attendees at the Milford SF Writers Conference (this was when the Conference was held in Milford, Pennsylvania, a few miles from Port Jervis).

It is a rule that male authors should not be expected to be handsome or female authors beautiful, but it happened that both Kate and Rosel George Brown (a fine writer who died young, unfortunately, in 1967), who got off the train that day, broke that rule completely. To top it off, Kate was blond and Rosel was black-haired. It was a memorable experience to find myself greeting a couple of women both of whom looked as if they had just stepped out of paintings.

Rosel was prevented by fate from fulfilling her promise as a writer. Kate has long since. This is a fact that should be recognized outside of science fiction in the world in general far more widely than it is.



It is one of the ironies of publishing that what publishers dream nights of finding--in between the dollar signs, most of them--are strong, unforgettable writers. And yet, when they stumble over a strong writer who is just beginning to write, they shy wildly away from her or him, not understanding what such an author is doing; not finding a place for this swan in the neat compartments into which they like to divide up their ducks, and which are, of course, based upon swans discovered aforetime.

Kate is a very strong writer. She is a strong writer in all ways, but particularly in the uniqueness of her work; and this fact needs to be more widely recognized. It is quite easy for someone who knows only glass beads to assume that a diamond is merely another piece of glass. To recognize it for what it is, you have to look closely at it.

Then the wonder--and the value--unfolds.

#### K A T E W I L H E L M B I B L I O G R A P H Y

Compiled by George Flynn, FN

These bibliographies include the following information on works by Kate Wilhelm and Damon Knight:

--For short fiction and articles, the place and date of original publication, and all appearances in collections of the author's work; the latter are identified by abbreviations of the form (XYZ), which can be found immediately after the book titles in the collection listings. Appearances in reprint anthologies are not included, but a complete listing up to 1983 can be found in the two volumes of William Contento's Index to Science Fiction Anthologies and Collections (G.K. Hall, 1978 and 1984).

--For books written or edited by the authors, all editions published in the United States and the United Kingdom (the latter preceded by "UK:"). The entries for collections also include lists of the stories in each collection (in alphabetical order).

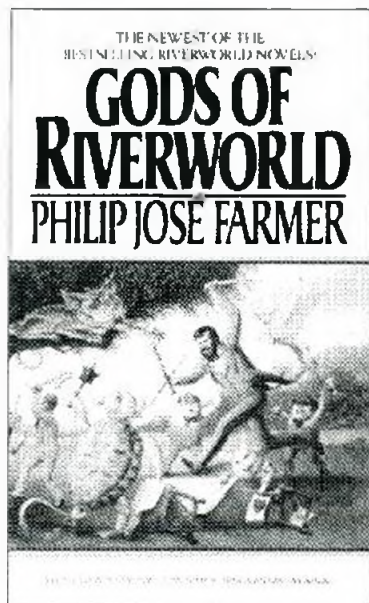
Each bibliography includes the following sections in order (where applicable): short fiction; collections of short fiction; novels; anthologies edited; translations; magazines edited; non-fiction books; non-fiction collections edited; book-review columns; selected articles, interviews, etc.; awards. Within each section the order is chronological by first appearance.

#### SHORT FICTION

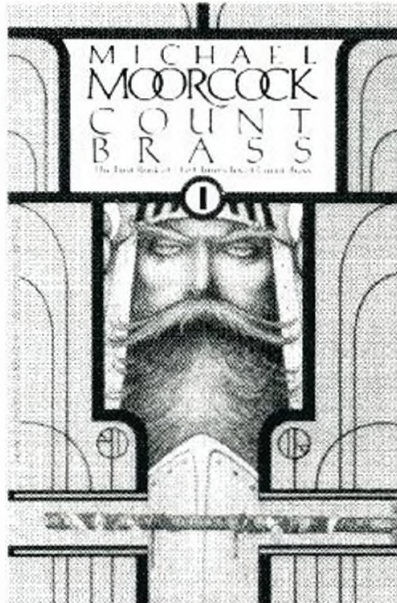
- "The Pint-Size Genie", Fantastic, Oct 56
- "The Mile-Long Spaceship", Astounding, Apr 57 (MLS)
- "The Last Threshold", Future, Aug 58
- "Gift From the Stars", Future, Dec 58 (MLS)
- "The Trouble with Toys", Future, Feb 59
- "Project Starlight", SF Stories, Mar 59
- "The Ecstasy of It", Fantastic, Apr 59
- "Android, Kill for Me!", SF Stories, May 59
- "Love and the Stars--Today!", Future, Jun 59

"One for the Road", Fantastic Universe, Jul 59 (MLS)  
 "A Is for Automation", Future, Oct 59 (MLS)  
 "Brace Yourself for Mother", Fantastic Universe, Dec 59  
 "It's a Good Trick If...", Amazing, Feb 60  
 "UFObia", SF Stories, Mar 60  
 "The Living Urn", SF Stories, May 60  
 "When the Moon Was Red", Amazing, Sep 60; reprint, Most Thrilling SF,  
 Summer 68 (DR)  
 "A Time to Keep", F&SF, Jan 62 (DR)  
 "The Man Without a Planet", F&SF, Jul 62 (MLS)  
 "The Last Days of the Captain", Amazing, Nov 62; reprint, Most Thrilling  
SF, Jun 72 (MLS)  
 "Andover and the Android" [original in MLS]  
 "The Apostolic Travelers" [original in MLS]  
 "Fear Is a Cold Black" [original in MLS]  
 "Jenny with Wings" [original in MLS]  
 "No Light in the Window" [original in MLS]  
 "A Case of Desperation" ["The Feel of Desperation"], Alfred Hitchcock's  
Mystery Mag., May 64 (DR)  
 "The Man Who Painted Tomorrow", Fantastic, Mar 65; reprint, Strange  
Fantasy, Fall 70  
 "Staras Flonderans", Orbit 1 (1966, ed. Damon Knight)  
 "Baby, You Were Great", Orbit 2 (1967, ed. Damon Knight) (DR, BTO)  
 "Stranger in the House", F&SF, Feb 68 (Ab)  
 "The Planners", Orbit 3 (1968, ed. Damon Knight) (DR)  
 "Windsong", Orbit 4 (1968, ed. Damon Knight) (DR)  
 "Countdown" [original in DR]  
 "The Downstairs Room" [original in DR]  
 "How Many Miles to Babylon?" [original in DR]  
 "The Most Beautiful Woman in the World" [original in DR]  
 "Perchance to Dream" [original in DR]  
 "The Plausible Improbable" [original in DR]  
 "Sirloin and White Wine" [original in DR]  
 "Unbirthday Party" [original in DR]  
 "Somerset Dreams", Orbit 5 (1969, ed. Damon Knight) (SD)  
 "The Chosen", Orbit 6 (1970, ed. Damon Knight)  
 "A Cold Dark Night with Snow", Orbit 6 (1970, ed. Damon Knight)  
 "April Fool's Day Forever", Orbit 7 (1970, ed. Damon Knight) (IB)  
 "The Encounter", Orbit 8 (1970, ed. Damon Knight) (SD)  
 "The Plastic Abyss" [original in Ab]  
 "Where Have You Been, Billy Boy, Billy Boy?", Quark/3 (1971, ed. Samuel  
 R. Delany and Marilyn Hacker) (IB)  
 "The Infinity Box", Orbit 9 (1971, ed. Damon Knight) (IB)  
 "The Fusion Bomb", Orbit 10 (1972, ed. Damon Knight) (IB)  
 "The Funeral", Again, Dangerous Visions (1972, ed. Harlan Ellison) (IB)  
 "On the Road to Honeyville", Orbit 11 (1972, ed. Damon Knight)  
 "Symbiosis", Cosmopolitan, Jun 72 (SD)  
 "The Village", Bad Moon Rising (1973, ed. Thomas M. Disch) (IB)  
 "The Red Canary", Orbit 12 (1973, ed. Damon Knight) (IB)  
 "Whatever Happened to the Olmecs?", F&SF, Oct 73  
 "The Scream", Orbit 13 (1974, ed. Damon Knight)  
 "A Brother to Dragons, a Companion of Owls", Orbit 14 (1974, ed. Damon  
 Knight)  
 "Where Late the Sweet Birds Sang" [Part One of the Novel], Orbit  
15 (1974, ed. Damon Knight)  
 "The Hounds", A Shocking Thing (1974, ed. Damon Knight) (SD)  
 "Man of Letters" [original in IB]  
 "The Time Piece" [original in IB]

# The Berkley Publishing Group Expanding the Universe



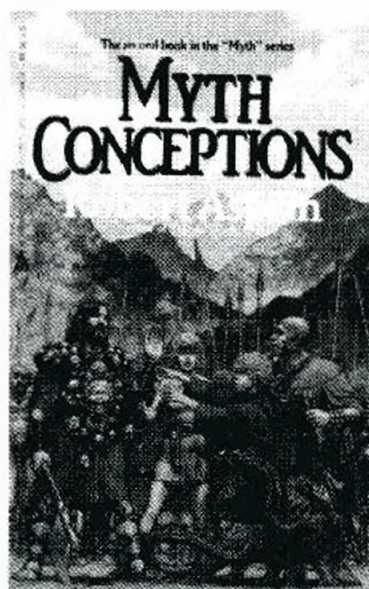
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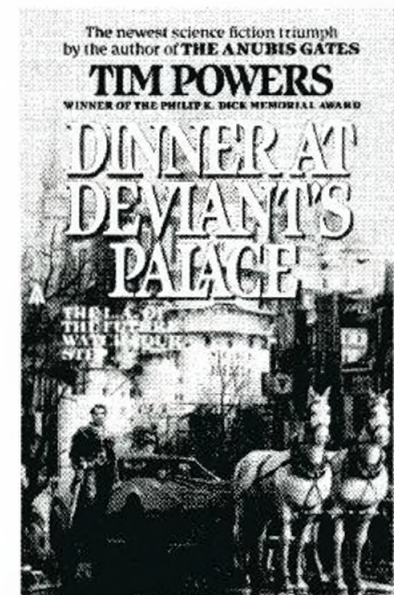
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"Planet Story", Epoch (1975, ed. Roger Elwood and Robert Silverberg) (SD)  
 "Ladies and Gentlemen, This Is Your Crisis", Orbit 18 (1976, ed. Damon Knight) (SD)  
 "State of Grace", Orbit 19 (1977, ed. Damon Knight) (SD)  
 "Moongate", Orbit 20 (1978, ed. Damon Knight) (LL)  
 "Julian", Analog Yearbook (1978, ed. Ben Bova) (LL)  
 "Mrs. Bagley Goes to Mars" [original in SD]  
 "The Winter Beach" [revised as opening section of Welcome, Chaos],  
Redbook, Sep 81 (LL)  
 "With Thimbles, with Forks, and Hope", Isaac Asimov's SF Magazine, 23 Nov  
 81 (LL)  
 "The Mind of Medea", Omni, Jan 83  
 "Sister Angel", Omni, Nov 83  
 "Strangeness, Charm and Spin", Light Years and Dark (1984, ed. Michael  
 Bishop)

### STORY COLLECTIONS

THE MILE-LONG SPACESHIP (MLS): A Is for Automation...Andover and the  
 Android...The Apostolic Travelers...Fear Is a Cold Black...Gift from the  
 Stars...Jenny with Wings...The Last Days of the Captain...The Man Without  
 a Planet...The Mile-Long Spaceship...No Light in the Window...One for the  
 Road

Berkley F862 (1963), Gregg Press (1980); UK: Dennis Dobson [as Andover  
 and the Android] (1966)

THE DOWNSTAIRS ROOM and Other Speculative Fiction (DR): Baby, You Were  
 Great...The Downstairs Room...The Feel of Desperation...How Many Miles to  
 Babylon?...The Most Beautiful Woman in the World...Perchance to Dream...  
 The Planners...Sirloin and White Wine...A Time to Keep...Unbirthday  
 Party...When the Moon Was Red...Windsong

Doubleday (1968), Dell 2129 (1970)

ABYSS: Two Novellas (Ab): The Plastic Abyss...Stranger in the House

Doubleday (1971), Bantam N7234 (1973)

THE INFINITY BOX: A Collection of Speculative Fiction (IB): April Fool's  
 Day Forever...The Funeral...The Fusion Bomb...The Infinity Box...Man of  
 Letters...The Red Canary...The Time Piece...The Village...Where Have You  
 Been, Billy Boy, Billy Boy?

Harper & Row (1975), Pocket Books 80955 (1977); UK: Arrow  
 919510 (1979)

SOMERSET DREAMS and Other Fictions (SD): The Encounter...The Hounds...  
 Ladies and Gentlemen, This Is Your Crisis...Mrs. Bagley Goes to Mars...  
 Planet Story...Somerset Dreams...State of Grace...Symbiosis

Harper & Row (1978), Harper Perennial d476 (1979); UK: Hutchinson  
 (1979)

BETTER THAN ONE [with Damon Knight] (BTO): material by Wilhelm:  
 Introduction...Baby, You Were Great...Four Poems (Alternatives...Four  
 Seasons...No One Listens...The Eagle)

Noreascon II (1980)

LISTEN, LISTEN (LL): Julian...Moongate...The Uncertain Edge of Reality...The Winter Beach...With Thimbles, with Forks, and Hope  
Houghton Mifflin (1981), Berkley 07327 (1984); UK: Houghton Mifflin (1983)

#### NOVELS

##### MORE BITTER THAN DEATH

Simon and Schuster (1963), Tower 42-558 (1966)

THE CLONE [with Theodore L. Thomas; expansion of "The Clone", by Thomas]  
Berkley F1169 (1965); UK: Robert Hale (1968), Mayflower 11559 (1969)

##### THE NEVERMORE AFFAIR

Doubleday (1966), Curtis 7011 (1969)

##### THE KILLER THING

Doubleday (1967), SF Book Club (1967), Dell 4496 (1969); UK [as The Killing Thing]: Jenkins (1967), Panther 02777 (1969)

##### LET THE FIRE FALL

Doubleday (1969), Lancer 74-586 (1969); UK: Jenkins (1969), Panther 03643 (1972)

##### THE YEAR OF THE CLOUD [with Theodore L. Thomas]

Doubleday (1970), SF Book Club (1970), Playboy 16150 (1972)

##### MARGARET AND I

Little, Brown (1971), Ballantine 02660 (1972), Pocket Books 81449 (1978), Timescape 83430 (1980)

##### CITY OF CAIN

Little, Brown (1974), Pocket Books 81342 (1978), Timescape 44705 (1982); UK: Gollancz (1975)

##### THE CLEWISTON TEST

Farrar Straus Giroux (1976), Pocket Books 80888 (1977), Pocket Books 83503 (1980), Timescape 83503 (1982); UK: Hutchinson (1977), Arrow 920730 (1979)

WHERE LATE THE SWEET BIRDS SANG [Part One appeared under the same title in Orbit 15 (1974)]

Harper & Row (1976), SF Book Club (1976), Pocket Books 80912 (1977), Timescape 43532 (1981); UK: Arrow 914800 (1978)

##### FAULT LINES

Harper & Row (1977), Pocket Books 82288 (1978), Timescape 42425 (1981); UK: Hutchinson (1978)

##### JUNIPER TIME

Harper & Row (1979), Pocket Books 83336 (1980); UK: Hutchinson (1980), Arrow 925550 (1981)

##### A SENSE OF SHADOW

Houghton Mifflin (1981), Timescape 44116 (1982); UK: Houghton Mifflin (1983)

OH, SUSANNAH!

Houghton Mifflin (1982), Berkley 05976 (1984); UK: Houghton Mifflin (1983)

WELCOME, CHAOS [expansion of "The Winter Beach" (Redbook Sep 81)]

Houghton Mifflin (1983), Curley [large print edition] (1983), Berkley (1985); UK: Houghton Mifflin (1983)

#### ANTHOLOGIES EDITED

NEBULA AWARD STORIES NINE

Harper & Row (1974), Bantam 11551 (1978); UK: Gollancz (1974), Corgi 10307 (1976)

CLARION SF

Berkley 3293 (1977)

#### SELECTED ARTICLES, ETC.

"Something Happens", Clarion (1971, ed. Robin Scott Wilson)

"Why Is It So Hard?", Clarion II (1972 ed. Robin Scott Wilson)

"On Point of View", Those Who Can (1973 ed. Robin Scott Wilson)

"The Source", Clarion III (1973, ed. Robin Scott Wilson)

Interview by Scott Edelstein, Eternity 3, 1974

"Relative Truths", Northwest Review of Books, Apr 78

"The Uncertain Edge of Reality" [Noreascon II Guest of Honor speech], Locus, Sep 80 (LL)

Introduction to Damon Knight's Late Knight Edition (NESFA 1985)

"Axolotl" [play, first performed 1979: see Knight's article in Mar 80 Omni]

"Pastiche" [game, Boskone XXII souvenir item] (NESFA 1985)

#### AWARDS

Nebula Award for Best Short Story: "The Planners" (1968)

Jupiter Award for Best Novel: Where Late the Sweet Birds Sang (1976)

Locus Award for Best Novel: Where Late the Sweet Birds Sang (1977)

Hugo Award for Best Novel: Where Late the Sweet Birds Sang (1977)

Other award nominations: The Clone (1965 Nebula Novel), "Baby, You Were Great" (1967 Nebula Short Story), "April Fool's Day Forever" (1970 Nebula Novella), "A Cold Dark Night with Snow" (1970 Nebula Short Story), Margaret and I (1971 Nebula Novel), "The Infinity Box" (1971 Nebula Novella), "The Plastic Abyss" (1971 Nebula Novella), "The Encounter" (1971 Nebula Novelette), "The Funeral" (1972 Nebula Novelette), "A Brother to Dragons, a Companion to Owls" (1975 Hugo Novelette), Where Late the Sweet Birds Sang (1976 Nebula Novel), Juniper Time (1979 Nebula Novel, American Book Awards SF Hardcover), "The Winter Beach" (1981 Nebula Novella), "With Thimbles, with Forks, and Hope" (1982 Hugo Novella).

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DONALD A. WOLLHEIM



DAW

SCIENCE FICTION

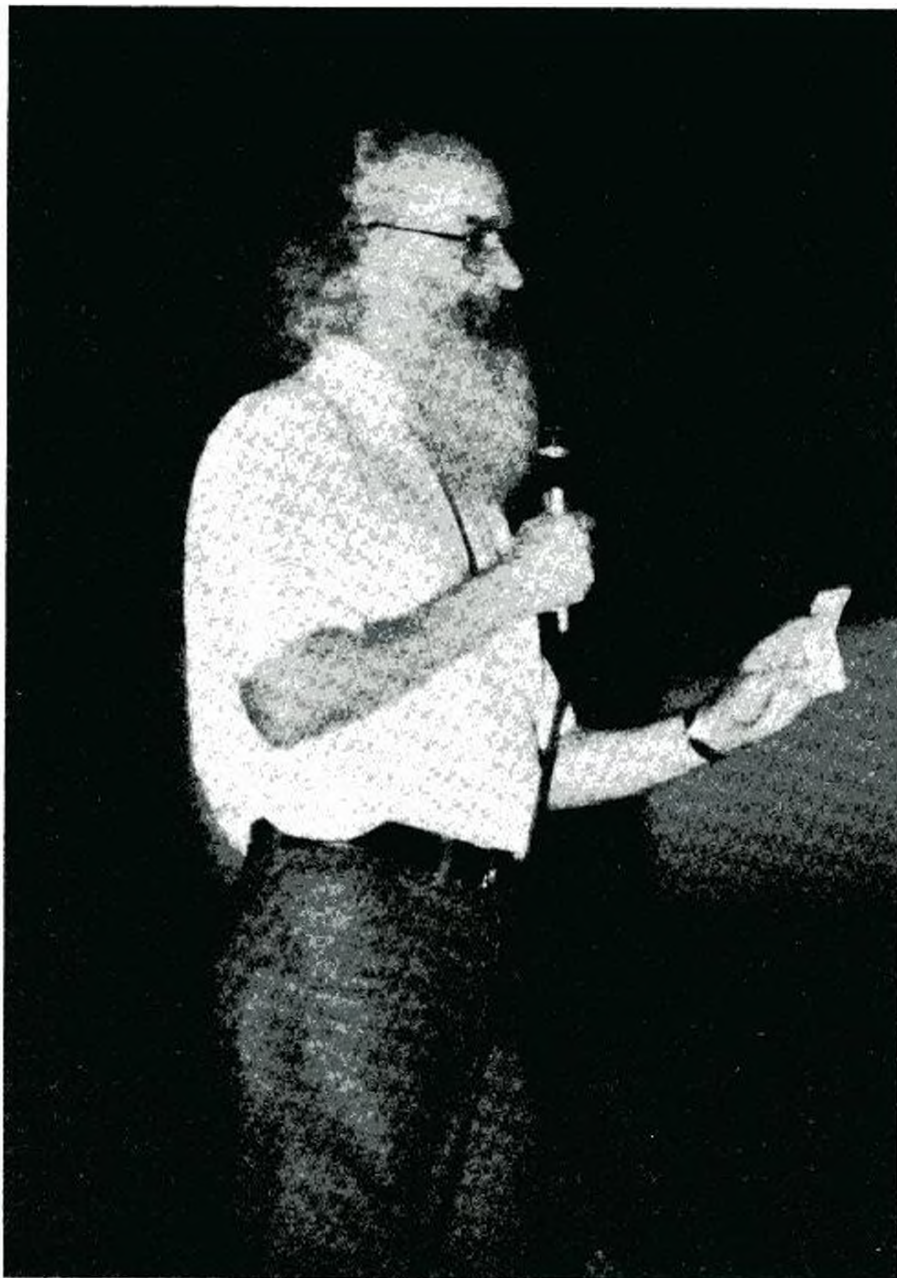
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D A M O N   K N I G H T

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Along about 1940 a skinny, sardonic kid fan from one of those imaginary states out west came to New York. His name was Damon Knight. Even in "Oregon", as he called it, they had heard of the Futurians, the semi-legendary New York fan club whose members included Don Wollheim, Cyril Kornbluth, Isaac Asimov, and a lot of other Big Name Fans desperate to become Big Name Pros--including me. So Damon presented himself to us at once. We discovered him to be bright, talented, bumptious, cynical and wholly convinced of the superiority of his own intelligence over all others. Obviously he fit right in. We let him join immediately.



Damon's first choice of careers was to be an artist, illustrating sf stories. That didn't work out. The pay was miserable, and besides he wasn't actually very good at drawing. Second choice was to write the stories himself. At that Damon was much better, but the pay was almost as bad. So he had to resort to his third alternative.

He became an editor.

Partly that was my fault. At least, it was my editorial job that Damon got, at Popular Publications, when I went off to war. He liked it. It liked him. Editing didn't pay a whole lot better than writing or illustrating, but at least the check came along every Friday; and, one way and another, he's kept on editing most of the time ever since.

I'm sorry to say that I don't entirely approve of that. As editor Damon has done a lot of good things--helped bring along new writers, encouraged older ones to try more challenging things--but not, in my opinion, enough to make up for the loss of the stories he might otherwise have been writing, all these years. For in the shorter-than-novel sf story, Damon showed the rest of us how it was to be done. It is harder to be a good writer than to be a good editor, and those who are capable of writing well shouldn't let themselves off with anything less.

But, as I understand it, Damon's giving up editing now. Maybe there'll be a resurgence of those fine short stories and novelettes that brightened the 1950s "Cabin Boy" and "To Serve Man" and "What Rough Beast" and all the others.

And maybe, one more time, the rest of us will be shown how it's done....

## D A M O N   K N I G H T   B I B L I O G R A P H Y

Compiled by George Flynn, FN

(See explanatory note in Wilhelm Bibliography)

### SHORT FICTION

- "Resilience", Stirring Science Stories, Feb 41  
"Devil's Pawn", Future, Oct 42  
"New Day on Aurora" [as "Stuart Fleming"], Super Science Stories, May 43  
"Blackout", Science Fiction, Jul 43  
"The Avenger", [as "Stuart Fleming"], Planet Stories, Spring 44  
"Doorway to Kal-Jmar" [as "Stuart Fleming"], Planet Stories, Winter 44  
"The Third Little Green Man", Planet Stories, Summer 48 (LKE)  
"No Winter, No Summer" [with James Blish, as "Donald Laverty"], Thrilling Wonder Stories, Oct 48  
"Tiger Ride" [with James Blish], Astounding, Oct 48  
"The Weakness of RVOG" [with James Blish, seed story for Blish's novel VOR], Thrilling Wonder Stories, Feb 49  
"The Star Beast", Planet Stories, Spring 49  
"Gravity Trap", Super Science Stories, Jul 49  
"Not with a Bang", F&SF, Winter-Spring 50; reprint, F&SF, Oct 79 (FO, BDK)  
"To Serve Man", Galaxy, Nov 50 (FO, BDK)

"The Secret People" [with James Blish], Future, Nov 50  
 "The Mighty Fallen", Fantastic Story Quarterly, Spring 51  
 "Ask Me Anything", Galaxy, May 51 (ID)  
 "Don't Live in the Past", Galaxy, Jun 51 (TO)  
 "Cabin Boy", Galaxy, Sep 51 (FO, BDK)  
 "World Without Children", Galaxy, Dec 51 (WWC/EQ)  
 "The Analogues" [Chapter 1 of Analogue Men/Hell's Pavement], Astounding,  
 Jan 52 (BDK)  
 "Catch That Martian", Galaxy, Mar 52 (OC)  
 "Ticket to Anywhere", Galaxy, Apr 52 (ID)  
 "It Kud Habben to Yu!", Imagination, Sep 52  
 "The Beachcomber" ["Beachcomber"], Imagination, Dec 52 (ID)  
 "In the Beginning", Future, Jan 53  
 "Double Meaning" [expanded as The Rithian Terror], Startling Stories, Jan  
 53 (2N, RG)  
 "Four in One", Galaxy, Feb 53  
 "Definition", Startling Stories, Feb 53; reprint SF Yearbook #3, 59 (LKE)  
 "The Worshippers", Space Science Fiction, Mar 53  
 "Turncoat" [revised as Part II of Analogue Men/Hell's Pavement],  
Thrilling Wonder Stories, Apr 53  
 "Babel II", Beyond, Jul 53 (FO, BDK)  
 "Anachron", If, Jan 54 (FO, BDK)  
 "Natural State" [expanded as Masters of Evolution], Galaxy, Jan 54 (3N,  
 RG)  
 "Special Delivery", Galaxy, Apr 54 (FO, BDK)  
 "Rule Golden", Science Fiction Adventures, May 54 (3N, RG)  
 "The Earth Quarter" [expanded as The Sun Saboteurs], If, Jan 55 (WWC/EQ,  
 2N, RG)  
 "Dulcie and Decorum", Galaxy, Mar 55 (OC, Brit. ed.)  
 "You're Another", F&SF, Jun 55 (FO)  
 "The Country of the Kind", F&SF, Feb 56 (ID)  
 "A Likely Story", Infinity, Feb 56 (TO, BDK)  
 "The Beach Where Time Began" ["Extempore"], Infinity, Aug 56 (FO, BDK)  
 "This Way to the Regress" ["Backward, O Time"], Galaxy, Aug 56 (TO, BDK)  
 "The Indigestible Invaders", Infinity, Oct 56  
 "Stranger Station", F&SF, Dec 56 (ID)  
 "The Last Word", Satellite, Feb 57 (FO, BDK)  
 "An Eye for a What?", Galaxy, Mar 57 (ID)  
 "Man in the Jar", Galaxy, Apr 57 (TO, BDK)  
 "The Night Express", Saturn, May 57  
 "The Day Everything Fell Down" [with H. Ken Bulmer], F&SF, Aug 57  
 "Dio" ["The Dying Man"], Infinity, Sep 57 (3N, RG)  
 "A for Anything" [abridged as opening section of A for Anything/The  
 People Maker], F&SF, Nov 57  
 "The Enemy", Venture, Jan 58 (FO, BDK)  
 "Eripnav", F&SF, Jun 58; reprint Noreascon II 80 (TO, BDK)  
 "Idiot Stick", Star Science Fiction Stories No. 4 (1958, ed. Frederik  
 Pohl); reprint, New Worlds, Jun 59 (FO)  
 "Thing of Beauty", Galaxy, Sep 58 (FO, BDK)  
 "Be My Guest", Fantastic Universe, Sep 58 (OC)  
 "The Night of Lies", F&SF, Oct 58 (TO)  
 "What Rough Beast?", F&SF, Feb 59 (OC)  
 "To Be Continued", F&SF, Oct 59 (OC, Brit. ed.)  
 "Time Enough" [listed as "Enough Time" in the magazine table of  
 contents], Amazing, Jul 60 (FO, BDK)  
 "The Handler", Rogue, Aug 60 (ID, US ed.; TO, Brit. ed.; BDK)  
 "Auto-da-Fe", Galaxy, Feb 61 (TO)

# LATE KNIGHT EDITION

by

**DAMON KNIGHT**

A collection of stories and essays by the Boskone XXII Guest of Honor, including:

The Hugo nominee, "I See You" • "Tarcen of the Hoboes," an hilarious parody of Tarzan • A never-before published story, "The Cage" • Two essays of science fiction • An introduction by Kate Wilhelm • Cover by Carl Lundgren.

*Late Knight Edition* is a numbered edition with sewn case binding and low acid paper. Also available in a limited, slipcased and autographed edition.

*Late Knight Edition* will be available at Boskone for \$7.80 (regular edition) and \$15.00 (slipcased edition). After that, prices will be higher.

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# PASTICHE

by

**KATE WILHELM**

*Pastiche* is a sentence game by the Boskone XXII Guest of Honor. Players try to make sentences using fantasy words. The game includes 120 word tiles, 40 punctuation tiles, 6 instruction tiles, a game board, and instructions. The game envelope features artwork by Carl Lundgren.

Pastiche is available for \$5.00. Only 200 copies of the game are being printed.

**All items are on sale at the NESFA dealers table.**

"The Visitor at the Zoo" [expanded as Mind Switch/The Other Foot], Galaxy, Apr 63  
 "The End of the Search" ["Collector's Item"], Worlds of Tomorrow, Jun 63 (TO)  
 "The Second-Class Citizen", If, Nov 63 (OC)  
 "The Big Pat Boom", Galaxy, Dec 63 (TO, BDK)  
 "An Ancient Madness" ["Mary"], Galaxy, Jun 64 (TO, BDK)  
 "Satisfaction" ["Semper Fi"], Analog, Aug 64 (TO, BDK, BTO)  
 "Maid to Measure", F&SF, Oct 64 (TO)  
 "God's Nose", Rogue, ?? 64 (OC)  
 "To the Pure", Dapper, Apr 65; reprint, New Worlds, Oct 66 (TO)  
 "Shall the Dust Praise Thee?", Dangerous Visions (1967, ed. Harlan Ellison)  
 "The World and Thorinn", Galaxy, Apr 68 (W&T)  
 "The Garden of Ease", Galaxy, Jun 68 (W&T)  
 "Masks", Playboy, Jul 68 (OC, Brit ed.; BDK)  
 "The Star Below", Galaxy, Aug 68 (W&T)  
 "Truly Human", Galaxy, Oct 69  
 "On the Wheel", Nova 2 (1972, ed. Harry Harrison)  
 "Down There", New Dimensions 3 (1973, ed. Robert Silverberg) (BDK)  
 "I See You", F&SF, Nov 76 (LKE)  
 "Forever", Omni, Nov 81  
 "Azimuth 1, 2, 3...", Isaac Asimov's SF Magazine, Jun 82  
 "Tarcen of the Hoboes", F&SF, Oct 82 (LKE)  
 "La Ronde", F&SF, Oct 83 (LKE)  
 "The Time Exchange", Playboy, Aug 84  
 "The Very Objectionable Mr. Clegg", Isaac Asimov's SF Magazine Mid-Dec 84  
 "Goodbye, Dr. Ralston", Far Frontiers (1985, ed. Jerry Pournelle and Jim Baen)  
 "The Cage" [original in LKE]

#### STORY COLLECTIONS

FAR OUT (FO): Anachron...Babel II...Cabin Boy...The Enemy...Extempore...  
 Idiot Stick...The Last Word...Not with a Bang...Special Delivery...Thing  
 of Beauty...Time Enough...To Serve Man...You're Another  
 Simon and Schuster (1961), SF Book Club (1961), Berkley F616 (1962);  
 UK: Gollancz (1962), Corgi GS1439(1963), Magnum 02210 (1978)

IN DEEP (ID): Ask Me Anything...Beachcomber...The Country of the Kind...  
 An Eye for a What?...Four in One...The Handler...Stranger Station...  
 Ticket to Anywhere [British editions omit "The Handler"]  
 Berkley F670 (1963), Manor 75-444 (1972); UK: Gollancz (1964), Corgi  
 GS7399 (1966), Magnum 02220 (1978)

OFF CENTER (OC): Be My Guest...Catch That Martian...God's Nose...The  
 Second-Class Citizen...What Rough Beast [British edition adds "Dulcie and  
 Decorum", "Masks", and "To Be Continued"]  
 Ace M-113 [with Knight's The Rithian Terror] (1965), Award  
 AS1071 (1973); UK: Gollancz [as Off Center] (1969), Magnum 02200  
 (1977)

TURNING ON (TO): Auto-da-Fe...Backward, O Time...The Big Pat Boom...  
 Collector's Item...Don't Live in the Past...Eripmav...A Likely  
 Story...Maid to Measure...Man in the Jar...Mary...The Night of  
 Lies...Semper Fi...To the Pure [British editions add "The Handler"]  
 Doubleday (1966), Ace G-677 (1967); UK: Gollancz (1967), Sphere  
 5302 (1969)

THREE NOVELS (3N): The Dying Man...Natural State...Rule Golden  
Doubleday (1967), SF Book Club (1967), Berkley X1706 (1969); UK:  
Gollancz (1967), Pan 24442 [as Natural State and Other Stories] (1975)

WORLD WITHOUT CHILDREN AND THE EARTH QUARTER (WWC/EQ): The Earth  
Quarter...World Without Children  
Lancer 74-601 (1970)

TWO NOVELS (2N): Double Meaning...The Earth Quarter  
UK: Gollancz (1974)

THE BEST OF DAMON KNIGHT (BDK): Anachron...The Analogues...Babel II...  
Backward, O Time...The Big Pat Boom...Cabin Boy...Down There...The  
Enemy...Eripnav...Extempore...The Handler...The Last Word...A Likely  
Story...Man in a Jar...Mary...Masks...Not with a Bang...Semper Fi...  
Special Delivery...Thing of Beauty...Time Enough...To Serve Man  
SF Book Club [Nelson Doubleday] (1976), Pocket Books 80699 (1976),  
Taplinger (1978), Pocket Books 83375 (1980)

RULE GOLDEN AND OTHER STORIES (RG): Double Meaning...The Dying Man...The  
Earth Quarter...Natural State [in expanded version]...Rule Golden  
Avon 43646 (1979)

BETTER THAN ONE [with Kate Wilhelm] (BTO): material by Knight:  
Introduction...Three Poems (Exorcism...Epithalamium...Elegy)...Semper Fi  
Noreascon II (1980)

LATE KNIGHT EDITION (LKE): The Cage...Definition...Good-bye, Henry J.  
Kostkos, Good-bye...I See You...La Ronde...Tarcán of the Hoboes...The  
Third Little Green Man...What Is Science Fiction?  
NESFA Press (1985)

#### NOVELS

ANALOGUE MEN/HELL'S PAVEMENT [based on "The Analogues" (ASF Jan 52) and  
"Turncoat" (TWS Apr 53)]  
Lion Library 13 [as HP] (1955), Berkley F647 [as AM] (1962), Fawcett  
Gold Medal T2416 [as HP] (1971), Avon 52381 [as HP] (1980); UK: Banner  
59 [as HP] (1958), Sphere 53031 [as AM] (1967)

THE PEOPLE MAKER/A FOR ANYTHING ["A for Anything" (F&SF Nov 57) is  
expanded version of opening section] [Zenith edition heavily edited,  
published as The People Maker; all other editions as A for Anything]  
Zenith ZB-14 (1959), Berkley F1136 (1965), Walker (1970), Fawcett Gold  
Medal T2545 (1972), Avon 48553 (1980); UK: Four Square 382 (1961),  
White Lion (1974)

MASTERS OF EVOLUTION [expansion of "Natural State" (Galaxy Jan 54)]  
Ace D-375 [with Fire in the Heavens by George O. Smith] (1959)

THE SUN SABOTEURS [expansion of "The Earth Quarter" (If Jan 55)]  
Ace F-108 [with The Light of Lilith by G. McDonald Wallis] (1961)

BEYOND THE BARRIER [serialized as "The Tree of Time" (F&SF Dec 63-Jan 64)]

Doubleday (1964), SF Book Club (1964), Macfadden 50-234 (1965), Macfadden 60-444 (1970); UK: Gollancz (1964), Corgi GS7502 (1966), Hamlyn 31460 (1978)

THE RITHIAN TERROR [expansion of "Double Meaning" (Startling Stories Jan 53)]

Ace M-113 [with Knight's Off Center] (1965), Award AS1008 (1972), Award AN1253 (197?)

MIND SWITCH/THE OTHER FOOT [expansion of "The Visitor at the Zoo" (Galaxy Apr 63)]

Berkley F1160 [as MS] (1965), Macfadden 75-433 [as TOF] (1971); UK: Whiting & Wheaton [as TOF] (1966), Corgi 07994 [as TOF] (1968)

THE WORLD AND THORINN (W&T) [includes "The World and Thorinn" (Galaxy Apr 68), "The Garden of Ease" (Galaxy Jun 68), and "The Star Below" (Galaxy Aug 68), with new material]

Berkley-Putnam(1980), SF Book Club (1981), Berkley 05193 (1981)

THE MAN IN THE TREE

Berkley 06006 (1984)

CV [serialized in F&SF, Jan-Mar 85]

Tor 93513 (1985)

#### ANTHOLOGIES EDITED

A CENTURY OF SCIENCE FICTION

Simon and Schuster (1962), SF Book Club (1962), Dell 1157 (1963); UK: Gollancz (1963), Pan T19 (1966)

FIRST FLIGHT: Maiden Voyages in Space and Time [see First Voyages below]

Lancer 72-672 (1963), Lancer 72-145 (1966), Lancer 74-585 [as Now Begins Tomorrow] (1969)

TOMORROW X 4

Fawcett Gold Medal D1428 (1964); UK: Coronet F124 (1967)

A CENTURY OF GREAT SHORT SCIENCE FICTION NOVELS

Delacorte (1964), Dell 1158 (1965); UK: Gollancz (1965), Mayflower 1168 (1968)

BEYOND TOMORROW: Ten Science Fiction Adventures

Harper & Row (1965), Fawcett Gold Medal T2081 (1969); UK: Gollancz (1968), Pan 23660 (1973)

THE DARK SIDE

Doubleday (1965), SF Book Club (1965), Curtis 07029 (1969); UK: Dobson (1966), Corgi GS7788 (1967)

THE SHAPE OF THINGS

Popular Library SP352 (1965)

THIRTEEN FRENCH SCIENCE-FICTION STORIES (13)

Bantam F2817 (1965), Bantam S6768 (1972); UK: Corgi GS7312 (1965)

CITIES OF WONDER

Doubleday (1966), Macfadden 75-183 (1967), Macfadden 95-166 (1971);  
UK: Dobson (1968)

NEBULA AWARD STORIES 1965 [first of the Nebula anthologies sponsored by  
the Science Fiction Writers of America]

Doubleday (1966), SF Book Club (1966), Pocket Books 75275 (1967); UK:  
Gollancz (1967), New English Library 00289 (1969)

ORBIT 1: A Science Fiction Anthology

G.P. Putnam's Sons (1966), Berkley F1291 (1966); UK: Whiting &  
Wheaton (1966), Panther 2325 (1967)

ORBIT 2: The Best New Science Fiction of the Year

G.P. Putnam's Sons (1967), Berkley S1448 (1967); UK: Rapp and  
Whiting (1968), Panther 3347 (1970)

WORLDS TO COME: Nine Science Fiction Adventures

Harper & Row (1967), Fawcett Gold Medal R1942 (1968), Fawcett Gold  
Medal T2271 (1977); UK: Gollancz (1969), Coronet 15849 (1972)

SCIENCE FICTION INVENTIONS

Lancer 73-691 (1967)

THE METAL SMILE

Belmont B60-082 (1968), Belmont Tower 50722 (1974)

ORBIT 3: The Best New Science Fiction of the Year

G.P. Putnam's Sons (1968), Berkley S1608 (1968); UK: Rapp and  
Whiting (1969), Panther 3495 (1971)

ORBIT 4: The Best New Science Fiction of the Year

G.P. Putnam's Sons (1968), Berkley S1724 (1969); UK: Rapp and  
Whiting (1970), Panther 3660 (1972)

100 YEARS OF SCIENCE FICTION

Simon and Schuster (1968); UK: Gollancz (1969), Pan [in two volumes]  
02982 (Book 1) (1972), 02983 (Book 2) (1972)

TOWARD INFINITY: 9 Science Fiction Tales

Simon and Schuster (1968); UK: [as Towards Infinity: Nine Science  
Fiction Adventures] Gollancz (1970), Pan 23431 (1973)

ORBIT 5: The Best All New Science Fiction of the Year

G.P. Putnam's Sons (1969), SF Book Club (1969), Berkley S1778; UK:  
Deutsch (1970)

DIMENSION X: Five Science Fiction Novellas.

Simon and Schuster (1970); UK: Gollancz (1972), Coronet [in two  
volumes: Dimension X: Two Novellas and Elsewhere X 3: Three Novellas]  
16787 (1974), 18616 (1974)

ORBIT 6: An Anthology of New Science Fiction Stories

G.P. Putnam's Sons (1970), Berkley S1848 (1970); UK: Rapp and  
Whiting (1972)



- ORBIT 7: An Anthology of New Science Fiction Stories  
G.P. Putnam's Sons (1970), SF Book Club (1970), Berkley S1900 (1970);  
UK: Rapp and Whiting (1973)
- ORBIT 8: An Anthology of New Science Fiction Stories  
G.P. Putnam's Sons (1970), Berkley S1970 (1971); UK: Rapp and  
Whiting (1973)
- A POCKETFUL OF STARS  
Doubleday (1971); UK: Gollancz (1972), Pan 23927 (1974)
- FIRST CONTACT  
Pinnacle P062N (1971), Pinnacle 40354 (1978)
- ORBIT 9: An Anthology of New Science Fiction Stories  
G.P. Putnam's Sons (1971), Berkley N2116 (1972)
- ORBIT 10: An Anthology of New Science Fiction Stories  
G.P. Putnam's Sons (1972), SF Book Club (1972), Berkley N2236 (1972)
- PERCHANCE TO DREAM  
Doubleday (1972), Manor 95279 (1973), Manor 12401 (1976); UK:  
Gollancz (1974), Coronet 19926 (1976)
- ORBIT 11: An Anthology of New [Science Fiction] Stories  
G.P. Putnam's Sons (1972), SF Book Club (1972), Berkley 2316 (1973)
- A SCIENCE FICTION ARGOSY  
Simon and Schuster (1973), SF Book Club (1973); UK: Gollancz (1973)
- TOMORROW AND TOMORROW: Ten Tales of the Future  
Simon and Schuster (1973); UK: Gollancz (1974)
- ORBIT 12: An Anthology of New Science Fiction Stories  
G.P. Putnam's Sons (1973), SF Book Club (1973), Berkley 2409 (1974)
- THE GOLDEN ROAD: Great Tales of Fantasy and the Supernatural  
Simon and Schuster (1974); UK: Gollancz (1974)
- ORBIT 13: An Anthology of New Science Fiction Stories  
G.P. Putnam's Sons (1974), Berkley N2698 (1974)
- ORBIT 14  
Harper & Row (1974)
- HAPPY ENDINGS: Fifteen Stories by the Masters of the Macabre  
Bobbs-Merrill (1974)
- ORBIT 15  
Harper & Row (1974)
- A SHOCKING THING: Seventeen Tales of the Grotesque  
Pocket Books 77775 (1974)
- THE BEST FROM ORBIT: Volumes 1-10  
G.P. Putnam's Sons (1975), Berkley T3161 (1976)

ORBIT 16  
Harper & Row (1975)

ORBIT 17  
Harper & Row (1975)

SCIENCE FICTION OF THE THIRTIES  
Bobbs-Merrill (1975), SF Book Club (1975), Avon 31708 (1977)

ORBIT 18  
Harper & Row (1976)

WESTERNS OF THE FORTIES: Classics from the Great Pulps  
Bobbs-Merrill (1977), Barnes & Noble [in two volumes: Western classics from the Great Pulps, 7 Westerns of the 40's] (1978)

ORBIT 19  
Harper & Row (1977), SF Book Club (1977)

ORBIT 20  
Harper & Row (1978)

ORBIT 21  
Harper & Row (1980)

FIRST VOYAGES [edited with Martin Harry Greenberg and Joseph Olander;  
expansion of First Flight] (1963)  
Avon 77586 (1981)

THE CLARION AWARDS  
Doubleday (1984)

TRANSLATIONS [from French unless otherwise indicated]

- "The Blind Pilot" [by Charles Henneberg], F&SF, Jan 60 (13)
- "The Non-Humans" [by Charles Henneberg], F&SF, Jun 60 (13)
- "Juliette" [by Claude F. Cheinisse], F&SF, Aug 61 (13)
- "The Vana" [by Alain Dorémieux], Rogue, ?? 61 (13)
- "The First Days of May" [by Claude Veillot], F&SF, Dec 61
- "The Moon-Fishers" [by Charles Henneberg], F&SF, Apr 62 (13)
- "The Devil's God-daughter" [by Suzanne Malaval], F&SF, Sep 62 (13)
- "The Notary and the Conspiracy" [by Henry Damonti], F&SF, Dec 62 (13)
- "Another World" [by J.-H. Rosny aîné], A Century of Science Fiction (1962, ed. Damon Knight)
- "After Three Hundred Years" [by Pierre Mille] [original in 13]
- "The Chain of Love" [by Catherine Cliff] [original in 13]
- "The Dead Fish" [by Boris Vian] [original in 13]
- "A Little More Caviar?" [by Claude Veillot] [original in 13]
- "The Monster" [by Gérard Klein] [original in 13]
- "Olivia" [by Henry Damonti] [original in 13]

THIRTEEN FRENCH SCIENCE FICTION STORIES (13) [see anthology listing; all stories included are given above]

ASHES, ASHES [Ravage, by René Barjavel]  
Doubleday (1967), Curtis 07015 (1967)

"Uranus" [by Michel Ehrwein], International SF, Nov 67  
"Notes from a Cynical Housewife's Diary" [by Juliette Raabel],  
International SF, Jun 68  
"Ysolde" [by Nathalie Charles-Henneberg], International SF, Jun 68  
"The Shapes" [by J.-H. Rosny aîné], 100 Years of Science Fiction (1968,  
ed. Damon Knight)  
"The Time of the Big Sheep" [by Jean-Pierre Andrevon], A Shocking  
Thing (1974, ed. Damon Knight)  
"Prison of Clay, Prison of Steel" [by Henry-Luc Planchat], Orbit  
16 (1975, ed. Damon Knight)  
"The New Prehistory" [by René Rebetez; tr. from Spanish] F&SF, Jun 83

#### MAGAZINES EDITED

Super Science Stories, 1949  
Worlds Beyond, Dec 50-Feb 51 [all issues]  
SFWA Bulletin, May 58-Jun 58  
If, Oct 58-Feb 59

#### NON-FICTION BOOKS

IN SEARCH OF WONDER: Essays on Modern Science Fiction  
Advent (1956); Second Edition, Revised and Enlarged, Advent (1967)

CHARLES FORT: PROPHET OF THE UNEXPLAINED  
Doubleday (1970); UK: Gollancz (1971)

THE FUTURIANS: The Story of the Science Fiction "Family" of the 30's That  
Produced Today's Top Science Fiction Writers and Editors  
John Day (1977), SF Book Club (1977)

CREATING SHORT FICTION  
Writer's Digest Books (1981)

#### NON-FICTION BOOK EDITED

TURNING POINTS: Essays on the Art of Science Fiction  
Harper & Row (1977)

#### BOOK-REVIEW COLUMNS

"The Dissecting Table", Worlds Beyond, Dec 50-Feb 51; SF Adventures, Nov  
52-May 54  
"Readin' and Writhin'", SF Quarterly, Feb 53-Aug 56; Future, May 53-  
Winter 56/57; Dynamic SF, Jun 53; SF Stories, Jul 55-Jul 56, May-Jun  
58  
"Infinity's Choice", Infinity, Nov 55-Jun 58  
"Books", F&SF, Apr 59-Sep 60  
"Book Reviews", Orbit 14 (1974, ed. Damon Knight)

Many of the above book reviews, along with others that originally  
appeared in fanzines, were collected in In Search of Wonder (see  
"Non-Fiction Books").

SELECTED ARTICLES, ETC.

- "A Yardstick for Science Fiction", Future, Jun 58  
"Edition Française - 100 Issues", F&SF, Aug 62  
Introduction to Robert A. Heinlein's The Past Through Tomorrow (Putnam 1967)  
Foreword to James Blish's "Common Time", The Mirror of Infinity (1970 ed. Robert Silverberg)  
"Charting Utopia" Clarion (1971, ed. Robin Scott Wilson)  
Afterword to "Tiger Ride", SF: Authors' Choice 3 (1971, ed. Harry Harrison)  
"Good-bye, Henry J. Kostkos, Good-bye", Clarion II (1972, ed. Robin Scott Wilson) (LKE)  
"1971: The Year in Science Fiction", Nebula Award Stories 7 (1973, ed. Lloyd Biggle, Jr.)  
"An Annotated 'Masks'", Those Who Can (1973, ed. Robin Scott Wilson)  
Introduction to Richard McKenna's Casey Agonistes (Harper 1973)  
"The Deep Well of the Unconscious--Well, Well...", Clarion III (1973, ed. Robin Scott Wilson)  
"1973: The Year in Science Fiction", Nebula Award Stories 9 (1974, ed. Kate Wilhelm)  
Interview by Scott Edelstein, Eternity 4 1975  
"Knight Piece" [autobiography; with postscript on "How We Work"], Hell's Cartographers (1975, ed. Brian W. Aldiss and Harry Harrison)  
"Something That Works", Clarion SF (1977, ed. Kate Wilhelm)  
"What Is Science Fiction?", Turning Points (1977, ed. Damon Knight) (LKE)  
"Writing and Selling Science Fiction", Turning Points  
Interview by Paul Walker, Speaking of Science Fiction (1978, ed. Paul Walker)  
"Beyond Genocide", SF Review 28, Nov-Dec 78  
"Theater" [column, on Wilhelm's "Axolotl"], Omni, Mar 80  
"Introduction: About Fifteen Years of Orbit", Orbit 21 (1980, ed. Damon Knight)  
"Knight-Editors Correspondence" [on "Not with a Bang"], The Eureka Years (1982, ed. Annette McComas)  
"How to Write Science Fiction", Transmutations (1982, Alexei Panshin collection)  
"A Reply to Gregory Benford", SF Review 51, Summer 84

AWARDS

- Hugo Award for Best Book Reviewer (1956)  
Pilgrim Award [by SF Research Association] (1975)  
Jupiter Award for Best Short Story: "I See You" (1976)  
Other award nominations: "Masks" (1968 Nebula Short Story, 1969 Hugo Short Story), "I See You" (1977 Hugo Short Story).

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Seasons of Wizardry

Carl Lundgren is **not** the kind of artist who has been drawing and painting since the age of three! As a child, he was **not** different: quiet, introverted, a fantasizer of alien worlds or pretty colors. On the contrary, he was a charming, outgoing sort of fellow who thought his social life would never end. Carl was seventeen years old before he even picked up a paintbrush and he's been trying to make up for the lost time ever since.

Born in Detroit in 1947, Carl's artist beginnings were greatly influenced by the "avant-garde." During his senior years at high school, Carl was a folksinger and played professionally for Detroit area clubs and coffee houses. He also made underground films: writing, directing, producing and editing. During this time, Carl was also an avid reader and collector of science fiction books, art books and comics. He saw many covers and illustrations that impressed him and was inspired by the works of Frank Frazetta, Jeff Jones and Norman Rockwell. At the same time he saw many covers that were so horrible and amateurish that he truly believed he could do better.



Photo by Dawn Gray

Upon graduation, Carl applied to and was accepted by the University of Southern California. When asked by the registrar what he wanted to do, Carl replied, "I want to be an illustrator!" He was then told, "We don't teach that here," and was referred to the then vary famous and prestigious Art Center School, where he was turned down flat on the basis that his portfolio was "too cartoony." He was, however, accepted by the not so prestigious Hollywood Art Center, where he studied for one semester until he ran out of funds. Undaunted, Carl returned to Detroit, where he continued to pursue his career in illustration. He enrolled in the Famous Artists Correspondence School. He gave up after the 8th lesson and considers himself to be largely "self-taught."

The counter-culture revolution of the late 1960's found Carl contributing to the "rock poster" and "head comix" generation. He was the originator of "Tales from the Ozone" comics, and did many comics and illustrations for the alternative press. Carl also did a number of posters for Detroit's "Grande Ballroom" and for the "Avalone Ballroom" in San Francisco. Returning for a brief period to California, Carl was employed as an assistant art director for a large firm and did low-paying freelance work. However, his desire to become a professional illustrator kept creeping back. Encouraged by his wife, he gave up his position and headed back to the midwest with the eventual goal of getting a portfolio together to present to New York publishers.

New York, at first, was anything but kind. Carl did just about any art job he could find including illustrations for "men's magazines" and painting signs above stores. His first big break came when Joe Curcio of Pinnacle Books assigned him to do the covers of several "American Naval War Hero" stories. Although not science fiction, it was a start. Soon after, other opportunities followed, with science fiction cover jobs from DAW, Dell and Ballantine Books. Since then, Carl has worked for virtually every major New York art director and has been the recipient of awards.

Carl's philosophy is that when he paints a picture, he wants it to have an effect on the people who see it; he want to "communicate." He feels his most successful paintings are the ones that create a reaction, either positive or negative. The more realistic he can make his picture the better, no matter how fantastic the subject. Carl favors no particular technique. "My work is my own and I strive to perfect it every waking hour of the day." This attitude has obviously begun to pay off. The art of Carl Lundgren is now constantly in demand. In 1982 he was nominated for the coveted Hugo Award as best science fiction artist for that year. He has had many major exhibitions of his work in galleries and museums throughout the United States and Europe, including a one-man show at the Society of Illustrators, and his paintings remain in many private collections. Posters, puzzles, greeting cards and assorted products have been merchandized from his work. A children's book in collaboration with his wife is being planned. "Seasons of Wizardry" is his first limited-edition portfolio.

S H A W N A M C C A R T H Y

Copyright (c) 1985 by Isaac Asimov

In 1978, when Isaac Asimov's Science Fiction Magazine was not more than half a dozen issues old or so, George Scithers (then the editor) told me he had hired a new assistant editor.

"You'll like her, Isaac," he said, with a smile -- for he knew my amiable little weaknesses.

And sure enough, I did, for she was an entirely fetching young woman of 24, named Shawna McCarthy. She had red hair, a light dusting of freckles, green eyes, a face that looked as Irish as a leprechaun but much prettier, a slim figure, and a sweet and self-assured disposition. She appeared for the first time on the masthead of the November-December 1978 issue, which was whole number 10. She was quickly elevated to



Photo by Jay Kay Klein

associate editor and, within a very few months, became a kind of mainstay to the magazine, for she was the only one of the editorial staff to be based in New York.

This endeared her to Joel Davis at once, and her appearance endeared her to me even sooner.

There is something about an Irish colleen (or an Italian colleen or a Swedish colleen or a Japanese colleen or an anything colleen) that is enormously attractive to me. Being Jewish myself and having extensive acquaintanceships with Jewish colleens, anything else is exotic and outré and possesses the fascination of strangeness and all sorts of words and phrases like that there.

Shawna regarded my interest with amusement. "Actually," she said, "I am not what you think I am."

"You're not a beautiful young woman?" I said in astonishment. "You're an old crone in disguise?"

"No," she said, "but I'm Jewish."

I laughed heartily. "With that name? And with the map of Ireland on your face?"

"Just the same I'm Jewish."

And she was. She got her name from her father and her ethnic identity from her mother.

While I was still staggering with the news, a second shock blasted me. I imagine Shawna's hair had thought she was Irish, too, for after the great revelation it seemed to pine sadly and, very gradually, turned brown with grief. (Or else Shawna stopped doing something to it. I don't know much about these feminine mysteries.)

And then, finally, some years later, Shawna completed the destruction of my hopes by marrying a nice young artist named Wayne Barlowe. That meant she was non-Irish, a non-redhead, and a non-single woman.

I bore up under this triple blow, however, because I found out something else about Shawna. She was a strong prospect for still further promotion. She was fascinated by science fiction, by Asimov's in particular, and had no ambition more intense than that of being editor of that magazine.

Well, why not? In the first place she was born in a good year, 1954 (which according to Hollywood is "My Favorite Year"). This means she will be 31 by the time Boskone takes place and is getting to the point where she doesn't want to mention it, so I'm telling you this in strictest confidence. Don't tell anyone.

Secondly, she went to Wilkes College (in Wilkes-Barre, Pa., I think), where she majored in English. Feeling that prospects in Wilkes-Barre were delightful, but perhaps limited, she came to the Big Apple in 1976. She took a job first as Public Relations Associate at the Red Cross and next as editorial assistant at Firehouse magazine, where she was rapidly promoted to editor.



The chances are you haven't heard of Firehouse magazine, but it was intended for firefighters and their families, and Shawna was peculiarly well-adapted for the job, for with that flaming hair (it had not yet turned brown with grief) and those features, she could start a fire anywhere. However, she had heard of the new sf magazine, Asimov's, and since she'd always spent her every waking hour reading sf, it occurred to her that she might as well get paid for that activity. So she wrote to George Scithers, offering to be an assistant. He called her in for an interview and the rest is history.

Of course, we couldn't have Shawna as editor as long as George Scithers was editor, but George was a restless person who, on several occasions, let us all know that once he got the magazine off to a flying start (which he did) he had other plans for his life. So eventually he left us, and I at once suggested that Shawna take his place.

However, although my name is on the magazine I am not its absolute dictator. The general consensus of officialdom at Davis was that Shawna was still too young and needed more ripening. I pointed out at once that she was over eighteen, but they explained they meant other things, and brought in an experienced editor from outside.

After half a year or so, the editor received an offer from some other source, an offer that she couldn't refuse (that's the disadvantage of hiring an experienced editor) and left. I promptly said that there was no way that Shawna could be passed over twice. "We'll lose her," I said firmly, "and I don't want to lose her."

"You mean as editor?" they said.

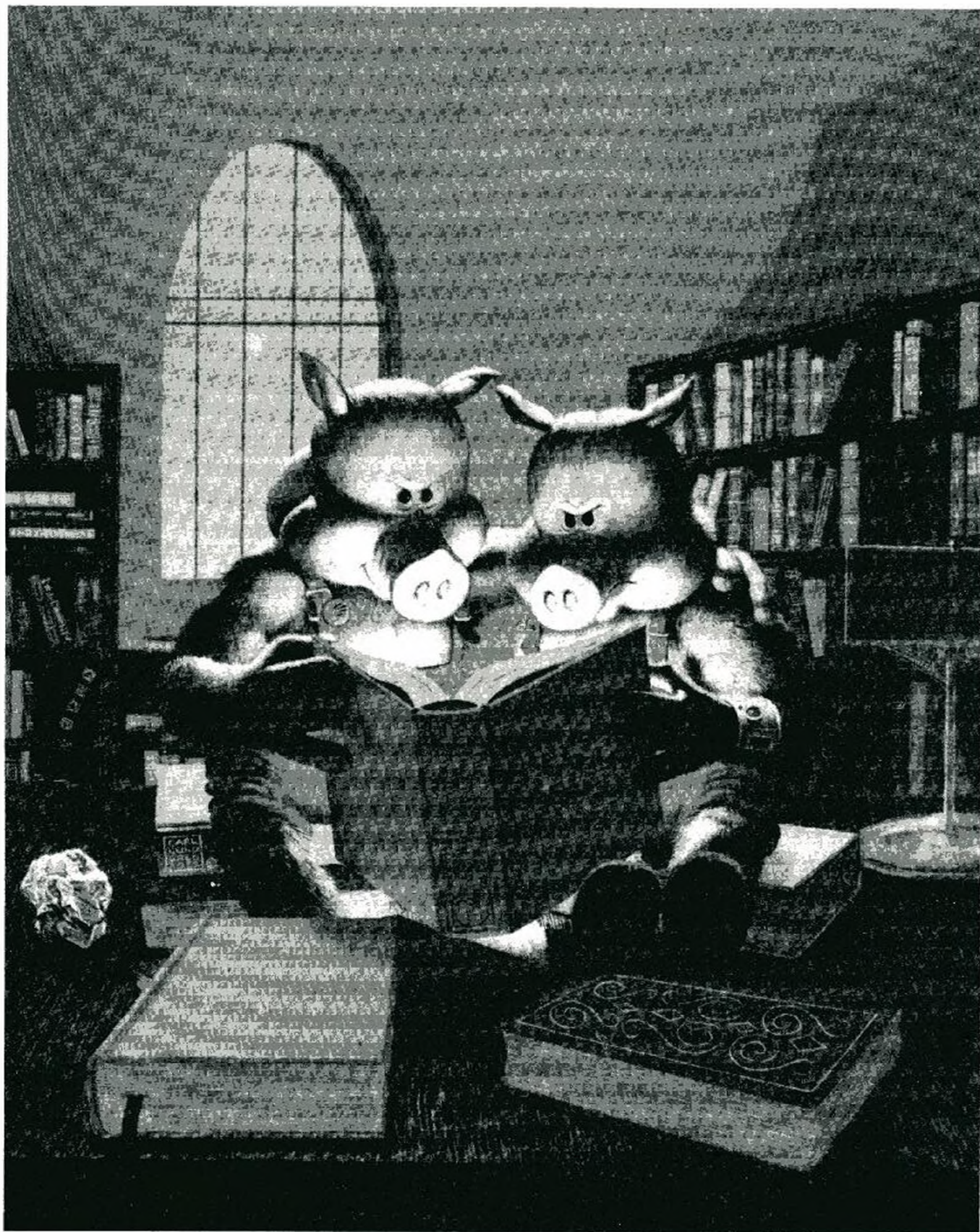
"Of course," I said. (What else could they possibly have thought I would mean?)

So with the January, 1983, issue of Asimov's (whole number 61), Shawna McCarthy became editor. Under her, the magazine's editorial policy changed perceptibly because her tastes are quite different from George's. That's all right, because the magazine instantly improved both its critical rating (as measured by Hugo and Nebula nominations) and its economic welfare (as measured by the rising tide of black ink used in bookkeeping). In 1984, in fact, Shawna won the Hugo as Best Editor. (I could have told them that to begin with.)

Let me close by saying that Shawna has a serious fault. She's one of these chain-smokers. Of course, she knows my sentiments on the subject and so she always stubs out her cigarette when I walk into the office. Just the same, it bothers me. I've told her firmly that she is not to have any smoking-related disease. I also told her that if she ever decides to have a baby, I'll allow her three days off before delivery and three days off after delivery -- plus the actual day of delivery, of course. That's a week, which I think is plenty.

What's more, when Shawna became editor, another charming young woman (I don't care if we never have men in the office -- besides me, I mean), sweet Sheila Williams, was taken on as Editorial Assistant and was, in her turn, soon promoted to Associate Editor.

And she doesn't smoke, so watch out, Shawna!



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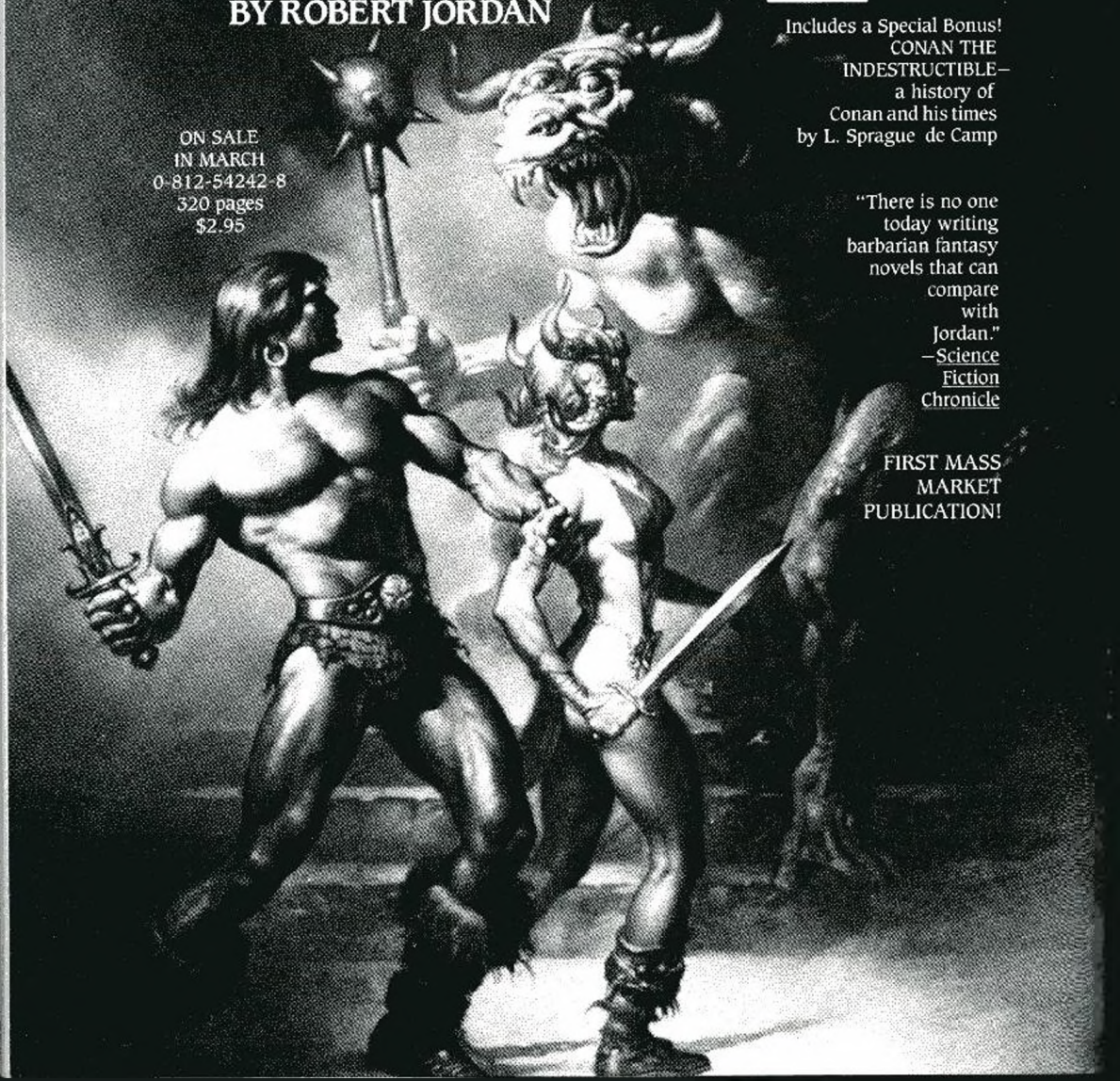
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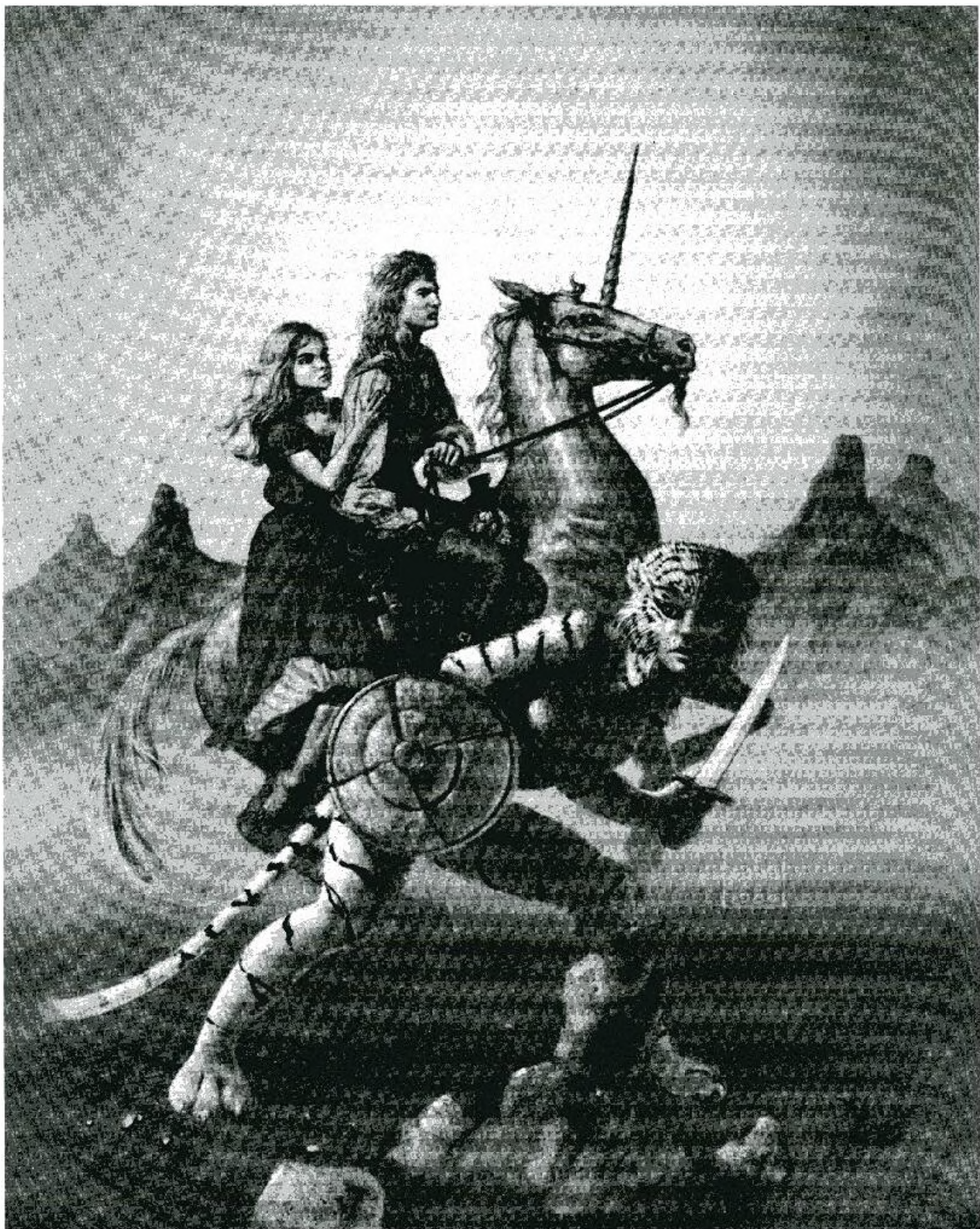
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## N E S F A   S A L E S   T A B L E

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

### Late Knight Edition

by

Damon Knight

The 1985 Boskone Book presents a representative collection of stories (including one never before published) and articles by our Guest of Honor, Damon Knight.

Late Knight Edition includes an introduction by our other Guest of Honor, Kate Wilhelm, and a cover painting by our Official Artist, Carl Lundgren. It is printed on low-acid, long-life paper with a high-quality binding. Eight hundred numbered copies were printed, of which the first 200 are slipcased and autographed. 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 three years) and \$13 for the unboxed copies. At Boskone XXII, the price to Boskone members will be \$15 for the boxed and \$7.80 for the unboxed book.

### Pastiche

by

Kate Wilhelm

Pastiche is the first-ever Boskone game. It is a sentence game invented by Kate Wilhelm in which the participants must try to create imaginative English sentences using words from a common theme. The theme of Pastiche is Fantasy.

Playing copies of the game will be available in the Board Game Room. They will be sold at the NESFA Sales Table for \$5.00.

### The NESFA Index to the SF Magazines and Original Anthologies - 1983

This year the 1983 NESFA Index will be on sale at the NESFA Table, for \$5.00. Besides the 1983 Index, indexes for the years since 1965 are available at the NESFA Sales Table.

### Boskone XXII T-Shirts

Once again, we present a Boskone T-shirt; this year's edition has artwork by our Official Artist, Carl Lundgren. By popular demand, we again have T-shirts in women's sizes. T-shirts are available at the NESFA Sales Table in the Hucksters' Room for \$8.00. Sizes are: S, M, L, and XL.

DICKSON!

by

Gordon R. Dickson

This past year, as for the past three World Science Fiction Conventions, NESFA Press has produced the WorldCon Guest of Honor book. Last year, L.A.con II asked us to produce one in honor of Gordon R. Dickson.

DICKSON! is a collection of short stories and articles by Gordy, plus a special essay on his famous epic, the Childe Cycle. It includes an introduction by Dickson's long-time friend and collaborator, Poul Anderson, and a full-color cover by multi-Hugo award winner Frank Kelly Freas. For the first time at Boskone, we are offering this book for sale at \$13.00.

Concordance to Cordwainer Smith

by

Anthony R. Lewis

The Concordance to Cordwainer Smith is a comprehensive study of the works of Paul M. Linebarger writing as Cordwainer Smith. Compiled by Tony Lewis, the Concordance contains references to both the novels and stories chronicling the history of the "Instrumentality of Mankind".

Published for sale at L.A.con II, the first edition Concordance is available in a very limited quantity at the NESFA Sales Table for \$6.00.

Other items from NESFA Press at the Sales Table include:

<u>Better Than One</u> by Damon Knight & Kate Wilhelm (Noreascon II, 1980)	\$6.00
<u>Plan[e]t Engineering</u> by Gene Wolfe (Boskone XXI, 1984)	\$13.00
<u>A New Settlement of Old Scores</u> by John Brunner (ConStellation, 1983)	\$8.00
<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>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 filksong collection	\$12.00
<u>Noreascon Proceedings</u> ed. by Leslie Turek (Noreascon I, 1971)	\$6.00

Subscribing memberships in NESFA are available for \$13 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.

Five percent Massachusetts state sales tax is collected on all NESFA sales items, except for T-shirts and memberships. VISA, MasterCard, and personal checks (with two forms of I.D.) are accepted at that NESFA Sales Table.

## I N F O R M A T I O N   D E S K

This year Information will be at the Registration Booth, a room on the Fourth Floor lobby area.

Our friendly, courteous, and helpful staff will answer any questions you have or get the answer for you if we don't know it. We can also point you in the right direction to get a solution to any problems you might have. We will have up-to-date information on any scheduling changes and maintain the **Lost and Found**. We also take care of the official and personal message boards and the party boards, etc. We are a drop-off point for the newsletter and also collect items for it.

Our hours for the con this year are:

Friday	Noon - 8 PM
Saturday	10 AM - 8 PM
Sunday	10 AM - 3 PM

Since we have a new hotel this year everyone will be a little bit confused. Don't hesitate to let us help you get the most you can out of Boskone this year.

## N E W S L E T T E R

Helmuth (Speaking for Boskone) is the convention newsletter. It will contain information about the program, parties, registration, parties, awards, parties, contest, and anything else that seems interesting and entertaining. . . .and parties.

Helmuth will probably be produced twice on Friday and Saturday, and at least once on Sunday. Distribution points will be at Information, near the Hucksters' Room, near the main program, and probably elsewhere.

We need news from you; news items should be dropped in the box at Information, or given to a Roving Reporter!

## P E O P L E   M O V E R

People wearing "Boskone XXII 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.



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People Mover is located on the Third Floor near the MIT Room.

We will be open the following hours:

Friday	Noon - 8 PM
Saturday	9 AM - 7 PM
Sunday	9 AM - 6 PM

All volunteers receive a Helper's button. Those who work more than eight hours will receive a print with artwork by Carl Lundgren 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.

### DISCUSSION AND SPECIAL INTEREST GROUPS

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, on the Third Floor, 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. Listings of Discussion Groups will appear in Helmuth.

### AUTHORS' READINGS

Each year, many of the authors attending Boskone read from works they have written or are currently writing. This year is no exception and we will have many varied and interesting readings. There will be several rooms on the Third Floor devoted to single author readings. Look for a schedule in the pocket program, the daily newsletter, check the Pocket Video on the hotel monitors, or ask at the Information Desk.

## P R O G R A M

In line with Boskone's theme this year -- the Future through the Past -- a number of our program items will examine the history of science fiction, fantasy, and fandom. Some items will be looks at the overall history of the genre, others will trace specific trends or concepts, ranging from literary series to computers to original anthologies. The fan program will include several items on fan history, including a Boskone retrospective. Other panels will examine the current state of science fiction and fandom and look toward the future.

Those who think they know SF history should look in on the Trivia Bowl, which will run throughout the afternoon Saturday, with finals on Sunday.

Those who've kept the history of SF in their bedrooms, attics, and garages are taking part in the Scavenger Hunt. Look in on the final judging on Sunday afternoon.

Continuing a pattern of last year, we will have a number of editing and art items. The editing panels will range from a panel on how a book gets published to one on the criteria editors use in selecting books. The art program will include slide shows by a number of important artists (including, of course, Official Artist Carl Lundgren), as well as panels and seminars.

We will have a variety of other items, including a writers' workshop (and a panel on workshopping), readings, and, as always, Punday.

## F I L M S   A N D   V I D E O

As always Boskone films will start Friday and end Sunday night, with appropriate breaks. The schedule will be available at the freebie table. The film room is a non-smoking, like all other theaters in Massachusetts. Programming will be similar to past years, with shorts between main features, a few TV episode re-runs, and a mixture of both old and new features. There will be the traditional Saturday Night 2 AM Turkey, and a Friday Night Exotic Erotic. We continue the showing of back-to-back Original/Remake and Original/Sequel combinations. Included will be several versions of the classics "Frankenstein" and "The Seahawk".

Organist John Kiley will again be back. This year's silent film (chosen by John as it was "something he could stick his teeth into") will be "Dr. Jeckell and Mr. Hyde". In other areas: morning films, generally oriented to the younger viewers, include "The Neverending Story" and "The Last Unicorn"; late night programming has "Bladerunner" and "Poldergeist"; others films are "Slaughterhouse Five", "The Apple War", and "20,000 Leagues Under the Sea", (in response to Boxboro fandoms' theme this year).

Included in the Video Program will be a number of feature length movies, fannish material, and a few hours of Japanese Animation. Video will be available in both the Vermont Suite (Fifth Floor) and your hotel room.

## C O N S U I T E

The Con Suite is the site of the Boskone-sponsored open party. Our hours this year are:

Friday	7 PM - 3 AM
Saturday	7 PM - 3 AM
Sunday	10 AM - ?

We intend to serve a variety of food 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. This year we will have a table set aside for autographs for any author that would like to drop by and perhaps have an impromptu autograph session, or simply to just relax and mingle with the fen. As in the past, there will be both smoking and non-smoking rooms. The non-smoking Con Suite is located in the Regis Suite, and the smoking Con Suite is in the Simmons Suite; both are on the Third Floor.

The Con Suite changes a bit from year to year in response to your wants and needs. This year we will be keeping the best of the past, with cheese, vegetables, and popcorn, as well as adding some special items like dried fruits, nuts, and molded chocolate. Please 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 soft drinks and 4 to 6 bags of munchies (chips, pretzels, etc.). Come to Information, or Services in the Cape Cod Room on the Fourth Floor and talk to the people there, a MINIMUM of 6 hours before your party is scheduled to begin.

*On sale at the NESFA Dealers' Table:*

## **BOSKONE XXII T-SHIRT**

Artwork by  
Carl Lundgren

The 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  
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in 1983. On sale for \$5.00. The NESFA  
Indexes for years prior to 1983 are also in  
stock.



20,000 Leagues  
under  
Boxboro Fandom

Open Party Saturday Feb 16 9pm



ON



## A R T S H O W

Welcome to the Boskone XXII 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 official Boskone Artist, Carl Lundgren.

Viewing the Artwork: The art show is located in University Hall on the third floor and will be open for viewing from 10:00 AM to 9:00 PM on Saturday and from 10:00 AM to 12:00 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 9:00 PM Saturday.

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 art 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 your bidder number or leave it at home, inform the art show desk. You need it to bid on art or to 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 (8) 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 2:00 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 2:00 PM).
2. Art with 1 to 7 Bids: The high bid will be marked and the work is sold to that bidder.
3. Art with No Bids: If the artist allows her/his work to be sold after Close-Out (as indicated by a box on the bid sheet), the first line on the bid sheet will be circled. When the show reopens at 1:30 PM, you can immediately purchase that piece by writing in your bid of at least the minimum. 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 items with eight written bids will be held on Sunday from 2:00 PM to 3:00 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 that 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 the artwork between 1:30 PM and 4:00 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. (Do this when you get your bidder number.) Exceptions to these hours will be made only in unusual circumstances; please see Anton Chernoff 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, located immediately at the exit from 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 should also write 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. Then go to one of the payment stations, 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 require that you present two IDs (one being a picture ID) and that personal checks 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 for commercial or public use. 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.

#### A R T   S H O W   S C H E D U L E

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 1:30 PM	Close-Out
	1:30 PM to 4 PM	Pick-up and Pay
	2 PM to 3 PM	Auction
	4 PM to 6 PM	Artist Pick-up

#### I M P O R T A N T   P O I N T S   T O   R E M E M B E R

- 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. 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 4:00 PM on Sunday.
- o If you have any questions, inquire at the art show desk.

We are working to bring the  
World Science Fiction Convention  
to **Boston in 1989**



If you have fond memories of  
Noreascon Two, or you'd like to see  
a **Worldcon in Boston**, maybe you'd  
like to help us make this happen.

To learn about the bid, see our fliers on the  
freebie table. stop by the Boston in '89 party on  
Saturday Night (Check *Helmouth* for the party  
location), or write to us at:



Boston in '89  
PO Box 46, MIT Branch Station  
Cambridge, MA 02139 USA

Prices in effect through June, 1985:  
Presupporting Membership \$3  
Preopposing Membership \$6  
Mad 3 Party Subscription (Four Issues) \$3  
Boston in '89 Tea-Shirt (Cheshire Cat) \$7  
**Boskone Special -**  
Pick up a Tea-Shirt at our party and save \$1.00!

### The COMMITTEE\*

Claire Anderson  
Dave Anderson  
Seth Breidbart  
Ann Broomhead  
Dave Cantor  
Mike DiGenio  
Don Eastlake  
Jill Eastlake  
George Flynn  
Ellen Franklin

Susan Hammond  
Chip Hitchcock  
Jim Hudson  
Wendell Ing  
Rick Katze  
Al Kent  
Linda Kent  
Debbie King  
Suford Lewis  
Tony Lewis

Paula Lieberman  
Jim Mann  
Laurie Mann  
Mark Olson  
Joe Rico  
Sharon Sbarsky  
Bob Spence  
Greg Thokar  
Leslie Turek  
Pat Vandenberg

\* Winner, *Best Convention Bid*, Journeyman Division. LAcon II Masquerade

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

The Hucksters' Room this year is in located in University Hall, on the Third Floor with the Art Show. It is much bigger than in previous years with over a 100 dealers tables. The open hours are:

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

The dealers 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.

## 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 six people to play at a time (with no limit on the number of kibitzers). Computer games will be in the Tufts Suite on the Third Floor.

The hours of the computer games room are:

Saturday	10 AM to 6 PM
Sunday	10 AM to 6 PM

Board Games: Come to the game room, on the Third Floor, and bring your favorite game, or try one provided by the Convention. This year our Guest of Honor, Kate Wilhelm, has provided us with her new word game Pastiche and copies will be available for playing.

A schedule will be posted at the game room door on the Third Floor. Come, sign up and play.

## S C A V E N G E R H U N T

This year, for the first time, Boskone is having a scavenger hunt. The hunt began one month before the con. It will end Sunday afternoon. Contestants will be judged on the number of items scavenged and the "uniqueness" of the items turned in. So come and see the fun, Sunday, 4 PM in Salons C & D on the Fourth Floor.

## DRAGONSLAIR

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 programming throughout the convention in the New Hampshire Room on the Fifth Floor. Kids can come here to talk, play games, watch the movies, join in the activities, or just relax. During the weekend we plan to have a Science Magic Show, a Scavenger Hunt, and other fun things. We are offering a beginners' level Dungeons and Dragons Game. We will also have videotaped movies, a crafts area 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, our flyer at Registration and the newsletter (Helmuth), or stop by the information desk for the schedule of events for each day.

This year our hours are:

Saturday	10 AM to 6 PM
Sunday	10 AM to 6 PM

## BABYSITTING

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 Maine Room on the Fifth Floor 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.

Our hours this year are:

Friday	Noon to 5 PM, 6 PM to Midnight	<u>CLOSED</u> <u>5-6 PM</u>
Saturday	9 AM to 5 PM, 6 PM to Midnight	<u>CLOSED</u> <u>5-6 PM</u>
Sunday	9 AM to 5 PM, 6 PM to Midnight	<u>CLOSED</u> <u>5-6 PM</u>

## F I L K S I N G S

The term "filk" probably originated as a misprint on a WorldCon convention program as a misprint of "folk". The word has come to mean many things to different fans. There are fans who write songs, and fans who listen, and fans who come to sing.

We provide a double track filk program in the evenings. For those who want to have a rollicking good (and not necessarily harmonious) time, we provide a room where the noise won't bother anyone, and furnish songbooks, a piano, and liquid refreshment. You don't have to be a musician to participate; all you need is enthusiasm. This activity is a good introduction to filksinging, but hard-core filkers and fans with perfect pitch will prefer the other filksings.

For those who want to show off their latest songs, and those who want to listen, we provide other rooms where it is quiet. Bring your guitar, if you have one. Otherwise, come and listen; you're in for a treat. We try to run more than one room so that the wait before your favorite performer sings won't be too long. Bring your tape recorder. Even if you usually filk behind closed doors, drop in for a while and hear what the rest of fandom has been up to or show 'em your stuff.

Check your pocket program for places and times. There will be rooms scheduled for Friday and Saturday evenings, and we're hoping to be able to keep a room open all day Saturday. Sunday after Punday there will be a dead-dog filk which will be a mixture of several different styles. We had a great time last year...

## F I L K S O N G C O N T E S T

The contest deadlines are after the program book goes to press, so all the statistics will be available at the convention. The prizes will be presented and winners announced at the Awards Ceremonies on Saturday, but you can find out who won by coming to Friday night's filksings and trying to sing the entries.

Thanks to all those who submitted entries. We had some really good ones this year. Those who submitted entries this year are invited to come and give the authoritative interpretation of their work.

The Rensselaer Science Fiction Assoc. and Generic Fandom present...

# GENERICON

MARCH 22-4, 1985  
TROY, NEW YORK



Hal Clement      Phil Foglio  
Jan Finder      Leik Myrabo  
fred saberhagen, lynn abbey,  
alan meltzer, merritt abrash

**GREATEST CONVENTION EVER HELD!**

(ON CAMPUS OF RENSSELAER POLYTECHNIC INSTITUTE)

**BIGGER THAN AUSSIECON!**

(WELL, IT COULD BE. WHAT IF THEY CANCELLED IT?)

**ALSO SLIGHTLY CHEAPER.**

(ACTUALLY, MUCH CHEAPER. ONLY \$10 IN ADVANCE, \$12 AFTER MARCH 8)

**Films • Masquerade • Videos • Art Show**

**Hucksters' Room • Panels**

**D & D Tournament**

**Next year - Genericon II... the convention continues! (3/21-3)**

**For info: GENERICON, BOX 66 - RENSSELAER UNION; TROY, N.Y. 12180-3590**

**GENERICON CHOCOLATE EXTRAVAGANZA!!  
SATURDAY NIGHT**

**watch for details in our posters everywhere**



**buy a "GENERIC FAN" button - only 25¢ at party!**



## 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 of Honor -- Damon Knight and Kate Wilhelm.

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

## M U R A L

Invented by Jill Fastlake lo these 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 colored 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.

## T H E   R E G E N C Y   D A N C E

From 7 pm to 11 pm on Saturday in Halls H and I, Boskone XXII will hold its usual Regency Tea and 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 ambience 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.

**IF WORLDCON  
HAS A NAME**



**IT MUST BE  
ST. LOUIS  
IN 88**

ST LOUIS IN '88 WORLDCON BID COMMITTEE  
PO BOX 1058  
ST LOUIS, MO 63188

To support the bid, send \$5 for a pre-supporting membership, which will get you a periodic bid-progress newsletter and, if you vote for site selection at the 1986 Worldcon, a matching reduction in the price of a membership when we win the bid. For a bid t-shirt (S/M/L/XL), send \$5 plus \$2 P&H. For our multi-page bid statement, send a #10 SASE.

For 59 years High King Aliar has ruled the lands of Undanithia, but now he is dead -- killed in a hunting accident -- and the High Kingdoms' most powerful nobles are gathering at the castle Wrathscorn for the coronation of his heir. With them come a multitude of retainers: knights, wizards, apprentices. Food and spirits are imported from all the land, and the castle is cleaned and made ready for the Coronation festival. The jousting yard echoes with the clash of metal on metal as the land's boldest knights prepare for the new High King's Tournament, while scholars gather in the Castle's upper rooms to ponder magical lore and metaphysical legend. But all is not right in the lands of Undanithia, because...

SOMETHING STRANGE IS GOING ON!!

The Crypt of the Black Lady, in the Temple of Stone, has been plundered, and the coffin was found empty. Sacred relics essential to the Ceremony of Coronation are missing, leaving the Church divided and confused. The Fifth Conjunction of the Wandering Stars is imminent, causing flux and upheavals in the Laws of Magic that could shift balances maintained for hundreds of years. In the cities, a new Thieves Guild is gaining in power under the leadership of a dark and secret god. Worst of all, fell shadow creatures have been stalking the land by night. Somehow they have escaped from the Binding that banished them three centuries ago. Only the new High King can command the magic that will restore the Binding and prevent the Demons from invading all the kingdoms of Undanithia. Will darkness descend and devour the world? It is the course of the Coronation which will decide, as the hopes of all Undanithia center on the castle Wrathscorn.

Rekon-3 is the all new real-time, real-space role-playing game for Boskone XXII from the gamemasters of the Society for Interactive Literature. Play begins on Friday evening and continues throughout the weekend to the grand finale on Sunday afternoon. Players assume the roles of knights and nobles, wizards and thieves, each with their own history, their own abilities, and their own goals and desires. Gamemasters interspersed throughout the convention provide continual contact with the players, both as information sources and as referees.

If you're interested in learning more about Rekon-3, just ask any of the participants to tell you a little about it. If you'd like to be put on the Society's mailing list for information about future games you should leave your name and address in the Rekon-3 Control Room (Bentley Room). If, on the other hand, you've seen enough to be concerned over the ultimate fate of the land of Undanithia -- torn as it is between the Good Guys and the Black Nasties -- then feel free to join us for the game's denouement at 2:00 PM on Sunday, at the coronation of the new High King. We guarantee excitement!

## REGISTRATION

Boskone XXII Registration is on the Third Floor in the Boston College and Boston University Suites. The hours are:

Friday	1 PM to 10 PM
Saturday	9 AM to 8 PM
Sunday	10 AM to 2 PM

Cost:

\$22 for everyone -- this includes free babysitting for children.

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 \$22.

## A NEO'S GUIDE TO BOSKONE

or

### How I learned to Filk and stop Sleeping

Welcome to Boskone XXII. 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 anyone 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; there is a flood of bidding just before closeout. 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: 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 Dune 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.

## HOTEL INFORMATION

Boskone is being held in a new hotel this year. (It is our custom to do this every once in a while.)

The Boston Marriott at Copley Place is a large new luxury hotel that has been constructed in conjunction with a major shopping mall and other area attractions.

In this case, Copley Place is the mall. It is very much designed for the upwardly mobile and hosts a full range of luxury stores (such as Nieman-Marcus, Gucci, and Tiffany) and attractions (such as Where's Boston, and Godiva Chocolate). The mall is available directly from the hotel -- a distinct advantage in February.

The hotel itself, at thirty-eight stories, is much larger than our accommodations of the recent past. As a result, we are not alone. The usual efforts are being made to keep everyone together. Signs will be posted at hotel registration and the Information Desk identifying the convention floors. A quick check when you register should be all that is needed to avoid difficulties.

Convention activities will be concentrated on the Third, Fourth, and Fifth floors, while reception suites are expected to be grouped together on one or more of the upper floors, where the Hospitality Suites and their adjoining rooms are all located.

As is true in most hotels, nothing may be attached to the walls, halls, or other surfaces. Easels and bulletin boards will be set up in many places around the hotel. Please use them for your posters and stickers.

There are ten elevators in three banks. Six elevators serve the 1st through 27th floors. The others stop on 1 through 5 (the convention areas) and 28 through 38 (sleeping and suite floors.) It will be necessary to either climb stairs, between 27 and 28, or change elevators to go from the suite/hospitality floors to the sleeping floors. This may be done on floors 1 through 5.

The Copley Place parking garage is not part of the Boston Marriott; however, registered guests of the hotel receive a 50% discount (\$12.00 instead of \$24.00 per day) and free in-out access (with a sticker that is available at the hotel's registration desk).

Check-out time is Noon for all guests. (There is no late check out available.) Personal effects may be checked with the Bell Captain, if you desire.

Three restaurants are located on the second floor of the hotel. As is common with most luxury hotel restaurants, proper attire and reservations are expected. Check with the Information Desk for information about these and other area restaurants and their hours of operation.

## 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:

Frederik Pohl	1966	Anne McCaffrey	1976
Isaac Asimov	1967	Jack Gaughan	1977
John W. Campbell	1968	Spider Robinson	1978
Hal Clement	1969	David Gerrold	1979
Judy-Lynn Benjamin del Rey	1970	Jack L. Chalker	1980
No Award	1971	Frank Kelly Freas	1981
Lester del Rey	1972	Poul Anderson	1982
Larry Niven	1973	Andre Norton	1983
Ben Bova	1974	Robert Silverberg	1984
Gordon R. Dickson	1975		

This year's Skylark will be presented at the Awards 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 (George 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 and a Concordance to Cordwainer Smith.

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 PM. 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 PM.

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 \$13 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, and to invest in the NESFA Lunar Realty Trust #1. 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, and gives one the right to vote.

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

Membership Committee  
NESFA, Inc.  
P.O. Box G  
MIT Branch Post Office  
Cambridge, Massachusetts 02139-0910  
USA



T H E F E L L O W S H I P O F N E S F A

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):

Claire Anderson (1984)	Linda Ann Kent
David Anderson (1981)	Deborah King (1982)
Dr. Isaac Asimov	Dr. Anthony R. Lewis
Krissy [Benders]	Suford H. Lewis
Ben Bova	Selina Lovett (1977)
Brons [James Burrows] (1983)	Anne McCaffrey (1977)
Ann A. Broomhead (1977)	R. Terry McCutchen (1977)
William Carton (1978)	Edwin W. Meyer
Judy-Lynn Benjamin del Rey	George & Andrea Mitchell
Lester del Rey	Marilyn J. Niven
William H. Desmond	Cory Seidman Panshin
Michael DiGenio (1983)	Frank Prieto
Donald E. Eastlake III (1978)	Karen Blank Ranade
Jill Eastlake	A. Joseph Ross, J.D.
Dr. George Flynn (1978)	Elliot Kay Shorter
Ellen F. Franklin (1977)	Robert J. Spence (1980)
Paul Galvin	Col. Harry C. Stubbs
Wendy Glasser (1981)	Leslie J. Turek
Richard Harter	Patricia A. Vandenberg (1981)
Charles J. Hitchcock (1979)	David A. Vanderwerf
Kath A. Horne (1981)	Monty Wells (1983)
Dr. James F. Hudson (1979)	Andrew Adams Whyte
Wendell Yau Git Ing (1980)	Robert Wiener
Marsha Elkin Jones	Jo Ann Wood (1978)
Richard Katze, J.D. (1980)	

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  
 Vincent Di Fate  
 David G. Hartwell  
 Kate Wilhelm

Claire Anderson, FN  
 Dave Anderson, FN  
 Donald E. Barth  
 Elaine Bloom  
 Mitchell L. Botwin  
 Seth Ian Breidbart  
 Ann A. (Wood Nymph) Broomhead, FN  
 Amy Brownstein  
 Stew Brownstein  
 Fran Buhman  
 James L. (Brons) Burrows, FN  
 Selma Burrows  
 David A. Cantor  
 Ann Layman (Chance) Chancellor  
 Lincoln Clark III  
 Gavin Claypool  
 John J. (Sean) Cleary III  
 Dick (Aristotle) Curtis  
 Jeff del Papa  
 John Duff III  
 Donald E. Eastlake III, FN  
 Donald Eggleston Eastlake IV  
 Jill Eastlake, FN  
 Lise Eisenberg  
 Jan Howard (the Wombat) Finder  
 Wilma Fisher  
 Dr. George Flynn, FN  
 Ellen F. Franklin, FN

Nancy Gerlach  
 Wendy Glasser, FN  
 Katherine Godfrey  
 Mark Grand  
 Richard P. (RPG) Gruen  
 Patty Ann Hardy  
 Charles W. Hayden  
 John G. Hayden  
 Charles J. (Chip) Hitchcock, FN  
 Dr. James F. Hudson, FN  
 Wendell Y. G. Ing, FN  
 Rick Katze, FN  
 Morris M. Keesan  
 Hans Kernast  
 Judy Krupp  
 Roy Krupp  
 Devra Michelle Langsam  
 Alexis Layton  
 Elise Levenson  
 David G. Levine  
 Alice Lewis  
 Dr. Anthony R. Lewis, FN  
 Susan H. (Suford) Lewis, FN  
 Paula Lieberman  
 Elan Jane Litt  
 Kathleen Logue  
 J. Spencer Love  
 Michael Magnant

Laurie D. T. Mann  
 R. Terry (Furry Beast) McCutchen, FN  
 Lori Meltzer  
 Edmund Meskys  
 Teresa C. Miñambres  
 Andrea Mitchell, FN/2  
 Elliott Mitchell  
 George H. H. Mitchell, FN/2  
 Petrea Mitchell  
 Roberta (Bird) Moore  
 Jim Mueller  
 Richard Munroe  
 Lex L. Nakashima  
 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  
 Bill Perkins  
 Sam Rebelsky  
 Rhymer  
 Joe Rico  
 Stephanie Lee Rosenbaum

Sue-Rae Rosenfeld  
 Elyse S. Rosenstein  
 Steven J. Rosenstein  
 Robert E. Sacks  
 Ronald M. Salomon  
 Sharon L. Sbarsky  
 Paul L. Schauble  
 James Scheff  
 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  
 James Turner  
 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 Location	Chair	Guest of Honor Boskone Book	Official Artist	Science Speaker/ Special Guest
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	Fredcrik 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 <u>Scribblings</u>	Don Simpson	Dr. Richard Rosa
X	09-11 Mar 73	405 SB	Suford Lewis, FN	Robert A.W. Lowndes <u>Three Faces of Science Fiction</u>	Kelly Freas	Prof. Phyllis Brauner
XI	01-03 Mar 74	701 SB	Don Eastlake, FN Jill Eastlake, FN	Isaac Asimov, FN <u>Have You Seen These?</u>	Eddie Jones	Dr. Isaac Asimov, FN
XII	28-02 F/M 75	935 SB	Ann McCutchen, FN Terry McCutchen, FN	Anna McCaffrey, FN <u>A Time When</u>	Eunnie Dalzell	Dr. Robert Enzmann
XIII	13-15 Feb 76	900 SB	Ellen Franklin, FN Jim Hudson, FN	Foul Anderson <u>Homebrew</u>	Rick Sternbach	
XIV	18-20 Feb 77	1010 SB	Tony Lewis, FN	Ben Bova, FN <u>Viewpoint</u>	John Schoenherr	
XV	17-19 Feb 78	1454 SB	Jill Eastlake, FN	John Brunner <u>Tomorrow May Be Even Worse</u>	Arthur Thomson	Prof. Marvin Minsky
XVI	16-18 Feb 79	1950 SB	Don Eastlake, FN	Frank Herbert	Mike Symes (art portfolio)	Dr. Marc C. Chartrand
XVII##	15-17 Feb 80	800 RF	Chip Hitchcock, FN	Spider Robinson Jeanne Robinson		
XVIII	13-15 Feb 81	1609 SB	Gail Hormats	Tanith Lee <u>Unsilent Night</u>	Don Maitz	
XIX	12-14 Feb 82	2270 BPP	Bob Spence, FN	Donald A. Wollheim <u>The Men From Ariel</u>	Michael Whelan	
XX	19-21 Feb 83	2420 BPP	Pat Vandenberg, FN	Mack Reynolds <u>Compounded Interests</u>	Wendy Pini	Jeff Hecht
XXI	17-19 Feb 84	2718 BPP	Rick Katze, FN	Gene Wolfe <u>Plan[e]t Engineering</u>	Vincent Di Fate	David G. Hartwell--
XXII	15-17 Feb 85	???? CM	Ann Broomhead, FN	Kate Wilhelm Damon Knight <u>Late Knight Edition</u>	Carl Lundgren	Shawna McCarthy-- <u>Pasticha</u> (sentence game) - Wilhelm

BPP Boston Park Plaza (former Statler-Hilton), Boston MA  
 CM Copley Marriott, 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  
 ## a.k.a. BoskLone  
 == Special Guest

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 DiGenio	60
X	23-25 Jul 82	Marriott	Worcester, MA	Skip Morris	108
XI	15-17 Jul 83	Marriott	Worcester, MA	Sue Hammond	70
XII	15-17 Jun 84	Holiday Inn	Holyoke, MA	James Turner	62

\* 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
XI	18-20 Jan 85	Hyannis Regency Inn	Hyannis, MA	Davey Ferree	46

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

\*\* 60 registered, about 75 attended

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