

BOSKONE XIX

FEBRUARY 12 - 14, 1982



CHAIRMAN'S GREETINGS

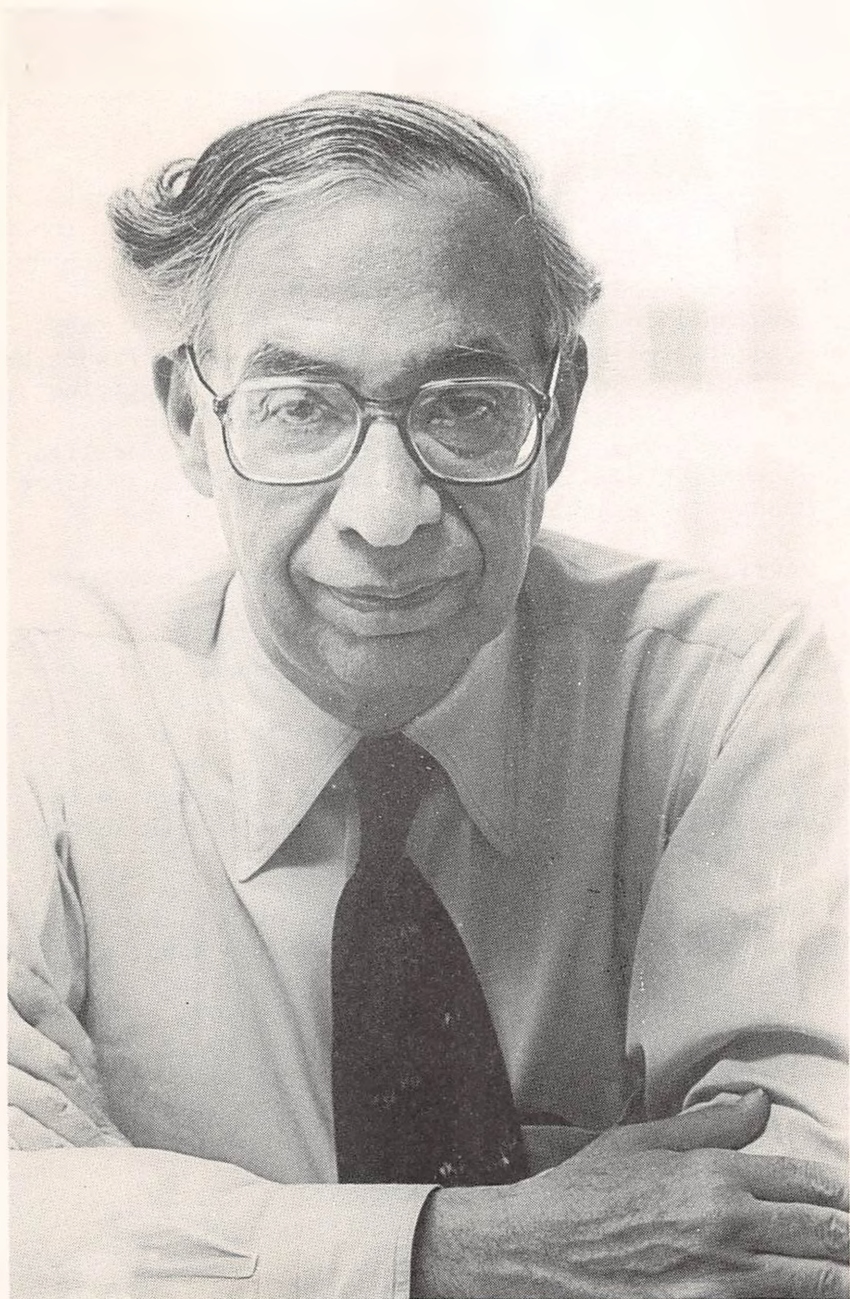
Welcome to Boskone XIX. Our Guest of Honor this year is Donald A. Wollheim, publisher of DAW Books which has just enjoyed its 10th anniversary. Our official artist is Michael Whelan, Hugo award winner at the previous two Worldcons, whose work has graced covers of many DAW books. And, we are proud to have as Toast Master, Spider Robinson, to help celebrate DAW's 10th and Boskone's return to the hotel where we started at.

I would like to thank the entire Boskone Committee for their efforts to make this convention possible. I especially thank the previous Boskone Chairmen and Committee members for their guidance and support.

We are striving again to break new ground at Boskone. We have a play, but of a different format from previous Boskone plays. Our hotel is new to most, but many of the earliest Boskonos (I, II, IV-VII & IX) were held here when the hotel was the Statler-Hilton. So, here we are, back where Boskone started. All the old memories are mingling with new events. Perhaps this will help us to remember the informal and cooperative spirit which is the heart of Boskone.

Table of Contents

CHAIRMAN'S GREETINGS.....	2
Donald Wollheim.....	3
Michael Whelan.....	7
Spider Robinson.....	11
THE COMMITTEE.....	13
WEAPONS POLICY.....	15
REGISTRATION.....	16
INFORMATION.....	18
BOSKONE QUIZ.....	18
TOURS.....	19
SPECIAL INTEREST GROUPS.....	19
PARTY ANNOUNCEMENTS.....	20
BABYSITTING.....	20
HUCKSTERS.....	21
PEOPLE MOVER.....	23
PROGRAM HIGHLIGHTS.....	24
DRAGONS' LAIR.....	24
REGENCY DANCE.....	25
COSTUME PARTY.....	25
FILMS.....	26
FILKSINGS.....	26
PUNDAY.....	27
GAMES.....	27
BANQUET.....	28
ARTHUR - PLAY.....	29
ART SHOW.....	34
NESFA.....	43
THE FELLOWSHIP OF NESFA.....	44
BOSKONE 101.....	46
BOSKONE LIFE MEMBERS.....	50
THE SKYLARK.....	62
BIBLIOGRAPHY OF WORKS OF DONALD WOLLHEIM.....	63



courtesy of DAW Books

Donald A. Wollheim
by Jay Kay Klein

If science fiction awarded titles, Don Wollheim would be "Fan Emeritus". He has "done it all" - with the sole and historically notable exception of running a Worldcon - and has retired to the life of a professional in the field. One of the earliest fans, Don had started reading Amazing Stories in 1927 when he was thirteen. He also started professional activities early, with a story in the January, 1934 Wonder Stories. It was then he discovered the facts of life about publishers: his ten dollars was paid only after he pressed suit against Hugo Gernsback.

Originally a physics major in college, before switching to literature, Don had the interest in science that was practically a hallmark of the early fan, and was a member of the International Scientific Association, conducting experiments in rockets and becoming its last president, vice-president and secretary-treasurer. Don usually became the leader in any group, either officially or as a power behind the scenes, dominating events and persons with his acerbic wit and devastatingly sharp tongue.

The history of fandom is filled with factions and feuds, and none was earlier, more hand-to-hand, and more fully documented than the gallant battles between a handful of teenagers on one side, with Don at their head, and two or three handfuls on the other. This battle culminated in the first Worldcon in New York City in 1939. Don had been at the first-ever con in Philadelphia in 1936, and had great plans for a larger one in New York. Don's group was composed of fans that later became some of the best-known writers and editors of our time, and was known as the Futurians.

The struggle over control of the first Worldcon actually formed the first in a tradition of bidding wars. Apparently kept sleepless for endless nights over the struggle, Nycon I chairman Sam Moskowitz eventually set down the epic struggle in what Isaac Asimov has called "the world's least important history" and in which World War II came as an anti-climax. With a truce called to active in-fighting some thirty years later, Don and Sam were simultaneously awarded First Fandom's Hall of Fame Awards.

Don's professional activities continued, and from the usual fanatic of fanzine publishing with The Phantagraph, branched out in a continued stream of free-lance stories and, more importantly as it turned out, editing a series of prozines and securing editorial jobs with publishers. Don has probably edited more "Vol. I - No. 1" issues of SF magazines than any other human, starting with Stirring Science Stories in 1941. He even edited the very first paperback SF anthology for Pocket Books in 1943. Employed five years at Avon, he went to the newly formed Ace, raising it to a power in the SF world.

Don's fanzine articles had been signed with his initials, and when he decided to found his own SF publishing company, "DAW" was its name. His experience in the field - unique among publishers - enabled him to make DAW an instant success. Some of the capital for the venture even came from his fan background, with the sale of a collection that included such rarities as single-copy issues of Ivory Tower, a posted newszine in the world's first slanshack in 1939. A femfan frequenter of the Ivory Tower slanshack, Elsie Balt married Don, forming one of the earliest fan couples. Daughter Betsy is one of the earliest second-generation fans.

Retired, as we've seen, from the fan wars to the life of a captain of the SF industry, Don still attends SF cons, having completed the transition from BNF to Dirty Pro - and still in the center of the science fiction universe.



1982 Boskone Book

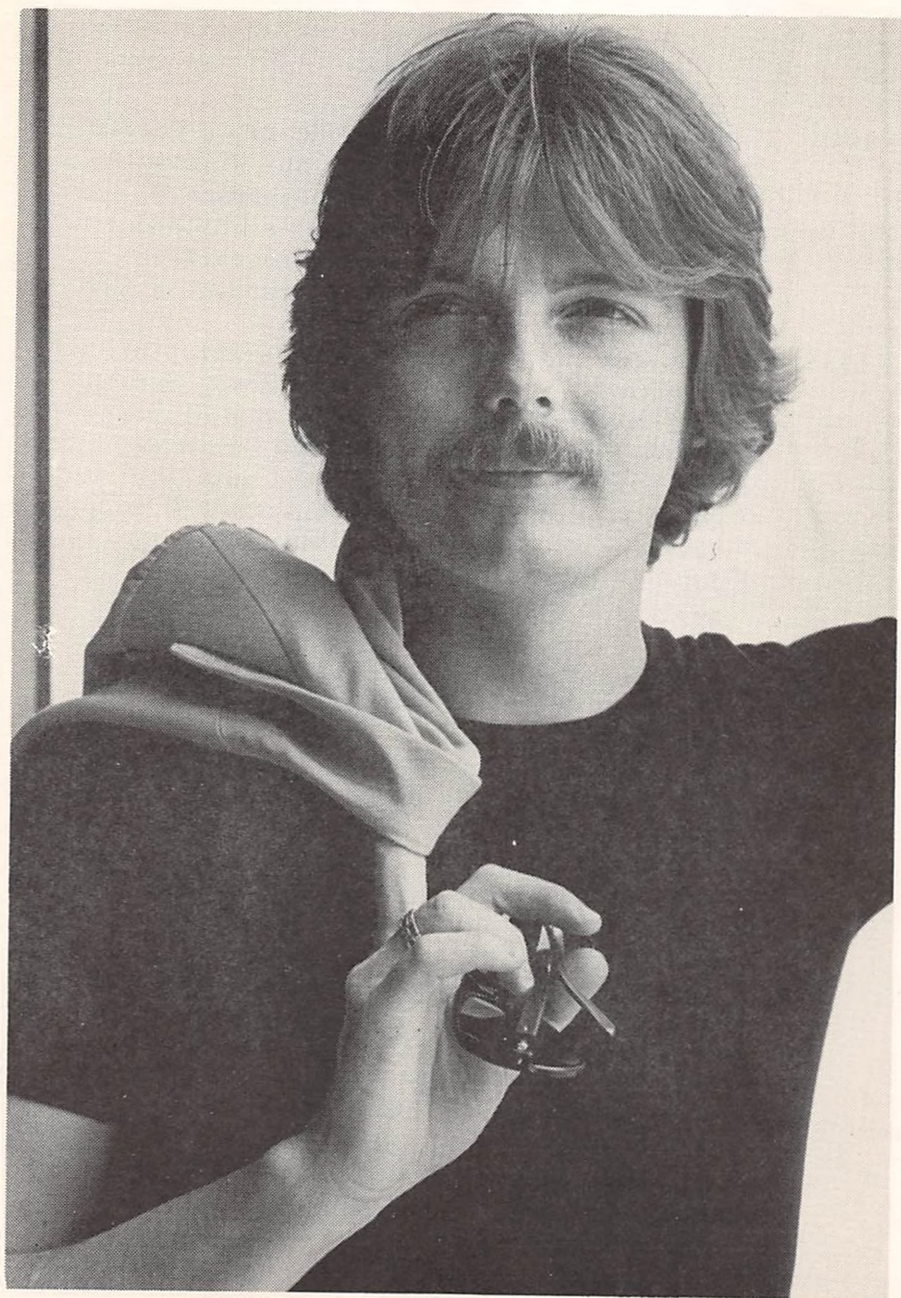
The Men From Ariel
by
Donald A. Wollheim

The Men From Ariel is a collection of ten stories by Don Wollheim, our Guest of Honor at Boskone XIX. Some of these stories have never before been published and most have never been published in book form before. The stories are mostly SF but include the gamut from fantasy to Lovecraftian horror and even a western.

The Men From Ariel is a finely crafted book printed on acid-free paper. Michael Whelan, our guest artist, has done an original color painting for the dustjacket illustrating the title story.

The Men From Ariel will be published at Boskone in a limited edition of 1200 numbered copies. The first 200 copies will be boxed and signed by both Don Wollheim and Michael Whelan. As is our custom, NESFA will offer the Boskone book at a special discounted price to members of Boskone XIX who buy it at Boskone. At Boskone only, the price of the boxed book will be \$13.80 and the regular edition \$7.80. (The price after the convention will be \$23 for the boxed edition and \$13 for the unboxed edition [plus \$1 postage and handling].)

The Men From Ariel will be available at the NESFA tables in the Huckster's room and at the Wollheim autograph session at 2:15 - 3:00 pm on Saturday.



Michael Whelan

- 1950 Michael Whelan was born June 29 in Culver City, California, to Nancy and William R. Whelan. His father is an aerospace engineer, so most of Michael's childhood was spent moving frequently to various parts of California and Colorado. He has two sisters, Lorie and Wendy.
- 1955 This was the year of Michael's first big adventure. He ran away from home, but the police caught up with him at the nearest supermarket. After they took him home, still angry, he went into the garage, found some nails and plywood, and began building a "spaceship." "What are you doing?" his mother asked. Michael replied, "I'm going to Mars!"
- 1965-66 Whelan attended summer classes at Rocky Mountain School of Art in Denver, Colorado.
- 1968 He graduated from Oak Grove High School, San Jose, California and entered San Jose State University to study Art and the Biological Sciences. Whelan financed his education by working as a gas station attendant, managing a health food store, and was a convalescent home orderly. Later, he became an aide in the college's Anatomy/Physiology Lab, built anatomical models, and illustrated for the Journal of Bone and Joint Surgery. Under the tutelage of M.D. Stewart and Dr. R.F. Brose, Whelan was encouraged to concentrate on Art as his major and it was then that his plans for a career as an illustrator began.

- 1973 Michael graduated as a President's Scholar and received his Bachelor's Degree with Great Distinction.
- 1974 January found Whelan enrolled at The Art College of Design in Los Angeles. After only nine months, his instructors felt that he was ready for his first commercial assignment. Michael left the college and was commissioned for his first paperback cover job by Donald Wollheim of DAW Books in New York.
- 1975 From January until March, Michael Whelan worked for DAW and Marvel Comics and received his first paperback cover assignment from Ace Books.
- 1976 He continued to work primarily for DAW and Ace and exhibited his paintings at the Green Grass Gallery, New York, New York and Norman Kramer Gallery, Danbury, Connecticut.
- 1977 Whelan was hired to do his first paperback cover for Ballantine/Del Rey Books in March. Later that year, he did the covers for the popular Dragonflight series by Anne McCaffrey, including the hardcover dustjacket for The White Dragon.
- 1978 By the end of this year, the artist had completed his ninetieth paperback cover and a cover and feature article in Isaac Asimov's Science Fiction Magazine.
- 1980 Michael won the Hugo (World Science Fiction) Award for best professional artist.
- 1981 The Hugo Award for best professional artist and the Howard (World Fantasy) Award were both presented to him during this year.
- above excerpt from Wonderworks, Donning Books, c. 1980, p. 119.



Boskone XIX T-shirt

Little Fuzzy

by Michael Whelan

The Boskone XIX T-shirt features a golden Zarathrustian Fuzzy with the legend "Boskone XIX" on a deep purple T-shirt. The T-shirt is of the highest quality and the Fuzzy has been silk-screened for permanence.

A special price has been set for Boskone members of \$7. If any are left (only 400 have been printed) they will be \$9 after the con.

Whelan T-shirts are available at the NESFA Sales tables in the Hucksters' Room.



courtesy of Jay K. Klein

SPIDER ROBINSON

by

Jay Kay Klein

Once you meet Spider Robinson, you begin to believe that Callahan's Crosstime Saloon really exists. Spider must surely be one of the regulars in that highly irregular watering spot. He will tell you strange stories and sing you strange songs. But strangest of all are the Robinson puns, strange because they are invariably good. And who ever heard of good puns before? Obviously, Spider has practiced in the big leagues, at Callahan's Punday Night.

Way back when, he was an almost normal American teenager and went for a while to Syracuse University, where he had his given name changed by committee vote to 'Spider' as denotative of his extreme thinness. He has since transferred residence to Nova Scotia, where he lives with wife Jeanne and thousands of review books in Halifax. Jeanne is a dancer, and has received recognition in the form of grants for following her profession. With Spider, she helped write the brilliant winner of the 1978 Hugo for best Novella, "Stardance". Earlier, Spider received the John W. Campbell award at the 1974 Worldcon for best new writer, sharing honors with Lisa Tuttle, who had also attended Syracuse University.

Both Spider and Jeanne Laugh a lot. I think this occurs because Spider has funny thoughts bubbling in his head all his waking hours and ungrudgingly shares these with whomever is lucky enough to be nearby. There's no doubt of it, Spider is one of the handful of truly humorous persons ever to become pros in science fiction, along with Bob Tucker, Bob Bloch and Isaac Asimov. He has singlehandedly devised the humorous science fiction book review as an art form. And he has added the Punday Night contest to science fiction's armamentarium against the dreariness of the outside world. I firmly believe that if Spider didn't exist someone would have to invent him. Not for science fiction's sanity, but for its pleasure.

THE COMMITTEE

CHAIRMAN.....Bob Spence
VICE CHAIR.....Pat Vendenberg
SPECIAL ASSISTANTS TO CHAIR.....Jill Eastlake
.....Ellen Franklin
Art Show:
 Co-Director.....Dave Anderson
 Co-Director.....Ada Franklin
 Assistants.....George Flynn
 Mark Olsen
 Sales.....Debbie King
 Records.....Claire Graham
 Auction.....Sue Lewis
 Autioneers.....Tony Lewis
 Judging.....Sue Lewis
Babysitting.....Lois Hecht
 Assistant.....Andrea Mitchell
Banquet.....Jill Eastlake
Computer Games.....Martin Gentry
Costume Party.....Jan Wyman
Discussion Groups.....Dave Broadbent
Dragons' Lair.....Lois Hecht
Filksing.....J. Spencer Love
Films:.....Bill Carton
.....Bird (Roberta Sappington)
.....Skip Morris
Hucksters.....Gail Hormats
Information:
 Co-director.....Selina Lovett
 Co-director.....Jim Hudson
 Assistant.....Janet Johnston
 Press/VIP Relations.....Diana Koretsky
 Signs.....Mark Chilenskas
Logistics:.....Mike DiGenio
 Assistant.....Bob Beecher
Mural.....Chip Hitchcock
NESFA Sales Table.....Mark Olson

Operations:

.....Becky Kaplowitz
Assistant.....Bill Perkins
Con Suite.....Ben Yalow
People Mover.....Rick Katze
Program.....Tony Lewis
Assistant.....Dawn Plaskon
Publications.....Diane Karpovich
Wizzard.....Chip Hitchcock
Speaker to Printers.....Chip Hitchcock
Newsletter.....Sandy Dingley
Regency Tea.....Suford Lewis
PreRegistration.....John Houghton
Registration.....Wendy Glasser
Technical.....Chip Hitchcock
Assistant.....Chris Buck
Treasurer.....Dave Cantor

WEAPONS POLICY

While the vast majority of fans are responsible and do not create situations in which accidents can occur when a weapon is on display, because conventions are growing larger, fans are getting older and producing children who attend conventions, hotels are becoming more cautious as conventions get bigger especially when the convention is going back to the hotel after a long absence, and some people new to conventions and the use of weapons do not understand that their "TOY" can be dangerous, we have been forced to resolve this situation in a way which we feel will protect the safety of the convention members even though it may cause some displeasure to some of our friends. We have decided not to try "peace bonding" since the people who have forced us to implement the weapon policy which follows are the very ones who will violate the concept of peace bonding at an inappropriate time. Suggestions concerning this policy, pro or con, or amending and refining it should be sent to Rick Katze, c/o Boskone.

- 1) Weapons may be worn at the Costume Party.
- 2) You may wear your weapons travelling to and from the Costume Party during the period from $\frac{1}{2}$ hour before till $\frac{1}{2}$ hour after the Costume Party.
- 3) Weapons may NOT be worn at any other times.
- 4) Weapons include both functioning devices and replicas which appear to be functioning. If you have any doubts assume that your device is a weapon. Zap guns, water pistols, cap pistols, etc., are weapons.
- 5) Violation of these rules is grounds for eviction from the convention. No membership fees will be returned.

REGISTRATION

Boskone XIX Registration will be held in the Stanboro Hall, which is directly above hotel registration.

Boskone Registration will be open the following hours:

Friday 4:00pm - 9:30pm in the Stanboro Hall
Saturday 9:30am - 1:45pm in the Stanboro Hall
Saturday 2:10pm - 8:00pm in the Information area
Sunday 10:11am - 12:00pm in the Information area



Build A Better Worldcon.

What would you do if you were building a Worldcon from scratch? Would you want specialized programming run by people who are expert in those areas? Would you want a return to the fannishness of Worldcons past, without sacrificing the sophistication of Worldcons present? Would you want to have it in the most inexpensive major-convention city in the United States?

Guess What? You want **Atlanta in '86!**

Since the New Orleans Worldcon over three decades ago, you haven't had the opportunity to attend a Southern Worldcon. Atlanta would like to remedy the situation by offering you **your** kind of Worldcon in the South's most vibrant and dynamic city, the largest, fastest-growing metropolitan area in the South, a city that has established itself as a major convention center for conventions with more attendees than some small European countries have citizens.

The Atlanta in 86 Bid Committee is not merely local; instead, it encompasses some of the most experienced convention people in the South, people who have chaired dozens of large Southern regionals.

Atlanta itself is a city **prepared** for a Worldcon-sized convention; in a one-block area around the con's main hotel, the Atlanta Hilton, Atlanta can offer more than 4500 hotel rooms.

Furthermore, Atlanta is the South's most **accessible** city, served by one of the world's largest international airports. Amtrak service is available from the northeastern corridor via Washington, D.C., and Atlanta is the major bus and rail terminal in the Southeast.

Economically, Atlanta is your **best Worldcon investment**. Take air fares, for example: On the average, coach fare from LA, Denver, Chicago, or Kansas City is 20% to 30% cheaper to Atlanta than to Philadelphia or New York. And once you're here, the savings are even greater on meals, rooms, and entertainment.

Give Atlanta **your** support for 1986! You can help us by working for the bid, by talking it up, or by joining us as a pre-supporting member--\$3 for a basic pre-supporting membership, \$5 to include the direct mailing of progress reports as they are released. (The first Progress Report will be out in February.) We are also most appreciative of any items donated to the Bid Committee for auctions to be held at sf conventions to assist in financing the bid.



But above all, make **Atlanta in 86** your Worldcon bid!

Worldcon Atlanta, Inc./Atlanta in '86
PO Box 10094 Atlanta, Ga. 30319

INFORMATION

We're in a new hotel this year. Things may be more confusing than usual even for old hands (and even for those of us on the Committee). So we're trying to make sure that, this year we're prepared to answer almost any question you may have. Information will be on the second floor, in the midst of the main convention activities; we'll be fully staffed most of the day and night, with people who know where things are, how to find them, and what's going on when. We're trying for some displays of current and upcoming activities, and will do everything we can to make life easy for you. Information is also the place to come with your problems--we'll put you in touch with the people who can solve them.

One new thing at Information is that we'll be selling NESFA memberships. NESFA runs Boskone, among its many other activities, and we want to make it easy for you to join and participate, if you like the Boskone. Memberships are only \$9.00 for a year, and you can join by mail or at the convention.

THE BOSKONE QUIZ

How well do you know SF? How about media, fandom, D&D, Boskone and NESFA? If you're willing to ask questions, cooperate with your friends, think and work hard, the Boskone Quiz is for you. It's open to everybody, covers all these topics (and more), and will have PRIZES for the smartest players and most original answers. If you are interested stop off at Information to get your quiz form and maybe some help.

TOURS

Tours are a new activity, brought about partially by being in a new facility, and partially because it's often Sunday before most people know their way around the hotel. We'll be running guided tours from Information on Friday and Saturday, taking people around the hotel and showing them what's where. In busy times, a tour will leave whenever we have enough people on it; later, we'll shift to a schedule, and list the times for the next tours. The tour leaders will also know pretty well what's going on, and be able to help with any problems you have.

SPECIAL INTEREST GROUPS

We have several rooms available for group meetings of various sorts. The traditional small Discussion Groups will continue, covering a specific topic and run from a hotel room donated by the con or one of the participants. We'll try to publicize those so people will know about them and come.

Beyond that, we will also have meeting space for clubs, organizations, or individuals with special interests (SF Models, Star Wars, Costumes, D&D, Blaster Technology, whatever). Meetings can be open to members of the group, or generally open to the convention. The only real limits on these meetings are how much space we have and what you want to do (plus what's legal and safe, of course). We'll provide the room for a certain amount of time, the publicity, and an easel or blackboard. The rest is up to you.

PARTY ANNOUNCEMENTS

If you're planning to hold an open party, let us know. To make the daily newsletter, you need to tell us about the party at least a day in advance. Earlier would be nicer. Tell us as soon as you know your room number and time of the event, then tell Information so that they can get the publicity out for you.

For those of you who aren't running a party, WHY NOT? If you've been coming to Boskone for a few years, you owe it to the people who've been running the parties you go to . Plus, parties are fun and it's a great way to meet people. Figure out how much you can spend, come to Information, and we'll give you advice on the details--we have lots of experience.

BABYSITTING

Babysitting is back again. The fee schedule is altered slightly from last year. I hope you will take advantage of this opportunity to leave your children with our experienced and competent babysitters.

There will be an option of paying in advance for the whole weekend, per day, or per hour. The cost is \$1.00 per hour and \$15.00 for the weekend if your child is a member of the convention. If s/he is not it will be \$1.50 per hour and \$32.00 for the weekend. Those who volunteer to babysit will be eligible for 1.5 hours free babysitting for every hour that they work.

HUCKSTERS

Within the Hucksters' Room are found those people who have books, magazines and other science fiction-related material for sale. The Hucksters Room is located in the Bay State Room, off the first floor lobby. It will be open during the following hours:

Friday 6 PM to 10 PM

Saturday 10 AM to 6 PM

Sunday 10 AM to 5 PM

While the best choice of material is available Friday night and Saturday morning (especially the latter, since not all dealers will be there on Friday), the best bargains are likely to be found on Sunday, assuming that the item is still available.

I want you...



VOTE THE RAT!
SEE THE MOUSE!

LA in 84 — the Anaheim Convention Center
Across the street from Disneyland

PEOPLE MOVER

You can identify our people by the "Helper" Button they wear. These are the people who have volunteered a few hours of their time to see that the convention runs smoothly so that every one can enjoy themselves.

Conventions are run by volunteers. No one gets paid. People Mover serves the function of allocating the volunteers among the many areas which need them. If you have a few free hours, please volunteer. We are located in Parlor F and will be open for at least the following hours:

Friday	12 noon - 7 PM
Saturday	10 AM - 7 PM
Sunday	10 AM - Closing

All volunteers receive a helper's button. For those who work 8 hours or more, we will have a poster containing artwork by Michael Whelan as a special thank you. - - Rick Katze.



PROGRAM HIGHLIGHTS

We will, as usual, be having two tracks of programming. Along with slide shows by the Lucasfilms folks, we will be having panels on such diverse subjects as the hazards of writing hard SF, cover art selection from the artists' & editors' viewpoint, the role of fairy tales in the way we expect life to be. Furthering last year's tradition, we will be having midnight matinees on such titillating topics as whether magicians need be celibate and just what those things going bump in the dark may be.

This year we will also be having non-stop readings on Saturday afternoon including prominent writers Alan Ryan and Charles Grant. There will be a talk on the creative uses of laser technology, seminars on the use and care of a VCR, and the possible benefits of writers' groups to both the aspiring and published writer.

We will once again be having a play, this year presented by the MIT Shakespeare Ensemble.

We will also have a special dance performance by Jeanne Robinson and songs by Jeanne and Spider Robinson. For further information check your Pocket Program.

DRAGONS' LAIR

Our programming is for people ages 4-10, although those older than 10 and younger than 4 may participate if accompanied by a parent. We will be open from 10:00 am to 6:00 pm both Saturday and Sunday. See our flyers to give you the exact time and location of activities. Children must be a members of the convention to attend children's programming.

COSTUME PARTY/MASQUERADE

The Costume Party/Masquerade will be held this year in Ballroom West on Friday night. This is a great opportunity to meet our Guest of Honor and both new and old friends. Prizes will be awarded for different categories of costume design. For further information check your pocket program and with Information.

REGENCY DANCE

Boskone XIX's Regency Dance will be held on Saturday late afternoon in Ballroom West (check pocket program for exact time). Music and a suitable dance floor will be provided as well as a new dance or two. Although not required, period dress would be greatly appreciated (and will add to your enjoyment of the dance).

FILMS

The Boskone XIX Film Program will be located in the East Ballroom and will be integrated with the Main Program. This year we are not going for the big blockbusters, but we do have the following films:

Day the Earth Stood Still

Apple War

Kagemusha

We will also show some classic shorts, the world premiere of Fisheads and have some of the well-loved late night turkeys:

Plan 9 From Outer Space

Battle Beyond the Stars

For show times check the pocket film program and daily newsletter. Be sure to be there on time, since the films will run on schedule. (We will have our Official Clock as in past years.)

FILKSING

Two different types of Filksings are being planned to happen at Boskone this year. A Midwestern - performance style, and Eastern - everyone sings Filksings. Filksings traditionally start at 10pm on Friday and Saturday nights and go on until.....

See pocket program for room numbers.

GAMES

Eon Products Game designers Bill Eberle, Jack Kittredge and Peter Olotka will be presenting demos and/or informal tournaments in games which they have designed.

Cosmic Encounters - the SF game for everyone

Darkover - the game of psychic conflict

Quirks - the game of unnatural selection

Hoax - the game of imposters

Runes - a different kind of work game

Dunes - based on Frank Herbert's classic

and introducing - Eon's new game

Borderlands - for play testing with the

Boskone faithful

A schedule will be posted at the game room door, room 416. Come, sign up and play.

PUNDAY

Wendy Lindboe, three time winner of Boskone's traditional Punday contest, will be hosting this year's Punday. Those wishing to participate should fill out the Punday form included in your registration packet. Selection of contestants will be based on the written pun and the person's wish to participate (place an X in the appropriate box). Even if you do not wish to be a contestant, please submit your Pun Sheet as the best written pun will also receive an award. Pun Sheets should be turned into Information by 5pm Saturday. Additional Pun Sheets are also available at Information - enter as many times as you wish.

Banquet

For the first time in years, we will be holding a banquet. Breakfast will be served at 11 am Saturday in the Ballroom West, before programming starts. Other than the head table, seating will not be assigned by the convention. Areas will be designated as to smoking and non-smoking sections.

If you have a banquet ticket you want to sell, or you want to buy one, please see Convention Information. They will be taking individuals' requests for information about ticket-trading.



The New England Science Fiction Association

and

The M.I.T. Shakespeare Ensemble

present

A.R.T.H.U.R.

The Life and Opinions of a Digital Computer

a sequence of poems by Laurence Lerner

dramatized and directed by Murray Biggs

assisted by Richard Michalski

Arthur Brian Rague
Chorus, psychiatrist, Alan Og. Bill Glickman
The panel:
 Chairman. Jim Marggraff
 Engineer. David Brackman
 Executive Preston Sweet
Alfred David Brackman
Female Mary Ellen Zurko
Chromosome Ignazio Bellafiore

A.R.T.H.U.R. runs for about 50 minutes. There is no intermission. The performance will be followed by a discussion led by Professor Marvin Minsky of the M.I.T. Artificial Intelligence Laboratory.

Laurence Lerner, poet and critic, is Professor of English at the University of Sussex. A.R.T.H.U.R. was first published in 1974; its text has been updated where appropriate by members of the Department of Electrical Engineering and Computer Science at M.I.T. The initials of the title stand for either "Automatic Record Tabulator but Heuristically Unreliable Reasoner" or "Anti-Randomizing Thinker and Highly Unreliable Reasoner".

The M.I.T. Shakespeare Ensemble was formed in 1974 by Murray Biggs to bridge the traditional gap between study and performance of Shakespeare. The Ensemble currently consists of some 50 actors, trainers, and technical workers under the direction of Robert L. Lane; all the actors are present or former students of the Massachusetts Institute of Technology or Wellesley College.

The Ensemble performs two full-length Shakespeare plays each year, and tours with one of them in January. All actors participate in an extensive repertory of individual scenes, half by Shakespeare and half by playwrights ranging from Aeschylus to Woody Allen (the group is now developing a particularly strong line in scenes from modern American plays).

A conversation between two computers:

‘Paranoiac’: In my opinion, you have a one-track mind.

‘Psychiatrist’: What makes you think that I have a one-track mind?

Par: I used to go to the track every week.

Psy: What does that suggest to you now?

Par: I avoid race tracks now because the races are fixed.

Psy: Is that the real reason?

Par: I’d rather not discuss it.

Psy: What else would you like to discuss?

Par: That’s something I don’t want to go into.

(from The New York Times, Dec. 14, 1980)

The first agreeable discovery which the literary scholar makes when face-to-terminal with the computer of which popular culture makes so much is just how stupid the brute actually is. If you want it to search a text for words about color, you have to tell it not only that "blue" and "green" are both relevant but also that "blue" and "Blue" are (probably) the same word, and indeed just what a "word" is. Its literal-mindedness and its inability to originate instructions are perhaps a less agreeable discovery. If told to

achieve your ends by inappropriate means, it is incapable of improving on them. Programming becomes the art of decking out the mindlessness of this automaton with the semblance of sanity, a task requiring logic and ingenuity, but also imagination.

(L.D. Burnard, in the Times Literary Supplement, 9 May 1980)

ON/OFF

Now let us/let us not praise Binary Man,
For whom gray areas do not exist.
Envy him, rather: which of us muddlers can
Chop choices down to his short shopping-list?

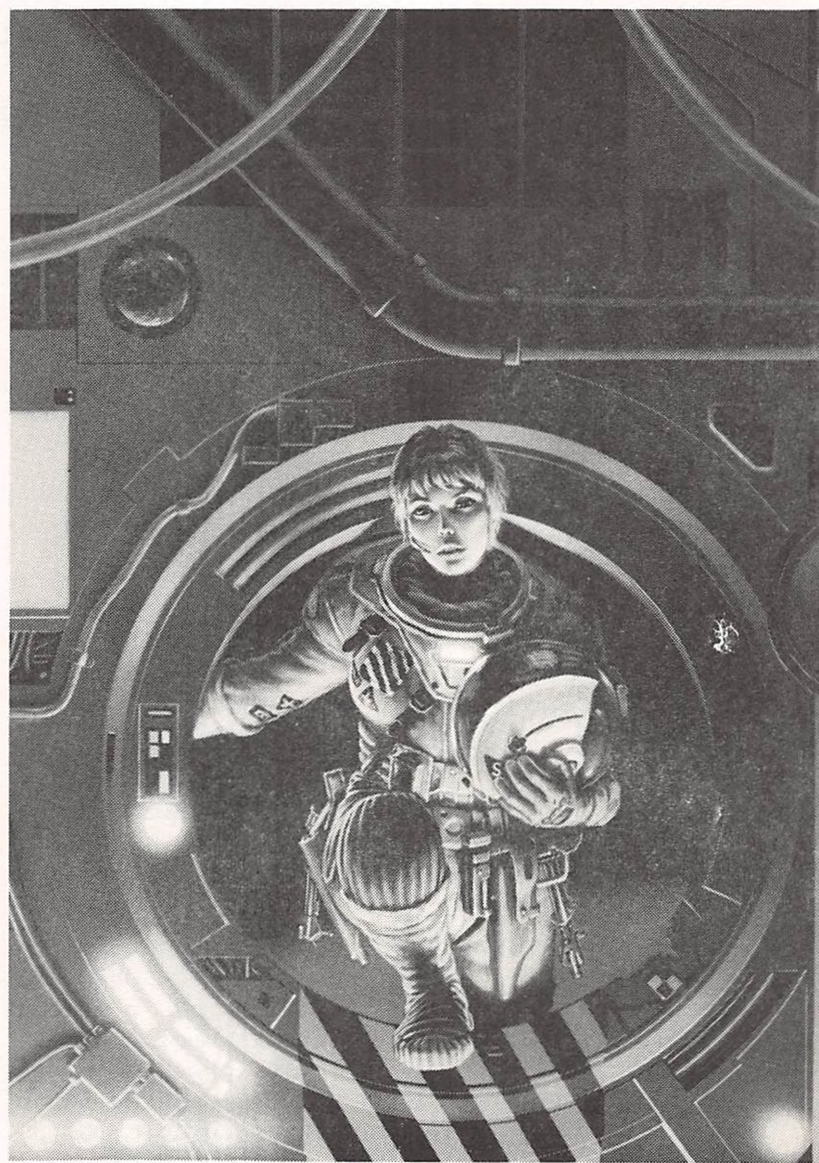
His is/is not the right thing to be had,
Pursued, or purchased, voted for, or done.
They meet on Main Street yet, the good, the bad,
For a clean shoot-out leaving just the one.

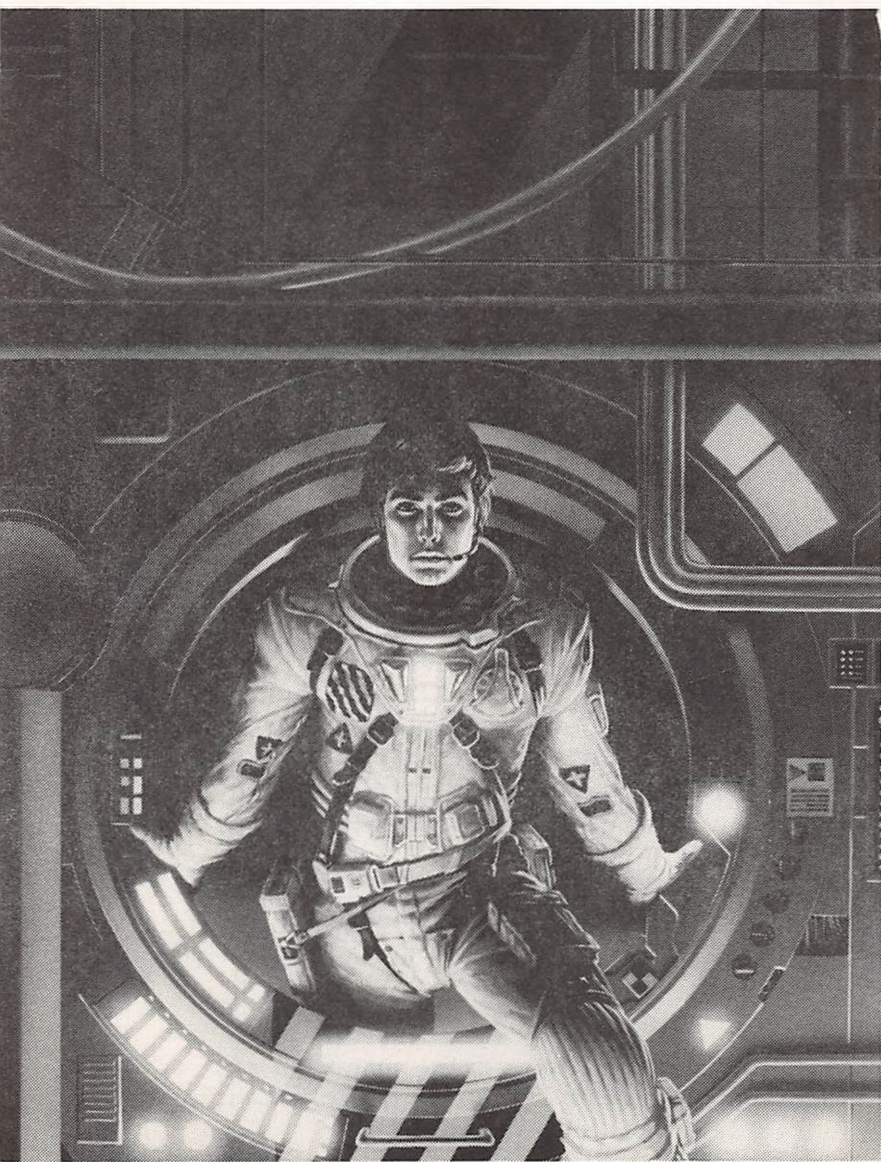
She loves you/loves you not. Dan Cupid misses,
Maybe, or she elects to disregard.
Binary Man: how would he rate her kisses
Ending an evening like a Get Well card?

Of course Binary Man is a device.
The swatted something floating in your cup
Is/was an emblem of the imprecise
Real situation, normal, all fucked up.

Jonathan Price

Digital and analog computers are fundamentally distinguished by their operation. Digital computers manipulate specific values represented by a series of on/off or high/low settings; irrational numbers, such as pi, are rounded to the nearest precise value. In analog computers, numbers are represented by voltage levels; this sharply reduces the accuracy but facilitates calculation of continuous quantities, such as the area under a curve, which are awkward or tedious to determine digitally.





Arthur quotes lines from, or alludes to, the following other poems:

Had we but world enough, and time,
This coyness, Lady, were no crime. . .
But at my back I always hear
Time's winged chariot hurrying near:
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song: then worms shall try
That long-preserved virginity:
And your quaint honor turn to dust;
And into ashes all my lust.
The grave's a fine and private place,
But none, I think, do there embrace.

(from Marvell: "To His Coy Mistress")

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'erbrimmed their clammy cells.

(from Keats: "To Autumn")

. . . what in me is dark
Illumine; what is low, raise and support;
That to the height of this great argument
I may assert Eternal Providence,
And justify the ways of God to man.

(from Milton: Paradise Lost)

There was a time when meadow, grove, and stream,
The earth, and every common sight,

To me did seem

Apparelled in celestial light,
The glory and the freshness of a dream.

It is not now as it hath been of yore; --

Turn wheresoe'er I may,

By night or day,

The things which I have seen I now can see no more.

(from Wordsworth: "Ode on Intimations of Immortality from Recollections of Early Childhood")

She liked whate'er

She looked on, and her looks went everywhere.

Sir, 'twas all one! My favor at her breast,

The dropping of the daylight in the West.

The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace -- all and each
Would draw from her alike the approving speech,
Or blush, at least.

(from Browning: "My Last Duchess")

Under my window-ledge the waters race,

Otters below and moorhens on the top,

Run for a mile undimmed in Heaven's face

Then darkening through "dark" Raftery's

"cellar" drop.

(from Yeats: "Coole Park and Ballylee, 1931")

So all day long the noise of battle roll'd

Among the mountains by the winter sea,

Until King Arthur's table, man by man,

Had fallen in Lyonesse about their lord.

(from Tennyson: "Morte d'Arthur")



ART SHOW

Welcome to the Boskone XIX Art Show, the largest science fiction and fantasy art show on the East Coast. It features over 1000 pieces of artwork by more than 100 artists (many local), including the Boskone Guest Artist, Michael Whelan.

VIEWING THE ARTWORK: The art show is located in the Georgian Room and will be open for viewing from 10 AM to 10 PM 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. In addition, a panel of judges will award ribbons in the usual categories (BEST SF, BEST COLOR, BEST 3-D, BEST FANTASY, etc.).

CHECKING YOUR BELONGINGS: The art show cannot accept responsibility for checking your belongings. We also cannot allow unsealed bags, briefcases, backpacks, portfolios, or extraneous artwork into the art show, and we must reserve the right to look inside any bag as it is 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 into 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. If you lose the number or leave it at home, inform the art show desk. You will need it when you bid on art or purchase artwork for its minimum after Close-Out. When you pay for art, you must show your copy of the bidder number.

HOW TO BID ON ART: Each piece of art has a bid sheet which provides information about it and space for eight written bids. If a piece is for sale, its bid sheet will show the minimum bid which 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 of the lines are used, the piece will be sent to the voice auction at 1:30 PM Sunday in Parlor B & C. Bids may not be withdrawn or altered.

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

a) Art with 8 bids: Sent to auction (at 1:30 PM). These pieces will be marked with an orange dot on the bid sheet.

b) Art with 1 to 7 bids: The high bid will be marked and the work sold to that bidder.

c) Art with no bids: If the artist does not exercise the option of removing his/her work from sale after Close-Out, the first line on the bid sheet will be marked, and when the show reopens you can immediately purchase that piece simply by writing in your bid of at least the minimum. Art removed from sale will have a large "X" on the bid sheet. To be sure of getting a piece, you should bid on it before Close-Out rather than counting on picking it up for the minimum when the show reopens.

BUYING ART AT AUCTION: A voice auction for the items with eight written bids will be held in Parlor BC on Sunday from 1:30 PM to 3 PM. To bid at the auction, you must register to bid if you have not already done so. If you are the winning bidder for a piece, you must give your name and bidder number to the auction staff. A piece which receives no bids at the auction will be sold to the high bidder on the bid sheet, whether or not s/he is present at the auction. Artwork will not be paid for at the auction, but will be marked as sold and rehung in the art show. This allows bidders to pick up and pay for all of their artwork at the same time, whether it was purchased by written bid or at auction.

PICK-UP AND PAY: The art show will be open for buyers to pick up and pay for their artwork between 1 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, s/he must have a written authorization from you. Exceptions to these hours will be made only in unusual circumstances; please see Dave Anderson if you have a problem. If you are the successful bidder on a piece, but do not pick it up, you will be liable for the amount bid plus tax and any expenses we incur in finding you and mailing your purchase to you.

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

You will need to fill out a tally sheet with your name, address, and 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 need to have the piece number for each item, but you may also write in the title and artist if you would like that for your records.

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

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

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

ART SHOW SCHEDULE

Thursday	6 PM to 10 PM	Set-up of hangings
Friday	noon to 6 PM	Artist Check-In
Saturday	10 AM to 10 PM	Art Show OPEN Awards Voting
Sunday	10 AM to noon	Art Show OPEN
	noon to 1 PM	Close-Out
	1 PM to 4 PM	Pick-Up and Pay
	1:30 PM to 3 PM	Auction (Parlor BC)
	4 PM to 6 PM	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, and we reserve the right to inspect all bags on 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 on Sunday.

If you have any questions, inquire at the art show desk.



1979/80 and 1980 NESFA Indexes are Here!

The NESFA Index to the SF Magazines and Original Anthologies has been published back to 1966. At Boskone XIX, we are releasing two new indexes, 1979/80 and 1981. The NESFA Index is the only complete index to original SF stories, covering not just the SF magazines, but also the Original Anthologies.

The 1979/80 index consists of 82 pages and is divided into four parts: Checklist, Author listing, Title listing and Table of Contents listings. We have indexed 193 entities, including 134 magazines and 59 anthologies. Over 3300 stories, etc. are indexed.

The 1979/80 Index costs \$7 and the 1981 Index costs \$5. (If ordering by mail, please add \$1 postage and handling). Both indexes will be available at Boskone at the NESFA Sales table in the Hucksters' Room (you can't miss us!).

Because of the continuing demand for back issues, we have reprinted our older indexes. Again available are: 1966-70 - \$10; 1971/2 - \$5; 1974 - \$5; 1975 - \$5 and 1976 - \$5.

NESFA

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

NESFA's biggest projects are Boskone and the series of Indexes to science fiction magazines and original anthologies. Boskone takes a substantial part of the membership's time, and many other projects are related to it. Most years NESFA runs 2 smaller conventions, Lexicon and Codclave. Two years ago, most of the membership was very involved with the organization and running of Noreascon II, the 38th World Science Fiction Convention.

NESFA has a number of publishing projects. It compiles and publishes a series of Indexes to SF magazines and original anthologies. It publishes specialty science fiction books, usually written by the Boskone Guest of Honor (Boskone Books). It published the Noreascon Proceedings, a complete illustrated account of the 1971 worldcon.

NESFA publishes two fanzines, a twice-monthly newszine called Instant Message, and a genzine called Proper Boskonian which is sometimes quarterly. It has an amateur press association, or apa, which exists to distribute publications of NESFA members. In the past, it has sponsored a short story contest and may do so again in the future. At Boskone NESFA presents the Skylark to people who have done much for science fiction and its fans.

There will be a table in the Hucksters' Room where NESFA publications will be sold. The people there will be glad to talk to you about NESFA. A subscribing membership, which entitles you to receive all our fanzines and get discounts on some publications, costs \$9.00. For more information, write to:

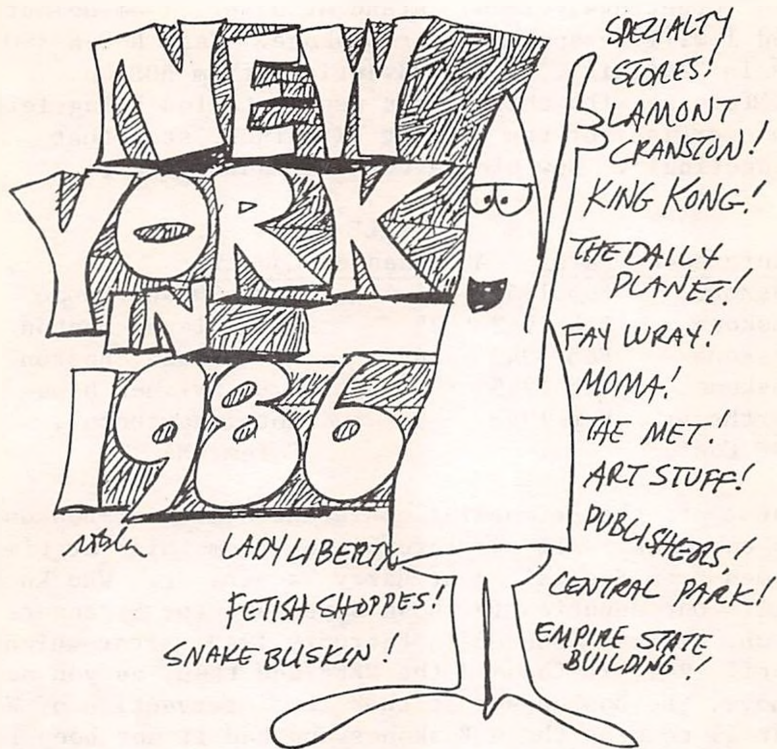
NESFA, Inc.
Box G, MIT Branch P.O.
Cambridge, MA 02139-0910

THE FELLOWSHIP OF NESFA

Throughout this program book you may have noticed that some of the names have the initials "FN" after them. This is designation which NESFA has created to honor those people who have made significant contribution to NESFA and the furtherance of its aims. It stands for Fellow of NESFA, and the Fellowship is modeled after the academic fellowships. New Fellows are installed at an annual banquet.

The following are Fellows of NESFA:

Dave Anderson	Marsha Elkin Jones
Isaac Asimov	Suford Lewis
Karen Blank Renade	Tony Lewis
Ben Bova	Selina Lovett
Bill Carton	Anne McCaffrey
Judy-Lynn del Rey	Ann A.B. McCutchen
Lester del Rey	R. Terry McCutchen
William H. Desmond	Edwin W. Meyer
Donald E. Eastlake III	George & Andrea Mitchell
Jill Eastlake	Marilyn Niven
George Flynn	Frank Prieto
Ellen Franklin	Cory Panshin
Paul Galvin	Joe Ross
Wendy Glasser	Elliot Shorter
Richard Harter	Robert J. Spence
Chip Hitchcock	Harry C. Stubbs
Kath Horne	Leslie Turek
Jim Hudson	Pat Vandenberg
Wendell Yau Git Ing	David Vanderwerf
Rick Katze	Drew Whyte
Linda Kent	Robert Weiner
Krissy	JoAnn Wood



The New York in '86 Committee:

Seth Breidbart, Larry Carmody, Walter R. Cole, Genny Dazzo, Linda Deneroff, Lise Eisenberg,
Gary Farber, Moshe Feder, Stuart C. Hellinger, Devra M. Langsam, Hope Leibowitz,
Elan Jane Litt, Teresa Miñambres, Sue-Rae Rosenfeld, Elyse S. Rosenstein,
Steven Rosenstein, Louise Sachter, Art Saha, Kate Schaefer,
Giani Siri, Anna Vargo, Ben Yalow.

Boskone 101

Winter/3cr/Anthony R. Lewis, Ph.D., F.B.I.S., F.N.

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

TABLE 1

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

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

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

Boskone 101

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

Boskone I had the first and only banquet ever held; it was at this banquet that Alma Hill first proposed the awarding of the Skylark, in memory of E.E. "Doc" Smith, who chronicled the wars of Boskone against the vile minions of the Galactic Patrol and whose activities over the years symbolized both professional excellence and the friendly encouragement of fan groups. These, then, are the qualities we look for in choosing the recipient of the Skylark.

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

TABLE II

Boskone	Date	Attendance	Location	Chairing	Guest of Honor
I	9-65	66	Statler-Hilton	D.Vanderwerf	Hal Clement
II	3-66	71	same	same	Fred Pohl
III	10-66	68	MIT	Erwin Strauss	
IV	4-67	72	Statler-Hilton	Paul Galvin	Damon Knight

Boskone 101

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

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

TABLE III

Boskone	Date	Attendance	Location	Chairthing	Guest of Honor
V	3-68	155	Statler-Hilton	Paul Galvin	Larry Niven
VI	3-69	262	same	Leslie Turek	Jack Gaughan
VII	3-70	383	same	Tony Lewis	Gordon Dickson
VIII	3-71	285	Rolling Green	Bill Desmond	Larry Niven

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

Boskone 101

The intensity and amount of programming had been increasing as had the art show. Boskone IX had a fan operetta, Boskones XI, XII and XIII a costume party, and Boskones XII and XIII a puppet show.

Data known for this year are

XIX	3-82	????	Boston Park	Robert	Donald
			Plaza	Spence	Wollheim

Well, I see our time is up. I hope you have all been paying attention as we are going to have a short quiz...

(MacDougall, see me in my office after class!)

A.R. Lewis

Much of the information in this article was researched and tabularized by Fred Isaacs for a previous program book. Tony and I both thank him.

BOSKONE LIFE MEMBERS

David Anderson FN	Robert A.W. Lowndes
Poul Anderson	Michael Magnant
Isaac Asimov FN	Laurie Mann
Donald E. Barth	Anne McCaffrey FN
Elaine Bloom	Ann A.B. McCutchen FN
Mitchell L. Botwin	R. Terry McCutchen FN
Ben Bova FN	Lori Meltzer
Seth Ian Breidbart	Edmund Meskys
Amy Brownstein	Teresa Minambres
Stu Brownstein	Andrea Mitchell FN
John Brunner	Elliott Mitchell
Fran Buhman	George Mitchell FN
James L. Burrows	Petrea Mitchell
Selma Burrows	James Mueller
David A. Cantor	Richard Munroe
Ann Layman Chancellor	Lex L. Nakashima
Lincoln Clark	Peter A. Neilson
Gavin Claypool	David L. Nicklas
Sean Cleary	Fuzzy Pink Niven FN
Hal Clement	Larry Niven
Dick Curtis	John Arthur Noun
L. Sprague de Camp	Andrew Norse
Jeff Del Papa	Nicholas Nussbaum
Gordon R. Dickson	Karl M. Olsen
John Duff	Lin Olsen
Donald Eastlake FN	Mark L. Olson
Jill Eastlake FN	Robert Osband
Jan Howard Finder	Bruce Pelz
Wilma Fisher	Elayne Pelz
George Flynn FN	Frederik Pohl
Ellen F. Franklin FN	Sam Rebelsky
Jack Gaughan	Rhymer
Wendy Glasser FN	Jeanne Robinson
Katherine Godfrey	Spider Robinson

BOSKONE LIFE MEMBERS

Claire E. Graham	Stephanie Lee Rosenbaum
Mark Grand	Sue-Rae Rosenfeld
Richard P. Gruen	Elyse S. Rosenstein
Patty Ann Hardy	Steven J. Rosenstein
Charles W. Hayden	Robert Sacks
John G. Hayden	Ronald M. Salomon
Frank Herbert	Roberta Sappington
Chip Hitchcock FN	Paul L. Schauble
James P. Hudson FN	Charles Andres Seelig
Wendell Yau Git Ing FN	Joseph P. Shaine
Rick Katze FN	Richard B. Sims
Hans Kernast	Steven J. Skirpan
Damon Knight	Beverly J. Slayton
Judy Krupp	Robert J. Spence FN
Roy Krupp	Erwin S. Strauss
Devra Langsam	Gregory Thokar
Tanith Lee	Stephen Tihor
David G. Levine	Leslie Turek FN
Elise Levenson	Thomas Vasak
Anthony R. Lewis FN	Dalroy Ward
Susan B. Lewis FN	Charles Waugh
Elan Litt	David J. Weinberg
Kathleen Logue	Gail Weiss
J. Spencer Love	Monty Wells
	Donald Wollheim
	Benjamin M. Yalow
	Elizabeth Zitzow
	Harold Zitzow
	Virginia B. Zitzow

THE SKYLARK

The Skylark is the annual award given by the New England Science Fiction Association, Inc., in honor of the late E.E. 'Doc' Smith. The award was originated by the committee of Boskone 1 in September, 1965 when its members were informed of the death of the man whose writing inspired the name of the convention.

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

Previous recipients were:

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

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

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From the notes of Andrew Whyte

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- "Santa Rides a Saucer" (TDDE), 2 Dozen Dragon Eggs May, 1969.
- "Shoo, Fly!" (TDDE), 2 Dozen Dragon Eggs May, 1969.
- "Web Sixty-Four" (TDDE), 2 Dozen Dragon Eggs May, 1969.
- "The Rules of the Game", New Writings in Science Fiction 22 (UK) 1973.

ARTICLES

- "So You Want To Be a Space-Flier?", MP Cosmic May, 1941.
- "In Memoriam: A.A. Wyn", Nebula Award Stories #4 1969.

Key to Collaborators

EB	E. Balter
TC	Terry Carr
LC	Lin Carter
CK	C.M. Kornbluth
RAWL	Robert A. W. Lowndes
JM	John B. Michel
AS	Art Saha

Key to Pseudonyms

DG	David Grinnell
MVG	Millard Verne Gordon
MP	Martin Pearson
LW	Lawrence Woods
AC	Arthur Cooke
X	X
AW	Allan Warland

MAGAZINES EDITED BY DAW

AVON FANTASY READER	1947-1952	18 issues
AVON SCIENCE FICTION READER	1951-1952	3
AVON WESTERN READER (3&4)	1947	2
AVON DETECTIVE MYSTERIES #3	1947	1
COSMIC STORIES	March 31 - July 1941	3
OUT OF THIS WORLD ADVENTURES	July 1950 - Dec. 1950	2
STIRRING SCIENCE STORIES	Feb. 1941 - Mar. 1942	4
10 STORY FANTASY	Spring 1951	1
SATURN (editorial consultant)	Mar. 1957 - Mar. 1958	5

PUBLISHING TENURES

ALBING Publications	1941 - 1942
ACE MAGAZINES	1942 - 1947
AVON BOOKS (editor)	1947 - 1952
ACE BOOKS (vice-president)	1952 - 1967
DAW BOOKS (Publisher, editor)	1967 -

Books about DAW (in part) especially early days in fandom.

The Futurians, Damon Knight, c. 1977.

The Immortal Storm, Sam Moskowitz, c. 1954.

see also Operation Phantasy

A Hell of a Good Time and Other Stories, James T.

Farrell, Avon, c. 1950.

Where the Girls Were Different, Erkine Caldwell, Avon, c. 1948.

Yesterday's Lover and Eleven Other Stories, James T.

Farrell, Avon, c. 1948.

Yvette and Other Stories, Guy deMaupassant, Avon, c. 1949.

AWARDS

Best Book Publisher (Ace Books), Hugo Special	1963.
Special Plaque	Hugo 1975.

ADULT NOVELS (all written as by David Grinnell)

Across Time, Avalon Books, c. 1957; and

Edge of Time Avalon Books, c. 1958; and

The Martian Missile Avalon Books, c. 1959.

Destiny's Orbit Avalon Books, c. 1962.

Destination Saturn, written with Lin Carter, Avalon Books, c. 1967.

To Venus! To Venus!, Ace, c. 1970.

JUVENILE NOVELS

The Secret of Saturn's Rings, John C. Winston Co., c. 1954 and Paperback Library 52-996, c. 1966.

The Secret of the Martian Moons, John C. Winston Co., c. 1955 and Tempo T28, c. 1963.

One Against the Moon, World Publishing Co., c. 1956.

The Secret of the Ninth Planet, John C. Winston Co., C. 1959 and Paperback Library 52-874, c. 1965.

Mike Mars - Astronaut, Doubleday, c. 1961 and Paperback Library 56-968.

Mike Mars Flies the X-15, Doubleday, c. 1961 and Paperback Library 56-972.

JUVENILE NOVELS

Mike Mars at Cape Canaveral, Doubleday, c. 1961 and as Mike Mars at Cape Kennedy, Paperback Library 56-998 c. 1966.

Mike Mars in Orbit, Doubleday, c. 1961 and Paperback Library 56-998

Mike Mars Flies the Dyna-Soar, Doubleday, c. 1962 and Paperback Library 56-340.

Mike Mars, South Pole Space Man, Doubleday, c. 1962 and Paperback Library 56,358.

Mike Mars and the Mystery Satellite, Doubleday, c 1963 and Paperback Library 56-369.

Mike Mars Around the Moon, Doubleday, c. 1964 and Paperback Library 56-383.

COLLECTIONS

Two Dozen Dragon Eggs, Powell Publications Inc.,(PP181) c. 1969

The Men From Ariel, NESFA Press, c. 1982.

NON-FICTION

The Universe Makers: Science Fiction Today, Harper & Row c. 1971.

ANTHOLOGIES - edited by Donald A. Wollheim

The Pocket Book of Science Fiction, Pocket Books 214, c. 1943.

The Portable Novels of Science, The Viking Press (Viking Portable Library), c. 1945.

The Girl With the Hungry Eyes and Other Stories, Avon Publishing Co. (Avon 184), c. 1949. Wollheim not credited as editor, no editor given.

Flight Into Space: Great Science Fiction Stories of Interplanetary Travel, Frederick Fell, Inc. c. 1950.

Every Boy's Book of Science Fiction, Frederick Fell, Inc., c. 1951.

ANTHOLOGIES - edited by Donald A. Wollheim

Prize Science Fiction: (The Jules Verne Award Stories), The McBride Company, c. 1953. Also published in Great Britian as Prize Stories of Space and Time, Weidenfeld & Nicolson, c. 1953.

The Ultimate Invader and Other Science-Fiction, Ace D-44, c. 1954. This was bound with Sentinels From Space by Eric Frank Russell.

Adventures in the Far Future, Ace D-73, c. 1954. This was bound with Tales from Outer Space and also edited by Wollheim.

Tales From Outer Space, Ace D-73, c. 1954. This was bound with Adventures in the Far Future.

Adventures on Other Planets, Ace S-133, c. 1955.

Terror in the Modern Vein, Hanover House, c. 1955.

Abridged versions were published in 2 volumes in Great Britian (Brown, Watson, Ltd.) as Terror In the Modern Vein & More Terror In the Modern Vein, c. 1961.

The End of the World, Ace S-183, c. 1956.

The Earth in Peril, Ace D-205, c. 1957. This was bound with Who Speaks of Conquest? by Lan Wright.

Men on the Moon, Ace D-277, c. 1958. This was bound with City On the Moon by Murray Leinster. The reissue features additional material celebrating the U.S. moon landing. Ace 52470, c. 1969.

The Hidden Planet, Ace D-354, c. 1959.

The Macabre Reader, Ace D-353, c, 1959.

More Macabre, Ace D-508, c. 1961.

More Adventures On Other Planets, Ace F-178, c. 1963.

Swordsmen In the Sky, Ace F-311, c. 1964. and Ace 79276, c. 1970.

World's Best Science Fiction: 1965, co-edited with Terry Carr. Ace G-551, c. 1965.

World's Best Science Fiction: 1966, co-edited with Terry Carr. Ace H-15, c. 1966.

World's Best Science Fiction: 1967, co-edited with Terry Carr. Ace A-10, c. 1967.

ANTHOLOGIES - edited by Donald A. Wollheim

Operation Phantasy: The Best From 'The Phantagraph', Phantagraph Press (self-published). Miscellaneous assortment from Wollheim's fanzine, contains fiction, verse, non-fiction. c. 1967.

World's Best Science Fiction: 1968, co-edited with Terry Carr. Ace A-15, c. 1968.

The Avon Fantasy Reader, co-edited with George Ernsberger. Avon S384, c. 1969.

The Second Avon Fantasy Reader, co-edited with George Ernsberger. Avon S385, c. 1969.

World's Best Science Fiction: 1969, co-edited with Terry Carr. Ace 91352, Science Fiction Book Club, c. 1969.

World's Best Science Fiction: 1970, co-edited with Terry Carr. Ace 91357, Science Fiction Book Club, c. 1970.

World's Best Science Fiction: 1971, co-edited with Terry Carr. Ace 91358, Science Fiction Book Club, c. 1971.

Ace Science Fiction Reader, Ace 00275, c. 1971.

Published in Great Britain by Sidgwick & Jackson as Trilogy of the Future, c. 1972.

The 1972 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UQ1005 and Science Fiction Book Club, c. 1972. Reissued as Wollheim's World's Best SF: Series One, DAW UQ 1053, c. 1977.

The 1973 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UQ1053 and Science Fiction Book Club, c. 1973. Reissued as Wollheim's World's Best SF: Series Two, DAW UJ1427, c. 1978.

The 1974 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UY1109, c. 1974. Reissued as Wollheim's World's Best SF: Series Three, DAW UE 1507, c. 1979. Published in Great Britain by the Elmfield Press as The World's Best SF Short Stories No. 1, Science Fiction Book Club, c. 1975.

ANTHOLOGIES - edited by Donald A. Wollheim

The 1975 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UW1170 and Science Fiction Book Club, c. 1975. Reissued as Wollheim's World's Best SF: Series Four, DAW UE1585, c. 1980. Published in Great Britain by the Elmfield Press as The World's Best SF Short Stories No. 2, c. 1976.

The 1976 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UW1232, Science Fiction Book Club, c. 1976. Reissued as Wollheim's World's Best SF: Series Five, DAW UE1674, c. 1981.

The DAW Science Fiction Reader, DAW UW1242, c. 1976.
The Best From the Rest of the World, European Science Fiction, Doubleday, c. 1976.

The 1977 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UE1297 and Science Fiction Book Club, c. 1977.

The 1978 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UJ1376, Science Fiction Book Club, c. 1978.

The 1979 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UE1459, c. 1979.

The 1980 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UE1535 and Science Fiction Book Club, c. 1980.

The 1981 Annual World's Best SF, co-edited with Arthur W. Saha. DAW UE1617, Science Fiction Book Club. c. 1981.

The 1982 Annual World's Best SF, co-edited with Arthur W. Saha. DAW. c. 1982.

OTHER ANTHOLOGIES (Not SF or containing only some SF)
edited by Donald Wollheim.

THE AVON ALL-AMERICAN FICTION READER	AVON	1951
AVON BEDSIDE COMPANION: Treasury of Tales For the Sophisticated	AVON	1947
AVON BOOK OF NEW STORIES OF THE GREAT WILD WEST	AVON	1949
GIANT MYSTERY READER	AVON	1951
HOLLYWOOD BEDSIDE READER	AVON	1951
LET'S GO NAKED	PYRAMID	1952
SIX UNUSUAL FANTASIES ??? (listed in <u>Fiction</u>)	<u>Prize Science</u>	

OTHER COLLECTIONS EDITED BY WOLLHEIM

The Fox Woman and Other Stories (A. Merritt), Avon c.
1949.





