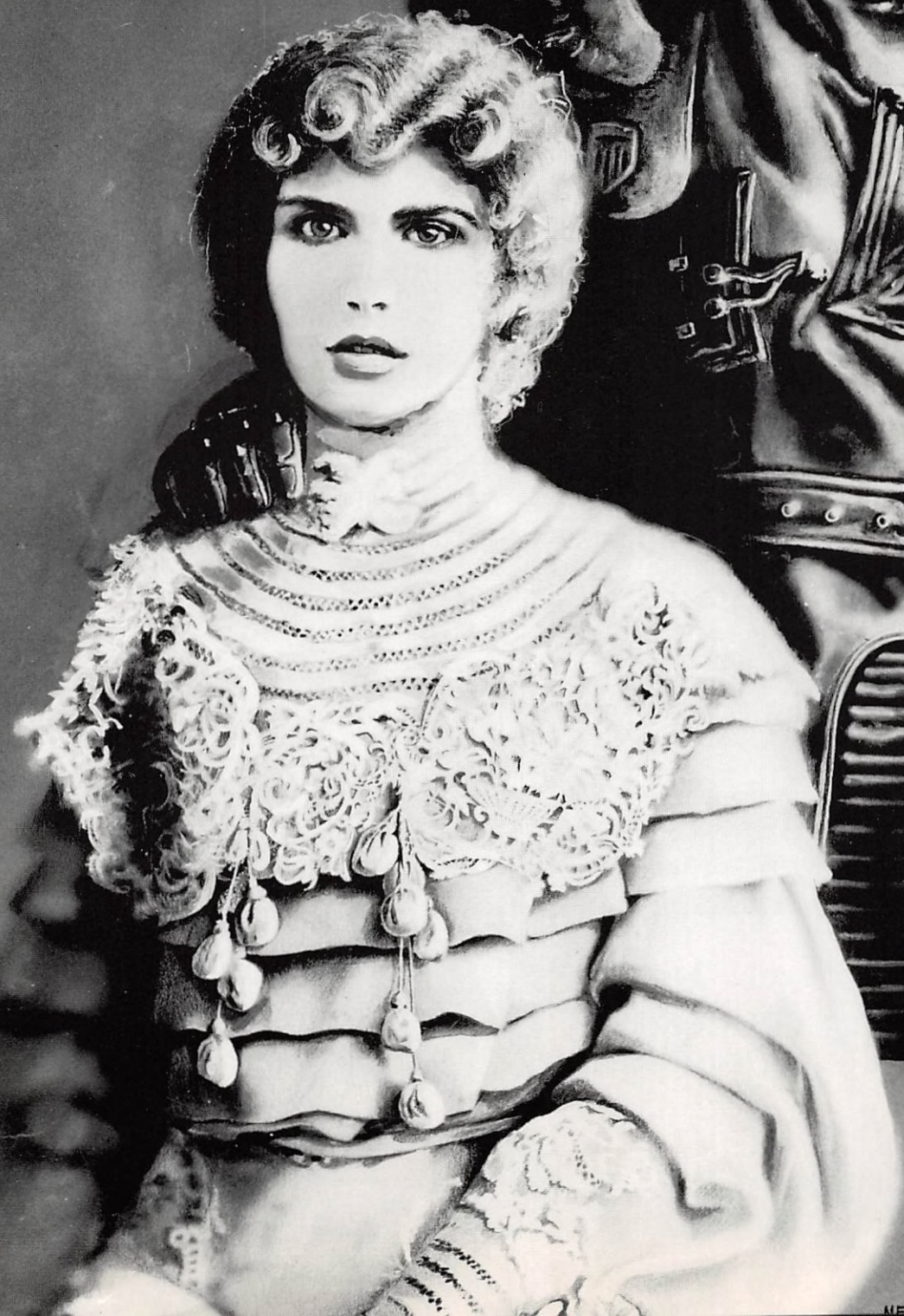
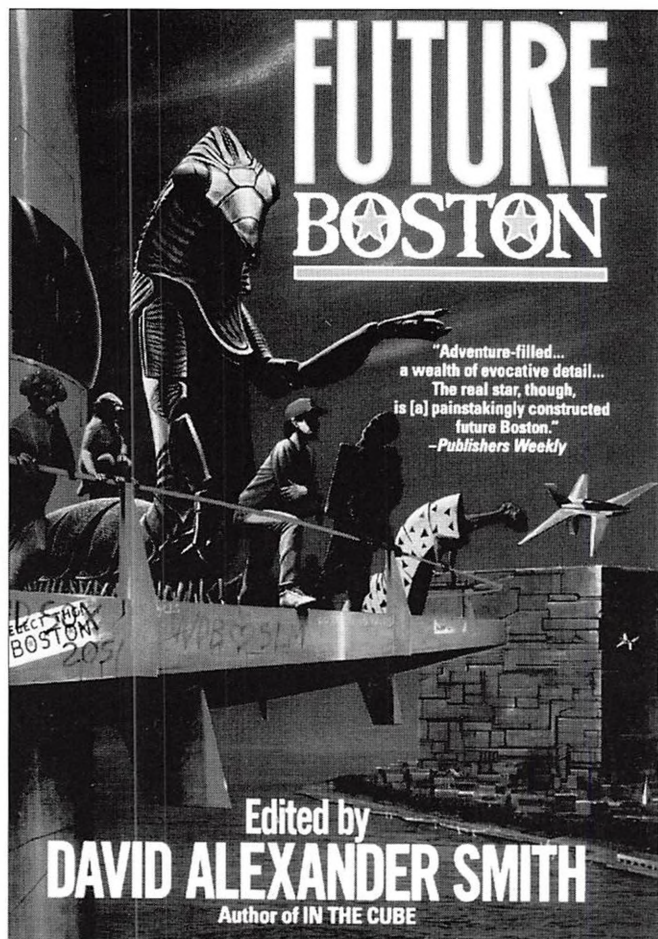


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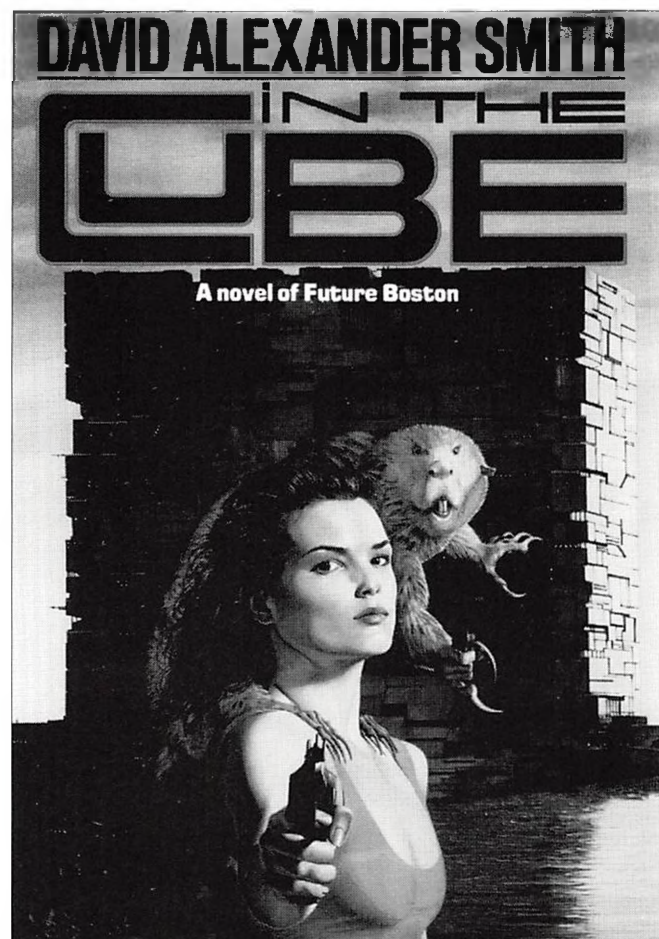
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Special Guests

Patrick Nielsen Hayden
Teresa Nielsen Hayden

Featured Filker

Cecilia Eng

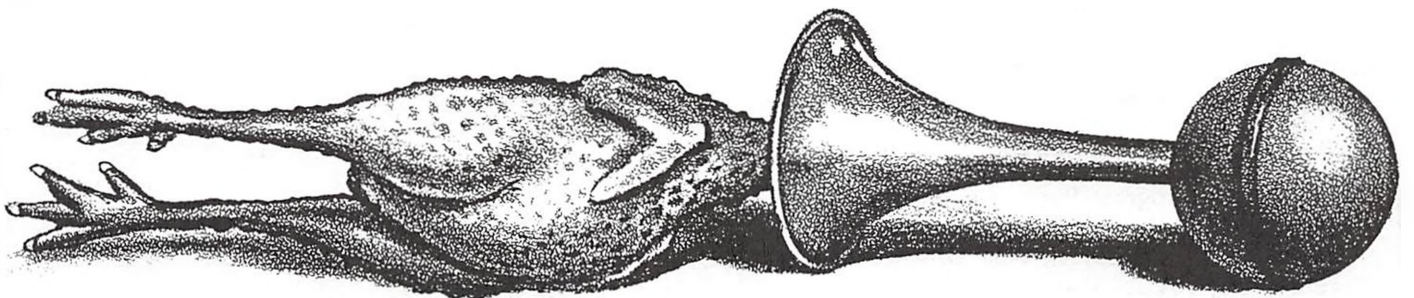


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NO WEAPONS OF ANY KIND ARE PERMITTED AT ANY TIME! If you violate this rule you will be asked to leave the convention and your membership fee will not be refunded.

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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Please wear your badge. You will need it to get into **all** convention activities. If you lose your badge, and it does not turn up at Information, a replacement will cost you \$20, if you have your receipt. If you lose your badge a second time, you must re-register for \$40.

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Double Feature by Will Shetterly and Emma Bull contains ten stories, two essays and a poem. Among the stories are six Liavek tales, a prequel to *War for the Oaks* and their collaborative *Borderlands* novelette. It also has full color cover art by Nicholas Jainschigg, an introduction by Patrick Nielsen Hayden & Teresa Nielsen Hayden, and brief biographies and bibliographies of both authors. Hardback, 280 acid-free pages. The price at Boskone is \$11.30 with sales tax (\$17.95 after Boskone) for the trade edition, and \$18.90 with sales tax (\$30.00 after Boskone) for the autographed and numbered boxed edition.

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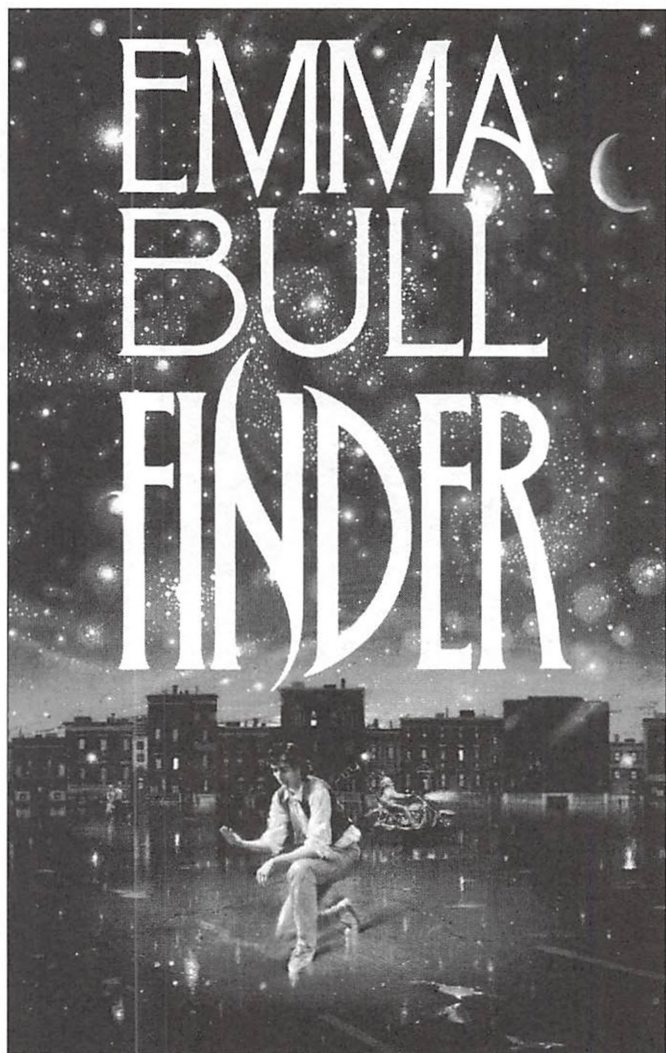
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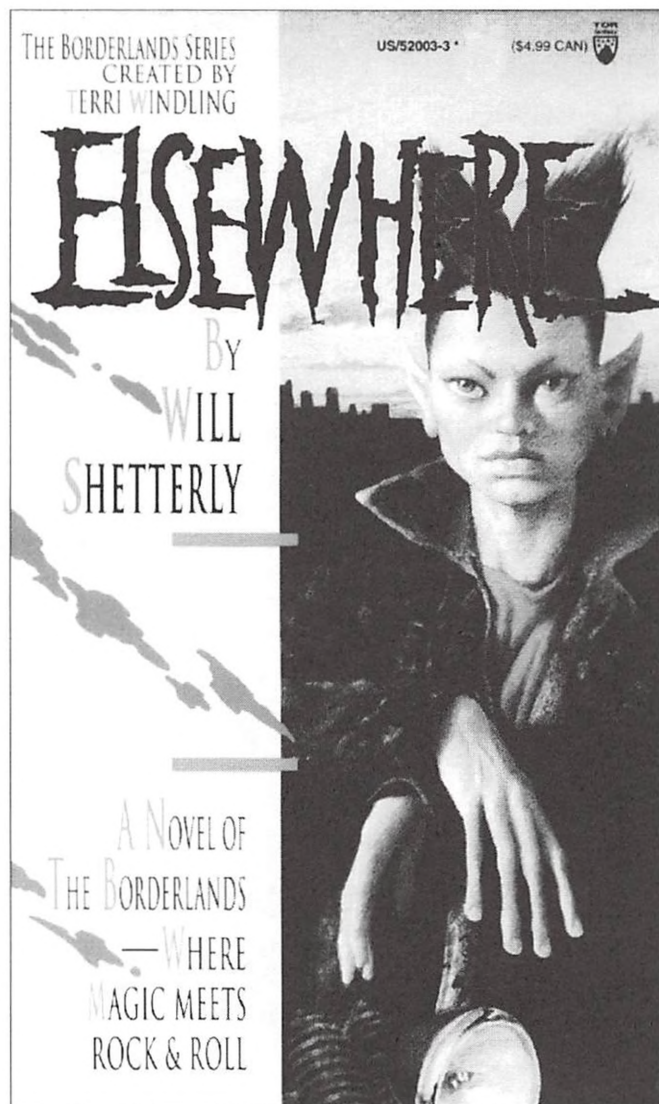
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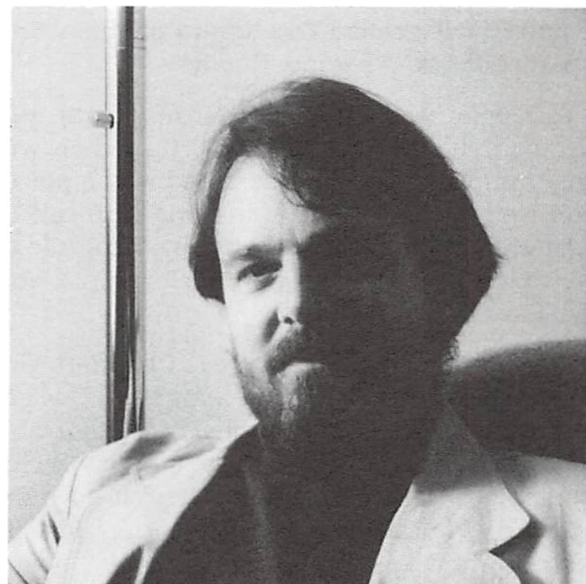
Emma Bull, Will Shetterly

by Jane Yolen



I went to the dinner and named them The Puppies because they were all so gosh-darn Cute and Cuddly and Jumping Up and Licking Faces With Excitement. "They" were Pam Dean, Steve Brust, Kara Dalkey, Pat Wrede, and WillandEmma (or EmmandWill). What they were so excited about was the magical world of *Liavek*, one of the earlier shared-world anthologies. It might have been their puppiness or their cuteness or their excitement (or a glass of wine) but I said I would write them a story.

Like all puppies, they have grown out of the rambunctious stage. They have even – alas – grown out of the hardworking beavering stage. After editing five *Liavek* anthologies – bing-bang-bung, one right after another, and writing a bunch of prizewinning, wonder-spinning novels (Emma's are *War for the Oaks*, *Falcon*, *Bone Dance*, and the just out *Finder*; Will's are *Cats Have No Lord*, *Witch Blood*, *The Tangled Lands*, *Elsewhere*, and *Nevernever*), Emma is now deeply involved in being



Will and Emma, Emma and Will.

Emma is the tall gorgeous one. Will is the short gorgeous one. Emma sings. Will does the videos. Emma runs between gigs. Will runs for Governor of Minnesota.

Some of us suspect Emma sings to avoid writing.

Some of us suspect Will is into politics to avoid writing.

The some of us who suspect that are Will and Emma's editors, fans, colleagues, occasional house guests, and those who have been edited by SteelDragon Press. I am all of the above.

I first met WillandEmma (or EmmandWill) at a dinner at a World Fantasy Convention. Our mutual editor, Terri Windling, said to me, "I want you to meet an interesting bunch of new writers. They are called The Scribbles. I call them The Beavers because they work all the time."

1/2 of the folk-rock duo Flash Girls and lead singer for the folk-rock band Cats Laughing. Will is writing press statements about the state of the State of Minnesota.

I know something most of you don't know, though. Emma has a magical children's picture book

out any moment – *The Princess and the Lord of Night* – and Will has a new novel with Tor.

I know two other things you don't know. Will can't sing. Emma can't catch a frisbee. Thank goodness. Otherwise, some of us might be forced to kill them. ■

Will Shetterly and Emma Bull

by Steven Brust

Okay, let's gather over here in this corner. Keep your voices down so they don't hear us. I can't stay long. Now, what do you want to know?

First question – You, with the L5 tee-shirt . . . Sorry, that's none of my business, or yours. Next, you with the Spock ears . . . oh, come on. You can look that up anywhere. All right, all right. Will has written *Cats Have No Lord*, *Witch Blood*, *The Tangled Lands*, *Elsewhere*, *Nevernever*, a bunch of comic books called *Captain Confederacy*, and some short stuff. Emma has written *War for the Oaks*, *Falcon*, *Bone Dance*, *Finder*, and some short stuff. They edited an anthology series called *Livvek* together. They do some publishing under the name SteelDragon Press. And they're working on more.

What else? Okay – You, with half your head shaved . . . No, Emma is the one who does music. She sings like, like, well, she sings very well indeed. And she writes songs. Good songs. Get her singing if you can. She's in the Flash Girls with the Fabulous Lorraine, and their first record is out on tape and CD. It's called *The Return of Pansy Smith and Violet Jones*. It's good. Buy it.

Will is what we call our Master of Insight. What do I mean? It's hard to describe. But when we're sitting around, trying to understand why a piece of fiction isn't working, Will is the one who can find the general rule that applies. Usually, it's a rule that never existed before. Ask him, for example, about "Boyz Fiction."

Next – You, with the Attitude . . . Hmm. Good question. How to get them talking? Well, a good way to start with Emma is music. Ask her about *Boiled in Lead*, or *3 Mustaphas 3*, or Richard Thompson, or Bela Fleck. See where it goes from there. In Will's case, it's actually easier. Just pick an author (fantasy, mainstream, comic book, or

whatever) and ask Will, "What do you think?" and then ask, "Why?" If that fails, ask him why he's running for Governor. Let me know what he says.

But it works best when they're together. Watching them play off each other is amazing. Emma leans forward and her eyes get big. Will sits back, turns his head a bit to the side, and sort of smiles. And they say things that make you stop and re-evaluate everything you've thought about literature, art, society, and the way people use them.

And the kicker is, they aren't just talking about these things, they are doing them, every day. You know, or should know, that they are both wonderful writers. The differences in their writing are obvious. The similarities are that they manage to simultaneously challenge and entertain you. The books are fun to read, and leave you with much to chew on. You wake up in the middle of the night and say, "Oh, that's what *Elsewhere* was about." You stop in the middle of a conversation about some totally different subject and say, "Wait a minute, that's what Emma was talking about in *Bone Dance*." I'm not making this up – I've done it. If you've read their stuff, you probably have too.

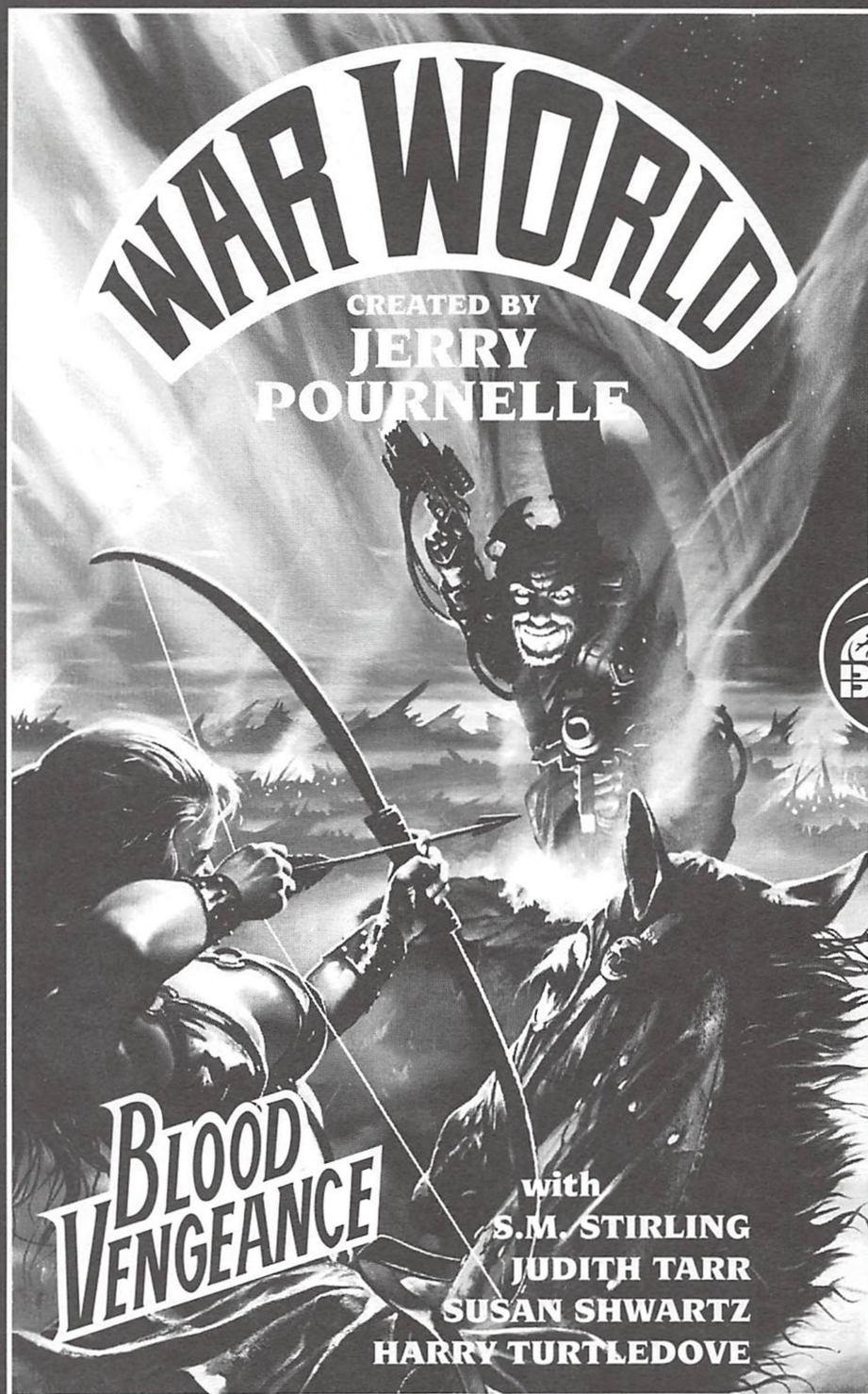
As far as I'm concerned, that's what writing is all about. They are both on a fairly small list of writers of whom I am in awe. No, I'm not just saying that. But don't tell them I said so, or they'll get embarrassed. On the other hand, they're both really cute when they get embarrassed.

You folks are damn lucky to have Will and Emma at your convention. Those of you who manage to spend time with them are going to be talking about them for years. The rest of you will be sorry you missed the chance.

They are finestkind. Tell your mother. ■

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In the Time of Nick: An Incomplete Biography

by Geary Gravel



On the bridge of the drifting starship, one of a pair of seemingly lifeless figures began to stir. Captain Al Bierstadt opened his eyes and shook the man next to him. First Mate Inness responded with a groan. "Wha . . . ?"

"Some form of sonic stun ray," Bierstadt said tersely. "We've been out cold for more than a solar hour." He sat up at the console and began to press buttons. "Check on the cargo while I try to figure out our position."

Bierstadt was grinning triumphantly by the time the younger man returned from his inspection of the hold. "I've got our coordinates," he announced. "How's the squantum 90?"

"Safely locked in its radiation-proof container, Cap'n," Inness replied tonelessly.

"Ha! Something must have scared the pirates off before they cut through the hull. Now all we have to

do is fire up the drive engines and we'll be home on Waterhouse IV in no time!" His victory smile faded as he caught the look on the other man's face. "Inness - what's wrong, man? You said the rascals hadn't touched the cargo."

"They hadn't, sir. The blasted Bouguereaunians were after a bigger prize." His voice choked with emotion as he lowered his face into his hands. "We're not going anywhere, Cap'n."

Bierstadt's rugged features paled beneath his space-tan. "You mean -"

"Yes. They've stolen the Jainschigg drive . . ."

Okay, I admit it. I think Nick Jainschigg has one of the coolest and most evocative last names in the SF community, its mere mention enough to send my mind into paroxysms of near-ultraviolet prose.

Nicholas Jainschigg came into the world - or at least into New York City - on December 5th, 1961. Nick was second of two sons born to Mae and Egon Friedrich Jainschigg. One hopes he was allowed to call them simply Mom and Dad.

Nick has no memory of deliberately commencing his art career. "I got into it more or less by accident," he claims. "Because my grades had always been good in school, I received more notice from a good drawing or artfully made ashtray, than from a great report card." Young Nick responded to this insidious conditioning with an alacrity many a lab rat would envy, soon shifting the bulk of his efforts from academics to the mass production of sketches and artful smoking accessories.

As far as early influences go, Nick recalls being "seriously impressed" by artist Roger Dean's album covers for *Fragile* and *Close to the Edge*. These titles

take on a certain prophetic irony when one considers the rather unique mental state of many of the finest practitioners of SF art.

Nick spent his childhood summers in idyllic Beach Haven, New Jersey, until the age of 12, when for the first time he found himself facing the bleak prospect of three hot months in the Big Apple. Undaunted, he signed up for his first life-drawing class at the Art Students League, a move that would eventually bring him fame, cockroaches, and the *1993 Jack Gaughan Award for Best Emerging Artist* from NESFA.

Even as a tot, the commercial aspects of the art world were not lost on Nick. His first try at exchanging artwork for money came in the fourth grade, when, short of pocket change, "I glued several seashells together in a haphazard manner, stuck them to a pedestal made from a cardboard box, spattered paint on them, and then attempted to sell the result to my father for ten or twenty dollars." Inexplicably rebuffed in this first foray onto the rough seas of the open market, Nick decided to lay low for a few years, his first actual sale not occurring until the ninth grade, when his English teacher purchased an illustration published in the school's literary magazine for the princely sum of \$35.00.

Three years later, the headmaster of Nick's school bought the original of a portfolio piece depicting "two squirrel-like creatures on a low-G world about to flee from an alligator-snake thing crawling towards them through the branches of a huge tree." Immediately following his graduation from high school, Nick presented this piece, among many others, to the art director of *Analog* magazine. He confesses to being somewhat taken aback when he was not "immediately invited to join the *Analog* stable of artists, much less take over the artwork for the entire magazine then and there." The art director did take enough of a shine to the low-G squirrels to keep a print of the illustration for future reference. When the magazine's office moved and its art directorship changed, Nick's squirreloids went along – unfortunately with no name or address attached. Four years later, when Nick brought his post-college portfolio to the new art director, she instantly recognized a copy of the drawing that had been languishing in a bottom drawer for years, simply because there was no way to contact the promising young artist who had submitted it. Oh, the vagaries of fate!

Nick's first SF cover was an illustration for "6+," a story by Harry Turtledove that appeared in the

September 1987 issue of *Analog*. The painting, which featured a man who looked suspiciously like both Turtledove and *Analog* editor Stanley Schmidt (and which had been modeled by yet a third person), became the inspiration for Schmidt's story "The Man on the Cover," about an alien invasion of Earth mounted on a shoestring budget and forced to rely on "a plethora of identical human disguises."

It was at this point that Nick's career began to take off like something rising rapidly from the ground. His first book cover was for Joan Slonczewski's *The Wall Around Eden*, published by Avon Books, and in 1991 he tied with Frank Kelly Freas for an *Analog* Readers' Poll Award for the best cover of the year.

One of Nick's most popular paintings, depicting an elderly Hasidic rabbi and a blue-skinned alien convert, inspired the story "Jumping the Road," by Jack Dann, and was subsequently used as a cover for *Isaac Asimov's SF Magazine*.

Since his graduation from high school, Nick has held such diverse titles as clerk in a children's bookstore, poster and frame salesman, and legal proofreader. "Not," he notes hastily, "that there's such a thing as an *illegal* proofreader. It's just that legal proofreaders need to be able to understand the difficult argot of the lawyer tribe."

Until two years ago, he taught an elective course at the Rhode Island School of Design called "Science Fiction Illustration." Nick found the experience well worth the required weekly commute to far-off Providence, as it "constantly reminded me of why I got into this field in the first place, and renewed the enthusiasm that can easily begin to flag from the pressures of daily life and deadlines."

Nick's original medium of choice was watercolor, though he soon developed a great affinity for egg tempera, thanks in large part to the example of Andrew Wyeth. Nick says he loves "the degree of detail and the smoothness of surface and subtlety of color" possible with this medium, and switched to other mediums only after "cockroaches discovered my supplies of egg-yolk binder and began chewing my still-wet paintings off my drawing board at night."

In the aftermath of the Cockroach Incident, Nick began to work in acrylics, determined that the fruits of his imagination would never again provide fodder for those lowest of insects. More recently, he has given away all of his acrylics in one of those grand gestures for which artists are so justly noted, and now paints his covers exclusively in oils. Though

certain aspects of his cover work proceed more slowly with oil paints, others, such as flesh tones and blending, are accomplished more rapidly, and he finds that on balance he can produce work just as quickly in oils as he used to in acrylics. Besides, he likes the look of the finished product much better and, as Nick himself so eloquently proclaims: "If I'm gonna paint for a living, dammit, I'm gonna have fun!" In a pinch, and perhaps a nod to starving cockroaches, he does an occasional underpainting in casein, a water-soluble, milk-based paint. Asked to describe his current painting technique, Nick says, "I've gotten slightly brushier and have tried to work more 'atmospherics' (soft-focus, fog, etc.) into my work when appropriate."

Alma'tadema, clean-limbed warrior woman of the lost city of Mayan-Groth, climbed toward the sorcerer-king's tower with a heavy heart. If what the fear-benighted peasants had told her was true, she held little hope of emerging alive from that upthrusting citadel of foulest iniquity.

But ten short days ago she had sworn the blood-oath to retrieve the purloined Jewel of Gerôme, and return it to its rightful owners, the mysterious Twachtman of Lower Detmold. So do the deed she must – or perish in the trying – despite word that old Ar-Rackham the sorcerer-king had this past night openly boasted of his plan to unleash a demonic thing from the eighth Nether-Hell, an abomination so fearsome that even to breathe its name was to spread despair and corruption like a black miasma over the land.

Cautiously, the warrior maid slipped through the half-open doorway and made her way into the gloom of the antechamber. The throne room lay beyond yon tenebrous curtain. Alma'tadema took a step forward, then halted abruptly in her tracks. Could that have been the sound of a vast, scaly bulk drawing its slick coils furtively across the dank stone floor? No matter. She had a job to do. She steeled herself and pushed aside the rotting drapery.

At first she saw nothing. Then her sharp gaze penetrated the stygian blackness, and she made out the horribly mutilated corpse of the old sorcerer, sprawled at the base of the Alizarine Throne, his ravaged visage contorted in a grimace of ineluctable horror. Could he have been struck down before he uttered the terrible incantations necessary to achieve his mad ambition? She crept further into the room.

Then her heart froze in her well-turned bosom as she heard a faint noise from behind. Her sword leapt into nerveless fingers as something gigantic

flowed towards her through the malodorous shadows. Clacking and spitting, the thing reared above her on its dripping, reeking length.

Alma'tadema's last hopes died as the realization struck home: the wicked sorcerer had succeeded.

The dreaded jainschigg had been loosed upon the world . . .

Sorry. Couldn't resist . . .

Nick's contributions to the art world have not been confined to the SF genre. His work in rock music promotions includes t-shirt designs for such bands as Slayer, INXS, Dökken, Blue Murder and Jane's Addiction, as well as album covers for Vinnie Moore's *Time Odyssey*, Dökken's *Beast from the East*, Trixster's *Hear . . .*, and Manowar's *The Secrets of Steel*, a cover he describes as full of "blood, demons, knives, glowing eyes and pompous symbolism."

In the past, Nick has done work for Marvel Comics in horror and fantasy, as well as the occasional advertising job for companies looking to have something rendered realistically and in detail. His agent is currently trying to break him into the romance cover market, an enterprise which Nick cheerfully sums up as "lucrative, but soul-destroying." Perhaps as a form of therapeutic reconciliation with the aforementioned cockroaches, he has recently found himself drawn increasingly toward wildlife art.

Nick and his wife of seven years, Monica (you'll find her cradled in the arms of a battered robot in one of her husband's most compelling paintings), reside in a "beautiful, but regrettably small" apartment in Brooklyn, where Nick (who has called himself "a full-time artist with art as a hobby") works diligently to transform the flowery patterns of their formerly innocuous wallpaper into a galley of *trompe l'oeil* oddments that is highly entertaining and, in some cases, anatomically correct.

Some time ago the Jainschigg family acquired a new member in the feathered form of Squanto, a small South American parrotlet. According to the guidebook consulted by the senior Jainschiggs, representatives of this particular parrot subspecies are known to be "remarkably destructive for their small size." One of Squanto's more enduring traits is his seemingly euphoric reaction to being gently squished beneath a throw pillow.

In addition to his other interests, Nick professes a fondness for obscure foodstuffs, as evidenced by his

recent downing of a sizeable portion of hot, fruit-punch flavored beef jerky in the presence of several witnesses.

With ten years of professional illustration under his sturdy belt, Nick occupies himself by turning out striking cover art for such high profile publishers as DAW, Del Rey and Tor. Del Rey editor Ellen Key Harris offers high praise for Nick's painting ability, adding with admiration that "he actually reads the books before illustrating them." Fellow artist Cortney Skinner opines that "Nick's subjects are all flesh and blood individuals. His unorthodox compositions, along with his careful observation and delineation of his subject matter, create a style that is a step above the tired traditions enforced by a market usually unwilling to stray from the tried and true conventions of SF illustration."

Boskone 31 is proud to have chosen Nick Jainschigg as its Official Artist. Be sure to check out the Art Show for a sampling of his work. If you'd prefer to gawk at the man himself, he's the artistic-looking fellow with the parrot bites and the very

small beardlet located just beneath his lower lip. (As he noted himself, he's gotten brushier in the past few years, not to mention more atmospheric!)

The compjock scratched his pale knee through the rip in his pseudojeans and smoothed back his spiked black hair. Taking a last drag on his buzzbutt, he leaned forward and applied his thumbprint to the grimy plastic key that would shunt his consciousness into cyberspace. He landed on his virtual feet, as always, and adjusted imaginary mirrorshades before heading down the immaculate but somehow gritty corridor that marked the beginning of the snuff-circuit. His senses tingled with hyper-alertness. He'd been luck so far, but he knew that one of these days he was going to run smack into every V-boy's worst nightmare, the dreaded Pogrom/Program known more commonly as -

Whoops - gotta go. You finish this one . . . ■

Early praise for **Conscience of the Beagle:**

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— *Aboriginal SF*

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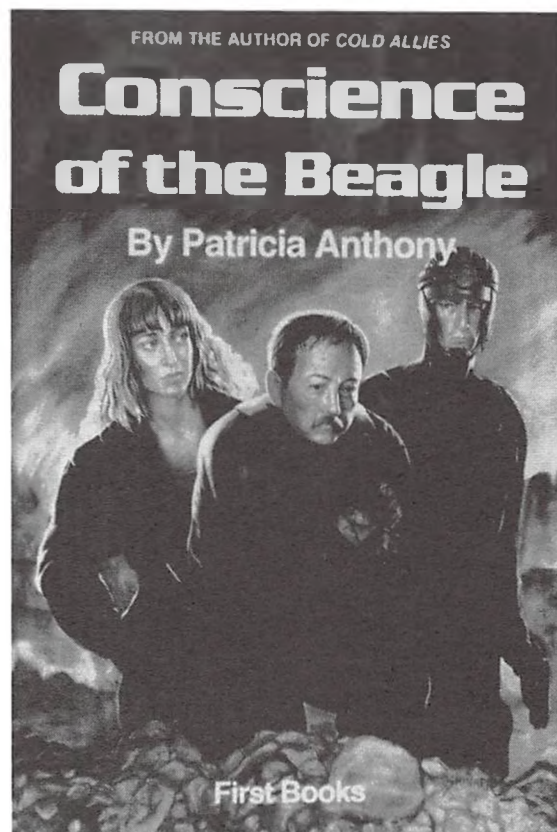
— *Kirkus Reviews*

"Anthony transforms a mini-tech-nothriller into a sensitive exploration of human motivation. Her bare-bones style and feel for nuance make her a writer worth watching."

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The Skylark Award

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

The previous recipients of the Award are:

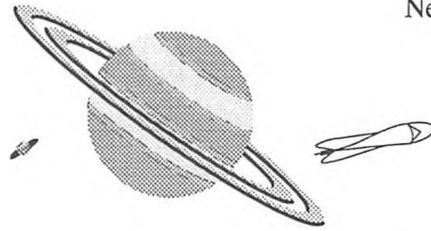
- 1966 Frederik Pohl
- 1967 Isaac Asimov
- 1968 John W. Campbell
- 1969 Hal Clement
- 1970 Judy-Lynn Benjamin del Rey
- 1972 Lester del Rey
- 1973 Larry Niven
- 1974 Ben Bova
- 1975 Gordon R. Dickson
- 1976 Anne McCaffrey
- 1977 Jack Gaughan
- 1978 Spider Robinson
- 1979 David Gerrold
- 1980 Jack L. Chalker
- 1981 Frank Kelly Freas
- 1982 Poul Anderson
- 1983 Andre Norton
- 1984 Robert Silverberg
- 1985 Jack Williamson
- 1986 Wilson (Bob) Tucker
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our publishing program*



Stalking the Elusive Nielsen Hayden

by Tappan King & Beth Meacham



For those of you who have never had the opportunity to encounter the remarkable creatures known as Nielsen Haydens, this year's *Boskone* offers a special opportunity to observe, and enjoy, a splendid pair of them in a pleasant and congenial setting. This brief field guide will help you not only to recognize them, but to appreciate more fully their many delightful attributes.

1. Locating Nielsen Haydens

You're most likely to find Nielsen Haydens in settings where their quick wit, engaging charm, and unconventional outlook can be expressed to the fullest – bustling fan rooms, lively panels, intellectual bar brawls. Listen for the sound of laughter in any of these locations, and watch for a knot of people obviously having a whale of a good time, and you are likely to find a Nielsen Hayden somewhere nearby.

2. Approaching Nielsen Haydens

Those of you who are daunted by the prospect of approaching Nielsen Haydens in their native habitat will be pleased to learn that they are, in fact, extremely approachable. A good sense of humor and a genuine interest in whatever subject is currently under discussion are usually all you need. They have also been known to respond to unusual postcards, obscure celtadelic music, pocket billiards, or little-known members of the capsicum family.

3. Identifying Nielsen Haydens

A. The Female of the Species

A colorful creature with changeable plumage, Teresa Nielsen Hayden can most easily be identified by two distinctive characteristics: the habit of embellishing her conversation (with considerable grace and artistry) with intriguing digressions, and the tendency to fall down (also with considerable

grace and artistry) in response to something startling, funny, or ridiculous. (Don't be alarmed if this happens. If she appears to be having difficulty in breathing, or in getting to her feet, render assistance. Otherwise, award yourself two points for cleverness if you were the cause of it.)

Teresa Nielsen Hayden is also a fount (or is it font? Where is Teresa when we need her?) of delightfully esoteric information and useful tools. Like the proverbial Magpie, she fills her mind, and her pockets, with a bewilderingly wide range of subjects and objects. She is well versed in Chaucer, textiles, hagiography, book production, horticulture, and carpentry, and can often produce, at the slightest provocation, precisely the object one desires at any given moment.

B. The Male of the Species

Although he is less physically flamboyant than his female counterpart, Patrick Nielsen Hayden can be dazzling in his own right, especially when displaying one of his many talents – his rapier wit, his gift for musical improvisation on almost any instrument, his skill at hot-rodding about on the information

superhighway, not to mention his almost inexhaustible knowledge of SF, both fannish and pro-ish.

His most distinctive physical characteristic is velocity. Should you find Patrick dashing in circles about you while carrying on an intense conversation in fast-forward, do not be alarmed. This only means he likes you. Possessed of an uncanny sense of balance, he has been known to regain his feet with catlike grace where others would take unseemly pratfalls.

4. Closing Observations

Patrick and Teresa have spent most of their lives enriching and adorning the world of science fiction. From their influential fanzines to their current work in the salt mines of professional book publishing, they have always maintained their fundamental optimism and enthusiasm for the literature. We have found them a delight over the years we have known them, and urge you to make their acquaintance this weekend. But not before they've had coffee. ■

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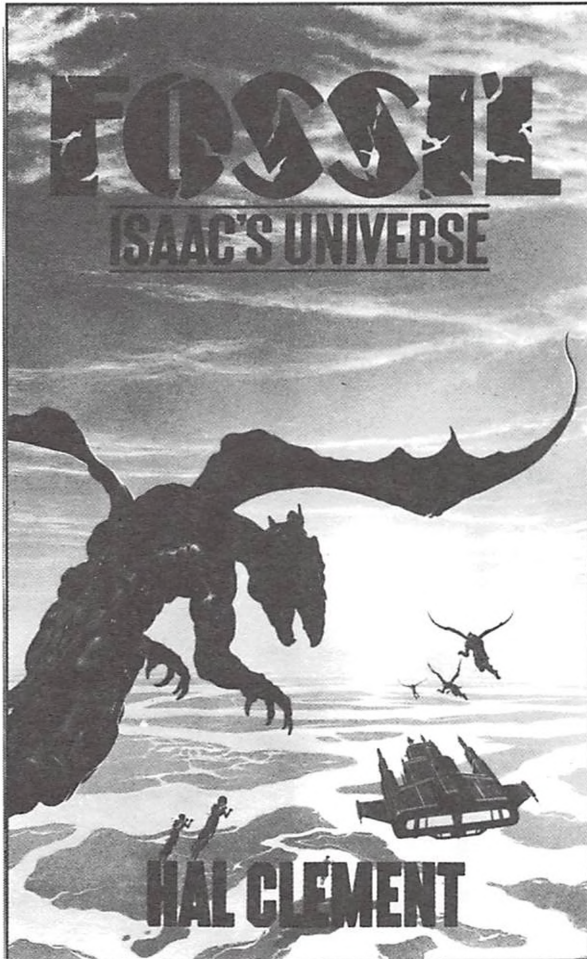
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And when a ground truck turns up at the research settlement with no one driving it and only the frozen body of a Habranha aboard, humans Hugh and Janice Cedar and their allies among the Six Races are determined to get to the root of this mystery. Has someone sent them a fully preserved fossil, a long-buried ancestor of the present-day Habranha? Or is this an elaborate hoax being staged to put an end to their project before they can learn the truth about the planet and its people?

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Introducing Cecilia Eng

by John C. Bunnell



I'd begin this biographical sketch by telling you that Cecilia Eng was born 319 years from now, raised as one of thirty-six children in a kibbutz on a moon of Venus that we haven't discovered yet because it won't be built until 2147, trained in music theory and the guitar by specially engineered clones of Segovia, John Lennon, Judy Collins, and the Clancy Brothers, and sent back to our time to ensure the survival of the human race.

But it would be a lie, so I won't.

The truth is that I actually don't know the Usual Biographical Details about Cecilia (which means, I suppose, that the foregoing story might be true after all). I can tell you that in civilian life she works for a bank (and is one of the few bankers I know with whom I'd trust my life savings if I had any), and that Finity's End, where she lives with her husband Andrew Nisbet, is the headquarters for a great deal of filking, gaming, and other entertaining chaos. That will have to do for the real-world portion of the biography.

What I do know is that all of you back there at *Boskone* are in for a seriously pleasant weekend and then some.

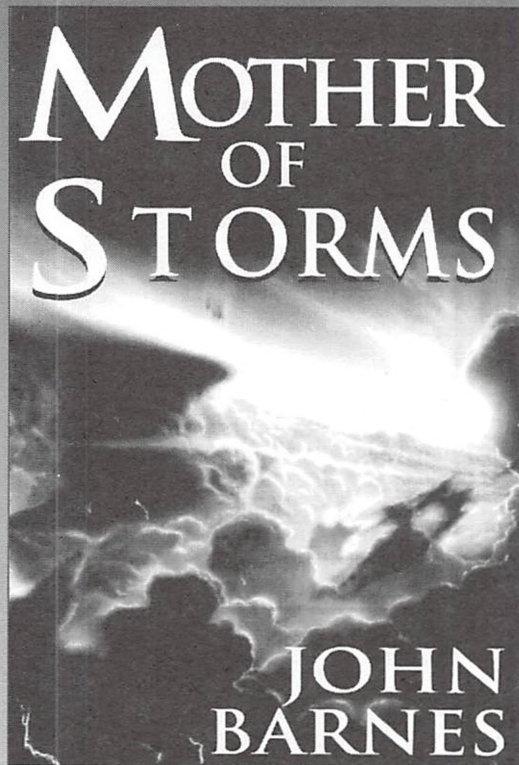
This is not just because Cecilia is a versatile, talented musician and songwriter, though this is true. Albums don't always do Cecilia justice; you need to hear "Helva's Song" and "Red As Blood" and "Star Rovers" and "Sapphire & Steel" and "Grandfather's Clock" and "Sunhawks" (particularly "Sunhawks") live and in person to get the maximum effect. This is only a small sample, incidentally; Cecilia has enough material in her repertoire to last for an entire night of filking without repeating herself.

I should caution Boskonians, however, against attempting to prove that statement. If Cecilia has a character flaw, it's that she will often keep on doing something – absolutely cheerfully, mind you – until long past the point when rational human beings would have collapsed into puddles of jelly. It's only after you tell her that she's singlehandedly saved the universe (or finished out the filk, or coordinated a convention, or organized a fund-raising project) that she jellies out. This is usually good for whatever convention or charity or filk Cecilia is helping out at the time, but it tends to be hard on Cecilia. Fortunately, one of her ongoing projects has been to get lots of other folks in Portland interested in filk and other good causes, so we are now better able to pamper her and let her rest between songs (and conventions, and house-filks, and new albums, and so on).

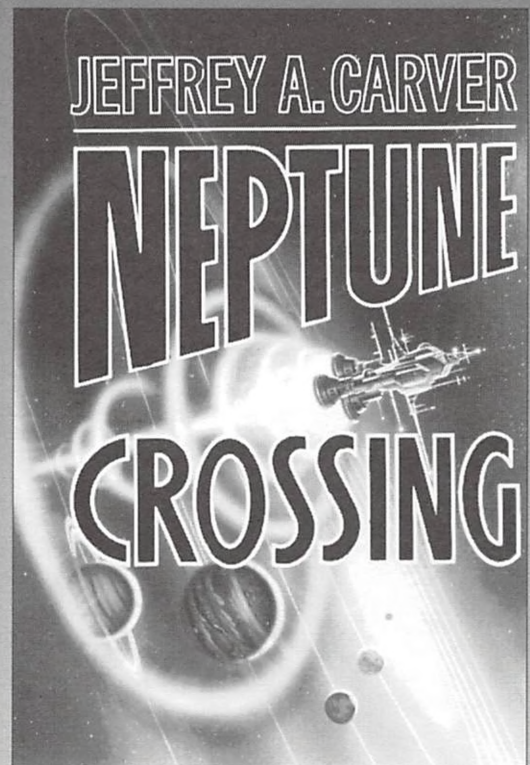
So look forward to a weekend full of good music and good times. Where Cecilia is, that's a guarantee; it's practically impossible not to have fun and enjoy yourself when she's around. ■

John C. Bunnell writes book reviews for *Dragon Magazine*, filk lyrics for no one in particular, and the occasional short story.

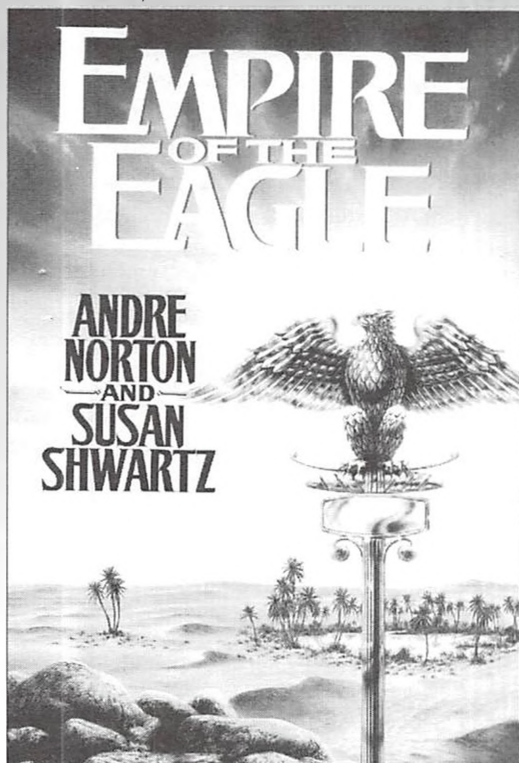
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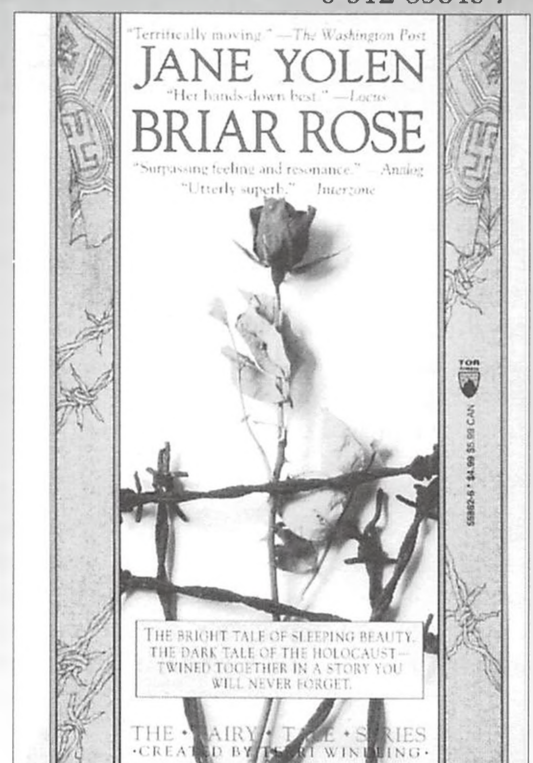
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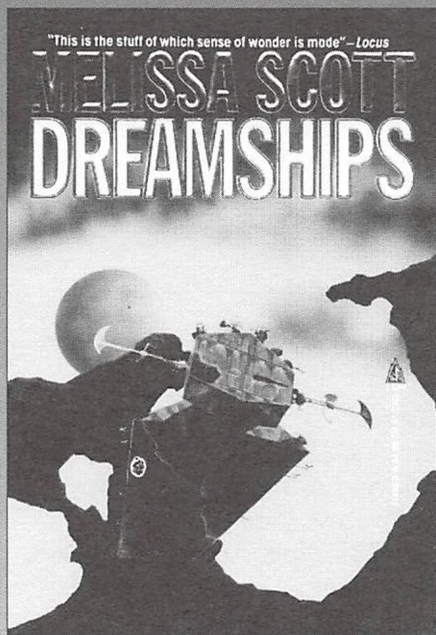


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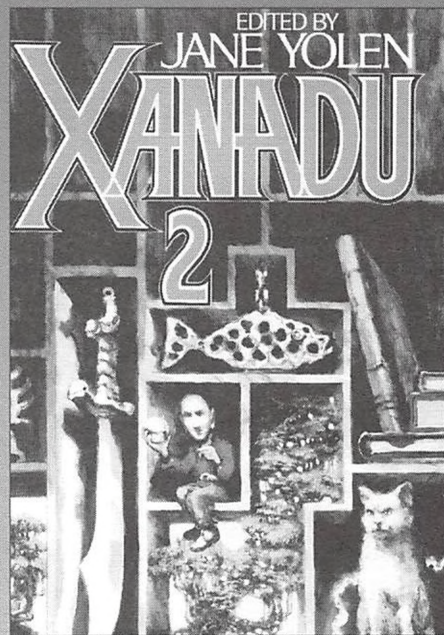


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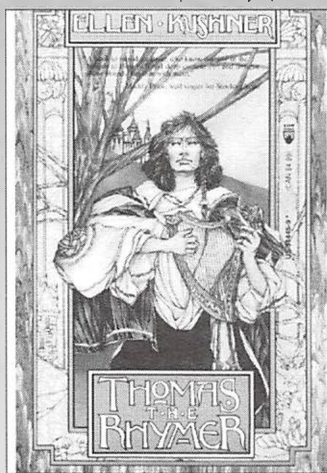
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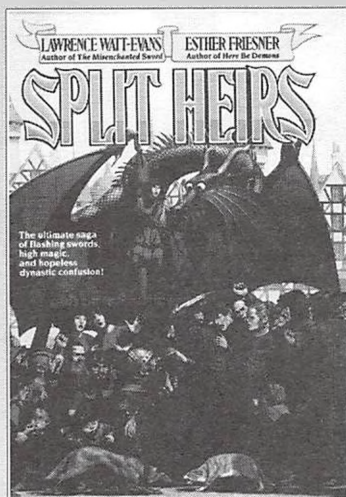
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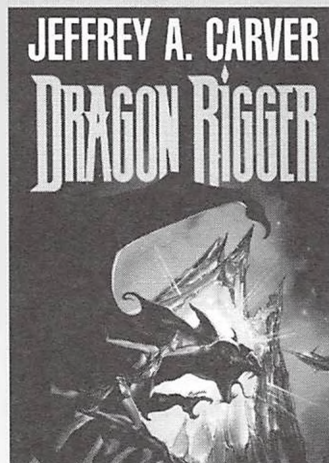
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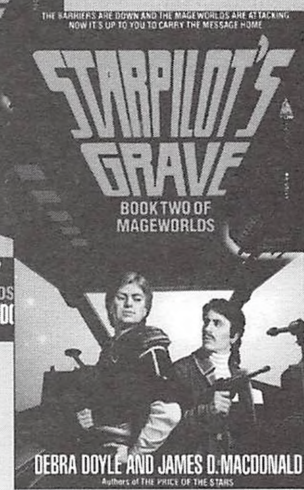
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A Bibliography of Emma Bull

Novels

- War for the Oaks, Ace Books, 1987.
Falcon, Ace Books, 1989.
Bone Dance, Ace Books, 1991.
Finder, Tor Books, 1994.
The Princess and the Lord of Night (picture book),
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Short Stories

- "Rending Dark," Sword and Sorceress,
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"Badu's Luck," Liavek, Ace Books, 1985.
"The Well-Made Plan," Liavek: The Players of Luck,
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"Danceland" (with Will Shetterly), Bordertown,
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"Silver or Gold," After the King: Stories in Honor
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October-November 1988.
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Publishing, 1990.

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- Cats Laughing, Cats Laughing, Spin Art, 1988;
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Editing (with Will Shetterly)

The Liavek Series:

- Liavek, Ace Books, 1985.
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Liavek: Wizard's Row, Ace Books, 1987.
Liavek: Spells of Binding, Ace Books, 1988.
Liavek: Festival Week, Ace Books, 1990.

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Fiction in hardcover:

- To Reign In Hell, Steven Brust
The Time of the Warlock, Larry Niven
Merlin's Booke, Jane Yolen
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Comic Books:

- Captain Confederacy, issues 1-12
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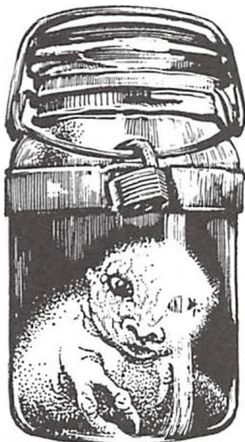
A Bibliography of Will Shetterly

Novels

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"In Charge," *Grimjack* issue 39, First Comics, 1987.
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The Liavek Series:

Liavek, Ace Books, 1985.
Liavek: The Players of Luck, Ace Books, 1986.
Liavek: Wizard's Row, Ace Books, 1987.
Liavek: Spells of Binding, Ace Books, 1988.
Liavek: Festival Week, Ace Books, 1990.

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Botanica, portfolio piece, *Weird Tales*, Spring 1993.

Created in 1986:

Wandering Stars, portfolio piece, *Isaac Asimov's Science Fiction Magazine*, October 1992.

Molly, portfolio piece, unpublished.

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6+, *Analog*, September 1987.

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Savage Sword of Conan, No. 173, May 1990.

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Shaman, *Analog*, Mid-December 1990.

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Hear, MCA Records.

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Trouble and Her Friends, Tor Books.
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The Alchemist of Time.
Moonspeaker, Del Rey Books.
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Volume LXIV, No. 1.
Complications, *Amazing Stories*,
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Almost Like Air, *Amazing Stories*,
Volume LXIV, No. 5.

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September 1993.
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Runaways on the River, *Cricket Magazine*,
April 1994.

T-Shirt Designs

Whitesnake Tour 1989 – chrome twined snakes.
Whitesnake Tour 1989 – red twined snakes.
INXS – rose tattoo design (unpublished).
Slayer – crucified demon.
Slayer – corpse flag-raising.
Blue Murder – skull and crossbones. ■

Free Anthology

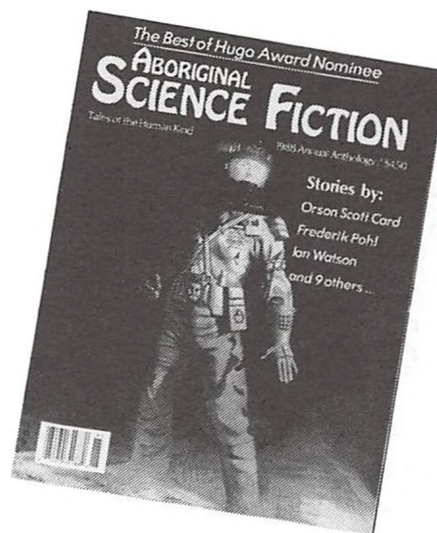
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He blinked. The pasture clicked into close focus. The blue light was real. Not much brighter than the fog, it flitted from corpse to corpse like a butterfly among flowers.

The thing was closer now, moving through the log fence like a ghost. The sound in his mind grew louder, the tap-tap-tap more authoritative now, hail more than sleet. Gordon was afraid that he would freeze where he sat and that the duty officer would find him at lunchtime, arms and legs encased in ice, mouth open like the gassed dead in a last, airless shriek.

Gordon's thumb finally found the bulge at his little finger, finally steadied a bit. He backed up a few feet to move the light into the kill box. Out of the corner of his vision he could see the robot fingers mimic his hand's firing position. The steel hand, too, was trembling.

An explosion of light and sound. In the chaos something scraped his cheeks, nicked the bridge of his nose.

"Don't fire!" Colonel Pelham was shouting. "For God's sake, don't fire!" —Excerpted from *Cold Allies*

"A brilliant, fragmented vision of a desperate near-future..." —*Locus*

"Gripping and realistic...an assured, imaginative, and distinctive debut." —*The Kirkus Reviews*

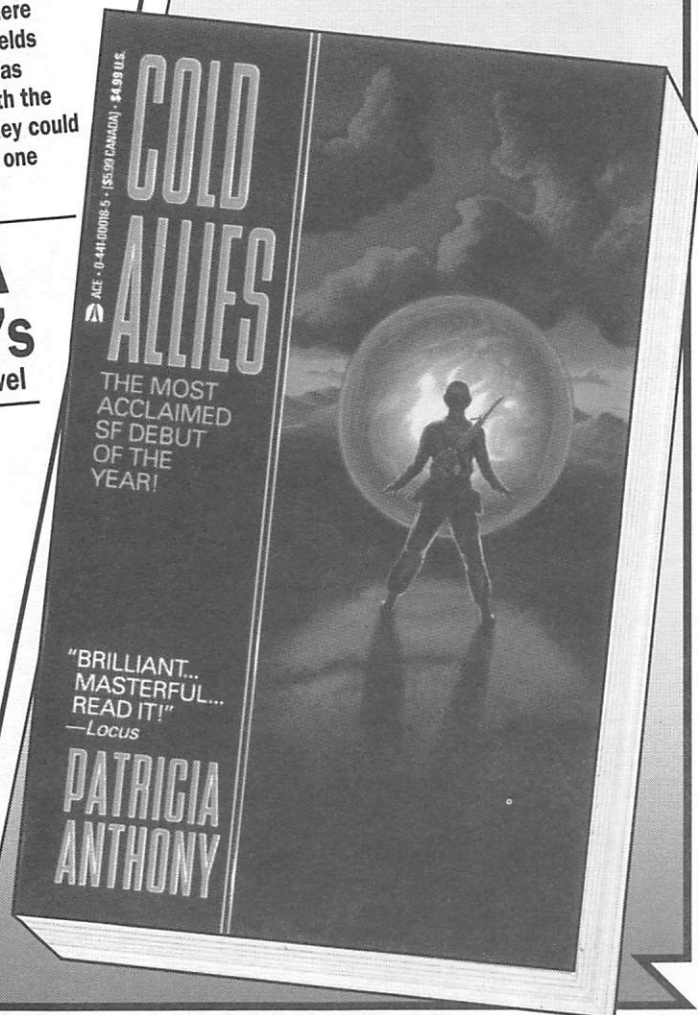
"*Cold Allies* is an enormously capable first novel...it should herald the beginning of a major career."
—*Aboriginal Science Fiction*

The greenhouse effect has played havoc with Earth's atmosphere: floods and droughts have destroyed much of the fertile land. As worldwide starvation takes its toll, countries fight for land where crops can be grown. Above the battlefields of Earth, a force of aliens who appear as hovering blue lights materializes. With the power to save—and take—lives, they could change the tide of the war. But no one is sure which side they are on...

PATRICIA ANTHONY'S

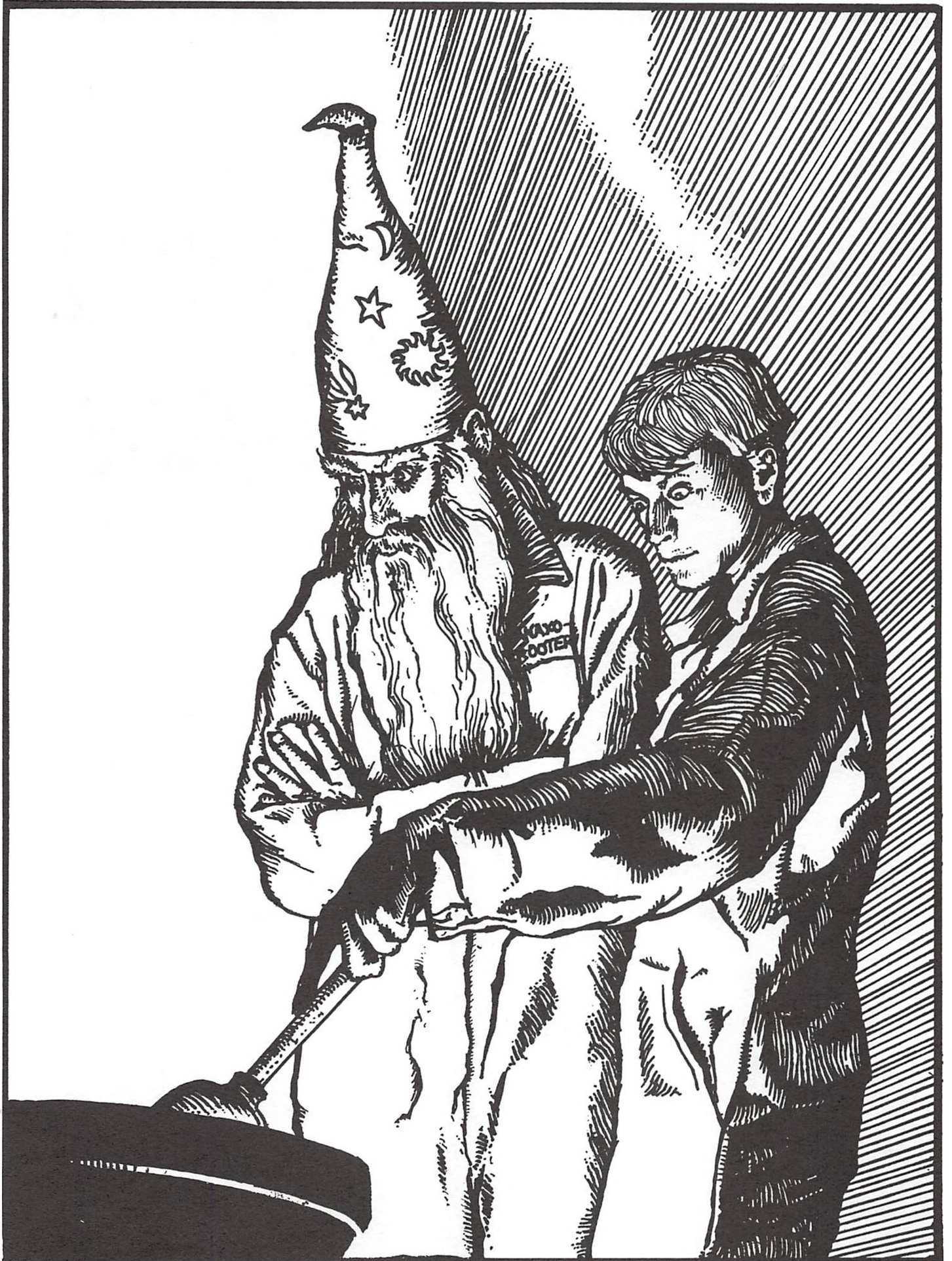
masterful debut novel

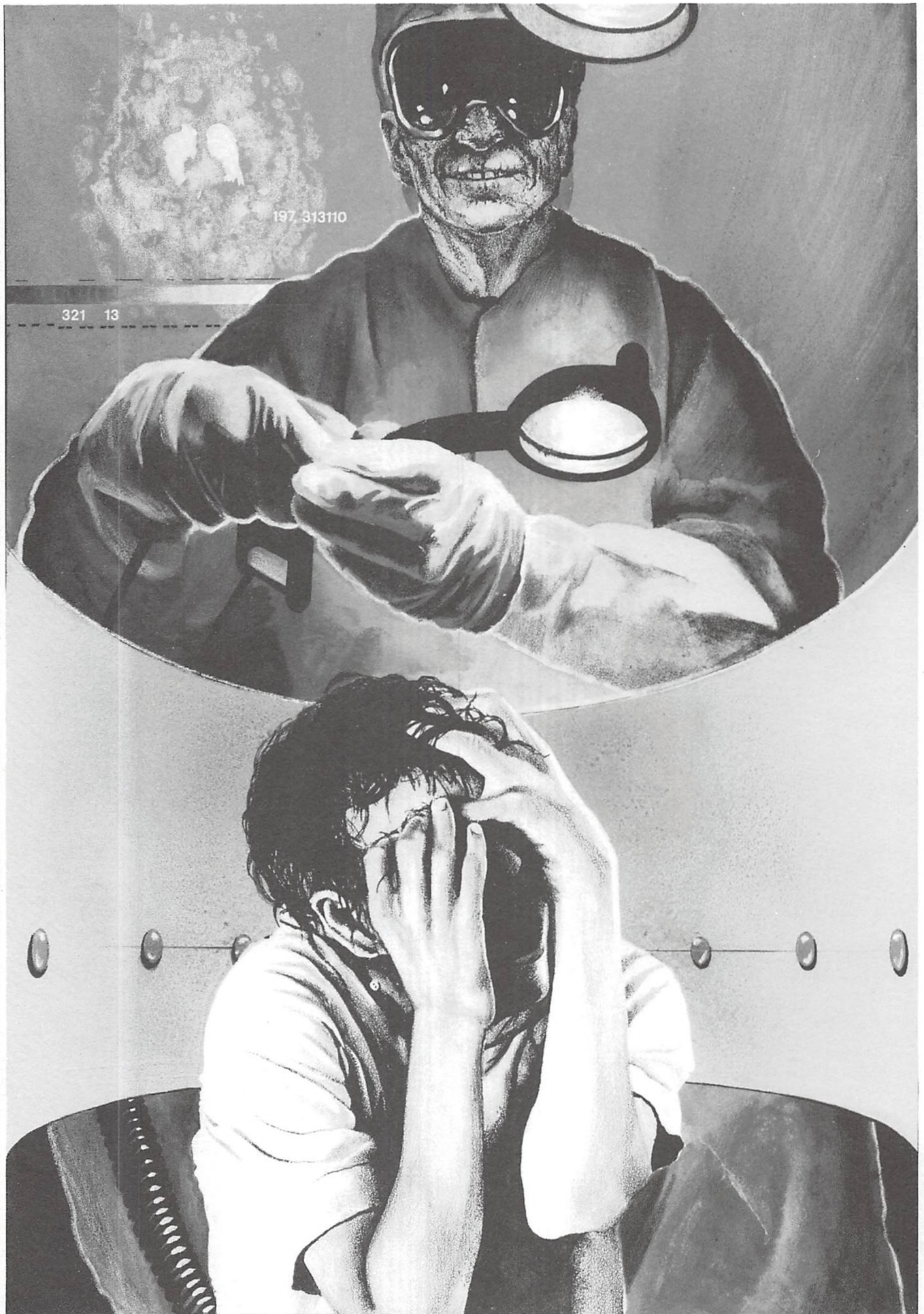
April / \$4.99



Welcome to The Jainschigg Zone!





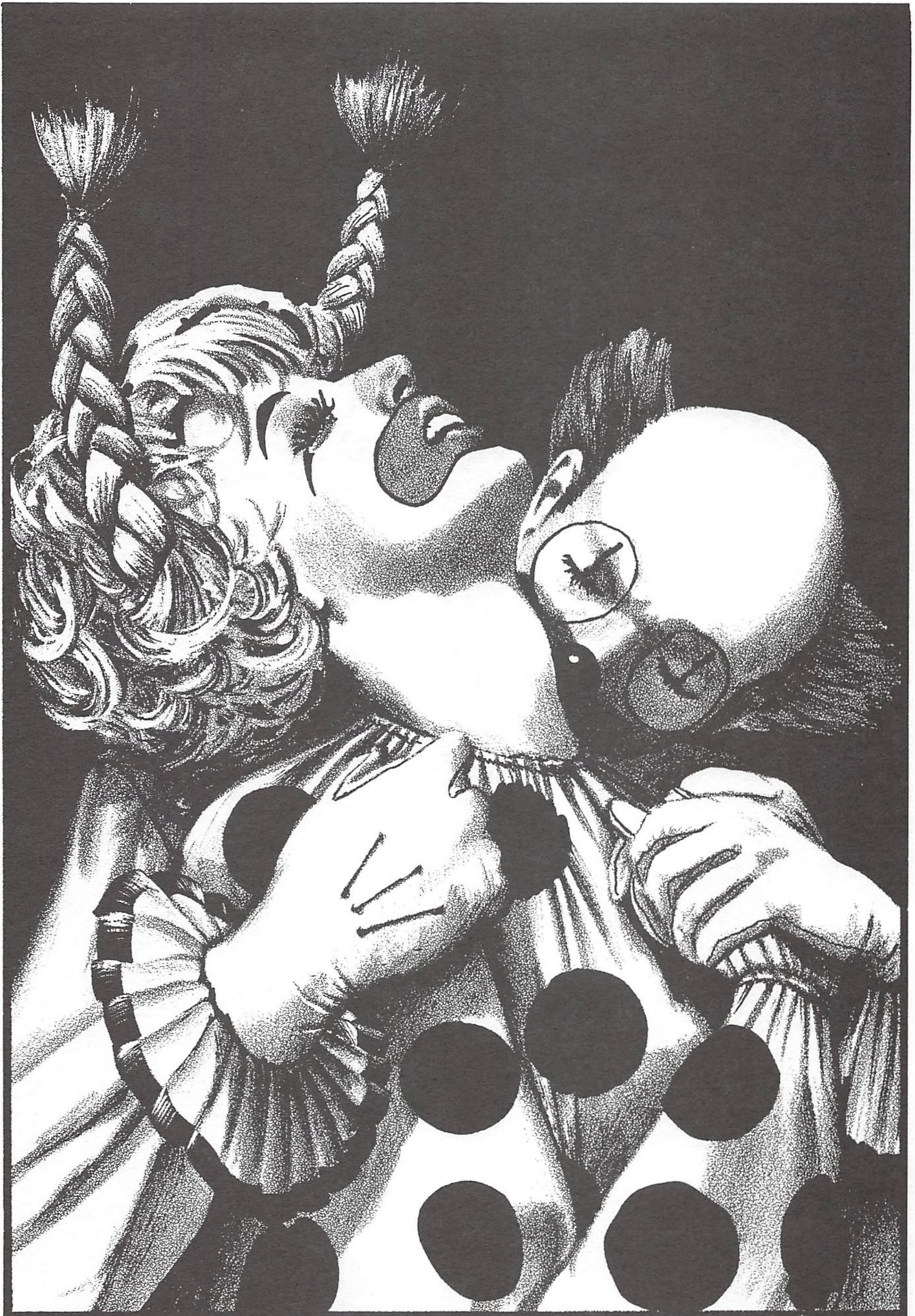


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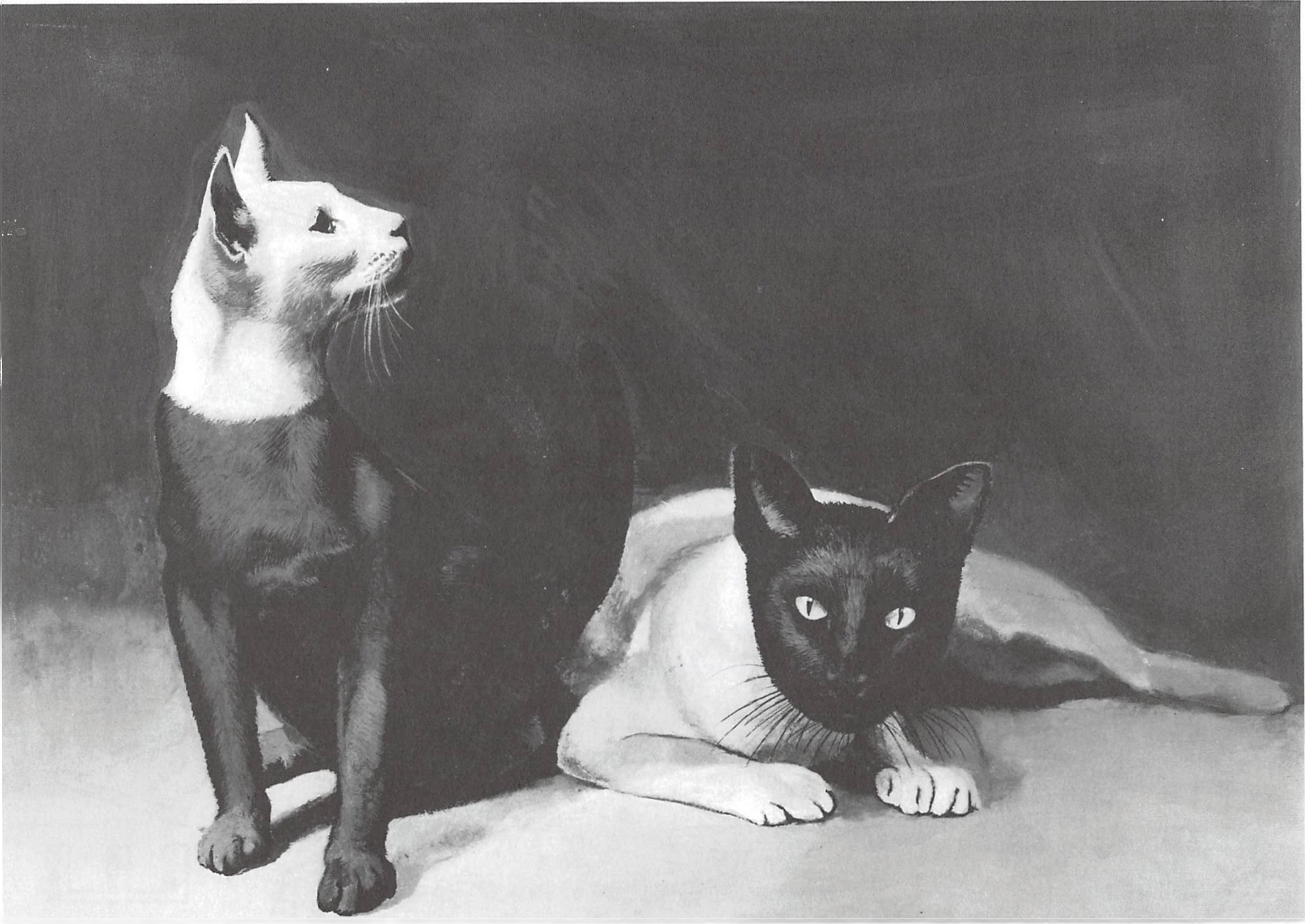
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WHO'S COMING TO ST. LOUIS IN '97?



This should not be misconstrued to imply the attendance of any celebrity or person. No copyright is implied by the St. Louis in '97 committee.

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Factoids About the Nielsen Haydens

Fanzines

Edited by PNH and TNH:

Telos, five issues, 1980-1982.

Zed, six issues, 1981-1986.

Taffluvia, ten issues, 1985-1987.

Izzard, nine issues, 1982-1987; not dead yet.

Non-apa fanzines by PNH:

Ecce Fanno, three issues, 1977-1981.

Flash Point, nine issues, 1981-1987.

It's Only Talk, first six issues, 1982-1983.

Edited by TNH with Tom Weber:

Killing Time, one issue, 1984.

Written and edited by TNH:

On Copyediting, standalone, 1990; also uploaded to the *GENie SFRT Library* and *The Well*.

Both Nielsen Haydens have been members of diverse apas, though the pertinent publications are too numerous to list.

Small Press Projects

Fanthology 1981, published in 1982.

Making Book, NESFA Press, 1994.

with Tom Weber:

Samuel R. Delany's monograph *Wagner/Artaud: A Play of 19th and 20th Century Critical Fictions*.

Both Nielsen Haydens served on the staff of *The Little Magazine* (1986-1988), and were among the founding editors of *The New York Review of Science Fiction* (1988).

Other Notable Fannish Activities

Patrick founded two different apas, *Azapa* in 1975 and *Oasis* in 1978.

Neither of the Nielsen Haydens presume to call themselves real conrunners, but Patrick did serve as a Worldcon department head, taking over *IguanaCon's* Programming Division at the last minute in 1978. Teresa served as Assistant to the Head of Programming (as well as Managing Editor of Publications and also Fanzine Room and Daily Newsletter Honcho), but later married him anyway.

They invented an SF discussion club in Seattle in 1982, *Babble-17*, which survives to the present day.

The Nielsen Haydens have many other notable fannish activities that are perfectly admissible, but they are not describable at short length, and so have been passed over here.

Fannish Honors and Awards

Hugo Nominations:

Best Fan Writer, PNH – 1986 and 1987;

TNH – 1984 and 1992.

Best Fanzine, *Izzard* – 1984.

Best Semiprozine, *The New York Review of Science Fiction* – 1988 (the year in which they served on its editorial staff).

Science Fiction Chronicle Reader's Award:

Best Fanzine, *Izzard* – 1987.

Best Fan Writer, TNH – 1987.

Other Honors:

Not-a-D-Con, Guests of Honor

Westercon, Guests of Honor

Sci-Con, Guests of Honor
TAFF, 1984, attending the 1985 *Eastercon* in Leeds
as North America's delegates to British fandom.

Fan Writing

Their fan writing has mostly appeared in their own fanzines (and more recently in the *GENIE SFRT* and other corners of the online universe), but the list of pieces published elsewhere includes:

PNH:

- "Alan Bostick, Ineffable Insurgent," *Mainstream* 5, May 1980, Jerry Kaufman and Suzanne Tompkins, eds.
- "Prolegomenal Notes toward Any Future SF Criticism," *Intertwine* 1, June 1981, Paul Novitski, ed.
- "At the Mountains of Mimeography," *Energumen* 16, Fall 1981. Mike Glicksohn, ed.
- "Rough Mix" (column), *Warhoon* 30, 1982, Richard Bergeron, ed.
- "Rough Mix" (column), *Prevert* 13, October 1985, John Jarrold, ed.
- "Quarrel," *Chuch* 1, January 1986, Avedon Carol and Rob Hansen, eds.
- "Only Construct: One Ordinary BNF, With Popcorn" (a critical appreciation of Terry Carr), *ConFederation Progress Report* 3, February 1986.
- "Rough Mix" (column), *Prevert* 14, February 1986, John Jarrold, ed.
- "Greg Pickersgill," *ConFederation* (1986 Worldcon) Program Book, 1986.
- "Avedon Carol," *Wiscon II* Program Book, 1987. Reprinted in *Contrivance '89*, 1989 British National SF Convention Program Book, 1989.
- "Jeanne Gomoll," *Frontier Crossings: A Souvenir of the 45th World Science Fiction Convention*, *Conspiracy '87*, 1987.
- "Close Cap Tightly to Retard Thickening" (reprinted from *Flash Point* 8, PNH, ed.), *Fanthology* 1986, 1987.
- "Fascinating Rhetoric," *The Mississippi Review* 47/48, 1988. (Published without its title.)
- "The Death of John W. Campbell Considered as a Presidential Assassination," *The New York Review of Science Fiction* 1, September 1988.
- "Beth Meacham," *Capricon XI* Program Book, February 1991.

TNH:

- "Apocalypse Now and Then," *Wing Window* 3, Summer 1982, John D. Berry, ed.

"Peas and Carrots," *Inscape* 2, 1983, Donald Keller, ed.

"Hell, 12 Feet," *Prevert* 14, February 1986, John Jarrold, ed. An earlier version appeared in a largely undistributed 1983 issue of *The Gafiate's Intelligencer* assembled by Falls Church fandom & friends thereof.

"Teresa's Postcard Corner" (column), *Pulp* 1, June 1986, Avedon Carol, Rob Hansen, Vincent Clarke, and Pam Wells, eds.

"Teresa's Postcard Corner" (column), *Pulp* 1, August 1986, Avedon Carol, Rob Hansen, Vincent Clarke, and Pam Wells, eds.

"Selections from 'Over Rough Terrain'" (reprinted from *Izzard* 9), *Fanthology* 1987, 1991, Richard Brandt, ed.

"Life in Change Wartime," *The Mississippi Review* 47/48, 1988.

Making Book, Essay collection, NESFA Press, 1994, PNH, ed.

Collaborations:

"TAFF in Thirteen Paragraphs," *Sticky Quarters* 13, November 1985, Brian Earl Brown, ed.

"Aspects and Inclinations," *Hyphen* 37, Fall 1987, Walter A. Willis, ed. Reprinted in *Fanthology* 1987, op. cit.

Professionally

PNH:

Editorial Assistant, Literary Guild (Doubleday Book Clubs), 1984.

Associate Editor, Chelsea House, 1984-1987.

Administrative Editor, then Senior Editor, Tor Books, 1988-present.

Other paid labor has ranged from chipping paint off grain elevators and unloading Russian trawlers, to copy editing several thousand capsule descriptions of forthcoming Canadian books; but never mind.

TNH:

Anglo-Saxon, Middle and Elizabethan

English Proofreader, then Associate Editor, Chelsea House, 1985-1987.

Associate Managing Editor, then Managing Editor, Tor Books, 1988-1990.

Editor in Chief, Masquerade Books, 1991-1992.

Consulting Editor, Tor Books, 1990-present.

She has also worked as a typesetter, copy editor, proofreader, line-editor, and etcetera for assorted publications, run a typing service, and at various

times been a financial aid counselor, law-school secretary, ad-and-PR-agency dogsbody, legislative page, and assistant to the Head of Meetings at the Council on Foreign Relations.

Teresa is perhaps proudest of having successfully driven a three-speed propane-powered pickup (losing second gear), towing a trailer with a one-ton printing press on it, through the hills of Marin County and the back streets of San Francisco.

Professional (but what do we mean when we say "professional", as opposed to "fan"?) Writing

PNH and TNH:

A Study Guide for Eudora Welty's One Writer's Beginnings, Warner Books, 1986.

PNH:

Foreword to *The Map: Rediscovering Rock and Roll* by Paul Williams, And Books, 1988.

"Binding," Short story in *Aladdin: Master of the Lamp*, Mike Resnick, ed., DAW Books, 1992.

"Return," Short story in *Xanadu I*, Jane Yolen, ed., Tor Books, 1993.

"Sincerity," Short story in *More Whatdunits*, Mike Resnick, ed., DAW Books, 1993.

TNH:

Introduction to *Wuthering Heights* by Emily Bronte, Aerie Books, 1989. ■

Discography: Cecilia Eng

From *Off Centaur Publications* (no longer in print)

Bayfilk 3 - Backstage, 1986, Live, Anthology.

Bayfilk 3 - Stage Stuck, 1986, Live, Anthology.

Free Fall & Other Delights, 1987, Studio, Anthology.

Where No Man . . ., 1987, Studio, Anthology. Songwriter Only.

From *Wail Songs*

Westercon 40 - Manifilk Destiny, 1987, Live, Anthology.

Congenial I, 1990, Live, Anthology.

From *Firebird Arts & Music, Inc.*

It's Sister Jenny's Turn to Throw the Bomb, 1987, Studio. Backup vocals on post-1990 re-mix only.

Of Shoes and Ships, 1988, Studio.

Tapeworm 3, 1989, Studio, Anthology.

Past & Future Tense, 1989, Studio. Backup vocals only.

Firestorm, 1989, Studio. Backup vocals on post-1990 re-mix only.

Bayfilk 4 & 5 - Cyberlite, 1990, Live Anthology.

Bayfilk 4 & 5 - Encore, 1990, Live Anthology.

Bayfilk 4 & 5 - Footlight, 1990, Live Anthology.

Bayfilk 4 & 5 - Limelight, 1990, Live Anthology.

Bayfilk 4 & 5 - Spotlight, 1990, Live Anthology.

Cold Iron, 1990, Studio. Midi programming only.

St. Elmo's Fire, 1990, Studio. Backup vocals and special effects only.

Border Patrol, 1990, Studio, Anthology.

Look What Followed Me Home, 1990, Studio, Anthology.

Oathbound, 1990, Studio, Anthology.

Oathbreakers, 1990, Studio, Anthology. Songwriter, arranger and midi programming only.

UnReal Estate, 1990, Studio, Anthology.

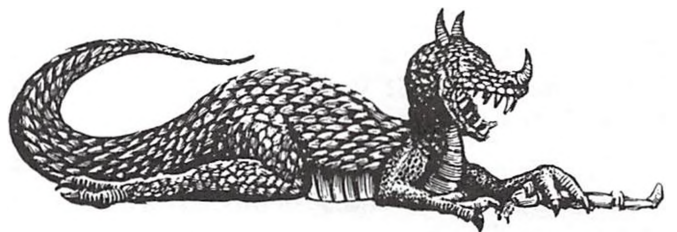
Fever Season, 1991, Studio, Anthology. Songwriter and backup vocals only.

Never Set the Cat on Fire, 1991, Studio. Backup vocals only.

By the Sword, 1991, Studio. Special effects only.

Freedom, Flight & Fantasy, 1992, Studio. Arranger and midi programmer.

Cecilia Eng - Live!, 1992, Live/Studio. ■



So What Is 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 indexes to short science fiction, publishing a fanzine, and continuing to work on our clubhouse.

Obviously, 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 has become another major activity of our organization that publishes many critically-praised books in and of the genre.

For *Boskone*, we publish a limited-edition hard-cover book of material by the Guest of Honor. This year, in addition to the Emma Bull and Will Shetterly book *Double Feature*, we have also published a trade paperback of fanzine material written by Teresa Nielsen Hayden and edited by Patrick Nielsen Hayden, the *Boskone 31* Special Guests. (Our last book of fanzine material by a *Boskone* Special Guest, *Let's Hear It for the Deaf Man* by Dave Langford, was nominated for the *Hugo Award*!)

As an on-going project, we publish an annual index to short science fiction (though we're a few years behind at this point). We also put together filksong books and assorted ventures such as a *Concordance to the SF Works of Cordwainer Smith* and an *Index of Recursive Science Fiction*.

NESFA has also established the *NESFA's Choice* series of books. The purpose of this series is to bring 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 second printing! Currently in production are *The Passage of the Light: The Recursive Science Fiction of Barry Malzberg*; *Ingathering: The Complete People Stories of Zenna Henderson*; *Let's Hear It for the Deaf Man, Again* (working title) by Dave Langford; and later this year *His Share of Glory: The Complete Short Science Fiction of Cyril M. Kornbluth*.

In 1985, *NESFA* purchased 504 Medford Street in Somerville for use as a clubhouse. The building has undergone extensive renovation (much of it by the 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 now houses 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 27; Business Meeting at 3pm on Sunday, March 13; *Instant Message* collation at 7pm on Wednesday, March 16. The March Other Meeting is at 2pm on Sunday, March 27 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 and *Boskone* also have active topics on *GENie SFRT3*. Category 18, Topic 22 is for NESFA, and Category 22, Topic 15 is for *Boskone*. 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 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 ■

Boskone 32

February 17-19 1995

Sheraton Tara - Framingham, MA

Guest of Honor - Diana Wynne Jones

Official Artist - Ruth Sanderson

Special Guest - Fred Lerner



Memberships in Boskone 32 are available at the NESFA table in the Huckster's Room

History of Boskone

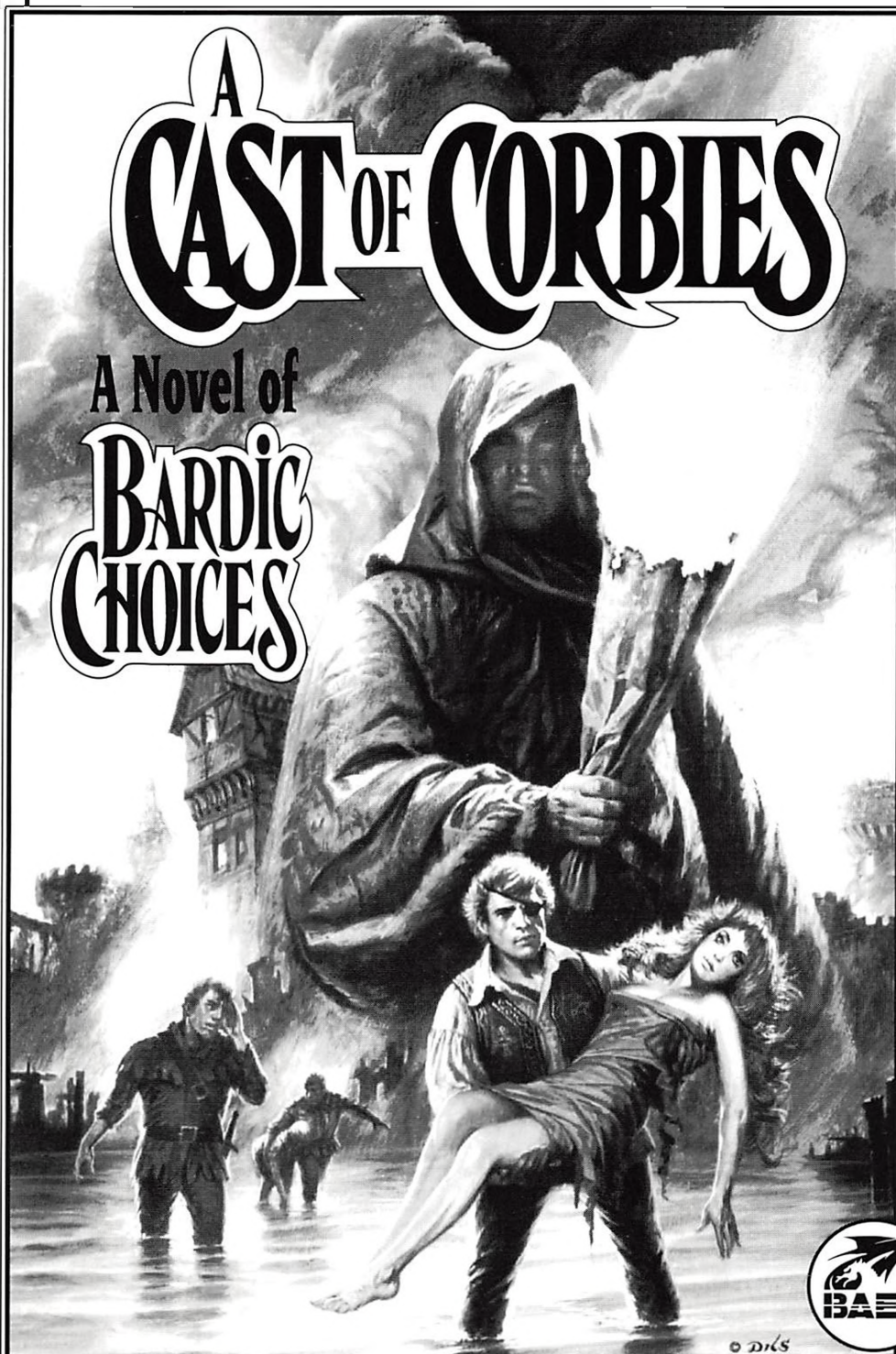
	<u>Date</u>	<u>Location/Chair</u>	<u>Guests</u>	<u>NESFA Press Books</u>	<u>Attendance</u>
1	Sep. 10-12, 1965	Statler-Hilton, Boston Dave Vanderwerf	Hal Clement; Robert Enzmann		66
2	Mar. 11-13, 1966	Statler Hilton, Boston Dave Vanderwerf	Frederick Pohl; Dwight Wayne Batteau; Igor Paul; Oliver Selfridge		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; Stephen Fabian; Louis Sutro		262
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	Scribblings	403
10	Mar. 9-11, 1973	Sheraton Boston Suford Lewis	Robert A.W. Lowndes; Frank Kelly Freas; Phyllis Brauner	Three Faces of Science Fiction	405
11	Mar. 1-3, 1974	Sheraton Boston Don and Jill Eastlake	Isaac Asimov; Eddie Jones; Dr. Isaac Asimov	Have You Seen These?	701
12	Feb. 28- Mar. 2, 1975	Sheraton Boston Ann and Terry McCutchen	Anne McCaffrey; Bonnie Dalzell; Robert Enzmann	A Time When	935
13	Feb. 13-15, 1976	Sheraton Boston Ellen Franklin and Jim Hudson	Poul Anderson; Rick Sternbach	Homebrew	900
14	Feb. 18-20, 1977	Sheraton Boston Tony Lewis	Ben Bova; John Schoenherr	Viewpoint	1,010
15	Feb. 17-19, 1978	Sheraton Boston Jill Eastlake	John Brunner; Arthur Thompson; Marvin Minsky	Tomorrow May Be Even Worse	1,454
16	Feb. 16-18, 1979	Sheraton Boston Don Eastlake III	Frank Herbert; Mike Symes; Marc C. Chartrand	Symes Portfolio	1,950
17	Feb. 15-17, 1980	Radisson Ferncroft, Danvers Chip Hitchcock	Spider and Jeanne Robinson; Victoria Poyser		800
18	Feb. 13-15, 1981	Sheraton Boston Gail Hormats	Tanith Lee; Don Maitz	Unsilent Night	1,609
19	Feb. 12-14, 1982	Boston Park Plaza Rob Spence	Donald A. Wollheim; Michael Whelan	The Men From Ariel	2,270
20	Feb. 18-20, 1983	Boston Park Plaza Pat Vandenberg	Mack Reynolds; Wendy Pini; Jeff Hecht	Compounded Interests	2,420
21	Feb. 19-18, 1984	Boston Park Plaza Rick Katze	Gene Wolfe; Vincent Di Fate; David A. Hartwell	Plan[e]t Engineering	2,718
22	Feb. 15-17, 1985	Copley Marriott, Boston Ann Broomhead	Damon Knight and Kate Wilhelm; Carl Lundgren; Shawna McCarthy	Late Knight Edition Pastiche (Game)	3,420
23	Feb. 14-16, 1986	Sheraton Boston Mark Olson	Robert Bloch; Bob Eggleton; Tom Doherty	Out of My Head	3,919
24	Feb. 13-15, 1987	Sheraton Boston Chip Hitchcock	C.J. Cherryh; Barclay Shaw; Tom Clareson	Glass and Amber	4,200
25	Jan. 29-31, 1988	Sheraton Tara/Springfield Marriott Jim and Laurie Mann	Greg Bear; David Mattingly; Ellen Asher	Early Harvest	1,327
26	Jan. 27-29, 1989	Sheraton Tara/Springfield Marriott Claire and Dave Anderson	Tim Powers; James Gurney; Tom Whitmore	An Epitaph in Rust	1,250
27	Feb. 16-18, 1990	Sheraton Tara/Springfield Marriott Mike DiGenio	Glen Cook; David Cherry; Charles Ryan	Sung in Blood	970
28	Feb. 15-17, 1991	Sheraton Mon. Pl./Springfield Marriott Rick Katze	Mike Resnick; Ed Emshwiller; Brian Thomsen	Stalking the Wild Resnick	888
29	Feb. 14-16, 1992	Sheraton Mon. Pl./Springfield Marriott Priscilla Olson	Jane Yolen; Jody Lee; Dave Langford	Storyteller Let's Hear It for the Deaf Man	840
30	Feb. 19-21, 1993	Sheraton Tara, Framingham Greg Thokar	Joe Haldeman; Tom Kidd; Beth Meacham	Vietnam and Other Alien Worlds	851
31	Feb. 18-20, 1994	Sheraton Tara, Framingham Ben Yalow	Emma Bull and Will Shetterly; Nicholas Jainschigg; Patrick and Teresa Nielsen Hayden	Double Feature Making Book	????
32	Feb. 17-19, 1995	Sheraton Tara, Framingham Gay Ellen Dennett	Diana Wynne Jones; Ruth Sanderson; Fred Lerner		????

NEW FANTASY FROM BAEN IN FEBRUARY 1994

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MERCEDES LACKEY & JOSEPHA SHERMAN

A CAST OF CORBIES

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A strange pall has settled over Alanda. Everywhere representatives of the Church seek to ferret out unauthorized magic — and music, because it is magic at its roots, has come under suspicion. Throughout the lands, those who will not or cannot join the priest-condoned Guild are being driven away. But all who are Free are free to choose: to flee—or to fight.



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