

# BOSKONE 13



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# HOME BREW

BY **POUL ANDERSON**

THE BOSKONE 13 BOOK

96 pages

5th in  
the series

limited  
autographed  
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of 500



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in the  
hucksters'  
room

**\$10.00**

after the  
convention

ILLUSTRATED  
BY

**RICK STERNBACH**

THE NESFA PRESS

# BOSKONE 13 PROGRAM BOOK

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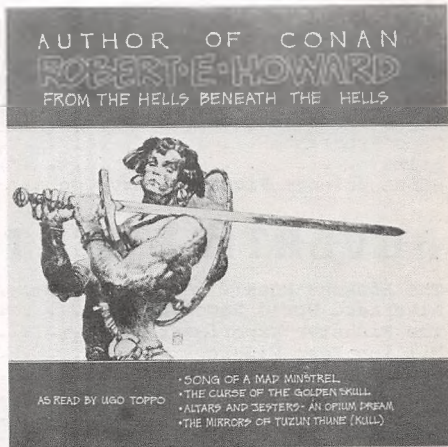
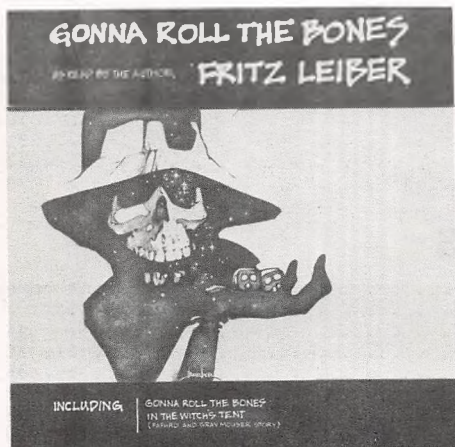
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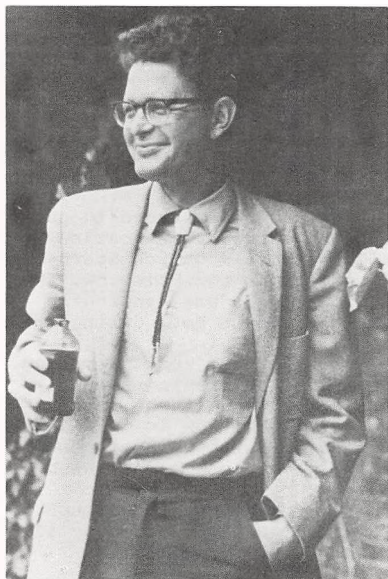
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## POUL ANDERSON: THE WRITER AS LOGICIAN

by Karen Anderson

"From a drop of water, a logician could infer the possibility of an Atlantic or a Niagara without having seen or heard of one or the other. So all life is a great chain, the nature of which is known whenever we are shown a single link of it."

-- Sherlock Holmes

Poul is one of those people who take pleasure in the exercise of logic for its own sake. The logic can start from a given point (such as "What if the name 'wolfram' for tungsten commemorated a chemist?") and go on from there, ramifying without limit. Or an end-situation may be envisioned (such as "A castaway is to bring about his rescue by using a Foucault pendulum") and the necessary premises are created. I know how these stories happened, because I helped put the logical sequence together. I know when and how they started: in the one case I merely asked how the word wolfram would translate into English, and why tungsten had a spare name. In the other, we got to talking about an article on Foucault pendulums in Scientific American.

No, we weren't deliberately Plotting A Story. We were having a nightcap or three and talking in a random way until the ideas started linking together and we started looking for more to add. The linking starts with a short chain, usually, and then begins to branch, re-link, and branch again. What happens the next day is the real plotting. Poul sits down and fills the gaps, until the result is as solid as a chainmail shirt, with everything solidly linked together.

The process of finding and fitting in all those links is still one of logic, and returns us to Holmes' metaphor of the drop of water. In Poul's case, the "drop" may be an observation in animal entomology which he extrapolates into two contrasting versions of an intelligent race. It may be a Scandinavian song about the grave of a sailor's wife, from which he develops the

© 1976 by Karen Anderson

long grief of an immortal man for his dead beloved. (Yes, there is a pre-existing melody to which "Mary O'Meara was written.)

Of course a fully developed Atlantic must be based on more than water. Add men dwelling on tree-covered shores, and you have commerce and exploration by ships. Add different social situations and you have the difference between Leif Ericsson and Christopher Columbus. Set it on the moon of a giant planet and you have The Longest Voyage.

Poul puts together ideas from a wide range of sources because it's fun to see what the combinations will produce. He gets them from such a range of sources because that's fun, too. He reads history and science, art and philosophy, for the pleasure of new ideas. We travel, too, to see and hear and taste and smell new things. When we come to a new town, the first thing we look for is the museum; the next is the oldest or largest church.

The most productive kind of traveling is slow. The last time we were in Denmark we drove a rented car from Copenhagen across Sjaelland, around Jylland, down almost to the German border, and back. We bought lunch fixings and ate by the side of the road. Guidebook in hand, we crossed a farmyard and two fields to go into a chamber-grave under a howe. In Silkeborg, we looked into the serene face of the Tollund man, who was strangled and put into the peat bog two thousand years ago. In Roskilde, (which is Hroar's Spring) we saw underway the salvaging of six ships, discovered when dredgers came to open the channel they had blocked, forgotten, for a thousand years -- and learned that peasants know a song telling of their sinking, though the song blames it on a hated queen of only five hundred years ago. Some of this he has used already, some will only go to supply an overtone in the background of a story, but all of it goes into that mass of material which he arranges with the logic of storytelling. Who knows how much the Ythrians owe to the storks on the roofs of Ribe, and how much to the eagles of Mount Lassen?

Outdoors, Poul likes to do things that are close to the natural world; rather than speedboating, a three-day sail with the chance to see dolphins face to face; rather than skiing, back-packing and a discovery of scarlet snowplants in an icy pass. Sports? He couldn't care less what happens in a stadium; so far as I know he has never owned a golf club or tennis racket. But there's a rattan broadsword and a set of armor to go with it in the garage, if he wants to get into condition again. Meanwhile he writes verses on the fighters who contend for the Crown of the West, and is known throughout the kingdom as one of the most courteous knights of the Current Middle Ages.

If this last sounds too romantic in a logician, let me remind you that Holmes (though he would have denied it) was himself one of the most romantic and fanciful of men, and made many an intuitive leap that he only later justified by logic.

# POUL ANDERSON'S SCIENCE FICTION

(COMPILER'S NOTE: This chronological listing omits articles, verse, and stories known not to be science fiction or fantasy, as well as Mr. Anderson's non-fiction books and the two anthologies of which he was the editor. It was prepared from the subject's own bibliography in the Special Poul Anderson Issue of *The Magazine of Fantasy and Science Fiction* (April, 1971), from consultation of the NESFA indices covering the subsequent interval, and from correspondence with Mr. Anderson, to whom thanks is hereby given. Those wishing a more detailed bibliography, as well as additional material of interest about the works of our Guest of Honor (with particular reference to the scheme by which many of them are intricately related) are invited to inspect The Collector's Poul Anderson, a new publication of Paratime Press, now, barring unforeseen developments, available in the hucksters' room.

1947

Tomorrow's Children (with F.N. WALDROP)  
Logic

1948

Genius

1949

Prophecy  
Entity (with JOHN GERGEN)  
The Double-Dyed Villains  
Time Heals

1950

Gypsy  
The Perfect Weapon  
Trespass! (with GORDON R. DICKSON)  
The Helping Hand  
The Star Beast  
The Long Return  
Star Ship  
Flight to Forver  
Quixote and the Windmill

1951

Witch of the Demon Seas (Demon Journey) (as by A.A. CRAIG)  
Tiger by the Tail  
The Acolytes (The Tinkler in Worlds of Tomorrow/Derleth/1953)  
Incomplete Superman  
Duel on Syrtis  
World of the Mad  
Interloper  
Inside Earth  
Honorable Enemies  
Heroes Are Made (with GORDON R. DICKSON) (The Sheriff of Canyon Gulch)



Earthman, Beware!  
The Virgin of Valkarion  
The Missionaries  
Terminal Quest (The Last Monster)  
Lord of a Thousand Suns  
Swordsman of Lost Terra

1952

VAULT OF THE AGES  
Sargasso of Lost Starships  
Son of the Sword  
Captive of the Centaurianess  
War-Maid of Mars  
Garden in the Void  
The Star Plunderer

1953

Un-Man  
Security  
The Green Thumb  
Ashtaru the Terrible  
Three Wishes  
Horse Trader  
Courier of Chaos  
When Half-Gods Go  
Rachaela  
Enough Rope  
The Nest  
The Temple of Earth  
In Hoka Signo Vines (with GORDON R. DICKSON)  
Sam Hall  
The Troublemakers  
The Disintegrating Sky  
Sentiment, Inc.  
The Escape (preliminary version of Brain Wave, 1st installment only)  
Three Hearts and Three Lions (preliminary short serial version)  
Silent Victory (War of Two Worlds)  
The Sensitive Man  
The Adventure of the Misplaced Hounds (with GORDON R. DICKSON)

1954

The Chapter Ends  
The Immortal Game  
Ghetto  
Butch  
Question and Answer (serial version of Planet of No Return)  
Teucan  
Contact Point (with THEODORE R. COGSWELL)  
The Ambassadors of Flesh (Warriors From Nowhere in Agent of the Terran Empire)  
The Big Rain  
Elliptic Orbit  
The Stranger Was Himself

BRAIN WAVE  
THE BROKEN SWORD (later revision in 1971)

Yo Ho Hoka! (with GORDON R. DICKSON)  
The Long Way Home (complete serial version of edited No World of Their Own)

Snowball  
Time Patrol  
The Soldier from the Stars  
Out of the Iron Womb  
Inside Straight  
The Tiddlywink Warriors (with GORDON R. DICKSON)  
The Snows of Ganymede  
Joy in Mudville (with GORDON R. DICKSON)  
Delenda Est  
NO WORLD OF THEIR OWN (The Long Way Home)

1956

Catalysis  
The Corkscrew of Space  
Superstition  
The Barbarian  
What Shall it Profit?  
The Live Coward  
The Man Who Came Early  
Operation Afreet  
Details  
Margin of Profit  
PLANET OF NO RETURN (Question and Answer)

1957

Virgin Planet (short version)  
The Valor of Cappen Varra  
Operation Salamander  
Security Risk  
Journey's End  
The Light  
Survival Technique (with KENNETH GRAY)  
Marius  
License  
Call Me Joe  
Undiplomatic Immunity (with GORDON R. DICKSON)  
Cold Victory  
Among Thieves  
A World Called Maanerek (Memory in Beyond the Beyond)  
Life Cycle  
Mister Tiglath  
Brake  
For the Duration  
Full Pack (with GORDON R. DICKSON)  
The Long Remembering  
The Peacemongers

Don Jones (with GORDON R. DICKSON)  
STAR WAYS  
EARTHMAN'S BURDEN (collected story series - with GORDON R. DICKSON)

1958

The Apprentice Wobbler  
The Last of the Deliverers  
The Martian Crown Jewels  
The Man Who Counts (serial version of War of the Wing-Men)  
The Game of Glory  
Backwardness  
The High Ones  
Innocent At Large (The Innocent Arrival) (with KAREN ANDERSON)  
We Have Fed Our Sea (serial version of The Enemy Stars)  
Wildcat  
A Bicycle Built for Brew (serial version of The Makeshift Rocket)  
WAR OF THE WING-MEN (The Man Who Counts)  
THE SNOWS OF GANYMEDE

1959

Robin Hood's Barn  
The Sky People  
Wherever You Are (as by WINSTON P. SANDERS)  
Sister Planet  
A Handful of Stars (We Claim These Stars!) (Hunters of the Sky Cave  
in Agent of the Terran Empire)

THE HIGH CRUSADE  
Brave to Be a King  
Pact (as by WINSTON P. SANDERS)  
Condemned to Death (And Yet So Far in Orbit Unlimited)  
Operation Incubus  
State of Assassination (A Man to My Wounding in The Horn of Time)  
A Message in Secret (Mayday Orbit)  
VIRGIN PLANET  
WE CLAIM THESE STARS (A Handful of Stars)  
THE ENEMY STARS (We Have Fed Our Sea)  
THE WAR OF TWO WORLDS (Silent Victory)

1960

The Only Game in Town  
The Burning Bridge  
A Twelvemonth and a Day (Let the Spacemen Beware!)  
The Martyr  
The Barrier Moment (as by WINSTON P. SANDERS)  
Eve Times Four  
The Covenant: Part 1 (round-robin with Asimov, Bloch, Leinster, Sheckley)  
The Word to Space (as by WINSTON P. SANDERS)  
Barnacle Bull (as by WINSTON P. SANDERS)  
Welcome  
A World to Choose  
The Longest Voyage  
A Plague of Masters (serial version of Earthman, Go Home!)  
THE HIGH CRUSADE  
GUARDIANS OF TIME (collected story series)

1961

Time Lag  
Hiding Place  
My Object All Sublime  
Night Piece  
Goodbye, Atlantis!  
The Enemy  
The Day After Doomsday (serial version of After Doomsday)  
EARTHMAN, GO HOME! (A Plague of Masters)  
THREE HEARTS AND THREE LIONS  
MAYDAY ORBIT (A Message in Secret)  
The Children of Fortune  
TWILIGHT WORLD (collected story series, novelized)  
The Mills of the Gods  
ORBIT UNLIMITED (collected story series)

1962

Progress  
Third Stage  
Epilogue  
Kings Who Die  
Shield (short serial version)  
Escape From Orbit  
The Critique of Impure Reason  
AFTER DOOMSDAY (The Day After Doomsday)  
THE MAKESHIFT ROCKET (A Bicycle Built for Brew)  
UN-MAN and Other Novellas (collection)

1963

What'll You Give? (Que Donn'rez Vous?) (as by WINSTON P. SANDERS)  
Turning Point  
No Truce With Kings  
Territory  
Industrial Revolution (The Rogue in Tales of the Flying Mountains as  
by WINSTON P. SANDERS)  
Homo Aquaticus (The Horn of Time the Hunter)  
The Three-Cornered Wheel  
Conversation in Arcady  
SHIELD  
LET THE SPACEMEN BEWARE! (A Twelvemonth and a Day)

1964

Three Worlds to Conquer (short serial version)  
Sunjammer (as by WINSTON P. SANDERS)  
To Build a World (Strange Bedfellows in Seven Conquests)  
Mustn't Touch  
The Master Key  
THREE WORLD TO CONQUER  
TIME AND STARS (collection)  
TRADER TO THE STARS (collected story series)

1965

Marque and Reprisal

Arsenal Port  
The Corridors of Time (short serial version)  
Admiralty  
Trader Team (serial - The Trouble Twisters)  
Say It With Flowers (as by WINSTON P. SANDERS)  
The Life of Your Time (as by MICHAEL KARAGEORGE)  
THE CORRIDORS OF TIME  
THE STAR FOX (novel/collected story series)  
AGENT OF THE TERRAN EMPIRE (collected story series)  
FLANDRY OF TERRA (collected story series)

1966

The Moonrakers  
A Sun Invisible  
The Disinherited (Home in Queen of Air and Darkness)  
High Treason  
The Ancient Gods (serial version of World Without Stars)  
Door to Anywhere  
Ensign Flandry (short version)  
Escape the Morning  
ENSIGN FLANDRY  
THE FOX, THE DOG AND THE GRIFFIN (children's book, illustrated)

1967

Supernova (Day of Burning in Beyond the Beyond & Worlds of Poul Anderson)  
Elementary Mistake (as by WINSTON P. SANDERS)  
In the Shadow (as by MICHAEL KARAGEORGE)  
To Outlive Eternity (preliminary version of Tau Zero)  
Starfog  
Poulfinch's Mythology (facetious article)  
Eutopia  
Outpost of Empire  
WORLD WITHOUT STARS (The Ancient Gods)

1968

A Tragedy of Errors  
Peek! I See You!  
The Inevitable Weapon  
Satan's World (serial version)  
The Pirate  
Kyrie  
The Faun  
The Alien Enemy (as by MICHAEL KARAGEORGE)  
The Sharing of Flesh (The Dipteroid Phenomenon in Four for the Future/ Harrison/McDonald/UK/1969)  
THE HORN OF TIME (collection)

1969

Operation Changeling (serial)  
The White King's War  
The Galloping Gessian  
The Communicators  
SATAN'S WORLD

THE REBEL WORLDS  
SEVEN CONQUESTS (collection)  
BEYOND THE BEYOND (collection)

1970

Birthright  
The Fatal Fulfillment  
S O S (novelet)  
TAU ZERO  
A CIRCUS OF HELLS  
Nothing Succeeds Like Failure  
Ramble With a Gamblin' Man  
Recruiting Nation  
TALES OF THE FLYING MOUNTAINS (collected story series)

1971

The Queen of Air and Darkness  
The Byworlder (serial version)  
The Spoilers  
A Little Knowledge  
Murphy's Hall (with KAREN ANDERSON)  
A Feast for the Gods (with KAREN ANDERSON)  
THE BYWORLDER  
OPERATION CHAOS (collected story series, novelized)  
THE DANCER FROM ATLANTIS

1972

Goat Song  
I Tell You, It's True  
Wings of Victory  
A Chapter of Revelation  
Fortune Hunter  
THERE WILL BE TIME

1973

The Problem of Pain  
The People of the Wind (serial version)  
The Merman's Children  
Wingless on Avalon  
The Windmill  
Rescue on Avalon  
How to be Ethnic in One Easy Lesson  
The Pugilist  
Lodestar  
The Season of Forgiveness  
THE PEOPLE OF THE WIND  
HROLF KRAKI'S SAGA (adaptation)  
THE QUEEN OF AIR AND DARKNESS (collection)

1974

The Serpent in Eden  
The Little Monster  
My Own, My Native Land  
The Voortrekkers  
Passing the Love of Women

The Visitor  
A Knight of Ghosts and Shadows (serial version)  
A Fair Exchange  
A MIDSUMMER TEMPEST  
THE DAY OF THEIR RETURN  
INHERITORS OF EARTH (with GORDON EKLUND, based on "Incomplete  
Superman")  
FIRE TIME  
THE WORLDS OF POUL ANDERSON (3-novel omnibus)  
THE MANY WORLDS OF POUL ANDERSON (The Book of Poul Anderson edited  
by Roger Elwood)

1975

To Promote the General Welfare  
Gibraltar Falls  
The Bitter Bread  
STAR PRINCE CHARLIE (with GORDON R. DICKSON)  
A KNIGHT OF GHOSTS AND SHADOWS  
HOMEWARD AND BEYOND (collection)

1976

House Rule  
The Black Tank  
THE WINTER OF THE WORLD  
HOMEBREW (collection, principally miscellaneous pieces from fanzines)  
THE BEST OF POUL ANDERSON (collection, selected by the author and  
his editor)

NOTE: The alternate titles given are not "Anderson's choice" for original title, except in the case where that choice has been the one given to the story in question in a subsequent printing in one of his collections or in the contents of an anthology. All the titles so listed are actual titles under which the given story has also appeared. This was done to minimize confusion, so that there would not be more titles than stories. The remaining original titles, altered by their original editors, have not been given here.





## RICK STERNBACH

As chronicler of the life and times of Richard Michael Sternbach, I have frequently been requested to set pen to paper and recount the true tale of that artistic gentleman's early years.

Contrary to rumor, Rick Sternbach was not born in July some twenty-five years ago; rather, in nineteen seventy-three, he was discovered in a basket upon the doorstep of Analog magazine. Affixed to a custom tailored Junior Space Cadet tee-shirt was a note containing a representative of the Famous Androids School.

In the months that followed, painting after painting flowed from Sternbach's nimble brushes. Such notable initial efforts as Star Probe: Ouch and Comet Répondez S'il Vous Plâit come immediately to mind. Soon young Sternbach himself became a familiar figure at conventions. He first appeared at Lunacon '73, where he maintained a Byronic demeanor throughout the weekend. Historians attribute the attendant melancholy to a lack of Sternbach's favorite potation, Bacardi and rum (in equal parts, sweetened with a soupçon of Crimson Lake). Following the New York debacle, Richard forsook the convention scene until Toronto, in the early part of September of that same year. Emboldened by his Canadian success, and spurred on by exhaustion and overwork Sternbach then attended his first Boskone in nineteen seventy-four. In Boston he found a small but exiguous cult of admirers, who forthwith began to collect as many extant examples of his creative endeavor as they could obtain. Their respective galleries are now graced with such works of merit as "Ganymede, Rising Over Anchovy" on pizza box, in tomato sauce; and "Alien Landscape", in Flair and Coke on menu.

Although few persons are aware of the fact, Sternbach is a gourmet of mark. As he began to attend more and more conventions, (Disclave and Minneapolis in '73 come first to mind), restaurants around the country began to find themselves put to the test by "Ace Rates", a system of appraisal that rivals the Guide Michelin in exigent demands placed upon the chefs of such establishments as the Kung Ho Pizza Parlor (\*\*\*) and Vlad's Impaled Chicken (\*\*\*\*).

At home, Sternbach is a different creature. He lives in rustic splendor atop a mountain in western Connecticut, pausing between paintings to chase cows out of his front yard and fell mighty oaks. Always a friend to animals, he shares his abode with a variety of woodland fauna, including a complete phalanx of field mice, an alarm woodpecker set for six A.M., and his faithful biographer. In his leisure time, he indulges in his favorite hobby, scuba diving, often spending hours in meditation at the lower depths of the bathtub.

You may recognize Rick Sternbach at this convention--even if you have not seen him before, he is not difficult to identify. Merely look for a young man in a space suit, being followed by a retinue bearing airbrushes, compressors, matboards and other implements of construction. When you find him, say hello.

© 1976 by Asenath Hammond-Sternbach

## ORIENTATION

This is a bad word for what we hope is a good idea. We're setting aside a room on the function floor Friday night and part of the con suite Saturday morning for people new to conventions, who want some guidance about what is happening, what fandom is, and so forth. We'll have people and refreshments (we hope) there, and we'll be happy to answer any questions and tell people about the convention, NESFA, and anything else you care to talk about. Drop by.

## HUCKSTERS' ROOM

The hucksters will be in the Liberty area this year. The hours during which they will be open for sales are:

Friday ----- 6 P.M. to 9 P.M.  
Saturday ----- 10 A.M. to 6 P.M.  
Sunday ----- 10 A.M. to 5 P.M.

## COMPUTER GAMES

The Computer Games will be in the Board Room this year. They will be open during the following hours:

Friday ----- 5 P.M. to 10 P.M.  
Saturday ----- 11 A.M. to 5 P.M.  
Sunday ----- 1 P.M. to 5 P.M.

## STORY CONTEST RESULTS

NESFA is pleased to announce the following awards for the 1975 Science Fiction Story Contest:

1st prize to Don D'Amassa of East Providence, Rhode Island  
for "Translation Station"

2nd prize to Jonathan Thomas of Providence, Rhode Island  
for "The Traveller's Tale"

3rd prize to Don D'Amassa of East Providence, Rhode Island  
for "Shadow Over R'lyeh"

Honorable mention to Robert Booth of Pawtucket, Rhode Island  
for "Accounts Payable"

Honorable mention to Richard Harter of Cambridge, Massachusetts  
for "Nightmare Time"

Honorable mention to Jonathan Thomas of Providence, Rhode Island  
for "The Blessed One"

Honorable mention to Earl S. Wajenberg of Waltham, Massachusetts  
for "The Ointment"

For further information about the contest, see the flyer on p.33.

## **FILKSING**

The Boskone Filksing provides old and new filksing fans with a chance to learn new filksings and sing the oldies but goodies. We are providing everyone with a filksing booklet containing selections from our collection of fannish and non-fannish creations. The filksing starts at 11 P.M. in the Jefferson Room Friday and Saturday nights. Bring your instruments or come unaccompanied.

## **KINETIC KATALOG**

The Kinetic Katalog brings you works you would not otherwise be able to see: previous Art Show winners, both Worldcon and regional; works of distant artists; works in private collections. The Kinetic Katalog skims the field of Science Fiction from comics and pulps to current artists. Come and see the Kinetic Katalog in the Liberty area Saturday and Sunday.

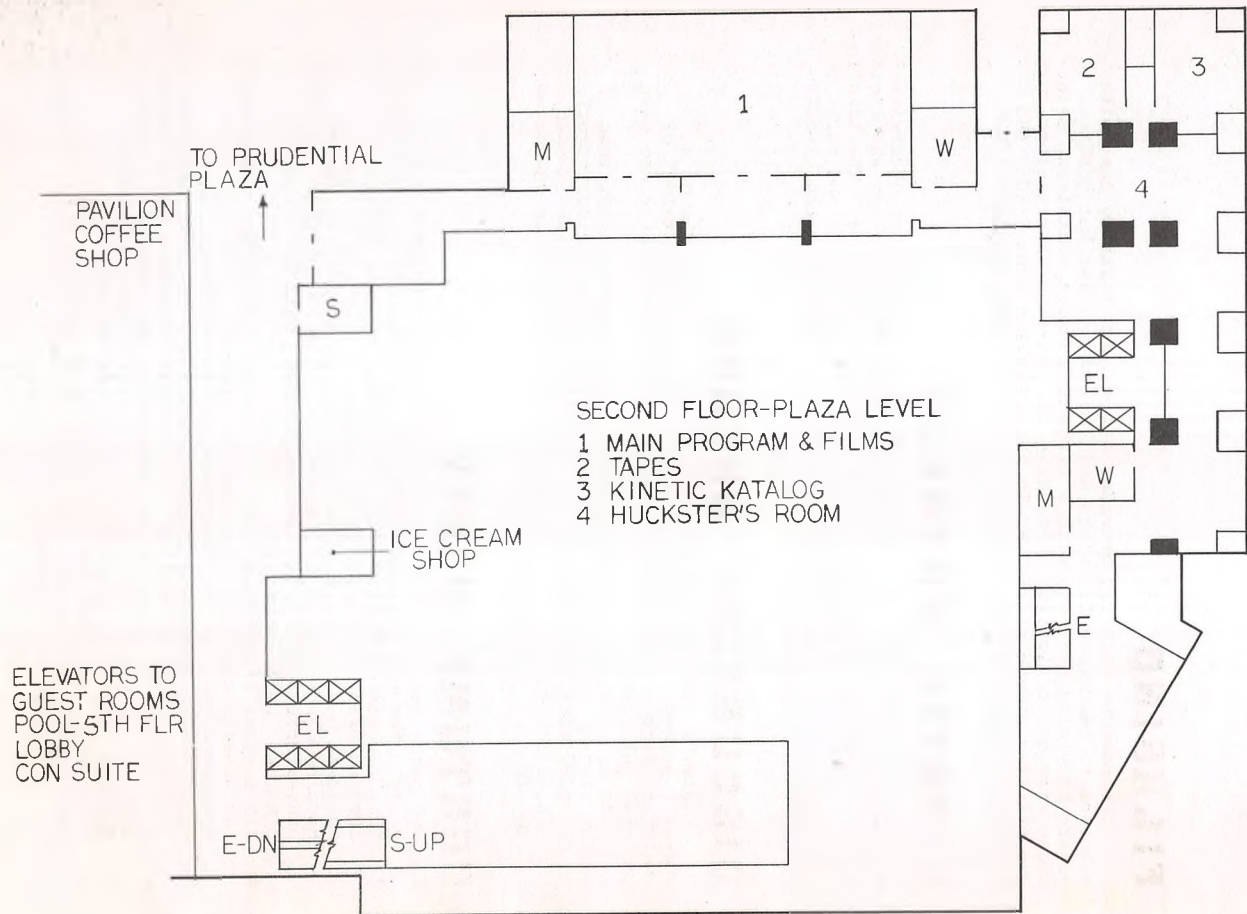
## **DISCUSSION GROUPS**

Whatever your special SF interest, be it the works of a specific author, SF movies, sword and sorcery, weird tales, or whatever, here's your chance to get together with others who have the same interest.

You are invited to write up your own topics and post them on the sign-up board near the Committee Room (third floor foyer). On Saturday afternoon and most of Sunday, the con suite is open for discussion groups (one per hour). Others should be scheduled for the room of a participant.

## **COSTUME PARTY**

1. The party will start in the Republic Room area at 8 P.M. on Saturday. Members are encouraged but not required to wear costumes.
2. Only members of Boskone 13 will be allowed into the party; be sure to bring your membership badge.
3. Costumes must be reasonable, though not necessarily proper, and have no dangerous, messy, electrical, liquid, nuclear, or other undesirable effects. If in doubt, check with Don or Sheila D'Ammassa before the party.
4. All persons wishing to enter the competition should register in the Liberty area near the Republic Room at 7 P.M.
5. Presentations will be limited to ninety seconds.
6. Official photographers for the convention will photograph all contestants. Each contestant will receive a picture of him/herself.
7. Pictures may be taken during the party, but you may be asked to stop taking flash pictures if they are bothering the other people.
8. Persons causing a disturbance may be asked to leave.
9. There will be a cash bar run by the hotel at the party.
10. Real aliens will be awarded prizes only if they are in costume.  
Have fun....good luck!



TO PRUDENTIAL  
PLAZA

PAVILION  
COFFEE  
SHOP

S

SECOND FLOOR-PLAZA LEVEL

- 1 MAIN PROGRAM & FILMS
- 2 TAPES
- 3 KINETIC KATALOG
- 4 HUCKSTER'S ROOM

ICE CREAM  
SHOP

ELEVATORS TO  
GUEST ROOMS  
POOL-5TH FLR  
LOBBY  
CON SUITE

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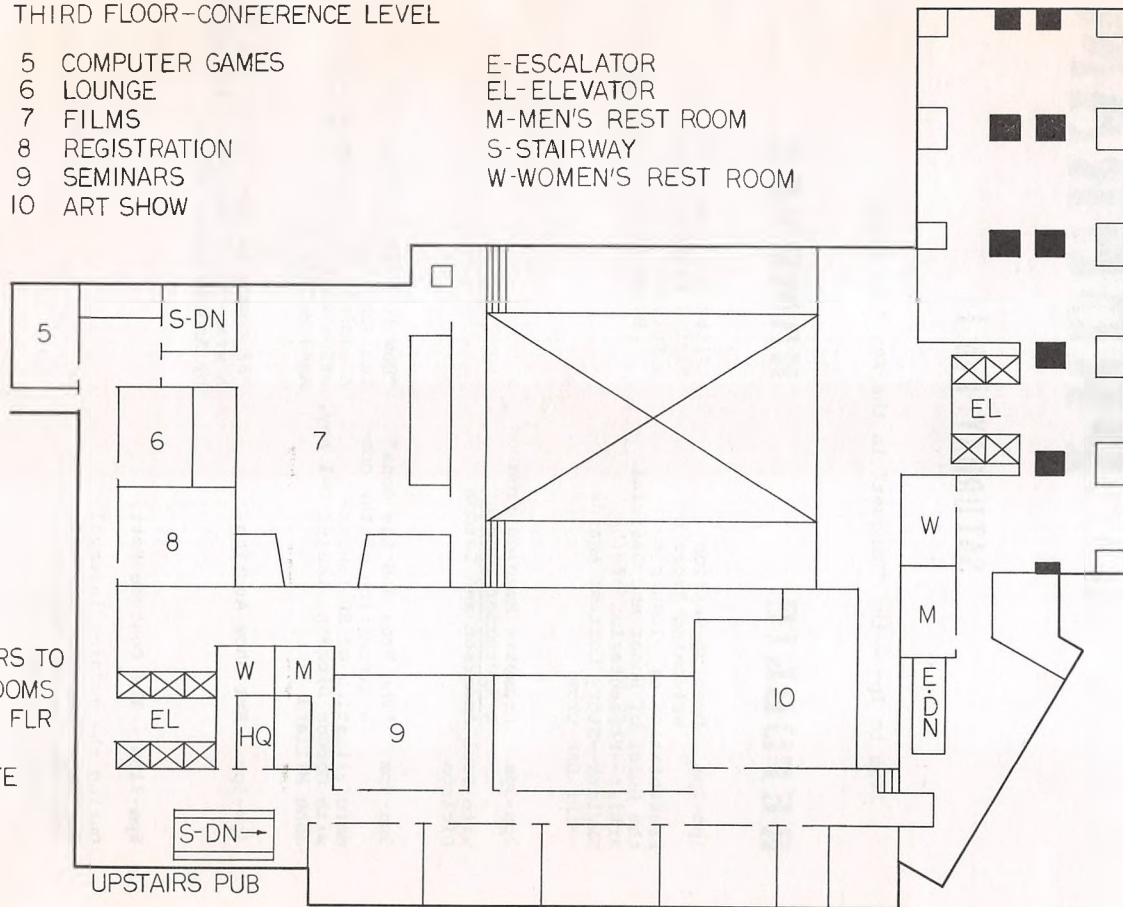
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THIRD FLOOR—CONFERENCE LEVEL

- 5 COMPUTER GAMES
- 6 LOUNGE
- 7 FILMS
- 8 REGISTRATION
- 9 SEMINARS
- 10 ART SHOW

- E-ESCALATOR
- EL-ELEVATOR
- M-MEN'S REST ROOM
- S-STAIRWAY
- W-WOMEN'S REST ROOM

ELEVATORS TO  
GUEST ROOMS  
POOL 5TH FLR  
LOBBY  
CON SUITE



UPSTAIRS PUB

# PROGRAM

SATURDAY, Feb. 14

11am to 1pm---the "Banquet" in the Kon Tiki Ports

## REPUBLIC

1pm-2pm Opening Session  
Welcoming Remarks  
Presentation of plaques to  
the Guest of Honor and Official  
Artist--Presentation of the  
Skylark--Story Contest Awards  
--the DAW Draw

2pm-3pm Dramatic Reading from  
A Midsummer Tempest  
with Poul Anderson and Gordon  
Dickson

3pm-4pm "The Pros and the Cons"  
A discussion of the com-  
mercialization of SF fandom  
with Gordon Dickson, Lester Del Rey,  
John Millard

4pm-5pm Art Show Auction

8pm-11pm The Costume Party

During the judging interval  
Jay Kay Klein will present  
"The Decline and Fall of  
Practically Everybody"

## HAMPTON

"Alternate Family Styles--  
Fact & Fiction, Past, Present  
& Future"

Brian Burley, Judy Harrow

"How to Walk and Chew Gum at  
the Same Time"

A seminar on costume present-  
ation with Pat Kennedy and  
Anne McCaffrey

"SF Comes to the Coffee Table"  
A wrap-up of the year 1975 in SF  
by Andrew Adams Whyte

# SCHEDULE

SUNDAY, Feb. 15

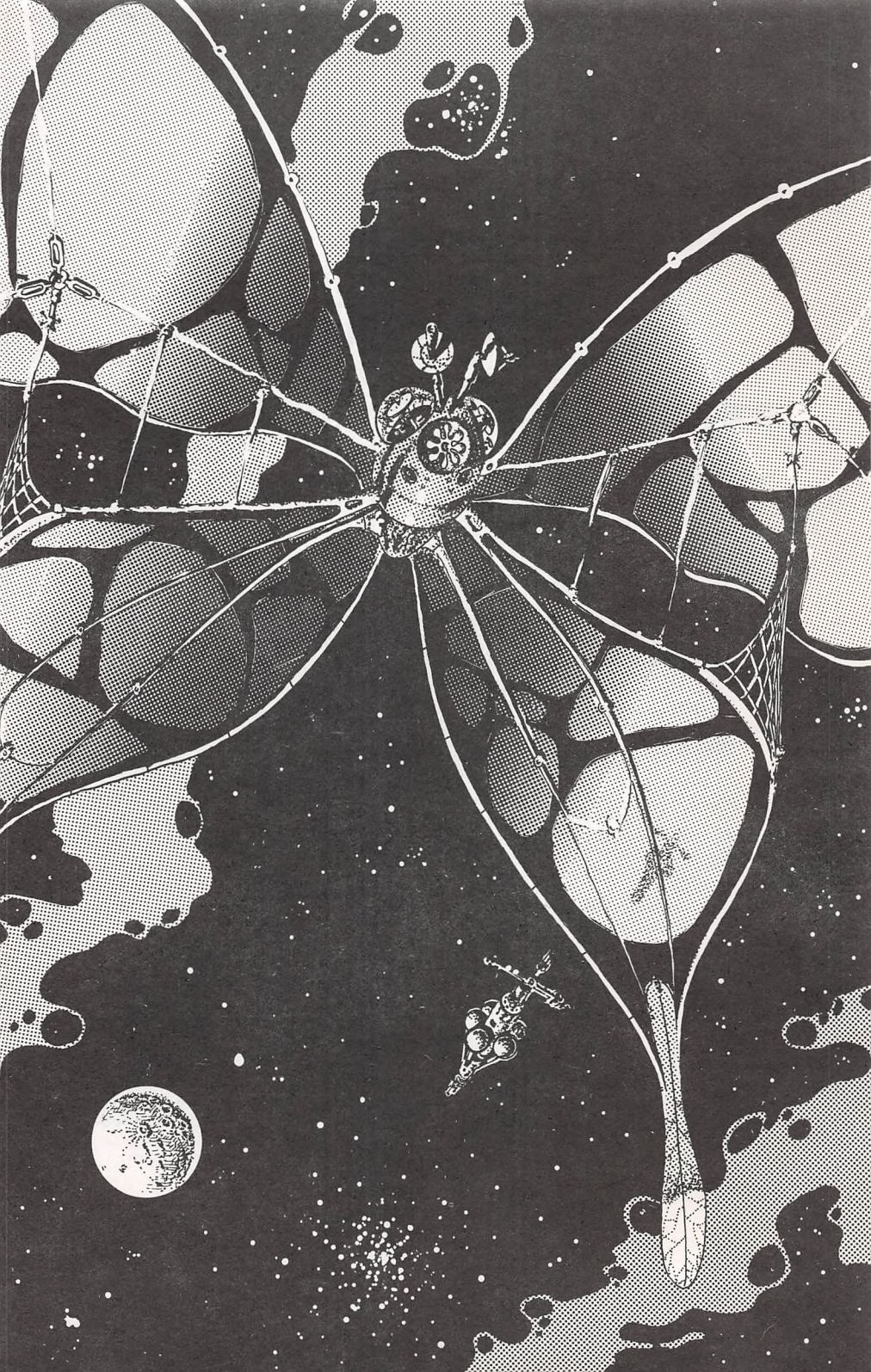
## REPUBLIC

- noon-1pm Art Show Auction
- 1pm-2pm Science Panel
- 2pm-3pm "I Don't See It That  
Way At All"-- an  
artist-editor-author panel  
with Rick Sternbach, Eddie Jones  
and Ben Bova
- 3pm-4pm An Interview with Poul  
Anderson--questions by  
Don D'Amassa, David Stever, and  
Andrew Adams Whyte
- 4pm-5pm Feedback Session  
The chairmen and some  
of the committee will be here to  
hear your praise, blame, and  
suggestions

## HAMPTON

- A Puppet Show  
"The Labyrinth of Pithican-  
thropus"--a Sword & Sorcery  
Drama by Dorothy Heydt
- "Airbrushes of the Gods"  
with Rick Sternbach, Mike  
Symes, Mike Whalen, Al Sirois
- "Real Soon Now"--a fanzine  
panel with Bill Bowers, Don  
D'Amassa, John Foyster, Mike  
Glicksohn, and Andy Porter

There will be a more detailed program with hotel maps, a timed film list, and Hucksters' and Art Show hours in your registration packet.





# THE ART SHOW

## LOOKING AT ARTWORK

The Art Show has over 500 pieces of original science fiction and fantasy artwork on display, representing more than fifty different artists, including Eddie Jones, Vincent DiFate, Mike Gilbert, John Schoenherr, Ron Miller, and the Boskone 13 Official Artist, Rick Sternbach. The Art Show is located in the Fairfax Room, and will be open for viewing during the following times:

Saturday -- 10 A.M. to 10 P.M.

Sunday -- 10 A.M. to 2 P.M.

## VOTING FOR ARTWORK

All of the Art Show awards are decided by vote of the convention attendees. Ballots and voting instructions are available at the Art Show desk; they must be filled out and turned in by 10 P.M. Saturday. Separate awards are given in the Professional and Amateur divisions. The categories in each division are:

Science Fiction .

Fantasy .

Astronomical . any

Humor . medium

Theme Award: Roads to the Stars .

(in honor of our Guest of Honor).

Best Color

Best Black and White

Best 3-Dimensional

Best Artist

## PHOTOGRAPHING ARTWORK

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

## BIDDING ON ARTWORK

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

Auction artwork is marked for auction on either Saturday (at 4 P.M.) or Sunday (at 12 noon). The auctions are one hour long and will be held as part of the main program in the Republic Room. Con-

trary to the usual auction practice, the winning bidder will not pick up and pay for his artwork at the auction; he will simply sign an acknowledgement of his bid and will pick up his artwork later. (See PICK UP AND PAY, below.) This is being done for three reasons: 1) it allows the artwork to remain on view and be voted on all day Saturday; 2) it means that the art buyer has to go through the hassle of paying only once for all his artwork; 3) it eliminates the security problem of people carrying their auction-bought artwork in and out of the Art Show.

Written Bid artwork may be bid on at any time by writing your own name and bid on the bid sheet. All bids must be in even dollar amounts. This artwork will be sold to the person with the highest bid on the bid sheet at 2 P.M. Sunday. Artwork marked "Written Bid" will not be auctioned. The Art Show chairman will simply circle each high bid at 2 P.M. on Sunday and the artwork will be available for pickup by the purchaser any time after that.

PICK UP AND PAY

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

WHAT YOU ARE BUYING

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

ART SHOW SCHEDULE

Friday:		Art show open for set up only
Saturday:	10 A.M.	Art Show opens; voting opens
	4 P.M.	Auction in Republic Room
	10 P.M.	Art Show closes; voting closes
Sunday:	10 A.M.	Art Show opens; award winners posted
	12 Noon	Auction in Republic Room
	2 P.M.	Art Show closes; written bids closed
	2-5 P.M.	Pick up and pay

## THE MURAL

The Art Show mural will be located in the Tape Room this year. We will supply lots of paper and felt-tipped pens and other drawing materials for those of you who feel like doing some drawing. The mural paper will be replenished as needed and the completed murals will be put up for auction Saturday and Sunday.

## ABOUT THE HOTEL

- CHECKOUT TIME - 1 P.M. A later checkout time can be arranged on an individual basis.
- FALSTAFF ROOM - Breakfast, 7:30 A.M. to 10:00 A.M.  
Lunch, 11:30 A.M. to 2:30 P.M.  
Dinner, 5:30 P.M. to 10:00 P.M.  
-- appropriate dress required --
- KON TIKI PORTS - Opens 11:30 A.M. and closes 11:30 P.M.  
Lunch and dinner
- PAVILION - Opens 6:30 A.M., closes midnight  
COFFEE SHOP - Breakfast, lunch, and dinner
- ROOM SERVICE - Opens at noon, closes at 10:00 P.M.  
-- no food service at poolside --
- SECURITY - It is a bad idea to leave money or valuables in a hotel room, even a locked hotel room. The hotel has free safety deposit boxes for such things; ask at the desk. Few things can mess up your weekend as badly as a theft, so play it safe.

There are a chain and a bolt on your hotel door. The use of them provides extra security against thieves who might try to enter while you are asleep. It will also keep you from being disturbed by maids coming in to clean the room.

## 'BANQUET'

We aren't really going to have a banquet. They're expensive, not much fun usually, and a pain to organize. So we're faking it. Every Saturday morning, the Kon Tiki Ports restaurant at the hotel runs an all-you-can-eat brunch for (as of this writing) \$3.95. The hotel is setting aside a section for convention-goers this Saturday, so come down, find a group of friendly fans, and enjoy your meal.

# NESFA

by George Flynn

The Boskone is sponsored by the New England Science Fiction Association, Inc. (NESFA), which was founded in 1967 for the promotion of science fiction (and fandom) in the Boston area. Some of NESFA's activities are described in this article.

NESFA's most important project is the Boskone itself, which you already know about. A history of Boskonics can be found elsewhere in this program book. We also hold two "relaxacons" a year: Lexicon in the summer (you see, the first one was in Lexington...), and Wintercon in (surprise!) the winter. Unlike the Boskone, these are totally unprogrammed friendly get-togethers.

The mighty NESFA publications program is highlighted by the Boskone books, which have been produced for the last five years as tributes to the Boskone Guests of Honor. The NESFA Press also publishes The NESFA Index to the Science Fiction Magazines and Original Anthologies, the continuation of the 1951-65 Strauss Index (which we also sell). There is also a separate two-volume Index to Perry Rhodan. Soon to be published (if we get enough orders) is the Noreascon Proceedings, the complete account of the 1971 World Science Fiction Convention in Boston.

Since NESFA is a fan club, we also put out fanzines. Instant Message, our semimonthly newsletter, contains the minutes of meetings and news of forthcoming events. Proper Boskonian, the club genzine, is theoretically quarterly (and actually at least annual). And APA:NESFA, which is of course the NESFA apa, appears every month and is open to all NESFA members. (If you don't know what fanzines, genzines, and apas are, just ask anyone who's been around fandom awhile.) Subscribing membership in NESFA costs \$6.00 a year, which entitles you to receive all issues of IM and PB, to contribute to APA:NESFA, and to get some other publications at discounts.

What else does NESFA do besides holding conventions and publishing things? Well, we hold meetings -- two a month, a business meeting and an "other meeting", both usually somewhere in the Boston area. The business meetings tend to be dull (unless parliamentary procedure turns you on), but we have to organize all these worthy activities sometime. The "other meetings", however, are fairly informal gatherings and good places to get acquainted. Sometimes we have movies or guest speakers at meetings; and from time to time there are SF discussion groups, dramatic readings, and whatever else people are interested in doing. For the last two years we've sponsored a short story contest for amateur SF writers. And we sponsor the Skylark Award, which you can read about elsewhere.

If you'd like to know more about NESFA, you might ask one of the NESFAns around the convention; a lot of us will be wearing committee badges or NESFA patches. In particular, we'll have a table in the Hucksters Room. And if the con's over when you get around to reading this, you can write to  
NESFA -- Box G, MIT Branch P.O.,  
Cambridge, Mass. 02139

# BOSKONE IOI

Winter/3cr/Anthony R. Lewis, PhD., F.B.I.S.

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

TABLE I

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

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

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

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

Boskone I had the first and only banquet ever held; it was at this banquet that Alma Hill first proposed the awarding of the Skylark, in memory of E.E. "Doc" Smith, who chronicled the wars of Boskone against the vile minions of the Galactic Patrol and whose activities over the years symbolized both professional ex-

cellence and the friendly encouragement of fan groups. These, then, are the qualities we look for in choosing the recipient of the Skylark.

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

Table II shows the data still extant from these first Boskones of the Second Cycle.

TABLE II

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

\* \* \* \* \*

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

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

TABLE III

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

\* \* \* \* \*

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

TABLE IV

Bos kone	Date	Atten dance	Location	Chairthing(s)	Guest of Honor
IX	4-72	403	Statler-Hilton	Fred Isaacs	L. Sprague de Camp
X	3-73	405	Sheraton Boston	Susan Lewis	Robert A.W. Lowndes
XI	3-74	753	Sheraton Boston	Don & Jill Eastlake	Isaac Asimov
XII	3-75	905	Sheraton Boston	Ann & Terry McCutchen	Anne McCaffrey

The intensity and amount of programming has been increasing as has the Art Show (which has now probably reached the maximum size which can be handled over a weekend). Boskone IX had a fan operetta, Boskone XI the first Costume Party, and Boskone XII a puppet show.

\* \* \* \* \*

Data known for this year are:

XIII	2-76	????	Sheraton Boston	Ellen Franklin & Jim Hudson	Poul Anderson
------	------	------	-----------------	--------------------------------	---------------

Is this the start of phase IV or a continuation of phase III? We will probably not know for a few years. Well, I see our time is up. I hope you have all been paying attention as we are going to have a short quiz...

(MacDougal -- see me in my office after class)

DISMISSED!

(Much of the information in this report was researched and tabularized by Fred Isaacs for last year's program book. He is hereby thanked. ARL)

## THE SKYLARK

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

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

Previous recipients were:

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

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

## NESFA TRUSTEES

Each year at the club's Annual Meeting, NESFA elects some of its members to the position of Trustee. We do this in order to show our appreciation of the contributions these members have made to NESFA and to the furtherance of its aims.

### CURRENT NESFA TRUSTEES

Kris Benders  
Jill Eastlake  
Marsha Jones  
Linda Kent

Tony Lewis  
George & Andrea Mitchell  
Joe Ross

### FORMER NESFA TRUSTEES

Isaac Asimov  
Karen Blank  
Ben Bova  
Judy-Lynn Del Rey  
Lester Del Rey  
William H. Desmond  
Paul Galvin  
Richard Harter  
Fred P. Isaacs  
Susan Lewis

Edwin W. Meyer  
Marilyn Niven  
Frank Prieto  
Cory Panshin  
Elliot Shorter  
Harry C. Stubbs  
Leslie Turek  
David Vanderwerf  
Drew Whyte  
Robert Wiener



# TAPE PROGRAM

Friday, February 13, Commonwealth Room

- 5 pm "First Contact" by Murray Leinster  
"Genius" by Poul Anderson  
"Honeymoon in Hell" by Fredric Brown
- 6 pm "World Building 101" by Hal Clement, from Boskone XII  
Description of the world developed by Hal and Poul Anderson  
and used by Poul in Fire Time, 1975.
- 7 pm "Genetic Engineering Panel" with Isaac Asimov, Larry Niven,  
and Prof. Jerry Lettvin of MIT, from Noreascon, 1971

Saturday, February 14, Liberty complex

- 10 am "The Hobbit", BBC, parts 1 and 2
- 11 am "What Makes a Story Tick" by Gordon Dickson, from Boskone  
XI, 1974
- Noon "Guest of Honor Speech" by Jack Gaughan, Boskone VI, 1969
- 1 pm "Artist's Panel" with Jack Gaughan, Mike Gilbert, Amy Brown-  
stein, Mike Symes, and Bruce Pelz, from Boskone VII, 1970
- 2 pm "Guest of Honor Speech" by Isaac Asimov, Boskone XI, 1974
- 3 pm Two SPACE PATROL episodes
- 4 pm "Primitive Technologies Panel" with L. Sprague de Camp, Prof.  
Francois Bordes, and Prof. Cyril Smith, Boskone IX, 1972
- 5 pm "The Hobbit", BBC, parts 3 and 4

Sunday, February 15, Liberty Complex

- 10 am "The Hobbit", BBC, parts 5 and 6
- 11 am "Guest of Honor Speech" by Anne McCaffrey, Boskone XII, 1975
- Noon Two TOM CORBETT, SPACE CADET episodes
- 1 pm "Ask the Editor" by Ben Bova, from Boskone XII, 1975
- 2 pm "The Roads Must Roll" by Robert A. Heinlein  
"The Moon is Green" by Fritz Leiber
- 3 pm "Resolved: Isaac Asimov Should Write Science Fiction" (debate)  
Pro -- Ben Bova, Fred Lerner. Con -- Elliot Shorter,  
Isaac Asimov. From Boskone VII, 1970
- 4 pm "The Hobbit", BBC, parts 7 and 8 (conclusion)

## FILMS

This year's film program is again larger than ever before, consisting of nine feature films, 3 medium length items, a dozen cartoons (Road Runner & Pink Panther), many award-winning and animated (and live action) shorts, plus surprises like last year's Bambi Meets Godzilla.

**DARK STAR (1975)** A very strange film about the crew of scoutship Dark Star, who have been cruising deep space for 20 years destroying "unstable" planets. This was in limited theatrical release and deserves to be seen by those who appreciate a satirical look at the future.

**FORBIDDEN PLANET (1956)** The classic MGM film about Altair IV, Robbie the Robot, and "Monsters from the Id". Special effects by the Disney studios.

**ANDROMEDA STRAIN** The slickly produced adaptation of Michael Crichton's novel has some good sets and computer graphics to keep you awake.

**SILENT RUNNING** The science in this turkey is enough to relegate it to Saturday Matinee showtimes only, which is precisely my intention. Use it for a babysitting service, unless, like me, you would enjoy watching those cute little robots just one more time.

**GOLDEN VOYAGE OF SINBAD (1973)** This is the third in the Jason/Sinbad series that Ray Harryhausen has animated. It was released as a kiddie feature, so many fans missed it the first time around.

**IT CAME FROM BENEATH THE SEA (1955)** The first film made by the Harryhausen/Charles Schneer team. It is the story of the squid that ate San Francisco. Friends of Boskone who live in that area are excused from this screening.

**DESTINATION MOON (1950)** George Pal produced this Academy-Award winning SF film which has become a classic. Screenplay by Robert Heinlein. Special effects by Walter Lantz's studios.

**DESTROY ALL MONSTERS (1969)** An Inoshiro Honda production, this one has them all!! Godzilla, Godzilla Jr, Mothra, and Gidrah!! How can you go wrong with that cast?? The Japanese monster Hall of Fame!!

**THE SCARLET PIMPERNEL (1935)** With Leslie Howard in the title role, this should satisfy the sword and swashbuckle lovers in the audience.

We will also have: AMERICAN TIME CAPSULE, SEX MADNESS, EVOLUTION, BINARY BIT PATTERNS, KOSMODOME 1999, ROCKETSHIP X-M, THE TELL-TALE HEART, and MARS & BEYOND.

Films will be in the Commonwealth Room throughout the convention, but will end at two o'clock each evening to let the projectionists sleep. A final schedule will accompany this program book, carry it with you! Write to or see Bill Carton with any suggestions for next year.

# Science Fiction Story Contest

## RULES

1. The contest is open to all amateur writers. An amateur is defined as someone who has never sold a work of fiction.
2. Stories must be the original work of the person entering them, must be less than 7,500 words long, and must fall into the category of science fiction or fantasy.
3. An entry fee of 50¢ per story will be charged to defray expenses of the contest.
4. Stories must be typed in black, double-spaced, on one side of 8½ by 11 white paper. Title of the story should appear at the center top of the first page, and the top left corner of each subsequent page. Writer's name should NOT appear on the manuscript, but should appear on a separate cover sheet along with the writer's address and the title of the story. Manuscripts will be given an entry number on receipt, and will be identified by this until final judging is complete.
5. Although all reasonable precautions will be taken to prevent loss of manuscripts while in our hands, NESFA cannot be responsible for such losses. For your own protection, keep a copy of your manuscript.
6. Each manuscript should be accompanied by a self-addressed, stamped envelope for its return.
7. Entries should be mailed to NESFA, Box G, MIT Branch P.O., Cambridge, Mass., 02139, and must be postmarked prior to midnight, October 15, 1976.

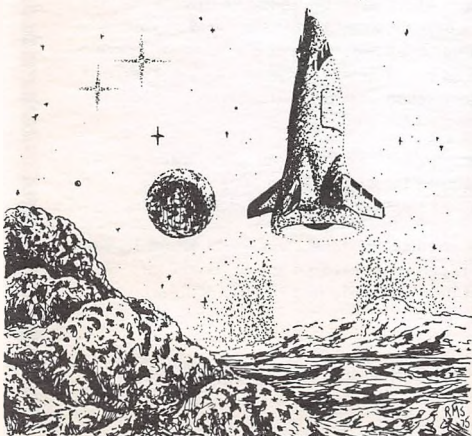
8. Results of the contest will be announced at the Boskone 14 Science Fiction Convention, to be held at the Sheraton Boston Hotel during February, 1977. The winner will be awarded a plaque and an inscribed book.

9. All manuscripts will be returned to the authors during March, 1977. All rights to the stories remain with the authors.

10. Any entry that does not conform to these rules will be returned to the author and the entry fee refunded. In all cases the decision of the judges will be final.

REPRODUCTION OF THESE RULES IS AUTHORIZED AND ENCOURAGED, PROVIDING THE WORDING IS FOLLOWED EXACTLY.

(Librarians: Please Post Now)



# THE FISHSTAR EXPERIMENT

On the beach,  
glistening under the moonclock,  
a spaceful of life  
writhes in the timesands,  
Washed by the summoning waves,  
the next generation is spawned at high tide along the shoreline.

You.....Out There.....

Every year at Boskone-time, in ever-increasing numbers, you swim into our temporary ocean, a torrent of faces, some familiar and yet now seldom seen, whose annual advent is an occasion in itself, some local strangers who vanish when the tide goes out and we never see again.

Sometimes I find myself wondering who you are. Perhaps there are among you one or two odd fish like myself who might share one of my crazy interests ...if I ever got to know you.

I could, I suppose, tack up a notice on a bulletin board for a discussion group [ Ed Earl Repp Fans! Meeting At Midnight In Room Zero (above a lonely signature)], but I don't want to compete with attending the program or partying or dining out and renewing old acquaintances. I am always under a strain at the best of conventions. Too much of interest is going on at the same time.

No, what would be better is, during the year, when things are quiet (if they ever are for you), if a few of us could get together, on the strength of mutual interests, with an unforced enthusiasm, at our leisure. This may or may not be possible, but it seems worth trying.

I do not want to schedule an event, organize a project. I hope to see something come into being out of an inner momentum, because the time is right for it, because in wanting such a thing, I am not alone.

So then, if there are any of you out there who, as I do.....  
....like to read aloud, to yourself and others, who find in the sound of strange words a way of rekindling your sense of wonder, who discover, sometimes, in the sound of your own voice, dimensions of possibility you have not yet explored, there is a wealth of marvelous material to explore together, which takes on new life when given voice. Everyone has a favorite poem or story. You probably have made your own discoveries, which too few people know about. Let us share them.

....are devotees of fantasy and SF in music, in all its myriad forms, who spend too much money on a collection of imported concept albums by fascinating groups whom no one else has ever heard of (yet) or who didn't realize just how much there is to hear and are curious

....try to keep up with everything who, if you had the time, and could afford it, would see every movie, read every book, buy every record the universe has to supply (or, having more sense, seek only to discover what might be worthwhile and of special interest to you)

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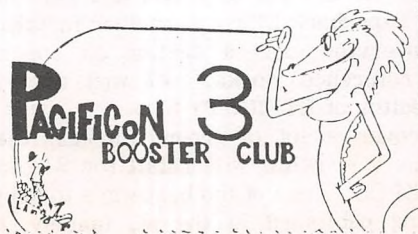
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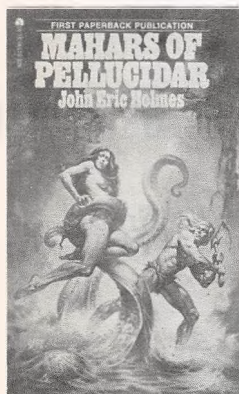
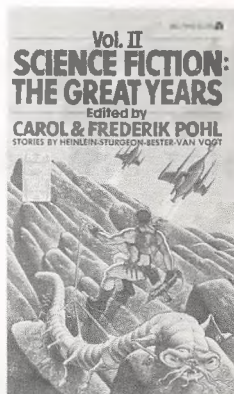
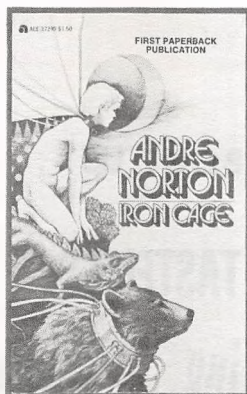
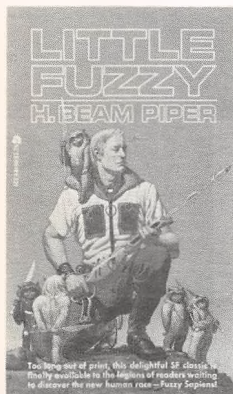
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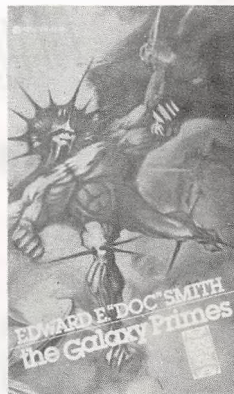






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