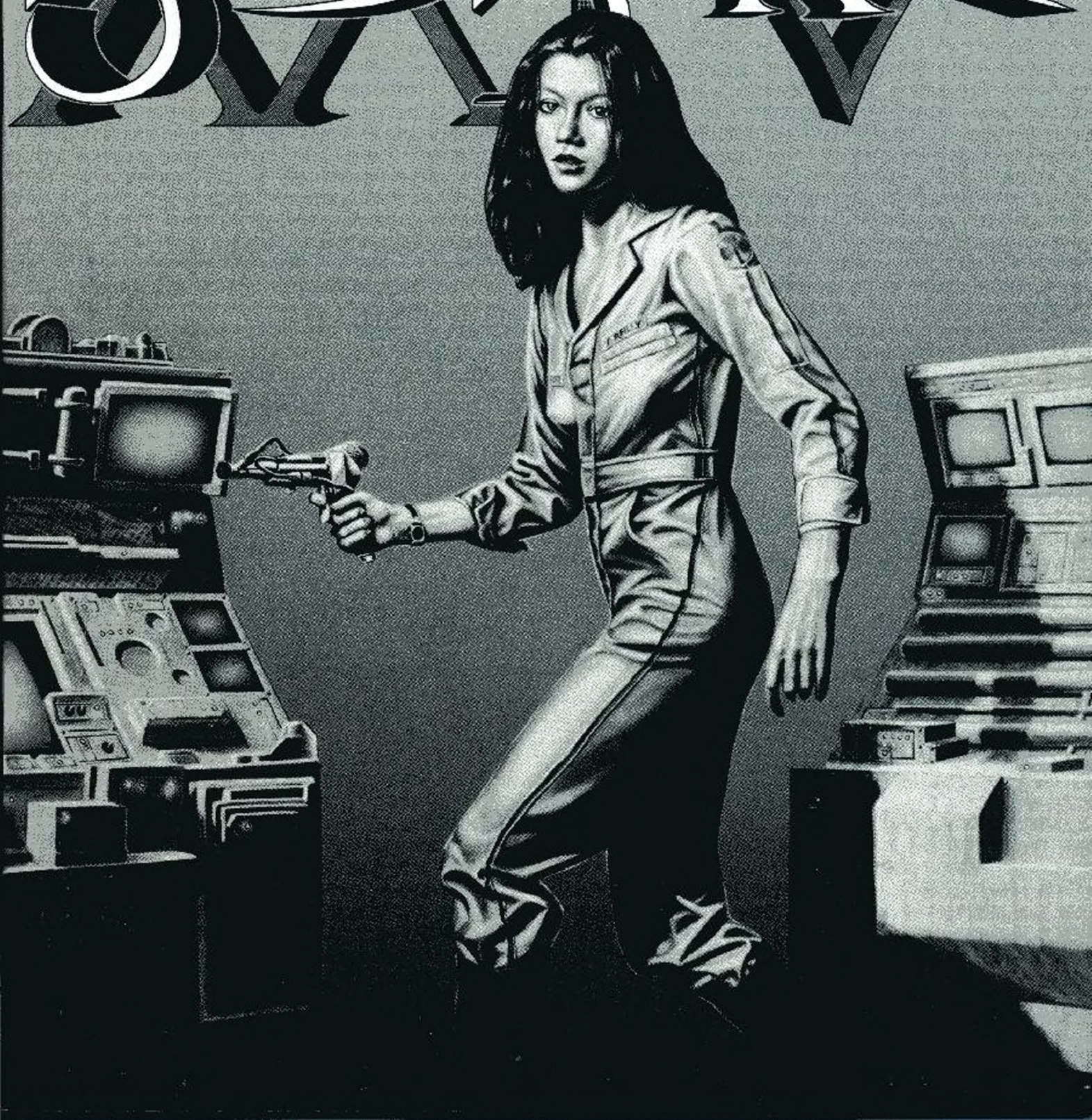
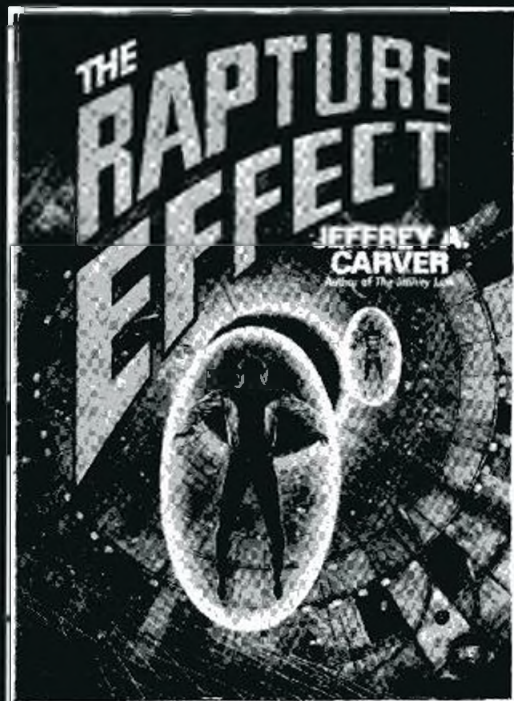


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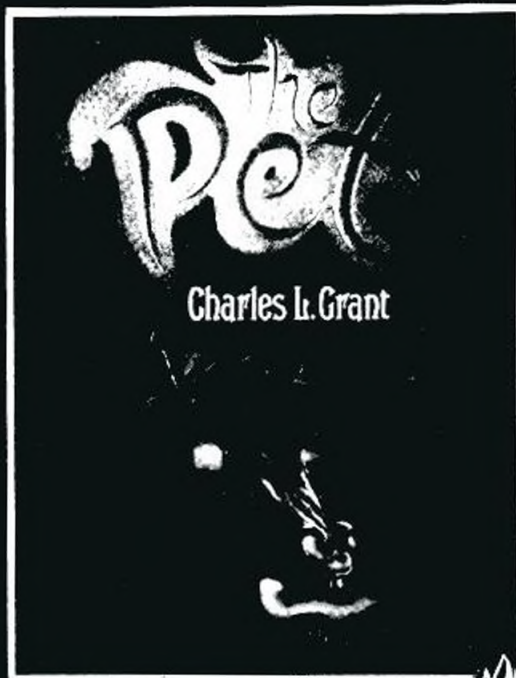


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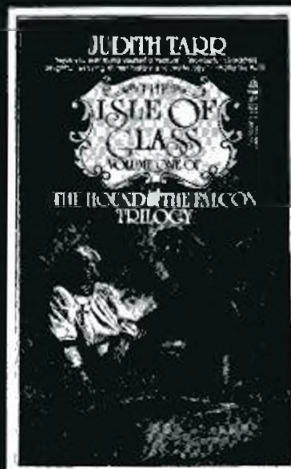


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# Boskone XXIV

February 13-15, 1987

Guest of Honor: C.J. Cherryh

Official Artist: Barclay Shaw

Special Guest: Tom Clareson

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## A NOTE FROM THE EDITOR

The Boskone Program Book represents the work of many people, from the area heads who write the descriptions of their departments to the last-minute helpers who do paste-up. It has been my pleasure to work with them. A special thanks to David Cherry, Bob Eggleton, Paul Chadwick, and Jack Williamson, who agreed on very short notice to do essays on our guests. Also, a very special blessing on George Flynn, who swore up and down that he wouldn't get stuck doing the guest of honor bibliography this year, and then placed it in my lap well before the deadline. And, of course, to Barclay Shaw for his outstanding cover and interior art. I hope we can do it justice.

Thanks to Xerox Artificial Intelligence Systems, and the Xerox Corporation in general, for the use of typesetting and reprographic equipment. This program book was created using Viewpoint™ on a Xerox 6085 Document Processing Workstation.

Thanks to Tom Hayes and his coworkers at Eusey Press in Leominster, for working with a real tyro who asked all sorts of stupid questions: and to Bruce Beane at C.W. Beane Printing for doing the stats on 1 hour's notice sometimes.

Finally, thanks to Chip, for putting up with me as I learned how hard things had been for him.

James Turner  
Andover, MA  
January 1987

## CHAIRMAN'S GREETINGS

Welcome to Boskone XXIV. The many fans who help put on Boskone each year are please to present for your edification and enjoyment one of the finest and most popular current SF writers, an excellent artist who has illustrated several of her works, a fan-turned-academic who shows us that being serious about SF doesn't have to mean being stuffy, and the multifaceted convention that past Boskone attendees have come to expect.

My first Boskone was fourteen years ago (several committee members have been going to SF cons even longer) and about a tenth the size we expect this one to be. The growth has been interesting to watch, from a convention using only the small function rooms (this year's con suite was for two years our main program room) and sharing the hotel with an assortment of mundanes (in 1975 the hotel's major tenant our weekend was a convention of high-school football coaches) to one which some misguided souls now call "the winter Worldcon". Along the way we've tried to keep both the emphasis on written SF and SF art, and the sense of fannishness which makes cons fun; we hope you enjoy attending Boskone as much as we enjoy putting it on.

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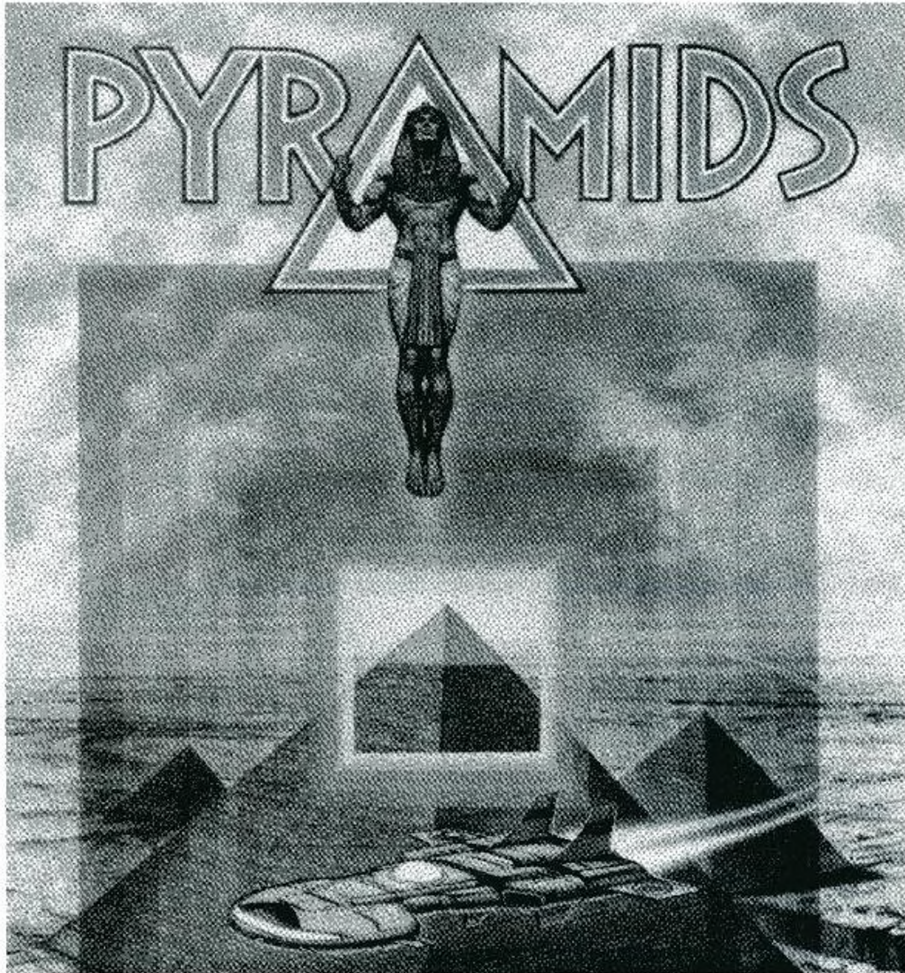
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Sue Lichauco

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Mark Olson

**Pocket Video:** Marty Gentry

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**Hotel Card:**

James Turner

**At-Con:** Rich Ferree

Boskone XXIV Program Book

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Ginnie Patton, Eric Petersen, Naomi Ronis,  
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**Assistant:**

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**Pocket Program:** Alexis Layton

**Proofreader:** George Flynn

**Flyers:** James Turner

**Immobile One-Shot:** Laurie Mann

**Progress Report:** James Turner

**Program Book:** James Turner

**Ad Solicitation:**

Rick Katze

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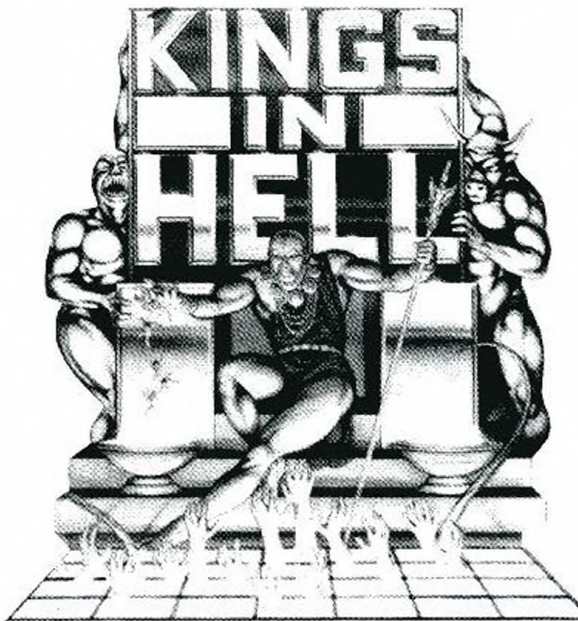
## PRE-CON HELPERS

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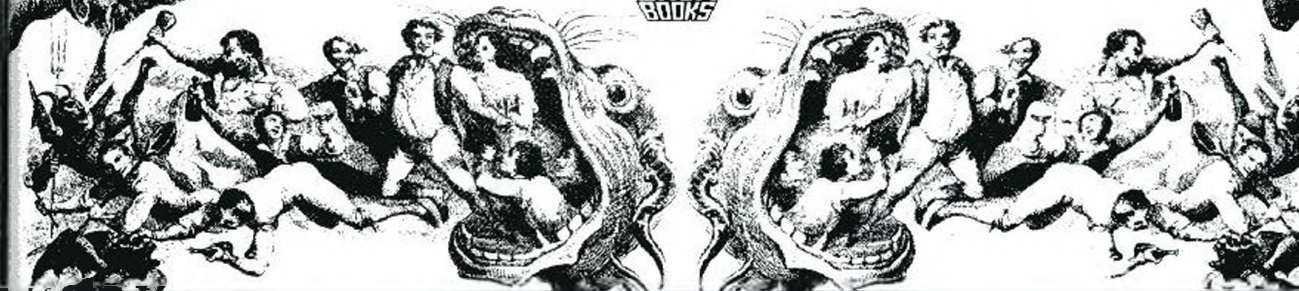
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**NESFA Sales:** Kelly Persons, Gay Ellen Dennett  
**Boskone Book:** Andy Cowan  
**Assistants:**  
Jim Mann, George Flynn, Sue Hammond  
**Contract:**  
Rick Katze

## OUR WEAPONS POLICY

Previous publications summarized our weapons policy; here is a fuller version.

**Absolutely Prohibited:** Pistols and other weaponry restricted by law; lasers, or other devices which, in the opinion of the committee, present a hazard to attendees. The Massachusetts General Laws, Chapter 269, Section 10(b), in part say:

Whoever, except as provided by law, carries on his person, or carriers on his person or under his control in a vehicle, any stiletto, dagger, dirk knife, or knife having a double-edged blade, or a switch knife, or any knife having an automatic spring release device by which the blade is released from the handle, having a blade over one and one-half inches, or a slung shot, blackjack, metallic knuckles or knuckles of any substance which could be put to the same use with same or similar effect as metallic knuckles, nunchaku, zoobow, also known as klackers or kung fu sticks, or any similar weapon consisting of two sticks of wood, plastic, or metal connected on one end by a length of rope, chain, wire, or leather, a shuriken or any similar pointed starlike object intended to injure a person when thrown, or a manrikigusari or similar length of chain having weighted ends; ... shall be punished by imprisonment for not less than two and one-half years nor more than five years in the state prison, or for not less than six months nor more than two and one-half years in a jail or house of correction, except than, if the court finds that the defendant has not been previously convicted of a felony, he may be punished by a fine of not more than fifty dollars or by imprisonment for not more than two and one-half years in a jail or house of correction.

We are strictly enforcing this provision. If you violate this rule, we will ask you to leave the convention without any refund of your membership, and you will not be admitted to future Boskones.

**Permitted During the Meet the VIPs Party ONLY:** (including one half hour before and one half hour after) Costume weaponry, such as zap guns, swords, etc., which are not in violation of Massachusetts law or otherwise listed above. If you draw, flourish, or

demonstrate your weapon or act unsociably, the privilege of wearing the weapon during the party will be withdrawn. We also reserve the right to void your Boskone membership without refund and to deny you access to future Boskones.

The first provision is prescribed by public safety or the law. Concerning the second provision, we are a large convention held in the City of Boston at a hotel which has non-convention guests. Because a small minority has abused its privileges, we have been forced to restrict these privileges for the common benefit. Even weapons swinging from a belt can injure people in a crowded, confined area. So that we can keep the Meet the VIPs party exception, please follow these rules and not try to split hairs. We intend to honor the spirit of these rules and we will take little notice of hair-splitting.

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

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## C. J. CHERRYH

By David A. Cherry

"Hello, David? We need an article on C.J. Cherryh, and we figured you were just the guy to do the job. You will? Great. Nothing fancy. Just several pages, and we need it yesterday. You might consider Federal Express. Great. See you later." -- Click.

Wonderful. Just who do these Boskone-Concom-Types think they are anyway? And who do they think they are dealing with here? The writer of the family? Paint her portrait, yes, no problem. I got a blue ribbon in the art show last year for "Best Use of Family" that way, but write about her? What are they looking for?

Somehow the 'do' and 'job' in "just the person to do the job" begin to take on sinister connotations. Me do a hatchet job on my own sister? Not me. Carolyn got her bluff in on me early. I value my life too highly.

I remember the last time I crossed her. I was about two or three years old. This was right around the time she had read her way through every book of science fiction, fantasy, and mythology in the Lawton, Oklahoma library system and, in her impatience for more, began to write her own.

Carolyn would come into the living room and change the television channel from *Smiling Ed* (which little brother just happened to be watching at the time) to *Space Patrol* ("Smoking rockets, Commander Cory! What do we do now?" -- you remember that one?). Well, I wasn't the one in the family destined to be the lawyer for nothing. I knew injustice when it turned my television station. And I may have only been two or three, but I knew how to present an overpowering oral argument.

I screamed bloody murder and cried my eyes out. Mom came charging into the room (Ah! My plea had reached the ears of the Supreme Court!) and promptly smacked Carolyn on the side of the head, only then asking for her defense, "What did you do to the baby?"

"I never touched the little....," Carolyn replied indignantly, still holding her head to quiet the ringing.

"I... (sob, sob) ...want to see (sob, sob)... SMILING ED!!!" (Here follows much wailing and gnashing of teeth.) I was always good at closing arguments.

Well, the channel got changed to *Smiling Ed*, my tear-streaked face gloated victory, and Carolyn went into her dark-as-a-thundercloud mood. I flaunted my defiance by turning my back on her and concentrating on the TV, where Midnight the Cat was watching Squeaky the Mouse circling overhead in a toy airplane.

Midnight had the glazed gaze of the hunter as he concentrated on the mouse and said "Ni-i-c-c-ce!" in a way which was anything but. Had I but turned around I would have seen my sister gazing none too fondly at me with that same hunter's stare.

But I was confident. I had rights, by golly, and I had exercised them. Let the Huns and barbarians threaten. I would withstand them all in the name of truth, justice, and *Smiling Ed*.

Who did this sister think she was anyway? Firstborn? Well, I had shown her I had a little recipe to fix that. I'd match her firstborn with a Momma's Little Boy, and raise her a Crying Fit. Yes, I was confident, way too confident.

It wasn't long at all until time, fate, and the television schedule saw us all back together working out the same scenario. At least it all worked the same until I started to howl. WHAP! My little head rang like a bell. I think I might have turned out to be handsome if that blow hadn't rearranged all my features.

When my eyes uncrossed and my senses cleared, except for the ringing in my ears, I saw that mom had already entered, done her duty, and left. The TV was on *Smiling Ed* and Carolyn, hunter's gaze still fixed on me, was holding her head too. But there was this evil little smirk on her face that seemed to say, "Cry, little brother? I'll give you something to cry about!" Somehow my victory wasn't the same.



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JAY KAY KLEIN



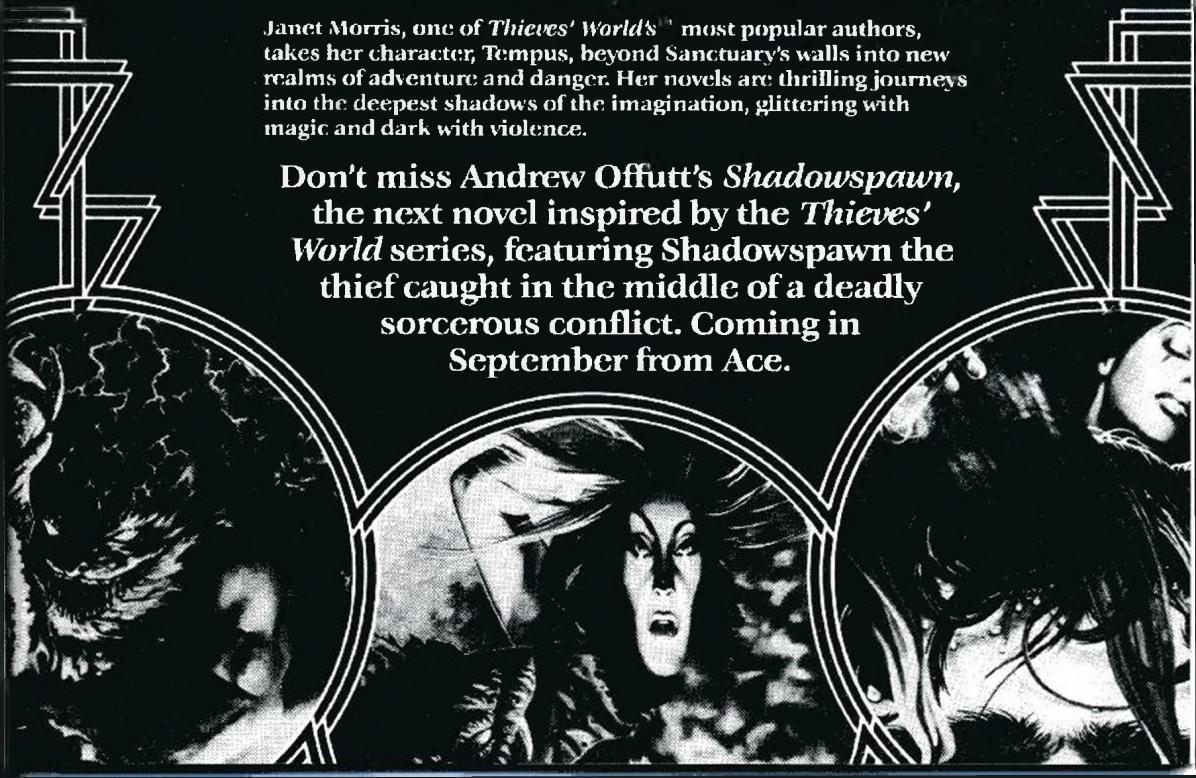
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That's my sister in a nutshell. Strong-willed, quick on the uptake, and fierce when crossed; willing to take her licks, but letting nothing stand in her way.

What? That shy, pretty lady who laughs and giggles all night long with the fans at the filksings, you say? Listen, Buddy, she may look like sweetness and light, but in another age she'd have a rapier strapped to her hip. I guarantee you, she already knows how to use one, even in this age.

Actually, there isn't much C.J. Cherryh hasn't done and done well once she set her mind to it. Sure, she is one of the most highly respected authors in the nation. Yes, she won the John W. Campbell award for Best New Writer in 1977, and a Hugo in 1979 for the short story "Cassandra," another Hugo in 1982 for *Downbelow Station* as Best Novel, and numerous Hugo nominations for such stories as *Cuckoo's Egg*. She has over 27 novels and an equal number of works in short fiction out now with many more on the way.

But did you know that she has owned and trained her own falcon (his name was Maynard -- almost pierced her ears before he learned his manners); played first-chair flute; owned her own horse (a stubborn beast named Cody); studied archaeology; taught Latin and Ancient

History in high school (she was my teacher my senior year -- hardest and best I ever had); seen the first lift-off of *Columbia*; drawn her own educational comic strip; taught her brother the rudiments of drawing and painting; traveled Europe, the Mediterranean, and the Near East; studied archery; ridden camels and elephants; and fended off the amorous advances of a Turkish merchant in a tent bazaar while still managing to get a good price on an oriental rug to take home as a gift for me?

She is a wonder. One day in May Carolyn dropped over for a cup of coffee and asked me to show her a few guitar chords. I did. A couple of months later she had a twelve-string and was writing her own songs.

If there were more hours in a day, I have no doubt that Carolyn would have solved the Mid-East crisis, settled the nuclear arms race (by keeping them all at her house), developed an FTL drive, and founded the first colony in another solar system.

As it is, I know she already has definite plans to see this solar system in person. What? Is that a self-indulgent smile on your face? A hint of doubt?

Listen Bud, I've already had to tell you once. You don't want to be standing in her way.





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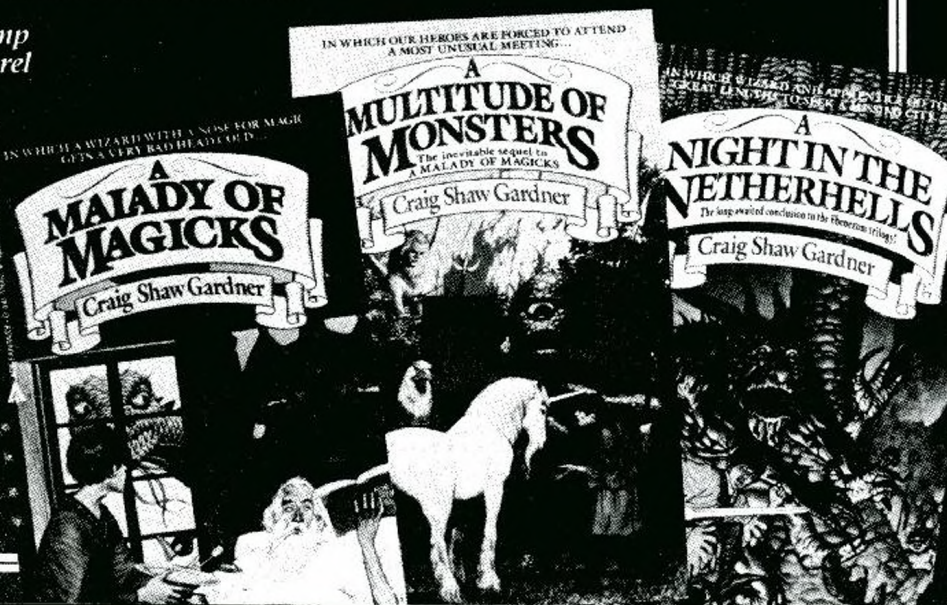
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# C. J. CHERRYH BIBLIOGRAPHY

By George Flynn, FN

(Only U.S. publications are listed. Most of Cherryh's DAW paperbacks have appeared in numerous editions; only the first of these is indicated for each title.)

## NOVELS

- Gate of Ivrel* [Morgaine 1] -- DAW, March 76
- Brothers of Earth* -- SF Book Club, June 76; DAW, Oct 76
- Hunter of Worlds* -- SF Book Club, March 77; DAW, Aug 77
- The Faded Sun: Kesrith* [Faded Sun 1] -- serialized in *Galaxy*, Feb-May 78; SF Book Club, March 78; DAW, Aug 78
- Well of Shiuan* [Morgaine 2] -- DAW, April 78
- The Faded Sun: Shon'jir* [Faded Sun 2] -- SF Book Club, Oct 78; DAW, April 79
- Fires of Azeroth* [Morgaine 3] -- DAW, June 79
- The Book of Morgaine* [omnibus including *Gate of Ivrel*, *Well of Shiuan*, and *Fires of Azeroth*] -- SF Book Club, June 79
- Hestia* -- DAW, Sep 79
- The Faded Sun: Kutath* [Faded Sun 3] -- SF Book Club, Oct 79; DAW, Feb 80
- Serpent's Reach* -- SF Book Club, May 80; DAW, Aug 80
- Downbelow Station* -- DAW, Feb 81; SF Book Club, April 81
- Ealdwood* -- Donald M. Grant, May 81; revised as part of *The Dreamstone*
- Wave Without a Shore* -- DAW, Aug 81
- The Pride of Chanur* [Chanur 1] -- excerpt in *Science Fiction Digest*, Oct 81; DAW, Jan 82; SF Book Club, Jan 82
- Merchanter's Luck* -- DAW, July 82; SF Book Club, Sep 82
- Port Eternity* -- DAW, Oct 82; SF Book Club, March 83
- The Dreamstone* [Arafel 1] -- DAW, March 83
- The Tree of Swords and Jewels* [Arafel 2] -- DAW, Aug 83
- Forty Thousand in Gehenna* -- Phantasia Press, Sep 83; SF Book Club, July 84; DAW, Sep 84
- Arafel's Saga* [omnibus including *The Dreamstone* and *The Tree of Swords and Jewels*] -- SF Book Club, Nov 83

*Voyager in Night* -- DAW, April 84; SF Book Club, Nov 84

*Chanur's Venture* [Chanur 2] -- Phantasia Press, Sep 84; DAW, Jan 85; SF Book Club, March 85

*Cuckoo's Egg* -- Phantasia Press, April 85; DAW, Oct 85; SF Book Club, Nov 85

*The Kif Strike Back* [Chanur 3] -- Phantasia Press, May 85; DAW, Jan 86; SF Book Club, March 86

*Angel with the Sword* [Merovingen Nights 1] -- DAW, Sep 85 (1st DAW hardcover), Oct 86 (paper)

*The Gates of Hell* (with Janet Morris) -- Baen, Feb 86 (hardcover), Oct 86 (paper); excerpt in *Heroes in Hell* (Baen, March 86, ed. Morris)

*Chanur's Homecoming* [Chanur 4] -- Phantasia Press, Aug 86; DAW, Jan 87; SF Book Club, Feb 87

*Kings in Hell* (with Janet Morris) -- Baen, Feb 87

## COLLECTIONS

*Sunfall* [Su] [packaged as a novel] -- DAW, May 81; SF Book Club, Sep 81

Prologue; The Only Death in the City; The Haunted Tower; Ice; Nightgame; Highliner; The General

*Visible Light* [VL] -- Phantasia Press, Jan 86; DAW, May 86

Introduction; Cassandra; Threads of Time; Companions; A Thief in Korianth; The Last Tower; The Brothers

*Glass and Amber* [GA] -- NESFA Press, Feb 87

Of Law and Magic; Homecoming; Romantic/Science Fiction (n-f); The Dark King; Perspectives in SF (n-f); Sea Change; The Avoidance Factor (n-f); A Gift of Prophecy; The Use of Archaeology in Worldbuilding (n-f); Willow; In Alien Tongues (n-f); Pots

## SHORT FICTION

(The first publication is listed for each story, followed by all known reprint appearances except for appearances in Cherryh collections, which are designated by the abbreviations **Su**, **VL**, or **GA** keyed to the list above.)

"The Dark King" (GA) -- *The Year's Best Fantasy Stories: 3* (DAW, Nov 77, ed. Lin Carter); *The John W. Campbell Awards, Volume 5* (Bluejay, Jan 84, ed. George R.R. Martin)

"Cassandra" (VL) -- *Fantasy and Science Fiction*, Oct 78; *The 1979 Annual World's Best SF* (DAW, May 79, ed. Donald A. Wollheim); *Nebula Winners Fourteen* (Harper & Row, Aug 80, ed. Frederik Pohl); *The Hugo Winners, Volume 4, 1976-1979* (Doubleday, March 85, ed. Isaac Asimov)



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"The Dreamstone" -- *Amazons!* (DAW, Dec 79, ed. Jessica Amanda Salmonson); revised as part of *The Dreamstone* (see NOVELS)

"Homecoming" (GA) -- *Shayol*, Dec 79

"The Only Death in the City" (Su) -- first published in *Sunfall; The Year's Best Fantasy Stories: 8* (DAW, Oct 82, ed. Arthur W. Saha)

"The Haunted Tower" (Su) -- first published in *Sunfall; Fantasy Annual V* (Timescape, Nov 82, ed. Terry Carr)

"Ice" (Su) -- first published in *Sunfall*

"Nightgame" (Su) -- first published in *Sunfall*

"Highliner" (Su) -- first published in *Sunfall; The 1982 Annual World's Best SF* (DAW, May 82, ed. Donald A. Wollheim)

"The General" (Su) -- first published in *Sunfall*

"Sea Change" (GA) -- *Elsewhere* (ACE, Sep 81, ed. Terri Windling and Mark Alan Arnold)

"Ischade" -- *Shadows of Sanctuary* (Thieves World 3, Ace, Oct 81, ed. Robert Lynn Asprin); also in omnibus volume *Sanctuary* (SF Book Club, July 82, ed. Robert Lynn Asprin)

"Threads of Time" (VL) -- Darkover Grand Council Meeting IV Program Book (Nov 81)

"A Thief in Korianth" (VL) -- *Flashing Swords! Number 5: Demons and Daggers* (Dell, Dec 81, ed. Lin Carter)

"Willow" (GA) -- *Hecate's Cauldron* (DAW, Feb 82, ed. Susan M. Schwartz)

"The Last Tower" (VL) -- *Sorcerer's Apprentice*, Winter 82

"Downwind" -- *Storm Season* (Thieves World 4, Ace, Oct 82, ed. Robert Lynn Asprin); also in omnibus volume *Cross-Currents* (SF Book Club, Jan 85, ed. Robert Lynn Asprin and Lynn Abbey)

"Necromant" -- *The Face of Chaos* (Thieves World 5, Ace, Oct 83, ed. Robert Lynn Asprin and Lynn Abbey); also in omnibus volume *Cross-Currents*

"Companions" (VL) -- *The John W. Campbell Awards, Volume 5* (Bluejay, Jan 84, ed. George R.R. Martin)

"Witching Hour" -- *Wings of Omen* (Thieves World 6, Ace, Nov 84, ed. Robert Lynn Asprin and Lynn Abbey); also in omnibus volume *Cross-Currents*

"The Scapegoat" -- *Alien Stars* (Baen, Jan 85, ed. Elizabeth Mitchell); *Body Armor: 2000* (Ace, April 86, ed. Joe Haldeman)

"To Take a Thief" -- *Magic in Ithkar* (Tor, May 85, ed. Andre Norton and Robert Adams)

"The Unshadowed Land" -- *Sword and Sorceress II* (DAW, May 85, ed. Marion Zimmer Bradley)

"Pots" (GA) -- *Afterwar* (Baen, June 85, ed. Janet Morris); *The 1986 World's Best SF* (DAW, June 86, ed. Donald A. Wollheim)

"Of Law and Magic" (GA) -- *Moonsinger's Friends* (Bluejay, July 85, ed. Susan Schwartz)

"Armies of the Night" -- *The Dead of Winter* (Thieves World 7, Ace, Nov 85, ed. Robert Lynn Asprin and Lynn Abbey); also in omnibus volume *The Shattered Sphere* (SF Book Club, Dec 86, ed. Robert Lynn Asprin and Lynn Abbey)

"Basileus" (with Janet Morris) -- first published as appendage to Baen paperback of Jack Vance's *Rhialto the Marvellous* (Nov 85); official publication in *Heroes in Hell* (Baen, March 86, ed. Janet Morris); also appeared as first chapter of *The Gates of Hell* (see NOVELS)

"The Prince" -- *Far Frontiers, Volume IV (Winter 1985)* (Baen, Jan 86, ed. Jerry Pournelle and Jim Baen); *Heroes in Hell* (Baen, March 86, ed. Janet Morris)

"The Brothers" (VL) -- first published in *Visible Light*

"Dagger in the Mind" -- *Soul of the City* (Thieves World 8, Ace, Jan 86, ed. Robert Lynn Asprin and Lynn Abbey); also in omnibus volume *The Shattered Sphere*

"Death in the Meadow" -- *Soul of the City* (Thieves World 8, Ace, Jan 86, ed. Robert Lynn Asprin and Lynn Abbey); also in omnibus volume *The Shattered Sphere*

"Marking Time" -- *Rebels in Hell* (Baen, July 86, ed. Janet Morris)

"Monday Morning" -- *Rebels in Hell* (Baen, July 86, ed. Janet Morris)

"In the Still of the Night" -- *Blood Ties* (Thieves World 9, Ace, Aug 86, ed. Robert Lynn Asprin and Lynn Abbey); also in omnibus volume *The Shattered Sphere*

"Swift Spear" (with Mark C. Perry) -- *The Blood of Ten Chiefs* (Tor, Dec 86, ed. Richard Pini, Robert Lynn Asprin, Lynn Abbey)

"A Gift of Prophecy" (GA) -- first English-language publication in *Glass and Amber* (a Dutch translation was previously published)

## TRANSLATIONS

*The Green Gods*, translation of *Les Dieux Verts* by N.C. [Nathalie and Charles] Henneberg -- DAW, May 1980

## GAME

"The Company War", Mayfair Games, April 1984 (based on the universe of *Downbelow Station* and *Merchanter's Luck*, with an article by Cherryh)



# L.A. IN '90

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## THE QUESTIONS

There are three major questions that fans ask when they examine a Worldcon bid:

- ① Is it the best site?
- ② Can the committee put on a quality convention?
- ③ Will it be fun?

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For the Los Angeles in '90 bid, we believe the answers are:

- ① Yes.
- ② Yes.
- ③ ~~Yes~~ YES!

## THE SITE

- ▶ The Anaheim Hilton and the Anaheim Marriott hotels have committed 2,500 sleeping rooms to the bid.
- ▶ The Anaheim Convention Center offers three 100,000-square-foot exhibition halls, two 3,000-seat ballrooms, a 1,500-seat theater, and a 9,000-seat arena.
- ▶ The center and the hotels combined offer another 30 meeting rooms, ideal for special-interest groups.
- ▶ Located across the street from Disneyland, the convention site is readily accessible by all major forms of transportation.

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Los Angeles has literally dozens of experienced fans who have run departments at Worldcons and numerous Westercons, as well as the region's own Loscons. Every member of the Los Angeles in '90 bid contributed to the success of L.A. con II – and wants to do so again in 1990 (\*Ghod knows why\*). This recipe of experience, expertise, and enthusiasm would make for another successful Worldcon in 1990.

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## BARCLAY SHAW A Pair of Portraits

By Bob Eggleton and Paul Chadwick

Being last year's Official Artist for Boskone, I was called upon to write -- as my one "last duty" (So far, I've had several "last" duties this year!) -- something about this year's Official Artist, Barclay Shaw

I was surprised what I knew about him. I've known Barclay for about seven years. He was one of the first artists I met at my first Boskone (16, for historians or those who may hold such info against me). Barclay was already a familiar name to me with his outstanding *CINEFANTASTIQUE* covers. At that time, I was already dabbling with airbrush and color work and to see his work up close at the con art show was quite an inspiration.

From that time, Barclay's art became more and more in evidence in the SF field, with cover art for *The Magazine of Fantasy and Science Fiction* and interior pieces for *Galileo*, *Starlog*, and *Future Life* magazines. Then came 1980 and the Boston Worldcon, Noreascon II. All you Noreascon II art show staff - can you say **THE DESK** without running to your padded cells? (I have the feeling these people will tar and feather me for this...) To let you in on the story, Barclay is not only a master of creating the *illusion* of three dimensions on a two-dimensional board, but he also sculpts three-dimensionally. The Desk, as it is affectionately known by Some People, was made of wood, hand carved, with looping and projecting parts that made for truly an amazing testament of workmanship and talent (in a difficult medium for most of us) by Mr. Shaw. Well, it was bought, for quite a good sum, by one Harlan Ellison. Art show staff: "How do you ship a several-hundred-pound delicate work of art to Mr. Ellison on the West Coast?" Answer: **Very** carefully! Well, it did sustain some damage - minor, fortunately - but Harlan flew Barclay to California to affect repairs. (If you really want all the gory details, just read page 38 of the Noreascon II Memory Book).

By this time, New York City publishers were Barclay's goal, so he moved to The Big Apple to be in closer proximity. Harlan Ellison's patronage of the artist's work led to Barclay doing the cover art for all the Ace reissues of the writer's fiction (and non-fiction) books such as *Spiderkiss*, *Web of the City*, and *The Glass Teat*. A writer to champion the cause of an artist (believe me folks, in the corporate world of book publishing, that ain't easy!) - such associations should occur more often. The result of Barclay's brush to Harlan's prose led to the artist's first nomination for the Hugo Award for Best Professional Artist. He also did the covers for the Bluejay reissues of Ellison's works. More covers from Bantam, DAW, Ace, Del Rey, Tor and Baen soon appeared, until there were Shaw covers everywhere to be seen on the shelves. His distinctive style had bettered over the years with the result being tighter rendering,

vibrant colors and a keen sense of design. These combinations made for some eye-grabber covers - and publishers equate eye grabbing with 'good sellers', which only mean they'll return to the artist again and again.

New York City is also where he met his wife Kate, who is the model in many of his paintings.

Most recently, Del Rey books reissued Robert Heinlein's classics such as *Double Star*, *Waldo and Magic, Inc.*, and *The Puppet Masters*, all of which are graced with Shaw covers. Having established himself with the New York City publishers, he and his wife moved away from the grind and grime of the city to the more suburban (but nearby) Danbury, Connecticut - home to other SF artists such as Michael Whelan and Tom Kidd.

Barclay is a good people person. In all the years I've known him he's not just been a good artist - but a good person - who doesn't let his art do all his talking.

Indeed, a good choice for this year's Official Artist.

-- Bob Eggleton

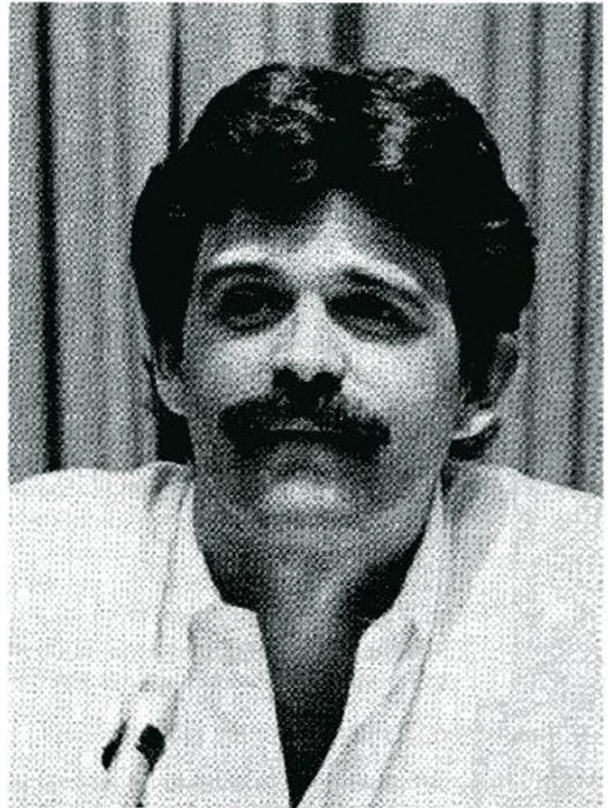


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Barclay Shaw is one of the most talented and accomplished illustrators in the science fiction field. His striking brand of light effects, crystalline rendering and striking surreal imagery have won him a wide following and the respect of his peers.

Born in Bronxville, NY, in 1949, Shaw experienced a richly varied early life, as befits a creative type. He worked in jobs as varied as ranch hand to lawyer's chauffeur to concrete worker. He was educated at a pedigreed Connecticut prep school (the Kent School), and at Trinity College, where he earned a B.A. in Philosophy of Religion. But it was his stint at the New England School of Art and Design that led him to SF illustrations. An illustration instructor, Robert ("Bbob") Stewart (well known in SF fandom), recognized Shaw's talent and helped him solicit work in the SF field. Shaw's first magazine covers, in 1979, were for *Cinefantastique* (illustrating *Close Encounters*) and *The Magazine of Fantasy and Science Fiction*. His first book cover was for Gordon Eklund's *Garden of Winter* in 1980. Since then, he's had an enviable output of fine covers for virtually all the major paperback houses.

But it was a particular group of covers that first brought Shaw special notice (and his first Hugo nomination): the Ellison books. Harlan Ellison, after being impressed by a whimsical sculpture Shaw displayed at a convention (a surreal, but functional, desk), investigated his illustration work, and requested that Shaw execute the covers for a major reissuing of his books. This led to a striking series of covers, first for Ace, and then for Bluejay Books. These were powerful, graphically simple symbolic images, usually playing off the title of the book. The covers were developed closely with Ellison himself, and one must be impressed with Shaw's tact as well as his artistic skills, for so gloriously bringing to fruition a complicated project with so strong-minded a collaborator.

The Ellison covers, as well as drawing praise for their sheer quality, gave Shaw something else: a strongly identifiable speciality. Ever since then, art directors faced with a book calling for a symbolic or psychologically portentous cover treatment have thought of Shaw. Granted, he continues to do humor, dashing adventure, and scenes of epic technological grandeur; but it's still the slightly dark, conceptual approach that one associates with Barclay Shaw.

Shaw lives a quiet, work-centered life. It's no surprise that his immaculately ordered studio is the most fascinating room in his home. Human anatomy charts and prints by the golden age illustrator Howard Pyle hang on the walls. An array of keyboard, video apparatus, audio synthesizers and computer equipment dominates one side of the room (with this equipment Shaw produced a single in 1983, "Hose Head," which he successfully marketed in a cover featuring his painting, "Medusa"). Books and hundreds of cassette tapes (Shaw regularly listens to readings of books as he works) pack

the shelves. An ingenious frame of PVC piping, perforated with a line of holes on the inside, vacuums away for toxic overspray from his airbrush. One is reminded of the tubes snaking through many of his paintings, as one traces the route of the spray through the hose from the frame to the ceiling, and then along the ceiling out the window, where a vacuum cleaner motor whirs outside. A comfortable leather armchair and footstool sit before the fireplace. So does an anachronistic antique Chinese chair, carved with intricate and somewhat sinister designs. It's easy to imagine Shaw reclining in it, picking away at one of his guitars... perhaps the Les Paul-style "MIDI" (used for transmitting note information digitally to a computer, where it can be further manipulated) which he recently assembled himself from components.

It's a thoroughly created environment, by a restlessly creative man. In this tidy, brightly lit room, Shaw creates his pictures of a moodily shadowed world, accented with the glows of neon tubes and colored telltales... where languorous women might recline in clinging clothes -- or be peeling and rotting as we watch. Truly, there's no clue to the strangeness of Shaw's artwork to be found in the circumstances of its creation.

Shaw's working technique is eclectic, and still evolving. Generally, after preliminary sketches have been approved, he draws the image on illustration board, frequently using photographic reference. Occasionally, he will sculpt an alien figure or a piece of technology to draw from. This drawing is fully shaded. Shaw then glazes over a single unifying color, fixing the drawing and giving a colored undercoat to play off of in his subsequent painting. Then most of the basic painting is done using brushes, with just a bit of airbrush cleanup sandwiched between broad painting and detail work. This had not always been so: "I first taught myself to paint using an airbrush," Shaw says, "but I'm slowly moving in the other direction, as I get more confident in my brushwork. It may be a change in my personal taste, as well. What I primarily do now with an airbrush is to clean up the modelling with transparent glazes, going opaque only when an element especially calls for it." Shaw paints mainly in acrylics, but uses oil paint when modelling flesh tones.

Some of Shaw's best work has been done recently, and can now be seen in bookstores. Especially notable is his wraparound cover for Phantasia Press's hardcover edition of *Neuromancer* by William Gibson. In it, the punkish, keyboard-toting protagonist stalks through a steamy, futuristic street scene reminiscent of *Blade Runner*. Here Shaw's favorite accessory, tubing, is present in abundance. Shaw has been commissioned to do a larger version of this image by the producers of the film version of *Neuromancer*, soon to shoot in England. Shaw looks forward to doing the painting -- an imposing 6' x 9' -- with relish.

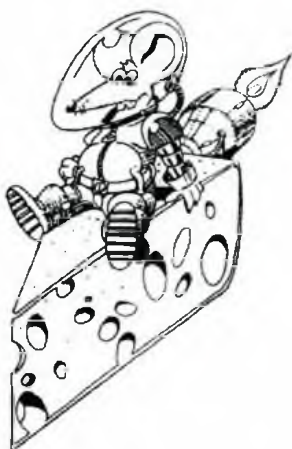
[Continued on Page 41]



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## TOP GUN CLARESON

By Jack Williamson

A top gun among our brave little band of science fiction critics, Professor Thomas D. Clareson got the right start. He discovered the pulp magazines and the books of Edgar Rice Burroughs about the time he entered grade school. He has never recovered from that early infatuation. Instead, it has become the sturdy foundation of his critical philosophy.

He was an only child. After his father's death the year he was six, his best companions became his mother and those books and magazines that fed his imagination -- though life changed, he says, when he discovered the social distractions of high school. Most of his academic studies have been devoted to the popular literature that has always absorbed him.

His college major was creative writing. The day after graduation, he went to New York with dreams of a literary career. He carried an introduction to Larry Ashmead, later one of the great science fiction editors -- ask Isaac Asimov! Larry referred him to friends, and he landed a job with Malcolm Reiss at Fiction House, a major pulp publisher.

Among many titles, Fiction House published *Planet Stories* and also a string of comic books. Tim was assigned to the eight-man staff that ground out scripts to such books as *Sheena*, *Queen of the Jungle*. I don't know whether he ever told his college instructors.

After a few months on the comics, loneliness and low pay drove him back to graduate school. He met Alice there, and got "The Emergence of American Science Fiction" accepted as his thesis topic. He and Alice have lived together for many years in Wooster, Ohio, where he is a professor of English at the College of Wooster.

With that thesis topic, he was breaking ice. Science fiction had not yet been admitted to the ivory tower, and universities had no science fiction collections. As part of his research, he joined the Philadelphia Science Fiction Society and borrowed books from friends he found there, among them Sam Moskowitz, Ozzie Train, Sprague de Camp, and Jim Williams.

His published criticism began with a 1954 article in *Science Fiction Quarterly*. Unlike those who emphasize the ancient origins of science fiction in Homer or Lucian, or those who assume it had a miraculous birth in May of 1926 from the brain of Hugo Gernsback, he had always placed it firmly in the main tradition of Western Literature.

A true academic pioneer, in 1959 he launched *Extrapolation*. It is now the oldest academic journal devoted to science fiction, and he is still the editor. He has edited anthologies of criticism, beginning with *The Other Side of Realism* in 1971. One of the founding

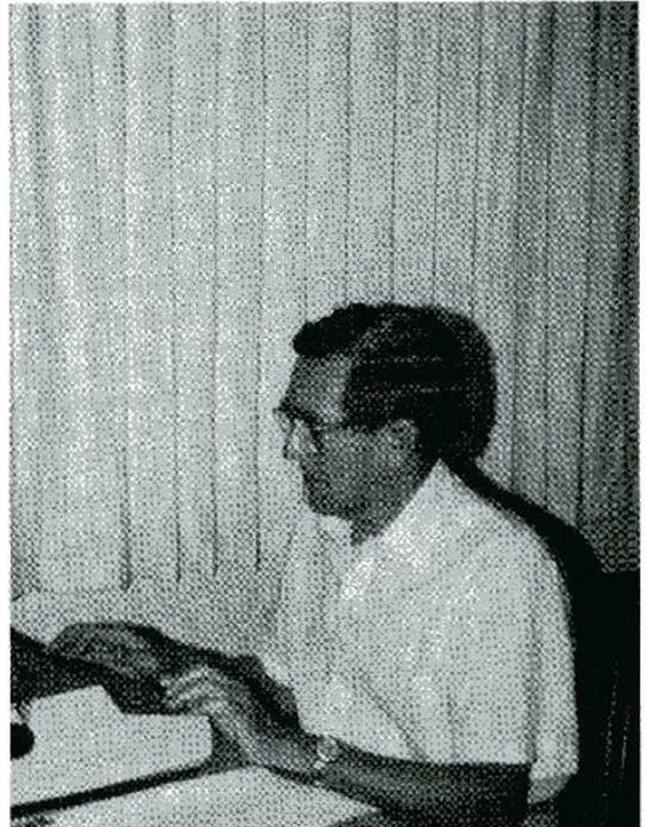
fathers of the Science Fiction Research Association, he was its first president, 1979-1986. He has taught science fiction courses and more science fiction in general literature courses at Wooster since the mid-sixties.

A couple of quotes, perhaps, can sum up his critical philosophy. It's a "major misjudgement," he writes, to "divorce science fiction from a major literary tradition leading back through the medieval travel book and medieval romance to the heroic epics of Beowulf and Odysseus."

He adds, by way of definition. "Science Fiction has been called a literature of ideas; belonging as it does to that literary tradition which creates and explores new worlds, perhaps it should be recognized as a literature of action -- at its best, symbolic action."

Not only a top gun among critics, as I find him, he has always been a wise and genial friend.

-- Jack Williamson





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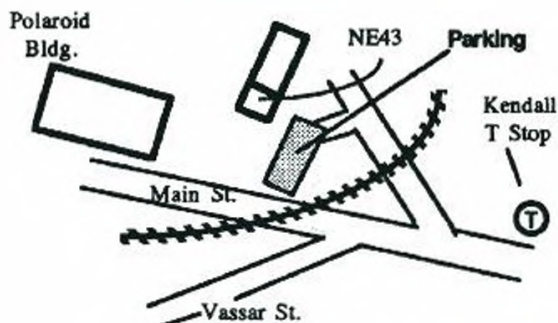
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## JACK GAUGHAN MEMORIAL AWARD

I first met Jack Gaughan at Nycon III in 1967. He had been nominated for two Hugos that year but the awards were not yet announced. I had bought my first piece of SF artwork: Gaughan's cover painting for the paperback edition of Cordwainer Smith's *The Space Lords*. I liked that painting then and it still hangs in my living room. Even for those days I got it for a very low price, but Jack's reaction surprised me. He said if he had known I wanted it I should have told him so he could have taken it out of the auction and given it to me. That was typical of the man. In those days the main auctions were to raise money for the convention; people put in material to sell on consignment and received a portion of the sale price -- usually between 20% and 40% depending upon their bargaining strength. Years later, I learned that Tricon (1966) had experienced financial problems and that Jack had walked in and handed them a pile of artwork to sell. When asked what percentage he required, Jack responded, "I heard you needed help," and walked out.

Jack soon became a fixture at Boskone, and in a very few years Leslie Turek invited him to be Guest of Honor at Boskone VI in 1969. He was a great success, delivering a fascinating talk about the history of his craft. Soon after, Boskones began the concept of Official Convention Artist and the Boskone Art Show.

As I got to know him better over the years I grew to understand just how much art meant to him and how much of his life it filled. I learned firsthand what a Medieval or Renaissance Master Craftsman was. There were many pleasant times at east coast regional conventions wandering through the art show with Jack and John Schoenherr, listening to them comment on the work. Jack would be delighted when he saw the potential in some new and hitherto-unknown artist. Here was a man so secure in his own ability that he went out of his way to encourage what lesser people might have thought of as competition.

Jack was also one of the few artists who wrote; a number of his stories were published in SF magazines, and he was a member of the Science Fiction Writers of America. He loved mysteries and adventure, especially Dr. Fu Manchu and the works of H. Rider Haggard. His portfolio of Haggard from St. Louiscon is a collector's item.

He produced the program book writeup for Vincent Di Fate for Boskone XXI (1984), at which Vincent was Official Artist. Go, get a copy and read it; it is the work

of a literate person. Vincent Di Fate says it is one of the best short critiques of his work done.

Jack never got what he deserved in the way of recognition from the field either in honors or financially; he was always pushing someone else forward, and publishers treated artists even worse than they did writers. He did win two Hugos in 1967 (at Nycon III), for Best Professional Artist and for Best Fan Artist -- both were truly deserved; his art appeared in both types of magazines. He won the Best Professional Artist Award again in 1968 (Baycon) and 1969 (St. Louiscon), and was nominated through 1974. In 1977 NESFA awarded him the E.E. Smith Memorial Award (Skylark) for contributions to Imaginative Fiction.

He was Guest of Honor at the 1969 Worldcon in St. Louis, being only the second artist to fill that role (the first being Frank F. Paul at Nycon I in 1939). Since then there has only been one other (Frank Kelly Freas at Chicon IV in 1982). This reflects poorly upon how we, as a group, have treated our creators of graphic SF.

In Year One of the Hugos, there were two professional awards for art -- cover and interior. There is now one -- Best Artist. When we can honor writers in four professional categories; when we can give awards for films, non-fiction books, editors, etc., surely we ought to be able to do more for our artists than one professional Hugo. That's up to the fans at the World SF Convention business meetings.

Because of our close connection with Jack Gaughan and because we feel that art in modern SF is as integral a part as writing, we of the New England Science Fiction Association have established an award in memory and in honor of Jack Gaughan. (Actually, Jack's honor and memory reside in his art and in his friends and the people who he helped along in their careers -- this is only a minor external remembrance of the man.) Because new blood meant so much to Jack, this award is for upcoming emerging artists. It is not a popularity award but is given by a small panel of established artists (currently Frank Kelly Freas and Vincent Di Fate) to keep the field vibrant and alive. In 1986, the first recipient was Stephen Hickman. We will present the second Gaughan Award this year, at the Meet to VIPs party.

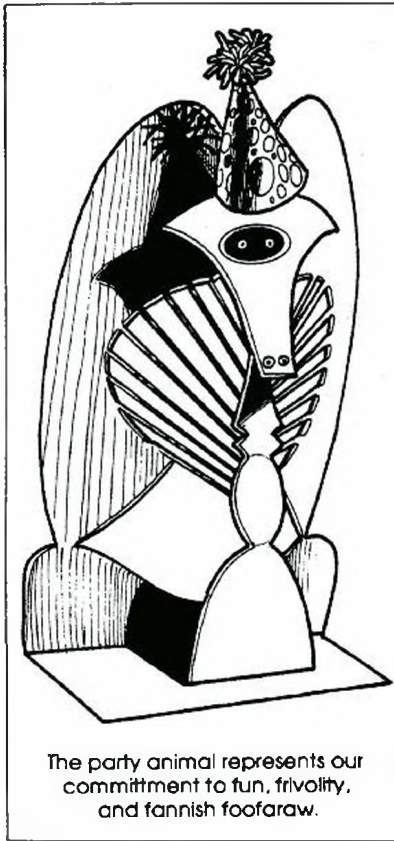
-- Anthony R. Lewis, FN



# THE RETURN OF THE ONE ROOF WORLDCON CHICAGO IN '91

We are an operating committee with literally thousands of hours of con-running experience -- from regionals to Worldcons, we've learned how to party. And with our three interconnected hotels providing all the space a Worldcon could need, partying will be easier than ever! You won't need to leave the complex for anything. Food from fast to fine, video arcades, travel agents for those last minute plan changes, all these necessities of fannish life and more are available in the Illinois Center, the two story underground shopping center that will connect our hotels.

One of these, the Hyatt Regency Chicago, is a convention center in and of itself. Ground has been broken and financing arranged for the Swiss Grand Hotel and the Fairmont (scheduled completion dates are for late 1988 to early 1989), and both have been tentatively booked for Labor Day, 1991. With these additions to the Illinois Center complex, Chicago will have the only site in the entire Midwest region capable of hosting an entire Worldcon under one roof.



The party animal represents our commitment to fun, frivolity, and fannish foofaraw.

Our city is as vibrant and alive as any in the world. Fine cuisines, the latest fashions, and the best blues anywhere can all be found within minutes of the hotels. Chicago's famed Art Institute, the newly restored Chicago Theater, the bars of Rush Street, and the stores of North Michigan Avenue are all within a short walk. A ten minute cab ride will take you to ivied Wrigley Field or the Museum of Science and Industry (be sure to see their space center).

If we haven't yet hit your cup of tea, we could talk architecture. The crowning achievements of modern designers Louis Sullivan and Mies Van der Rohe are within blocks; for those of Frank Lloyd Wright you have to travel, but only about ten miles (public transportation is fairly convenient).

Perhaps you prefer public art? There are many pieces dotted about the Loop (Chicago's downtown), ranging from a large mosaic by Chagall to a very controversial modern sculpture in front of the State of Illinois building to the inspiration for our party animal, Picasso's "Woman".

## Chicago in '91

**THEN MORE THAN EVER**

CHICAGO IN '91, P. O. BOX A3120, CHICAGO, IL. 60690

*A paid, non-political declaration of the Party Animal Party.*

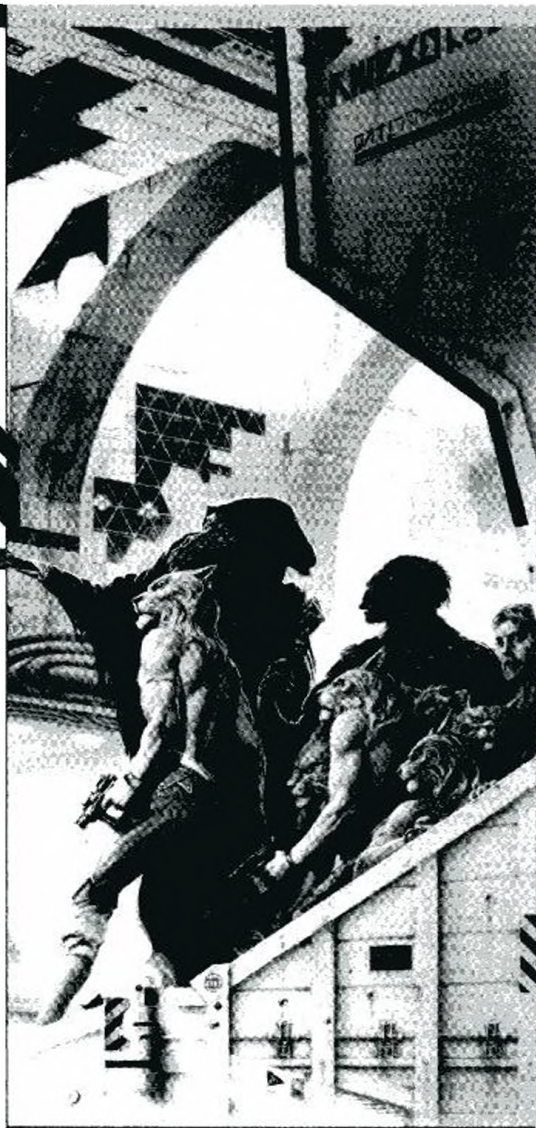
# THE CHANUR SERIES COMES

The galactic conflict  
that began with  
**THE PRIDE OF CHANUR**  
now comes to its  
magnificent conclusion!

## CHANUR'S HOME- COMING By C.J. Cherryh

As the races of the Compact mobilize for interstellar war, Pyanfar Chanur and the crew of *The Pride*, caught up in the midst of ever-shifting alliances, must take a final desperate gamble. Now, with space stations destroyed by rival factions, unwillingly allied with the most devious and untrustworthy kif, and forced to doubt their own long-time champions, the mahendo'sat, Pyanfar and her space-going companions have become the last, desperate hope of the entire hani race. For now the hani were in the direct path of a running space battle which might wipe the very memory of their world from the galactic maps! Here is the long-awaited blockbuster conclusion to C.J. Cherryh's masterful vision of alien worlds and interstellar diplomacy.

DAW 0-88677-177-3 • \$3.95



**"A major talent... a tour de force!"**

— *The Magazine of Fantasy & Science Fiction*

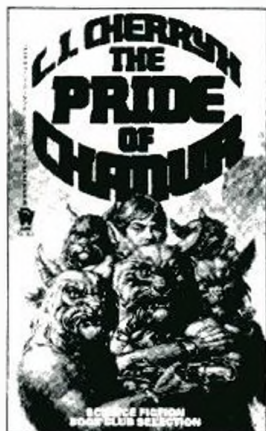
**"Furiously paced action... intricate,  
interesting, precarious alien politics."**

— *Publishers Weekly*

**DAW**  **SCIENCE FICTION**



# TO ITS THRILLING CLIMAX!



The Hugo-nominated first book in the bestselling Chanur series!

## THE PRIDE OF CHANUR C.J. Cherryh

No one at Meetpoint Station had ever seen a creature like the Outsider. Naked-hided, blunt-toothed and blunt-fingered, Tully was the sole survivor of his crew—a new, communicative, spacefaring species—and he was a prisoner of his discoverers, the sadistic, treacherous kif, until his escape onto the hani ship *The Pride of Chanur*. But, when he threw himself on the mercy of *The Pride* and her crew, he put the entire hani species in jeopardy and imperiled the peace of the Compact itself. For Tully's secret could be the ruin or glory of any of the species at Meetpoint Station.

DAW 0-88677-181-1 • \$3.50

## CHANUR'S VENTURE C.J. Cherryh

Pyanfar Chanur thought she had seen the last of Tully, the lone human who had so disrupted the peace of Meetpoint Station and gained the Chanur clan the enmity of half a dozen races as well as their own. But in this thrilling sequel to the Hugo-nominated *THE PRIDE OF CHANUR*, Tully is back, bringing with him a priceless trade contract with human space. A contract which *could* mean vast power, riches, and a new hornet's nest for Pyanfar and *The Pride*! "This is a rousing good tale, and Cherryh's feisty hani are the most believable alien characters to come down the SF pike in a long time... These swaggering, vain, tough-talking hani heroines make Chewbacca look like a pussy cat."—KLIATT. "Tour de force."—Algis Budrys, *THE MAGAZINE OF FANTASY & SCIENCE FICTION*.

DAW 0-88677-183-8 • \$3.50



## THE KIF STRIKE BACK C.J. Cherryh

When the kif seize Hilfy and Tully, hani and human crew members of *The Pride of Chanur*, they issue a challenge that Pyanfar, captain of *The Pride*, can't ignore—a challenge that takes Pyanfar and her shipmates to Mkks Station and into a deadly confrontation between kif, hani, mahendo'sat, and human. And what begins as a simple rescue attempt soon blossoms into a deadly game of interstellar politics when Captain Pyanfar is forced into an alliance with one of the dreaded kif, the ancient enemy of the hani. As she soon finds out, not only does this isolate the Chanur clan from the rest of their race, but it thrusts her into a bloody war with the most ruthless of all the kif as well...!

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## NESFA SALES TABLE

Newly Available from the NESFA Press In the Hucksters' Room

### *Glass and Amber*

by C.J. Cherryh

*Glass and Amber* by C.J. Cherryh (224 pages) is a collection of twelve stories and articles by the author. These include a story first seeing publication in the English language, as well as several stories now out of print, and articles which have not been generally available until this time. This book features a four-color cover by our Official Artist, Barclay Shaw.

One thousand numbered copies are being printed, the first 225 of which will be signed by the author, and enclosed in a slipcase. It is printed on low-acid, long-life paper with a high-quality binding.

As is our custom, we offer the Boskone Book first to Boskone members at a discount. The price after Boskone will be \$30.00 for the boxed copies (if any are left -- they sold out at con the last five years) and \$15.00 for the unboxed copies. At Boskone XXIV, the price to Boskone Members will be \$18.00 for the boxed and \$9.00 for the unboxed.

### Boskone XXIV T-Shirts

Once again, we present a Boskone T-Shirt; this year's edition has artwork by our Official Artist, Barclay Shaw, in a two-color design. By popular demand, we again have T-shirts in women's sizes as well as men's. T-shirts are available at the NESFA Sales Table in the Hucksters' Room for \$9.00. Sizes are S, M, L, XL, and XXL.

### *Between Two Worlds / Messages Found in an Oxygen Bottle*

by Terry Carr / Bob Shaw

*Between Two Worlds / Messages Found in an Oxygen Bottle* by Terry Carr / Bob Shaw was published by the NESFA Press for ConFederation, the 44th World Science Fiction Convention, for their Guests of Honor. The book, published in the Ace Double format, features a collection of professional and fannish writings by the authors.

*Between Two Worlds / Messages Found in an Oxygen Bottle* features twin covers by Bob Eggleton and is printed on low-acid, long-life paper with a high-quality binding. There was a boxed edition which sold out in Atlanta. The few remaining copies of the 775 unboxed books are priced at \$15.00.

### Other items from NESFA Press at the Sales Table include:

<i>Out of My Head</i> by Robert Bloch (Boskone XXIII, 1986)	\$15.00
<i>Light from a Lone Star</i> by Jack Vance (1985 NASFiC)	\$13.00
<i>Late Knight Edition</i> by Damon Knight (Boskone XXII, 1985)	\$13.00
<i>Pastiche</i> by Kate Wilhelm - a sentence game (Boskone XXII)	\$5.00
<i>DICKSON!</i> by Gordon R. Dickson (L.A. con II, 1984)	\$13.00
<i>Concordance to Cordwainer Smith</i> by Anthony R. Lewis	\$6.00
<i>Better Than One</i> by Damon Knight and Kate Wilhelm (Noreascon II, 1980)	\$6.00
<i>A New Settlement of Old Scores</i> by John Brunner (ConStellation, 1983)	\$8.00
<i>Compounded Interests</i> by Mack Reynolds (Boskone XX, 1983)	\$13.00
<i>Up to the Sky in Ships / In and Out of Quandry</i> by A. Bertram Chandler / Lee Hoffman (Chicon IV, 1982)	\$13.00
<i>The Men from Ariel</i> by Donald A. Wollheim (Boskone XIX, 1982)	\$13.00
<i>Unsilent Night</i> by Tanith Lee (Boskone XVIII, 1981)	\$10.00
<i>Tomorrow May Be Even Worse</i> by John Brunner (Boskone XV, 1978)	\$4.00
<i>Viewpoint</i> by Ben Bova (Boskone XIV, 1977)	\$10.00
<i>The NESFA Hymnal</i> - our well-known folksong collection	\$12.00
<i>Noreascon Proceedings</i> ed. by Leslie Turek (Noreascon I, 1971)	\$6.00

Subscribing memberships in NESFA are available for \$15.00 at the NESFA Sales Table. Join NESFA and get our publications (*Instant Message*, our clubzine, and *Proper Boskonian*, our genzine) and come to our meetings. For members only, there is also the NESFA T-shirt, available at the Sales Table in both women's and men's sizes.

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



# Noreascon Three

August 31 - September 4, 1989

The 47th World Science Fiction Convention  
Sheraton-Boston Hotel/Hynes Convention Center  
Boston, Massachusetts USA



PROFESSIONAL GUESTS OF HONOR

**Andre Norton**

**Ian and Betty Ballantine**

FAN GUESTS OF HONOR

**The Stranger Club**

Boston's first Science Fiction club

## MEMBERSHIP RATES

All of our rates are in U.S. dollars. You can send U.S. or the equivalent Canadian funds to us, or the equivalent in their local currency to our agents. We also accept Mastercard or Visa. For the next year our rates are:

	Voters (to 2/15/87)	Non-Voters (to 2/15/87)	All (2/16-9/7/87)
Conversion from Supporting to Attending	\$15	\$20	\$30
Attending	N/A	\$40	\$50
Children's Admission	N/A	\$20	\$30

Supporting Memberships: \$20 at all times. (Note that all 1989 Site Selection Voters already have Supporting Memberships in Noreascon 3.)

Children's Admissions may only be purchased in conjunction with an Attending Membership. No voting rights or publications come with this Admission. Children must be under 12 years of age at Noreascon 3.

A Supporting Membership or a Children's Admission may be converted to an Attending Membership at any time by paying the difference between it and the current Attending rate.

## FOREIGN AGENTS

AUSTRALIA Carcy Handfield  
Box 1091  
Carlton, Victoria 3053

UK Colin Fine  
205 Coldhams Lane  
Cambridge CB1 3HY

## VOLUNTEERS

Yes! We want you! But with the three-year lead-time, we're not ready to make any specific assignments. Please write to us about the areas you're interested in working on and we'll contact you when we begin staffing.

## FOR INFORMATION write to:

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

If you move, please send us your change of address. It's a long time until the convention and we do not wish to lose you.

*The Fiftieth Anniversary Worldcon*

## INFORMATION DESK

This year Information will be near the Registration Booth in the Republic Foyer on the Plaza Level, the second floor.

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

Our hours for the con this year are:

Friday:	Noon to 8 PM
Saturday:	10 AM to 6 PM
Sunday:	10 AM to 4 PM

## NEWSLETTER

*Helmuth, Speaking for Boskone* is the convention newsletter. It will give you up-to-the-moment information on awards, program changes, newsy tidbits and, oh yes, the party listings.

We plan to produce *Helmuth* twice on Friday and Saturday, and at least once on Sunday. You can pick up a copy (free, of course) at the Information Desk, the Con Suite, the freebie area, and other locations.

*Helmuth* is always looking for news items. Write up your contribution or party announcement (legibly, please) and leave it at the Information Desk.

## PEOPLE MOVER

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

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

People Mover is located in Liberty A on the second floor, the Plaza Level. We are running a Gopher Hole, complete with soda and munchies, for people who volunteer to help. We will be open the following hours:

Friday:	Noon to 8 PM
Saturday:	9 AM to 7 PM
Sunday:	9 AM to 6 PM

All volunteers receive a Helper's ribbon. Those who work more than eight hours will receive a T-shirt with artwork by Merle Insinga as a special thank you.

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

## TECHNICAL HELP

Manual labor for those who like to be the first to go to work and the last to finish -- with maybe a little break in the middle. Technical includes:

- ▶ Electrical stuff like Art Show and Hucksters' Room lighting
- ▶ Miscellaneous at-con maintenance
- ▶ Clearing it all away at the end

Remember, the guy with the Phillips-head screwdriver is the Master of the Universe!

## PROGRAM

1987 celebrates twenty years of NESFA, the organization that brings you Boskone. We hope that this year's program will be the best ever.

Along with traditional science fiction panels, talks, readings, etc., we will have significant art, science, and fan components in the program of Boskone XXIV. Our exciting guests, C.J. Cherryh, Barclay Shaw, and Tom Clareson, will contribute strongly to this (un)conventional mix... we think you'll like it too!

Most program items will take place on Saturday and Sunday afternoons, but we'll have a number of items on Friday and Saturday evenings, and late at night. We'll even have some (dare we say it?) mid-morning programs! We've arranged a Writers' Workshop (by reservation only), an Artists' Workshop, an area to workshop filk materials, and a multi-session costumers' workshop. The Trivia Bowl (running through Saturday, with finals Sunday) will test your knowledge of science fiction: if you think you know it all, this is your chance to find out!

...And we're having the Gunderson Corporation, a Filk Concert, the "Eye of Argon" reading (Friday night), and, as always (*sigh*) Punday on Sunday.

Be there!



## FRIDAY NIGHT FESTIVITIES

From 8 to 11 PM on Friday night, most of the partitions between the Grand and Republic ballrooms will be removed. In the Grand Ballroom area, traditional wild party activities will occur, Skylark and other awards will be presented, costumers will have a chance to display their work and may have it videotaped if they wish, and a cash bar will be set up. The Republic area will provide a quieter place for people to mingle and SMOF, and will provide some room to either sit comfortably, or perhaps talk to and get autographs from some of the pros seated around the room's perimeter.

Simultaneous with Meet the VIPs we will hold the "usual informal Boskone masquerade". What we mean by this is: no masquerade class divisions, no formal presentations, no formal judging. However, so ribbons will be awarded to costumers we think are neat and a stage will be available to walk across so costumer can be seen. If we are lucky, videotapes of this will be viewable at a program item on Sunday.

If adventure is more your speed, you can try collecting autographs from some of our Mystery VIPs (cheat sheets provided!), and take home a special Boskone XXIV souvenir (or even win an exciting Door Prize!).

Curious? Read all about it in *Helmuth* on Friday...

## DISCUSSION AND SPECIAL INTEREST GROUPS

A Discussion Group is a small group of people who sit around and chat about someone or something. Sometimes this someone or something will put in an appearance so that you can discuss it with itself, but generally not. Boskone will be providing a number of Beacon Complex rooms, on the third floor, and at times rooms in the Liberty Complex on the Plaza Level, second floor, for Discussion Groups. Should you desire to hold one, we will attempt to give you a room (if we can - sign up early in the con).

We will be setting up quite a few Discussion Groups pre-con, but expect to have plenty of space for you. To sponsor a Discussion group, to sign up for one, or for more information, check with the Information Desk. Listings of Discussion Groups will appear in *Helmuth*.

## AUTHOR'S READINGS

Each year, many of the authors attending Boskone read from works they have written or are currently writing. This year is no exception and we will have many varied and interesting readings. Liberty E on the Plaza Level, second floor, will be devoted to single and anthology author readings. Look for a schedule in the pocket program, in *Helmuth*, the daily newsletter, or ask at the Information Desk.

## FILMS

This year, Boskone films will start late Friday and run through Sunday afternoon, with appropriate breaks. The schedule will be available at the freebie table. Like all other theatres in Massachusetts, there is **NO SMOKING** in the film room. The film program will be presented in the Grand Ballroom. The program will include: shorts, features, a 2 AM Turkey, good stuff and *Otter Trash*. The silent version of *The Hunchback of Notre Dame* will be shown at 8 PM on Saturday with a live accompaniment by John Kiley.

There will be no video program this year.

## CON SUITE

The Con Suite is the site of the Boskone-sponsored open party. This year we are running around-the-clock. Our hours are:

**Friday 3 PM to Monday 5 AM**

The Con Suite is a comfortable place to wander to for a quick snack, a social stop, or an alternative to other convention activities. As usual, we will not be serving alcohol, but will have a variety of liquid and solid substances.

Stop by and say hello, **blow some bubbles**, or just relax. You'll find us located in Commonwealth, with the smoking Con Suite in Jefferson; both are on the third floor.

The Con Suite changes a bit every year in response to your wants and needs. Due to popular response we will stay open the entire con. As always, we will have munchies and popcorn, plus more nutritious food like cheese, vegetables, dried fruits, and nuts. Please let us know what you like or dislike; this helps us to plan future Con Suites.

## PARTIES

We want to encourage Boskone attendees to mix, meet, and have fun. Therefore, we provide starter kits, called Party Seed, to anyone meeting the following criteria:

- ▶ The party is open to everyone registered for the convention.
- ▶ The party is registered with Information prior to 5 PM of the day it is being held. It will be announced in the newsletter (*Helmuth*) and posted on the appropriate bulletin board(s).
- ▶ Delegates from the party must arrive to pick up their Party Seed with the receipt given them by Information between 6 and 8 PM.
- ▶ No fliers or other forms of advertising are taped, tacked, glued, or pasted anywhere in the hotel except the designated places.

It is good to write or call ahead and inform us of your intention to host a party, but it is still necessary to go

through the registration process at the con. If you plan a party during the day, talk to Information as soon as possible to make special arrangements (yes, we can be flexible). Party Seed typically consists of a modest quantity of carbonated beverage, and some munchies. Party Seed will not refresh an open party for long -- the purpose is to support your effort and get things started.

## WORLDCON BIDS

A number of groups are bidding for the right to hold future World Science Fiction Conventions. They throw parties to help inform fans about their bids. Here's a list of the announced bids:

Los Angeles in '90

PO Box 8442, Van Nuys, CA 91409

Holland in '90

PO Box 95370, 250 9CJ, The Hague, Netherlands

Chicago in '91

Jugoslavia in '91

Sydney in '91

DC in '92

Orlando in '92

Cleveland in '94

Milwaukee in '94

Perth in '94

Winnipeg in '94

Along with real bids, there will also be some hoax bids throwing parties.

The 1987, '88, and '89 Worldcons have already been chosen. Their addresses are:

1987: *Conspiracy '87*, PO Box 43, Cambridge, England  
CB1 3JJ (to be held in Brighton, England)

1988: *Nolacon II*, Box 8010, New Orleans, LA 70182 (to be held in New Orleans)

1989: *Noreascon III*, Box 46, MIT Branch Post Office, Cambridge, MA 02139 (to be held in Boston)

We hope that all of these conventions will have membership tables by the Art Show in the Exhibit Hall.

## SPECIAL EVENT -- BOXBORO

Boxboro Fandom will be holding an open party, 9 PM on Saturday Night. This year's theme is:

### Boxboro Meets Ghodzilla Fandom

Our friend from Tokyo sends this message: "I, Ghodzilla, terror of the universe, have heard of this Boskone business. I've decided to come and take a closer look with some of my friends (heh, heh!). You have been warned!"

## NORTHEAST SF CLUBS

There are a number of SF-related clubs in the Northeast. We plan to make this listing a permanent feature of the Boskone Program Book -- Please let us know about your club for next year. Here is only a partial list:

Boston Star Trek Association

Box 1108, Boston, MA 02103, Emphasis on Star Trek fandom, throws an annual ST con.

Boxboro Fandom

c/o Mark Norton & Brigid Cassidy, 59 New Estate Road, Littleton, MA 01460. Boxboro Fandom came into being to throw an open theme-party for Noreascon II. Since that time, bigger and better parties have been a hallmark of their activities.

HUMANALO

c/o Steven Goldstein, 20 Valencia Drive, Nashua, NH 03062. Southern New Hampshire group.

The Lunarians

PO Box 338, New York, NY 10150. Large, old New York City club, which meets the third Saturday of the month, and sponsors Lunacon.

MCFI (Massachusetts Convention Fandom, Inc.)

Box 46, MIT Branch Post Office, Cambridge, MA 02139. This is the group that ran Noreascon II, and will be running Noreascon III in 1989; emphasis on Worldcon bidding/running.

MITSFS (MIT Science Fiction Society)

W20-473, 84 Massachusetts Ave, Cambridge, MA 02139. "We're not fans, we just read the stuff." College club with huge library of science fiction, meets at 5 PM Fridays during the academic year in the MIT Student Center (Room W20-473), Cambridge, MA. Phone 225-9144 for information.

NESFA (New England Science Fiction Association, Inc.)

Box G, MIT Branch Post Office, Cambridge, MA 02139. Large group that runs Boskone, publishes books and fanzines, holds frequent meetings, and has a clubhouse in Somerville.

New Haven SF & Fantasy Association

c/o Chris Riesbeck, 65 Englewood Drive, New Haven, CT 06515.

NNHSSFC (Newton North HHS Science Fiction Club)

c/o Monty Wells, Beals House, Newton North High School, 460 Lowell Ave, Newtonville, MA 02160. High school club for students at Newton North High School.

Northeastern University Tactical Society

c/o Jim Anderson, Jr., 60 Alden Street, Foxborough, MA 02035. College club which emphasizes fantasy gaming, role-playing, and tactical simulation, meets frequently on NU campus. Call 543-2102 for information.



## RISFA

c/o Don & Sheila D'Amassa, 323 Dodge Street, East Providence, RI 02914. Informal SF group, meets the second and fourth Saturdays of every month.

## RISFA North

c/o Beth Cohen & Topher Cooper, 67 Menotomy Road, Arlington, MA 02174 (646-4018), or Morris Keesan & Lori Meltzer, 9 Surry Road, Arlington, MA 02174 (OI-OI-VEI). Informal SF group, meets the first Saturday of every month.

## Tesseract

University of NH Science Fiction Society, The Mub, University of NH, Durham, NH 03824. College club.

## UMSFS (UMASS Science Fiction Society)

RSO 352, University of Massachusetts, Amherst, MA 01003. College club, large library.

## University of Connecticut Science Fiction Society

c/o Karl L. Hakmiller, Department of Psychology, University of Connecticut, Storrs, CT 06268. College club.

## Worcester State College Science Fiction Society

c/o N. Barraford, 202 South Main Street, Sherborn, MA 01770. College club.

## WPISFS

WPI Box 2544, Worcester Polytechnic Institute, Worcester, MA 01609. College club.

## MURAL

The mural allows an outlet for fannish creativity and artistic temperament. Boskone supplies you rolls of paper and some colored markers. You do the rest. Past results have varied from anti-Smurf diatribes to a signed Gahan Wilson original. The mural will be located in the Con Suite. The quality of the work will determine its disposal; in the past selected portions have been sold in the Art Show Auction -- cheap original wallpaper, insulation for your attic, or kindling for your stove.

## ART SHOW

Welcome to the Boskone XXIV Art Show, the largest science fiction and fantasy art show on the East Coast. This year's show contains artwork by more than 160 artists, including an extensive exhibit of Official Artist Barclay Shaw's work.

**Viewing the Artwork:** The Art Show is located in the Sheraton's exhibit hall, one floor below the lobby, next to the Hucksters' Room. It will be open for viewing from 8 PM to 10 PM on Friday, 10 AM to 10 PM on Saturday, and from 10 AM to noon on Sunday.

**Voting for Artwork:** All convention attendees are eligible to vote for *Best Professional Artist* and *Best Amateur Artist*. Ballots are available at the Art Show desk, and must be turned in by 10 PM Saturday.

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

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

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

**How to Bid for Art:** Each piece of art has a bid sheet that provides information about it and space for eight (8) written bids. If a piece is for sale, its bid sheet will show the minimum bid that the artist will accept; otherwise, it will be marked NFS (Not For Sale). Whenever the Art Show is open, you may bid for a piece by putting your name, bidder number, and bid on the first available line on its bid sheet. If you enter a bid without a bidder number or write the number down incorrectly, your bid will be declared invalid. If all the lines are used, the piece will be sent to the voice auction which will begin at 2 PM Sunday. Bids may not be withdrawn or altered.

At Noon on Sunday the show will be cleared and closeout will occur. Each piece which is for sale will fall into one of the following categories:

1. Art with 8 Bids: Will be sent to auction (at 2 PM).
2. Art with 1 to 7 Bids: The high bid will be marked and the work is sold to that bidder.
3. Art with No Bids: If the artist allows his/her work to be sold after closeout (as indicated on the bid sheet), the first line on the bid sheet will be circled. When the show reopens at 1 PM, you can immediately purchase that piece by writing in your bid. Note that the after-closeout price (as indicated on the bid sheet) may be higher than the original minimum bid. It is thus advisable to bid on a piece before closeout rather than counting on picking it up when the show reopens (at that point the piece may no longer be available, or, if available, may cost more).

**Buying Art at Auction:** A voice auction for items with eight written bids will be held on **Sunday from 2 PM to 3:30 PM**, in an area adjacent to the Art Show. To bid at the auction, you must register to bid if you have not already done so. If you are the winning bidder for a piece, you must give your name and bidder number to the auction staff. A piece that receives no bids at the auction will be sold to the highest bidder on the bid sheet, whether or not the bidder is present at the auction. Artwork will not be paid for at the auction, but will be marked as sold and rehung in the Art Show. This allows bidders to pick up and pay for all their artwork at the same time, whether it was purchased by written bid or at auction.

**Pick-up and Pay:** The Art Show will be open for buyers to pick up and pay for the artwork between **1 PM and 4 PM on Sunday**. During this time you must collect and pay for all your purchases, whether bought at auction or by written bid. If someone else is picking up artwork that you have bought, that person must have a written authorization from you. (Do this when you get your bidder number.) Exceptions to these hours will be made only in unusual circumstances; please see the Art Show desk if you have a problem. If you are the successful bidder on a piece, but do not pick it up, you will be liable for the amount plus tax and any expenses we incur in finding you and sending your purchase to you.

When you are ready to pay for your art, take your artwork from its table or panel to the sales area, located next to the Art Show, on the far side from the main entrance. **Do not remove the bid sheet from the artwork!** If you have purchased more pieces than you can carry, or if you need access to a locked display case, ask for help at the desk.

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

When the paperwork is completed, present it to a tally clerk, who will ask you for identification, check the form for correctness and legibility, and remove the bid sheets from the artwork. Then go to one of the payment stations, which will be divided according to type of payment. They will take your money and mark your copy of the tally sheet so that the guard will allow you to leave with your purchases.

We will provide some wrapping materials -- tissue paper, brown paper, and bags -- so that you can protect your artwork as you carry it away.

**How to Pay for Art:** Art may be paid for with cash or traveler's checks, or by personal check, MasterCard, or VISA. We will require that you present two IDs (one being a picture ID) and that personal checks have your

name imprinted on them. Payments must be made in U.S. funds.

**What You Are Buying:** When you buy a piece of artwork, you have bought only the physical possession of it and the right to display it. You have **not** bought the right to reproduce the work, whether for commercial or private use. Buyers who wish to reproduce artwork they have purchased must make arrangements directly with the artist(s).

#### Art Show Schedule:

Friday	Noon to 8 PM to	6 PM 10 PM	Artist Check-In Art Show OPEN
Saturday	10 AM to	10 PM 10 PM	Art Show OPEN Award voting ends
Sunday	10 AM to Noon to 1 PM to 2 PM to 4 PM to	Noon 1 PM 4 PM 3:30 PM 6 PM	Art Show OPEN Closeout Pick-Up and Pay Auction Artist Pick-Up

#### Important Points to Remember:

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

### HUCKSTERS' ROOM

The Hucksters' Room will again be in the Sheraton's exhibit hall, located one floor below the main lobby, next to the Art Show. There will be about 130 tables representing about 85 dealers. The open hours are:

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

This year we have gone to extra effort to make sure that the most diverse merchandise possible will be there. Besides what is normally at Boskone you will find a larger than usual number of books in the room with



stuff you may not have seen before. This is in addition to the usual assortment of art prints, T-shirts, buttons, jewelry, sculpture, posters, and other SF-related items.

## GAMES

**Computer Games:** This year our computer games room features a DEC PDP-11/23. We will have a variety of computer games, both "Adventure"-style and arcade-types. There will be enough terminals to allow six people to play at a time (with no limit on the number of kibitzers). Computer games will be located in Kent, on the third floor.

The hours of the computer games room are:

Friday	4 PM to 6 PM
Saturday	10 AM to 6 PM
Sunday	10 AM to 4 PM

## DRAGONSLAIR

*Dragonslair* is young people's programming. It is for kids aged five to twelve. Participating children must be convention members. There will be on-going programming throughout the convention in Beacon D & E on the third floor. Kids can come here to talk, play games, watch the movies, join in the activities, or just relax. During the weekend we plan to have computer games and other fun things. There will be instruction on making costumes and other fabric creations. We will also have videotaped movies, a crafts area you can create anything with the junk that we have, a mural where you can doodle and draw, and computers.

If you have any ideas or suggestions, come up to *Dragonslair* and tell us about it. Watch our posters, our flyer at Registration and the newsletter (*Helmuth*), or stop by the Information Desk for the schedule of events for each day.

This year our hours are:

Saturday	10 AM to 6 PM
Sunday	10 AM to 4 PM

## BABYSITTING

Babysitting is for infants to five-year-olds. If your child is five or older, he or she should go to *Dragonslair*. Children must be convention members to use Babysitting, but there is no other charge. Babysitting will be located in a hotel suite, and will be open for the hours listed below. Please note that it will close from 5 PM to 6 PM on Friday and Saturday to allow the staff to eat. **Please observe these times - there will be a hefty charge for late pickups.**

Our sitters are super. They have been with us since we started this facility. They are very loving and competent

# Genericon III

Box 66, Rensselaer Union,  
R.P.I., Troy, NY 12180-3590.  
April 3, 4, & 5, 1987.

Guest of Honor  
**Joan Vinge**  
Artist Guest of Honor  
**Dawn Wilson**  
Special Guest  
**Esther Freisner**

Memberships: \$12, until March 22,  
Thereafter and at the door: \$14.

For information, contact:

Art Show..... Bryan Cholfin,  
Dealer's Room.... Eric Luce  
Gaming..... Frank Filz  
Masquerade..... Henry Welch  
(contact at above address)



**RSFA**

and can handle emergencies. So bring your child to Babysitting and enjoy the convention without worries.

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

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

Our hours this year are:

Friday	Noon to 5 PM	6 PM to Midnight
Saturday	9 AM to 5 PM	6 PM to Midnight
Sunday	9 AM to 5 PM	6 PM to Midnight
CLOSED 5-6 PM ALL DAYS		

## FILK

The word "filk" may well have originated as a misprint on a Worldcon program, but it has come to mean the folk music of Science Fiction, Fantasy, and Fandom. There is great diversity in this field, from old fantasy ballads to parodies reminiscent of *Mad* magazine to songs of the Space Age that bring tears to your eyes.

**Filk Concert:** There will be a filk concert on Saturday afternoon. Our first concert last year was well received, and we will have a real sound system this year. This activity is for anyone with an interest in music, not just filk fanatics. The program was not finalized as this book goes to press, but you can pick up a concert program at the convention.

**Filk Contest:** Little information about the contest was available when this book went to press because the contest deadlines had not yet passed. The entries will be available to read or sing at the evening sings, and the winners will be announced and their awards presented at the filk concert on Saturday. Our thanks to those who submitted entries.

**Filk Sings:** A multi-track self-service filk program runs all three nights of the conventions. Beginning after most activities have closed, it offers an alternative to the many parties and continues until dawn or the expiration of the last fan. Non-alcoholic throat lubricant (caffeine solution and soft drinks) will be provided in all the rooms.

In one room, we have a group sing. A piano and loaner copies of the NESFA Hymnal are provided. If you think you can't sing, you're wrong. This sing-along to the tunes of old favorites in the fannish key of *off* requires no detectable musical skill. This activity is Boskone's traditional introduction for the first-time filker.

In the other two rooms, we have bardic sings. The fans take turns singing, and some only come to listen. The group room will turn into a third bardic room when the group singers run out of steam, which happens early when everybody sings. There are several rooms because it takes too long to get around the room if too many fans are waiting their turn to sing.

The bardic sings rely on people who bring their guitars and autoharps to provide accompaniment. At past Boskones, this activity was mostly hidden away in hotel rooms, but we hope that filkers will come and sing where others can hear them. Filk contest entrants are encouraged to come and give the authoritative interpretation of their work. Tape recorders are commonly brought to help learn new songs.

## STORY CONTEST

The winner of the New England Science Fiction Associations Story Contest is announced at Boskone. The contest is open to all amateur writers (defined for this year as someone who had not had a professional publication prior to Septmeber 1st, 1986) who submit a story of under 7,500 words in length prior to the deadline (this year's deadline was November 1st, 1986). The approximately twenty stories were subjected to a preliminary screening by a panel of judges from NESFA. The final six stories were then sent to this year's Boskone Guest of Honor, C.J. Cherryh, who will choose the winner. The award, a plaque and a free

Boskone XXV membership, will be presented Friday evening at the Meet the VIPs party.

For information on how you can enter next year's Story Contest, write to:

Story Contest  
c/o NESFA  
Box G, MIT Branch Post Office  
Cambridge, MA 02139-0910

## THE BOSKONE ONE-SHOT

The Boskone One-Shot will be in the Con Suite throughout the weekend. Contributors who include their names and addresses with their creation will receive their own copy of the one-shot, which will be electrostencilled, mimeoed, and mailed out after the convention.

## REGISTRATION

Boskone XXIV Registration is located in the Republic Foyer on the Plaza Level, the second floor. Our hours are:

Friday	3:30 PM to	10:30 PM
Saturday	9:30 AM to	7:30 PM
Sunday	10:30 AM to	2 PM

After main registration closes, people may be able to register in the Hampton Room.

**Cost:** Anyone who will be attending any part of the convention independently must register for \$27. Registration includes babysitting for registered children. If infants will not be attending any part of the convention by themselves and will always be accompanied by an adult, they need not be registered, but they will not be allowed to use babysitting.

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

If you lose a badge, please do the following:

1. First check with the Information Desk to see if it has been turned in.
2. If it was not turned in and this is the first time you have lost your badge, go to the Solutions Desk in Registration. You can get a replacement there for \$5.
3. If it was not turned in and this is the second (or subsequent) time you have lost your badge, you must re-register at Registration for \$27.

**Boskone XXV:** You may preregister for Boskone XXV, to be held at the Sheraton-Boston on February 4th to 6th, 1988, at the NESFA Sales Table in the Hucksters' Room. The price had not been set as of the time this went to press.



## THE REGENCY DANCE

From around 4 PM to 8 PM on Sunday in the Republic Ballroom, Boskone XXIV will hold its usual Regency Dance and Tea. The event will not begin until after the Art Show Auction has been completed. The Regency Dance has become a traditional "alternate universe" event at Boskones, growing out of the affection for Georgette Heyer felt by a small group of us.

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

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

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

## OUT OF THE CLOSET AND INTO THE UNIVERSE



**The Gaylaxians** is a social group for gay people and their friends who are interested in science fiction and fantasy literature and media which meets monthly in Massachusetts.

**The Gaylactic Network** is a nation-wide organization whose purpose is to help gay science fiction and fantasy fans to contact and meet each other and to help them start gay fandom groups in their areas of the country.

For more information, please write:

**GAYLAXIANS or  
GAYLACTIC NETWORK  
P.O. BOX 1051, BACK BAY ANNEX  
BOSTON, MASSACHUSETTS 02117**

## SCAVENGER HUNT

This year the MIT Science Fiction Society will be running the Boskone scavenger hunt. The hunt began one month before the con. It will end Sunday afternoon. Contestants will be judged on the number of items scavenged and the "uniqueness" of the items turned in. So come and see the fun, Sunday afternoon in Beacon H.

## A NEO'S GUIDE TO BOSKONE

(or: How I learned to Filk and Stop Sleeping)

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

### Survival Tips

1. Sleep: Hotel rooms are expensive, and parties run late, but try to get some sleep during the con. People have gone without sleep for three days, but they don't enjoy it. If you are driving home Sunday, sleep Saturday night — we don't want to lose any fen to accidents.

2. Eat: Not eating, or eating the wrong stuff, will put a big crimp in your plans. Food may seem expensive, but is less so than gastroenteritis. And remember, booze is not a substitute for food.

3. Mind-altering substances: Please restrict smoothing to private rooms; there are laws regarding public intoxication in Massachusetts. Fandom is currently the most well-behaved group of conventions, don't spoil the record by starting fights, destroying property, etc., while under the influence (or even while sober). Some of our security is provided by Boston police, who will arrest people for the use of substances outlawed in the Commonwealth of Massachusetts.

**A special warning to drivers after partying:** Massachusetts recently enacted a new, very tough, drunk driving law. If you are caught driving with a blood alcohol level higher than .1%, you will automatically have your license suspended until your trial, and can face heavy fines and prison terms.

4. Money: Keep track of expenses. If you buy the complete set of *Repulsive Stories* in the Hucksters' Room and don't have enough left for the plane back to L.A., you have a long walk ahead of you. Don't leave money in your room, and don't let someone else hold it for you. Safety deposit boxes are available free for registered guests from the hotel, on a first-come, first-served basis.

5. Costumes: Please don't wear them outside the hotel. Boston is like any other city, and outlandish clothing is likely to attract all the wrong kinds of attention.

### Practical Tips

1. Art Show: Be at the closeout on Sunday, and guard your bids; there is a flood of bidding just before the

sweep closes down the show. Never have more high bids at one time than you can afford to pay. If you win, all those pieces go to you and you have to pay for them. If you can't, the Art Show staff will not be amused.

2. Hucksters' Room: If possible, check out the product before you leave. If you buy a weapon, it must be wrapped up when you leave the room.

3. Program: There is more than you can possibly see (even if you are Ben Yalow). Boskones have more than one thing happening at once. Get a schedule the first day, and check off what you want to see. If you miss a *Cleveland Kuchinich* and the *Puddle of Fire* slide show to see *Battlestar Galactica* for the fifth time, you may never forgive yourself.

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

-- James M. Turner

## DON'T GET SICK AT THE CON

Have a good time at Boskone, but don't ruin it by running yourself into the ground. Happy, exciting times can be as much of a stress on your system as hardship.

Don't make the mistake of trying to do without sleep, intending not to miss one golden minute. Every year, I see folks bragging about not sleeping for the whole con. They're the ones who are stumbling into walls towards the end -- so punchy from lack of sleep, almost nothing is registering. Four or five hours of sleep a night are a bare necessity for the brain to continue functioning properly, allowing you to enjoy and appreciate what's going on.

Eating is also very important. If you are on a very limited budget, and have decided to save every dime for the Hucksters' Room and/or Art Show, then pack a bunch of peanut-butter-and-jelly sandwiches. They keep well without refrigeration, and if you allot a few dollars for frappes or milk to wash them down, you'll be taking in enough protein and carbohydrates to avoid the low blood sugar whirlies. Two proper meals a day will keep you functioning better than one.

If you have any chronic health conditions, don't neglect them. Take your medications with you, and take them when you are supposed to. They don't do you any good forgotten in a pocketbook or knapsack. Also, lots of medications, especially many of those for asthma, arthritis, and epilepsy, can be caustic to your stomach. You must line your stomach with food or milk to prevent side effects when you take them.

A lot of partying will be going on. People who do not do much drinking usually, may suddenly find themselves exposed to a lot of alcohol, and get carried away with the party spirit. Drinking large amounts, especially on an empty or near-empty stomach, is an invitation to disaster. Coat your stomach with food or milk before you start partying. Space your drinks. Alternate the alcohol with soda or juice. Becoming sick or hung over is a real

waste of time at a con. (Also see information on **Massachusetts Laws in previous article**).

For several reasons, Boskone does not maintain a first aid station. There are, within a few square miles of the Sheraton-Boston, probably more hospitals than anywhere else in the world in a similar mixed area; they include the New England Medical Center, Massachusetts General Hospital, Beth Israel Hospital, Brigham and Women's Hospital, and Children's Hospital, all of which have emergency rooms. These and many other hospitals can be located via the phone book or the hotel.

The Sheraton does not maintain a doctor on call. However, they will assist you with telephone numbers and directions to any of several nearby hospitals. For medical emergencies with children, they suggest Children's Hospital, whose emergency room can be reached at 735-6611. For dental emergencies, you can reach the Metropolitan District Dental Society at 969-6663, where there are always 1 or 2 dentists on call. You may need transportation to reach their offices.

-- Lois H. Mangan, RN

## HOTEL INFORMATION

Boskone XXIV returns once again to the Sheraton-Boston, which is both the flagship of the Sheraton Hotels and the site of many previous science fiction conventions. Boskones and Boston Worldcons at the Sheraton seem to be a tradition.

There are many reasons for this, not the least of which is the traditional spirit of cooperation between the Boskone Convention Committee and the staff of the Sheraton-Boston. Both share the goals of providing the professional and the fan with the facilities and services they need to assure that each Boskone will be friendly and productive.

As was the case last year, we expect to have (by the time you read this) occupied the entire North Tower and a substantial part of the South Tower of the Sheraton. Hospitality Suites and convention bidding receptions, as well as several smaller room meetings, will be concentrated in the North Tower. These events will be published in *Helmuth* and be posted at the convention information desk.

The hotel's several restaurants will provide for every fan's taste and budget. *Apley's* continues to set a standard for hotel dining in Boston, and the *Edible Express* (after last year's tremendous success) will again remain open until 3 AM serving fannish foods and ice cream.

In keeping with the spirit of cooperation and good conventioning, experienced fans will remember to keep their valuables in one of the hotel's safe deposit boxes; to make sure they post meeting notices only on the bulletin boards that will be set up at various places in the hotel and in convention areas (not on the walls or



in the halls); and to lock and chain their doors while sleeping (to assure undisturbed rest after late night meetings).

Considerate costumed fans will also remember to be careful that their costume make-up remains with them, and not on the last chair or wall they occupied.

## GUARDS

As Boskone has grown, we have found it necessary to hire guards. Some of them are used to provide security for the Art Show and Hucksters' Room, some for providing security to other parts of the convention, and some to do badge checks. Please make a reasonable effort to cooperate with our guards. By keeping out crashers we ensure that your membership fee won't be pay for services to those who don't have the courtesy to pay. If you believe that a guard is acting unreasonably, please report this to the Boskone Committee, but keep in mind that they are human and that their job is not necessarily easy.

## THEFT PREVENTION

Large conventions such as Boskone unfortunately attract professional thieves. In the excitement of the convention, people sometimes forget normal caution and leave valuables such as cameras or pocket books in the open, unattended. With convention attendance in the thousands, one can not even assume that all the convention members approach things with an appropriately friendly attitude. There have been thefts and other incidents at previous Boskonos. Please use common sense, watch your valuables, follow hotel suggestions concerning your security and safety, and report vandalism and similarly inappropriate activities to the hotel and the Boskone committee. Note that no one on the Boskone committee has authority to take custody of, or responsibility for, your valuables.

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## SKYLARK

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

Previous recipients of the Skylark are:

Frederik Pohl	1966	Anne McCaffrey	1976
Isaac Asimov	1967	Jack Gaughan	1977
John W. Campbell	1968	Spider Robinson	1978
Hal Clement	1969	David Gerrold	1979
Judy-Lynn		Jack L. Chalker	1980
Benjamin del Rey	1970	Frank Kelly Freas	1981
No award	1971	Poul Anderson	1982
Lester del Rey	1972	Andre Norton	1983
Larry Niven	1973	Robert Silverberg	1984
Ben Bova	1974	Jack Williamson	1985
Gordon R. Dickson	1975	Wilson (Bob) Tucker	1986

This year's Skylark will be presented at the Friday Night Festivities.

## NESFA

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

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

For the Boskone we usually publish a limited edition hardcover book of material by the Boskone Guest of Honor. Recently we have also done similar books for the World Science Fiction Conventions. We also regularly publish an annual index to the SF published in the professional magazines and the original anthologies (and occasionally a cumulative index). We also put together filksong books and diverse other strange ventures such as the Index to the American editions of Perry Rhodan and a Concordance to Cordwainer Smith.

On 4 November 1985, NESFA purchased 502-504-504A Medford Street, Somerville, Massachusetts (625-2311) for use as a clubhouse. This makes NESFA only the second SF club in the country to own a clubhouse, the first being the Los Angeles Science Fiction Society (LASFS). 502 and 504A house small businesses which

are now tenants of NESFA. 504 was previously Frank's Tailor Shop, and has undergone extensive renovation to be brought up to standard for public meetings and made suitable for NESFA's use.

Meanwhile, NESFA continues to socialize, but in a less organized manner than Boskone or our publishing activities. Included are meetings, special programs (we recently have hosted Hal Clement, Melissa Scott, and Joe Haldeman), parties, game nights, discussion groups (even to talk about SF), and almost anything else we can think of.

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

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

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

NESFA membership comes in the following flavors: Subscribing, General, and Regular. Subscribing membership is open to anyone for dues of \$15 a year. For this you get the newsletter, a discount on some NESFA publications, and any copies of the club fanzine *Proper Boskonian* that happen to appear; you are also eligible to contribute to *APA: NESFA*. People who regularly attend meetings usually become eligible for General Membership. Regular Membership is based upon recognized significant commitment to NESFA by contributions to the club and its projects, and gives the right to vote, and the responsibility to help the club work well.

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

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

## HONORARY MEMBERS

NESFA has on occasion singled out people to become Honorary Members for significant service provided to

the club. Traditionally Boskone guests are made Honorary Members. NESFA's Honorary Members are:

Poul Anderson	Doc Lowndes
Isaac Asimov	Carl Lundgren
Robert Bloch	Anne McCaffrey, FN
Barbara Bova	Shawna McCarthy
Ben Bova, FN	Marvin Minsky
John Brunner	Larry Niven
L. Sprague de Camp	Marilyn Niven, FN
Judy-Lynn Benjamin del Rey, FN	Cory Panshin, FN
Lester del Rey, FN	Frederik Pohl
Gordon R. Dickson	Karen Blank Ranade, FN
Vincent Di Fate	Jeanette Reynolds
Tom Doherty	Mack Reynolds
Bob Eggleton	Jeanne Robinson
Frank Kelly Freas	Spider Robinson
Freff	John Schoenherr
Paul F. Galvin, FN	Elliot Kay Shorter, FN
Jack Gaughan	Clifford D. Simak
David G. Hartwell	Rick Sternbach
Frank Herbert	Harry Stubbs, FN
Rusty Hevelin	Harry Warner, Jr.
Steven Kallis, Jr.	Peter Weston
Damon Knight	Kate Wilhelm
Tanith Lee	Gene Wolfe
	Donald A. Wollheim

## THE FELLOWSHIP OF NESFA

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

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

Claire Anderson (1984)  
Dave Anderson (1981)  
Dr. Isaac Asimov  
Krissy [Benders]  
Ben Bova  
Brons [James Burrows] (1983)  
Ann A. Broomhead (1977)  
William Carton (1978)  
Judy-Lynn Benjamin del Rey  
Lester del Rey  
William H. Desmond  
Michael DiGenio (1983)  
Donald E. Eastlake III (1978)  
Jill Eastlake  
Richard Ferree (1986)  
Dr. George Flynn (1978)  
Ellen F. Franklin (1977)  
Paul Galvin  
Wendy Glasser (1981)  
Richard Harter



Charles J. Hitchcock (1979)  
Kath A. Horne (1981)  
Dr. James F. Hudson (1979)  
Wendell Ing (1980)  
Marsha Elkin Jones  
Rick Katze, J. D. (1980)  
Linda Ann Kent  
Deborah King (1982)  
Dr. Anthony R. Lewis  
Suford Lewis  
Selina Lovett (1977)  
Anne McCaffrey (1977)  
R. Terry McCutchen (1977)  
Edwin W. Meyer  
George and Andrea Mitchell  
Marilyn J. Niven

Dr. Mark L. Olson (1985)  
Cory Seidman Panshin  
Frank Prieto  
Karen Blank Ranade  
A. Joseph Ross, J. D.  
Elliot Kay Shorter  
Robert J. Spence (1980)  
Col. Harry C. Stubbs  
Leslie J. Turek  
Patricia A. Vandenberg (1981)  
David A. Vanderwerf  
Monty Wells (1983)  
Andrew Adams Whyte  
Robert Wiener  
Jo Ann Wood (1978)  
Ben Yalow (1986)

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*chair of 1986 Boskone  
and 1989 WorldCon*

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*editor of Shayol  
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## BOSKONE LIFE MEMBERS

### Honoraries:

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Frederik Pohl	Dr. Isaac Asimov	Jeanne Robinson	Kate Wilhelm
Damon Knight	Anne McCaffrey, FN	Tanith Lee	Carl Lundgren
Larry Niven	Poul Anderson	Donald A. Wollheim	Shawna McCarthy
Jack Gaughan	Ben Bova, FN	Mack Reynolds	Robert Bloch
Gordon R. Dickson	John Brunner	Gene Wolfe	Bob Eggleton
L. Sprague de Camp	Frank Herbert	Vincent Di Fate	Tom Doherty

### Other:

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Dave Anderson, FN	Roy Krupp	Rhymer
Donald E. Barth	Devra Michelle Langsam	Joe Rico
Elaine Bloom	Alexis Layton	Stephanie Lee Rosenbaum
Mitchell L. Botwin	Elise Levenson	Sue-Rae Rosenfeld
Seth Ian Breidbart	David G. Levine	Elyse S. Rosenstein
Esther S. Breslau	Alice Lewis	Steven J. Rosenstein
Michael Breslau	Dr. Anthony R. Lewis, FN	Larry Ruh
Ann A. Broomhead	Susan H. Lewis, FN	Robert E. Sacks
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Stew Brownstein	Elan Jane Litt	Sharon L. Sharsky
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Gavin Claypool	Lori Meltzer	Beverly Slayton
John J. Cleary III	Edmund Meskys	Robert J. Spence, FN
Dick Curtis	Teresa C. Miñambres	Erwin S. Strauss
Jeff del Papa	Andréa Mitchell, FN/2	Gregory A. Thokar
John Duff III	Elliot Mitchell	Stephen Tihor
Donald E. Eastlake III, FN	George H. H. Mitchell, FN/2	Leslie Turek, FN
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Jill Eastlake, FN	Roberta Moore	Thomas F. Vasak
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Richard P. Gruen	Nick Nussbaum	
Patty Ann Hardy	Karl M. Olsen	
Charles W. Hayden	Lin Olsen	
Charles J. Hitchcock, FN	Mark L. Olson, FN	
Dr. James F. Hudson, FN	Robert Osband	
Wendell Ing, FN	Bruce Pelz	
Rick Katze, FN	Elayne Plez	
Morris M. Keesan	Bill Perkins	
Hans Kernast		



[SHAW: Continued From Page 18]

Also of special interest are a series of covers for reissues of Heinlein classics. Shaw was asked to incorporate the sideways-ovoid shape in Michael Whelan's cover for *Friday* into these covers, to better make the connection that they are Heinlein books. Seeing how Shaw has done this, while wildly varying the compositions and even the point of view, is a delight. The best of them, *The Puppet Masters*, is also a masterpiece of scintillating color, as gutlike strands suggesting the alien parasites of the title trail down to a man standing on a gorgeous floor mosaic. The others are also delightful: *Waldo & Magic, Incorporated* (Waldo stands in his satellite home before a glowing earth, his raised arm revealing its mechanical augmentation), *Double Star* (the ham actor hero smirks, holding a mask of his own face, in front of an ovoid porthole revealing a planetscape), and *The Door into Summer* (a woman, cut in lap, sits on a cryogenic suspension chamber).

On the fringe of the field, Shaw recently illustrated two of the books for the *Indiana Jones "Find Your Fate Adventure"* series. Besides featuring dead-on likenesses of Harrison Ford, these include richly textured interior illustrations by Shaw, created with a variety of graphic processes.

Other books to look for, featuring Shaw covers, are three by Daniel Da Cruz. *F3*, a conceptually wild tale of biological warfare, features a woman reclining against a huge tank of pheromones (!) inside a massive doorway. Don't miss the lovingly detailed hardware on the revealed edges of door and frame. The door shapes are echoed in the palm trees on the cover of Da Cruz's *Grotto of the Formigans*, depicting a woman confronting a small, smiling Formigan in front of her crashed helicopter. The third, *Texas Triangle*, remains unpainted at this time.

Shaw lives on a wooded hillside in suburban Connecticut. It's close enough to New York City to travel in to consult with art directors, without the trouble of city living (Shaw, who lived in Manhattan for several years, has compared it to "sitting on a tack to know you're alive"). It also allows Shaw's wife, Kathleen Lake, to commute to Yale, where she is a graduate student in Environmental Studies. Possessed of a slender beauty, Lake is a frequent and appropriate model for many of Shaw's paintings.

The science fiction field has been kind to Shaw. He's received acclaim (he is a perennial Hugo nominee) and top rates for his work. Most importantly, it has allowed him to do what he wants to do. "My love in painting has always been towards the surreal, fantasy," he says. "And this is the only place in the art world where you can do this kind of thing. You cannot enter the fine art world with fantasy painting and be taken seriously. I'm very pleased to be a part of this world."

-- Paul Chadwick

### Boskone - First Series

Conference	Date	Attendance		Location
Boskone	Feb 1941	25	R. D. Swisher home	Winchester, MA
Boskone	Feb 1942	25	Ritz-Plaza	Boston, MA
Boskone	Feb 1943	14	Ritz-Plaza	Boston, MA
Boskone	Feb 1944	5	R. D. Swisher home	Winchester, MA
Northeast SF Conference	Feb 1945	9	Hotel Hawthorne	Salem, MA

	Dates	Attendance	Location	Chairman
I	10-12 Sep 65	66	Statler-Hilton, Boston	Dave Vanderwerf, FN
II	11-13 Mar 66	71	Statler-Hilton, Boston	Dave Vanderwerf, FN
III	01-03 Oct 66	68	Massachusetts Institute of Technology, Cambridge	Erwin Strauss
IV	01-02 Apr 67	72	Statler-Hilton, Boston	Paul Galvin, FN
V	23-24 Mar 68	155	Statler-Hilton, Boston	Paul Galvin, FN
VI	22-23 Mar 69	262	Statler-Hilton, Boston	Leslie Turek, FN
VII	27-29 Mar 70	383	Statler-Hilton, Boston	Tony Lewis, FN
VIII	12-14 Mar 71	211	Sheraton Rolling Green, Andover	Bill Desmond, FN
IX	14-16 Apr 72	403	Sheraton-Boston, Boston	Fred Isaacs
X	09-11 Mar 73	405	Sheraton-Boston, Boston	Suford Lewis, FN
XI	01-03 Mar 74	701	Sheraton-Boston, Boston	Don Eastlake, FN Jill Eastlake, FN
XII	28-02 F/M 75	935	Sheraton-Boston, Boston	Ann McCutchen, FN Terry McCutchen, FN
XIII	13-15 Feb 76	900	Sheraton-Boston, Boston	Ellen Franklin, FN Jim Hudson, FN
XIV	18-20 Feb 77	1010	Sheraton-Boston, Boston	Tony Lewis, FN
XV	17-19 Feb 78	1454	Sheraton-Boston, Boston	Jill Eastlake, FN
XVI	16-18 Feb 79	1950	Sheraton-Boston, Boston	Don Eastlake, FN
XVII ①	15-17 Feb 80	800	Radisson Ferncroft, Danvers	Chip Hitchcock, FN
XVIII	13-15 Feb 81	1609	Sheraton-Boston, Boston	Gail Hormats
XIX	12-14 Feb 82	2270	Boston Park Plaza, Boston	Bob Spence, FN
XX	18-20 Feb 83	2420	Boston Park Plaza, Boston	Pat Vandenberg, FN
XXI	17-19 Feb 84	2718	Boston Park Plaza, Boston	Rick Katze, FN
XXII	15-17 Feb 85	3420	Copley Marriott, Boston	Ann Broomhead, FN
XXIII	14-16 Feb 86	3619	Sheraton-Boston, Boston	Mark Olson, FN
XXIV	13-15 Feb 87	????	Sheraton-Boston, Boston	Chip Hitchcock, FN

- ① Principal Speaker
- ② Panelist
- ③ Honored Guest



Guest of Honor	Boskone Book	Official Artist	Science Speaker / Special Guest
Hal Clement, FN			Dr. Robert Enzmann
Frederik Pohl			Dwight Wayne Batteau Prof. Igor Paul Prof. Oliver Selfridge
John W. Campbell ①			Prof. Oliver Selfridge
Damon Knight			Prof. Marvin Minsky
Larry Niven ②			Prof. Warren McCulloch ②
Jack Gaughan		Steve Fabian	Dr. Louis Sutro
Gordon Dickson		George Barr	Dr. Donald Menzel
Larry Niven			
L. Sprague de Camp	<i>Scribblings</i>	Don Simpson	Dr. Richard Rosa
Robert A. W. Lowndes	<i>Three Faces of Science Fiction</i>	Kelly Freas	Prof. Phyllis Brauner
Isaac Asimov, FN	<i>Have You Seen These?</i>	Eddie Jones	Dr. Isaac Asimov, FN
Anne McCaffrey, FN	<i>A Time When</i>	Bonnie Dalzell	Dr. Robert Enzmann
Poul Anderson	<i>Homebrew</i>	Rick Sternbach	
Ben Bova, FN	<i>Viewpoint</i>	John Schoenherr	
John Brunner	<i>Tomorrow May Be Even Worse</i>	Arthur Thomson	Prof. Marvin Minsky
Frank Herbert	Symes Portfolio	Mike Symes	Dr. Marc C. Chartrand
Spider Robinson Jeanne Robinson			
Tanith Lee	<i>Unsilent Night</i>	Don Maitz	
Donald A. Wollheim	<i>The Men From Ariel</i>	Michael Whelan	
Mack Reynolds ③	<i>Compounded Interests</i>	Wendy Pini	Jeff Hecht
Gene Wolfe	<i>Plan[e]t Engineering</i>	Vincent Di Fate	David A. Hartwell ②
Damon Knight Kate Wilhelm	<i>Late Knight Edition Pastiche (sentence game)</i>	Carl Lundgren	Shawna McCarthy ②
Robert Bloch	<i>Out of My Head</i>	Bob Eggleton	Tom Doherty ②
C. J. Cherryh	<i>Glass and Amber</i>	Barclay Shaw	Tom Clareson ③

① a. k. a. Boskone

② died prior to convention, eulogized by Frederik Pohl

③ Special Guest

## Lexicon

	Dates	Attendance	Location		Compiler
I	04-06 Aug 72	70 ①	Sheraton Motor Inn	Lexington, MA	Richard Harter
II	27-29 Jul 73	56	Yankee Drummer	Auburn, MA	Steve Raskind
III	26-28 Jul 74	46	Holiday Inn	Framingham, MA	John Houghton
IV	29-32 Aug 75	44	Sheraton Springfield - West	Springfield, MA	Mary Cole ②
V	30-32 Jul 76	50	Sheraton Springfield - West	Springfield, MA	Kath Horne & Bill Carton
VI	29-31 Jul 77	40	Treadway Inn	Chicopee, MA	Kath Horne & Bill Carton
VII	28-30 Jul 78	30-40	Radisson Ferncroft	Danvers, MA	Chip Hitchcock
VIII	13-15 Jul 79	45?	Colonial Inn	Northampton, MA	Rick Katze
IX	17-19 Jul 81 ③	60	Sheraton Rolling Green	Andover, MA	Mike DiGenio
X	23-25 Jul 82	108	Marriott	Worcester, MA	Skip Morris
XI	15-17 Jul 83	70	Marriott	Worcester, MA	Sue Hammond
XII	15-17 Jul 84	62	Holiday Inn	Holyoke, MA	James Turner
XIII	19-21 Jul 85	80	Westborough Plaza Hotel	Westborough, MA	Laurie Mann
XIV	18-20 Jul 86	???	Merrimack Hilton	Merrimack, NH	Skip Morris

① 70 Registered, about 100 attended

② Became Compiler when Stew and Amy Brownstein moved to California

③ No Lexicon held in 1980 because of Noreascon II

## Codclave (nee Wintercon)

	Dates	Attendance	Location		Chairthing
			Hotel	City	
I	10-12 Jan 75	?	Sheraton Regal	Hyannis, MA	Fred Isaacs
II	09-11 Jan 76	27	Sheraton Regal	Hyannis, MA	Kris Benders & David Stever
III	07-09 Jan 77	?	Sheraton Regal	Hyannis, MA	Terry McCutchen
IV	13-15 Jan 78	20	Sheraton Regal	Hyannis, MA	Jim Hudson
V ①	19-21 Jan 79	?	Radisson Ferncroft	Danvers, MA	Peter Neilson
VI	18-20 Jan 80	35	Radisson Ferncroft	Danvers, MA	Jeff Del Papa
VII	16-18 Jan 81	28	Sheraton Rolling Green	Andover, MA	Tony Lewis & Chip Hitchcock
VIII	15-17 Jan 82	40	Sheraton Rolling Green	Andover, MA	Ada Franklin & Glenn Axelrod
IX	21-23 Jan 83	75 ②	Radisson Ferncroft	Danvers, MA	Ira Kaplowitz
X	13-15 Jan 84	52	Sheraton Rolling Green	Andover, MA	Frank Richards
XI	18-20 Jan 85	46	Hyannis Regency Inn	Hyannis, MA	Davey Ferree
XII	17-19 Jan 86	75	Lowell Hilton	Lowell, MA	Larry Gelfand

① Name changed to Codclave since it is no longer on Cape Cod

② 60 Registered, about 75 attended





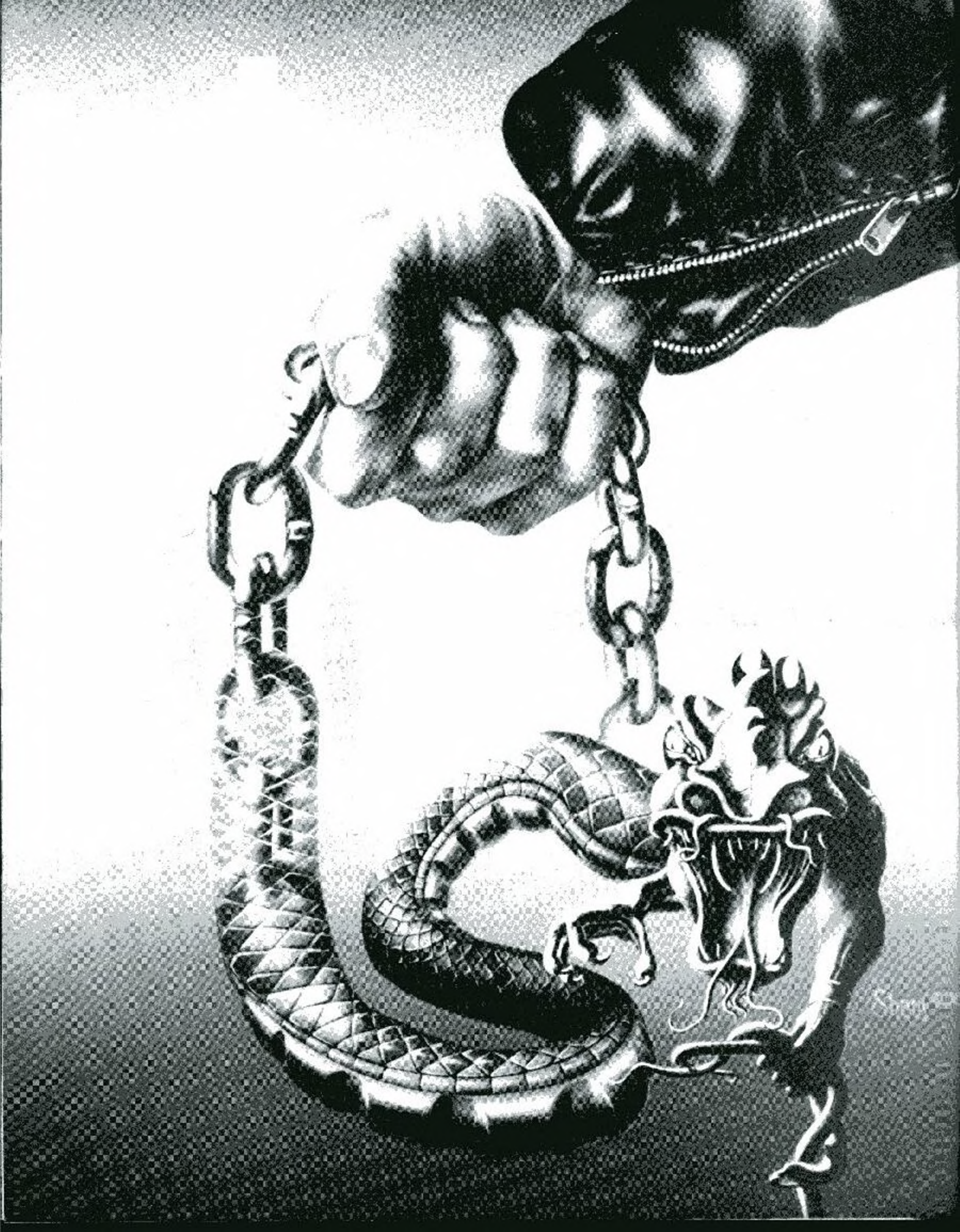














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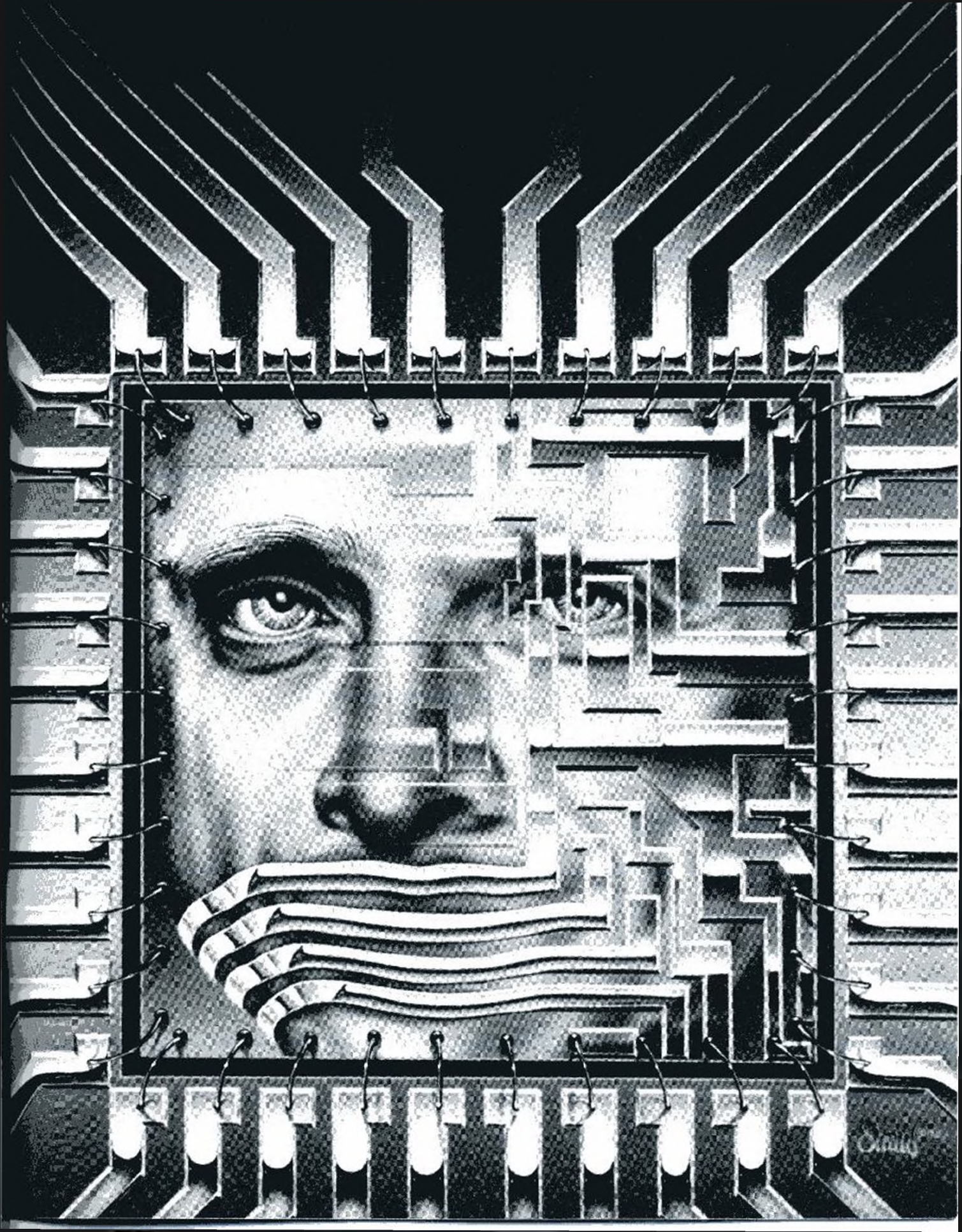
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