

# Boskone 42



February 18-20, 2005

Boston, Mass.



The Imperium Saga

The Adventures of Kyria  
The Mage's Council



Clifford B. Bowyer

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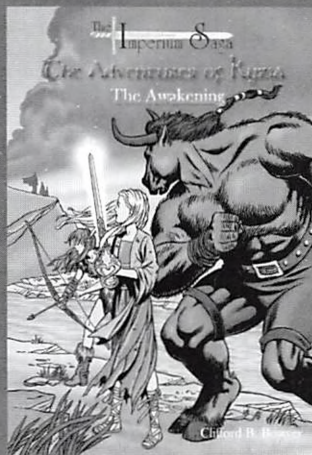
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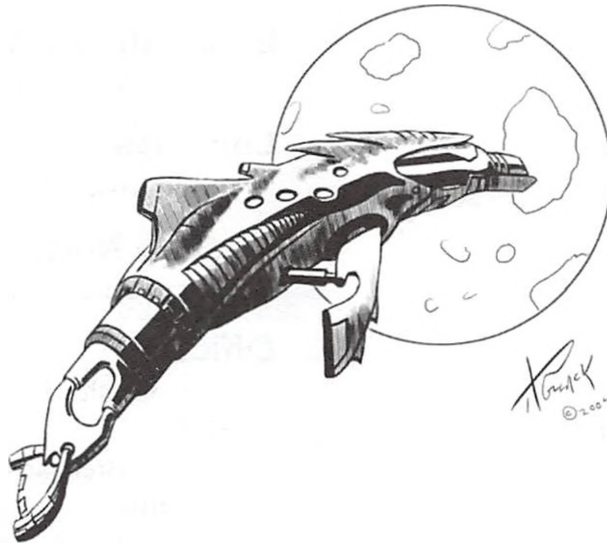
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New England Science Fiction Association's

# Boskone 42



Orson Scott Card

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February 18-20, 2005

Sheraton Boston Hotel

Boston, Massachusetts, USA





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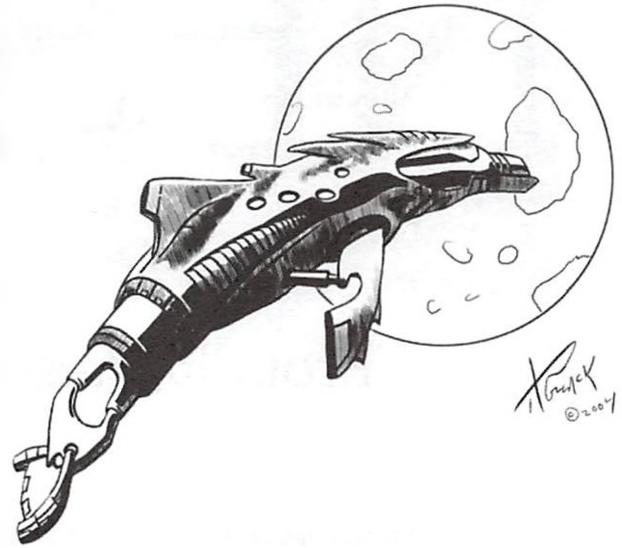
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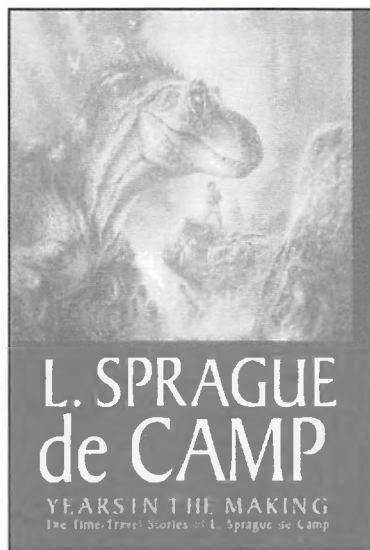
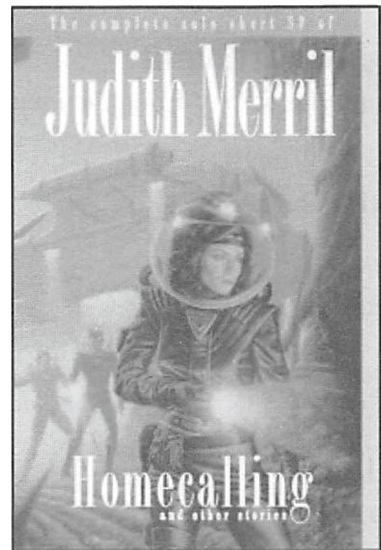
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# Tale-Swapper

Beth Meacham

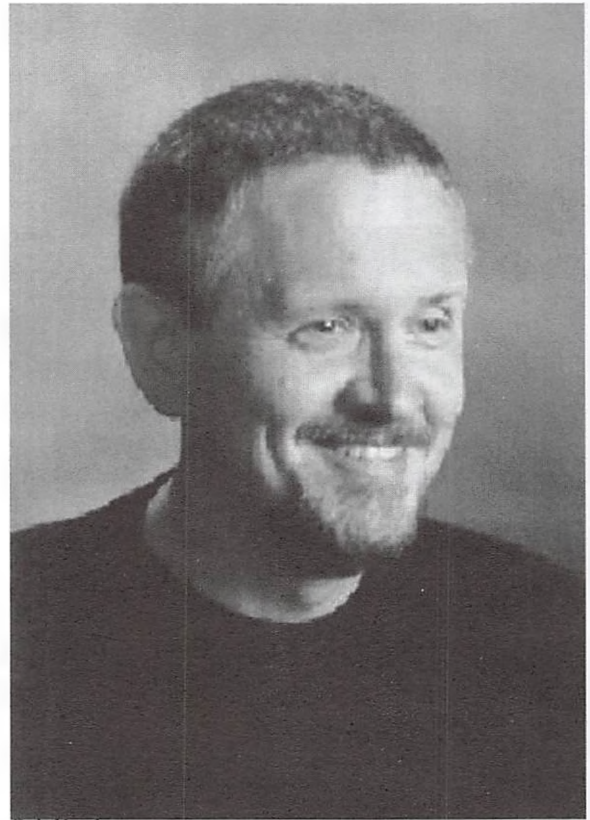
I first met Orson Scott Card back in 1981, when I was a newly hired editorial assistant at Ace Books, and he was a relatively new writer with the house. He'd been brought in by Jim Baen, who had recently left Ace to be Tom Doherty's sf editor at a little start-up they called Tor Books. The first book we did together was expanding *Hot Sleep* into *The Worthing Chronicle*. We got along well, and I had loved his work before I came to Ace — I'd been blown away by *Songmaster* and the collection *Unaccompanied Sonata*. Since then, he's written a lot of books, and I've been privileged to work with him on many of them, as he and I both moved from Ace to Berkeley to Tor.

**Things that everyone knows about Scott:** He was born in Richland, Washington, on August 24, 1951. He grew up in California, Arizona, and Utah. He lived in Brazil for two years as an unpaid missionary for the Mormon Church and received degrees from Brigham Young University (1975) and the University of Utah (1981). He was married in 1978 to Kristine Allen Card, and they are the parents of five children: Geoffrey, Emily, Charles, Zina Margaret, and Erin Louisa.

He won back-to-back Hugo and Nebula Awards for *Ender's Game* and *Speaker For The Dead*, the first time that had ever happened. His most recent novel, *Shadow of the Giant* is just off-press as you are reading this, and will be in the stores on March 3<sup>rd</sup>. It's the last of the Ender's Game "parallel novels".

**Things you might not know about Scott:** He speaks Portuguese. During his missionary years he formed a deep love for Brazil and its people, and it shows up in all his work.

He intended to be a playwright. He is a playwright. If you want to have a long, fascinating conversation with him, ask him about the theater. A dozen of Card's plays have been produced in regional theatre, including the musical *Barefoot to Zion* (written in collaboration with his composer brother, Arlen



Bob Henderson  
Henderson Photography, Inc.

L. Card), which played to sold-out houses in Utah as part of the Mormon Church's celebration of the sesquicentennial of the entry of the pioneers into Salt Lake Valley. Card has written hundreds of audio plays and a dozen scripts for animated video plays for the family market. He's been known to tread the boards himself, but it's his daughter Emily who is the real actress in the family.

Orson Scott Card is a family man. His wife and children are the center of his world. If you get a chance to talk to Kristine, grab it. She's funny and smart and compassionate, and much of what you love about Card's books is there because of her. Geoffrey and Emily are grown up now, and off building their own careers and families, but the household is still enlivened by their youngest daughter.

Scott loves computer games. Ask him what his favorites are. He thinks I don't know how much time he spends playing them, writing them, working on deals to adapt his work to them. He worked closely with the creators of *Advent Rising*, and did a stint of consulting with LucasArts on game scenarios. He's recently signed a deal with eGenesis to develop an





online multi-player game based on the “Tales of Alvin Maker” series.

Second to his family, Scott loves his fans. I’ve never seen anything like what he’ll do for them. I won’t forget the afternoon and evening several years ago, when Scott was in town to do a signing. It was scheduled to run 90 minutes, starting at 5 p.m., and then I was going to take him out to dinner. Scott was tired — he’d been on tour for a week, and all that travel is just grueling. But when we got to the bookstore, the line was already out the door. He started signing books, and the line just got longer and longer as people arrived. Every single person got a personalized signature, and a real, human interaction. The 90 minutes came and went, and the line was still out the door. The store owner warily asked if he could stay a little longer, and Scott’s reply was that he’d stay as long as there was anyone who wanted a book signed.

They got everyone inside the store by 9 p.m., and locked the door. Scott kept signing, kept talking, kept giving a little bit of himself to every person who came to see him. The last book was signed a little after 10. And he was just as nice, just as engaged with the last person in line as he had been with the first, five hours before.

We didn’t get our fancy dinner — the restaurant had closed. So we ended up at a Village Inn, eating a late-night breakfast, and talking about what readers mean to a writer, the audience to the storyteller. And how tired he gets on tour. I wonder why?

Orson Scott Card is, of course, best known for *Ender’s Game* and its sequels on the sf side, and *The Tales of Alvin Maker* on the fantasy end of our genre. There are also the novels of “The Homecoming Saga” (*The Memory of Earth*, *The Call of Earth*, *The Ships of Earth*, *Earthfall*, and *Earthborn*). There’s *Pastwatch: The Redemption of Christopher Columbus*, an alternate history novel. There will be more *Pastwatch* books, someday. And there are many more: look at the bibliography. Scott has produced a remarkable number of books in the last 25 years.

But his work is not limited to our genre. His contemporary novels *Lost Boys*, *Treasure Box*, and *Homebody* are old-fashioned ghost stories. And his novel *Enchantment* is a romantic fantasy that has *Sleeping Beauty* being awakened by an American graduate student in Ukraine in 1991.

SF fans may not have seen Card’s recent *Women of Genesis* series — *Sarah*, *Rebekah* and *Rachel and Leah*. These are absolutely riveting novels about the lives of the matriarchs of the Bible, and their existence will come as no surprise to readers who know Scott’s historical novel *Saints*.

But wait! There’s more! Scott Card not only writes books (and short stories and games and plays and essays and reviews), he also teaches writing, and has published two books on writing: *Character and Viewpoint* and *How to Write Science Fiction and Fantasy*, the latter of which won a Hugo award in 1991. He can not only write a truly great novel or story, he is eager to share those skills and teach others, both in formal workshops and courses, and in other venues. His web site, <http://www.hatrack.com/> has become an interactive community over the years, where he constantly shares information with his readers.

You are going to have such a good time this weekend, meeting and getting to know the fascinating, multi-faceted, highly-opinionated, Orson Scott Card.

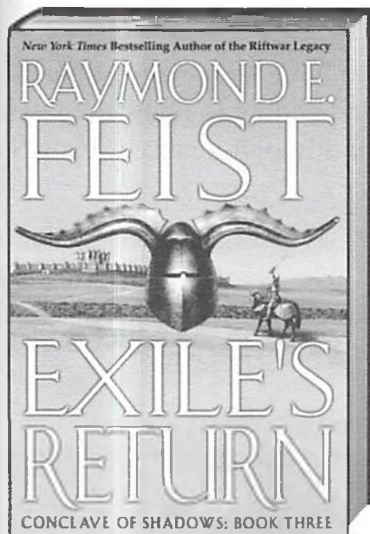
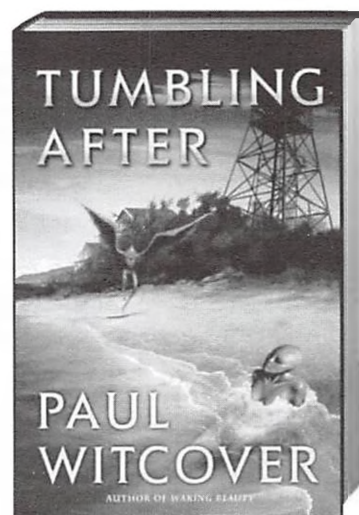


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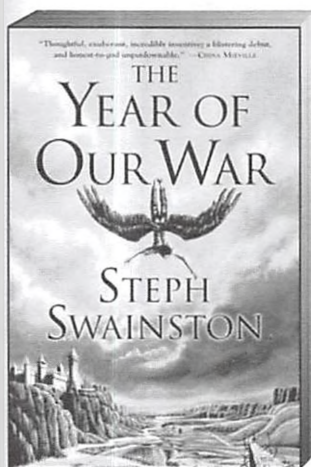
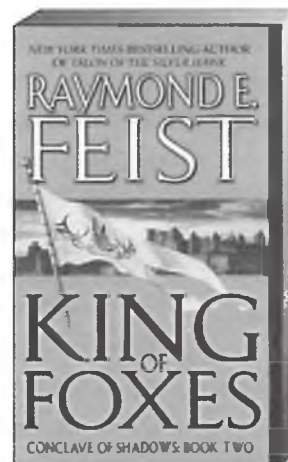
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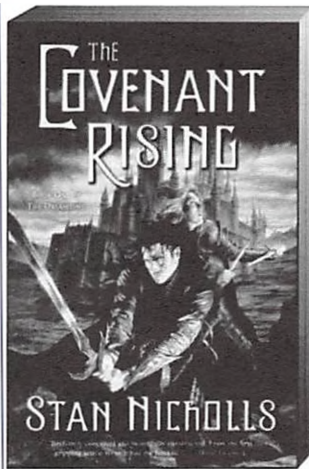
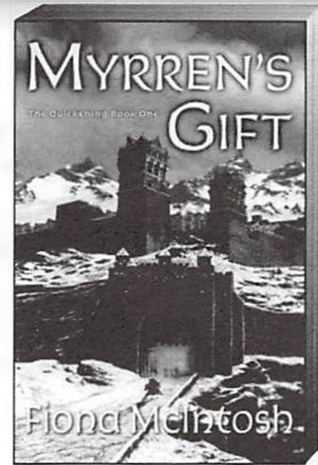


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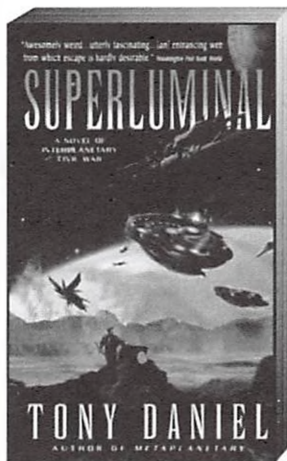
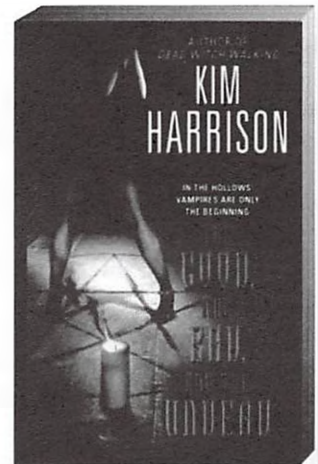
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# Orson Scott Card's Bibliography

Based on the bibliography at the *Hatrick River* Web site.

## WORKS IN PROGRESS

*Shadow of the Giant* (science fiction novel, sequel to Ender's Shadow, Shadow of the Hegemon, and Shadow Puppets, Tor)  
*Magic Street* (formerly *Slow Leak*) (contemporary fantasy novel, Del Rey)  
*Rasputin* (with Kathryn H. Kidd, book 2 in the science fiction series *Mayflower*, Tor)

## PUBLISHED BOOKS

(in reverse chronological order)

*Rachel & Leah* (3<sup>rd</sup> in the *Women of Genesis* series, Shadow Mountain)

*The Crystal City* (volume 6 of *Tales of Alvin Maker*, American Fantasy, Tor, November 2003)

*Shadow Puppets* (science fiction novel, sequel to Ender's Shadow and Shadow of the Hegemon, Tor, August 2002)

*Rebekah* (2<sup>nd</sup> in the *Women of Genesis* series, *Women of Genesis* series, Shadow Mountain, November 2001)

*Shadow of the Hegemon* (science fiction novel, sequel to Ender's Shadow, Tor, January 2001)

*Sarah* (1<sup>st</sup> in the *Women of Genesis* series, *Women of Genesis* series, Shadow Mountain, October 2000)

*Magic Mirror* (picture book, Gibbs Smith Publisher, September 1999)

*Ender's Shadow* (novel, Tor, August 1999)

*Enchantment* (novel, Del Rey, 1999)

*Heartfire* (volume 5 of the *Tales of Alvin Maker*, American fantasy, Tor, 1998)

*Homebody* (novel, HarperCollins, 1998)

*Stone Tables* (novel, Desert Book, 1997)

*Treasure Box* (novel, HarperCollins, 1996)

*Children of the Mind* (SF novel, sequel to *Xenocide*, Tor, 1996)

*Pastwatch: The Redemption of Christopher Columbus* (novel Tor, 1996)

*Alvin Journeyman* (volume 4 of *Tales of Alvin Maker*; American fantasy, Tor, 1995) Locus Award (best fantasy novel)

*Earthborn* (volume 5 of the SF series *Homecoming*, Tor, 1995)

*Earthfall* (volume 4 of the SF series *Homecoming*, Tor, 1995)

*Lovelock* (with Kathryn H. Kidd, book 1 in the science fiction series *Mayflower*, Tor, 1994)

*The Ships of Earth* (volume 3 of the SF series *Homecoming*, Tor, 1994)

*A Storyteller in Zion* (essays, Bookcraft, 1993)

*The Call of Earth* (volume 2 of the science SF *Homecoming*, Tor, 1992)

*Lost Boys* (novel, HarperCollins, 1992)

*The Memory of Earth* (volume 1 of the SF series *Homecoming*, Tor, 1992)

*Xenocide* (SF novel, sequel to *Speaker for the Dead*, Tor, Aug 1991)

*The Worthing Saga* (omnibus volume incorporating *The Worthing Chronicle*, most of *Capitol*, and several previously unpublished stories from the same future history; Tor, Dec 90)

*Eye for Eye* (Tor double novel, with Lloyd Biggle, Jr., "Tunesmith," and Foreword and Afterword to "Tunesmith" by OSC, Tor, Nov 90)

*Maps in a Mirror: The Short Fiction of Orson Scott Card* (Tor, 1990)

Maps in a Mirror: Paperbacks:

*The Changed Man* (book 1, 1992)

*Flux* (book 2, 1992)

*Cruel Miracles* (book 4, 1992)

*Monkey Sonatas* (book 3, 1993)

*How to Write Science Fiction & Fantasy* (Writer's Digest Books, 90) Hugo Award 91

*The Abyss* with Jim Cameron (SF, novel based on the film *The Abyss*, Pocket, May 89)

*The Folk of the Fringe* (SF, collection of linked stories, Phantasia Press/Tor, Apr 89)

*Prentice Alvin* (vol. 3 of *Tales of Alvin Maker*; American fantasy, Tor, Feb 89);

*Treason* (SF, St. Martin's Press, Oct 88; revised edition of *A Planet Called Treason*, 10% new material)

*Character and Viewpoint* (Writer's Digest Books, Aug 88)

*Red Prophet* (vol. 2 of *Tales of Alvin Maker*; American fantasy, Tor, Jan 88); Hugo finalist 89, Nebula Finalist 88, Locus Award (best fantasy novel)

*Wyrms* (science fiction novel, Arbor House/Tor, Jun 87)

*Seventh Son* (vol. 1 of *Tales of Alvin Maker*; American fantasy, Tor, Jun 87); Hugo finalist 88, World Fantasy finalist 88,

Mythopoeic Society Award 88, Locus Award (best fantasy novel)

*Cardography* (fantasy collection, Hypatia Press, Mar 87; all stories to be incorporated in *Maps in a Mirror*)

*Speaker for the Dead* (AF novel, Tor, Feb 86); Nebula Award 86, Hugo Award 87, Locus Award 87, SF Chronicle Readers Poll Award 87

*Ender's Game* (SF novel, Tor, Jan 85, based on 1977 novelet "Ender's Game"); Nebula Award 85, Hugo Award 86, Hamilton-Brackett Award 86, SF Chronicle Readers Poll Award 86

*Saints* (historical novel, Berkley, Jan 84 [as *Woman of Destiny*]; Tor, Apr 88); named Book of the Year by Association for

Mormon Letters

*The Worthing Chronicle* (SF novel, Ace, Jul 83; included in *The Worthing Saga*, qv)

*Hart's Hope* (fantasy, Berkley, Jan 83; Tor, Feb 88)

*Saintspeak* (humor, Signature/Orion, 82)

*Ainge* (sports biography, Signature, 82; out of print)

*Unaccompanied Sonata and Other Stories* (story collection, science fiction, Dial/Dell, 80)

*Songmaster* (science fiction, Dial/Dell, 79, 80; Tor, 87, slightly revised)

*A Planet Called Treason* (SF, St. Martin's/Dell, 78,79; permanently out of print; replaced by *Treason*, qv)

*Hot Sleep* (science fiction, Baronet/Ace, 78; permanently out of print; replaced by *Worthing Chronicle*, qv)



*Capitol* (story collection, science fiction, Baronet/Ace, 78; permanently out of print; much material included in *The Worthing Saga*)  
*Listen, Mom and Dad* (child-rearing book, Bookcraft, 78; out of print)

## BOOKS EDITED

*Future on Ice* (Tor, 98)  
*Turning Hearts: Stories of Family Life* (LDS short stories, Bookcraft, 1994)  
*Future on Fire* (best science fiction of the 1980s, vol. 1, Tor, 90)  
*Dragons of Light* (fantasy, Ace, 80; Bart, 88)  
*Dragons of Darkness* (fantasy, Ace, 81; Bart, 88)

## SHORT WORKS

### Bibliographic Abbreviations:

Anlg = *Analog Science Fiction/Science Fact*  
 Asim = *Isaac Asimov's Science Fiction Magazine*  
 BeOm = *Best of Omni Science Fiction* (Omni International)  
 Capi = *Capitol: The Worthing Chronicle* (Ace)  
 Chry = *Chrysalis* (Zebra); ed. Roy Torgeson  
 Crdy = *Cardography* (Hypatia)  
 Dest = *Destinies* (Ace); ed. Jim Baen  
 F&SF = *The Magazine of Fantasy and Science Fiction*  
 FFrn = *The Folk of the Fringe* (Phantasia Press)  
 Frnd = *The Friend* (LDS Church)  
 Omni = *Omni Magazine*  
 Saga = *The Worthing Saga* (Tor, collection)  
 SFR = *Science Fiction Review*; ed. Richard Geis  
 UnSo = *Unaccompanied Sonata and Other Stories*  
 WrDi = *Writers Digest*  
 YBSF = *The Year's Best Science Fiction* (Bluejay/Tor); ed. Gardner Dozois

## STORIES

"Adagio And Benediction" Chry 5 (79)  
 "America" Asim Jan 87; FFrn  
 "And What Will We Do Tomorrow?" Capi; Saga  
 "The Best Family Home Evening Ever" Frnd 77 (pseud. Byron Walley)  
 "Bicicleta" Frnd 77 (pseud. Byron Walley)  
 "Billy's Box" Frnd 77 (pseud. Byron Walley)  
 "Breaking the Game" Anlg Jan 79; Capi; Saga  
 "The Bully and the Beast" Other Worlds 1 (Zebra); *Dragon Tales* (Fawcett); Crdy  
 "Burning" Capi  
 "But We Try Not to Act Like It" Dest Aug 79 (Ace)  
 "Carthage City" Asim Sep 87; contained in *Red Prophet*  
 "The Changed Man and the King of Words" Omni Dec 82  
 "Clap Hands and Sing" BeOm #3  
 "Closing the Timelid" F&SF Dec 79; UnSo  
 "A Cross-country Trip to Kill Richard Nixon" Chry 7 (79)  
 "Deep Breathing Exercises" Omni Jul 79; BeOm #4  
 "Dogwalker" Asim Nov 89

"Dowser" Asim Dec 88; contained in *Prentice Alvin*  
 "Ender's Game" Anlg Aug 77; UnSo; *The Future at War vol. 2 The Spear of Mars* (Ace) ed. Reginald Bretnor; *There Will Be War* (Tor) ed. J.E. Pournelle; *Analog Readers' Choice* (Dial) ed. Stanley Schmidt; *Analog Anthology #2*, 82; rewritten as novel *Ender's Game*; Hugo finalist 78  
 "Eumenides in the Fourth Floor Lavatory" Chry 4; UnSo; in German translation as "Das Scheusal aus dem Waschraum im vierten Stock," *Playboy ScienceFiction: Am Vorabend des St. Poleander-Tages* (Moewig); *Fantasy Annual III* (Timescape/Pocket) ed. Terry Carr; *Terrors* (Berkley)  
 "Eye for Eye" Asim Mar 87; Japanese trans. in Hayakawa's SF Magazine #11, fall 88; Hugo award 88; "Japanese Hugo" 89  
 "Fat Farm" Omni Jan 80; BeOm #4  
 "Feed the Baby of Love" *The Bradbury Chronicles* (Roc) ed. William F. Nolan and Martin H. Greenberg  
 "Follower" Anlg Feb 78  
 "The Fringe" F&SF Oct 85; 85 Nebula anthology; YBSF 3; FFrn; Nebula finalist 85, Hugo finalist 86  
 "Geriatric Ward" *Last Dangerous Visions* (who knows?) ed. Harlan Ellison  
 "Gert Fram" *Ensign* Jul 77 (pseud. Byron Walley; with Nancy Allen)  
 "Hard Driver" *Gallery* Nov 79 (original title: "Freeway Games")  
 "Happy Head" Anlg Apr 78  
 "Hart's Hope" (novella version) Chry 8 (80); rewritten as novel *Hart's Hope*  
 "Hatrack River" Asim Aug 86; Japanese trans. in SF Magazine #11, fall 88; contained in *Seventh Son*; YBSF 4; Nebula finalist 86, Hugo finalist 87, World Fantasy Award winner 87  
 "Hitching" *Mountainwest* 78  
 "Holy" *New Dimensions 10* (Harper & Row) ed. Robert Silverberg  
 "In the Doghouse" (with Jay A. Parry) Anlg Dec 78  
 "I Put My Blue Genes On" Anlg Aug 78; UnSo  
 "I Think Mom and Dad Are Going Crazy, Jerry" *New Era* 78  
 "Killing Children" Anlg Nov 78; Capi; Saga  
 "Kingsmeat" *Analog Yearbook* (Baronet) ed. Ben Bova; UnSo  
 "Lifeloop" Anlg Oct 78; Capi; Saga  
 "Lost Boys" F&SF Oct 89  
 "Malpractice" Anlg Nov 77  
 "Middle Woman" *Dragons of Darkness* (Ace) ed. Orson Scott Card (pseud. Byron Walley); Crdy  
 "Mikal's Songbird" Anlg May 78; contained in *Songmaster*; Nebula finalist 78, Hugo finalist 79  
 "The Monkeys Thought 'Twas All in Fun" Anlg May 79; UnSo; in German translation, as "Alles nur Spass, dachten die Affen" *Abenteuer Weltraum* (Bastei Lubbe)  
 "Mortal Gods" F&SF Jan 79; UnSo  
 "Notes from a Guardian Angel" serialized in 7th East Press, Provo, Utah, during much of 82; the paper was forced out of business before the serial was completed)  
 "The Originist" *Foundation's Friends*, ed. Martin Harry Greenberg (Tor, 89)  
 "Pageant Wagon" FFrn; Asim Jul 89  
 "A Plague of Butterflies" *Amazing* Nov 81; *Dragons of Darkness*  
 "Porcelain Salamander" UnSo; Crdy

- \*"The Princess and the Bear" *Berkley Showcase I* (Berkley); in Italian translation as "La Principessa e l'Orso." Sandro Pergameno, ed., Fantasy (Editrice Nord); Year's Best Fantasy Stories: 7 (DAW) ed. Arthur W. Saha; Crdy
- \*"Prior Restraint" *Aboriginal Science Fiction* Sep 86
- \*"Quietus" Omni Aug 79; BeOm #4
- \*"Runaway" Asim Jun 87; contained in *Prentice Alvin*
- \*"St. Amy's Tale" Omni Dec 80; *A Spadeful of Spacetime* (Ace) ed. Fred Saberhagen; BeOm #4; *First Omni Book of Science Fiction* ed. Ellen Datlow
- \*"Salvage" Asim Jan 86; 86 Nebula anthology; FFrm
- \*"Sandmagic" Swords Against Darkness 4 (Zebra) ed. Andrew Offutt; Crdy
- \*"Saving Grace" Night Cry Fall 87
- \*"Second Chance" Dest Jan 79; Capi; Saga
- \*"Sepulcher of Songs" Omni Jun 81; BeOm #6; *2nd Omni Book of Science Fiction* ed. Ellen Datlow
- \*"Skipping Stones" Capi; Saga
- \*"A Sleep and a Forgetting" Capi
- \*"Songhouse" Anlg Sep 79; contained in *Songmaster*; Hugo finalist 1980
- \*"The Stars That Blink" Capi
- \*"A Thousand Deaths" Omni Dec 78; Capi
- \*"Unaccompanied Sonata" Omni Mar 79; *The 1980 Annual World's Best Science Fiction* (DAW) ed. Donald A. Wollheim; BeOm #1; 1980 Nebula anthology; Nebula finalist 79, Hugo finalist 80
- \*"West" Alien Stars: *Free Lances* (Baen) ed. Betsy Mitchell; FFrm
- \*"When No One Remembers His Name, Does God Retire?" Capi

## TECHNICAL WRITING

- \*"Alive and in Living Color" Ahoy Oct 85
- \*"Anyone's Adventures in Wonderland" Ahoy Sep 84
- \*"Bringing the Screen to Life" Ahoy Jan 85
- \*"Constructing the Ideal Computer Game" Compute! Jul 83, Aug 83
- \*"The Emerald Elephant of Cipangu" Ahoy Oct 84
- \*"Fontbyter" Compute! Sep 83; Compute!'s Second Book of Atari Graphics (with Carl Zahrt)
- \*"The Four-Color Character Modes" Compute!'s Second Book of Atari Graphics
- \*"From the Player to the Screen" Ahoy Jun 84
- \*"A Gameboard Bigger Than the Screen" Ahoy Mar 85
- \*"Gameplay" Compute! (game review column) May 88-present
- \*"Gypsy Starship" Ahoy Dec 85
- \*"Home Computer Games Grow Up" Compute! Nov 83
- \*"How Do Games Play?" Ahoy Feb 85
- \*"Interrupting Your Way to Fast Motion" Ahoy Nov 85
- \*"The Joy of Sticks" Ahoy Apr 85
- \*"Learning is More Fun Than Blasting Aliens" Ahoy Mar 86
- \*"Little Windows" Ahoy Feb 86
- \*"Make Your Own Characters" Compute!'s First Book of Commodore 64 Sound and Graphics
- \*"Moving Through Color Memory" Ahoy May 85
- \*"One Letter Is a Thousand Pictures" Ahoy Dec 84
- \*"Reading the Keyboard Codes" Compute!'s Third Book of Atari
- \*"Rockets, Boats, and Pigs in Pokes" Ahoy Sept 85
- \*"Screenbyter" Compute! Dec 83; Compute!'s Second Book of

- Atari Graphics (with Carl Zahrt)
- \*"Sing a Song of Anything" Ahoy Jun 85
- \*"Sputter Pop Hiss Chop Flap Crash Slurp Mash" Ahoy Aug 85
- \*"Thinking It Through: How to Plan a Videogame" Compute!'s Second Book of Commodore 64 Games; Compute!'s Second Book of VIC Games
- \*"Trio Allegretto" Ahoy Jul 85
- \*"What Are Your Words Worth?" Ahoy Aug 84
- \*"The World of the Game" Ahoy Jul 84

## OTHER NON-FICTION ARTICLES AND ESSAYS

- "Books: A Binocular View" (reviews) Dest (last few issues)
- "Cash Encounters of the Word Kind" WrDi (their title) Aug 79
- "Creating Memorable Characters" WrDi (three-part series) Oct-Dec 86
- "Fantasy and the Believing Reader" (critical essay) SFR Aug 82
- "How to Be a Science Fiction Critic" (satire) SFR May 82
- "How to Make a Short Story Long" WrDi Sep 80; Fiction Writer's Market 82; The Basics of Writing and Selling Fiction Dec 84
- "On Sycamore Hill" (personal essay) SFR #55; reprinted, with new material, FFrm
- "Science Fiction" (reviews) Washington Post Book World 29 Jan 84
- "Unities in Digression" (critical essay) SFR #37
- "Where Is the Cutting Edge of Science Fiction?" (critical essay) SFR #60
- "You Got No Friends in This World" (short-fiction review column) SFR #32-#36, #55-#59

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## Albacon 2005

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October 7 - 9, 2005

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*Hotel*

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Terry Brooks

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# Alan Pollack

## Donato Giancola

Each time I view the worlds created by Alan Pollack, an intense passion for science fiction and fantasy is revealed along with an even greater appreciation of the craft of classical painting.

Alan was born into the age of *Creepy Magazine*, *Star Wars* and New Jersey, drawing strange insects which crawled in his backyard and then later sprang from his imagination was one of his favorite pastimes as a child. Another was visiting Forbidden Planet in New York City where cover art from some of the greatest talents inspired the doodles of a young artist. He was also born into the age of Rock and Roll. Alan's passion for art mirrors that for music. Without much prodding he'll tell you about his love of music, performances in a band, and desire to create album art for his favorite metal bands.

I well remember the first time he stepped into the life drawing class at Spring Street Studio in Manhattan's arty Soho district. With his handsome smile and long shocks of rock-and-roll hair, what was a rock star doing in an art class? Here was a man fit for the spotlight, not observing nudes onstage as he deftly traced their contours and gestures in graphite. I quickly understood that these sessions were just a step, a process of learning, in the career of a highly talented professional. Alan's dream of the limelight was not intended for himself, but rather his paintings.

Alan is devoted to his art, most exemplified by his willingness to move to where his art needs him to be: to Wisconsin for a stint as a staff artist at TSR creating interiors and covers for *Dungeons and Dragons* magazines and novels; and then back again to New Jersey when a trilogy of commissions for novels by R.A. Salvatore sent him packing his studio and family to jump start a budding career with New York City book publishers. From creating oversized beautiful art (as the cover of *In the Country of the Blind*, a monochrome version of which shown on the previous page) to meditatively spending hours peering over the shoulder of another artist in study of their technique, Alan has always been willing to "do what it takes" to secure a commission or develop his talent. I still remember the first Lunacon with Alan, when he



showed up late to dinner with an art director who later commissioned him for many covers. The reason for his tardiness? He was painting Magic card commissions in his hotel bedroom! A wonderful dedication to his art. This devotion to art and the genre of SF and Fantasy is a hallmark characteristic of Alan; apprenticing with the talents of artists like Robh Ruppel, Jeff Easley, and Brom at TSR; weekly devotional trips to Soho for life drawing; annual pilgrimages to various conventions, including Worldcon, to exhibit his recent creations and attend every panel on art. Alan voraciously observes and absorbs everything within the wavelengths of art. In his studio he radiates this acquired knowledge back upon his drafting table.

Alan is one of those artists that makes sure his paintings accurately capture a key moment in the novel he's illustrating. This obedience to the author's intent, in part inspired by Michael Whelan, has driven him crazy a few times as he struggles to create an absorbing image for the cover, but the final product is well worth it. He expects nothing less than perfection on each job. His ability to absorb criticism and retain a flexible working method has allowed Alan to continue to grow, challenge, and expand his painting skills. From covers like *The Wreck of Heaven* to *Permanence*, Alan's mastery of narration and wonderful sense of color and design can be appreciated across both genres of fantasy and science fiction.

It has been my great pleasure to know Alan personally and professionally over the years. I hope his creations bring as much joy to you as they have to me.



*Quantum Connection*



*The Door into Ocean*

For more of Alan's art -- and in beautiful color -- see  
the Art Show or [www.alanpollack.com](http://www.alanpollack.com).





# Mike Glycer, Renaissance Fan

Janice Gelb

When I ran for DUFF (the Down Under Fan Fund) in 1999, I was determined to pick nominators who were active in both fanzine fandom and convention fandom. My first, obvious choice was my friend Mike Glycer. Worldcon chair and Worldcon Fan Guest of Honor, multi-Hugo winning fanzine publisher of *FILE 770*, and holder of various offices over the years in LASFS, the Los Angeles Science Fantasy Society, Mike has done it all.

I first knew Mike through print, in the Southern apa *Myriad*, when I was living in Atlanta in the late 1970s. He was our “foreign” member and his sardonic writing style for some reason made me picture a short, dark person. Imagine my surprise when I looked him up at the 1979 worldcon, Iguanacon, and found a tall, cheery redhead! The next year, Mike was picked for Fan Guest of Honor at DeepSouthCon 19, the first time he had been so honored. His accomplishments at that time allowed us to make the choice credible but the real reason for the choice was so that the Southern apa members could meet him in person.

Those accomplishments did not include a Hugo award, although the nominations were piling up. At Chicon IV, the Worldcon in 1982, we cooked up a plan to call attention to this shocking state of affairs. The afternoon of the Hugo ceremony, I ran off to Water Tower Place and ordered a custom T-shirt for Mike that said “Six-Time Hugo Loser.” The plan was for Mike to reveal the shirt when, as expected, he lost the fanzine award to *Locus* again. We were pleasantly surprised when our plans were partially foiled: although Mike didn’t win a Hugo that night, he was awarded a well-deserved Special Committee award for “Keeping the ‘fan’ in ‘fanzine.’”

Now, Mike is a six-time Hugo winner (Best Fan Writer in 1984, 1985, and 1988, and Best Fanzine in 1984, 1986, and 1989). His DSC Fan Guest of Honor acknowledgment has been repeated at many other conventions, most notably the 2003 Worldcon, Torcon 3. Mike co-chaired Loscon 3 in 1977 and Westercone

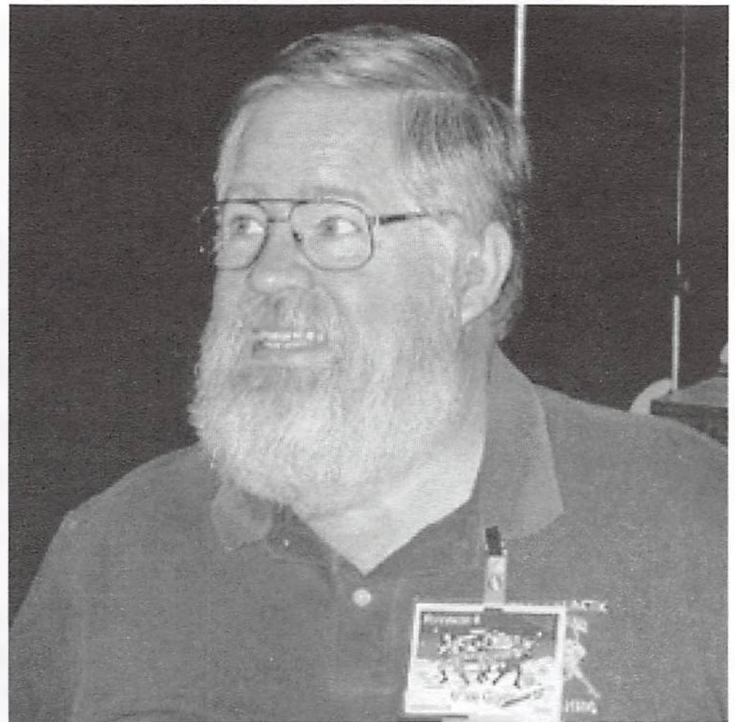


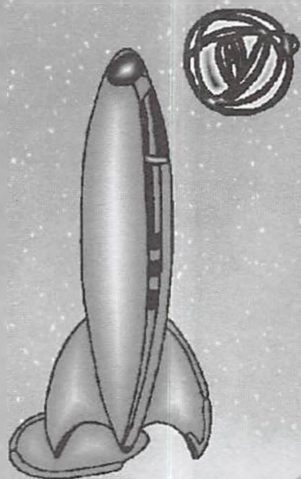
Photo courtesy of Leslie Turek

(Westercon 31) in 1978 and has held many other positions at many other conventions, including rescuing programming at the 1988 Worldcon in New Orleans (gory details available upon request), leading up to his chairing the 1996 Worldcon, L.A.con III. In keeping with his fanzine roots, he also edited the Worldcon daily newzine from 1980 to 1984. His one professional fiction sale appeared in *Alternate Worldcons*.

Aside from Mike’s “serious” fannish writing, he is also known for his hoax and parody writing, some of which is collected in “Weinstein & Glycer’s Discount Hoaxarama” with Elliot (Elst) Weinstein. For many years, the pair also sponsored the Hugu & Blackhole awards (started by Tom Digby), a parody of the Hugo awards involving a ballot with such categories as “Best New Feud” and “Best Dead Writer (must be living to qualify).”

For several years, fans looked forward to the appearance of the hoax newzine at Worldcons and Westercons, knowing it would feature inspired dead-on shots at the convention by Mike, and often better party reporting than the actual convention newzine! Mike is one of the funniest people I know: you haven’t lived until you’ve been to a bad movie with him. (During a showing of *Star Trek IV*, a woman





# INTERACTION

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**& Jane Yolen**

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Brian Aldiss, Ellen Asher, Stephen Baxter, Jonathan Clements, John Clute, Jon Courtenay Grimwood, Ellen Datlow, Cory Doctorow, Scott Edelman, Esther Friesner, David Gerrold, Joe Haldeman, Peter Hamilton, Elizabeth Hand, David A. Hardy, Harry Harrison, John-Henri Holmberg, Geoffrey Landis, Miller Lau, Rebecca Moesta, Larry Niven, Sharyn November, Jody Lynn Nye, Terry Pratchett, Mike Resnick, Kim Stanley Robinson, Justina Robson, Frank Roger, Stanley Schmidt, Robert Silverberg, Charles Stross, Karen Traviss, Gordon Van Gelder, Liz Williams.

**Further information and online registration available at**

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**Address** Interaction, P.O. Box 58009, Louisville KY 40268-0009



behind us said "I wonder what the probe is saying to the whales?" Mike: "It's probably saying 'Where have you guys been? There are monkeys running this planet!'"")

In the mundane world, Mike works in the Appeals division of the IRS. I was honored to be in Mike's wedding in 1994 to Diana, and also by coincidence was one of the first people to see their beautiful daughter Sierra Grace when they brought her home from the hospital. (Some of you might have seen Sierra at ConJose sporting a T-shirt that said "My Daddy Has More Hugos Than Your Daddy.")

Congratulations to Mike on this well-deserved honor, and to the Boskone committee on its selection of a true Renaissance Fan!

## A partial list of Mike Glycer's fannish accomplishments

Hugo: Best Fan Writer (1984, 1985, 1988);

Hugo: Best Fanzine (1984, 1986, 1989)

Chair: L.A.Con III (Worldcon 54, 1996).

Co-Chair: Loscon 3 (1977), Westercone (Westercon 31, 1978).

Officer: LASFS (President, Vice President, Director, Comptroller, but mostly Scribe!); SCIFI (former Director 1982-2003, former Vice Chair); Mythopoeic Society (Recording Secretary)

Fanzines: *File770*; *Prehensile*; *Scientifriction*; *Weinstein Glycer's Hoxarama*

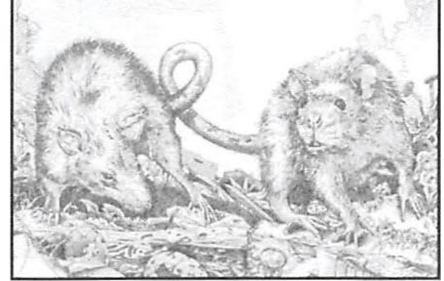
Fan Guest of Honor: DeepSouthCon 18/ ASFICon (1980, Atlanta GA); WindyCon 8 (1981) and WindyCon 16 (1989); Norwescon 11 (1989); Baycon; ArmadilloCon 11 (1989); Disclave; Loscon 19 (1992); Lunacon 1995; Westercon 54 (2001); Torcon III (2003 Worldcon); Archon 28 (2004).

For more on Mike, see <http://ourworld.compuserve.com/homepages/mglyer/>.

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**Guest of Honor** - Ken MacLeod  
**Special Guest** - Cory Doctorow  
**Official Artist** - Donato Giancola  
**Featured Filker** - Steve Macdonald



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(February 18-20, 2005)

\$43 through July 31, 2005

(Higher rates later)

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# Urban Tapestry

by Scott and Amanda Snyder

What can be said about our fellow Canadians (insert strains of "O Canada!" here) Allison, Debbie and Jodi?

Not much, so we'll make some stuff up.

Allison (code name: "Alikins") is actually working undercover for the U.S. Secret Service gathering information about fandom and it's role in the Ugg Boot phenomenon and other fashion oddities.

Jodi (code name: "Jodles") moonlights as a bouncer at an after hours club in Toronto. She's

known to other bouncers as "Vanilla Bean". She sweetly throws your butt out into the street while munching on Jelly Bellys.

Debbie's (code name "HER") head is made of cheese. We think it's a nice Gorgonzola.

That being said.

Scott first came into contact with Urban Tapestry at Conchord 1994 where they were Interfilk guest. Scott had told his wife that he'd be home around midnight, one at the latest. He actually arrived home closer to 6 a.m. He tried to explain that he'd met these three women who sang in harmony, they wrote all their own songs, and also covered songs of friends. Jodi sang like an angel. Allison had a gorgeous 12 string guitar. Debbie played a flute that made you



The Pirates of Boskone raided at will. Is there any question that they would have felt at home in the city of Al Capone, Dion O'Banion, Johnny Torrio, and Big Bill Thompson?

# Chicago in 2008

Chicago has a proven track record when it comes to worldcons, including the storied Chicon I in 1940 which honored the chronicler of Boskone, Edward E. "Doc" Smith.

## Fees

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Pre-support	\$20
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The Chicago in 2008 Worldcon Bid wants to hear from you. Whether you join the bid or not (although we would prefer you join), we would love to hear what you would like to see when the annual family reunion of fandom assembles on the shores of Lake Michigan in August 2008.

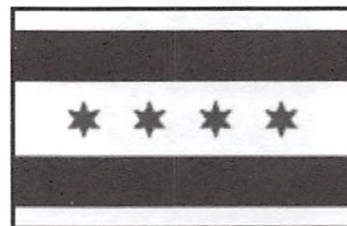
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[www.chicagoworldcon7.org](http://www.chicagoworldcon7.org)

**Committee:** **Chair:** Dave McCarty, **Treasurer:** Tom Veal, **Secretary:** Raymond Cyrus, **Hotels:** Mark Herrup, **Membership:** Tammy Coxen, **Publications:** Steven H Silver, **Corresponding Secretary:** Shelly Rhoades. Elizabeth Bishop, Madrene Bradford, Joni Brill Dashoff, Todd Dashoff, Donald Eastlake, Jill Eastlake, kT FitzSimmons, Glenn Glazer, Alexia Hebel, Sherry Katz-Karp, Dina Krause, George Krause, Sydnie Krause, Ben Liberman, Barry Lyn-Waitsman, Marcy Lyn-Waitsman, Kathleen Meyer, Laura Paskman-Syms, Kurt Sakeada, Marah Searle-Kovacevic, Joseph "Uncle Vlad" Stockman, John Syms, Barb Van Tilburg, Ray Van Tilburg, Alex von Thorn, Brent Warren

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





think of Japanese water gardens. He said that they had really wanted to continue to “jam” with him. They’d slapped a Canadian flag sticker onto his badge and called him their friend. They invoked their feminine wiles to coerce him into staying late and “playing music.” Needless to say, at the time, Amanda was not amused. (Amanda also owes Allison a dollar for telling that story again.)

After meeting UT (pronounced “Oot” a very Canadian phrase. As in “You’re not allowed in here, get oot!”) at OVFF in 1995, the Canadian trio had cast their spell on Amanda as well, and she had said how she could see someone getting pulled in by the three, and conveniently forgot the previous incident.

Now the facts:

Allison, Debbie and Jodi make up the trio known as Urban Tapestry. Finding inspiration in everything from candy and television, to their own emotions, these women weave gorgeous harmonies around soul-stirring lyrics.

Unless, of course, they are trying to make you laugh. In which case they will sing gorgeous harmo-

nies with little smirks on their faces waiting for the punch line to punch you.

Mixing musicianship with on-stage antics they aim to please and enjoy nothing more than an audience who gets the joke.

They list among their favorite things sushi, chocolate, friends, crafts, walking, *The Lord of the Rings*, cats, their husbands, writing, singing jazz and Pickel Barrel. (And Tim Hortons! Another refrain of “O Canada!” please...) We’ll leave it to you to sort out who likes what.

Oh, and don’t touch Debbie’s head!

## Urban Tapestry Discography

*Castles and Skyscrapers* (1994 tape), Urban Tapestry Publishing.

*North Coast Cabaret* (recorded live at “Toronto Trek 8”, three tracks by Urban Tapestry).

*Myths and Urban Legends* (1997 CD & tape), Dodeka Records.

*Sushi and High Tea* (2003 CD), Dodeka Records, Ltd.

# Cascadia Con

## The North American Science Fiction Convention

September 1-5, 2005

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**Fred Saberhagen**

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This intensive one day professional development teacher’s and librarian mini conference runs concurrently with the 5 day North American Science Fiction and Fantasy Convention, Cascadia Con. The conference is specifically designed to provide teachers with the tools and concepts needed to successfully integrate the use of Science Fiction with their districts instructional media and requirements. Workshops will feature panel discussions and presentations by professionals in education, science, and science fiction writing. Clock hour credit will be available and we are negotiating college credit at this time. SWOC, the sponsoring organization for Cascadia Con is a non-profit 501(c)(3) literary corporation whose mandate and mission includes education.

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Our Film Festival is designed to showcase the abilities of amateur movie/film makers in the Science Fiction, Fantasy and Horror Genre.

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**Special Category:** Young Film Maker  
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# Alastair Reynolds

science speaker, Boskone 42

## Stephen Baxter

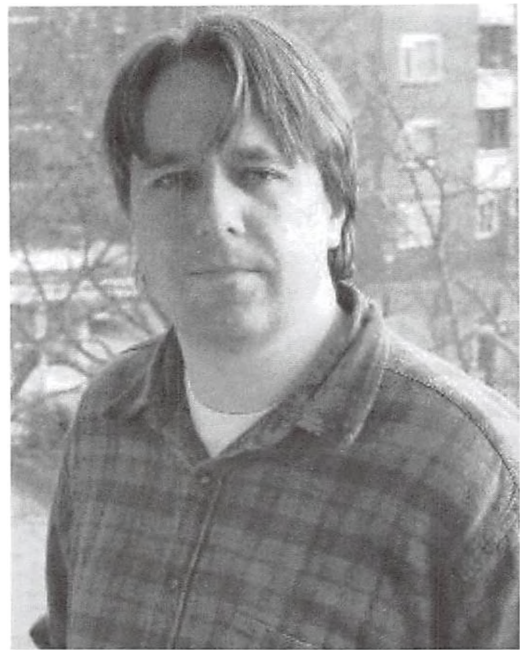
I first met Al Reynolds, as I recall, in 1990. By that time he had already been professionally published, in the magazine *Interzone*. Somewhat to my chagrin, I must admit, Al hailed me as an inspiring light of the previous generation of writers. Despite that, I've since watched his career develop with interest, enjoyment – and not a little envy.

Al Reynolds has followed the classic career track of the great science fiction writers. He began with short fiction – published in some of the field's most prestigious magazines - exploring his ideas and his technique, gradually stretching his wings. Finally, in the year 2000, he exploded into wider awareness with his first novel *Revelation Space*.

*Space* was a staggering, wide-screen, space-operatic baroque adventure, thoroughly modern, reminiscent of Banks or Hamilton at their Galaxy-spanning best – and yet it was much more than that. What particularly appealed to me was the underlying philosophy in the work, an exploration of a question that fascinated me enough to write whole novels about it: the Fermi Paradox – do aliens exist or not? Action, scale, drive, characters and, most of all, ideas – the ingredients of classic hard science fiction, expertly handled in a dauntingly impressive debut.

In 2001 Al followed up this deservedly acclaimed triumph with a second novel, *Chasm City*, set in the same fictional universe as *Revelation Space* - but it was a sign of Al's originality and potential that *Chasm* is a hauntingly different work, dark, almost Gothic. More novels have followed in Al's 'Inhibitor' universe. But Al continues to develop thematically and in terms of technique, and 2004 saw the publication of *Century Rain*, a non-series novel with a complex, multi-stranded narrative.

All of this is informed by Al's day job. Al Reynolds is an authentic space scientist. In his twenties he completed a doctorate in the study of neutron stars. Since 1991 he has been based in Holland where he has worked on a series of astrophysics projects for



the European Space Agency, focusing on the X-rays that stream from the sky, and the exotic objects we imagine may be producing them.

Al succeeds remarkably well in bringing his science to his fiction. A Reynolds story or novel is always built on authenticity, delivering the frisson of added wonder that is the core appeal of hard science fiction. Reading Al's work, we know we are in the presence of somebody who has come as close as is possible for any modern human to actually going out there to see for himself. It must be like this in those dark spaces; some day it could happen like this. Al's work is real. And that's one reason why it's unputdownable.

Al also brings a more subtle aspect of his science to his work, in his clarity of thought. This underpins the consistency with which he develops his ideas across multiple works, and the compelling inexorability of his plotting.

Al's talk, from a man grounded in science and science fiction, is bound to be fascinating. His publishers call him a voice of the new millennium. As a representative of a previous generation of writers, ahem, I can only concur with that.





# NESFA

The New England Science Fiction Association, Inc. (NESFA), is an organization of science fiction fans. It is one of the oldest SF clubs in the northeastern U.S. NESFA was founded in 1967 by fans who wanted to do SF-related projects in addition to socializing. What we do has changed over time, most notably with the growth of NESFA Press, but the club is still organized on that principle of flexible volunteerism. We have nearly 400 members, mostly Subscribing members, from all over the world. Anyone who is interested can join as a Subscribing member (dues are \$16 per year); members who demonstrate a willingness to work are usually invited to a more responsible class of membership.

In most months NESFA holds two scheduled meetings on Sunday afternoons, one a more-or-less formal business meeting, and the other a more casual get-together mostly for socializing. In addition, many of the thirty or so active members also gather at our clubhouse nearly every Wednesday evening for more work and socializing.

NESFA runs Boskone, a regional SF convention held every February, which is the oldest SF convention in New England and currently has about one thousand attendees. We also host one or two small social weekend relaxacons in interesting local vacation spots each year, called Lexicon or Codclave, depending on the season.

NESFA Press is a respected small press in the Science Fiction/Fantasy field. It began by publishing the NESFA Index, then the Boskone Guest of Honor books, and the NESFA Hymnal. Eventually, it branched out to publish Guest of Honor books for several Worldcons and other conventions, some reference works, and now the acclaimed NESFA's Choice series.

NESFA used to publish an annual *Index to the Science Fiction Magazines* (and then added in original anthologies, and then all anthologies) but the cost of producing these in printed form became excessive. We have created a single database containing this information for all years, and plan to make it available on our Web site for searching as soon as we resolve some technical issues—RSN.

NESFA also sponsors two annual awards: the

Edward E. Smith Memorial Award for Imaginative Fiction (the Skylark) and the Jack Gaughan Award. The Skylark is presented annually at Boskone 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. The Jack Gaughan Award is also presented annually at Boskone to an emerging artist chosen by a panel of judges. Previous judges have included Vincent Di Fate, Kelly Freas, the late Ron Walotsky, and Michael Whelan.

NESFA continues to maintain a list of Good Stuff to Read. Even when the period for Hugo nominations is over, we will keep the lists for the current year, as well as previous years, available on the Web. These provide a reference source for finding good books, as well as for Hugo recommendations.


A number of NESFA members have also gotten together to form the NESFA Magic League to play Magic each Wednesday evening.

The NESFA clubhouse is at 504 Medford St., Somerville (phone 617-625-2311), just off Broadway near Magoun Square. Much of NESFA's clubhouse is devoted to our compulsive need to save everything. NESFA's stuff collection is unparalleled.

The NESFA Library The clubhouse houses NESFA's Library of 7,000 science fiction books, a great reference collection, and an extensive run of SF magazines and fanzines. NESFA's library covers most of the wall (and window) space at the clubhouse. Members may borrow any item, by signing it out in the logbook.



# COLUMBUS



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*A Bid to host the 66th World Science Fiction Convention*

**Labor Day Weekend**  
August 28 – September 1, 2008



## WHAT ARE WE OFFERING?

### Premier Convention Facilities:

- 3 Hotels and Convention Programming all under one roof!
- Reasonable room rates
- Inexpensive parking options
- “Fan Friendly” hotel & convention staff

### Our proposed site includes:

- The Hyatt Regency
- The Drury Inn
- The Crowne Plaza
- The *Newly Expanded* Convention Center
- A Fabulous 24-hour Food Court!

### Experienced Convention Staff:

Central Ohio is home to

- MARCON
- OVFF (Ohio Valley Filk Fest)
- Context



# Any Additions or Corrections?

## Remembering George Flynn

Tony Lewis

“Any Additions or Corrections to the Minutes of the Previous Meeting?” That’s the third item for each NESFA business meeting following the Call to Order and Reading of the Proxies as it is at most organizations. However, for the past few decades at NESFA it was “Any additions or corrections, George?” It wasn’t that George was a pedant—we have plenty of them in Fandom—he wanted records to be right. So, he pulled out his list and carefully read the mistakes that the Clerk had almost perpetrated. Of course, George would carefully check the next issue of *Instant Message* to make sure his corrections had been entered.

He was already ready with a pertinent dry quip and was usually clever enough to avoid paying pun fines at the NESFA Business Meetings. In the heat of debate he never raised his voice nor resorted to the kind of *ad hominem* arguments that are so prevalent in Fandom.

George was an invaluable part of NESFA Press, working on over 150 books, helping to make NESFA Press’ reputation; he was not only a great proofreader but the best copy editor in our small press universe. “In this quote from Goethe, he used an em-dash; you have a semicolon—which one do you really want?” He was recognized as the premier proofreader in the field—not just by fans and small presses, but by editors of the professional trade publishers. Yes, his job was as a copy editor and proofreader, but that was work—this was love.

George was extremely active in both fanzine and convention fandom. He was a regular contributor to *APA: NESFA*, among others. He co-chaired Ditto 11, the 1998 fanzine-oriented convention at Newport, Rhode Island. He served as Secretary of MCFI during the 1980 Worldcon and ran the “George” Division (Art Show and WSFS) for Noreascon 3 in 1989. He served as NESFA’s liaison to the M.I.T. Science Fiction Society and the Worldcon. He was well-known at the Worldcon Business Meetings.

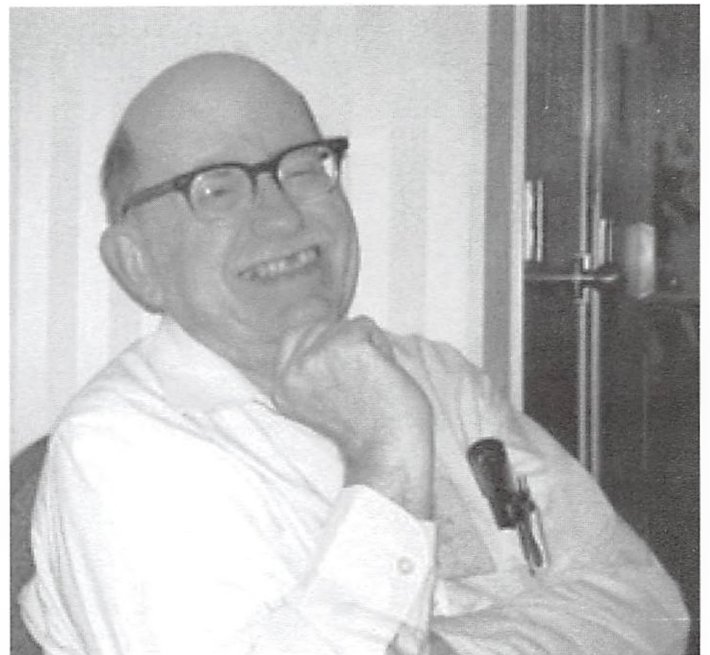
He was an avid record keeper; he specialized in Boskone and Worldcon voting trends as a function of time and in Hugo voting trends. Some of his analyses can be found at [www.nesfa.org/fanzines](http://www.nesfa.org/fanzines). Take a look to see just what we have lost.

In 1978—the second election after its founding—George was elected a Fellow of NESFA. The Fellowship was created to honor those people who have made a significant contribution to NESFA and to the furtherance of its aims. The Fellowship is modeled after academic fellowships and Fellows are awarded the privilege of the postnominal abbreviation **FN**. New Fellows are installed at an annual banquet each fall. If you saw the FN on his namebadge, that’s what it meant. It meant his fellow club members recognized and appreciated his contributions.

George died a week before Noreascon 4, the 2004 Worldcon—a convention he helped to bring to Boston. I kept thinking I saw him there. It will be a while before his loss sinks in.

Yes, we remember him for these contributions but we really miss him as a private, quiet, non-contentious, gentle, completely trustworthy fellow who was a pleasure to know.

This article was not proofread by George, so blame Tony Lewis or Jim Mann for any errata.





# The Skylark

## The E. E. Smith Memorial Award

The Edward E. Smith Memorial Award for Imaginative Fiction (the Skylark) is presented annually 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

The award consists of a trophy with a large lens. The winner of the award is chosen by vote of the Regular members of the New England Science Fiction Association, Inc. It is presented at Boskone.

The previous recipients of the Award were:

1966 Frederik Pohl  
1967 Isaac Asimov  
1968 John W. Campbell  
1969 Hal Clement



1970 Judy-Lynn Benjamin del Rey  
1971 (No Award Given)  
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  
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  
1995 Mike Resnick  
1996 Joe & Gay Haldeman  
1997 Hal Clement  
1998 James White  
1999 Bob Eggleton  
2000 Bruce Coville  
2001 Ellen Asher  
2002 Dave Langford  
2003 Patrick & Teresa Nielsen Hayden  
2004 George R. R. Martin





# The Jack Gaughan Award for Best Emerging Artist

The Gaughan Award honors the memory of Jack Gaughan, a long-time friend of fandom and one of the finest SF artists. Because Jack felt it was important to encourage and recognize new blood in the field, NESFA presents the Gaughan Award annually to an emerging artist (an artist who has become a professional within the past five years) chosen by a panel of judges.

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 Lee  
 1993 Nicholas Jainschigg  
 1994 Dorian Vallejo  
 1995 Bruce Jensen  
 1996 Charles Lang  
 1997 Lisa Snelling  
 1998 Donato Giancola  
 1999 Brom  
 2000 Stephen Daniele  
 2001 Mark Zug  
 2002 Terese Nielsen  
 2003 Martina Pilcerova  
 2004 Justin Sweet

## Page turning FUN ... A MUST Read!!

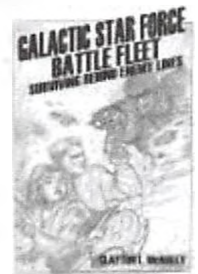


The Universe was a **vast sea of unknown. Humanity was a spec of dust in this vast sea, an isolated island of life** In this endless sea, **mankind was discovered**

**Past** - Nuclear war ravages Earth  
**Today** - War erupts with the Krang  
**Future** - Humanity fights for the right to exist

## Stranded and ... Surviving Behind Enemy Lines

In the endless sea of the universe **mankind had been discovered, beaten, and worse!** An island of survivors from old Earth living in Pegasus, the only known spec of humanity remaining, had now **fled from their home in Pegasus to find hope in Alpha Centauri**



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# Fred Pohl

## NESFA Press Guest

Laurie Mann

Fred has been active in science fiction for close to 70 years. That's an extraordinary record, achieved by few people beyond his friend, Jack Williamson. Fred's done it all – writing, editing, agenting, fanac – you name it, he's done it.

How many people become a magazine editor at 19? Not just a zine editor, but a professional magazine editor? He was up to editing two magazines by the time he was 21: *Astonishing Stories* and *Super Science Stories*. But a World War and paper shortage intervened, killing off the pulp market and sending Fred off to war.

After the war, he was an agent for a time, and became an editor under H. L. Gold at *Galaxy*. He wrote some fiction, and became a frequent collaborator with C. M. Kornbluth and Jack Williamson. He devoted most of the '60s to editing, becoming the senior editor of *Galaxy* and *If*. Fred bought fiction from many "up and coming" young writers like Harlan Ellison and Larry Niven.

After spending many years focusing on editing and agenting, Fred Pohl the writer strongly re-emerged in the '70s. He won consecutive Nebulas for Best Novel for *Man Plus* (1977) and *Gateway* (1978), and a Hugo for *Gateway* as well. He also wrote his autobiography, *The Way the Future Was* in 1979.

He spent much of the '80s writing fiction that is now known as "The Heechee Saga." Beginning with *Gateway*, this saga continues with *Beyond the Blue Event Horizon*, *Heechee Rendezvous*, *The Annals of the Heechee*, *The Gateway Trip* and *The Boy Who Would Live Forever*.

I have particularly fond memories of Fred because he was the first science fiction writer I ever met. Thirty years ago, I was a high school senior who hung out with the members of the Worcester Polytechnic Institute Science Fiction Society. They ran a little convention every January called Technicon, and Fred was their guest. Fred was a fascinating and entertain-

ing guest, and spent hours talking to a few hundred college students.

True, I did meet Tony & Suford Lewis, Drew Whyte and Bonnie Dalzell that same weekend, but, no offense meant to any of them, I wasn't aware of any of them going into the con. But Fred, yes, I was well aware of him. And you should be, too!



Photo by Laurie Mann

Fred Pohl wrote the introduction to the latest NESFA Press book, *Homecalling and Other Stories: The Complete Solo Short SF of Judith Merril*.





# Autographs

