

BOSKONE 50



14th - 18th August 2014

ExCeL, London

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The 72nd World Science Fiction Convention

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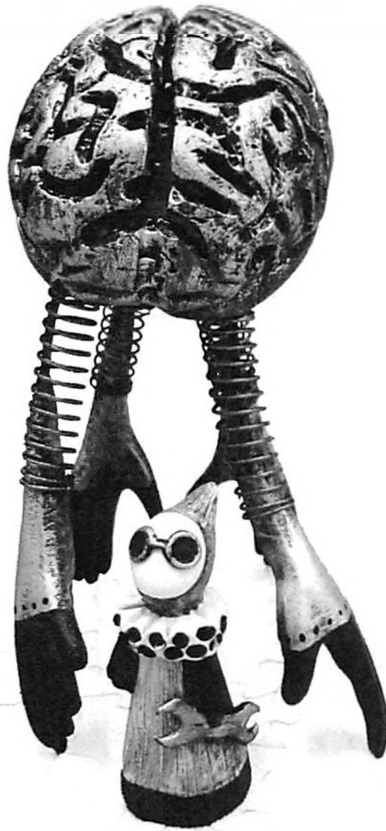
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NESFA WELCOMES YOU TO

BOSKONE 50

FEBRUARY 15-17, 2013 • BOSTON • WESTIN WATERFRONT

GUEST OF HONOR

Vernor Vinge

SPECIAL GUEST

John F. Hertz

OFFICIAL ARTIST

Lisa Snellings

HAL CLEMENT SCIENCE SPEAKER

Jordin T. Kare

FEATURED MUSICIAN

Heather Dale

NESFA PRESS GUEST

Jerry Pournelle



BOSKONE**CODE OF CONDUCT**

Be respectful and courteous towards others. We expect you to understand that you need to ask before you touch and that no means no. Harassment of any kind, from intimidation to illegal behavior will not be tolerated. This policy applies to your interactions with everybody. We also expect you to refrain from illegal, destructive, and hazardous conduct.

Violation of this policy can result in action by the con committee ranging from warnings, to having your badge yanked with no refund, to permanent banning. Action by the convention in no way precludes the injured individual or the hotel from pursuing whatever remedies, civil or criminal, they see fit.

If you feel you are being harassed, please let the Con Chair or a NESFA officer know. If necessary please ask a Committee member to find one of those people

for you. You will be treated with respect and your concerns will be taken seriously. All names involved will be kept confidential to the extent possible but any accused has the right to know enough detail to be able to defend themselves.

Please note that other behaviors, including but not limited to destruction of hotel property, can also result in the actions described above.

Boskone is a members-only event and the con committee reserves the right to determine who may be a member.

Parties in a hotel room are considered the responsibility of the person who rented the room. Thus, a person throwing a party in his or her hotel room has the right to eject any person from his or her party if he or she deems that the person is behaving inappropriately.

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BOSKONE 50
SOUVENIR
BOOKLET

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BOSKONE 51**February 14-16, 2014** • Westin Boston Waterfront Hotel

GUEST OF HONOR:

**Seanan McGuire
(aka Mira Grant)**

MEMBERSHIPS AVAILABLE AT THE NESFA SALES TABLE

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 to 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. Also, nearly every Wednesday night members gather at our clubhouse for formal or informal work sessions, and more socializing.

AWARDS WE GIVE

NESFA sponsors two annual awards: the Edward E. Smith Memorial Award for Imaginative Fiction (the Skylark) and the Jack Gaughan Award.

NESFA PRESS

NESFA Press publishes 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.

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 thousands of 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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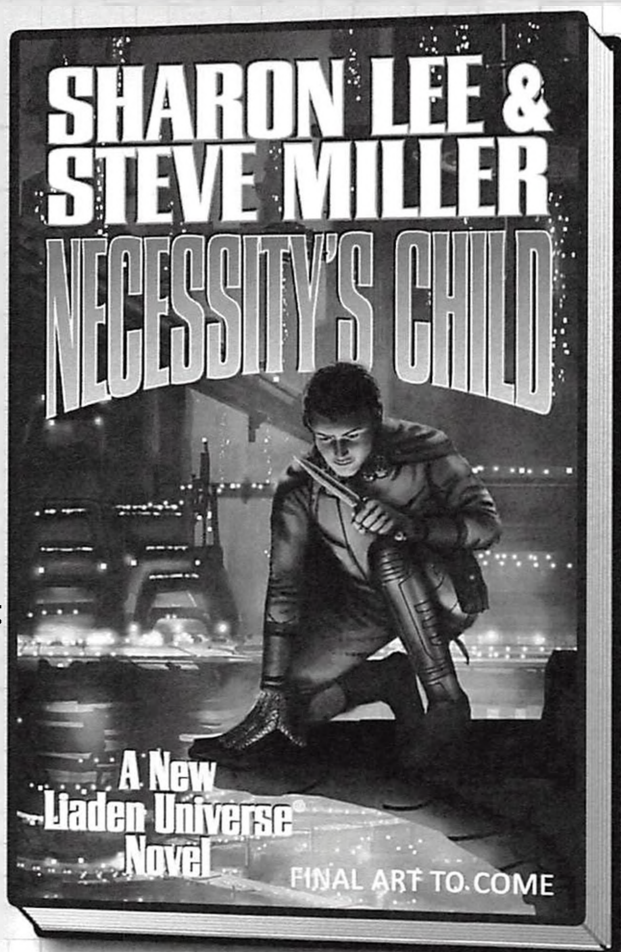
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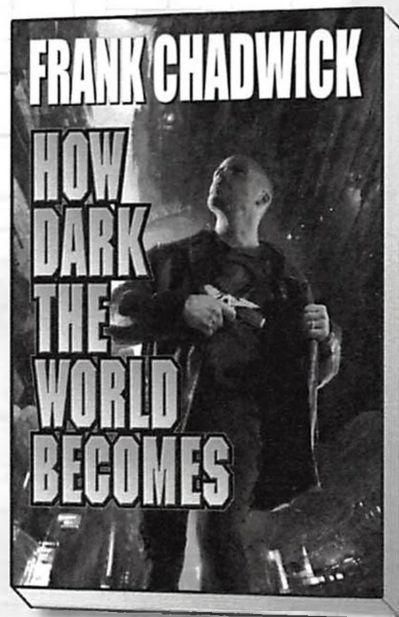
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PUBLICATIONS

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FLYER PRINTING: Rick Kovalcik

GUIDEBOOK: Adina Adler

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PROGRESS REPORT: Paula Lieberman, David G. Grubbs

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PAM FREMON

IN MEMORIAM

Boston-area fan Pam Fremon passed away Wednesday, 7 November 2012 of an apparent heart attack, according to an email message sent to NESFA.

Pam was a member of MCFI, and she was instrumental in the success of the bid for Noreascon Four (editing our bid 'zine with droll good humor). At Noreascon Four, she was the goddess of signs, pumping out many, many signs for the convention while not quite chained to the large-format printer we had bought for the task. You can see her with her nemesis in the photo at right, taken shortly before the 62ND Worldcon.



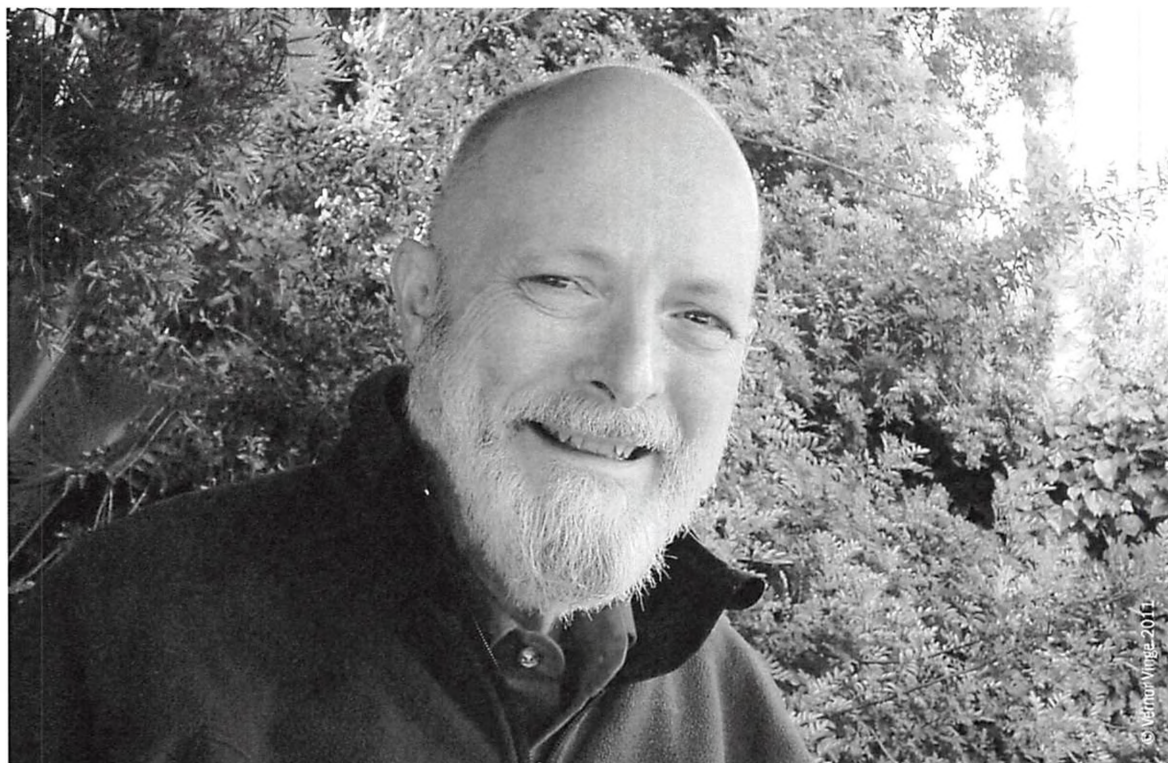
Pam was a fellow of NESFA, a NESFA Press editor, and chaired Boskone 39 in 2002 and Boskone 43 in 2006.

She was Clerk of NESFA for a bunch of years, and she wrote comic books with her friend artist Bill Neville.

Pam had a brilliantly snarky sense of humor, and she was my friend. I'll always remember hopping across the border to Mexico with her, just so we could have breakfast and say we'd been there.

May she rest in peace, and may people remember the humor she brought to fandom.

— DEB GEISLER © 2012



VERNOR VINGE

Vernor Vinge is not from Boston. I'm sorry, but while I am confident that he will be a very popular Guest of Honor, he is, in fact, a Midwesterner by birth. Actually, he was born in Wisconsin. When Tony Lewis asked me to write this appreciation I knew that this was the reason, because I myself live and work in Wisconsin. At first I thought perhaps Tony asked me because I have been Vernor's book editor since 1980, but then I realized — the Wisconsin connection must be the key!

All right. I confess. It's all about his science fiction. Always has been. The first thing by Vernor that I read was *Grimm's World* (1969). It had that great Paul Lehr cover, and one of the coolest concepts I could have imagined at the time: a world where the single greatest instrument for progress was a science fiction magazine published on a huge seagoing ship that cruised around the world. It was irresistible to me, and to many others. It truly was like my geek dreams come true.

Since then, Vernor Vinge has, to my mind, become a model of a great science fiction writer.

He's a mathematician, and after he started teaching mathematics at University of California San Diego, he became a computer scientist as well, and began teaching that as well. He started getting his stories published in the mid-1960s, when he was in college, though he was cooking up scientific ideas much earlier than that. From the first, with stories in *Analog*, he has a well-deserved reputation for being a hard SF writer, and in both his short fiction and his novels, you can see where that reputation comes from. But he has become more than that.

He is not as prolific as some writers, but it's safe to say that his work is worth the wait. Starting with *A Fire Upon the Deep* (1992) three novels in a row won the Hugo Award for Best Novel, something no other writer has done — ever! *Fire Upon the Deep* has been acknowledged as a classic of the genre, and it was his first Zones of Thought novel, followed by a prequel set thousands of years before, *A Deepness in the Sky* (1999), and then — on the other side of the genre, far from

YOU'LL SEE MORE THAN ONE REVIEWER NOTING THAT HE GENERATES MORE IDEAS IN A SINGLE NOVEL THAN MANY WRITERS PRODUCE IN THEIR ENTIRE CAREERS.

the Zones of Thought — Vernor won a third Hugo for his near-future novel *Rainbows End* (2006). He's won other Hugos for shorter works, including "Fast Times at Fairmont High" — five Hugos in all, so far. In 2011, Tor published his most recent Zones of Thought novel, *The Children of the Sky*, a direct sequel to *A Fire Upon the Deep*.

Between his first novel and his three Hugo Award novels he wrote several other novels, and a novella, "True Names," that remains a great, seminal story about cyberspace. It's tempting to discuss all the nifty stuff in these and other stories and novels he's written, but that would take pages and pages. Heck, I could go on for pages just talking about his unique and amazingly believable aliens. But the point of this piece is to convey a sense of what makes Vernor Vinge such a special Guest of Honor. So here goes: In his best work — I'm sure you all have your particular faves — he combines intriguing, unusual science fiction ideas with narratives that engage readers on several levels. How does he do it? There's the sense-of-wonder of his concepts — if you look at reviews of his books, you'll see more than one reviewer noting that he generates more ideas in a single novel than many writers produce in their entire careers. Then there are his plot lines, which are always exciting and suspenseful; and his characters — the characters have to carry the stories, or you'd just have cool ideas with clunky stories. But he has created memorable characters — both human and alien — and invested them with enough flaws, quirks and personality to make them feel extremely real — and most important, to make us care deeply about them — or really hate them, depending....

Some writers start their careers with a bang, reaching a certain level of achievement, and then produce good

solid work for several decades, but don't really surprise their readers as their careers progress. But Vernor Vinge has grown as a writer with each successive novel. As someone who has worked with him for many years, I have marveled at the evolution of his craft from book to book. From "True Names" (1981), the first of his books I edited, to *The Peace War* (1984) and then *Marooned in Realtime* (1986), there was a distinct learning curve. He and I have discussed the question of why his writing got so much better over those years, we agreed that part of it might have been due to the fact that he didn't write a lot of fiction for a few years after he finished his second novel, *The Witling* (1975). He was teaching a lot, and his wife, Joan D. Vinge, was getting her career off the ground. Each of them critiqued the other's work, and that, too, was probably helpful to him. When he wrote "True Names" he was fresh, his fictional instincts recharged after a bit of a rest.

Whatever the reasons, when I first read the section of *Marooned in Realtime* that deals with (SPOILER ALERT: story details dead ahead) Marta Korolev's diary, I'll never forget Vernor's reaction to what he had written. The diary was a heart-wrenching story-within-the-story of the novel, the first-person narrative of a woman who had been ambushed, in a way, left out in the wild, when everyone else alive on Earth at that time was safely ensconced in a stasis field. For decades, Marta was entirely on her own, with no technological aids, nobody to help her, left to fend for herself, and all the while she was aware that her plight was no accident — that someone had made sure that she would no longer be alive when the others emerged from stasis.

Vernor was unsure about this relatively long section of the book. He asked me to tell him whether I thought it worked, or whether it was too long, or

inappropriate to the larger story. After reading it, I was stunned, because I thought this section was nothing short of brilliant, and it proved to me that Vernor was becoming a better writer with every new work. This was a sensitive, finely nuanced bit of writing that never would have worked if he hadn't been able to capture the subtle nuances of Marta Korolev's character. And while before this he had been known for the cleverness of his ideas and for his exciting stories, he had not, up till then, been known for the depth of his characters. It's not as if he didn't do well by his characters before; but in this novel, he had definitely taken a big step up. That's no small thing, considering he had been writing for twenty years by then.

Every book he has written since then has been like that: Each time he reaches higher, and achieves something he hasn't done before. Readers are no longer surprised to read his work and discover his fertile imagination, well-tuned characterizations, tight-knit plots and terrific pacing. It is simply what we have all come to expect from Vernor Vinge's science fiction. And in a way, he is his own worst enemy, because each new novel is now judged against his previous novels — and that's tough competition for any writer. But as his editor, I see his process, and I read each new work he crafts — not once, but at least three times, as he completes successive drafts, sometimes more drafts than that. He is an extremely careful writer in his regard for the overall shape of each narrative; he wants each book to be as good as it can possibly be. He's not perfect — nobody is perfect. But he aims very high, and it shows. I've re-read each of his novels at least once after it was published, and it's extremely satisfying to see that they age well. He doesn't waste words; like the true professional that he is, he gets max value from all the elements in his work, from bits of dialogue and physical details of background, to nuances of character and events throughout the narrative, working to integrate every element into a tapestry that is rich with the life of the world and those who inhabit it, a seamless narrative that builds to an emotionally powerful and intensely exciting story that is much more than the sum of its parts.

I hope you will take my word for it when I say that not every writer can do this nearly so well. It takes great dedication, a lot of talent, time and energy to put everything together with such skill and care that what results can be read on all the levels I mention above,

**SO PLEASE BE
NICE TO HIM.
HE'S DOING
THE BEST HE
CAN, AS FAST
AS HE CAN.**

and at other levels that only the most careful reader will discover. After he won the Hugo for *A Deepness in the Sky*, our great publisher Tom Doherty asked me if I could somehow get Vernor to write faster. Simply put, we know that if a popular writer has a new book every year or two, it's much easier to increase his sales than it is if he has a new book every seven years. I completely agreed with Tom's notion but the fact is that you can't force someone to produce brilliance on a rigid schedule. I have done my best to encourage Vernor to write faster, and will continue to do so. But as Tom and I discussed at the time, given a choice between getting Vernor's books faster, or getting the best books he can do, we all agree that better is more important than faster. After all, he's not the only writer who isn't very fast, but he is the only writer who can produce the kind of books that have made us love what he does.

So please be nice to him. He's doing the best he can, as fast as he can. And he'll be happy to talk with anyone who wants to talk about science fiction, science, computers, the singularity, and other topics that engage his questing, agile intelligence. You might even get him to talk about fantasy. I know he likes Tolkien. Enjoy his presence here at Boskone. I promise it'll be fun for everyone!

— JAMES FRENKEL, SENIOR EDITOR, TOR BOOKS. © 2012

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BOSKONE 50
SOUVENIR
BOOKLET

VERNOR VINGE BIBLIOGRAPHY

A bibliography showing more complete publication data plus essays, etc. can be found at <http://www.isfdb.org/cgi-bin/title.cgi?1156816>

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"True Names"
"The Peddler's Apprentice"
[with Joan D. Vinge]
"The Ungoverned"
"Long Shot"

- Threats... and Other Promises*,
1988 Baen 0-671-69790-0
- "Apartness"
"Conquest by Default"
(occurs in the same milieu
as "Apartness")
"The Whirligig of Time"
"Gemstone"
"Just Peace"
[with William Rupp]
"Original Sin"
"The Blabber"
(occurs in the same milieu as
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by other people

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"The Accomplice"
"The Peddler's Apprentice"
[with Joan D. Vinge]
"The Ungoverned"
"Long Shot"
"Apartness"
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"The Science Fair"
"Gemstone"
"Just Peace"
[with William Rupp]
"Original Sin"
"The Blabber"
"Win A Nobel Prize!"
"The Barbarian Princess"
"Fast Times at Fairmont High"

LISA SNELLINGS

I fell in love with Lisa Snellings in New Orleans, about five minutes before I met her.

It was at World Fantasy Con in 1994, and I was walking through the art show. There was a sculpture of a Jack in a Box called *Don't Ask Jack*, and it was love at first sight. I remember the way the Jack grinned and extended his hand. There was something about it that seemed perfect — uncanny, disturbing, as if it held secrets.

One day I would write a short story all about that Jack in the Box.

Lisa Snellings turned up ten minutes later. She had the kind of smile that eats your heart. I told her I loved the Jack and asked if it was for sale. She told me it wasn't, and that she'd been doing sweet pieces until recently, when she'd decided to follow her impulses and make art that was more disturbing.

I told her she was on the right track as far as I was concerned, and walked away obsessed.

We met a few months later, in Atlanta, at World Horror Con. She had more pieces with her: a working merry-go-round of strange and monstrous creatures, and I bought one of the carousel beasts (and its rider). We argued over the price, I remember that much, as I viciously haggled with her to try and get the price up to what I felt she should be charging.

I walked away feeling proud of myself for having paid double what she was asking, and then she sent me an extra carnival creature, and won anyway.

This is because Lisa is much wiser than I am, I think. She gave me a *Don't Ask Jack* statue too. Not the original, though.

I love her mind, because the creatures come out of it. I love her fingers, because the creatures REALLY come out of those.

I do not remember quite how I started writing stories and poems to accompany her sculptures. I remember that I did it, though, for *FAN Magazine*, I think it was. I remember how much fun it was. Her sculptures always seem to me to be stories, frozen into time. I enjoyed trying to tease the stories back into the world.

We were friends by now, and have remained friends ever since. Sometimes really close, sometimes we fall off each other's radars and stop talking for months or



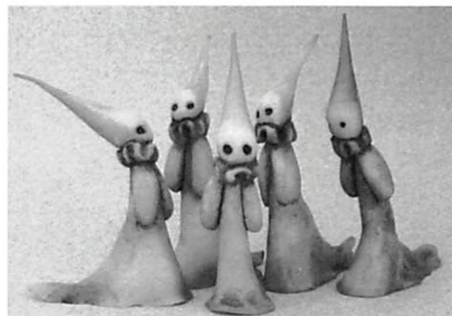
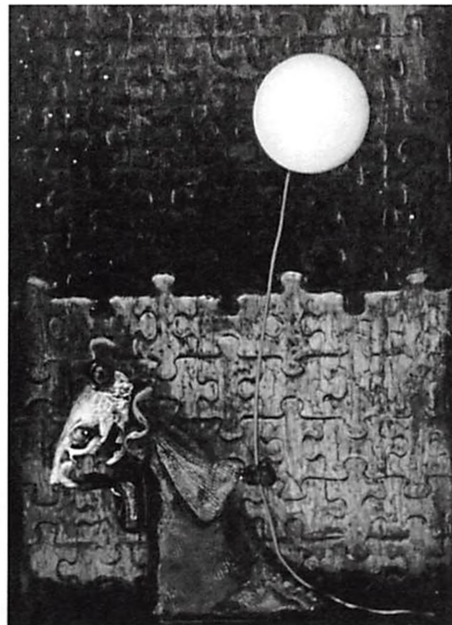
years: but there's a jester and a frog and a winged girl with a telescope in the nook on my stairwell, and they move, and Lisa's there when they do, just as she's there whenever I notice one of her poppets in my house. I think they move, when I am not watching them.

Her art is deeper than it looks. She's been balancing commerce and art for years now, and she always makes stuff that's haunting, delirious and odd, even when she's trying to be sweet and cuddly (those poppets are, quite frankly, the stuff of nightmares, which is probably why I like them so much. Even the half-eaten ones she once gave me).

Sooner or later, I have no doubt, Lisa and I will make some more art together. I have no idea what it will be. But I trust Lisa, and the art she makes, and I trust the stories.

— NEIL GAIMAN, © 2012;
ALL RIGHTS RESERVED TO NEIL GAIMAN

**THERE WAS
SOMETHING ABOUT
IT THAT SEEMED
PERFECT – UNCANNY,
DISTURBING, AS IF IT
HELD SECRETS.**



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AWARDS

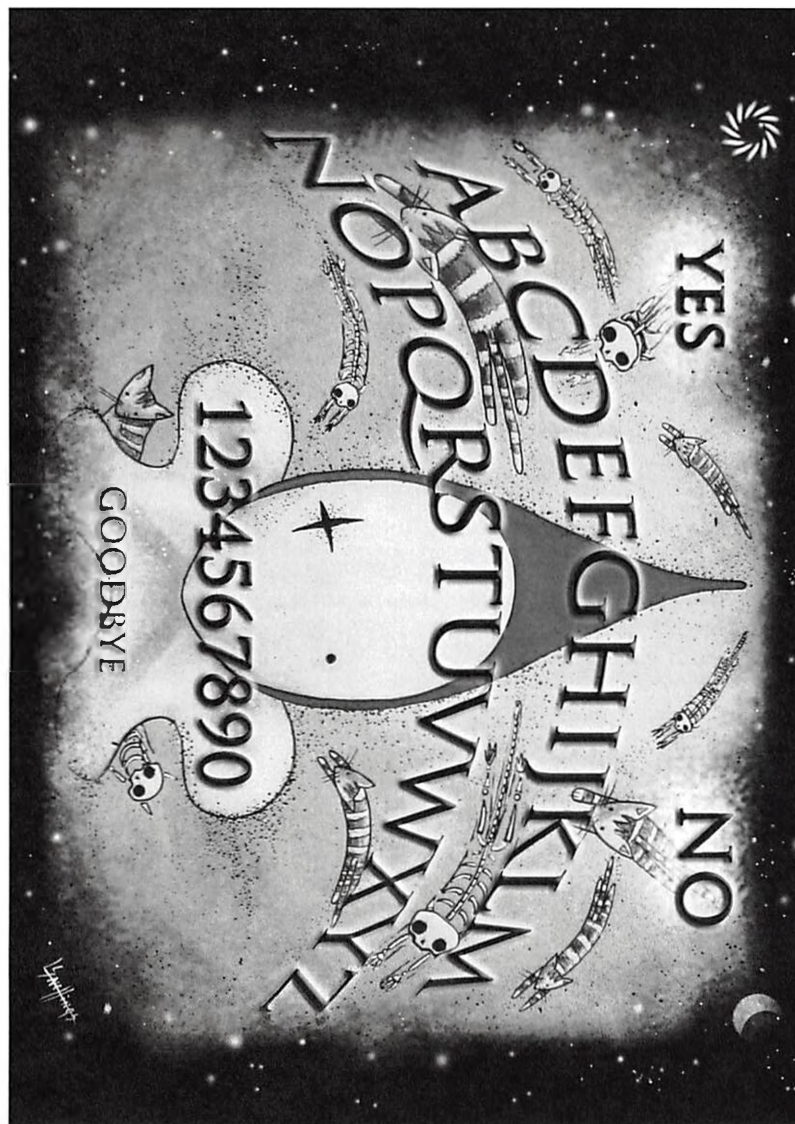
- Chesley Award in 1998
- Jack Gaughan in 1997
- a slew of art show awards

For more details about Lisa, see www.poppetplanet.com

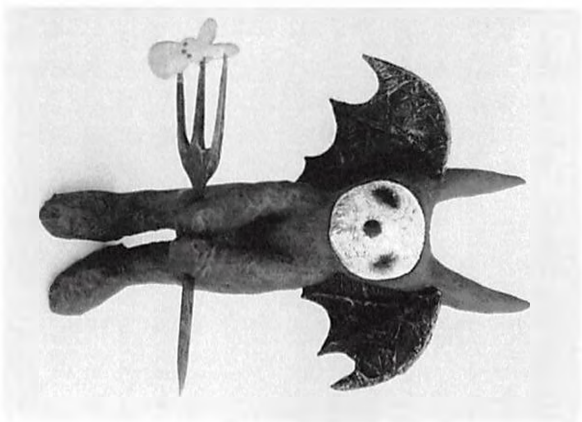
14

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all images © Lisa Snellings



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15

HEATHER DALE

KNOWS YOUR NAME

I'm unsecretly convinced that this is one of Heather's superpowers: the ability to remember seemingly everyone she's ever met. Her other superpower: her boundless and irrepressible joy. Several friends have asked, at their first Heather concert, how anyone can possibly be that genuinely and constantly delighted. I'm still waiting for Heather to share that secret with the rest of us, but I'm sure that it has something to do with how very much she loves what she's doing. Every so often, there is a perfect match of person to job, and Heather has found hers.

Heather's music is an exploration of myth and folklore. It's sometimes merry and sometimes dark, often within the same album. She draws from mythology from all over the world — Russian and Inuit, Celtic and Norse — but her special focus is on the grand myth-cycle of King Arthur. She has several albums and a book exploring the nooks and crannies of the Arthurian legends alone; if you've interest in anything Arthurian, you owe it to yourself to own the lot of them. Heather brings the stories to life in unexpected ways, with her usual consummate grace.

Heather's also one of my favorite examples of why people should attend live concerts. Of course, her music is the highlight of every show — but she interposes the stories of each song between them. It's not just Heather Dale's Greatest Hits — it's a series of glimpses into the process and research of a wonderfully curious mind.

No appreciation of Heather Dale is truly complete without the mention of her partner, Ben Deschamps.

Now I have mentioned Ben Deschamps.

In all seriousness, Heather and Ben have a marvelous symbiotic relationship and play off each other beautifully. Their musical partnership has led to three Pegasus Awards and an Aurora nomination thus far; I expect more. Ben's contributions go far beyond the deeply unnatural sounds he makes during "Sedna."

The revolving cast of the Heather Dale Band includes many accomplished musicians such as S.J. Tucker, Betsy Tinney, Jason Sonier, and John Stadlander. I suspect that Heather's ability to attract wonderful musicians is yet another of her superpowers.



photos by VelvetMae.com, copyright Amphis Music, 2011

Also, I've seen her sing in five languages at a single concert (she uses three in "The Huron Carol" alone), and I've lost count of the number of instruments she plays. She has made a deal with *someone*. I am watching you, Heather Dale.

— SHIRA LIPKIN, © 2012

“ We have 16 albums to draw from, and we don't know what songs we'll be sharing yet at Boskone. But free music samples are on the front page of www.HeatherDale.com.

Everyone is welcome to download our free live album called "Perpetual Gift", available at www.HeatherDale.com/perpetual-gift.

Ben & I thoroughly enjoyed our first-ever Boskone in 2012, and can't wait to be part of Boskone 50!"

— HEATHER DALE

AWARDS

PEGASUS AWARDS

- 2011: Best Tribute, "As I Am"
- 2010: Best Writer/Composer
- 2009: Best Performer (Heather Dale/Ben Deschamps)

PEGASUS NOMINATIONS

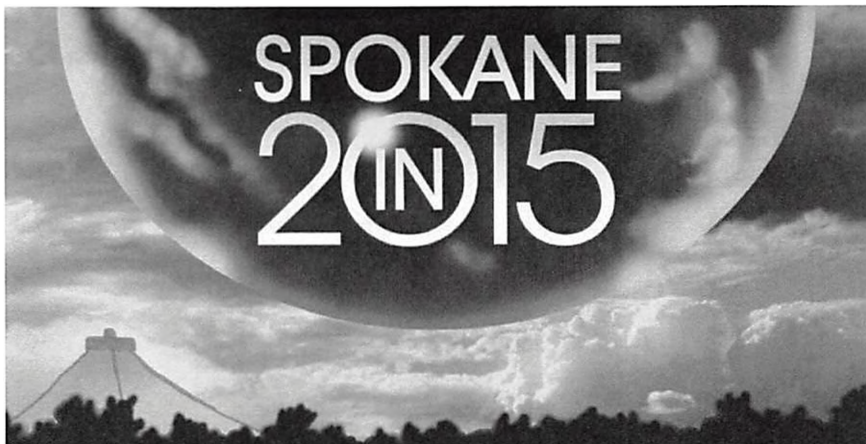
- 2011: Best Song, "Joan" (with Ben Deschamps)
- 2008: Best Performer
- 2005: Best Performer
- 2005: Best Writer/Composer

DISCOGRAPHY

- *Perpetual Gift* (2012) Free sample album! Tell your friends!
- *Fairytale* (2011)
- *Heather Dale: Live in Connecticut* (2011)
- *Avalon* (2010)
- *The Green Knight* (2009)
- *Heather Dale: Live in Köln* (2008)
- *Heather Dale: Live in Montreal* (2008)
- *The Gabriel Hounds* (2008)
- *The Legends of Arthur* (story/songbook) (2006)
- *The Hidden Path: Live & Rarities* (2006)
- *The Road to Santiago* (2005)
- *May Queen* (2003)
- *This Endris Night* (2002)
- *Call The Names* (2001)
- *The Trial of Lancelot* (2000)
- *Dances by the Marian Ensemble* (1998)
- *Bow To The Crown* (1998)
- *Light of the North* (1996)

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a bid for the
73rd World Science Fiction Convention
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**Drop by our
fan table!**

JOHN HERTZ

ECLECTIC FAN

I first met John Hertz through Regency dancing as did many of us on the East coast. With my image of him as a well-tailored Regency gentleman, I almost did not recognize him when I encountered him in his more usual fan garb, wearing a propeller beanie. He was in the exhibits area of a worldcon setting up the Fan Lounge with fanzines for people to read. I have since encountered him in his beanie leading a docent tour of an art show, participating on panels, handing out hall costume ribbons, and setting up the Rotsler Award exhibit. I figured out that this sartorial variation is John's expression of appropriate dress, the same principle that leads him to wear white tie to Hugo Ceremonies.

It took me a few years of chance meetings at worldcons to realize that John is first a fanzine fan and a voracious and eclectic reader. So let's put these activities into their proper perspective:

Reading "the Stuff": Voracious and eclectic pretty much sums it up. It was John's knowledgeable interest in SF literature that caused Jack Harness to introduce John to LASFS when John first came to LA in 1969. It was John's appreciation of the influences of earlier works in the field that led him to begin his practice of facilitating book discussions at most of the cons he goes to. Typically he will pick three and ask people to read (re-read) them beforehand. At this Boskone he is facilitating discussions of: *Galactic Patrol* by E. E. Smith, *Moonraker* by Ian Fleming and *The Man in the High Castle* by Philip K. Dick.

Fanzines: Jack Harness also introduced him to fanzines and John became quickly aware of a range of publications and personalities in the field. John writes for several of them now, notably *File 770* with his reports of Loscons, Westercons, and Worldcons. His articles and essays about classic works of SF appear in various fanzines, including *Mimosa*, *The Drink Tank*, *Science Fiction Commentary*, and *Trap Door*, and lately in *Chunga* and *Banana Wings*.

John's apazine, *Vanamonde*, appears weekly in APA-L and has done so since 1993. Issue #1000 came out around August, 2012. *Vanamonde* is a single sheet,



photograph by Rich Lynch with thanks to Mike Glyer for making the connection!

VORACIOUS AND ECLECTIC PRETTY MUCH SUMS IT UP.

JOHN IS INTERESTED IN EVERYTHING AND PROBABLY HAS OPINIONS ABOUT IT.

two-page zine, including usually a piece of nice fan art, mailing comments and reflections on cons, food, books, or any other topic that might have come up. Besides APA-L, John sends it to about 300 people.

This has led to John being nominated for the Hugo as Best Fan Writer in 2006, 2007, and 2009.

Masquerades: One of John's chief topics for the newszines is SF con Masquerades. Though not himself either a costumer or a performer, John's perceptive appreciation of the art form has established him as a member of costume fandom and he is often asked to participate as an emcee or a judge.

Art Shows: John's informed and perceptive appreciation of SF art has made his re-instatement of Art Show docent tours successful. He recruits others to do them as well, but his own are the model.

The Rotsler Award: From fanzines, John has come to an appreciation of fan art. It may illustrate, but is usually "just a fillo" — decorative space filler, filler illustration, filler illo, fillo — and like any kind of art can be either good or bad. Recognizing that this art form can achieve significant impact in a whimsical line drawing when produced by Bill Rotsler (or Arthur Thomson a.k.a. ATom, or Alexis Gilliland, or...) SCIFI (Southern California Institute for Fannish Interests, a worldcon running body in Los Angeles) in 1998 instituted the annual Rotsler Award for "long-time wonder-working with graphic art in amateur publications of the science

fiction community." Since its inception, John has been one of the judges about half the time. His desire for the rest of us to know and appreciate this art form leads him to setting up an exhibit of art of the winners of the award at worldcons and some other cons.

TAFF (Trans Atlantis Fan Fund) & DUFF (Down Under Fan Fund): John has supported these funds to send fans to cons across the oceans for a long time. One of his projects in their support is to produce fanzine collections of his fan writing and offer them for contributions to the funds. So far he has produced: *West of the Moon* (2002), *Dancing and Joking* (2005) and *On My Sleeve* (2009). He is working on a fourth which might be out in time for this Boskone. In 2010 he was the DUFF delegate to Aussiecon 4 and the one-time fund HANA (Hertz Across to Nippon Alliance) sent John to Japan in 2007.

Regency Dancing: early in Regency fandom, a Regency fan learned that John taught Macedonian folk dancing — which he still does — and recruited him to teach Regency dancing believing that teaching dancing is teaching dancing. Not every teacher could have made such a leap — especially starting from no experience of Regency dance, but John is also a scholar of dance and found references and figured out what could be taught to fans. Then he did it with the result that now there are those who say: "It is not a Worldcon without a Regency dance." There are others who also do this, but it started with John Hertz and the Friends of the English Regency almost 40 years ago.

Eclectic: John is interested in everything and probably has opinions about it. John has many enthusiasms and organizes people and does things about those enthusiasms. He is also very glad to tell you all about them and help you to feel some of his own enthusiasm. While he usually has the facts of the matter at his command and will share his opinions, he does not insist that you agree with him. He has turned disagreements from arguments mostly generating heat into discussions mostly generating light.

After this long tally of what John has done and continues to do and what John has started and organized, it should be no surprise that John was given the Big Heart Award in 2003. The Big Heart Award has been described as the highest service award in science fiction fandom and is given for "good work and great spirit long contributed."

— SUFORD LEWIS. © 2012

JORDIN T. KARE

Jordin Kare is an astrophysicist / laser engineer / Star Warrior / rocket scientist / inventor / cybernetic necromancer / filker / punster and occasional fictional character.

He was born in Ithaca, New York, and attended Cornell at age 5 — Cornell Nursery School, but Cornell. He graduated (considerably later) from MIT with degrees in electrical engineering and physics, and in his spare time, became an active fan and filker, starting his convention-going at Boskone XIII in 1975.

He headed to California for grad school in 1978, and received a Ph.D. in astrophysics from U.C. Berkeley in 1984. He worked in the Astrophysics group at Lawrence Berkeley Laboratory, where Luis Alvarez would wander in to chat about dinosaur-killing asteroids, and George Smoot (no, not the bridge Smoot) was discovering ripples in the cosmic background radiation. Good times. (One of the other grad students in the group was some guy named Perlmutter, who stuck around Berkeley after graduation to keep researching supernovae; he won the 2011 Nobel Prize in physics.)

In his spare time from graduate work (!) he decided to revolutionize filking, and published *The Westerfilk Collection*, the first professionally-printed filk hymnal, in 1980. He founded the first filk music publisher, Off Centaur Publications, in 1981.

From 1985 to 1996 Jordin was a mad scientist at Lawrence Livermore National Laboratory, where he worked on big lasers and little spacecraft. That was the Reagan SDI era, and LLNL was designing huge lasers to shoot down ballistic missiles; challenged to find something else to do with that technology, he started working on ways to use lasers to power rockets and launch payloads into orbit, a field he's still active in today. He was (briefly) the Mission Planner for the Clementine lunar mapping mission, and led an effort to design *Mockingbird*, a reusable single-stage launch vehicle small enough to fit in the back of a pickup truck. (*Mockingbird* was inspired by an earlier proposal from another fan and filker, Mitchell Burnside Clapp, for a tiny launcher called DIHYAN — short for Do I Have Your Attention Now?)

In 1991, Jordin married another fan, Mary Kay Jackson. The wedding was moved at the last minute



photographs © Jordin Kare

from Oakland to San Francisco, which was fortunate, as it took place on the same day as the Great Oakland Hills Fire. (Not their fault.) He also managed to publish a filk CD, *Parody Violation*, a week before his wedding.

In 1997, with the end of the Cold War, he left LLNL and became a freelance rocket scientist. He spent a

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IN HIS SPARE SPARE TIME (!) HE READS SCIENCE FICTION, COLLECTS ANTIQUE CALCULATORS AND OBSOLETE ELECTRONICS, AND CONTINUES TO WRITE AND PERFORM FILK.

decade designing satellite systems, some of which he can actually talk about. He won two NASA Institute for Advanced Concepts fellowships, one of them to design SailBeam an interstellar propulsion system based on handkerchief-sized diamond sails, accelerated by lasers, which would go from 0 to 10% of light speed in roughly 3 seconds. He moved to Seattle in 2003 to work on a major Boeing satellite program, which was then promptly cancelled. (Not his fault, really!)

Since 2007, he's been a senior inventor and "program manager" (a generic title that covers a multitude of sins) at Intellectual Ventures (www.intven.com), a one-of-a-kind company started by Nathan Myhrvold (another ex-astronomer, but one who went into computers instead of aerospace). While much of IV's business involves buying and licensing existing patents, Jordin's group creates and patents new inventions. As a result, he's an inventor or co-inventor on over 80 issued patents and over 400 published patent applications.

He also helped set up IV Laboratories (which let him indulge his penchant for buying exotic technology at industrial auctions quite spectacularly) and started several IV Labs projects. The most notorious of these involved applying Star Wars technology to the fight against malaria by building a laser "fence" that can

detect, target, and selectively kills mosquito, which was featured in a front-page article in the *Wall Street Journal*.

In his spare time from IV, Jordin is chief scientist for LaserMotive (www.lasermotive.com), a company he co-founded in 2007 to develop commercial laser power beaming. In 2009, Team LaserMotive won a \$900,000 Centennial Challenge prize from NASA by building a laser-powered robotic climber that climbed a 1 kilometer cable hanging from a helicopter in 4 minutes. More recently, LaserMotive (summer 2012) teamed up with the Lockheed Martin Skunk Works to deliver power to a Stalker UAV (drone) in flight.

In his spare spare time (!) he reads science fiction, collects antique calculators and obsolete electronics, and continues to write and perform filk. He's a member of the Filk Hall of Fame and a Pegasus award winner, and one of his songs is quoted in Buzz Aldrin's autobiography.

Jordin is also the Chief Astrophysicist of the Royal Manticoran Astrophysical Investigation Agency, and a former regular at Callahan's Bar; these and several other appearances in fictional universes are, he claims, a side effect of having Ferdinand Feghoot as a Ph.D. advisor.

Jordin and Mary Kay live in a 105-year-old house in Seattle with three extremely athletic Savannah cats and a "Danger — Class IV laser" sign on the utility-room door.

— JORDIN T. KARE, © 2012

HAL CLEMENT SCIENCE SPEAKER

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 Jordin Kare.

HAL CLEMENT SCIENCE SPEAKERS

2004	John Cramer	2008	(none)	2012	Bruce Schneier
2005	Alastair Reynolds	2009	Geoffrey A. Landis	2013	Jordin Kare
2006	William K. Hartmann	2010	Vernor Vinge		
2007	Richard Binzel	2011	Joan Slonczewski		

JERRY POURNELLE

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. This year our guest is Dr. Jerry E. Pournelle. Jerry Pournelle is a contributor to the NESFA Press book *The Mathematics of Magic: The Enchanter Stories of de Camp and Pratt* and to the forthcoming fifth volume of *The Short Fiction of Poul Anderson*. He is a prominent science fiction writer, a science writer, and a proponent of space exploration and travel.

In the non-fiction area he may be best known for his "Chaos Manor" magazine columns on the computer field (in *Byte* magazine 1982 to 2006) and thereafter in his weblog. He has also written a number of books and manuals on using computers and software.

He has written a considerable body of SF both solo and in collaboration with Larry Niven, Roland Green, Michael Flynn, and Steven Barnes. Some of his earlier works were published under the pseudonym of Wade Curtis.

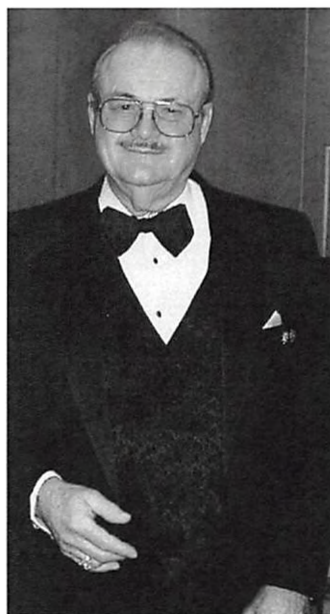
Jerry's also a long-time science fiction fan, active in the Los Angeles Science Fantasy Society (LASFS).

He has described himself as being "somewhere to the right of Genghis Khan." However, as part of his doctoral thesis, he developed a two-dimensional chart — the Pournelle Chart — to identify political beliefs. He also articulated the following law:

Pournelle's Iron Law of Bureaucracy: in any bureaucratic organization there will be two kinds of people — those who work to further the actual goals of the organization, and those who work for the organization itself. In all cases, the second type of person will always gain control of the organization, and will always write the rules under which the organization functions.

AWARDS INCLUDE

Bronze Medal, American Security Council, 1964
 John W. Campbell Award for Best New Writer, 1973
 Prometheus Award, 1992 for *Fallen Angels*
 Seiun Award, 1998 for Best Foreign Novel *Fallen Angels* (Japan)
 Heinlein Society Award (with Larry Niven), 2005



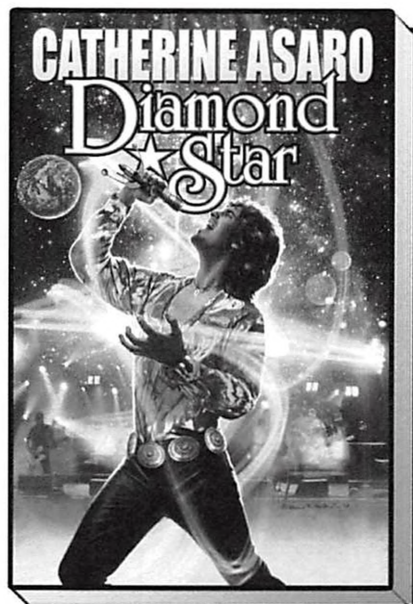
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**JERRY'S ALSO
 A LONG-TIME
 SCIENCE FICTION
 FAN, ACTIVE IN
 THE LOS ANGELES
 SCIENCE FANTASY
 SOCIETY (LASFS).**

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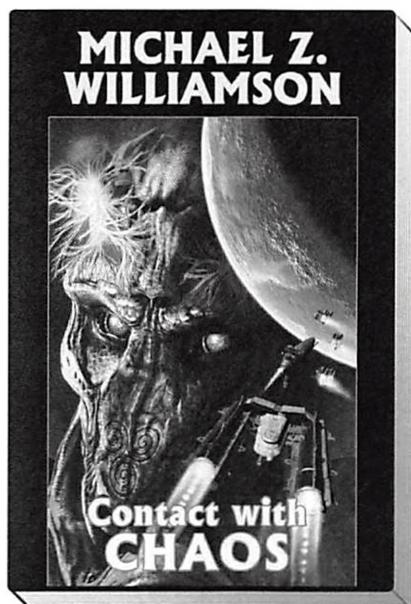
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"[T]houghtful, engaging characters and an intriguing vision of the future."
—*Publishers Weekly*

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Del Arden has "rock star" written all over him. Voice of a god. Cutting-edge taste and genetically-engineered poise. But: he's the brother of the Emperor and Heir to the Ruby Throne—and there's an unrelenting galaxy out there trying to either kill him or bow down to him as ruler!

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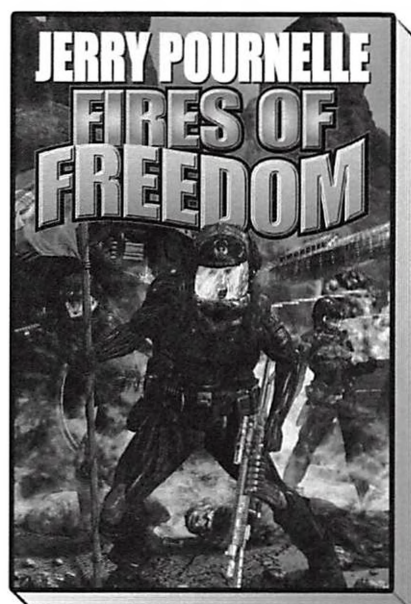
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—*Booklist* on multiple best-seller and SF legend Jerry Pournelle.

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Birth of Fire and *King David's Spaceship*, two essential novels of freedom and political self-determination, together for the first time from perennial best-seller and SF peer of the realm, Jerry Pournelle!

**JULY
2009**



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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, NESFA's annual convention.

Usually, the award has been presented to individuals, but at three instances in the past, it has gone to couples — Joe & Gay Haldeman, Patrick & Teresa Nielsen Hayden, and Sharon Lee & Steve Miller.

PAST WINNERS

1966	Frederik Pohl	1982	Poul Anderson †	1998	James White †
1967	Isaac Asimov †	1983	Andre Norton †	1999	Bob Eggleton
1968	John W. Campbell †	1984	Robert Silverberg	2000	Bruce Coville
1969	Hal Clement †	1985	Jack Williamson †	2001	Ellen Asher
1970	Judy-Lynn Benjamin del Rey †	1986	Wilson (Bob) Tucker †	2002	Dave Langford
1971	No Award Given	1987	Vincent Di Fate	2003	Patrick & Teresa Nielsen Hayden
1972	Lester del Rey †	1988	C. J. Cherryh	2004	George R.R. Martin
1973	Larry Niven	1989	Gene Wolfe	2005	Tamora Pierce
1974	Ben Bova	1990	Jane Yolen	2006	David G. Hartwell
1975	Gordon R. Dickson †	1991	David Cherry	2007	Beth Meacham
1976	Anne McCaffrey †	1992	Orson Scott Card	2008	Charles Stross
1977	Jack Gaughan †	1993	Tom Doherty	2009	Sir Terry Pratchett
1978	Spider Robinson	1994	Esther M. Friesner	2010	Omar Rayyan
1979	David Gerrold	1995	Mike Resnick	2011	Lois McMaster Bujold
1980	Jack L. Chalker †	1996	Joe & Gay Haldeman	2012	Sharon Lee & Steve Miller
1981	Frank Kelly Freas †	1997	Hal Clement †		

† — deceased



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

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 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
1987	Val Lakey Lindahn
1988	Bob Eggleton
1989	Dell Harris
1990	Keith Parkinson
1991	Richard Hescocx
1992	Jody Lee

1993	Nicholas Jainschigg
1994	Dorian Vallejo
1995	Bruce Jensen
1996	Charles J. Lang
1997	Lisa Snellings-Clark
1998	Donato Giancola
1999	Brom

2000	Stephen Daniele
2001	Mark Zug
2002	Terese Nielsen
2003	Martina Pilcerova
2004	Justin Sweet
2005	Adam Rex
2006	Scott M. Fischer

2007	Dan Dos Santos
2008	Shelly Wan
2009	Eric Fortune
2010	Tyler Jacobson
2011	<i>No Award Given</i>
2012	<i>No Award Given</i>



HOUSE DODO

❖ CAPCLAVE IS COMING ❖

Author Guest of Honor

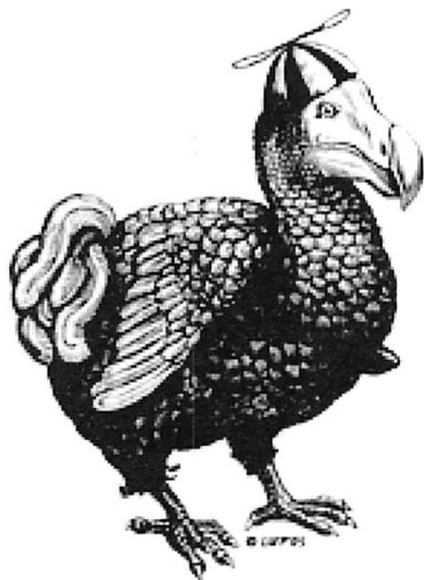
George R. R. Martin

Editor Guest of Honor

Sharyn November

Artist Guest of Honor

Steve Stiles



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11 – 13 October 2013

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\$70 at the door

\$30 for active military personnel and students

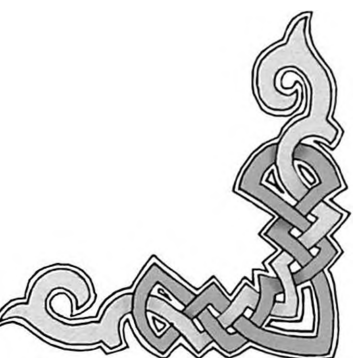

(Please visit Capclave.org for details)

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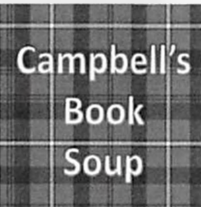
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Sign of the Unicorn Jewelry

Dear Boskone Attendees:

Very regretfully I will not be at Boskone this year. I'm taking an artist's sabbatical to work on a new photography project. I've been coming to Boskone since 1976 (it was my first convention) and this is the first one I've missed. I will, of course, be delighted to be back next year.

I will be back at conventions again starting in late May. I'll be at Wiscon, Westercon and Worldcon later this year. If you need to reach me for commissions, repairs etc, I can be reached at ltedison@candydarling.com or my jeweler's diary at laurieopal@livejournal.com.

Have a wonderful convention. I'll see you next year.

Best,

Laurie Toby Edison

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Tanya Huff
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Phoenix in 2014 NASFiC Bid Pre-Support Levels

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** - Should Phoenix win the 2014 NASFiC Bid vote in 2013*

**Visit our website at www.phoenixin2014.org
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Phoenix in 2014 Contact Information

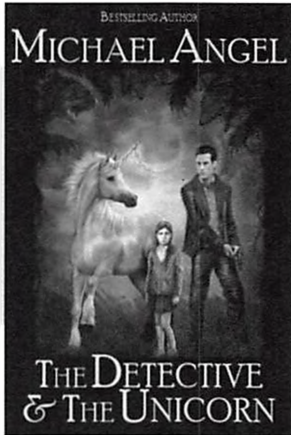
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Artwork by Sarah Clemens -- magnusandloki.com*

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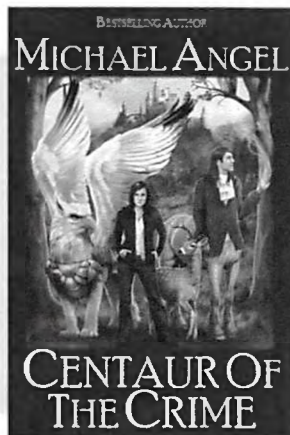
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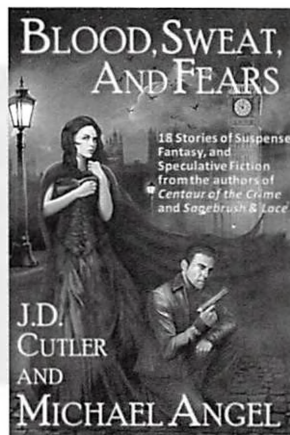
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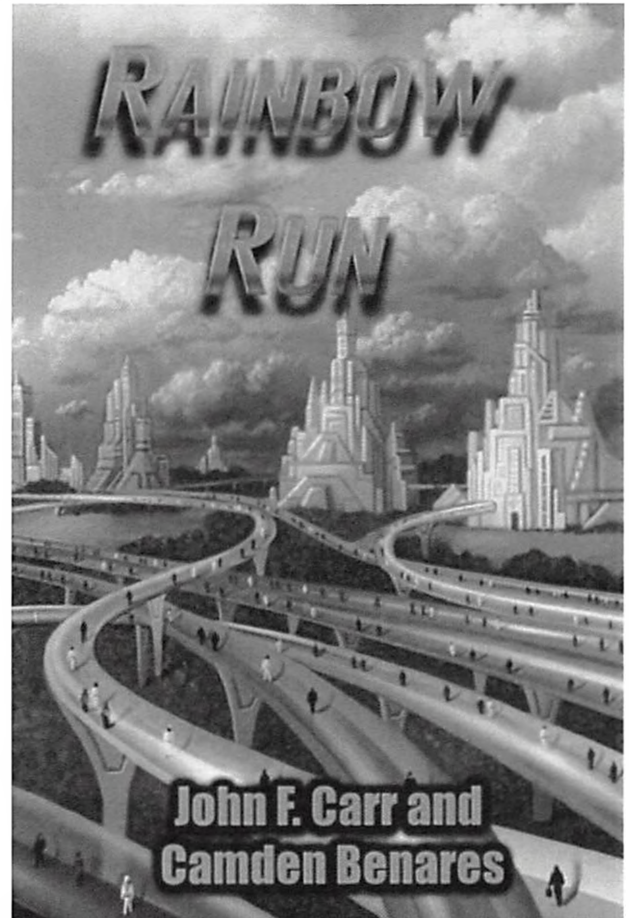
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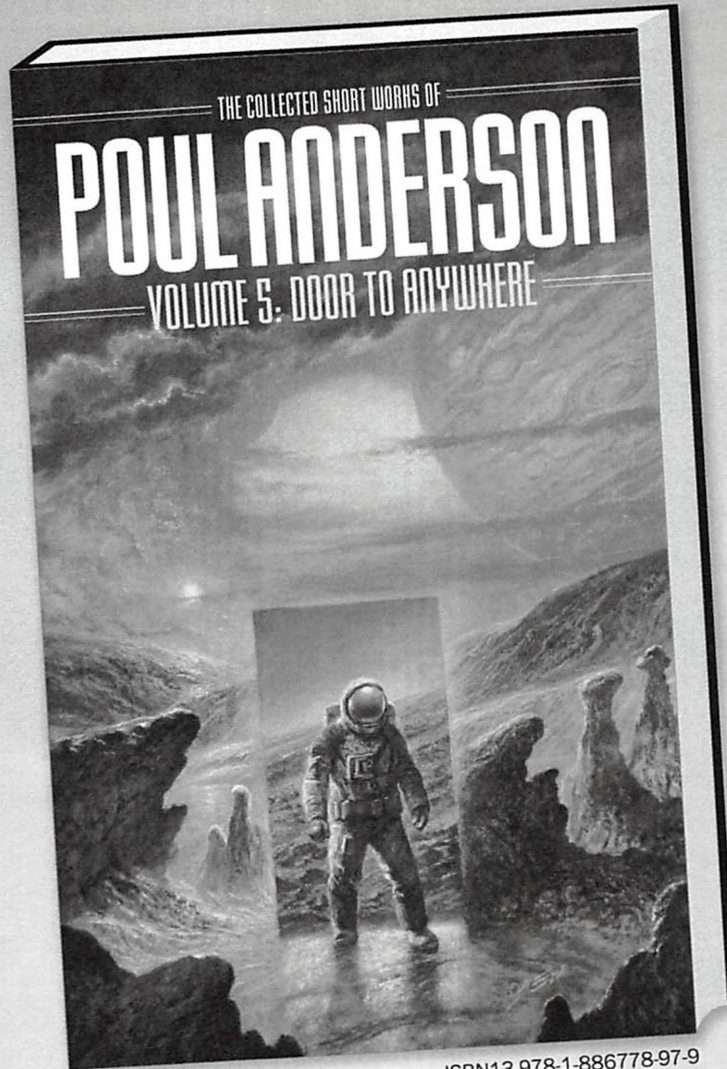
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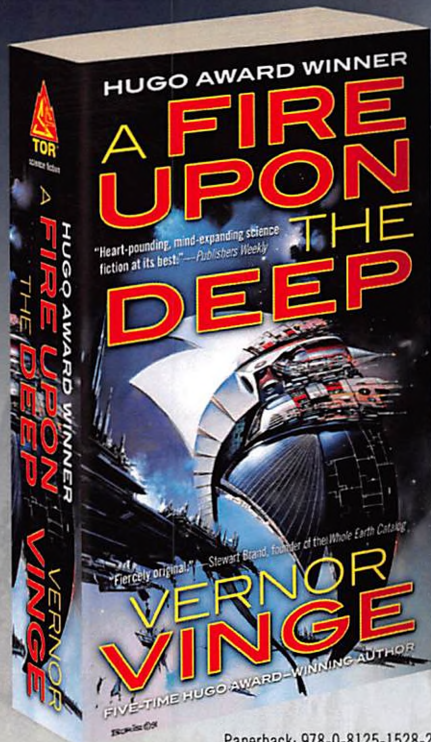
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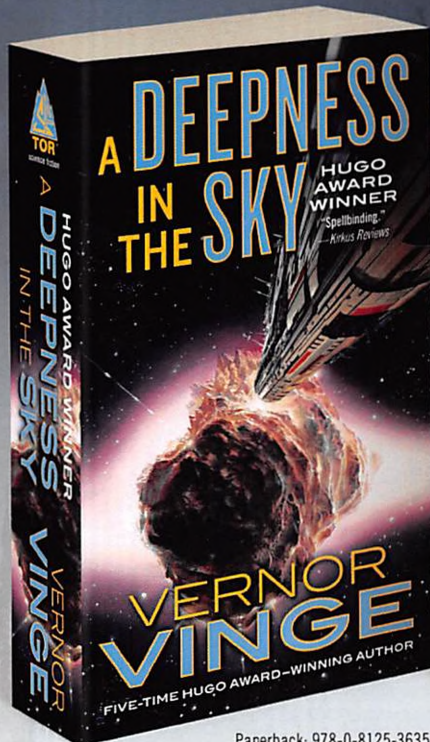
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