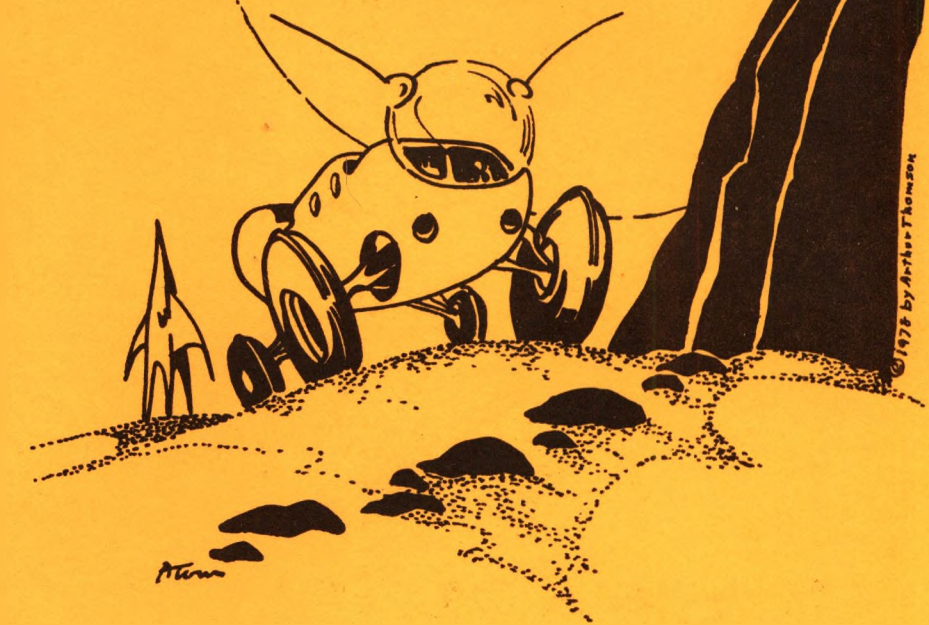


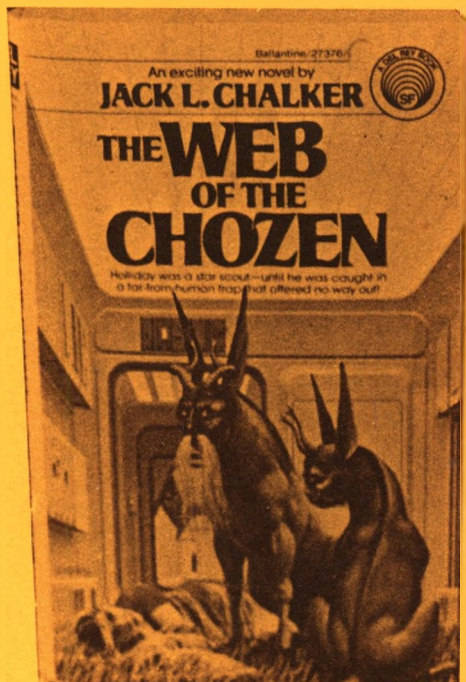
BOSTON #5



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Tomorrow May Be Even Worse

An alphabet of science fiction clichés

Verses by John Brunner ©1977
Drawings by "Atom"

The SPACESHIP with its human cargo
Speeds from star to blazing star.
The captain, humming Handel's *Largo*,
Wonders where the hell they are.

At the NESFA table in the hucksters Room

\$2.50, prepaid only, through February 19, 1978

64 pages, soft cover, *limited edition of 1000*. Seventh in a series of BOSKONE books.

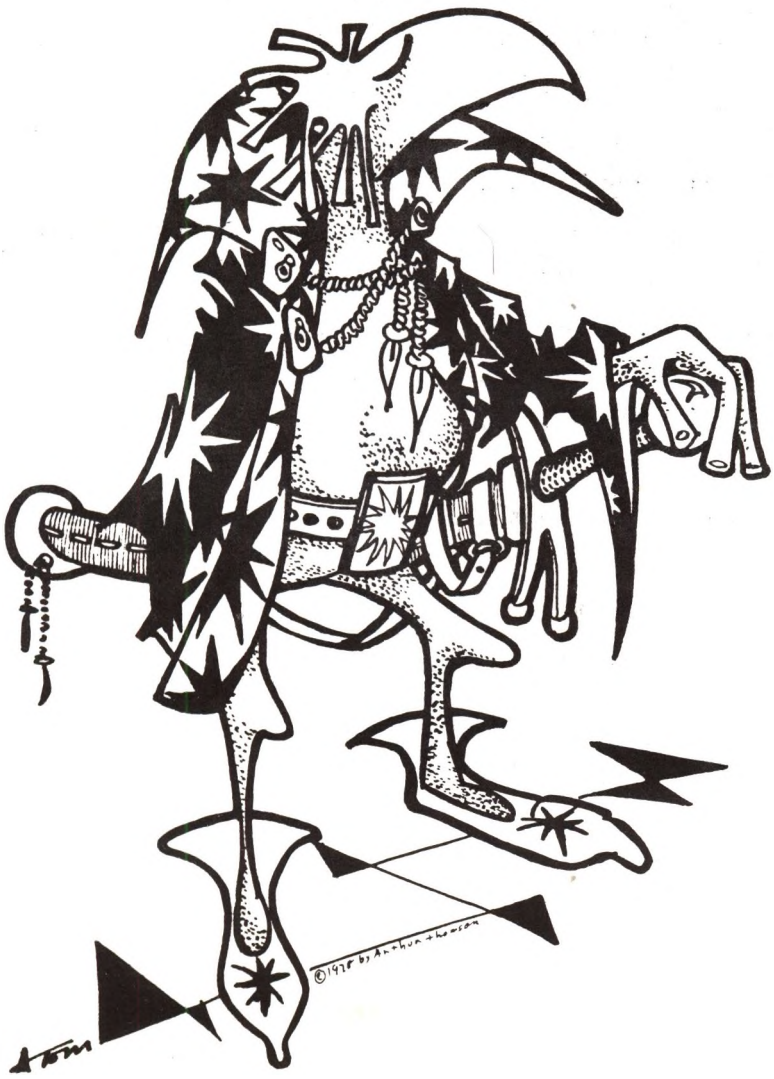


BOSKONE 15 PROGRAM BOOK

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WELCOME TO BOSKONE!



A year of work comes together this weekend at the Sheraton Boston Hotel, and your committee can see the fruits of their labor. That is, if they can slow down long enough to get it all in focus!

We welcome you to this Boskone and hope that what we have tried to do for you this weekend fulfills your hopes of another fun and interesting convention. We have for you this year John Brunner, brought over from England to interest and delight you. He has collaborated on this year's Boskone Book, TOMORROW MAY BE EVEN WORSE, with Arthur Thomson. John will be around the convention, and can be seen in the Hucksters' Room at the NESFA table at posted times to autograph your copy of this delightful little book. It is our pleasure to have John Brunner with us, and the works of Arthur Thomson here for us to enjoy.

On the more serious side, we have re-instituted the position of Science Speaker and have Marvin Minsky, Professor at MIT, to stretch our minds into the realms of computers and cybernetics. And to supplement this interest, please visit the computer games room on the second floor when you have the chance. Interactive Services Corporation of Braintree, Massachusetts has been very generous in bringing to us some of their equipment and providing us with time on their computers.

If you have any problems or would like to help us in any way, please visit the Committee Room in the Conference Room on the third floor. We have people there specifically for the purpose of helping the convention run more smoothly, and making sure that all of us are having the best convention we possibly can.

And finally, if there is anything that I can personally do for you, please ask. We are all here to make your Boskone the best one ever.

Jill Eastlake
Chairman



THE COMMITTEE

- KRIS BENDERS - Banquet and Costume Party
 MIKE BLAKE - Program Planning and Management
 JIM BURROWS - 1st Shift Manager and Apprentice
 Treasurer
 BILL CARTON - Films
 SHEILA D'AMMASSA - Publications and Ribbons
 DON EASTLAKE - Instructions
 ELLEN FRANKLIN - Art Show Vice-chairman
 WENDY GLASSER - GAMES
 RICHARD HARTER - Print Room
 CHIP HITCHCOCK - Placques
 GAIL HORMATS - Discussion Groups
 KATHY HORNE - Registration
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 JIM HUDSON - People Mover, Tapes, and Kinetic
 Katalog
 SUFORD LEWIS - Art Show
 TONY LEWIS - NESFA Table
 CRAIG MATHIESON - Apprentice Films
 ANN MCCUTCHEN - Treasurer, Committee Room
 R. TERRY MCCUTCHEN - Logistics
 JOHN MITCHELL - Filksing Apprentice

LISA RASKIND - Filksing Chairman, Filksing Contest
STEVE RASKIND - Preregistration
JOE ROSS - Filksing Contest
JOHN SPERT - Logistics
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JOHN TURNER - 3rd Shift Manager
PAT VANDENBERG - Committee Room
JO ANN WOOD - Hucksters

RISFA Players Production:

SUE ANDERSON
MARK M. KELLER
CHIP HITCHCOCK



Programs have traditionally contained the program for the convention somewhere in their pages. As you look through this one, however, you may notice that, while we list some things we expect to be on the program, nowhere do we get very specific. This is because the program book goes to the printer almost a month before the convention and the program is never ready by then. It can't be; many people on the program are not sure they are coming, people come up with new ideas at the last minute, the films have to be screened and timed that last week

...

So in 1977 we decided to leave the program out of the program book. You will find the schedule for the program, the films, the hours for the play and the art show and the hucksters, along with hotel maps and other information in the pocket program with your registration packet.

GROWING UP WITH JOHN BRUNNER



by don d'ammassa

John Brunner's career as a science fiction writer corresponds so closely chronologically with my own as a science fiction reader that I have occasionally measured the periods of my life in terms of the nature of his work during those years. It provides simultaneously a sense of continuity and progress to see the work of an author maturing and changing in direction just as one's own interests and attitudes mature and change.

The first novel to appear as by John Brunner was *WANTON OF ARGUS* (1959), released in the US by Ace Books years later as *THE SPACE-TIME JUGGLER*, and recently re-released as part of the collection *INTERSTELLAR EMPIRE* (1977) from DAW Books. It was the kind of magical swashbuckling story that easily captured the imagination of a fourteen year old boy in search of heroes and adventure. There was a mysterious hero named Kelab the Conjuror, a vacant throne, the beautiful Princess Sharla, and the evil Black Witch. In contemporary terms and in comparison to the body of Brunner's subsequent work, it was a minor, perhaps trivial, novel, but for at least this reader it was a rousing success.

There followed a number of short novels as halves of the Ace Double Book line, novels whose titles alone were sufficient to attract my attention. *THRESHOLD OF ETERNITY*, *THE WORLD SWAPPERS*, *THE 100TH MILLENIUM*, *SANCTUARY IN THE SKY*, *THE SKYNAPPERS*, *ECHO IN THE SKULL*, *MEETING AT INFINITY* ...they were space and time operas, unabashed adventure stories playing with enormous forces and universe-sweeping concepts. The cover blurbs were melodramatically tantalizing: "All space and time was their battlefield" ... "They searched the past to escape the future" ... "human fuses for a galactic explosion" ... "Where world lines cross" ... "Beware of the blueskin robots!" The covers featured gigantic blue bug-eyed monsters, strange machines, spaceships, exploding planets, robots, and futuristic weapons. It was a strangely simple time for a high school student, where the good guys could easily be told from the bad, where the latter always got his just deserts,

and where human ingenuity could always find a solution to whatever problem it faced.

In the mid-1960s, the world began to take seriously problems that science fiction writers had been extrapolating to their logical conclusions for years. Brunner's novels began to reveal a growing concern about the future of our society. Oh, there were still plenty of good straight adventure stories, mostly from Ace Books, with the same sort of melodramatic titles ... THE ASTRONAUTS MUST NOT LAND, THE SUPER BARBARIANS, SECRET AGENT OF TERRA, and TO CONQUER CHAOS. But at the same time, there was a shift from the thud-and-blunder man-versus-aliens/villains story to those about man against the mysteries of the universe and of his own society. In THE DREAMING EARTH (1963) a strange new drug appears during a major population crisis on earth. THE WHOLE MAN (1964) examined the use of telepathy in medicine. Even the straight adventure stories became more cerebral (though no less entertaining), and books such as TIMES WITHOUT NUMBER made it clear that even Brunner's less ambitious novels were not to be taken lightly.



In 1965, just as I was beginning to indulge my fascination with chess and other tactical board games, Brunner's second Hugo-nominated novel was released. THE SQUARES OF THE CITY was set in a mythical South American country, and the novel's plot and the movements of its characters were based on the actual moves made in a famous nineteenth century chess match. Clearly Brunner was beginning to attempt more complex writing projects.

1965 also saw the last appearance of Brunner's "Keith Woodcott" pseudonym, which he had used for four Ace Books in as many years (I SPEAK FOR EARTH, THE PSIONIC MENACE, THE LADDER IN THE SKY, and THE MARTIAN SPHINX). While he may have used this name to cover his less serious novels, Brunner was unable or unwilling to keep his concerns with current events out of even these relatively minor works. The expedition to Mars in THE MARTIAN SPHINX, for example, is intended to help solve the growing population problem on Earth.

As the 1960s passes, while I spent four years at college acquiring a growing awareness of the problems the world faced, Brunner's fiction continued to transform itself. He continued to write excellent adventure fiction, of course, such as DOUBLE, DOUBLE. He even embarked upon an impressive revision project, and many of his novels were released in expanded versions. LISTEN! THE STARS! became THE STARDROPPERS, SLAVERS OF SPACE became INTO THE SLAVE NEBULA, ECHO IN THE SKULL became GIVE WARNING TO THE WORLD, THE ASTRONAUTS MUST NOT LAND became MORE THINGS IN HEAVEN, SECRET AGENTS IF TERRA became AVENGERS OF CARRIG, THE 100TH MILLENIUM became CATCH A FALLING STAR, CASTAWAY'S WORLD became POLYMATH, and DAY OF THE STAR CITIES became AGE OF MIRACLES.

At the same time, his novels became less overt in their action. Novels like BEDLAM PLANET, BORN UNDER MARS, THE LONG RESULT, QUICKSAND, and THE PRODUCTIONS OF TIME were far less melodramatic and more concerned with their characters and settings. Even the blurbs on the paperbacks were more restrained and serious: "A novel of man's vault to the stars"... "The two branches of humanity converged on the Red Planet"... and "Interstellar distances are God's quarantine regulations."

Brunner began to experiment with writing styles at just about the same time that I changed my major from mathematics to literature. While I was writing my senior term paper on the fiction of John Dos Passos, Brunner's STAND ON ZANZIBAR was released in hardcover, a novel which borrowed

Dos Passos' style and adapted it skilfully to depict our own near future. Just as Dos Passos was able to bring to life the unfamiliar world of four decades ago through an accumulation of sketches and a wildly shifting viewpoint, so was Brunner able to bring to life an all too plausible future. *STAND ON ZANZIBAR* went on to win a deserved Hugo, and was followed by a similar examination of near future America, *THE JAGGED ORBIT* (1969).

I graduated in time to meet the 1970s. Full of unrealistic idealism from my college years, I was unprepared emotionally for the realities of American life. I was drafted and sent to Vietnam in the middle of a bitter, divisive struggle over foreign and domestic policy. The angry pessimism that was so obvious in *THE JAGGED ORBIT* matched my own mood and made me particularly receptive to Brunner's fiction for the next few years. The paranoid future America of *THE WRONG END OF TIME* (1971) seemed a logical extension of the present. Our inability to recognize the dangers of pollution and our unwillingness to undergo any inconvenience on behalf of the environment made *THE SHEEP LOOK UP* (1972) seem frighteningly plausible.

But at the same time, my own attitude was changing. With the end of our involvement in Vietnam, there seemed to be a chance that something might be done to improve things. Resigned fury turned to righteous anger: it was possible to change things, if vested interests could only be overcome. I remember re-reading *THE SHEEP LOOK UP* and rejecting it as fatalistic, only to discover that Brunner's next novel, *THE STONE THAT NEVER CAME DOWN* (1973) dealt with the discovery of a solution to most of the major dilemmas confronting humanity, and the struggle to release it from the suppressive control of a small group who felt it knew best what the race needed.

In *THE WEB OF EVERYWHERE* (1974) Brunner examined the need for human privacy and the growing paranoia of society. Books like this and *TOTAL ECLIPSE* (1974) sought to explore the nature of humanity and intelligence, to find out what made

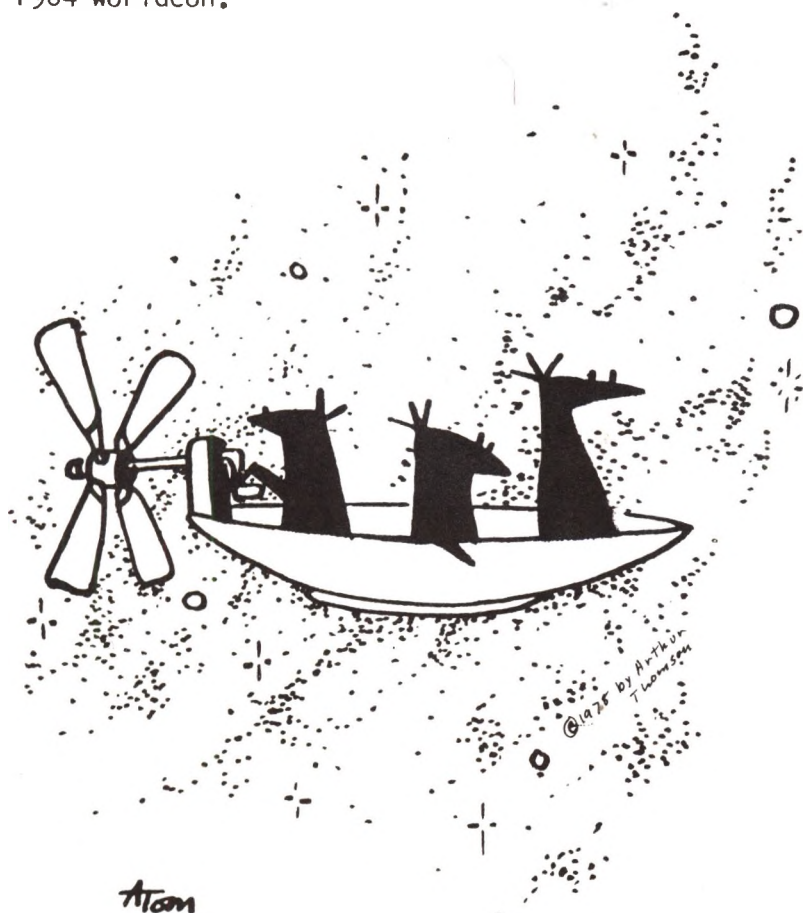
people do the things they do. These novels appeared while I was working my way through Rollo May, Erich Fromm, Shulamith Firestone, and other psychologists and sociologists trying to fathom these depths myself. And in 1975, as I was finally reconciling myself to life in the world of corporate business, credit cards, computers, and increased government involvement in every facet of human life, along came Brunner's *THE SHOCKWAVE RIDER*, a novel about a lone man who was able to outsmart the government's computers, operate outside the system, thwart the corporate mind, and exist without benefit of a credit rating. It was a delightful wish fulfillment fantasy, made all the more satisfying by Brunner's care to maintain a serious tone and plausible plot development.

The bonding between John Brunner's writing and my own growth is in one sense relevant only to me. But in a larger sense, it is indicative of the changes in both Brunner the man and in the society wherein he exists. Brunner's work has consistently demonstrated his ability to adapt to changes in its context; his continued popularity is ample evidence in itself. It is reassuring to know that no matter what complex twist the future may take, John Brunner will be there to express it and explore its implications in his fiction. And maybe he will be able to tell us some things about ourselves that we might not otherwise have known.

OFFICIAL ARTIST

Arthur Thomson has been a science fiction reader from boyhood. He entered fandom in 1953/54. He's always liked drawing and sketching. In 1954 he teamed up with Irish fandom, and became HYPHEN's fanzine artist. His artwork has appeared in most British, European and American fanzines in the 50s and 60s. He has sold professionally to British SF magazines.

He is a past, present, and sometime member of Irish Fandom, London Circle, Science Fiction Club of London. He is an Honourary member of Swampcrittur and LASFS and a Knight of St. Fanthony. He was the TAFF representative to the 1964 Worldcon.



SCIENCE SPEAKER

Marvin Minsky, our Science Speaker, is the director of the Artificial Intelligence Laboratory at the Massachusetts Institute of Technology. He holds a BA from Harvard, and received his PhD in Mathematics from Princeton in 1954. He was a research assistant at Tufts and taught at MIT for many years. He became director of the Artificial Intelligence Laboratory in 1971.





LOOKING AT ARTWORK

The art show has over 500 pieces of original science fiction artwork on display, representing more than fifty different artists, including the Boskone 15 Official Artist, English fan Arthur Thomson (ATom). The art show will be located in the Fairfax Room and will be open for viewing from 10 a.m. to 10 p.m. Saturday and from 10 a.m. to 2 p.m. Sunday.

VOTING FOR ARTWORK

All of the art show awards are decided by vote of the convention attenders. 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
Humor
Cartoon
Best Artist

Best Color
Best Black and White
Best 3 Dimensional

any medium

PHOTOGRAPHING ARTWORK

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

BIDDING ON ARTWORK

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

Auction artwork will be marked by a red dot and will be sold Saturday from 4-5 p.m. The auction is part of the main program in the Republic Room. Contrary to the usual auction practice, the winning bidder will NOT pick up and pay for his artwork at the auction; he will simply sign an acknowledgement of his bid and will pick up his artwork later. (See PICK UP AND PAY). 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.

We will close out the written bids artwork in two stages. First the art show will close for 30 minutes at 2 p.m. Sunday. The room will be cleared and all the bid sheets with fewer than 8 bids on them will have the high bidder circled and thus be sold to that bidder. Pieces with no bids on them will have a line drawn across their bid sheets and may be bought after 2:30 for the minimum bid. Pieces with 8 or more bids will be considered "hotly contested" at this point and will go into a special mini-auction at 3 p.m. Sunday. Previously the art show remained open during closeout and the chairman proceeded to circle the highest bidders and allowed last-minute bids in case some item was hotly contested. However, there were only a few hotly contested items and this practice both prolonged the closeout process and made it uncertain to bidders whether a piece on which they had the high bid at 2 pm was really theirs. Therefore, after 2:30 anything that has not been declared "hotly contested" will be available for pickup by the purchaser.

Second, at 3 pm these hotly contested items will be



auctioned, on the same floor and near the art show room if not in the art show itself. By 3:30 this should be over. If the mini-auction is not held in the art show, for the sake of security it will be returned to the art show room before it can be picked up. Depending on the number of pieces, you may either follow the art show staff back and pick up your purchase, if there are only a few, or wait for us to re-hang them, if there are many.

PICK UP AND PAY

The art show will be open for art buyers to pick up and pay for their artwork from 2:30 pm to 5 pm on Sunday. All your purchased artwork, whether bought at auction or by written bid, must be picked up and paid for during this time. If someone else is picking up artwork that you have bought, he must have a written authorization from you. Exceptions to these hours will be made only in unusual circumstances; please see Sue Lewis or Ellen Franklin if you have a problem.

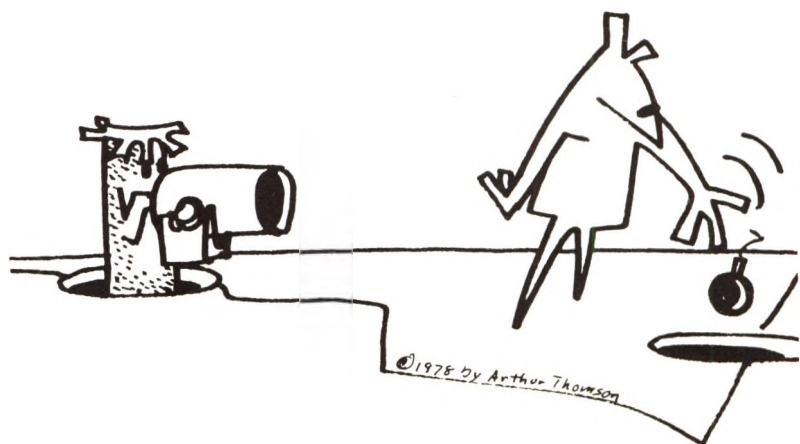
If you do not pick up your purchase by 5 pm or make special arrangements, it will be sold to the next highest bidder or be declared unsold.

WHAT YOU ARE BUYING

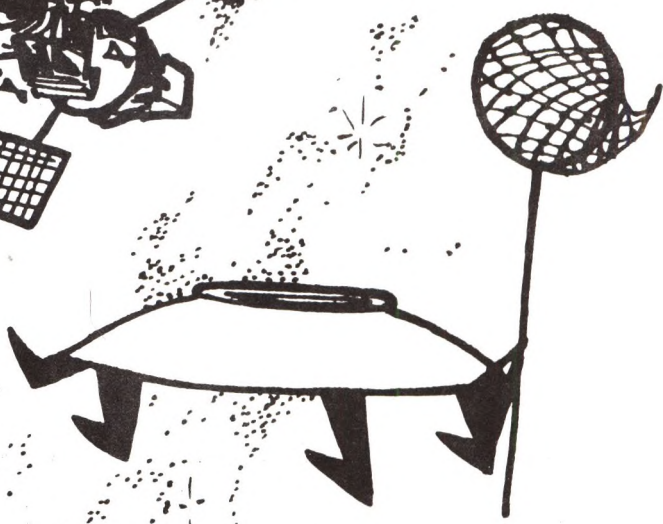
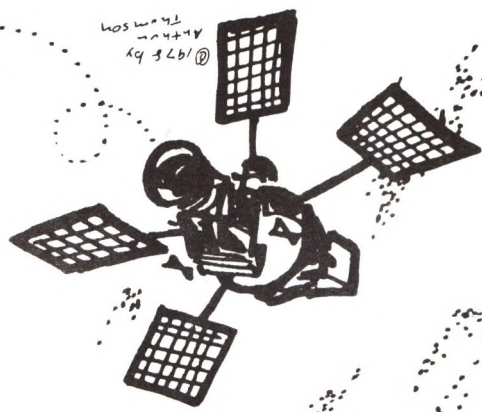
When you have bought a piece of artwork, you have bought only the physical possession of it and the right to display it. You have NOT bought any right to reproduce the work. Many artists will grant the right to amateur reproduction if you want to use the piece you have bought for a fanzine illustration or cover, but you must ask. Some artists sell reproductions of their work, folios, posters, stationery, and so on, and would rather you did not make even amateur reproductions for various reasons. Professional reproduction rights--the right to reproduce the work to sell, or as part of a book or poster or something else that is sold, must always be bought separately.

ART SHOW SCHEDULE

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



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A. H. W. H.
Thomson



PRINT ROOM

Have you ever wondered how fanzines are put together? This year we have a print room with all kinds of printing equipment and supplies to show you how it's done. There will be an electrostenciller, drum mimeographs, silkscreen mimeographs, typewriters, and all kinds of wonderful stuff, plus people who know how it works.



COSTUME PARTY

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

HUCKSTERS



The hucksters are upstairs in the Beacon Complex this year, around the corner from the art show. They will be open from

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



FILKSING

The Boskone filksing is a great place to get together with all other filksong lovers and sing the oldies as well as the newies to the heart's delight. Provided free will be a small filksong booklet which will include the entries in this year's filksong contest. The filksing will be held in the Liberty area, near the Republic Room, starting at 11 pm on Friday and 10:30 on Saturday night. Bring your hymnals and your instruments, but most important bring yourselves and sing your hearts out!

BANQUET



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

POOL PARTY

Friday night we have a party for the convention at the Sheraton's pool. There is a cash bar and it's a good place to come, meet people, and talk. Many of the people on the program come; it's a good chance to get acquainted with them. The pool is open throughout the convention.

REGENCY DANCE

There will be a Regency Dance on Saturday night in the Gardiner Room. Regency dress is nice but not required, and beginners are welcome.

GAMES

With the kind assistance of Interactive Services we have a good variety of computer games available this year. Check your pocket program for place and times.

DISCUSSION GROUPS

There will be discussion groups limited to twenty participants in the con suite throughout the weekend. There will be a list of topics and moderators posted outside the committee room with a sheet for you to sign up if you wish.

Some of the topics we know will be discussed are:

- Brunnerian themes
- Gordon Dickson's non-Dorsai writings
- A comparison of Anderson's and Zelazny's treatment of similar themes
- Black holes and quasars
- Future living styles
- How to be a gofer
- A comparison of Jack Vance and C.J. Cherryh

If you have a topic to discuss, see Gail Hormats to schedule it with the others.





©1978 by Arthur Thomson

ATAM

RIVETS REDUX

Somewhere in the sub-basement of Show Business Heaven is a large waiting room filled with heroes and villains from the science fiction pulps of the 1930s. They have been there for decades, hoping that SF fashion will swing back to space opera and they will be called upon to patrol the Galaxy once again.

Well, why not? Comic books are full of 1940s heroes being given a second chance: the Flash, Batman, Wonder Woman, Prince Namor, even Green Lantern. The movies teem with copies of 1930s films - a new Dracula, a new King Kong, a new Flash Gordon (STAR WARS). It's revival time for Pop SF.

The RISFA Players give 2½ rousing cheers to Dino DeLaurentis and George Lucas for bringing back our old friends. And what of those not touched by the magic wand of the Nostalgia Craze? Should they wait forever in Limbo for a casting call that may never come?

Not at all. If Dino and George won't hire them, the RISFA Players will.

There may be some adjustment problems, of course. A superhero from a British Empire Future of 1935 is used to big game hunting on Callisto and shooting down greenskin natives with his blaster. He needs retraining for today's Egalitarian Non-Racist Future. ---The Rocket Jockey from a streamlined jet-ship won't mesh with the crew of a psi-powered hyperspace scout. ---What can Adam Link, Robot, possibly say to Artoo Deetoo?

I. FIELD GUIDE TO THE HEROES

Who are the Thirties heroes - those square-jawed, clean-cut, heroic young men and admiring women who once won their way with rocket and blaster into the hearts of fans everywhere? Somehow they don't seem

to be in vogue these days. (ANALOG sometimes, but never VOGUE.) So where are they? The more adventurous have let their hair grow a little, brushed up on sociology, and learned introductory introspection. They're doing just fine. A few have gone totally bonkers. Buck Rogers is rumored to be working as a guide on Disney World's "Space Mountain " ride.

But our Hero-and-Heroine-in-Residence, Kimball and Clarissa Kinnison of E.E. "Doc" Smith's GALACTIC PATROL, have been living on residuals since 1950, waiting for the return of their own Little Golden Age. Also in the play is Charles Dexter Ward, H.P. Lovecraft's student of the eldritch. Despite the popularity of occult and horror stories, and even with the immense success of HPL's legion of imitators, poor Charles can't seem to find work, perhaps because everybody thinks he is dead.

There in the corner, drinking beer and eating deep-fried skittles, sits the lumpy hulk of the original Conan the Barbarian. He was eased out of his series in 1965 after he tried to strangle Lin Carter. Now he says he is waiting for Brak the Barbarian to show up, so Conan can knock down Brak and step on his face - something about professional jealousy.

II. LITERARY CRITICS

Most students of literature either sneered at SF or ignored it, until about ten years ago. Now researchers from the Modern Language Association and the Society for Popular Culture have been peering closely at science fiction, making some very curious remarks. Accredited scholarly journals are treating THRILLING WONDER STORIES with the sober care once reserved for FINNEGAN'S WAKE.

In the play, Conan meets an MLA lecturer who repeats some critical comments of real life scholars like Dorko Suvin and Robert Scholes and Kingsley Amis. Conan has become much more civilized since his days as Amra the Pirate (well, a little more civilized) so he refrains from tossing the lecturer over his

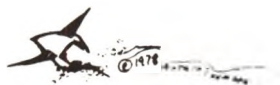
shoulder and carrying her off to his lair. But he is doubtless sorely tempted.

Some critics think that science fiction should mirror their view of the real universe: random, pointless, inconclusive. They love DHALGREN. They hate old-fashioned space opera. "Too much plot!" they say. "Get rid of all those twists and gimmicks." Naturally this doesn't appeal to the Grey Lensman. Other critics think that only social satire is good SF, and that adventure is puerile. Still others see symbols all over everything, either Marxist symbols or Freudian symbols. At that they're better off than Charles Dexter Ward, who usually sees green slime all over everything, especially after visits from Cthulhu. As to the critics who see SF as modern Gothic horror, or a new Monomyth, or the latest shape of the White Goddess, we just didn't have room for them all. Sorry.

III. FAN FICTION

Our character Chester Deth-Ray (based on a living SF editor) moans about the pile of illiterate and unreadable manuscripts sent to him by Trekkies and Star Warts. Since the writers include no return postage, Deth Ray must dump the mess into the SF equivalent of a paper-shredder: an asbestos-lined barrel with a balrog inside. The balrog likes this better than his old job wearing rubber Godzilla suits for Toho Pictures, but complains that the staples give him heartburn. MORAL: Include a self-addressed stamped envelope with your manuscripts. Failing that, have pity on the balrog and don't use iron staples.

Mark M. Keller
Sue Anderson



HOTEL INFORMATION

- CHECKOUT TIME -- 1 pm. A later time can be arranged on an individual basis with the desk.
- ROOM SERVICE -- 7 am to 11:45 pm daily
- POOL -- opens at noon, closes at 10 pm. no food service
- PAVILION COFFEE SHOP -- 6:30 am to midnight daily
- UPSTAIRS PUB -- 11 am-2am Friday
6 pm-2 am Saturday
- FALSTAFF ROOM -- Friday dinner - 5:30 -11 pm
Saturday dinner - 5:30 - 11 pm
Sunday brunch - 9:30 am - 3 pm
- MERMAID SEAFOOD-- dinner - 5:30 pm - 11:30 pm
TAVERN
- SECURITY -- It is a very bad idea to leave money or other valuables in your hotel room, even your locked hotel room. There are free safety deposit boxes in the hotel, and sometimes you can leave things in the hotel safe.

There is a chain bolt on your room door. The use of it will help deter thefts while you are asleep and will also keep you from being disturbed by conscientious chambermaids while you are asleep.

There are also checkrooms in the hotel for those of you who are not spending the night in the hotel. Few things can mess up your convention as thoroughly as a theft; please be careful!



BOSKONE	DATE	ATTENDANCE	LOCATION	CHAIRMAN	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	M.I.T.	Erwin Strauss	
IV	4-67	72	Statler-Hilton	Paul Galvin	Damon Knight
V	3-68	155	Statler-Hilton	Paul Galvin	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
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 East- lake	Isaac Asimov
XII	3-75	905	Sheraton-Boston	Ann & Terry McCutchen	Anne McCaffrey
XIII	2-76	952	Sheraton-Boston	Ellen Franklin & Jim Hudson	Poul Anderson
IV	2-77	1010	Sheraton-Boston	Tony Lewis	Ben Bova

(thanks to Tony Lewis and Fred Isaacs for information -- sd)

THE SKYLARK

The Skylark is the annual award given by the New England Science Fiction Association, Inc., in honor of the late E.E. "Doc" Smith. The award was originated by the committee of Boskone 1, in September 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.

The Skylark has been presented to:

1966	Frederick Pohl	1972	Lester del Rey
1967	Isaac Asimov	1973	Larry Niven
1968	John Campbell	1974	Ben Bova
1969	Hal Clement	1975	Gordon R. Dickson
1970	Judy-Lynn Benjamin	1976	Anne McCaffrey
1971	No Award	1977	Jack Gaughan

The award is in the form of a lens mounted on a wooden base, with an inscribed brass placque.



BOSKONE

LIFE MEMBERS

Donald Eastlake
Jill Eastlake
Leslie J. Turek
Richard Katze
Roy Krupp
Judy Krupp
Erwin S. Strauss
Virginia B. Zitzow
Harold Zitzow
Dick Curtis
R. Terry McCutchen
Ann McCutchen
Richard P. Gruen
Stephanie L. Rosenbaum
James F. Hudson
Ellen Franklin
Peter A. Neilson

Charles W. Hayden
John G. Hayden
Claire E. Graham
Richard B. Sims
Mitchell L. Botwin
Tony Lewis
Suford Lewis
Kathleen Logue
Seth Ian Breidbart
David J. Weinberg
Steven J. Skirpan
Laurie Mann
Charles J. Hitchcock
Ronald M. Salomon
Fuzzy Pink Niven
Beverly Slayton

FELLOWS OF NESFA

Isaac Asimov
Kris Benders
Karen Blank
Ben Bova
Judy-Lynn del Rey
Lester del Rey
William H. Desmond
Jill Eastlake
Ellen Franklin
Paul Galvin
Richard Harter
Marsha Jones
Linda Kent
Susan Lewis
Tony Lewis
Selina Lovett

Anne McCaffrey
Ann McCutchen
R. Terry McCutchen
Edwin W. Meyer
George & Andrea
Mitchell
Marilyn Niven
Frank Prieto
Cory Panshin
Joe Ross
Elliot Shorter
Harry C. Stubbs
Leslie Turek
David Vanderwerf
Drew Whyte
Robert Weiner

FILMS

As in previous years, the minute-by-minute schedule for the film program is printed the week before the convention and inserted into the pocket program where you can refer to it easily. Besides, if you're a typical fan, you won't be reading this until after Washington's Birthday anyway, so a schedule here will only be redundant.

In any event, there will be a listing outside the Commonwealth Room as to the exact time and order of films, and the Official Boskone Clock (in the Commonwealth Room) will be the judge of how well we can run on time. We also promise this year never to be early, but we hope you will, in order to catch your favorites.

WIZARDS (1977) - Ralph Bakshi's animated epic of a post-holocaust future

A BOY AND HIS DOG (1975) - from the classic Ellison short story of the same name

THE DAY THE EARTH STOOD STILL (1951) - with Klaatu and Gort as friendly invaders/advice givers

FORBIDDEN PLANET (1956) - MGM-produced rescue mission to Altair-4, with the introduction of Robbie the Robot. In Cinemascope

KING KONG (1933) - original uncut version of this classic monster film

BREWSTER MCCLOUD (1971) - social satire about man's lost innocence in a story about man-powered flight. Hilarious and in Cinemascope

BEDAZZLED (1968) - a Faustian allegory and comedy about a love-starved short order cook

THE TENTH VICTIM (1966) - from Robert Sheckley's theme, with Ursula Andress vs Marcello Mastroianni in the Big Hunt ...plus many short features

NESFA

The New England Science Fiction Association, Inc., is the largest and most organized fan group in the Boston area. It meets twice a month; one meeting is a formal business meeting, and the other is more relaxed, for committee meetings, apa collation, and general merrymaking.

NESFA's biggest project is the Boskone; it takes a substantial part of the membership's time, and many other projects are related to it. There are also two small conventions each year, the Lexicon and the Wintercon.

NESFA has a number of publishing projects. It sells the Strauss index to the SF magazines and original anthologies for 1951-1965, and compiles and publishes a yearly supplement to it. It published THE NOREASCON PROCEEDINGS, a complete illustrated account of the 1971 Worldcon. We honor the Boskone Guest of Honor with a limited edition book, and we publish an Index to Perry Rhodan.

We publish two fanzines, a twice-monthly newszine called INSTANT MESSAGE, and a genzine called PROPER BOSKONIAN, which is sometimes quarterly. We have an amateur press association, or apa, which exists to distribute publications of NESFA members. We sponsor a short story contest too; the winners are announced at Boskone. And also at Boskone we present the Skylark to people who have done much for science fiction and its fans.

There will be a table in the Hucksters' Room where NESFA publications are sold; the people there will be glad to talk to you about NESFA. A subscribing membership, which entitles you to receive all our fanzines and get discounts on some publications, costs \$6.00. For more information, write to NESFA, Inc., Box G, MIT Branch Post Office, Cambridge, MA 02139

STORY CONTEST

For the last four years, NESFA has sponsored a short story contest for the purpose of encouraging and recognizing new writers in the science fiction and fantasy field. It is open to all new writers, those who have not sold fiction.

Stories must be original work, and they must be less than 7500 words long. They must be science fiction or fantasy. The deadline is in October; the stories are judged and the winners announced at the following Boskone. NESFA returns the manuscripts, and all rights to the stories remain with the authors.

There will be a flyer with the rules and details about how to enter the contest at the convention. If you have other questions, please write to:

STORY CONTEST CHAIRMAN
NESFA, INC.
Box G, MIT Branch Post Office
Cambridge, MA 02139



COMMITTEE ROOM

The committee room is the place to go if you lose or find something, if you have a question or a complaint or a problem, if you need help or want to volunteer some. There will be a message board outside for posting announcements. The people there are eager to help you.

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THESE ARTISTS: *Donald Simpson* □ *Grant Canfield* □ *Lee Nordling* □ *Dan Steffan* □ *Greg Bear* □ *James Shull* □ *Jack Gaughan* □ and everyone who is anyone.

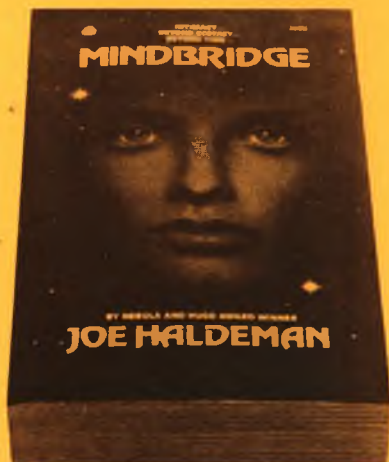
THESE ARTICLES: *Finding Lost Cities and Losing Them Again* □ *Technology Without Hardware* □ *Goodbye Perry Rhodan* □ *The Apotheosis of R. A. Lafferty* □ *The New Copyright Law* □ *Wage Slaves of GOR* □ *The Ballantine Adult Fantasy Series* □ *Love With the Proper Alien* □ *When Conan Smiles* □ the list is long!

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