



BOSKONE 47

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B O S K

FEBRUARY 12-14, 2010



ONE 47

WESTIN WATERFRONT, BOSTON, MA

GUEST OF HONOR ALASTAIR REYNOLDS
OFFICIAL ARTIST JOHN PICACIO
SPECIAL GUEST TOM SHIPPEY
FEATURED FILKER MARY CROWELL

CHAIR:

Jim Mann

TREASURER:

Tim Szczesuil

TREASURY STAFF: Ann Broomhead, Dave Cantor,
Ted Atwood

PROGRAM

MAIN PROGRAM: Priscilla Olson and JoAnn Cox

STAFF: Bob Devney, Gary McGath, Lisa Hertel,
Mark Olson, William Lexner, Mary Kay Kare,
Ket Pfeffer, Larry Pfeffer, Liz Pfeffer

PROGRAM OPS: Ruth Leibig and Ian Stockdale

PROGRAM TECH: Robert Luoma

ANIME: Reuben Baron

FILMING: Gary McGath

GAMING: Bill Todd

STAFF: Eunice Torres

DRAGONSLAIR

AT-CON: Cyd Brezinski, Lowell Gilbert,
Lori Meltzer

**PROGRAM DEVELOPMENT AND
SCHEDULING:** Lisa Hertel

EXHIBITS

ART SHOW: Gay Ellen Dennett

SPECIAL EXHIBITS: Claire Anderson and
Dave Anderson

ART SHOW SALES: Ted Atwood

STAFF: Joni Brill Dashoff, Shirley Avery,
Martin Deutsch, Joan Turner, Harvey Rubinvitz,
Sally Mayer, Bonnie Atwood, Andrea Senchy,
Carol Downing, Rachel Downing, Irene Harrison,
Ira Donewitz, Mark Richards, Sheila Perry

HUCKSTERS: Lisa Hertel

EVENTS**FRIDAY EVENT ZOMBIE CASINO**

ZOMBIE MASTER: Gary McGath

DECORATING/COSTUMING: Geri Sullivan and
Gary McGath

SATURDAY EVENT MC/COORDINATOR:
David G. Grubbs

AWARDS CEREMONY: David G. Grubbs

ADVISORS: JoAnn Cox, Priscilla Olson

"GODSON"—a play by Roger Zelazny

MUSIC: Dave Grubbs, Jerry Sabatini, and
Debra Lebrun

DIRECTORS: Jeanne Beckwith,
David G. Grubbs

ACTORS: Larry Seiler, David G. Grubbs,
Pat Lawrence, Chip Hitchcock, Tony Lewis,
Suford Lewis, Chris Kovacs, Laurie Mann

PRODUCERS: David G. Grubbs,
Sharon Sbarsky, Tim Szczesuil

STAGE MANAGEMENT: Tim Szczesuil,
Ann Broomhead, Kelly Persons

TECH CREW: Deb Geisler, Geri Sullivan,
J. Spencer Love, Seth Breidbart, Ann Carelli,
Sheila Perry

STAFF: Sharon Sbarsky, Ann Broomhead,
Tim Szczesuil, Deb Geisler

ACCOMPANIST: Debra Lebrun

PLAYBILL: Alice Lewis

MUSIC HERE & THERE: David G. Grubbs

LIAISONS

GUEST LIAISON: Mary Kay Kare

PUBLICITY: Jo Ann Cox

BID & CLUB TABLES: Ann Broomhead

ONLINE: Laurie & Jim Mann

READERCON PARTY: Gay Ellen Dennett

ARISIA PARTY: Sharon Sbarsky

SERVICES

PRE-CON REGISTRATION: David G. Grubbs

BADGE DESIGN: Geri Sullivan

E-COMMERCE: Sharon Sbarsky

AT-CON REGISTRATION: Larry Pfeffer, Liz Pfeffer

INFORMATION/VOLUNTEERS: Sharon Sbarsky and Lis Carey

ASSISTANTS: Elaine Brennan, Seth Breidbart

CON SUITE: Dale Farmer

LOGISTICS: Rick Kovalcik, Kelly Persons

OFFICE/SERVICES: Laurie Mann

RIBBONS: Sharon Sbarsky

SPACE ALLOCATION: Mark Olson

STAFF DEN: Debbie King

SECURITY LIAISON: Tim Szczesuil

PUBLICATIONS

COLOR FLYER: Alice N. S. Lewis

HELMUTH: Claire & Dave Anderson

SOUVENIR BOOK: Tony Lewis

DESIGNER: Alice N. S. Lewis

ADS: Debbie King

AD RATE SHEET: Alice N. S. Lewis

PROGRESS REPORT: Laurie Mann

WEB SITE: Laurie Mann

RESTAURANT GUIDE: Mary Fitzgerald

NESFA POSITIONS

BOSKONE BOOK: Ann Broomhead

SALES: Rick Katze

ASSISTANT: Kelly Persons

HOTEL LIAISON: Ben Yalow

STAFF: Stephen Boucher, Jim Mann

DEBRIEFING: David G. Grubbs

SKYLARK: Chip Hitchcock

FELLOWSHIP: Lisa Hertel

3

You can save a life!

... even if you cannot donate,
you can spread the word!

Registry drive for potential bone marrow/stem cell donors 10am to 6pm, Saturday 2/13/2010

This weekend at Boskone 47, representatives of the Caitlin Raymond International Registry and volunteers from the Finnish community will be running an information table and registry drive. Registration itself is simple and painless: all you have to do is swab your cheek and fill out a form. To register you must be between the ages of 16 and 60 and in general good health.



The Caitlin Raymond
International Registry

Legislators in several states have passed laws that make it mandatory for most insurance companies operating in these states to pay the cost of your registration. Please bring your health insurance card.

More than 35,000 patients per year, many of them children, are diagnosed with diseases treatable by marrow or stem cell transplant. These diseases include leukemia, lymphoma and other cancers and genetic diseases.

Many people do not consider donating because they may not know they can help, but also because they have misconceptions about the donation process.

The drive is a great venue in which to get your questions answered.

Did you know?

- * 70% of people requiring a transplant need an unrelated donor.
- * A person looking for a match may find **one** potential donor in a pool of **20,000,**
1,000,000 . . . or more.

When someone needs a bone marrow transplant and none of their family members are a match, the registry searches for a donor whose tissue type profile is compatible. The most likely match for someone is a person of the same or a similar ethnic background. No one is guaranteed a match, regardless of background, but ethnic minorities are especially under-represented and patients have even less chance of finding a matching donor. Then they have to hope that person is on the registry. You might be the match necessary to save a life.

For more information on the importance of registering and the donation process, please visit citr.org. The inspiration for this drive is the thousands of people who are waiting on any given day for a donor. One of them was Emru Townsend, a fan and critic. Instead of writing about animation, comics, and technology, he spent his last year writing about how people could save his life, or that of someone just like him at www.healcmru.com.

Please enjoy this year's Boskone!

We hope you like it so much
that you join us again next year!

Buy your membership for next year
at Registration or the NESFA Sales
table in the Hucksters' Room.

BOSKONE 47 SOUVENIR BOOK

KNOWING SPACE: AN APPRECIATION OF ALASTAIR REYNOLDS

BY KEN MACLEDD

Alastair Reynolds is a major science fiction writer who has played an important part in two moments in recent SF: the British boom, and New Space Opera. Born in Wales in 1966, he grew up in Cornwall, studied in England and Scotland, and worked for sixteen years in the Netherlands as an astrophysicist, mostly for the European Space Agency (ESA). Introduced to science fiction at an early age through children's magazines, he wrote two (unpublished) SF novels in his teens, has read widely in the field, and is a long-time science fiction fan.

As writer Guest of Honour at many conventions, Alastair Reynolds has given well-received, diligently-prepared talks and interviews on science and science fiction. He always takes the job seriously, whether he's talking about the problems and possibilities of writing SF sincerely set 500 years in the future or explaining how astronomers wrung every last drop of information about an extrasolar planet out of a 5-by-5 array of pixels (of which three didn't work, leaving them with 22)—at least, that's how I remember it. As a fan among fans, he has remained as modest and friendly as he's always been. His wife, Josette, is another former ESA worker and also a fan—Al has said that they knew their relationship was becoming serious when they merged their book collections. They now live in Wales, and Reynolds has been a full-time writer since 2004.

From his first published short stories in the early 1990s in the influential British SF magazine *Interzone*, he has imagined in increasing depth and detail a number of complex future histories, notably that associated with his first novel, *Revelation Space*;



its sequels, *Redemption Ark* and *Absolution Gap*, the related (and BSFA Award-winning) work *Chasm City*, *The Prefect* (2007); and a cluster of loosely linked short stories collected in *Galactic North*. *Pushing Ice*, *Century Rain* and *House of Suns* are set in other imagined futures. In 2009, Reynolds secured a ten-year, million-pound advance from his British publisher, Gollancz. His projected ten books for the coming decade are interestingly various (starting with *Terminal World*, a 'steampunk-influenced planetary romance' due in March 2010) and eagerly awaited.

In all his work, the combination of a space-operatic sense of wonder, scale and colour with hard-SF rigour, drawing on years of professional work in astronomy and space science, is evident. Respecting

Einstein's constraints can stimulate rather than limit the science-fictional imagination of interstellar adventure. Larry Niven's 'Known Space' was for Reynolds an early inspiration, and he has created his own 'known space' through knowing space. Also characteristic of his work is a dark sensibility that shades from *noir* through gothic to horror without losing a grip on humour and humanity—a feature which Reynolds attributes to his reading of crime fiction, but which may also derive from a vivid awareness of the smallness of our endeavours, however great they may become, against the dark background of a pitilessly hostile universe where the last word is always a cold equation.

Another happily-acknowledged influence on Reynolds' writing is Bruce Sterling's *Schismatrix* and his related Mechanist/Shaper stories. Like Sterling, who in an interview explained that he wasn't interested in writing futures that were 'funhouse mirrors' of the present, Reynolds strives to imagine characters and cultures of centuries to come whose ways are more distant from ours than ours are from

people, in space. And not only are the people different—space itself is different. The galaxy is vaster, older, stranger, more dangerous and more various than it seemed as recently as the 1970s, when (as one reviewer wittily put it) Asimov could get away with writing stories set in the good old *Foundation* series galaxy with the addition of 'a token black hole'. No more. We're in a time when science fiction has to run hard to keep up with the weirdness and wonder provided by astronomy, astrophysics and cosmology.

Alastair Reynolds remains open to new ideas and information. A small anecdote: In the hot June of 2009 a series of workshops took place at Imperial College, London: 'Physics for Fiction', in which astronomers, astrophysicists and space researchers gave lectures on their work to an audience of science fiction and fantasy writers and critics. In my photos it looks almost funny: rows and rows of writers - including Paul McAuley, Alastair Reynolds, and Stephen Baxter, probably the biggest names in British hard SF and space opera—sitting looking in-

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LOSING A GRIP ON HUMOUR AND HUMANITY

people living as many centuries in the past. They may (or, often enough, may not) still be human, but their motivations, assumptions and ideologies are new. They aren't always, or usually, particularly nice people. They fight on opposed sides. But we can identify with them.

For all the acknowledged influences, though, his vision is original, with a gnarly feel of reality: it isn't like the Golden Age (the 1950s! In outer space!) or the New Wave (the 1960s! In inner space!) or even cyberspace (the 1980s! In cyberspace!). It's future

tently at a whiteboard and listening to their lessons like well-behaved school-children. At a coffee break, word went around about Alastair Reynolds' million-pound advance. Everyone agreed that it couldn't have happened to a nicer guy. Al went on to confirm this at the pub later, where he celebrated his success with a gigantic round for the whole company.

A nice guy, yes, and a great guest to have, but as my reminiscence also illustrates, a serious writer. Alastair Reynolds is one of those who keep science fiction in pace with the real. ■

ALASTAIR REYNOLDS

BIBLIOGRAPHY

NOVELS

Revelation Space, 2000*
Chasm City, 2001*
Redemption Ark, 2002*
Absolution Gap, 2003*
Century Rain, 2004
Pushing Ice, 2005
The Prefect, 2007*
House of Suns, 2008
Terminal World, 2009

COLLECTIONS

Diamond Dogs, Turquoise Days, 2003
Zima Blue and Other Stories, 2006
Galactic North, 2006
Deep Navigation, 2010

NOVELLAS

"Great Wall of Mars", February 2000*
 "Glacial", March 2001*
 "Diamond Dogs", 2001*
 "Turquoise Days", 2002*
 "Thousandth Night", 2005
 "Understanding Space and Time", 2005
 "Weather", 2006*
 "Grafenwalder's Bestiary", 2006*
 "Nightingale", 2006*
 "Minla's Flowers", 2007
 "The Six Directions of Space", 2007
 "Troika", 2009

* Revelation Space series

SHORT(ER) FICTION

"Nunivak Snowflakes", June 1990
 "Dilation Sleep", September 1990*
 "Enola", December 1991
 "Digital to Analogue", 1992
 "Byrd Land Six", June 1995
 "Spirey and the Queen", June 1996
 "A Spy in Europa", June 1997*
 "On the Oodnadatta", February 1998
 "Stroboscopic", August 1998
 "Galactic North", July 1999*
 "Angels of Ashes", July 1999
 "Viper", December 1999
 "Merlin's Gun", May 2000
 "Hideaway", July 2000
 "Fresco", May 2001
 "The Big Hello", 2001
 "The Real Story", 2002
 "Everlasting", Spring 2004
 "Beyond the Aquila Rift", 2005
 "Zima Blue", Summer 2005
 "Feeling Rejected", 2005
 "Tiger, Burning", 2006
 "Signal to Noise", 2006
 "The Sledge-Maker's Daughter",
 April 2007
 "The Star-Surgeon's Apprentice",
 April 2008
 "Fury", November 2008
 "The Manastodon Broadcasts",
 December 2008
 "The Fixation", 2007 (Finnish),
 February 2009 (English)
 "The Receivers", April 2009

NOMINATIONS & AWARDS

Arthur C. Clarke award
 for *Revelation Space*, 2001

British Science Fiction Award
 for *Revelation Space*, 2001

British Science Fiction Award
 for *Chasm City*, 2002—winner

British Fantasy Award
 for "Diamond Dogs", 2002

British Science Fiction Award
 for *Absolution Gap*, 2004

Arthur C. Clarke award
 for *Pushing Ice*, 2006

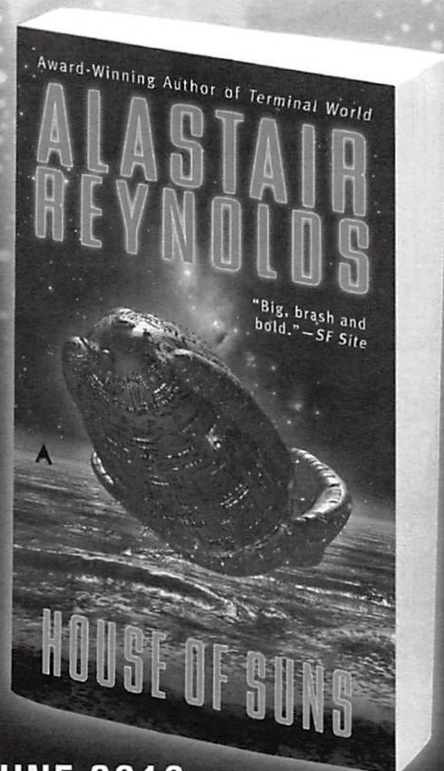
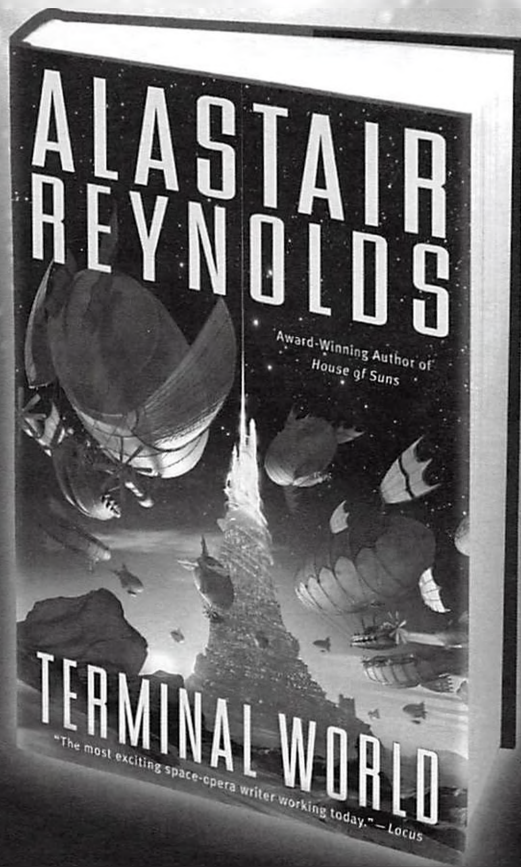
Seiun award
 for "Weather", 2008—winner

Arthur C. Clarke award
 for *House of Suns*, 2009

CONGRATULATIONS

Boskone 47 Guest of Honor

ALASTAIR REYNOLDS



COMING JUNE 2010

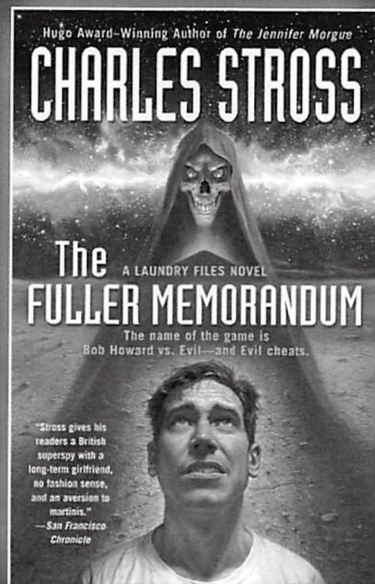
And congratulations to CHARLES STROSS, author of the award-winning collection, *Wireless*, and the forthcoming hardcover, *The Fuller Memorandum* in July 2010.



From Ace

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penguin.com/sciifantasy.com



JOHN PICACIO

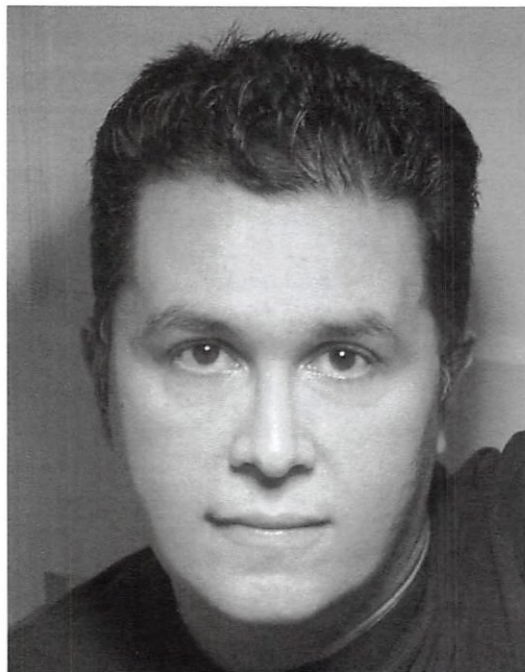
BY JEFF FORD

I first met John Picacio back around 2001 when I was working on *The Fantasy Writer's Assistant* collection with Marty Halpern, my editor at Golden Gryphon. It had come to that point where we were looking for cover art. Marty sent me an email that said, "Check out this guy's stuff. John Picacio."

There were two images attached. One was a 3D box with a portrait of Poe in it. Poe's face and hands are light green, and along the border of the shadowed alcove from where he peers, there are black roses and sculpted death's heads. The other image was of a blue Earth floating in space, cloud cover visible, etc., but the planet is also a skull. There are flames coming off the top of the skull world and in those flames there are screaming faces. I don't really know how to describe the effect, but over this image of a burning skull Earth there is a film of language, words, like in a computer readout, which do not obscure the image beneath them.

I hadn't seen any book covers on the stands recently in the SF field that had had that kind of impact on me. I wasn't even sure I "liked" the images, but I could feel there was something powerful about them. I wrote back to Marty and said, "Yeah, see if you can get this guy to do something." A couple weeks later, Marty sent me a sketch that John had done. I opened it. It was a very rough drawing in charcoal of a guy walking, holding a stack of manuscript pages cradled in his arms. The figure's hair was crazy. None of it was filled in, just the outline more or less. Marty asked me if I wanted to suggest any changes. What the hell did I know? I thought, "This guy's the artist, let him go to town and we'll see what comes of it."

When I saw the finished cover, I was blown away. It exceeded any expectations I might have had. The image is of a weird, wrinkly looking old



photograph by Traci Picacio

man, leaning forward, walking, as if into a stiff wind. His skin is a light shade of the green that forms on old pennies. His hair is white and wild and at the ends, turning to smoke, disintegrating into clouds. He wears a black suit, and carries a pile of manuscript pages that are escaping the grasp of his gnarled, veiny hands and flying away behind him into an aquamarine sky, the color of which I couldn't take my eyes off of. It was very alluring, the colors captivating and the image mysterious, seeming to tell its own secret story in one frame. I knew it would draw readers in.

All that was wonderful, but it's just a lead up to what I wanted to express here. As the writer of the stories, I knew where in the book the cover image had come from. It wasn't from the title story, which is fairly

traditional, but it came from the last story in the book, "Bright Morning." The beauty of it, though, was that to the unsuspecting reader, it could have stood for an image from the book's title story. The fantasy writer's assistant in the story by that name is actually a young woman, but it could just as readily, for the unknowing reader, have been a crazy, weird old man, screwing up and losing the papers of his employer. The connection is deeper than that, though, in that the old man depicted on the cover, in the story "Bright Morning," is also a kind of fantasy writer's assistant.

It was immediately evident that John had defi-

HE REALLY IMMERSSES HIMSELF IN THE FICTION. HE WANTS TO UNDERSTAND IT AND FIND ITS SECRET CONNECTIONS.

nately read the book. Not only had he read it, but he had read it deeply, seeing a connection between stories I had never realized. His creative conception drew the collection together in a way. As I thought more about the cover and what it was doing, I thought really for the first time about the fact that so many of the stories in the book were about creativity and writing and apprenticeship. John later told me that he wanted the image only to become clear to the reader as they read the last page of the last story in the book, a point at which a character in the story, Jeff Ford, a fantasy writer, evaporates.

When an artist does a cover for one of my books, I expect that they've at least read some part of it. I can only wish that they might also think about the story or stories within it when conceiving the cover. John goes way beyond this, though. He really immerses himself in the fiction. He wants to understand it and find its secret connections. This isn't just with my book but with every cover he does. I've talked to him about the stories of the books he's done covers for. He's usually read them a number of times, taken them apart, thought through them, lived with them.

I think it's this dedication to his art that makes John one of the best at what he does. Obviously the guy's an extremely talented artist (if you don't believe me just check out the pencil drawings he's done for Moorcock's *Elric* and then take a look at his paint-

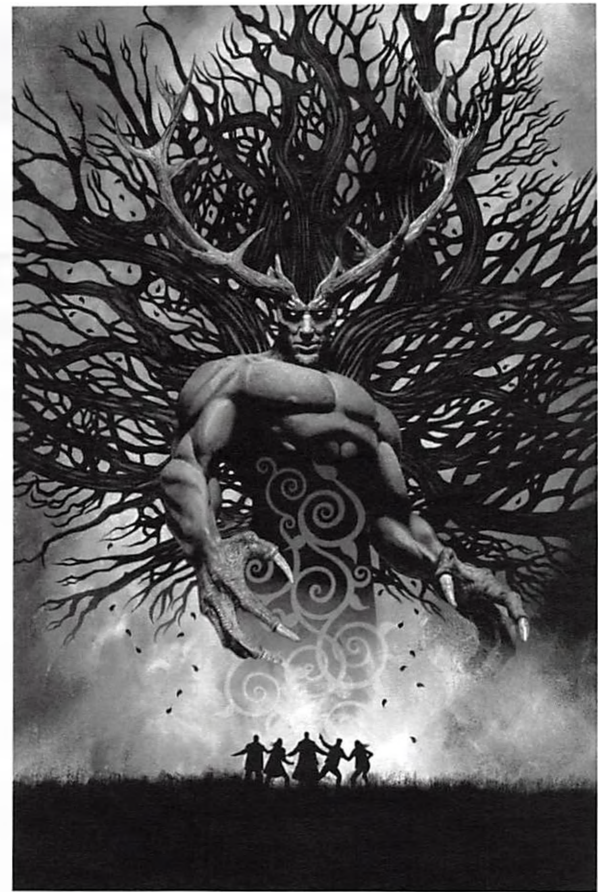
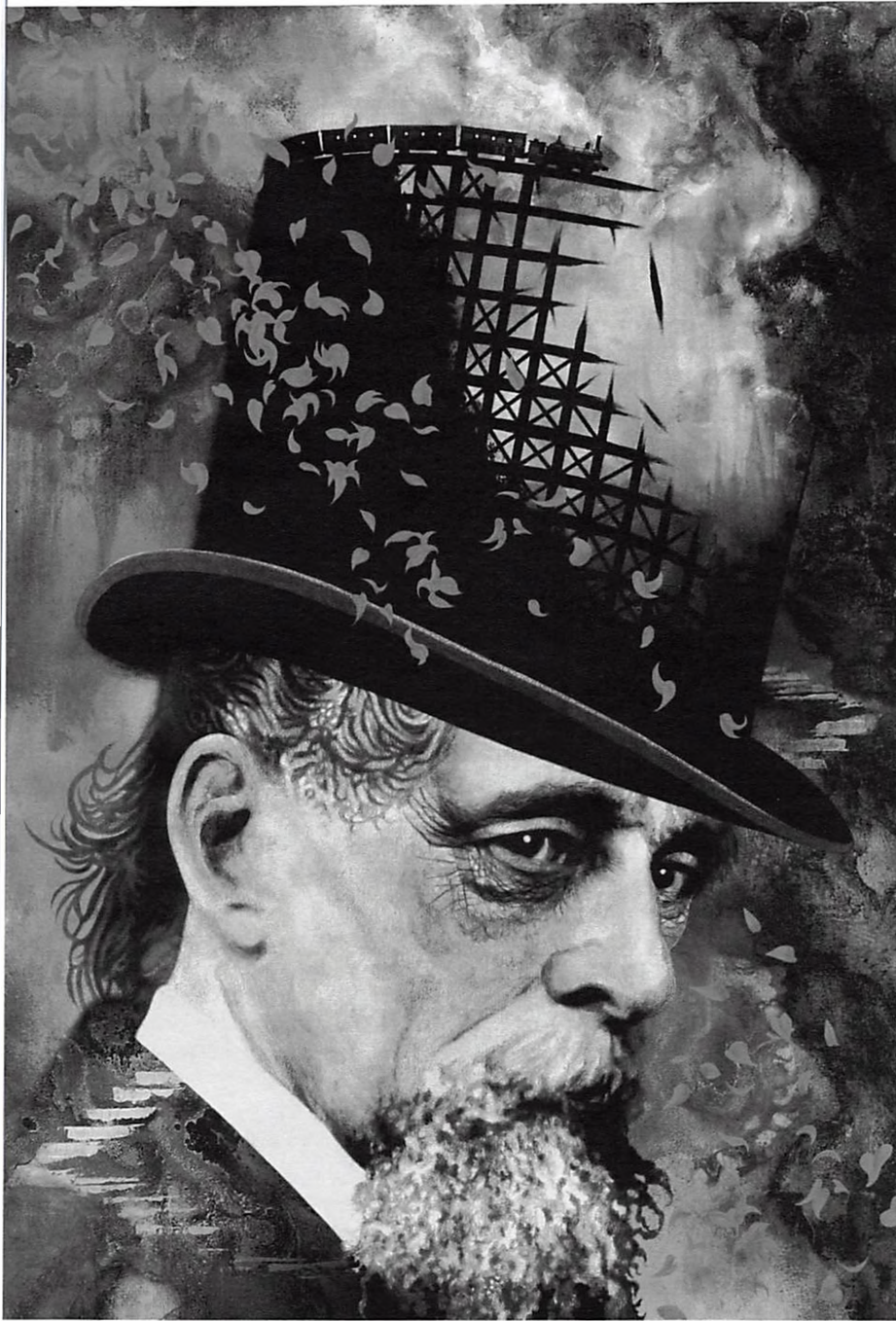
ing for Dan Simmons's *Muse of Fire*, and then the 3D shadow box he's done for my Well-Built City books), capable of doing exquisite work in a number of different media, but the thing that sets him apart is his unique vision informed by the author's work. He goes the extra mile, and he wouldn't have it any other way.

As a further example of this, back to *The Fantasy Writer's Assistant*. That last story, "Bright Morning," is told from a first-person point of view by a fantasy writer who describes himself and his work in a way that would lead the reader to think I was being autobiographical in the story, but the narrator never mentions

his own name. Later in the story, Jeff Ford is introduced by name as a rival writer of the narrator and appears in the story. John got into the recursive, meta-fictional, nature of the piece, and for the cover, took the last pages of the actual manuscript I'd sent him, shrunk them down and used them as the pages that are flying out of the old man's hands on the front of the book. If you were able to blow them up, you could read a part of "Bright Morning." John's covers are not just pictures on the fronts of books, they're an integral part of those books; they're value added to the experience of the books both visually and contemplatively.

It's been a great pleasure to have witnessed the growth of John's career over the years since that first time I met him. He's worked very hard to reach the level of accomplishment he's gained in his art and garnered from the recognition of readers, writers, and editors. He inspires me with his highly professional approach to the business and his perpetual dedication to creative discovery, always pushing forward into new territory. I've witnessed the generosity he displays with younger artists and am aware, first hand, of the solidarity he keeps with friends both old and new. In short, it's an honor to have had his work grace my books and a greater one to know him. ■





(opposite left page) Cover illustration for *FAST FORWARD 2*, edited by Lou Anders (Pyr). Art © John Picacio. (2009 Chesley Award Winner / Best Paperback Cover Illustration)

(top left) Cover illustration for Dan Simmons' *DROOD* (Subterranean Press limited edition). Art © John Picacio.

(top right) Cover illustration for Mark Chadbourn's *AGE OF MISRULE: BOOK ONE — WORLD'S END* (Pyr). Art © John Picacio.

(bottom left) Triptych of cover illustrations for Jeffrey Ford's *WELL-BUILT CITY* trilogy (Golden Gryphon). Art © John Picacio.



JOHN PICACIO, A LIST OF SELECTED WORKS

SELECTED BOOK COVER ILLUSTRATIONS

2009

Muse of Fire by Dan Simmons (hc, limited, Subterranean Press, 2009)

Drood by Dan Simmons (hc, limited, Subterranean Press, 2009)

Age of Misrule: Book 1, World's End by Mark Chadbourn (tp, Pyr, 2009)

Age of Misrule: Book 2, Darkest Hour by Mark Chadbourn (tp, Pyr, 2009)

Age of Misrule: Book 3, Always Forever by Mark Chadbourn (tp, Pyr, 2009)

War und Space: Selected Short Stories of Lester Del Rey, Vol. 1 (hc, NESFA Press, 2009)

Are You There and Other Stories by Jack Skillingsstead (hc, Golden Gryphon Press, 2009)

The Terror by Dan Simmons (hc, limited, Subterranean Press, 2009)

The 13th Reality: The Journal of Curious Letters by James Dashner (Aladdin, 2009)

Starship: Flagship by Mike Resnick (hc, Pyr, 2009)

2008

Elic: The Stealer of Souls by Michael Moorcock (tp, Del Rey, Feb 2008)

Viewpoints Critical: Selected Stories by L. E. Modesitt, Jr. (hc, Tor Books, Mar 2008)

Fast Forward 2, ed. by Lou Anders (tp, Pyr, Oct 2008)

Son of Man by Robert Silverberg (tp, Pyr, 2008)

Star Trek: Myriad Universes: Echoes & Refractions, various authors (tp, Pocket, 2008)

Star Trek: Myriad Universes: Infinity's Prism, various authors (tp, Pocket, 2008)

Star Trek: Terok Nor: Day of the Vipers by James Swallow (mmp, Pocket, 2008)

Star Trek: Terok Nor: Night of the Wolves by S.D. Perry (mmp, Pocket, 2008)

Star Trek: Terok Nor: Dawn of the Eagles by S.D. Perry (mmp, Pocket, 2008)

Star Trek: Deep Space Nine: Fearful Symmetry by Olivia Woods (mmp, Pocket, 2008)

The Physiognomy by Jeffrey Ford (tp, Golden Gryphon Press, 2008)

Memoranda by Jeffrey Ford (tp, Golden Gryphon Press, 2008)

The Beyond by Jeffrey Ford (tp, Golden Gryphon Press, 2008)

Starship: Rebel by Mike Resnick (hc, Pyr, 2008)

Elic: The Sleeping Sorceress by Michael Moorcock (tp, Del Rey, 2008)

2007

X-Men: The Return by Chris Roberson (mmp, Pocket Books, 2007)

The Metatemporal Detective by Michael Moorcock (hc, Pyr, 2007)

Fast Forward 1, ed. by Lou Anders (tp, Pyr, 2007)

Time's Child by Rebecca Ore (tp, HarperCollins/Eos, 2007)

A Thousand Deaths (hc, Golden Gryphon Press, 2007)

Star Trek, Crucible: Kirk by David R. George III (mmp, Pocket, 2007)

On Her Majesty's Occult Service by Charles Stross (hc, SFBC, 2007)

The Margarets by Sheri S. Tepper (hc, HarperCollins/Eos, 2007)

A Thousand Deaths by George Alec Effinger (hc, Golden Gryphon Press, 2007)

British Summertime by Paul Cornell (tp, MonkeyBrain Books, 2007)

The Girl Who Loved Animals by Bruce McAllister (hc, Golden Gryphon Press, 2007)

Starship: Mercenary by Mike Resnick (hc, Pyr, 2007)

2006

Red Planet by Robert Heinlein (tp, Ballantine/Del Rey, 2006)

Macrolife by George Zebrowski (hc, Pyr, 2006)

The Empire of Ice Cream by Jeffrey Ford (hc, Golden Gryphon Press, 2006)

A Canticle for Leibowitz by Walter M. Miller, Jr. (tp, HarperCollins/Eos, 2006)

H.P. Lovecraft's Book of the Supernatural, ed. by Stephen Jones (tp, Pegasus, 2006)

Sleeping Policemen by Dale Bailey & Jack Slay, Jr. (hc, Golden Gryphon Press, 2006)

Futureshocks, edited by Lou Anders (tp, Penguin/Roc, 2006)

The Man from the Diogenes Club by Kim Newman (tp, MonkeyBrain Books, 2006)

Mindswap by Robert Sheckley (tp, Tor Books, 2006)

Star Trek, Crucible: McCoy by David R. George III (mmp, Pocket, 2006)

Star Trek, Crucible: Spock by David R. George III (mmp, Pocket, 2006)

The Hollow Earth by Rudy Rucker (tp, MonkeyBrain Books, 2006)

Blood & Thunder: The Life & Art of Robert E. Howard by Mark Finn (tp, MonkeyBrain Books, 2006)

Starship: Pirate by Mike Resnick (hc, Pyr, 2006)

Sagramanda by Alan Dean Foster (tp, Pyr, 2006)

Dark Harvest by Norman Partridge (hc, limited, Cemetery Dance, 2006)

2005

Live! From Planet Earth by George Alec Effinger (hc, Golden Gryphon Press, 2005)

Star of Gypsies by Robert Silverberg (tp, Pyr, 2005)

Ghosts of Columbia by L. E. Modesitt, Jr. (tp, Tor Books, 2005)

Adventure, Vol. 1, ed. by Chris Roberson (tp, MonkeyBrain Books, 2005)

Greetings & Other Stories by Terry Bisson (hc, Tachyon, 2005)

The Resurrected Man by Sean Williams (hc, Pyr, 2005)

Here, There & Everywhere by Chris Roberson (tp, Pyr, 2005)

Cultural Breaks by Brian Aldiss (hc, Tachyon, 2005)

From the Files of the Time Rangers by Richard Bowes (hc, Golden Gryphon Press, 2005)

Myths for the Modern Age, ed. by Win Eckert (tp, MonkeyBrain Books, 2005)

Encyclopedia of Fantastic Victoriana, ed. by Jess Nevins (hc, MonkeyBrain Books, 2005)

Silver Screen by Justina Robson (tp, Pyr, 2005)

Silverheart by Michael Moorcock & Storm Constantine (hc, Pyr, 2005)

Starship: Mutiny by Mike Resnick (hc, Pyr, 2005)

Mission of Gravity by Hal Clement (tp, Orion/Gollancz, 2005)

2004

Gateway by Frederik Pohl (tp, Ballantine/Del Rey, 2004)

Wizardry & Wild Romance by Michael Moorcock (tp, MonkeyBrain Books, 2004)

The Mammoth Book of New Terror, ed. by Stephen Jones (Carroll & Graf, 2004)

Her Smoke Rose Up Forever by James Tiptree, Jr. (Tachyon, 2004)

Two Trains Running by Lucius Shepard (hc, Golden Gryphon Press, 2004)

Dark Moon by David Gemmell (mmp, Del Rey, 2004)

I'll Be Watching You by Charles de Lint (tp, Tor Books, 2004)

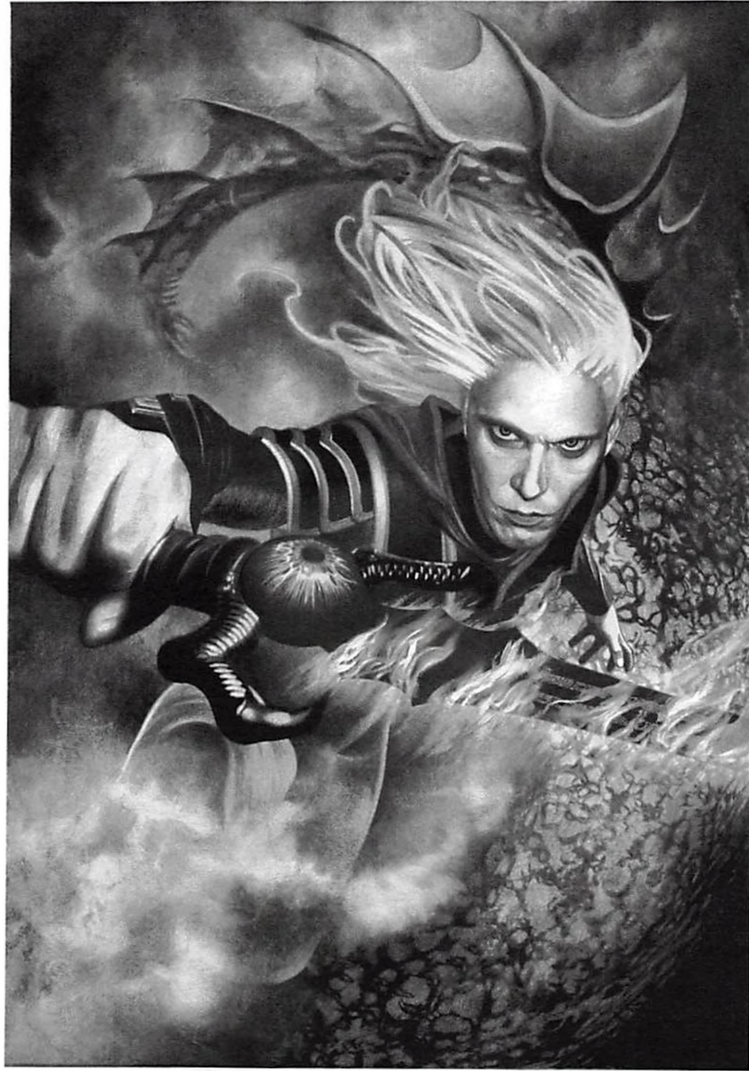
Bumper Crop by Joe R. Lansdale (hc, Golden Gryphon Press, 2004)

The Swords of Night & Day by David Gemmell (hc, Del Rey, 2004)

The Cat's Pajamas & Other Stories by James Morrow (hc, Tachyon, 2004)

Stagestruck Vampires & Other Phantasms by Suzy McKee Charnas (hc, Tachyon, 2004)

A Walk on the Darkside, ed. by John Pelan (mmp, Penguin/Roc, 2004)



Cover illustration for Michael Moorcock's *ELRIC: THE STEALER OF SOULS* (Del Rey). Elric © Michael Moorcock. Art © John Picacio.

Beggars in Spain by Nancy Kress (tp, HarperCollins/Eos, 2004)

A Blazing World: The Second Unofficial Companion to the League of Extraordinary Gentlemen by Jess Nevins (tp, MonkeyBrain Books, 2004)

The Mammoth Book of New Terror, ed. by Stephen Jones (tp, Carroll & Graf, 2004)

Viator by Lucius Shepard (hc, Night Shade Books, 2004)

Projections: Science Fiction in Literature & Film, ed. by Lou Anders (tp, MonkeyBrain Books, 2004)

2003

Frights, edited by Kirby McCauley (tp, iBooks, 2003)

White Wolf by David Gemmell (hc, Del Rey, 2003)

Singing the Dogstar Blues by Alison Goodman (hc, Viking Children's, 2003)

Live Without A Net, ed. by Lou Anders (tp, Penguin/Roc, 2003)

Dante's Equation by Jane Jensen (tp, Del Rey, 2003)

Legend by David Gemmell (mmp, Del Rey, 2003)

(continued on page 14)

JOHN PICACIO, A LIST OF SELECTED WORKS (CONT.)

Budayeen Nights by George Alec Effinger (hc, Golden Gryphon Press, 2003)

The Resurrection Man's Legacy by Dale Bailey (hc, Golden Gryphon Press, 2003)

Things That Never Were by Matthew Rossi (tp, MonkeyBrain Books, 2003)

Geek Confidential by Rick Klaw (tp, MonkeyBrain Books, 2003)

The Stormwatcher by Graham Joyce (hc, limited, Night Shade Books, 2003)

More Tomorrow & Other Stories by Michael Marshall Smith (hc, Earthling, 2003)

Heroes & Monsters: The Unofficial Companion to the League of Extraordinary Gentlemen by Jess Nevins (tp, MonkeyBrain Books, 2003)

2002

Dangerous Visions: The 35th Anniversary Edition, ed. by Harlan Ellison (tp, iBooks, 2002)

The Fantasy Writer's Assistant by Jeffrey Ford (hc, Golden Gryphon Press, 2002)

Lies & Ugliness by Brian Hodge (hc, Night Shade Books, 2002)

A Fine Dark Line by Joe R. Lansdale (hc, limited, Subterranean Press, 2002)

Any Time At All by Chris Roberson (tp, Clockwork Storybook, 2002)

El Dia de los Muertos by Brian A. Hopkins (hc, limited, Earthling, 2002)

Shelf Life: Fantastic Stories Celebrating Bookstores, ed. by Greg Ketter (hc, DreamHaven Books, 2002)

2001

Outside the Box, ed. by Lou Anders (tp, Wildside Press, 2001)

Captains Outrageous by Joe R. Lansdale (hc, limited, Subterranean Press, 2001)

The Man with the Barbed-Wire Fists by Norman Partridge (hc, Night Shade Books, 2001)

Face by Tim Lebbon (hc, Night Shade Books, 2001)

PRE-2001

Tagging the Moon: Fairy Tales from L.A. by S.P. Somtow (hc, Night Shade Books, 2000)

Millennium Rising by Jane Jensen (hc, Del Rey, 1999)

Bad Chili by Joe R. Lansdale (hc, limited, Mojo Press, 1997)

Tales from the Texas Woods by Michael Moorcock (hc, Mojo Press, 1997)

Behold the Man: The 30th Anniversary Edition by Michael Moorcock (hc, Mojo Press, 1996)

SELECTED
MAGAZINE
COVER
ILLUSTRATIONS

Asimov's Science Fiction, September 2009

Asimov's Science Fiction, September 2008

Shimmer, Vol. 2, Issue 4, 2008

Postscripts #10, PS Publishing, 2007

Interzone #204, May/June 2006

ADDITIONAL
MAJOR
ILLUSTRATION
WORKS

Interior Illustration for *Salem's Lot* featured in *Knowing Darkness: Artists Inspired by Stephen King*, 2009

Interior Illustrations for *Elic: The Stealer of Souls* by Michael Moorcock, 2008

COLLECTIONS

Cover Story: The Art of John Picacio, Introduction by Michael Moorcock, MonkeyBrain Books, 2006

AWARDS &
NOMINATIONS

Winner, International Horror Guild Award, Artist, 2002

Winner, World Fantasy Award (Artist), 2005

Winner, Chesley Award, Best Paperback Cover Illustration, 2005 (*Her Smoke Rose Up Forever* by James Tiptree, Jr., Tachyon)

Winner, Chesley Award, Artistic Achievement, 2006

Winner, *Locus* Award, Artist, 2007

Winner, International Horror Guild Award, Artist, 2007

Winner, Chesley Award, Best Paperback Cover Illustration, 2009 (*Fast Forward 2*, edited by Lou Anders, Pyr)

Nominated five times for the Hugo Award for Best Professional Artist 2005, 2006, 2007, 2008, 2009

Nominated for the 2007 Hugo Award for Best Related Book, *Cover Story: The Art of John Picacio*

Nominated for a total of five World Fantasy Awards

Nominated for a total of six *Locus* Awards, Five for Artist, One for Best Related Book

Nominated for a total of eleven Chesley Awards

Nominated for the British Fantasy Award, Artist, 2007

Selected for inclusion in eight volumes of *Spectrum: The Best in Contemporary Fantastic Art*



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Reno Convention Fandom, Inc. (RCFI) is an Oregon-based non-profit corporation. Artwork by Brad Foster. "World Science Fiction Society," "WSFS," "World Science Fiction Conventions," "Worldcon," "NASFiC," and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

MY PAL TOM SHIPPEY

BY PETER WESTON

I've always regretted that I didn't meet Tom Shippey a few years earlier. Back in the sixties, when we were on a subsistence diet of *Astounding* once a month, I dare say we'd have welcomed meeting someone with whom we could talk SF and swap ideas (and books, for these were lean times in Lankhmar).

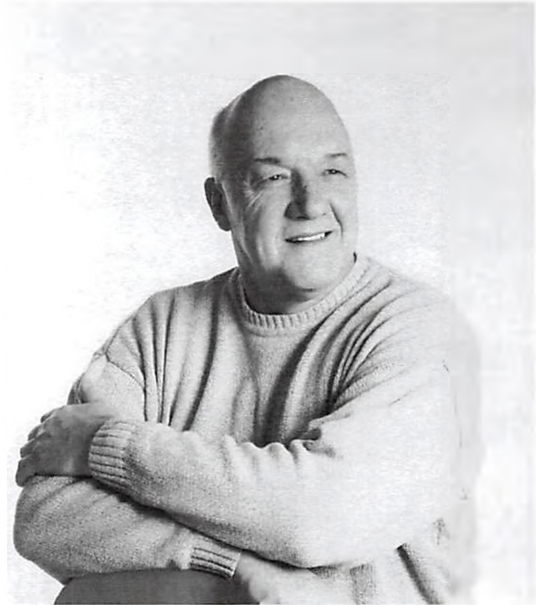
In those days it was, as they tell us, a proud and lonely thing to be a fan and as Tom says, "it was a taste you couldn't afford to advertise. My first girl-friend dumped me because she caught me reading *Galaxy*, with the magnificent illustrations to Jack Vance's 'Dragon Masters'—self-evident childishness, she reckoned." Well, what did *she* know! Tom says that what he really regrets now is that he lost the issue.

Later, in a bit of cosmic irony, it turned out that for a couple of years we'd been living within a few hundred yards of each other on opposite banks of the Worcester canal. There was a pub alongside the canal bridge and if we had but known we could have escaped from our young families for a regular hour or two in the "Primrose".

But that didn't happen and so it was late 1971 before we finally did meet at some forgotten meeting of the Birmingham Science Fiction Group. After that, Tom wrote a few reviews for my fanzine, *Speculation*, but he was soon off, leaving the local red-brick university for a much more prestigious role as a Fellow of St. John's College, Oxford, surely one of the youngest ever to have been appointed.

For after a bumpy start, Tom was now moving fast. In his final year at Cambridge his tutor had seen a pile of *Astounding* that he'd failed to hide and soon after told Tom that he wouldn't recommend him for post-graduate study because he "wasn't good enough". Well, what did *he* know!

But feeling a bit disillusioned Tom joined a big company and for a short time was engaged in mar-



Tom Shippey

keting scouring-powder. Though successful, this wasn't really his forte and he went back to the academic world where sometimes genuine talent *does* get noticed, particularly when it's blindingly obvious. And particularly when Tom's dry sense of humour played a part.

As he recalls, "It's true that I got my job at Brum in circumstances which would nowadays be disgraceful. They had very few applicants, I had one OK reference, the other main contender turned out to have a criminal record—but I think the decisive factor was that old Shapiro (a dreadful pedant) asked me what my job had been at Colgate-Palmolive, and I said, marketing Ajax (bath powder). And he said something like, 'and what in the world is Ajax used for?' and I said, 'why, it is used for the scouring of a jakes' (old Elizabethan word for latrine, bog, whatever). And this was such a bloody pedantic smart-arse pun that he voted for me right away..."

So Tom became a lecturer at Birmingham University, then moved to Oxford, and finally made one more bound to Head of Department at Leeds, after which, as they say, the world was his lobster. Tom chose the United States, not without a few pang of regret for the old country, and took the Walter J. Ong Chair of Literature at the University of St. Louis.

I've visited Tom in one town and another and followed him from continent to continent, and we've maintained a friendship for nearly forty years because we seem to have a similar outlook on the world, even though our careers have followed very different paths. I was always a bit mystified by what I regarded as the oddly impractical nature of

Birmingham), as rugby player (we both played for Old Edwardians), as a teacher at Oxford (I taught Old English for seven years at St. John's, just overlapping with Tolkien's last years of retirement), and as Professor of English Language at Leeds (where I inherited Tolkien's chair and syllabus)."

But Tom has also maintained his lifelong interest in science fiction and has been published as both author and critic. I'm proud that his first two stories appeared in my *Andromeda* collections in the mid-seventies, and he has subsequently contributed to other anthologies including *Hitler Victorious* and *What Might Have Been*, from Greg Benford & Martin Greenberg. Continuing with 'alternate universes' he collaborated closely with Harry Harrison on two

AS A SPEAKER AT BOSKONE HE WILL BRING
TOGETHER HIS GREAT AFFECTION FOR SF WITH
THE SKILLS AND INSIGHT OF AN ACADEMIC AT
THE VERY TOP OF HIS PROFESSION.

academic aspiration and I suspect Tom was equally taken aback by the grittiness of the engineering industry. And so we've talked SF while walking the Yorkshire moors, paddling a canoe on the Colorado during his time at Austin, and consuming *piña coladas* at the IAFA conference in Fort Lauderdale. Similar outlooks, once again; we both have a lot of time for writers such as Vance, Leiber, DeCamp and Heinlein, and still recommend books to each other whenever we meet.

Tom's scholarly field has been 'medievalism', the ways in which the Middle Ages have been represented in the modern world. But of course he is universally known for his studies of Tolkien, and as he says, "there were both personal and professional reasons for this. Purely by accident I followed in Tolkien's footsteps in several respects; as a schoolboy (we both went to King Edward's School,

successful trilogies, the 'West of Eden' books and the 'Hammer and the Cross' sequence. The latter are noteworthy for their vivid evocation of the brutality of the Viking invasions of Britain in the late tenth century, as well as for some genuinely original ideas on how things might have worked out differently.

Tom has also edited two anthologies of his own, the best-selling *Oxford Book of SF Stories* in 1992 and a successor volume of fantasy stories in 1994. He has been a judge for the Campbell Awards almost since their inception in 1974 and is a first-rate critic of science fiction with many articles in print, soon (hopefully) to be collected in book form. He has delivered keynote talks at many British conventions including the 1979 world convention at Brighton, and as a speaker at *Boskone* he will bring together his great affection for SF with the skills and insight of an academic at the very top of his profession. ■

MARY CROWELL: THE MARVELOUS MISTRESS OF MAGNUS RETAIL

BY BRENDA SUTTON

Most of us filkers struggle along with our instruments, hacking and faking our way through three-chord songs. Not so Mary Crowell. She's actually Dr. Mary Crowell, a former college professor of music [Mary has resumed teaching college. She currently teaches freshman music theory at Calhoun Community College.] and adept piano teacher. Mary knows music the way a *sommelier* knows wine, and she uses her knowledge to the benefit of the rest of us, underpinning our three-chord songs with arpeggios full of sevenths flatted, diminished, and mobiused—and she makes us all sound so much better.

I first met Mary in 2001 when some good gaming buddies of hers dragged her off to *GAFilk*. She'd been making up a few songs about their D&D characters' antics, and they knew that the folks at *GAFilk* were going to love Mary's music. We watched this beautiful young woman lug her keyboard (not the most portable of filk instruments, mind you) into the filk room with a slight amount of dread and a large measure of anticipation. And then she played her opening measures—all Gershwin, bluesy, and fine—we all relaxed. This was going to be an expertly arranged piece of music. And then she sang. Oh my stars and little purple comets, she sang!—with a sultry, Southern voice that made most of the men in the room melt into puddles on the ballroom floor. And *what* she sang—challenging lyrics with internal structure, plot, and daring wit. Mary's first foray into filk was an unmitigated success. We fell in love with her and her charming Dungeon Master/pediatrician/master-chef husband, Dr. Wesley Crowell. (We met their precocious, creative son, Simon, later



photograph by Stuart Herring

in the year, and fell in love with him, too. Simon has been the inspiration for many of Mary's songs, and shares a co-writing credit for *Get Down Mama*.)

The next year, we asked Mary to entertain at *GAFilk*'s banquet. The setting was just too perfect to waste—grand piano, lovely lady in a slinky dress, brandy snifter tip jar. Everyone loved it, so we hammed it up even bigger the next year with a lounge-act-glitter-and-feather-boa glossy poster. Each following year something new was added to the act—a bass player, a drummer, a guitarist or two, a sax or three, a trumpeter, more singers—*et voila!* *GAFilk* soon had one of the most amazing house bands ever, *Play It with Moxie*.

A few years later, when Gwen Knighton married a crazy Irishman and moved to England, *Three Weird Sisters* found ourselves one Sister short. Teresa Powell and I loved the TWS music and didn't want it to end, so I suggested that Mary might fill our gaping hole in the band. I mean, come on—pretty, talented, charming, fun-loving, keyboard singer/songwriter living not too far away in Alabamaland—Mary was the perfect choice. “Would you like to be our sister?” we asked. She squeeced a little, accepted, and we were oh so grateful to have her.

Becoming a Sister wasn't easy, and Mary worried that she wouldn't be able to match Gwen's sound. At that first rehearsal, T and I were amazed at Mary's ability to not only nearly recreate the harp on her keyboard, but the exact vocal harmonies as well. Eventually we all relaxed into the music and the arrangements moved into new and different and Mary-influenced sounds. We found that we enjoyed this new sound just as much as the old sound. Alabamaland turned out to be farther away than any of us thought, so we rotated practices and shared the driving. Music weekends at Mary's house are always made even better by the magnificent cooking of Wesley Crowell, who delights in filling our rummies with delicious food. Then we really lucked out when Mary's songwriting kicked into overdrive. Other than the handful of D&D-inspired songs, she'd never let herself explore the wide possibilities filk offers. Music with crows and goddesses, myths and heroes, sex and puzzles started pouring out of Mary's mind and hands. Her music students were treated to very unusual songs, by collegiate music class standards, and we even played a concert at the college where many of them sang along.

Mary has this magical power, you see, but she only uses it for good. Don't let that pretty, flirty exterior fool you. Mary is a very strong, complex, passionate, and compassionate person who owns a creative mind and an overwhelming ability to improve everything she touches. Before you know it, you'll find yourself on the floor in Downward Facing Dog position. I consider myself fortunate in the extreme that Mary touched my life. Now she gets to touch yours. *Mwaaahahahahahahaheehheeeeee. Squeee.* ■

MARY GROWELL MUSIC & AWARDS

SELECTED SONGS

- “Bad Man Go Good” (with Karen Murphy)
- “Captain of the Guard”
- “Change of the Season”
- “Courting My Muse”
- “Doctrine of Ethos”
- “Don't Leave Us Hanging”
- “Galatea (and Pygmalion)”
- “Get Down, Mama” (with Simon Crowell)
- “Good Man Go Bad”
- “Legolas”
- “Magnus Retail”
- “Ravens”
- “Some Believe”
- “Summertime Beagle”
- “Two Hours Away”
- “When I Grow Up (The Jessica Rabbit Song)”

PEGASUS NOMINATIONS AND AWARDS

- Best Performer, 2003
- Best Comic Song, “When I Grow Up,” 2004
- Best Performer, 2004
- Best Performer, 2005
- Best Torch Song, “Legolas,” 2006
- Best Writer/Composer, 2006
- Best Performer, 2007—winner
- Best Writer/Composer, 2007
- Best Writer/Composer, 2009

HAL CLEMENT SCIENCE SPEAKER: VERNOR VINGE

A Hal Clement Science Speaker is brought to Boskone each year in memory of Hal Clement, a mainstay of Boskone's science program from the first Boskone right up until his death in 2003. This year's Hal Clement Science Speaker is Vernor Vinge—like Hal a science fiction writer and also, like Hal a teacher (retired Professor of Computer Science at San Diego State University).

Computer science, Vernor's special area of interest, informs nearly all of his fiction from his earliest stories "Bookworm Run", a very early exploration of computer augmented intelligence to his latest novel *Rainbow's End* set in a world on the verge of the Singularity. ■

FORMER HAL CLEMENT SCIENCE SPEAKERS

2004	John Cramer
2005	Alastair Reynolds
2006	William K. Hartmann
2007	Richard Binzel
2008	(none)
2009	Geoffrey A. Landis

NESFA PRESS GUESTS:

LOIS MCMASTER BUJOLD & MICHAEL WHELAN

When appropriate NESFA Press invites writers, editors, artists who are involved with NESFA Press books to Boskone to add to the general interest and ambiance of the convention.

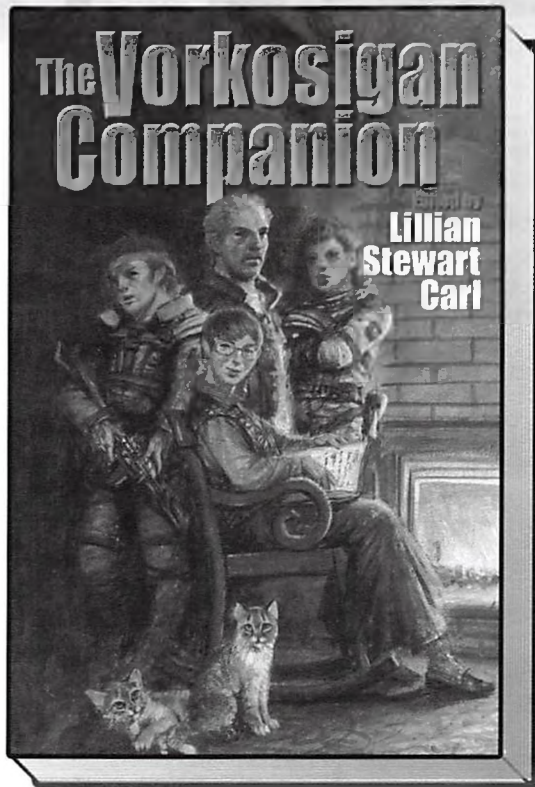
In 1995, Lois McMaster Bujold was Boskone 33 Guest of Honor. For that convention we edited a book of her writing that is still selling in its trade paperback state. Later, she was so pleased with our work—especially its suitability for libraries—that she asked us to produce hardcover editions of her first seven books that had only appeared in paperback format. The last of these books—*The Vor Game*—has just been published and is available at this Boskone as well as the rest of her NESFA Press editions.

In 2009 NESFA Press published a complete Roger Zelazny short fiction collection in six vol-

umes adorned by Michael Whelan's "Z-World," a spectacular painting containing images from dozens of Zelazny's stories.

Michael Whelan is one of the world's premier science fiction and fantasy artists. His spectacular work has covered more than 350 books and more recently graces the halls of fine art galleries. After a brief stint as a medical illustrator, Whelan turned to fantastic art and burst onto the SF scene at the 1974 World Science Fiction Convention. Since then, his illustrations have adorned many best sellers, and several record albums. Whelan has won scores of awards, including 15 Hugo Awards (13 for Best Professional Artist). He received his first Hugo in Boston at the 1980 Worldcon, Noreascon 2, and since then, he has won 26 Locus Awards (25 for Best Professional Artist). ■

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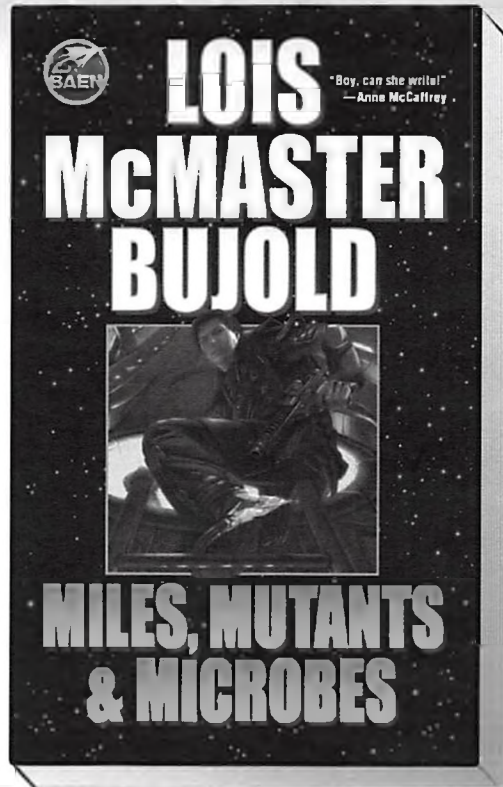
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SKYLARK: THE EDWARD E. SMITH MEMORIAL AWARD

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, NESFA's annual convention. ■

PAST WINNERS

1966	Frederik Pohl	1981	Frank Kelly Freas †	1996	Joe & Gay Haldeman
1967	Isaac Asimov †	1982	Poul Anderson †	1997	Hal Clement †
1968	John W. Campbell †	1983	Andre Norton †	1998	James White †
1969	Hal Clement †	1984	Robert Silverberg	1999	Bob Eggleton
1970	Judy-Lynn Benjamin del Rey †	1985	Jack Williamson †	2000	Bruce Coville
1971	No Award Given	1986	Wilson (Bob) Tucker †	2001	Ellen Asher
1972	Lester del Rey †	1987	Vincent Di Fate	2002	Dave Langford
1973	Larry Niven	1988	C. J. Cherryh	2003	Patrick & Teresa Nielsen Hayden
1974	Ben Bova	1989	Gene Wolfe	2004	George R.R. Martin
1975	Gordon R. Dickson †	1990	Jane Yolen	2005	Tamora Pierce
1976	Anne McCaffrey	1991	David Cherry	2006	David G. Hartwell
1977	Jack Gaughan †	1992	Orson Scott Card	2007	Beth Meacham
1978	Spider Robinson	1993	Tom Doherty	2008	Charles Stross
1979	David Gerrold	1994	Esther M. Friesner	2009	Sir Terry Pratchett
1980	Jack L. Chalker †	1995	Mike Resnick		

†—deceased

THE JACK GAUGHAN AWARD FOR BEST EMERGING ARTIST



Jack Gaughan surrounded by fans at Boskone 6 in 1969 where he was Guest of Honor.

The Gaughan Award honors the memory of Jack Gaughan, a long-time friend of fandom and one of the finest SF artists of the 20th century. Because Jack felt it was important to encourage and recognize new blood in the field, The New England Science Fiction Association, Inc., 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 winner of the Gaughan Award is announced during Boskone, NESFA's annual convention. ■

PAST WINNERS

1986	Stephen Hickman	1998	Donato Giancola
1987	Val Lakey Lindahn	1999	Brom
1988	Bob Eggleton	2000	Stephen Daniele
1989	Dell Harris	2001	Mark Zug
1990	Keith Parkinson	2002	Terese Nielsen
1991	Richard Hescox	2003	Martina Pilcerova
1992	Jody Lee	2004	Justin Sweet
1993	Nicholas Jainschigg	2005	Adam Rex
1994	Dorian Vallejo	2006	Scott M. Fischer
1995	Bruce Jensen	2007	Dan Dos Santos
1996	Charles J. Lang	2008	Shelly Wan
1997	Lisa Snellings-Clark	2009	Eric Fortune



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a boy named Harry • You bash the Apollo 13, this is Houston of them can we make die? • A in outer space • Little fuzzy Ban dihydrogen monoxide • Their has been wings • The magic is real Bouncing potatoes • Under the I love (to hate) the morning Who owns the bones • Green I'll run off with Igor going down the cosmic drain stone • Vampire mega-byte



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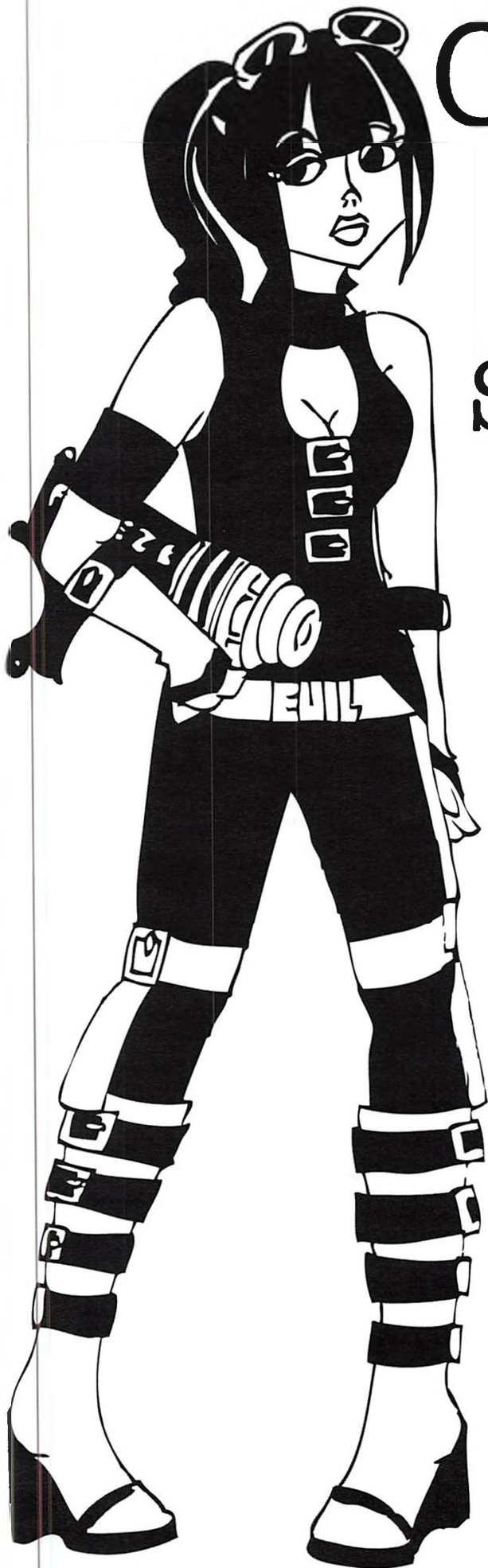


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—Peter Nicholls, *The Encyclopedia of Science Fiction*

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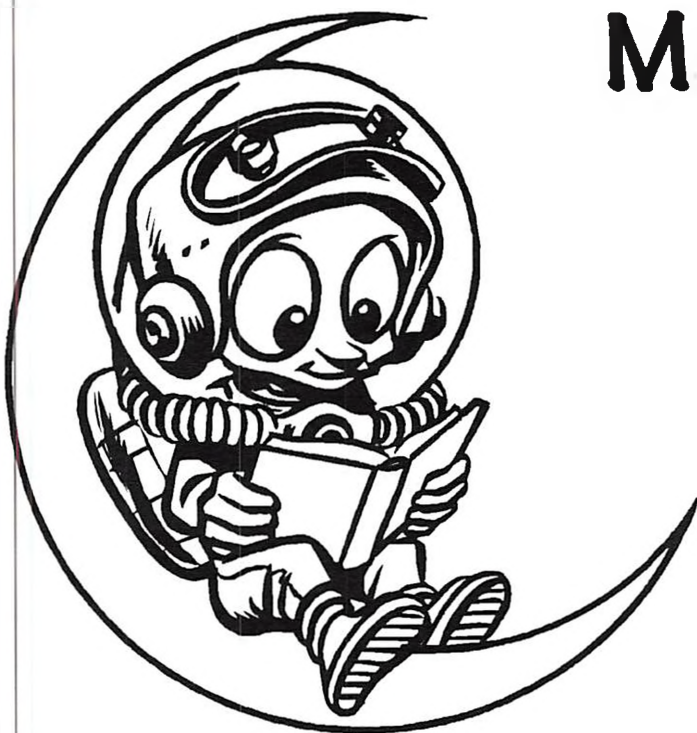
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Allen M. Steele, Jr. became a full-time science fiction writer in 1988, following publication of his first short story. Since then he has become a prolific author of novels, short stories, and essays, and has received the Hugo Award, the Seiun Award, the Locus Award, an AnLab Award, and was also nominated for the Nebula Award. Steele serves on the Board of Advisors for both the Space Frontier Foundation and the Science Fiction and Fantasy Writers of America, and he is a former member of the SFWA Board of Directors.

ARTIST RON MILLER

Ron is an illustrator/author specializing in science, astronomy, science fiction and fantasy. In addition to providing artwork for many magazine and book publishers, he's the author, co-author or editor of some fifty-odd books (some odder than others), including several novels. He also designed postage stamps and worked on motion pictures as a production designer and special effects artist.

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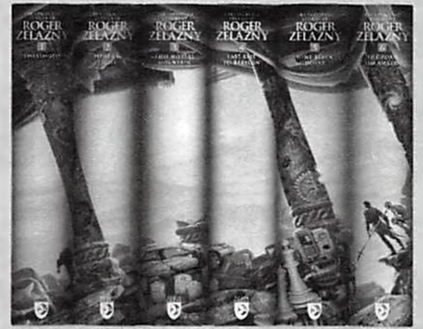
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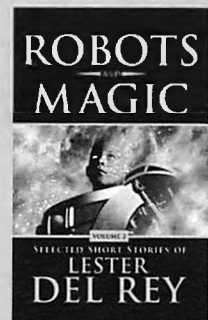


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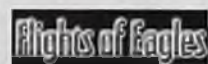
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ABOUT NESFA

WHAT IS NESFA?

The New England Science Fiction Association is the parent organization for Boskone and NESFA Press. The members are all volunteers who love science fiction. NESFA was founded in 1967 to pursue SF-related projects and schmooze. Our ethic can best be summed up by “have fun doing work you like.” We are passionate about SF, and enjoy talking about and doing things to share our interest with the world. We have about four hundred members (mostly subscribing members) from all over the world. Anyone interested can join as a subscribing member by paying the annual dues of \$16.

MEETINGS

NESFA generally holds two scheduled meetings every month, on Sunday afternoons. One is a business meeting to conduct official, um, business, and the other meeting is for casual socializing and committee meetings. Also, nearly every Wednesday night members gather at our clubhouse for formal or informal work sessions, and more socializing.

BOSKONE

Boskone, our regional SF convention held every February, is the oldest SF convention in New England, and attracts over one thousand attendees. Typical elements of Boskone include: an extensive program with panel discussions, presentations, artist slide shows, round-table discussions, docent tours, kaffeeklatsches (open-format, author-to-fan conversations), readings, autographing sessions, films and anime, a first-rate SF art show, a dealers’ room featuring genre books and paraphernalia, a special event on Friday night, and a presentation event on Saturday night.

NESFA PRESS

NESFA Press is a small press in the science fiction and fantasy field. We publish the Boskone Guest of Honor books, some Worldcon Guest of Honor books, some fannish books, and the NESFA’s

Choice series—which reprints previously out-of-print works of classic SF. Please stop by the NESFA Sales table in the Dealers’ Room and check out the numerous volumes in this acclaimed series.

AWARDS WE GIVE

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, Bob Eggleton, and Michael Whelan.

READING RECOMMENDATIONS

NESFA continues to maintain a list of Good Stuff to Read. Even when the period for Hugo nominations is over, we 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.

CLUBHOUSE & LIBRARY

The NESFA clubhouse is at 504 Medford St., Somerville (phone 617-625-2311), just off Broadway near Magoun Square. The clubhouse also houses NESFA’s Library of seven thousand science fiction books, a great reference collection, and an extensive run of SF magazines and fanzines. Members may borrow any item, by signing it out in the logbook.

For more information, please visit our website at www.nesfa.org, email us at info@nesfa.org, or stop by the NESFA Sales table and chat with the people there. ■

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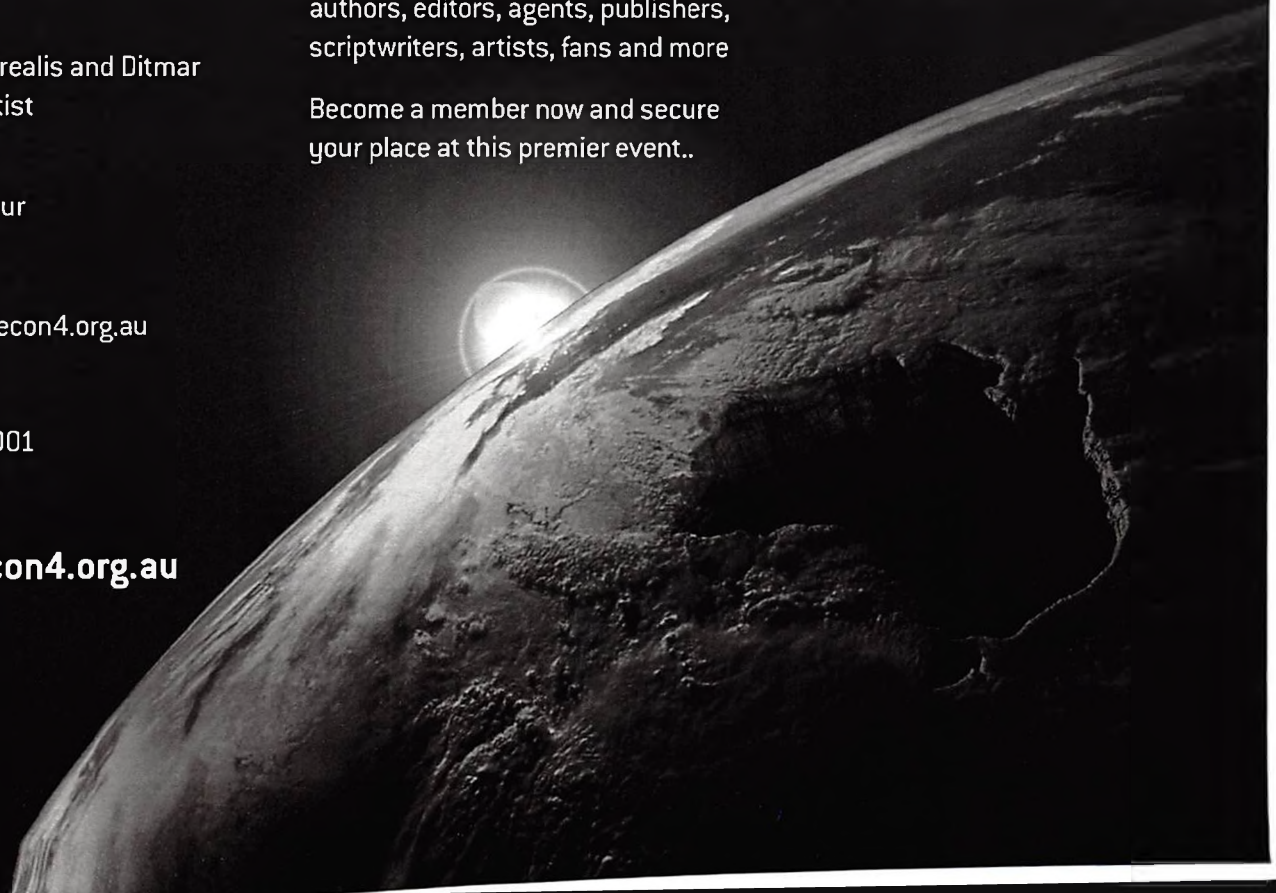
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