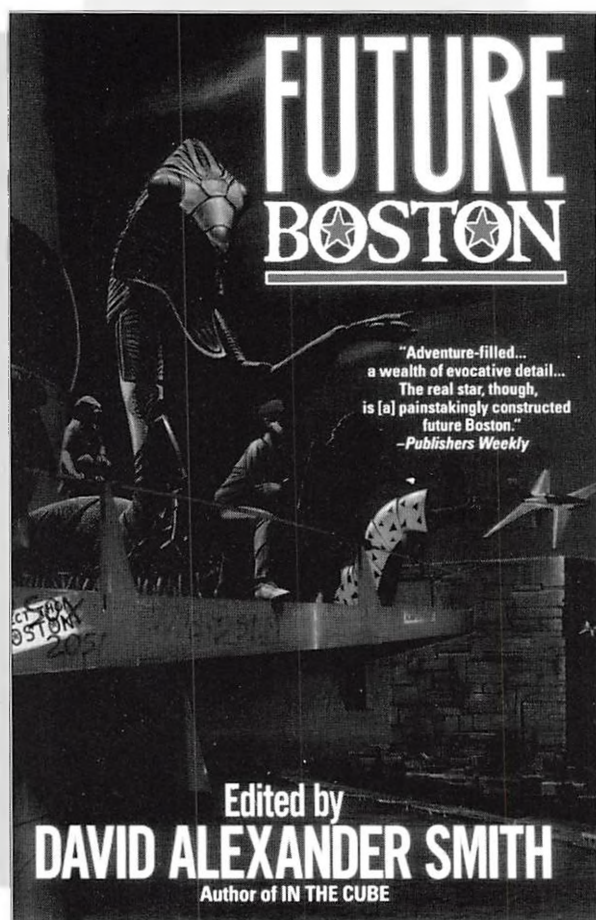


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Sheraton Tara Castle Hotel  
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*Official Artist*

Ruth Sanderson

*Special Guests*

Fred Lerner  
Patricia C. Wrede

*Featured Filker*

Talis Kimberley

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**NO WEAPONS OF ANY KIND ARE PERMITTED AT ANY TIME!** If you violate this rule you will be asked to leave the convention and your membership fee will not be refunded.

The Committee defines a weapon as anything that is classified as a weapon under Massachusetts law, any object designed to cause bodily harm, or any replica of such an object, and any other object that the Committee determines to be dangerous. This includes toy weapons of *all* types, clubs, quarterstaves, wizard's staves, lasers, squirt guns, zap guns and swords.

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---

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# On Discovering Diana Wynne Jones

by Neil Gaiman



I discovered Diana Wynne Jones, rather like Stout Cortez (me, that is, not Diana), who on a peak in Darien and so forth noticed, rather to his surprise I expect, a new land hove into view, in a small Sussex book shop in 1981, with a book called *Charmed Life*, published by Puffin. It was a remarkable, assured, and utterly delightful novel, which juggled parallel worlds, magic, children, criminals, and a book of matches with wit, imagination, and an authorial point of view that reminded me a little of E. Nesbit, and a little of P.G. Wodehouse, but which was undoubtedly, uniquely Diana Wynne Jones – deft and delightful, intricately plotted, and, above all, fun.

There. Diana had been discovered.

She didn't know it at the time.

In fact, Diana didn't know she'd been discovered until 1985, at the *British Fantasy Convention*, in Birmingham. In the meantime I'd read most of the available Diana Wynne Jones books, and had only

one regret, viz. and to wit, that I had not read them when I was a child. I wanted these books to have coloured my childhood. I wanted to have read and reread them until the pages fell out.

I read *Archer's Goon*, which may be the finest mixture of fantasy and science fiction and God-knows-what anyone's ever done, and *The Ogre Downstairs* (which really is the best modern E. Nesbit book anyone's done) and *Eight Days of Luke*, which has Norse gods in it and which, structurally, I wish I'd written, and *Witch Week*, and *Wilkin's Tooth and Dogsboddy* and *The Time of the Ghost*, which is the darkest, most dangerous – most autobiographical – of Diana's books, and I wrote enthusiastic reviews of them, and told my friends.

1985. *British Fantasy Convention*. Right. Diana was Guest of Honour, and it was the first convention she had ever been to, in any capacity. I saw her, standing nervously in the bar (British conventions happen in the bar), at the start of the convention, in the manner of one who has never been to a convention before and has not a clue what to expect, and I told her that I had just read *The Time of the Ghost* and how good it was, and then she bought me a drink, and then I told her how good *Archer's Goon* was, and she bought me another drink. . .

(Diana has since been to many conventions. I don't think it would work anymore).

We became friends during the convention, and have stayed friends ever since.

It was some years later that she told me that I was the first adult (not a librarian, teacher, or family member anyway) to have read her work, and to have loved it – or at least, the first adult to have told her this. If so, I was the first of an enormous number of intelligent adults who have

found in Diana's books a wise, funny, occasionally very scary, consistently delightful author – and who have told her so – something you may also get a chance to do, during this *Boskone*.

I've known Diana for a decade now. She is wise and funny, accessible, and unpretentious (although she knows precisely how good she is, and will suffer fools only up to a point). (How good is she? Well, the indispensable Clute-Nicholls *Encyclopedia of Science Fiction* describes her as "probably the premier UK writer of children's fantasy today").

Things that Diana writes come true (ask her: she'll tell you). As a child she had close encounters with Arthur Ransome (an irascible gentleman who came to complain about the noise), and her sister was swatted by Beatrix Potter for swinging on her gate; Diana, when small, personally erased – by hand – many irreplaceable Ruskin pencil drawings; at university she heard C.S. Lewis lecture, and in all probability she watched J.R.R. Tolkien potter about the quad (I have no real source for this. I am improvising here); and she wrote her first books, as quite a young girl, for herself and her sisters, as they

didn't have any (their father, in a fit of not-uncharacteristic economy, had, when they requested books, bought them a classic children's library that, he decided were meant to last them the rest of their childhood, doling out a book a year).

She's written horror (*Aunt Maria, Fire and Hemlock*), science fiction (*A Tale of Time City, The Homeward Bounders*), humour (*Chair Person*), fantasy (the *Dalemark* books), and her own unique mixture of the above (*Hexwood, Howl's Moving Castle*).

Diana's last few years have been marred by ill health, much of it assisted, created, or caused by incompetent medical professionals. I am delighted that she's well enough to come to *Boskone*, where you get the opportunity, much like Stout Cortez, or Amerigo Vespucci, or even Vasco da Gama, to discover her for yourself. ■



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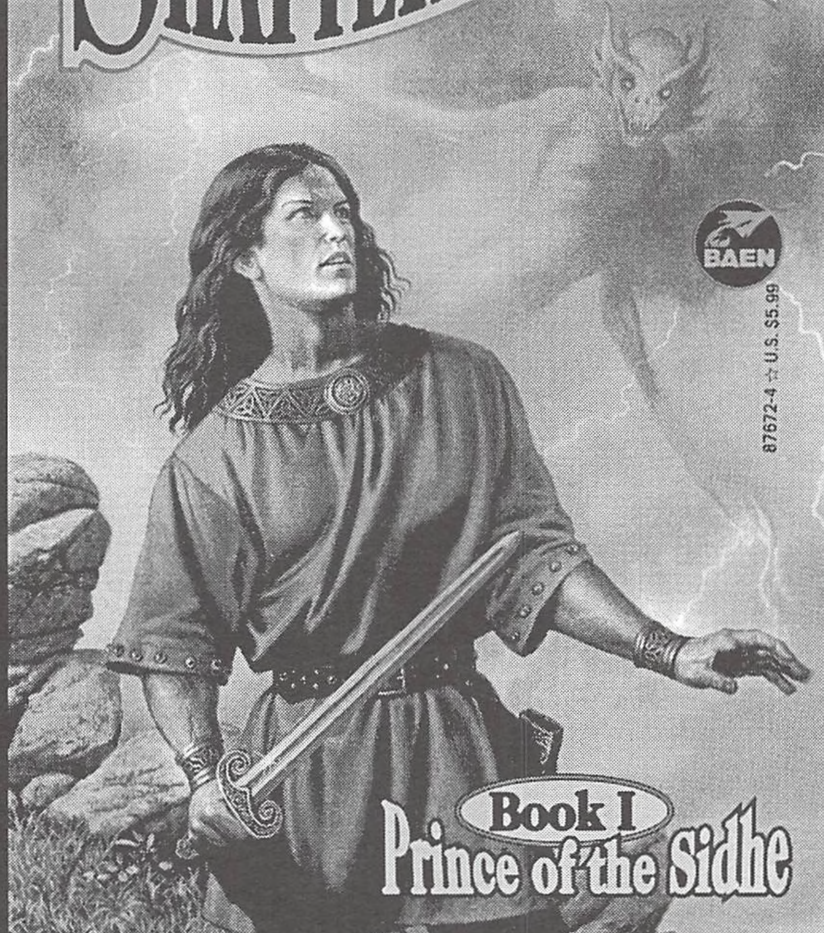
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FANTASY

# Ruth Sanderson

by Jane Yolen



Ruth Sanderson lives in a house that looks like something out of a Ruth Sanderson painting: a teal-colored Victorian monster with sixteen rooms, gingerbread porches, and a barn full of oddities. Not having enough space (!), she and her husband Ken Robinson recently added two more rooms. Well, I suppose they needed it, what with two daughters – Morgan and Whitney – a Rottweiler named Heidi, three cats, and two horses.

And the art. Ruth's art. There's a lot of that around the house. Big paintings that look like Renaissance masterpieces. She has been called a Modern Old Master, though she calls herself a "romantic realist."

Ruth's studio is on the second floor of the house, up a wonderful staircase with a polished wood banister. The landing is graced with a large flower-patterned stained glass window. The studio, on the east side of the house, has a large bank of southern windows mounted with even more stained glass. A problem for an artist on sunny days. Ruth is forced to tape over portions of the windows in order to paint without sun in her eyes.

When she paints, the studio is filled with music, mostly classical: lots of Stravinsky, Ravel, Vivaldi. And there are bright posters on the walls: pre-Raphaelite prints, Byzantine icons, a wonderfully odd mix, but very cozy.

Ruth always has stacks of reference books piled up for whatever project she is working on. She has just finished *The Tempest*, Bruce Coville's picture book retelling of Shakespeare. Now she is at work on a retelling of an Italian fairy tale, *Papa Gato*. Next up is *Snow White and Rose Red*. Her reference materials also include photographs of costumed models. (She has a costumer who works with her). And she casts friends, relatives – even strangers – in her books. Favorites are used again and again. My husband has been the King in two of her books – *Sleeping Beauty* and *The Twelve Dancing Princesses*. Bruce Coville got to play Prospero in *The Tempest*, I was the old cook in *Sleeping Beauty*, the old woman in *Twelve Dancing Princesses*. And both Mrs. Medlock – the villainess – and Mrs. Sowerby – Dickon's mum – in Ruth's version of *The Secret Garden*.

Ruth does her underdrawings in pencil on canvas she has stretched herself, painting "two times up," that is, twice the size the picture will be when it is reproduced in the book. She works in oils. Known as a fast worker (which is great for doing book jackets), she can paint a large painting in as short a time as 3 days. But she admits she is getting slower and slower on purpose.

Her influences, as she recounts them, have been the Hudson River landscape painters like Church and Bierstadt, the pre-Raphaelites (especially Waterhouse), and Pyle and Wyeth. In the years to come her own name will be added as an influence for the many young illustrators who have grown up with her work, and for those she has mentored, both as a teacher and as a member of the Western New England Illustrator's Guild. ■

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(Nice waterfall, though.)

(First we got it UPSIDE DOWN, then we got it BACKWARDS, this time we got it RIGHT . . .)

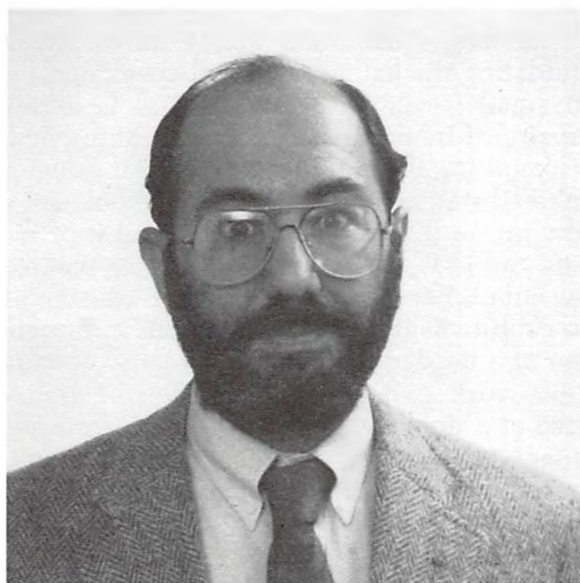
# **New York in '98!**

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# *An Appreciation of Fred Lerner*

by Ed Meskys



Fred Lerner first came into fandom in the early 1960's when fan Carl Frederick overheard him praising Heinlein's *Stranger in a Strange Land* to someone in the lobby of Columbia University's Livingston Hall. Carl, who didn't like the book, started arguing with Fred and brought him into New York Fandom. I met him briefly at a City College SF Club meeting during one of my visits to New York, but didn't really get to know him until later. Fred, born in 1945 in Mount Vernon, New York, and raised in East Paterson, New Jersey, was an undergraduate history major at Columbia at the time.

Influenced by his love of Kipling, he selected Hindi to fulfill his language requirement in college. At that time, the government was sponsoring a program to encourage the study of important non-European languages by holding summer institutes in different cities every year, so Fred spent the summer of 1964 at the University of California in Berkeley. John Boardman put him

in contact with me, since I was working at the Livermore National Lab at the time, and Fred and I spent much of the summer together. We got very involved with Bay Area fandom, ending with the *Pacificon II Worldcon*.

After college, Fred spent two years in the Army, where he secretly painted the tail of his commanding officer's St. Bernard a bright Infantry blue, and then put up posters around the camp advertising the Fort Dix Dog Customizing Service. He then returned to Columbia for a library degree and followed that by working at Hamilton College and the City University of New York.

Fred moved to Vermont when he got a job running the State Library's reference department in Montpelier, and bought a house there. After returning to Columbia for a doctorate in library science, he joined Create Innovations in Hanover, New Hampshire, and moved to White River Junction, Vermont. Currently, he works at the National Center for Post-Traumatic Stress Disorder in White River Junction, where he builds and maintains a bibliographic database on PTSD.

Fred has a wide variety of strong interests, in and out of the field of science fiction. His sfnal interests include Heinlein, of course, Chip Delany, *Silverlock* and John Myers Myers's other works, *Islandia*, Tolkien, R.A. Lafferty, and the history and nature of the field.

His other interests include Kipling, British Isles folk music (like that performed by Jean Redpath), Libertarian politics, the English royal family, Jewish and comparative religion, travel and the observation of other cultures, art museums, crime fiction, single-malt Scotch whiskeys, micro-brewery beers, contra-dancing, railroads, and radio.

He is a born-again Vermonter and will fight with anyone who does not agree that Vermont is the

best place in the U.S. to live. Fred has been on the program of many regional conventions and Worldcons, speaking on a wide variety of topics. He was an integral part of the *Pghlange* cons in Pittsburgh and has coordinated programming for *Balticon*. In addition, he helped found the Science Fiction Research Association, and held the first *Conference on the Bibliography of Science Fiction* at Columbia University in March 1969.

For many years, he reviewed SF for *Voice of Youth Advocates*, a magazine for young adult librarians, and currently does so for the *Wilson Library Bulletin*. While still an undergraduate at Columbia, he did a series of radio interviews with major SF personalities on the college station. Fred has served on the board of directors of Vermont Public Radio since its founding, and even wrote a play for VPR on how Vermont seceded from the US when a born-again Christian fundamentalist was elected president. (To avoid controversy he did not mention in the broadcast the president's name, Anita Bryant, or bring his scenario to its conclusion with the other New England states seceding and joining with some Canadian provinces to form the "Dominion of Vinland").

Fred's published works include a history of East Paterson, New Jersey, commissioned by the town fathers; *Modern Science Fiction and the American Literary Community*, based on his doctoral thesis; and *A Silverlock Companion*, which includes a complete guide to the references in *Silverlock* compiled by himself with Anne Braude. He is also the author of a series of teachers' guides for SF books published by Pocket Books and Bantam. His skills extend to those of an editor, having edited for publication Sam Moskowitz's autobiographical interview, *After All These Years . . .*, and has also edited special focus sections in *Niekas* on Austin Tappan Wright's *Islandia* and on Kipling's influence on stf, as well as helping with a focus section on "religion and science fiction."

He reads so much SF for professional purposes that he now reads crime fiction for relaxation, especially authors like Dick Francis and Robert Parker. Not one to sit on his laurels, he is working on a history of libraries, and always has several other projects on the fire.

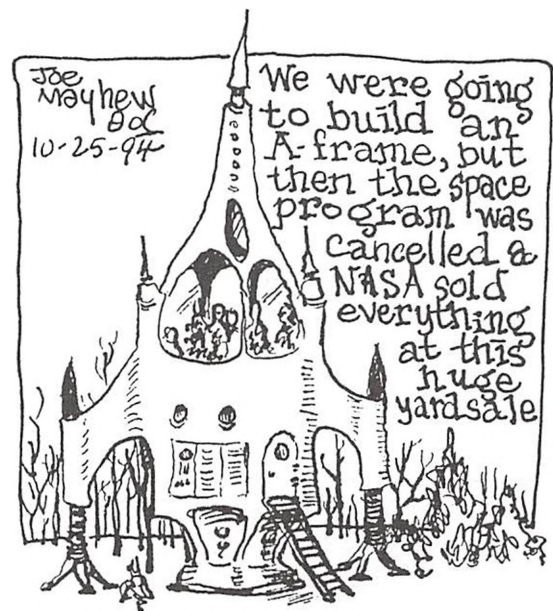
Over the years he started many fannish traditions and organizations. With John Boardman and Brian Burley he founded the Beaker People Libation Front, a beer appreciation society. He is responsible for the tradition of singing "God Save the Queen" at midnight at fannish parties, and for the True Faith of the Sacred Cat.

As an active member of the Fantasy Amateur Press Association, Fred publishes a small but interesting fanzine called *Lofgeornost* on a dependable quarterly schedule. His work takes him to many cities, and he makes a point of getting together with local FAPAnS for dinner.

Each year, during their annual vacations, Fred and his wife, Sheryl, visit different national parks. He then writes interesting and thought-provoking descriptions in his FAPazine. They hope to see them all some day. Recently he and Sheryl took a vacation trip to Hungary which he again wrote up with gusto, giving a real insight into the land and its people. They have one daughter, Elizabeth, age 11.

Fred is knowledgeable on a fantastic variety of subjects and will talk about them without intimidating the listener. He will speak and listen with equal fervor with anyone and is excellent company. If he promises to do something or find out something for you, he will write it down as a numbered statement in a pocket notebook and will follow up on it. He doesn't just forget it or never get around to it. When my wife, Sandy, wanted to know about places in Vermont where she could go on a riding vacation, he got her the information. When she needed a course in organic chemistry for her work, and the only one in our area was offered at a time she could not get off from work, he suggested a correspondence school, and within days sent her a list of such schools. Fred does not make empty promises.

If you run into Fred Lerner, invite him to the bar, buy him a single-malt, and sit back for an excellent conversation. ■





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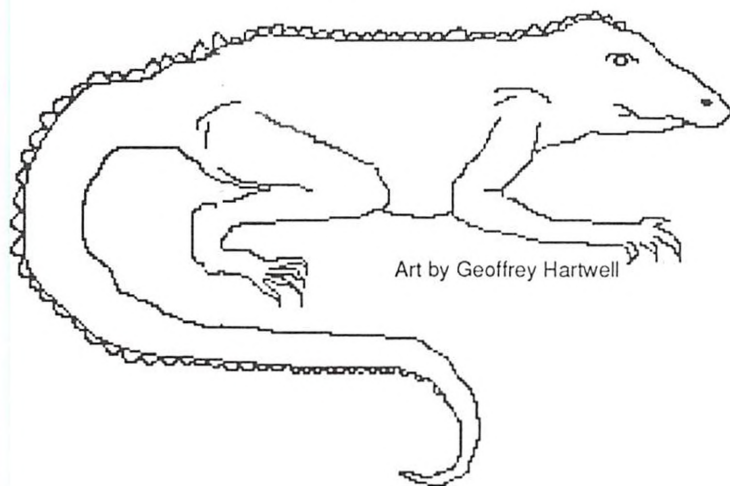
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# *Fred Lerner – Some Fond Memories*

by Priscilla Olson

It was Fred Lerner's fault that I got into fandom. He drove me to it, you see.

I mean, he really drove me to it. Let me explain . . .

In September 1969, I started my freshman year at Harpur College in Binghamton, New York. A month after that, I learned that there were other people in the universe like me (to be specific, I learned about fans). Rapture! And I found out that there was going to be a convention in Philadelphia where I could meet more of these fans. Joy! Philadelphia wasn't that far away from Binghamton, was it?

Far enough – in fact, an impossible journey for a person of limited means and no transportation options. Well <grump> who needed this fandom anyway?

Then a miracle happened. The woman who had introduced me to fannish existence (but who was going to the convention directly from a peace march in Washington) had made the acquaintance of one Fred Lerner, who was working in a library (or maybe going to school?) further upstate and could be prevailed upon to pick up a few people in Binghamton and get us down to *Philcon*. It seemed workable. Gee, why not give it a try: how was I supposed to know that it would change my life?

On that fateful Friday afternoon, I loaded up a bag with enough dining-hall sandwiches to last the weekend. Mike (another neofan, who slept under a table in the 7-in-a-double room, and never went to a con again) and I dutifully waited at the appointed place, and soon enough a car carrying Fred and three other people (also neos, ripe for the plucking?) arrived to take us away.

It felt odd going off to spend a weekend in a hotel with all these strange people (and I mean

strange in the very nicest sense, of course). Fred broke the ice and put us all at ease by handing out printed instructions regarding rules for the trip: the person behind the driver was to watch for police cars, the rear right was to count dead raccoons, the middle front to hand out cookies . . . etc., etc.

I wish I had a copy of those rules now.

By the end of the trip, we were all friends. By the end of the convention, I would consider myself a fan.

Over the next few years, I kept running into Fred at other conventions. He always seemed pleased to see me, and helped me learn a lot of the ropes, as they existed at the time. With others, I sang "God Save the Queen" at midnight (because he said it was the fannish thing to do), and I learned about the heroic attempts to liberate Staten Island. When I committed heresy by misrepresenting the Lord Mota (and getting Jon Singer's name wrong – Jon Singer always makes it into neat stories), he got me to stand up on a chair at a *Lunacon* and beat my chest three times while reciting *mea culpa*. Believe it or not, I reveled in it all: Fred was a good person to know.

Years later: I am no longer <sigh> a neo and Fred is far better known in the field for his scholarship than for his fannish activities. *Plus ça change, plus c'est la même chose*. He is still a good person to know – and also still a little strange (in the very nicest sense!).

. . . Thanks for the memories (and fandom), Fred! ■



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# Biolog, Pat Wrede

by Lois McMaster Bujold



Patricia Collins Wrede's official biography will tell you she was born March 27, 1953, in Chicago, Illinois, the eldest of five children. Like any another born writer, stories were starting to pour through her head by seventh grade; more unusually, her first readers were her parents, her mother aiding and abetting her by typing out Pat's longhand. Pat augmented a built-in sometimes-audience of younger siblings with friends.

Also, like many other writers, Pat was a bit of a late bloomer, her life taking so many turns before setting its true course on writing. She followed a bachelor's degree in biology from Carleton College with an M.B.A. from the University of Minnesota. She began her first novel, *Shadow Magic*, as a post-graduate "hobby," between 1974 and 1980. In 1980, three months before *Shadow Magic* sold, Pat joined the Minnesota writers' group "the Scribbles;" among her fellow luminaries-to-be were Steve Brust, Emma Bull and Will Shetterly, and Pamela Dean. No one writes in a vacuum.

Pat quit her day job as a financial analyst with the publication of her fifth book; being an

accountant, she was better fitted than most of us to the self-regulated, or self-deregulated, life of the self-employed.

What the official biography does *not* tell you, is that Pat is also an extraordinary mentor. I first met Pat by mail when our mutual friend, Lillian Stewart Carl, sent her my first short story for critique, about the time Pat sold her second novel, *Daughter of Witches*. Pat, bless her, sent me back a 14-page letter of comment, which was more attention than I had received from one human being in years. Behavior which is rewarded is repeated; Pat has been my most valuable first reader ever since. Her ability to "talk book," and be at least temporarily as interested in her student's work as her own, is as rare as it is fine. Her generosity of spirit has provided me with aid, comfort, mental stimulation, and a shoulder to gnash my teeth on in the face of the vagaries of the publishing industry. All this and tax advice, too.

Pat has gone on to find other students, including taking on the task of tutoring in an adult literacy program. Others may complain about the low literacy rates in this country; Pat is one of the few people I know who is actually doing something practical about it.

So talk to Pat about her books: the *Lyra* series; the epistolary regency fantasy romp she wrote with Caroline Stevermer, *Sorcery and Cecelia*; the meticulously-researched Elizabethan fantasy and adult-fairy-tale-retelling of *Snow White and Rose Red*; *Mairelon the Magician* and its in-progress sequel *Magician's Ward*; and *Talking With Dragons* and its prequels, the enormously popular and successful YA series she's written for Jane Yolen at Harcourt Brace. (I'm still sorry she couldn't title the third one *Bowling for Dragons*, as its working title ran for some months; but alas, there was no bowling in it). And ask her about her students. Pat is one of the most life-enhancing people I've ever met. She has surely enhanced mine. ■

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## Patricia C. Wrede Speaks About Herself

I started writing fiction in the seventh grade and never really stopped in spite of the fact that for many years I did not really expect writing to be more than a hobby. My mother aided and abetted me by typing out the pages I wrote longhand during class, and my father read them and told me they were great (he still thinks I should try to publish the book I was trying to write then). I also told stories to my younger siblings (I am the eldest of five), and to any of my friends who would listen.

In college, I placed out of the required Freshman English class and never got around to taking any others. Instead I majored in biology and filled in the college distribution requirement with history and art.

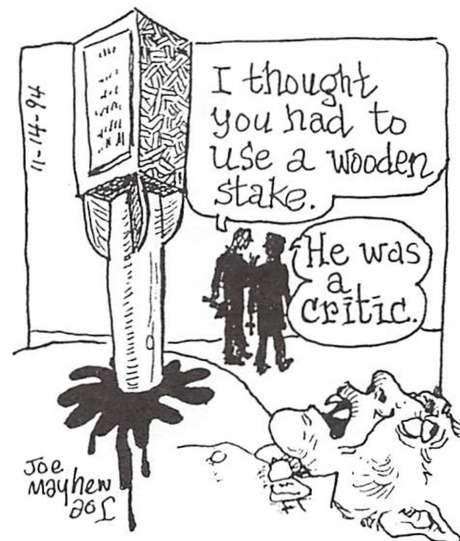
After I graduated in 1974, I began work on my first novel, *Shadow Magic*. It took me five years to finish it, during which I married, earned my M.B.A., and changed jobs several times. In 1980, three months before the book sold, I joined a group of friends in starting a critique group which later became known as "the Scribbles:" me, Emma Bull, Steven Brust, Kara Dalkey, Pamela Dean, Will Shetterly, and Nate Bucklin. It turned out to be very successful: of the seven members, none of whom had been professionally published when the group began, all seven eventually sold something. At least four members, as of this writing, are supporting themselves writing fiction. The group taught me a great deal about good writing, and I remain infinitely grateful to them all.

I got into writing YA fantasy by accident. In 1985, shortly before the publication of my fifth book, I left my job and the Scribbles. About a year later, Jane Yolen asked me to contribute a short story to an anthology she was editing. Normally, I find short fiction very difficult (my

natural length is the novel), but I had an idea that seemed to suit her requirements, so I wrote "The Improper Princess," a short "prequel" to *Talking to Dragons*. Jane loved it and bought it, but said several times that she thought there was more to it than that.

When Harcourt, Brace, Jovanovich asked Jane to edit a line of children's book for them a few years later, she remembered me and the story and urged me to expand it. I agreed, and the result was *Dealing With Dragons*. Jane still wasn't satisfied and talked me into continuing the series with *Searching for Dragons* and *Calling On Dragons*. Nonetheless, I don't think of myself as primarily a "children's writer" – nor as an "adult writer," for that matter. I'm a writer; children's books are among the things I write, and so are adult books.

I still tell stories to my young nieces, and to any of my friends who will listen, though most of them have learned to say sternly, "Go home and write that down! I don't want to hear it, I want to read it." ■



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# Talis Kimberley

by Kathy Mar



The first time I ever heard Talis play and sing was when I was the American Guest of Honor at the British filk con. I could hardly hear her from the back of the room, but I knew instantly this was someone to watch for. Her songwriting has always been delightful and possesses a magic made partly of living in the magical islands of the United Kingdom and partly from her own personal magic.

"I'd rather tell ghost stories than answer telephones for you," goes one line from one of her songs and it embodies so much of Talis' personality. She is her own woman in every regard. She is a single mother, a struggling street performer, a versatile musician, an exceptional and unusual songwriter, and a very sweet and gentle person.

She has continued to improve and grow as a person and songwriter all the time I have known her. Her songs are being covered by several U.S. performers (myself happily included), and her tape with Zander Nyronde called *Ancient Sky/The Toad*

has been selling wildly since it first appeared on our shores. She continues to work on new material and new recordings and to delight audiences with her magical and exquisite imagery in song.

Last year she was the British Guest of Honor at the Filk con in Britain (*Vibraphone*) and her performances there completely captured the audience. She has a wonderfully gypsy flair in her costuming, so the show is a visual delight as well. I often find myself completely entranced by her lyrics. They create a special feeling for the other and different world that is just across the ocean from us. She has written of modern-day dryads, ancient stone circles, werewolf women who leave their lovers to stalk the night as beasts, secretaries who run off to join the circus, eternal love, eternal truth, and lives touched by the gods.

Every time I see her again I am delighted by new material, and the quality of it all is uniformly excellent. I have to work so hard just to keep up with learning all the songs which have reached into my heart and demanded that I also give them voice, and still she continues to write even more prolifically. I fear I shall never catch up!

She is a delight to converse with as well, and has led such an intriguing life for one so very young. You could do very much worse than to spend some time chatting with this charming young woman. Her stories are not all only in song! I truly agonized when I discovered that other obligations would prevent me from experiencing Talis' first visit to America. I was so looking forward to watching her meet us and watching yet another country fall in love with her music and self. I shall be thinking of her as I sing her songs in Kansas this weekend, and envying all of you who will be enchanted by her marvelous voice and songs. I am proud to call her friend and colleague and delighted to be able to introduce her to all of you in this program book. Enjoy!!!! ■

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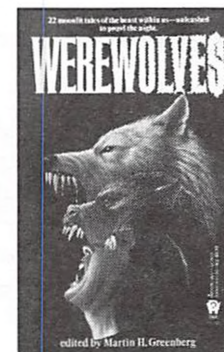
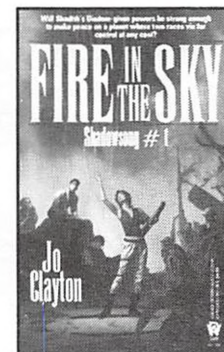
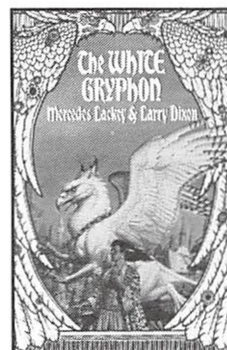
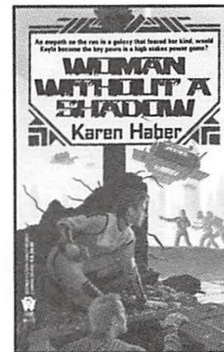
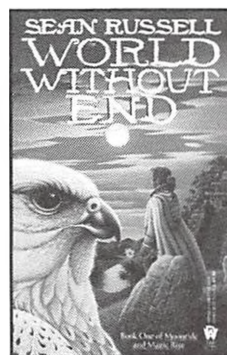
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# *Presenting Talis Kimberley*

by Zander Myron

*The skies were dark and lowering over Peterborough as a group of strangely garbed figures foregathered in the function rooms of the Railway Hotel on that fateful February night. They had been drawn together by a common purpose from every corner of their benighted island, a purpose of which the outward signs were the strange devices of wood and wire that many of them carried. Weird sounds filled the night air as they began their eldritch rituals, and locals anxiously bolted their doors and painted warding glyphs above their mantelpieces.*

*Into this sinister conclave ventured a young, innocent maiden. Unaware of the shadows gathering around her, she drifted into the very centre of the darkness. Before she could turn or cry out, the trap was sprung: the circle closed about her, and she was lost. There in the darkness, she was measured, judged and found worthy to join the dread cabal. So began a dark process of transformation whose end could scarcely be guessed at, even by the eldest and most steeped in arcane wisdom among those present.*

*The long night passed. Time and space themselves were twisted and reshaped. Forces beyond imagination were brought to bear on the young girl's mind, as the strange music continued to ring through the night. And then, without warning, a new element entered the equation. The experiment was suddenly and disastrously out of control. The watchers looked on in wonder and terror, as the innocent victim they had thought to suborn grew more powerful than any of them.*

*The next day dawned on a world changed past all recognition.*

*"What shall we call you?," they stammered, gazing at the new being who stood, shimmering, amid the wreckage.*

*The entity thought for a while, pausing only to write several hundred songs.*

*"Talis is a nice name . . .," she said at last.*

Facts. Facts are so hard to come by, and so intractable. I could write stories about Talis until all my pens ran dry, and still leave you none the wiser. Her life before fandom, her feelings, her beliefs, these are for her to reveal to you or not, as she may choose. Facts . . .

She comes up to my breastbone, or thereabouts. Her hair is variably blonde, sometimes pale, sometimes almost red. Her eyes are bright behind her spectacles, and I can't remember the colour. She is left-handed. She lives in Bristol, which is a largish city (for Britain) on the west coast just below Wales, at the top of a steep and winding hill, with a large and good-natured graphic artist called Fox and their son Corwin. She plays guitars, acoustic and electric, flute, mandolin and more other instruments than I can think of, and sings beautifully. She also co-writes comic strips with Fox, holds down a temporary job, runs music workshops, wears costumes and especially hats, and makes a mean flapjack. Her songs are about love, and magic, and loyalty, and crows, and horses, and vampires, and werewolves, and elves, and paintings, and children, and the Tarot, and . . . and you get the idea. They aren't filk, as such: they're just songs. Yeah, right, and the Taj Mahal is just a tombstone.

I first met Talis at *Con2bile* (the second British filk con) and, in common with everyone else, had no idea what was happening. It was only the following year, when she turned up at *Treble* with a new name and about three squillion beautiful songs (most of which have never been recorded)



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and  
The Hoboken  
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March 17 - 19th, 1995?

Hint:

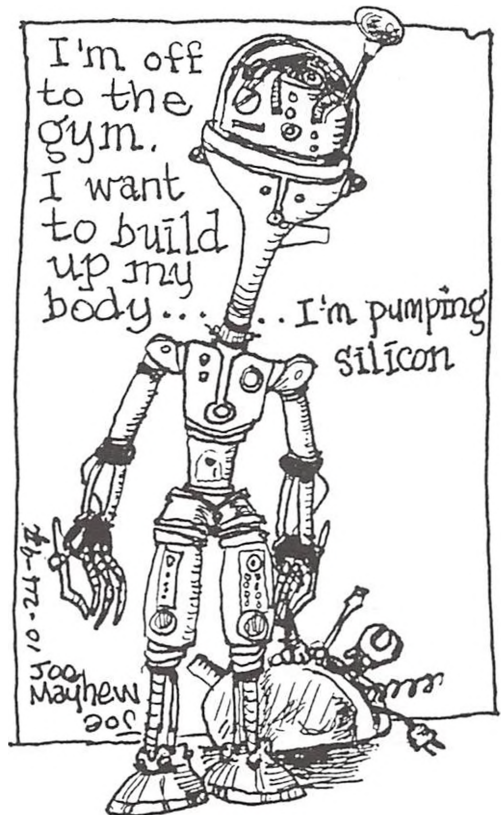


(see page 34 . . .)

that I realised I was suddenly standing in the shade. Since then she has just kept on getting better, and her guest spot at *Vibraphone* was one of the high spots of the con.

Talis was at first reluctant to commit herself to tape, but you can't ignore a Nyronid shuffling after you on bended knees for ever, and after testing the water with an "official bootleg" of her set at *Pentatonic*, she agreed to share a studio tape with me. The result was *Ancient Sky/The Toad*, an hour-long tape produced on my four-track rig over two or three weekends, currently on its second printing over here and [as far as we know] available through Wail Songs in the U.S. And apart from two three-track demos, a couple of odd tracks, several songs recorded by Kathy Mar and the aforementioned Pentatolics, this is Talis' entire recorded output to date. Filktape producers please note . . .

As I write this, Talis is struggling against some germ or other, but looking forward eagerly to her first American con. Those of you who get to meet her will find a lady who is gentle, friendly, never too serious for too long, and more capable of wonder and more joyful at being alive than anyone else I know. Those of you who are musicians and get the chance to perform with her in circle, grab it with both hands: she's fun to work with. ■



# BOSTON IN 1998



## Committee & Ambassadors:

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Susan de Guardiola

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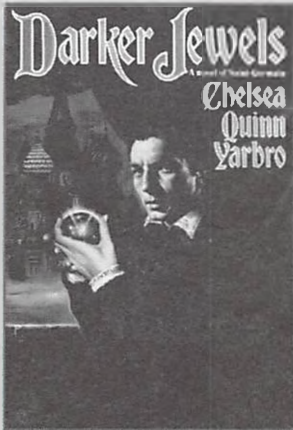
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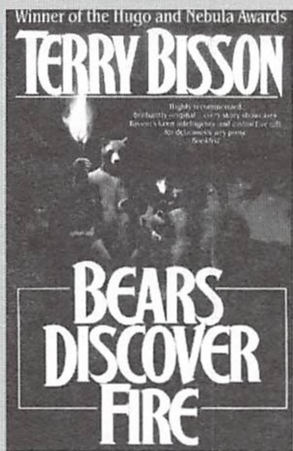
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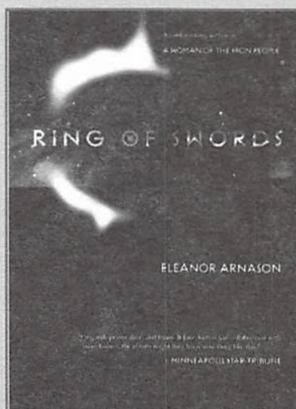


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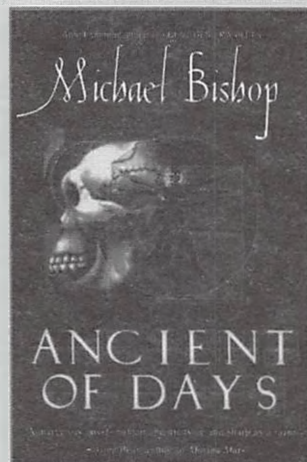


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# Books by Diana Wynne Jones

compiled by Neil Gaiman and John Wenn

## Fiction

Changeover, Macmillan (London), 1970.  
Wilkin's Tooth, Macmillan, 1973. Published as  
Witch's Business, Dutton, 1974.  
The Ogre Downstairs, Macmillan, 1974;  
Dutton, 1975.  
The Eight Days of Luke, Macmillan, 1974;  
Greenwillow, 1988.  
Dogsbody, Macmillan, 1974, Greenwillow, 1977.  
Power of Three, Macmillan, 1976;  
Greenwillow, 1977.  
Who Got Rid of Angus Flint?,  
Evans Brothers, 1978.  
The Four Grannies, Hamish Hamilton, 1980.  
The Homeward Bounders, Greenwillow, 1981.  
The Time of the Ghost, Macmillan, 1981.  
Archer's Goon, Greenwillow, 1984.  
Fire and Hemlock, Greenwillow, 1984.  
Warlock at the Wheel and Other Stories,  
Greenwillow, 1984.  
A Tale of Time City, Greenwillow, 1987.  
Chair Person, Hamish Hamilton, 1989.  
Black Maria, Greenwillow, 1991.  
A Sudden, Wild Magic, AvoNova/Morrow, 1992.  
Yes, Dear, Greenwillow, 1992.  
Hexwood, Greenwillow, 1993.  
Stopping for a Spell, Greenwillow, 1993.  
Everard's Ride, NESFA Press, 1995.

## The Castle Series:

Howl's Moving Castle, Greenwillow, 1986.  
Castle in the Air, Greenwillow, 1991.

## The Chrestomanci Books:

Charmed Life, Greenwillow, 1977.  
The Magicians of Caprona, Greenwillow, 1980.  
Witch Week, Greenwillow, 1982.  
The Lives of Christopher Chant,  
Greenwillow, 1988.

## The Dalemark Sequence:

Cart and Cwiddler, Macmillan, 1975;  
Atheneum, 1977.  
Drowned Ammet, Macmillan, 1977;  
Atheneum, 1978.  
The Spellcoats, Atheneum, 1979.  
The Crown of Dalemark, Mandarin, 1994.

## Edited

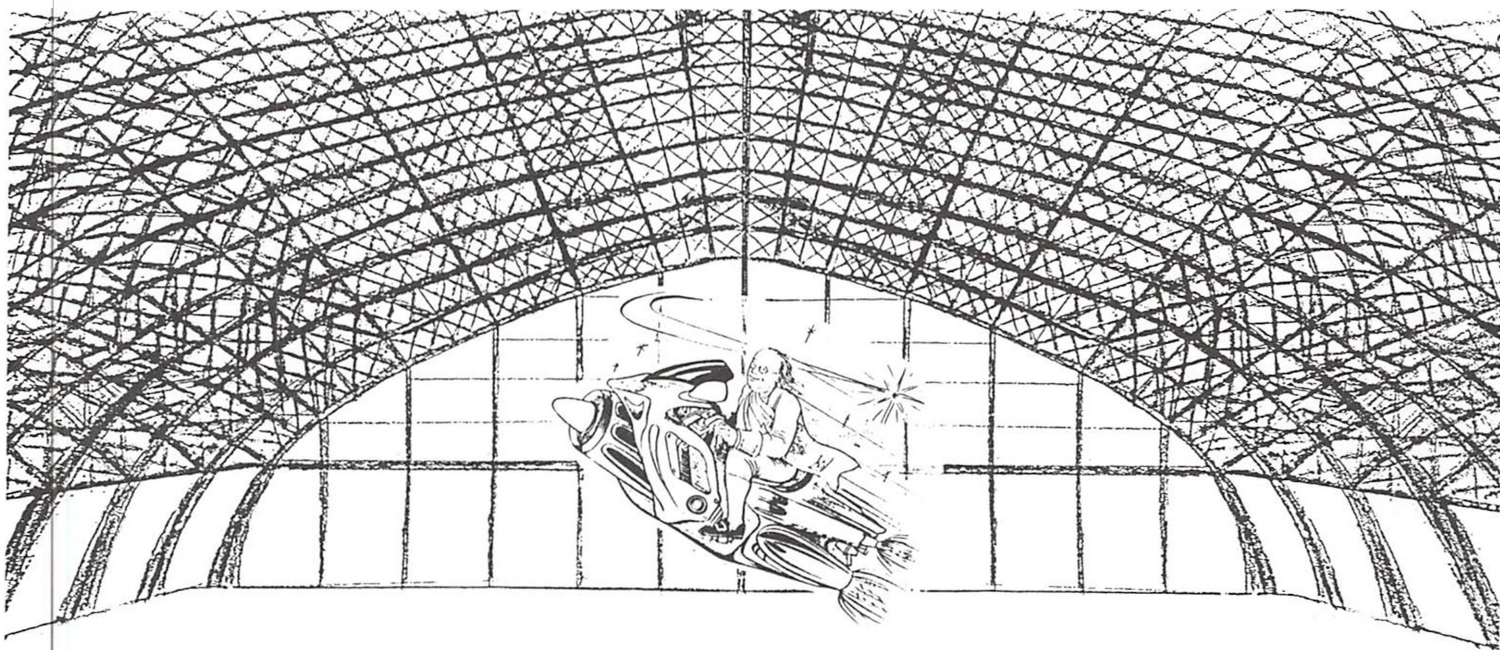
Hidden Turnings: A Collection of Stories through  
Time and Space, Greenwillow, 1990.  
Fantasy Stories, Kingfisher, 1994.

## Non-Fiction

The Skiver's Guide, Knight Books, 1984. ■



# 2001: The Millennium Philcon<sup>SM</sup>



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(sizes in square feet)

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D .....115,000	C-D.....74,000
Marriott ..... 36,000	

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------------------------	------------------------

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# *A Bibliography of Patricia C. Wrede*

compiled by Claire Anderson, John Wenn and Patricia C. Wrede

## Novels

- The Seven Towers**, Ace Books, 1984.  
Mass market paperback.
- Sorcery and Cecelia** (with Caroline Stevermer),  
Ace Books, 1988. Mass market paperback.
- Snow White and Rose Red**, Tor Books, 1989.  
Hardcover. Mass market paperback,  
Tor Books 1990.
- Mairelon the Magician**, Tor Books, 1991.  
Hardcover. Mass market paperback,  
Tor Books, 1992.
- Magician's Ward**, forthcoming.
- The Lyra Books:*
- Shadow Magic**, Ace Books, 1982. Mass market  
paperback. German mass market edition,  
**Schattenzauber**, Fisher-Taschenbuch, 1986.  
British mass market paperback, Futura, 1990.
- Daughter of Witches**, Ace Books, 1983. Mass  
market paperback. British mass market  
paperback, Futura, 1990.
- The Harp of Imach Thyssel**, Ace Books, 1985.  
Mass market paperback.
- Caught in Crystal**, Ace Books, 1987. Mass market  
paperback. British mass market paperback,  
Futura/Orbit, 1989.
- The Raven Wing**, Tor Books, 1994.
- The Chronicles of the Enchanted Forest:*
- Dealing With Dragons**, Harcourt Brace, 1990.  
Children's hardcover. Mass market paperback,  
Scholastic, 1992. Danish trade paperback,  
**Drage-Prinsessen**, Gyldendal, 1991. British  
mass market paperback, **Dragonsbane**,  
Scholastic, 1993.
- Searching for Dragons**, Harcourt Brace, 1991.  
Children's hardcover. Mass market paperback,  
Scholastic, 1993. British mass market  
paperback, **Dragon Search**, Scholastic, 1994.

**Calling on Dragons**, Harcourt Brace, 1993.  
Hardcover. Mass market paperback,  
Scholastic, 1994.

**Talking to Dragons**, Tempo/Magicquest Books,  
1985. Mass market paperback. Reissued by  
Ace Books, 1988. Mass market paperback.  
Revised edition, Harcourt Brace, 1993.  
Hardcover.

## Short Fiction

- "Ancient Curses," **Liavek**, edited by Will Shetterly  
and Emma Bull, Ace Books, 1985. Mass  
market paperback.
- "Rikiki and the Wizard," **Liavek: The Players of  
Luck**, edited by Will Shetterly and Emma Bull,  
Ace Books, 1986. Mass market paperback.
- "The Improper Princess," **Spaceships and Spells**,  
edited by Jane Yolen, Martin H. Greenberg  
and Charles G. Waugh, Harper & Row, 1987.  
Reprinted in **The Year's Best Fantasy: First  
Annual Collection**, edited by Ellen Datlow and  
Terri Windling, St. Martin's Press, 1988.
- "Mad God," **Liavek: Spells of Binding**,  
edited by Will Shetterly and Emma Bull,  
Ace Books, 1988. Mass market paperback.
- "The Princess, the Cat, and the Unicorn,"  
**The Unicorn Tapestry**, edited by  
Bruce Coville, Doubleday, 1988. Hardcover.  
Reprinted in **The Year's Best Fantasy: Second  
Annual Collection**, edited by Ellen Datlow and  
Terri Windling, St. Martin's Press, 1989.  
Reprinted in **Unicorns II**, edited by Jack Dann  
and Gardner Dozois, Ace Books, 1992.
- "The Levar's Night Out," **Liavek: Festival Week**,  
edited by Will Shetterly and Emma Bull,  
Ace Books, 1990. Mass market paperback.

- "The Sword-Seller," *Tales of the Witch World 3*, edited by Andre Norton, Tor Books, 1990. Hardcover. Mass market paperback, Tor Books, 1991.
- "The Sixty-two Curses of Caliph Arenschadd," *A Wizard's Dozen*, edited by Michael Stern, Harcourt Brace, 1993.
- "Stronger Than Time," *Black Thorn, White Rose*, edited by Ellen Datlow and Terri Windling, AvoNova/Morrow, 1994.
- "Jermain and the Sorceress" (from *The Seven Towers*), *Fantasy Stories*, edited by Diana Wynne Jones, Kingfisher, 1994.

### Non-Fiction

- Commentary on the story "Tyro's Quest," in *Promises, Pro-mss*, Vol. 3, #15, The SF & Fantasy Workshop, Salt Lake City, Utah, 1988.
- Commentary on the story "That Time of the Month," in *Promises, Pro-mss*, Vol. 5, #21, The SF & Fantasy Workshop, Salt Lake City, Utah, 1991.
- "The Raw Material" (essay), *Facts About Fantasy: Fourteen Authors Talk About the Importance of the Literature of the Fantastic*, Harcourt Brace, 1994. Booklet.
- "My Journey Through Oz" (essay), *Emerald City Mirror*, Books of Wonder, 1994. ■



## The Skylark Award

The Edward E. Smith Memorial Award for **Imaginative Fiction** (the *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.

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- 1972 Lester del Rey
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- 1974 Ben Bova
- 1975 Gordon R. Dickson
- 1976 Anne McCaffrey
- 1977 Jack Gaughan
- 1978 Spider Robinson
- 1979 David Gerrold
- 1980 Jack L. Chalker
- 1981 Frank Kelly Freas
- 1982 Poul Anderson
- 1983 Andre Norton
- 1984 Robert Silverberg
- 1985 Jack Williamson
- 1986 Wilson (Bob) Tucker
- 1987 Vincent Di Fate
- 1988 C.J. Cherryh
- 1989 Gene Wolfe
- 1990 Jane Yolen
- 1991 David Cherry
- 1992 Orson Scott Card
- 1993 Tom Doherty
- 1994 Esther M. Friesner ■

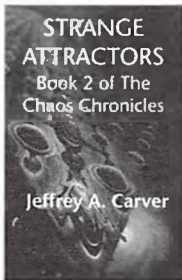
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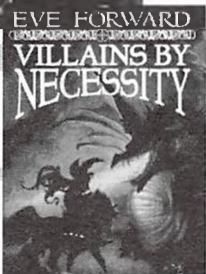
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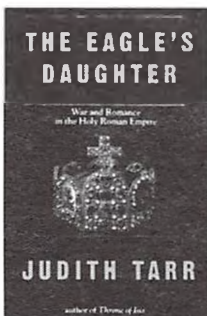


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## *A Partial Listing of Ruth Sanderson's Creative Endeavors*

### Illustrator (all fiction except as indicated)

- Grandma's Beach Surprise**, by Ilka List, Putnam, 1975.
- Buck, Wild**, Glenn Balch, Crowell, 1976.
- The Little Engine That Could**, retold by Watty Piper, Platt & Munk, 1976.
- The Season of Silence**, by Mary Francis Shura, Atheneum, 1976.
- First Serve**, by Mary Towne, Atheneum, 1976.
- The Beast of Lor**, by Clyde Robert Bulla, Crowell, 1977.
- Jimmy Carter** (biography), by Charles Mercer, Putnam, 1977.
- Don't Hurt Laurie!**, by Willo Davis Roberts, Atheneum, 1977.
- A Child's Garden of Verses**, by Robert Louis Stevenson, Platt & Munk, 1977.
- The Great Rat Adventure**, by Charlene Talbot, Atheneum, 1977.
- Walt Disney** (biography), by Greta Walker, Putnam, 1977.
- The Mystery of Pony Hollow**, by Lynn Hall, Garrard, 1978.
- The Hidaway Summer**, by Beverly Renner, Harper, 1978.
- On the Track of the Mystery Animal: The Story of the Discovery of the Okapi** (nonfiction), by Miriam Schlein, Four Winds, 1978.
- The Poetry of Horses**, compiled by William Cole, Scribner, 1979.
- Samantha on Stage**, by Susan Farrar, Dial 1979.
- We Remember Philip**, by Norma Simon, A. Whitman, 1979.
- Into the Dream**, by William Sleator, Dutton, 1979.
- The Sara Summer**, by Mary Downing Hahn, Houghton Mifflin/Clarion Books, 1979.
- Five Nests** (nonfiction), by Caroline Arnold, Dutton, 1980.
- The Mystery of the Missing Pony**, by Margaret Chittenden, Garrard, 1980.
- One of Us**, by Nikki Amdur, Dial, 1981.
- Good Dog Poems**, compiled by W. Cole, Scribner, 1981.
- The Mysterious Moortown Bridge**, by L. Hall, Follett, 1981.
- The Mystery of the Caramel Cat**, by L. Hall, Garrard, 1981.
- A Different Kind of Gold**, by Cecily Stern, Harper, 1981.
- The Animal, the Vegetable, and John D. Jones**, by Betsy Byers, Delacorte, 1982.
- When You Were a Baby**, by Linda Hayward, Golden Press, 1982.
- The Owl and the Pussycat**, by Edward Lear, Golden Press, 1982.
- One of the Family**, by Peggy Archer, Golden Press, 1983.
- Caught in the Turtle**, by Judith Gorog, Philomel, 1983.
- The Friendly Beasts: A Christmas Poem With Music**, Goldencreaft, 1983.
- The Store-Bought Doll**, by Lois Meyer, Golden Press, 1983.
- Heidi**, by Johanna Spyri, Knopf, 1984.
- The Pudgy Bunny Book**, Grosset, 1984.
- Five Little Bunnies**, Golden Press, 1984.
- The Fellowship of the Ring**, by J.R.R. Tolkien, Ariel Books, 1985.
- The Sleeping Beauty**, retold by Jane Yolen, Ariel Books/Knopf, 1986.
- The Happy Times Storybook**, by Phyllis Krasilovsky, Golden Books/Western Publishing, 1987.
- Puppies and Kittens**, by Fran Manuskin, Golden Books/Western Publishing, 1989.
- A Sudden, Wild Magic**, by Diana Wynne Jones, William Morrow, 1992.

**Beauty and the Beast**, retold by Samantha Easton,  
Andrews and McMeel/Ariel Books, 1992.

**Calling on Dragons**, Patricia C. Wrede,  
Harcourt Brace, 1993.

**Talking to Dragons**, by Patricia C. Wrede,  
Harcourt Brace, 1993.

**Stopping for a Spell**, by Diana Wynne Jones,  
Greenwillow, 1993.

**The Raven Ring**, by Patricia C. Wrede,  
Tor Books, 1994.

**The Nativity: From the Gospels of Matthew  
and Luke**, Little, Brown, 1994.

**Fantasy Stories**, compiled by Diana Wynne Jones,  
Kingfisher, 1994.

**William Shakespeare's The Tempest**,  
retold by Bruce Coville, Doubleday, 1994.

**Everard's Ride**, by Diana Wynne Jones,  
NESFA Press, 1995.

**Nancy Drew Mystery Stories**, by *Carolyn Keene*:  
**The Triple Hoax**, Wanderer Books, 1979.  
**The Flying Saucer Mystery**,  
Wanderer Books, 1980.  
**The Secret in the Old Lace**,  
Wanderer Books, 1980.  
**The Greek Symbol Mystery**,  
Wanderer Books, 1981.

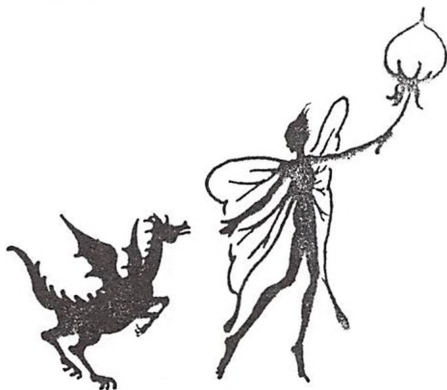
**The Bobbsey Twins**, by *Laura Lee Hope*:  
**Secret in the Pirate's Cove**, Wanderer Books, 1980.  
**The Dune Buggy Mystery**, Wanderer Books, 1981.  
**The Missing Pony Mystery**, Wanderer Books, 1981.  
**The Rose Parade Mystery**, Wanderer Books, 1981.

#### Writer and Illustrator

**The Enchanted Forest: An Original Fairytale**,  
Little Brown, 1991.

#### Illustrator and Adaptor

**The Little Engine That Could** (filmstrip with  
cassette or book), 1976.  
**The Twelve Dancing Princesses**,  
Little, Brown, 1980.



## The Gaughan Award

The Jack Gaughan Award for Best Emerging Artist honors the memory of Jack Gaughan, a long-time friend of fandom and one of the finest SF artists of this century. Because he felt that it was important to encourage new blood in the field, this award is presented to an emerging artist chosen by a panel of judges (currently David Cherry, Vincent Di Fate, and Michael Whelan).

This year's *Gaughan Award* will be presented as part of our post-Banquet program on Saturday evening.

The previous recipients of the Award are:

1986 Stephen Hickman  
1987 Val Lakey Lindahn  
1988 Bob Eggleton  
1989 Dell Harris  
1990 Keith Parkinson  
1991 Richard Hescox  
1992 Jody A. Lee  
1993 Nicholas Jainschigg  
1994 Dorian Vallejo ■

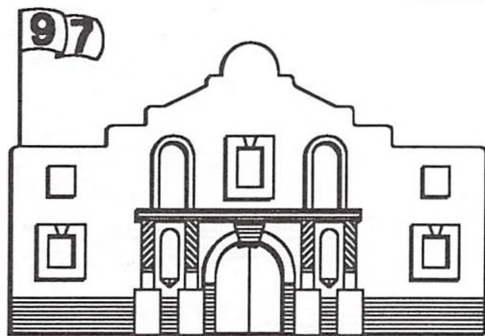
## The Recorded Music of Talis Kimberley

**Dancing Flames**, by Phoenix, VLB, 1991. Features Talis' vocals on her song "Ceinwen's Bow."  
**Uffington Hill**, 3 track EP Cassette,  
Tarot Moon, 1993.  
**Ancient Sky/The Toad**, with Zander Nyronnd,  
Home Cooking/Tarot Moon, 1993.  
**Woad Warrior**, Various Artists, Dandelion Digital,  
1993. Kathy performs two of Talis' songs.  
**Pentatalics - Talis Live at Pentatonic, 5th Annual  
British Filk Convention**, Tarot Moon, 1994.  
**Boy in a Room**, by Minstrel (Chris Malme),  
Filklora, 1994. Chris sings Talis'  
"Still Catch the Tide."  
**Icarus' Sister**, 3 track EP cassette,  
Tarot Moon, 1993.  
**Made By Magic**, by Kathy Mar  
and Zander Nyronnd, Dandelion Digital, 1994.  
Features two of Talis' songs. ■

# The Second Occasional LoneStarCon Science Fiction Convention and Chili Cook-Off

## The 1997 Worldcon in San Antonio, Texas

Join us and our guests **Algis Budrys**, **Michael Moorcock**, **Roy Tackett**, and **Neal Barrett, Jr.** at the first Worldcon ever to be held in Texas now for just \$80! Attending memberships will increase before the end of the year. Supporting memberships are \$25, and children's memberships (for kids aged 3-12 at the time of the convention) are \$40. Please make checks in either US dollars or British pounds sterling payable to LoneStarCon 2. For more information, please enclose an SASE, or e-mail us at [lsc2@io.com](mailto:lsc2@io.com).

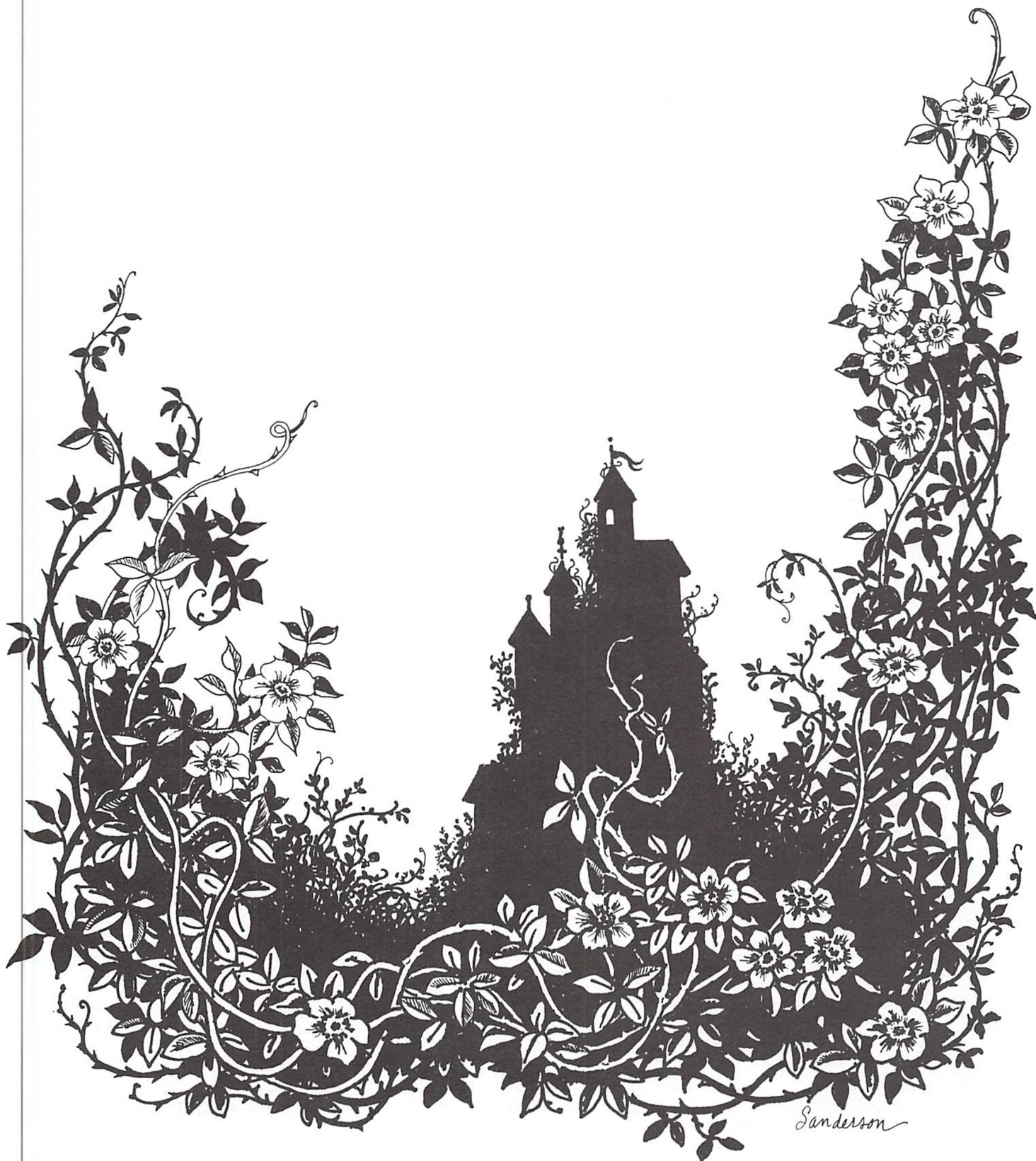


**LoneStarCon 2**

P.O. Box 27277  
Austin, TX 78755-2277

"Worldcon", "World Science Fiction Convention", "WSFS", "World Science Fiction Society", and "NASFiC" are service marks of the World Science Fiction Society, an unincorporated literary association.

# A Taste of Ruth Sanderson



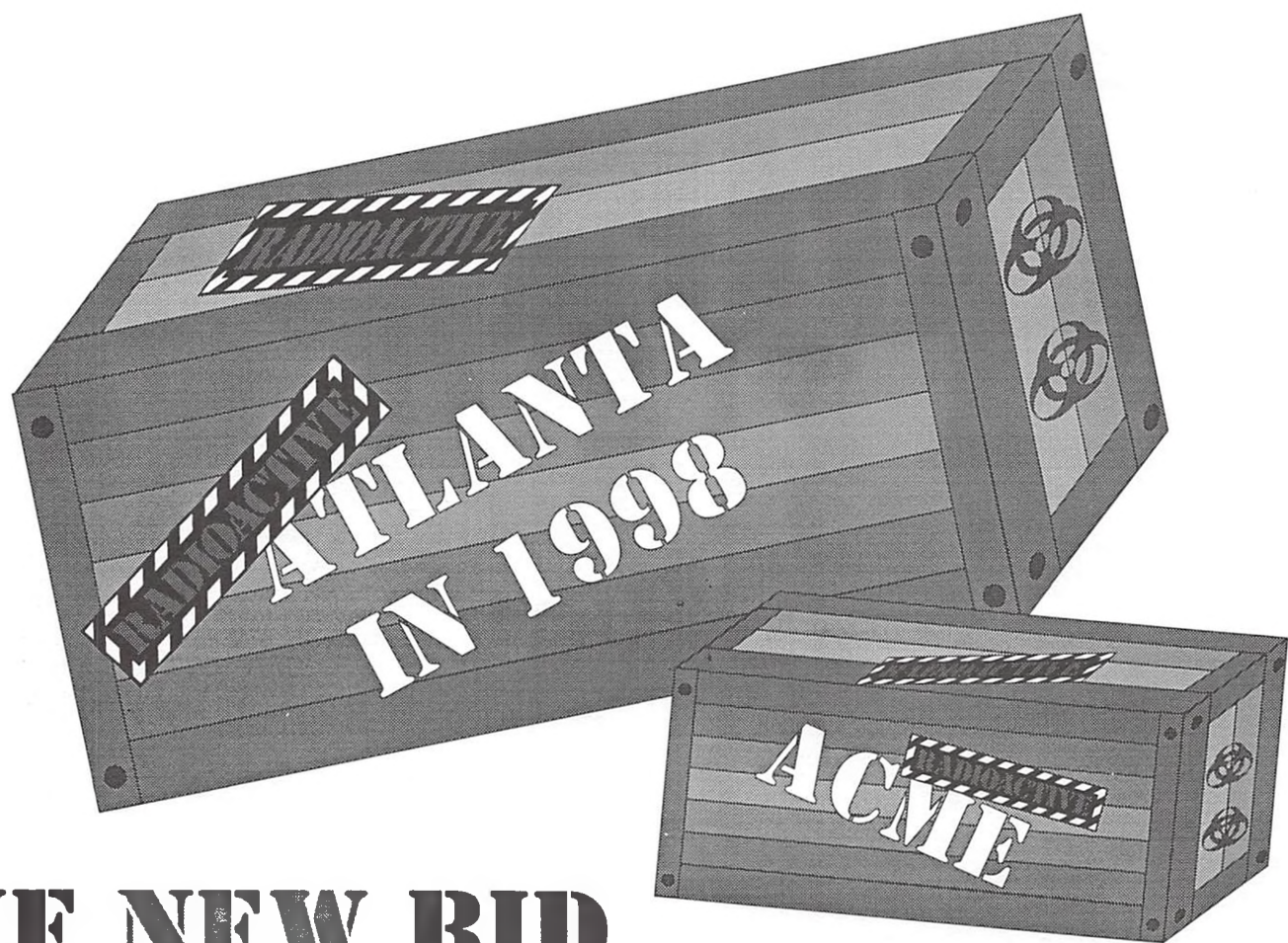








ACME PRESENTS  
**ATLANTA**  
**IN 1998**



**THE NEW BID**  
**FOR THE 1998 WORLDCON**  
**WE'RE SO HOT WE'RE RADIOACTIVE**

# VOTE FOR ATLANTA IN 1998

## WHY HOLD A WORLDCON IN ATLANTA?

Home of the Braves, Falcons, Hawks and Knights, Atlanta offers a wide diversity of attractions for every interest and taste. The chosen home of the 1995 North American Science Fiction Convention (NASFiC), 1995 World Horror Convention, and 1996 Olympic Summer Games, Atlanta is truly the Gateway City to the World! From Six Flags Over Georgia, Stone Mountain Park, and the High Museum of Art to Underground Atlanta, Hard Rock Cafe and Gold Club, Atlanta's many amusements, parks, historical sites and museums are just moments away from our ATLANTA IN 1998 site.

By auto, train, or plane, Atlanta is one of the most accessible cities in North America. Atlanta is within a two-hour flight of 80% of the population of the United States, and the home of our official airline, Delta. Travel to our ATLANTA IN 1998 site is easily accessible from Atlanta's Hartsfield International Airport via taxicab (approximately \$22), Atlanta Airport Shuttle Service (currently \$14 for a round trip), or the MARTA Rapid Rail System (currently \$1.25).

## DOES ATLANTA HAVE THE FACILITIES?

The ATLANTA IN 1998 bid features the Atlanta Market Center complex for its programming tracks, dealer's room, and art show. The complex is located in downtown Atlanta just a block west of the 1986 Atlanta WorldCon. Over 5,000 hotel rooms are immediately accessible by climate-controlled overhead tubes, including our 1998 headquarter hotels, the Hyatt Regency Atlanta and the Westin Peachtree Plaza Hotel. Three additional hotels, Days Inn Atlanta, Ramada Inn, and Inn at the Peachtrees, have already reserved additional hotel rooms for us (and all three provide free parking for guests). In fact, over 12,000 hotel rooms are available within an eight-block distance of the Atlanta Market Center.

ATLANTA IN 1998 will use the two largest exhibition halls in the Market Center: Inforum and the Atlanta Apparel Mart. These vast structures both feature exhibit space (a combined single level Exhibit Hall of 200,000 sq. ft.) and an ultra-modern meeting facility complete with a Broadway-style theater that can handle up to twenty-six simultaneous tracks of programming. The Market Center is the fourth-largest producer of trade shows in

the United States, and their service is prompt and first-rate. As Georgia is a right-to-work state; none of these facilities require guided dockworkers or technicians.

## ARE THERE ANY RESTAURANTS NEARBY?

You'll find lots to eat in every price range and ethnicity right in the immediate area of our ATLANTA IN 1998 site. Without even venturing outside, you'll find: Oriental Express, Mrs. Fields, Cheese Villa, Chick-fil-A, Brenner's, Gyro Wrap, Dressed to Grill, Gorin's Homemade Ice Cream, The Cookie Co., Coffee Port, Roman Delight Pizza, Le Peep, Flamingo Joe's Bar & Grill, Mick's, Charlie & Barney's Grill & Bar, The Butcher Shop, and Jaffa Gate.

Within a short two block walk are: Atlanta's Hard Rock Café, Benihana of Tokyo, Fisherman's Cove, Steak and Ale, Morton's of Chicago, Hsu's Gourmet Chinese, Taco Viva, Coco Loco Cuban and Carribean Café, Burger King, Vitalizers, Wall Street Deli, McDonald's, Rio Bravo Mexican Cantina, and Subway. Underground Atlanta, one stop south on the MARTA rapid-rail, features the World of Coca-Cola Museum, the Georgia Railroad Depot, and over forty additional restaurants and taverns, including Café du Monde and Dante's Down the Hatch.

## WHO ARE WE & WHAT WILL WE DO?

We are the Atlanta Consortium for Multi-Genre Education (ACME), a Georgia non-profit corporation. Our ATLANTA IN 1998 Bid Committee is: Joe Celko, Mike Dillson, Steve Gold, Todd Cameron Hamilton, Stuart Hellinger, Regina Kirby, Ed Kramer, Zanny Leach, Rembert Parker, Vol Ranger, Bill Ritch (Chair), and Wilho Suominen.

Our Bid Committee Members have worked in key positions on the following conventions: WorldCons (since 1971), World Fantasy Conventions, World Horror Conventions, Windy Con, TropiCon, SerCon, Philcon, Origins, Oasis, Lunacon, Kubla Khan, InConjunction, Glathricon, GenCon, DeepSouthCon, Contact, Chattacon, Capricon, Boskone, ArmidilloCon, Ad Astra, and the Nebula Awards. Oh yes, we are also involved in bringing you the 1995 NASFiC.

We intend to throw the best WorldCon ever, maintaining each of the WorldCon traditions to the highest of standards, also including new ideas in the ever changing multi-genre world. Let us know what you want to see and we'll do our best to make it happen. But, we need your support and your vote. Pre-support ATLANTA IN 1998 today!

## WHAT CAN I DO TO HELP?

Pre-support our ATLANTA IN 1998 bid for Atlanta and vote for in the 1998 WorldCon Site Selection. When Atlanta wins, you will have a 1998 WorldCon Attending Membership. *That's right, a ZERO DOLLAR Conversion Rate!*

If you don't pre-support the ATLANTA IN 1998, but vote in the 1998 WorldCon Site Selection, our conversion rate will be only \$25 US! Even if you don't vote at all, we promise that the at-the-door rate for a full, Attending Membership, will be under \$100 US!

Pre-Supporting Memberships are only \$5 US if you are currently a 1995 NASFiC member, only \$8 US if you're not! Black ATLANTA IN 1998 T-Shirts embroidered in gold, silver and red, are available in sizes L, XL, and XXL for only \$15 US (includes postage and handling).

Mail your Pre-Supporting Membership fee and/or T-Shirt order to ACME, 449 Pleasant Hill Road, Suite 311, Lilburn, GA 30247.

## ACME: THE ATLANTA BID FOR 1998

Name \_\_\_\_\_ Date \_\_\_\_\_

Company \_\_\_\_\_ NASFiC # \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Day Phone \_\_\_\_\_ Eve. Phone \_\_\_\_\_

\_\_\_\_ Pre-Supporting Membership @ \$8 US (or \$5 US if you're a NASFiC Member).

\_\_\_\_ Black ATLANTA IN 1998 T-Shirts embroidered in gold, silver & red, available in sizes L, XL, and XXL for only \$15 US (includes postage and handling).

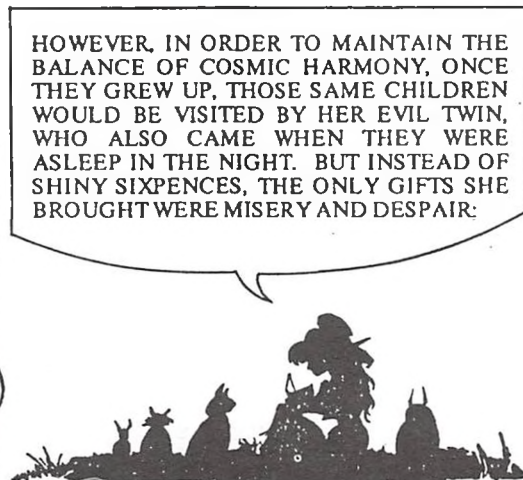
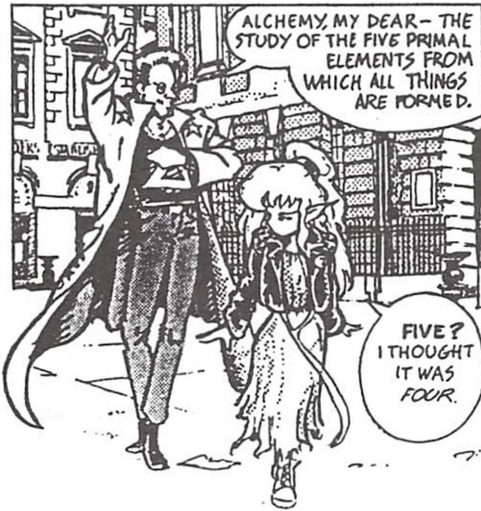
Mail to: ACME, 449 Pleasant Hill Road, Suite 311, Lilburn, GA 30247

# Another Side of Talis Kimberley

20TH CENTURY Dryad

By Talis Kimberley & Fox





## The facts About NESFA

*The New England Science Fiction Association, Inc.*, 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 books, indexes to short science fiction, a fanzine, and continuing to work on our clubhouse.

We run a major regional SF convention, *Boskone*, which is usually held in February of each year, but we also run two small "relaxacons" (basically weekend-long social events): *Lexicon* is usually held in mid-summer and *Codclave* in mid- or late winter (or vice versa).

*NESFA Press* publishes many critically praised books in and out of the genre. The *NESFA's Choice* series of books brings back outstanding works of SF that have been out of print and unavailable to most fans. The series began with *The Best of James H. Schmitz*, but really took off with *The Rediscovery of Man: The Complete Short Science Fiction of Cordwainer Smith*, which is now in its third printing! Currently in production are *Norstrilia* by Cordwainer Smith; *Ingathering: The Complete People Stories of Zenna Henderson*; and later this year *His Share of Glory: The Complete Short Science Fiction of Cyril M. Kornbluth*.

We have also published trade paperbacks such as *The Passage of the Light: The Recursive Science Fiction of Barry Malzberg*; and an Andre Norton *Bibliography*.

Each year, for *Boskone*, we publish a limited-edition hard-cover book of material by our Guest of Honor. For *Boskone 32*, in addition to the Diana Wynne Jones book *Everard's Ride*, we have also published *A Bookman's Fantasy*, a trade paperback of essays by Fred Lerner, one of this year's Special Guests.

Some of our other diverse publishing projects include our on-going index to short science fiction (although we're a few years behind at this point), several filksong books, and other assorted items such as a *Concordance to the SF Works of Cordwainer Smith* and an *Annotated Bibliography of Recursive Science Fiction*.

In 1985, *NESFA* purchased 504 Medford Street in Somerville for use as a clubhouse. The building underwent extensive renovations and repairs (with much of the work done by many of our members, who viewed it as a great opportunity to learn all sorts of useful skills before trying them out on their own homes). The building is now the home of our library, and is the site of our Business Meetings, *Boskone* planning meetings, and other work sessions.

We hold two kinds of meetings (along with various other kinds of gatherings). The Business Meetings are where we conduct our business in somewhat formal style. Our Other Meetings are mainly social gatherings, with a few committee meetings thrown in.

*NESFA* membership comes in several flavors. Subscribing memberships are open to anyone for dues of \$16.00 per year. For this you get *Instant Message*, *Proper Boskonian*, and a discount on some *NESFA* publications. People who regularly attend meetings usually become eligible for General Membership. Regular Membership is based upon recognized significant commitment to *NESFA* by contribution to the club and its projects, and gives the right to vote, and the responsibility to help the club run well.

Information about what happened and what is going to happen appears in the club newsletter, *Instant Message*, which is published twice a month. All members receive copies, and sample



copies are sent to people who express their interest and give us an address.

*Proper Boskonian* is the club fanzine, which publishes articles, reviews, etc., and is published on the "real soon now" schedule.

*Apa: NESFA*, a collection of personal fanzines, published monthly, is collated at our Other Meetings, and is mainly distributed to contributors and those who help collate.

The next *NESFA* meetings at the clubhouse are scheduled as follows: *Boskone* Debriefing at 1pm on Sunday, February 26; Business Meeting at 2pm on Sunday, March 5; *Instant Message* collation at 8pm on Wednesday, March 8. The March Other Meeting is at 2pm on Sunday, March 26 at the home of Suford and Tony Lewis, Pussywillows, off Wheeler Lane, Natick. All are welcome! (The clubhouse phone number is 1-617 625-2311.)

*NESFA*, *Boskone* and *NESFA Press* each have their own active topics on *GENIE*. The *NESFA* topic can be found on SFRT 3, Category 18, Topic 22; *Boskone* is on SFRT3, Category 22, Topic 15; and *NESFA Press* is on SFRT1, Category 21, Topic 24. Stop by and say "Hi!"

For more information on *NESFA* and its activities, you can write to us at Post Office Box 809, Framingham, MA 01701-0203. ■



The New England Science Fiction Association invites you to join us for

## **Boskone 33**

**Guest of Honor**

***Lois McMaster Bujold***

**Hugo Winning Author**

**February 16-18, 1996**

**Sheraton Tara, Framingham**

Special membership rates at Boskone 32 available at the NESFA Sales Table in the Hucksters' Room. Flyers and the latest information available at Information.

## *History of Boskone*

<u>Date</u>	<u>Location/Chair</u>	<u>Guests</u>	<u>NESFA Press Books</u>	<u>Attendance</u>
1 Sep. 10-12, 1965	Statler-Hilton, Boston Dave Vanderwerf	Hal Clement; Robert Enzmann		66
2 Mar. 11-13, 1966	Statler-Hilton, Boston Dave Vanderwerf	Frøderik Pohl; Dwight Wayne Batteau; Igor Paul; Oliver Selfridge		71
3 Oct. 1-3, 1966	MIT, Cambridge Erwin Strauss	John W. Campbell; Oliver Selfridge		68
4 Apr. 1-2, 1967	Statler-Hilton, Boston Paul Galvin	Damon Knight; Marvin Minsky		72
5 Mar. 23-24, 1968	Statler-Hilton, Boston Paul Galvin	Larry Niven; Warren McCulloch		155
6 Mar. 22-23, 1969	Statler-Hilton, Boston Leslie Turek	Jack Gaughan; Stephon Fabian; Louis Sutro		62
7 Mar. 27-29, 1970	Statler-Hilton, Boston Tony Lewis	Gordon Dickson; George Barr; Donald Menzel		383
8 Mar. 12-14, 1971	Sheraton Rolling Green, Andover Bill Desmond	Larry Niven		211
9 Apr. 14-16, 1972	Statler-Hilton, Boston Fred Isaacs	L. Sprague de Camp; Don Simpson; Richard Rosa	<b>Scribblings</b>	403
10 Mar. 9-11, 1973	Sheraton Boston Suford Lewis	Robert A.W. Lowndes; Frank Kelly Freas; Phyllis Brauner	<b>Three Faces of Science Fiction</b>	405
11 Mar. 1-3, 1974	Sheraton Boston Don and Jili Eastlake	Isaac Asimov; Eddie Jones; Dr. Isaac Asimov	<b>Have You Seen These?</b>	701
12 Feb. 28- Mar. 2, 1975	Sheraton Boston Ann and Terry McCutchen	Anno McCaffrey; Bonnie Dalzell; Robert Enzmann	<b>A Time When</b>	935
13 Feb. 13-15, 1976	Sheraton Boston Ellen Franklin and Jim Hudson	Poul Anderson; Rick Sternbach	<b>Homebrew</b>	900
14 Feb. 18-20, 1977	Sheraton Boston Tony Lewis	Ben Bova; John Schoenherr	<b>Viewpoint</b>	1,010
15 Feb. 17-19, 1978	Sheraton Boston Jill Eastlake	John Brunner; Arthur Thomson; Marvin Minsky	<b>Tomorrow May Be Even Worse</b>	1,454
16 Feb. 16-18, 1979	Sheraton Boston Don Eastlake III	Frank Herbert; Mike Symes; Marc C. Chartrand	<b>Symes Portfolio</b>	1,950
17 Feb. 15-17, 1980	Radisson Ferncroft, Danvers Chip Hitchcock	Spidor and Joanne Robinson; Victoria Poyser		800
18 Feb. 13-15, 1981	Sheraton Boston Gail Hormats	Tanith Lee; Don Maitz	<b>Unsilent Night</b>	1,609
19 Feb. 12-14, 1982	Boston Park Plaza Rob Spence	Donald A. Wollheim; Michael Wholan	<b>The Men from Ariel</b>	2,270
20 Feb. 18-20, 1983	Boston Park Plaza Pat Vandenberg	Mack Reynolds; Wendy Pini; Jeff Hocht	<b>Compounded Interests</b>	2,420
21 Feb. 17-19, 1984	Boston Park Plaza Rick Katze	Gene Wolfe; Vincent Di Fate; David A. Hartwell	<b>Plan[e]t Engineering</b>	2,718
22 Feb. 15-17, 1985	Copley Marriott, Boston Ann Broomhead	Damon Knight and Kate Wilhelm; Carl Lundgren; Shawna McCarthy	<b>Late Knight Edition Pastiche (Game)</b>	3,420
23 Feb. 14-16, 1986	Sheraton Boston Mark Olson	Robert Bloch; Bob Eggleton; Tom Doherty	<b>Out of My Head</b>	3,919
24 Feb. 13-15, 1987	Sheraton Boston Chip Hitchcock	C.J. Chorryh; Barclay Shaw; Tom Clareson	<b>Glass and Amber</b>	4,200
25 Jan. 29-31, 1988	Sheraton Tara/Springfield Marriott Jim and Laurie Mann	Greg Bear; David Mattingly; Ellon Ashor	<b>Early Harvest</b>	1,327
26 Jan. 27-29, 1989	Sheraton Tara/Springfield Marriott Claire and Dave Anderson	Tim Powers; James Gurney; Tom Whitmore	<b>An Epitaph in Rust</b>	1,250
27 Feb. 16-18, 1990	Sheraton Tara/Springfield Marriott Mike DiGonio	Glen Cook; David Cherry; Charles Ryan	<b>Sung in Blood</b>	970
28 Feb. 15-17, 1991	Sheraton Mon. Pl./Springfield Marriott Rick Katze	Mike Resnick; Ed Emshwiller; Brian Thomson	<b>Stalking the Wild Resnick</b>	888
29 Feb. 14-16, 1992	Sheraton Mon. Pl./Springfield Marriott Priscilla Olson	Jane Yolen; Jody Lee; Dave Langford; Kathy Mar	<b>Storyteller Let's Hear It for the Deaf Man</b>	840
30 Feb. 19-21, 1993	Sheraton Tara, Framingham Greg Thokar	Joo Haldeman; Tom Kidd; Both Meacham; Duane Elms	<b>Vietnam and Other Alien Worlds</b>	851
31 Feb. 18-20, 1994	Sheraton Tara, Framingham Ben Yalov	Emma Bull and Will Shortly; Nicholas Jainschigg; Patrick and Teresa Nielson Hayden; Cocilia Eng	<b>Double Feature Making Book</b>	875
32 Feb. 17-19, 1995	Sheraton Tara, Framingham Gay Ellen Donnett	Diana Wynno Jones; Ruth Sanderson; Fred Lerner; Patricia C. Wrede; Talis Kimborley	<b>Everard's Ride A Bookman's Fantasy</b>	????
33 Feb. 16-18, 1996	Sheraton Tara, Framingham Ann Broomhead and Tim Szczesuil	Lois McMaster Bujold		????

ESTHER FRIESNER

# THE SHERWOOD & GAME

*Cyberpunk Meets Robin Hood!*

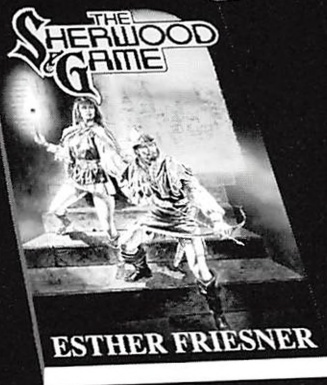
*STEAL FROM  
THE REAL*

Carl Sherwood, the sharpest AI software wizard at Manifest, Inc. had always dreamed of being a swashbuckling hero. Alas, it's not too easy to buckle a swash when you're what nice people call a computer geek. But, if Carl's real life scenario is a bust, his VR life is getting richer by the minute. Deep in the company computing system, its existence unknown to any but himself, lurks Carl's special baby, "The Sherwood Game." Carl tells himself he's just working all the bugs out before he reports the results to his boss, but the truth is, he could sooner part with a chunk of his own flesh and blood. Which is what he'll have to do before this game is done...

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## Praise for Esther Friesner

*"[Friesner] does it so well...warm, moving, touching, intense, poetic, tragic...Don't miss."*

—Analog

*"Both deliberate and breathless....strange and lyrical...at the heart of the human imagination."*

—John Bunnell, Dragon

*"A master of humorous fantasy, and now she's establishing herself as a fine writer of more serious, dramatic fantasy adventure as well."*

—Science Fiction Chronicle

*"...one of the finest fantasy writers to emerge during the past decade."*

—Out of This World Tribune





Sanderson