

ARISIA 2009





ARISIA 2009

Theme:

The Fabric of Science Fiction

Huh? Turns out the chairman this year is a costumer and she picked a select group of Guests of Honor, sometimes unknowingly, who represent the theme she had already selected. Walter Hunt and his wife Lisa are members of the local International Costumers' Guild (ICG) Guild, the Northern Lights Costumers' Guild (see them and join them at their meeting at the convention here on Sunday), Dave Seeley's mother shares the chairman's love of quilting and Dave helps preserve the trust by spinning wonderful artwork to accompany Walter's and other authors written fabric, and Ricky and Karen Dick are not just wonderful people with loads of costumes to show (see some in their exhibit at the Art Show on the 16th floor), but also host a horror TV show in their hometown area (near Pittsburgh)

Writer Guest of Honor:
Walter H. Hunt



Artist Guest of Honor:
Dave Seeley



Fan Guests of Honor:
Ricky & Karen Dick



Covers:

Front: Dragon Spine

Inside Front: Tom's House

Back: Drive Communications

Inside Back: Wheatfield Illusion

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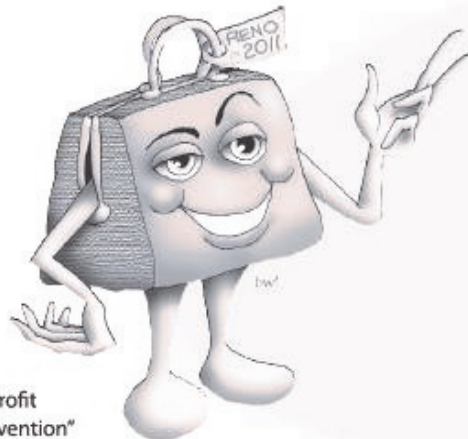
August 17 – 21, 2011

Reno Convention Fandom, Inc. (RCFI)

PO Box 13278

Portland OR 97213-0278 USA

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Chair's Message:

Welcome to Arisia 2009. This is the 20th Arisia, and the third held at the Hyatt Regency Cambridge. Our convention – yours and mine – follows a great tradition of general and fan-run Science Fiction and Fantasy conventions which started way back at the beginning of the last century – we think. We would need time travel to verify this!

It's been my great privilege to set the tone and select the Guests for this Arisia. This is a serious responsibility and I hope to have served you well. The staff for this convention has been working for about a year to build the convention that I would most like to attend. I hope that if I've done my job right I will get to see much of the convention and meet many of you. Let anyone with a Staff ribbon or a Division Head ribbon, or even me, know if you are having a good time and learning something.

This year we are focusing on learning and participation. There will be many workshops to enjoy and learn from, events where you get to join in, gaming that you can try, LARPs for you to play in, and

the best of all our friends to see and appreciate in our Art Show and along Dealer's Row. We're trying out "Prose on the Balcony" on the third floor where you can interact with artists, graphic artists, and have autographs signed by some of your favorites, in the Crow's Nest on the third floor. Stop by to see who is there from time to time. We're also including dancing from some of our favorite eras, and sing-a-longs for all ages. We've put special attention to helping our teenagers easily find something of interest in the new Teen Track in Programming. And, to highlight our theme of "The Fabric of Science Fiction" we have an expanded Costuming Track as well. There should be something to do for everyone. If not, please let us know so that we can address your concerns for next year.

So, go forth and have a blast. We're here to have fun and to make a convention whose warp and woof you will not forget!

Jill Eastlake,
Chair, Arisia 2009

President's Message:

Welcome to Arisia 2009!

It is not often in life that one is granted the privilege of welcoming such a large gathering of wonderful people two years in a row. Last year I was honored beyond words to serve as your Convention Chairwoman. This year I greet you as President of the Arisia Corporation.

In the years since my first Arisia I have learned that Arisia is not just a convention, not just programming or events, Arisia is a community. We share each other's triumphs and our failures. We come together to make our creation come alive, and every person, from attendee to corporate officer, gives something of themselves to make Arisia, Arisia.

This community is one of change. We do not only embrace change, we seek it out in dark alleys and ask that question, "What if?" I have felt privileged to be a part of this community, and this year to be the one putting the puz-

zle together. Arisia would not be possible without the incalculable hours that our volunteers put in every year. Before Arisia 2008 was over, Arisia 2009 was already in the works. The same for Arisia 2010 and 2011. The dedication and sacrifice of our volunteers is indeed a humbling thing.

The often overlooked aspect of the Arisia convention is the role played by the Arisia corporation. By joining the corporation you gain a voice, a vote, and the chance to help shape the convention to come. Please join us for our January Corporate meeting on Sunday at 5pm in Pre-function A. The corporation welcomes all. We grow as an organization, and a convention, through every new voice that joins us.

Thank you. I look forward to serving all of you for many years to come.

September L. Isdell
Arisia Corporate President

Arisia 2009 Convention Committee

Chairman: Jill Eastlake

Assistant Chairman: Rick Kovalcik

Administration: Pat Vandenberg

Guest of Honor Liaison: Pat Vandenberg

Staff: Carol Salemi, Elka Tovah Davidoff, and Samantha Dings

Meeting Facilitator: Buzz Harris

Special Project: Elka Tovah Davidoff

Timeline : Conor Walsh

Treasurer: Cris Shuldiner

Staff: Kathleen Morrison, Buzz Harris

Events Division: Glenn

MacWilliams

Assistant Div Head: David D'Antonio and Mary Dumas

Adm Asst: M. E. Perreira

Blood Drive: John Hodges

Naughty Nurses Coordinator: Adria Alumbaugh

Cosplay Costume Prom: Paul Aldred

Gaming James Pinkerton

Goth Vampire Twilight Party: Drew Van-Zandt

LARPs Conor Walsh and James Pinkerton

Live Performances:

Rocky Horror: Christina Hodge

Buffy: Art Laurie

Dr. Horrible: Eric Carter

Kid's Sing-along: Jen Flis

Radio Players: B.K. DeLong, Neil Marsh, Becki

Harrington-Davis

Higgins Armory: Mark Millman

Live Steel: Steven Hirsch

Knight Game: Steven Hirsch

Masquerade: Richard A. Hill

Assistant Masquerade Director: Sharon Sbarsky

MC: Marty Gear

Judges:

Presentation: Ricky Dick, Walter H. Hunt, Rae

Bradbury

Workmanship: Karen Dick

Stage Manager: Joel Lord

Adult Masquerade Green Room: Stacey Mandell

House Manager: Kat Hannon

Kamikaze Kids: Persis Thorndike

Ninja Lead: Ann Catelli

Official Photography: Sandy Middlebrooks

Automation: John Francini

Hall Costume Awards: Northern Lights Costumers Guild (NOEL) represented by Cat Jackson -Mead

Participation:

Circus Time: Lindsay Barbieri, Corvus Woolf

Mt. Arisia: Jude Shabry

Shoalin Stretch: Bill "Crash" Yerazunis

Projected Media:

Anime: Mary Dumas

Films : Scott "Kludge" Dorsey

Staff: Hugh Colston, Melissa McDowell, Scott Norwood

Japanese translations: Etsuko Foster

Silent Movie Organist: Gary McGrath

Video : Lance Oszko

Saturnalia: Circus Dance

Extravagonza Lindsay Barbieri, Corvus Woolf, Jacob Lefton

Steampunk Historical Dance: Barbara Pugliese

Technical Director: J.Michael Spencer

Assistant Tech Directors: Matt Barr and Abby Noyce

Lighting Designer: Al "Hobbit" Walker

Sound Designer: Dan Noe

Video Director: Megan Gentry

Video Staff: Peter Prendergast and Pam Larson

Fixed Functions Division:

Benjamin Levy

Assistant Div Head: September Isdell

Art Show: Nicholas "Phi" Shectman

Crew: Ted Atwood, Judy Bemis, Gay Ellen Dennett, Ira Donewitz, Paula Lieberman, Rex Powell, Harvey Rubinovitz, Andrea Senchy, Amy West
Check-In/Check-Out: Bonnie Atwood

Security: Walter Kahn

Set-up/Tear-down: Rob Allison, Aaron Ball, Ellen Blackburn, BDan Fairchild, Lenny Foner, Tamara

Gurevitz, Megan Lewis, The Marvelous MERV

Student Art Contest: Skip Morris

Assistant: Joni Dashoff

Mailer: Carol Ann London

Dealers Liaison: Amy Chused

Assistant Dealer Liaison: Ed Trachtenberg

Food: Tamar Amidon

Con Suite: Rachel Olson

Staff: Bridget Griffin-Bales

Green Room: Rose Fox and Josh Jasper

Staff: Erin Sweeney, Bonnie Aumann, and Peter Gravelle

Staff Den: Mali Ferguson

Staff Den Cook: Tamar Amidon

Staff: Alison Feldhusan

Bulk Purchasing: Tamar Amidon

Hotel:

Triumvirate: Rachel Silber, September Isdell, & Steve Huff

At-Con Hotel Liaisons: Dennis McCunney, Joel Herda, Elaine Brennan

Innkeeper : Emily Coombs

Party Czarina: September Isdell

Buses: Steve Huff

Parking: Steve Huff

Pros(e) in the Balcony: Kelly J. Cooper

Staff Website: Benjamin Levy and Lisa "Jasra" Holsberg

Marketing and Publications

Division: Jerome Connor and Skip

Morris

Marketing: Jerome Connor

Ad Sales: Helen Francini

Badge Design: Dave Seeley

Flyer Design: Stacey Mandell

Flyer Production & Distribution:

Graphics & Design: Stacy Mandell

Online-Presence: Paul Fest

Promotional Parties: Jerome Connor

Speaker-to-Artists: Skip Morris

Sales Shirt Design: Dave Seeley

Volunteer Shirt Design: Mouse

Web Arisia TV: Jim Belfiore

Mass Mailer

Database Coordination: Carol London, Skip Design: Paul Selkirk

Newsletter:

Editors: Lew Wolkoff

Color Newsletter Editor: Lia Olsberg

Staff Photographers: Carsten Turner, Stephanie Fine

Pocket Program: Paul and Skip (mostly Paul)

Prufreeders: Lisa Hertel, Elka Davidoff, Pat Vandenberg

Production:

Speaker-to-Printers: Skip Morris

Mass Mailer Production & Mailing: Skip

T-shirt Production: Skip

Restaurant Guide: Lia Olsberg

Sign Shop: Jet Turi, Whitney

Pre-con Production: Skip

At-con Staff: Erica Shultz

Gridwall Setup: Skip

Distribution & Collection: Adrienne Connolly

Souvenir Book:

Editor/Designer: Dennis McCunney

Data Coordination: Dennis and Skip

Prufreeders: Lisa Hertel, Elka Davidoff, Pat Vandenberg

Convention Website

Design: Jerome Connor, Jill Eastlake & John Francini

Webmaster & Data Coordination: John Francini

Member Services Division: Crystal Huff

Assistant Division Head: Jonathan Venezian

Access : Buzz Harris

Assistant: Alicia "Kestrell" Verlager

Childcare: (AKA "TurtleTrack"): Rev. Ocean Thundermoon

Assistant: Sarah Moggio

Coat Check: Anna Bradley

Elevators: Jacob Lefton

Fan Services:

Freebies: Jonathan Venezian

Fan Tables: Richard "JB" Segal

Information Desk: Julia Suggs

Registration : Lisa "Jasra" Holsberg, Kris



CAPCLAVE 2009



Harry Turtledove

Author Guest of Honor

Sheila Williams

Editor Guest of Honor

October 16-18, 2009

**Location: Hilton Washington DC/Rockville, Executive Meeting Center,
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Past Capclaves have hosted kaffeklatches; readings by authors; a dealers room; filking; space science presentations from NASA; a hospitality suite; room parties; workshops on writing, reviewing, contracts, publicity and getting an agent; and a relaxed atmosphere for visiting old friends and meeting new friends.

**All this for just \$35 through December
\$45 January through June 2009
\$55 July through September 2009
\$60 thereafter**

**Send to: Capclave 2009 Registration
c/o Barry Newton
P.O. Box 53
Ashton, MD 20861**

**For more information, visit us at <http://www.capclave.org>
Capclave is a production of the Washington Science Fiction Association**

"Nchanter" Snyder

Volunteers:

Pre-con Volunteer Email: Kris Page

Volunteer Lounge Lizard: Robert Luoma

Ops Division: Noel Rosenberg

Assistant Div Head: Jack Dietz

Logistics: Lia Olsborg

Staff: Noel Rosenberg, Rick Kovalcik

Massage Den : Steve Balzac

Staff: David Howe, Ian Osmond, Jocelyn Van

Bokklen, Lee Ann Dorr, Sara Geraughty, and

Scott Meeks

Ops Desk: Colette Fozard

Staff: Chuck Fozard, Mr. shirt, Nick Ferris, Tegan

Ferris, Craig McDonough, Kit Golan

Ribbons: Sharon Sbarsky

Security: Geoff Turi

Assistant: Adam MacLaughlin

Programming: Bridget Boyle

Assistant Div Head: Mike Sprague

Deputies: Jeff Warner and Michael Whitehouse

Jiminy Cricket: Rachel Silber

Troubleshooter: Elaine Brennan

Program Nexus

Day: Jeff Warner

Night time: Michael Whitehouse

Brainstorm: Jack Dietz

Editor: Ann Thomas

Asst: Shira Lipkin

Zambia Development: Peter Olszowka

Zambia Sysadmin: Alex "Siggy" Latzko

Tracks:

Anime: Mary Dumas

Art: Rachel Mello

Comics: Shira Lipkin

Costume: Lisa A. Ashton

Fandom: Bridget Boyle

Fast Track Persis Thorndike, Lisa Hertel

Staff: Kit Golan, Peter Breton, Alan Kent, Felisa

Weiss, Lowell Gilbert, Kate Norwood

Filk: Joe Kesselman

Gaming: James Pinkerton (shared person with

Events*)

Life 2.0: Mike Sprague

Lifestyles: Michael "Micah" Schneider

Literature: Bridget Boyle and Mike Sprague

Media: Dan Kimmel

Science: Bill "Crash" Yerazunis

Teen:

Day: Susan Levitin

Night: Michael Whitehouse

Arisia from A to Z

Arisia A to Z — New to Arisia? Information you need...

Anime

Anime is a style of animation from Japan, which has a very active and devoted fan following in North America. There are all kinds of anime, from romance to science fiction. We will feature anime in our theater, as well as program panels about anime, and a party on Friday night. Anime costumes are more than welcome in our Masquerade on Saturday night. Look for anime items on Dealers' Row as well.

Arisia

Arisia is an annual gathering of individuals with a common interest in Science Fiction and Fantasy. Our many interests include literature, gaming, costuming, anime and TV shows, music, collecting, art, performing, and looking into the future, as well as alternate histories.

The name Arisia comes from E.E. "Doc" Smith's classic Lensman novels; in those stories, Arisia was the name of the "good guys." The symbol of the Arisians was the mystical lens, which is why we call our logo the "Arisia Lens."

Arisia is also a non-profit corporation and entirely volunteer run. If you wish to help out, we'd love more people. Some other conventions or convention-like events in the Boston area include Vericon (January), Boskone (whose name is also from Doc Smith; in February), The Science Fiction Film Marathon (February), AnimeBoston (April), Readercon (July), and The New England Fan Experience, or NEFE (November).

Arisia TV

Yes, we have our own television station! Arisia TV can be seen on channel 41 in the Hyatt. Programming may include live simulcast of the Masquerade, selections from the Video and Anime programs, past Arisia events, and possibly interviews with the Guests of Honor.

Art Show

The Art Show features art by our Artist Guest of Honor, Dave Seeley, and many other artists. This year our Fan Guests of Honor, Ricky and Karen Dick, will also have exhibit of many of their costumes. All members are free to look and admire. Prints are available for purchase at the Print Shop. To go along with our popular quicksale option, we're adding the option of proxy bidding to this year's art show silent auction. With a proxy bid, you don't have to make it to the top of the hotel at the exact moment the silent auctions close. Of course, traditional bidding will still be available as well. See the art show staff for details.

Artist/Author Alley aka Pros(e) in the Balcony

This is a place on the 3rd Floor Atrium for Artists, Authors, and small businesses (e.g., book and game publishers) to promote themselves.

Babysitting - See Turtle Track.

Badges

Although there is a famous phrase "We don't need no stinkin' badges", actually we do. Please be sure to wear your badge in the Hyatt so we can know you are one of us, on the shuttles so the drivers can know you are one of us,

and in local restaurants to advertise that we are bringing business to the community. Badge checking will occur throughout the convention.

Blood Drive

Look for our famous "Naughty Nurses" who will help sign you up for a blood donation at the convention.

The blood drive is run in cooperation with the Heinlein Society. Robert A. Heinlein was a big supporter of blood drives, and was instrumental in encouraging the first one at a convention, at the 1976 World Science Fiction Convention, where he was Writer Guest of Honor. This year we will be working with two hospitals allowing us to accept donations both on Saturday and Sunday.

Child Care - See Turtle Track.

Con Suite

The Con Suite is an informal area where you can get a snack and rest your feet. Sit down and make new friends. It will be held in the Cambridge Room on the 2nd floor from Friday evening through Monday.

Dances

We has them.

Dead Dog Party

The traditional End-of-Convention bash takes place in the Con Suite Monday evening after tear-down has been completed.

Dealers' Row

Want a book, some jewelry, a bit of sculpture, or clothing? How about something unusual? The Dealers' Row is basically a big Science Fiction flea market where you can find all sorts of books, garb, jewelry, and a wide range of items of interest to our attendees. Dealers' Row is a block of hotel rooms on the 3rd floor of the hotel; each

room is open at the individual dealer's discretion.

Drum Circle

Drumming is primal and powerful and invariably attracts those who dance. We host a drum circle and encourage you join with others in laying down some intoxicating rhythms for the dancers amongst us. BYODrum.

Events

Running fewer and generally more complex items for everyone to enjoy, and usually in a larger audience, Events cover the more spectacular shows at the convention. Most of these will be enjoyed in the President's Ballroom from Friday afternoon through Monday. So, come dance, sing, watch a cartoon over breakfast, walk the Labyrinth, or enjoy a Radio Show. Oh, and don't forget the "Rocky Horror Picture Show" in the big tent (Ballroom D) or the organ-accompanied silent film over night down in the film and video rooms.

Fast Track

Fast Track is a convention within a convention, and is geared to fans ages 6-12. It features panels and activities such as storytelling, crafts, costuming, and kids' science panels.

Fast Track is also part of convention programming, and is open to fans of all ages; however parents must accompany their younger children and should review the schedule to determine when their child may not have the manual dexterity, knowledge or attention span for any particular panel or activity.

Filk

Filk is fannish folk singing, and can vary from moving ballads to humorous parodies. There will be sing-alongs, concerts, round-robins, and less formal events. Most filk happens at night; use your ears to find the current location down on

the Lobby level. Everyone is welcome, even if you can't sing and are tone-deaf.

The 5-2-1 Rule

For a happier convention we recommend that everyone have at least five hours of sleep, two full meals, and one bath or shower during every 24 hours. Do unto others as you would have them do unto you, and please note that 5 meals, 2 showers, 1 hour of sleep is not the same thing.

Gaming

Tabletop, fantasy, role-playing, and other games will be found in our Gaming Room. We have both "scheduled" games that you may sign up for, and open gaming where people bring their own. In addition, several LARPs will be occurring in the hotel. Gaming runs 24 hours-per-day through the entire convention.

Hall Costuming

Hall Costuming is a way to get in character and feel at home. You can be who you'd like to be (or who you really are and can't be in the mundane world) among your friends here at the convention. Come by the Masquerade Registration Table in the Lobby and show us your stuff. We may take your picture, sign you up to be in this year's Masquerade, and you even might find yourselves the winner of a coveted Hall Costume Award.

Information Desk

Centrally located in the Hyatt Lobby, the Information Desk is where you can drop by to get another copy of the Program Guide, pick up a copy of the Daily Newsletter, find out about Restaurants in the area, or ask anything that has to do with the convention. If we don't have the answer, we may be able to point you in the right

direction.

Kids' Stuff

Kids-in-tow is a free, no charge membership for young fans designed to make it easier for families to attend.

Kids-in-tow members are required to stick-like-glue with a parent all times.

All children with full memberships are welcome to use Fast Track programming (designed for ages 6 to 12) or Child Care (designed for ages 2 to 6). Children using Fast Track will be given ribbons to add to their badges that are either green for "Comet" (kids are free to roam around the hotel like all adults) or red for Satellite" (kids are required by their parents to either be in Fast Track or with under adult supervision).

Masquerade

The Masquerade is a costume contest and display of creativity by your fellow convention members. Entrants may dress in anything interesting and fun so long as they can motor themselves across the stage and back. You'll find a variety of BEMs (Bug Eyed Monsters!), Transformers, faeries, royals, dragons, cosplayers (anime-inspired costumes), movie and TV characters, and just plain silly people in costume. This is a judged event and is a highlight of Arisia. If you're not competing, come see the fabulous display of creativity by your fellow fen. All entries are judged in three separate categories (Novice, Journeyman, and Craftsman/ Master) to give everyone a fair chance.

Memberships

Arisia is a large extended family. We sell memberships, not tickets. The several categories of memberships include Full Weekend, Single Day Members, Babysitting (entitling the child to make use of convention provided child care

services), Kid-in-Tow and Adult-in-Tow members.

Operations aka Con Ops

This is the convention communication nerve center where our staff goes to coordinate activities, find people and things, and receive or deliver messages. Located on the 2nd floor in the Aquarium room, this is also the Lost and Found for the convention.

Parties

In the evening, many attendees will host parties in hotel rooms and suites. Most of Arisia's parties are "open," meaning all convention members are invited. If the door is open, go on in! Parties are the best place to socialize with fellow fans. Sponsors throw parties on their own dollar, either for fun or for fannish political purposes.

Throwing a party? Remember to list your open party on the Party Board (it will also be published in the Newsletter). Organizers of Open Parties should stop by the Con Suite to claim a "party seed" of snacks and drinks to help get the action going.

Programming

Programming is panels, lectures, discussions, workshops, and more—there's a whole Program Guide devoted to it. We will be a variety of programming starting mid-afternoon on Friday, running 24 hours throughout the convention, finishing up Monday afternoon.

Registration

This is where you picked up your badge when you first arrived at the con, on the Lobby Level near the elevators. It's also where you go if you've lost your badge (when Registration is open -- otherwise, please go to Con Ops) or need a replacement (lost badge replacements aren't free, so try to keep track of your badge!).

Security

Arisia Security can help you in case of emergencies involving inappropriate behavior of other convention members, or in case you are in trouble and need assistance. You will see our Rovers in the hallways making sure that things are going well, and calling in help if it is needed.

Turtle Track

By prior sign-up we are providing supervised child care for those too young to enjoy the convention on their own (2 to 6 years old). All children using this service must have full memberships to the convention. There will be no other fee. For older children, see the "Fast Track" and "Kids' Stuff" entries.

Volunteers

This is a volunteer-run convention--we need you. If you have looked through your Pocket Program and found that you have a few hours to spare, please come by the Volunteer Lounge in room 205 and sign up. Contribute eight hours and you'll earn a t-shirt; twelve hours gets you a free membership to next year's convention. Helping out at your favorite activities can have its perks: You may also find that you get a better view of the Masquerade by working as an Usher, or get to see more of the Art Show by joining the Art Show staff.

Perhaps you like overnight gaming and want to make sure it runs? Volunteering to work there will help it remain open.

Zephyr

It's the hotel restaurant. Special menus will be available for Arisia. Located on the 2nd floor at the top of the escalator, Zephyr will be running all weekend with reduced price menus and buffets.

An Appreciation by Susan C. Stone

“Heck, we met back in the mid-70s, when an electric typewriter and a bottle of liquid paper were the closest thing to high-tech writing equipment available to high school kids like us.”

Walter Hunt introduces me to people as the person who introduced him to his wife,

his editor and his agent. Long before any of that, Walter introduced me to the works of John Brunner, gaming, the *Revolutions of 1848*, and his own incredible writing. Since those previous introductions have worked out so well for all concerned, I'm thrilled to formally introduce Walter Hunt to you here, in the program book for Arisia, the first major regional convention where he's been chosen as Writer Guest of Honor.

Let me start by filling in a little background about Walter Hunt, one of my oldest and dearest friends, and a really terrific writer. Some of you only know Walter from his books, or from reading his blog. Some from pitting your skills against him in game rooms at conventions...or from hearing him speak at bookstores, or at cons. Some met him in the course of his Masonic activities, or at historic recreation events, or just hanging out talking about history, or baseball, or ice cream. That said, one of the most remarkable things about Walter is that any or all of these varied activities offer likely places to find him.

That fact alone should be a fair introduction to this man's somewhat mind-boggling array of interests and talents. I sincerely don't know where he finds the time and energy for it all...and still manages to be an involved father, a loving husband, a devoted brother, a loyal friend, and also to write such wonderful books...but I do know that it's a pretty impressive combination.

As I said, Walter and I go way back. We met long before I was a professional editor, or a writer, or a reviewer, or an agent. In fact, we hung out together long before either of us had been published (though we already both wanted to be) or was involved in publishing as anything but an avid reader...and before we'd even really heard of SF conventions, much less attended any. Heck, we met back in the mid-70s, when an electric typewriter and a bottle of liquid paper were the closest thing to high-tech writing equipment available to high school kids like us.

Over the years since then he's introduced me to a diverse collection of strategy and tactics games and board games, both still strong interests of his. We also introduced each other to books across a variety of genres, from real history and historical fiction,

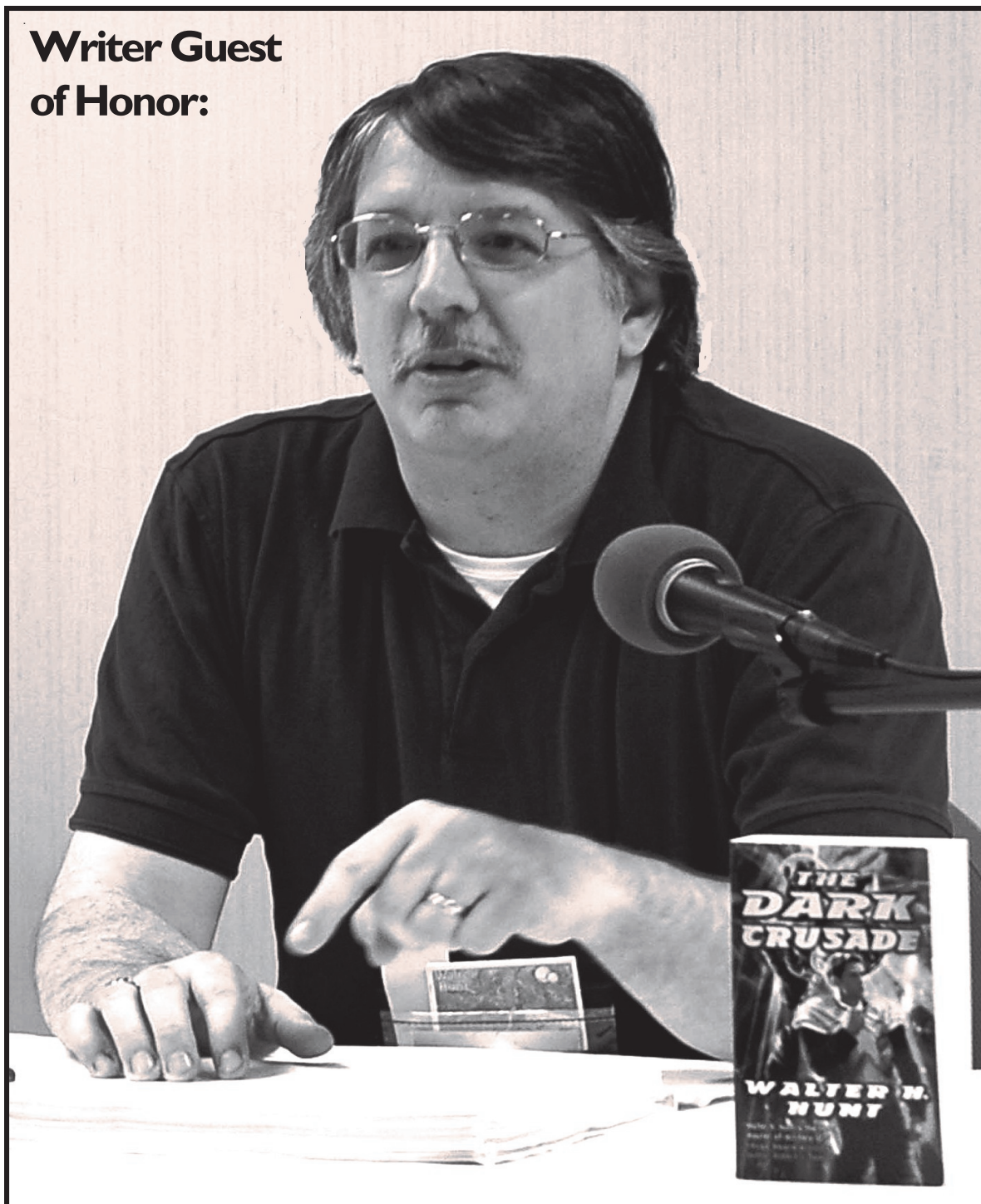
through mystery, science and a wide array of SF & Fantasy. Today, anyone who reads Walter's blog knows he still loves to turn people on to books he's enjoyed. He was also my first games master, back when D&D and *Empire of the Petal Throne* were just about the only FRPs around, and GMs who'd make a girl welcome were almost as rare as the games themselves. And that respect for women still shines in his writing today, along with respect for people from other cultures, alien and human.

All of that was pretty terrific, but there's one more facet of Walter's friendship that was truly extraordinary, especially in such a young writer. He was generous enough to let me read what he'd written, and really listen to what I, and his other chosen readers, had to say about it. That takes a lot of trust, and a lot of courage too...and that bravery in the pursuit of his goals is another trait that's still a very real part of his writing routine today.

Most of us have heard that the first hurdle to getting published is actually writing something...and finishing it. Even with all the history Walter and I have shared, he'd passed that milestone long before we met. As far as I know,

Walter H. Hunt

Writer Guest of Honor:



A Brief Biography

This is the part where I tell you about how I was born in a log cabin, walked uphill twenty miles each way to school through the freezing rain in my bare feet, chopped down a cherry tree and admitted it, and flew a kite in a lightning storm. (Perhaps I should quote Lyndon Johnson; when he was asked, "Mr. President, is it true you were born in a log cabin?" replied: "No sir, you have me confused with Abraham Lincoln. I was born in a manger.")

The truth is less exciting, to say the least. I am the youngest of three children; I grew up in [Andover, Massachusetts](#), where I attended public school, graduating from Andover High School in 1977. I attended [Bowdoin College](#) in Brunswick, Maine, and was an [exchange student in Munich](#) in 1979-80; that was the year I met my wife Lisa, who was a graduate student in Switzerland at the time. We were married in 1982. Certainly the best decision I ever made; I won't speak for her :-)

I am a baseball fan and a [Freemason](#), and enjoy [board games](#) and roleplaying games; between those interests and my family, I have a very busy life. Still, I enjoy writing most of all - there's nothing like doing something you love (and getting paid for it.)

I qualify as a recovering programmer (10 years) and also a recovering technical writer (8 years). Since 2001 I've been writing full time, which has brought some success and even more satisfaction.

high school, Walter had already written more than most of us dream of ... and most SF and fantasy fans have enough imagination to dream pretty big.

While the rest of us were struggling to complete the odd (sometimes very odd) short story, or manuscript based on our favorite RPG or TV show or work of fiction, Walter had already crafted a multi-volume multi-generational alternate/future history, and a historical novel manuscript. He'd also created one of the most complex and fascinating RPG scenarios I've seen and, even more impressive, he'd resisted the temptation to try to turn that scenario into a novel. And practically from the first, I urged him to keep writing and get published...and later, when I'd entered the world of professional publishing, I started nagging him more.

Of course, back in ancient times, before ordinary folks like us had personal computers, reading an author's work (especially works in progress) meant reading manuscript...typed manuscripts if you were really lucky. Having read a fair bit of Walter's work in his inimitable handwriting, I still consider myself lucky—and I was impressed enough by it that I even volunteered to transform some of those miniscule chicken scratches into somewhat more legible typescript. I guess that earned me the right to some editorial trust, and a little nagging.

We all know people who say they want to be writers...but most of them

never seem to get beyond crafting a bit of fan fic, or the occasional RPG adventure, or talking about the book they're going to write someday. That was never Walter's way.

He did spend a fair bit of time on game-related research and writing (and playing), though more in the world-building part of the genre. And though I'm glad that's not all he chose to do with his talent. From a gamer's point of view, Walter is still the best GM I've ever played with, and I've played with some pretty fine GMs over the years, and even filled that role myself at times. Acting as GM for multiple groups is a nightmare. But for Walter it was a challenge he obviously enjoyed. He just kept expanding the borders, building up the "history" and crafting more fascinating characters and situations in the worlds he opened to his gaming buddies over the years. And juggling that research, and complexity, and the personalities he let explore his creations certainly helped to hone his skills as a writer, and gave him plenty of practice meeting deadlines too.

But there was always more to Walter's writing than games...a lot more. He moved on from those early fiction and gaming efforts to a variety of other projects that stretched his range and further honed his writing skills. In fact, it was during his college days that he wrote a science fiction trilogy that I've spent most of my years in SF publishing trying to persuade him to expand and submit for publication—a trilogy that introduced the seeds that later grew into his Dark Wing saga for Tor. He's

undeniably a pro these days, but that ability to take inspiration for his writing from everything from chance encounters, to road trips pursuing his numerous outside interests, is still one of his greatest strengths as a writer. Just look at his most recent work, *A Song in Stone*—a compelling, time-travel/historical mystery/mystical fantasy inspired by a side-trip he took to Rosslyn Chapel in Scotland when he was in Great Britain for a World Con.

That said, I'll finish this "introduction" by saying that if Walter Hunt could do with sharp and flaming objects what he does with plotlines, characters and backgrounds, he'd be a headliner, juggling in Vegas or at the Ringling Brothers' Circus. Since he can't (as far as I know) juggle knives or torches, let's just be glad he can juggle words and craft ideas so superbly—pulling new inspiration from chance experiences, and then cross-connecting themes and weaving complex plotlines into new and unexpected shapes that continually lead his readers in fascinating and unexpected directions. That's what makes each new Walter Hunt book an adventure to look forward to, and to share.

In addition to being one of Walter Hunt's biggest fans, Sue Stone is a founding member of the Smith Science Fiction Club, a former fiction editor, has worked as a copyeditor and proofreader, is a past reviewer for Barnes & Noble, and started a small literary agency. She also has two published fantasy stories, and has taught writers' workshops and spoken at many writers' conferences and SF, mystery, and romance conventions. She currently works in a public library.

Bibliography:

Gaming credits (contributor):

"Within the Tyrant's Demesne" (*Gamelords*, 1983)

"City of the Sacred Flame" (*Gamelords*, 1984)

"Thieves of Tharbad" (Middle-Earth RPG, FASA, 1985)

"Gotham By Night" (DC Heroes, *Mayfair*, 1986)

"Legion of Superheroes Sourcebook" (DC Heroes, *Mayfair*, 1986)

"Mechwarrior" (Battletech Roleplaying, 1st ed., FASA, 1986)

"House Marik" (Battletech Roleplaying, FASA, 1988)

(and others I can't remember.)

Books:

The Dark Wing

Tor Books hardcover 2001; mass-market paperback 2002

The Dark Path

Tor Books hardcover 2002; mass-market paperback 2003

The Dark Ascent

Tor Books hardcover 2003; mass-market paperback 2004

The Dark Crusade

Tor Books hardcover 2004; mass-market paperback 2005

"Extended Warranty" (short story, contributed to "Hal's Worlds", a tribute book for Hal Clement, Wildside Press, 2006)

A Song In Stone

Wizards of the Coast Discoveries, hardcover, 2008

The digital revolution in genre art has streamlined the workflow of the illustrator and become the efficiency darling of the publishing industry, but in the process, it has made original art superfluous. The degree to which we lament the loss of original art is related to our feelings about the paintings as objects, rather than the quality of the images in the final printed pictures. As artists, our focus is squarely on the front line of a struggle to remain viable practitioners in a quickly evolving world, and although creative potential in the field has never looked brighter, the quiet casualties are the beloved paintings we're leaving behind.

The digital revolution has given artists several advantages when creating their images digitally rather than traditionally. The digital *content* revolution followed on the heels of the conclusion of the digital *prepress* revolution, so had the advantages of a seamless relationship with that new regime. All content had to be digitized for prepress, so it was natural that the point of digitization crept back even further, to the content creation process. Artists tend to use the most expeditious route to getting a job done, and that route is increasingly a digital workflow. The "lost" time to prepare a surface, wait during dry-down times, and photograph the final image no longer exists in digital art creation. Work can be done in small segments of time, and the digital canvas is always "fluid". It's a simple matter to send the client a progress draft, and when the

Paint or Pixel?

Casualties of the Revolution (notes from the front line)

Dave Seeley

piece is complete, it can be delivered instantly over the internet. Conversely, a traditional painting must still be photographed or scanned. While that process has now shifted to digital technologies, the costs and time for those services have actually risen with the drop in demand, and clients will now often hold the illustrator responsible to digitally capture the painting. Overall, the savings of a digital workflow can cut the time required to complete a commission in half.

However, the call to join the revolution wasn't just about efficiency. The magic of the "undo" command is perhaps the most enticing aspect of digital art for new recruits. In a traditional process, the artist needs to decide all major compositional and lighting issues at the outset. While preliminary studies for images are a natural complement to the flexibility of digital art, they are far less necessary because we can now easily make major shifts at all levels of development of a piece. Where, in the province of traditional painting, a confidence born of hard-won explorations

was required to make major changes in a well-developed canvas, now we can eradicate an ill-conceived change with a single keystroke. The "undo" command limits the risk of explorations to merely the time they take, hence in the long run opens up avenues that artists wouldn't have dared to traverse in an analogue paradigm. It's fair to say that digital art has allowed an exponential growth in experimentation, and commensurate expansion of creative growth both for individuals, and the industry as a whole. In addition, capitalizing on mistakes has always been a critical part of art making of any kind, and because the digital world lets us explore more avenues, we inherently make more mistakes from which to choose from while we're mucking about.

Of course the industry immediately incorporated any time-savings into its own timetable, and adjusted its expectations of illustrators accordingly. But that is only one of several ways in which computers have revolutionized client expectations. Instantaneous com-

munication with clients via email replaced phone calls and faxes, again shortening timetables, and computers changed the expectations of the ability, and subsequently the responsibility, of illustrators to make revisions to their images. Both the extent of changes, and the time allowed making them, shifted to a standard based on the perception of the ease of a digital workflow. Even traditional painters, up against a deadline, will be forced to make those changes to a digitized file with Photoshop™, even if they then alter the physical painting to match, after the file goes to the printer. This requirement has forced even relatively disinterested illustrators to gain a basic fluency in Photoshop™. The incentive is not just the potential loss of work for being non-responsive to time and revision requests, but perhaps worse: the threat that the changes will be made on the publishing side without the illustrator's oversight.

Client expectations make it increasingly difficult for traditional painters to compete. I know there are allowances made in the industry, but the exceptions I am familiar with have always been for established, well-known painters. I haven't heard of exceptions being made for young, up-and-coming painters, so the standards resulting from evolved expectations will likely become all-pervasive within the span of a single career. In any artist's workflow, there is always a balance between making the most desirable picture and choosing an efficient means to get there. While it's neither desir-

able nor possible for most artists to separate the “labor of love” aspect from their professional pursuits, illustration is, in the end, a very competitive business. The illustrator who ignores the pressures of the industry will likely be seeking an alternate source of income.

The pace of the digital revolution was hastened by stealth. At the outset of the digital revolution, oil paint was the favored medium of the genre artist. Consumers of the genre love and relate to the familiar stylistic aesthetic quality of painted images, and while we have seen departures toward more clearly digital, or clearly photographic images, the painted image remains immensely popular. The software Photoshop™ was the early leader of “paint” programs, but was primarily aimed at manipulating photographic imagery. Several years later, the software Painter™ was artfully engineered to emulate traditional painting strokes, and in the process became a key participant in the acceleration of the revolution. Painter™ can emulate oil and acrylic paint to a degree indistinguishable from traditional media when viewed in final printed form. While traditional media emulation is both perverse and regressive in the context of the potential development of digital art, it is this ability that has accelerated the digital revolution, because we are not ready to give up the aesthetics of painted pictures even as we are surrendering the brushes and paint that have traditionally produced it. In the 1950’s, For-

mica™ provided a similar transition from traditionally mass-produced wooden furniture, and like Formica™, I suspect we will see a host of other (perhaps even more popular) aesthetic possibilities in the future of Painter™.

Painter™ offered further advantages to the digital convert seeking an oil-painted aesthetic. Oil painting requires extensive experience for mastery. Oil paint is a collection of different pigments suspended in a common medium. Each pigment type has different characteristics that give each color a unique drying time, workability, saturation, and transparency. Those characteristics, for any given color, change from the time it is mixed on the palette to the time it dries—some colors in hours, and others in days. The mixing of colors further complicates the characteristics. It takes significant experience for an oil painter to know how the paint will react before he touches his brush to it. By contrast, digital painting lets the artist pick the color with a click, and choose the “workability” independent of color, and the painting is always and never dry. These are refreshing constants relative to the fickle dynamics of oil painting, and they allow an artist to work on an image under far fewer constraints. Today there are a multitude of Painter™ artists producing entirely digital images with an oil-painted aesthetic.

But the revolution has had its ugly moments. Digital content creation was initially viewed suspiciously within the print industry. When I began using a computer to make illustrations in 1995,

I was making images for collectible card games (CCG’s). The premier CCG company at the time was hiring both digital and traditional artists from outside the CCG genre in an effort to “upgrade” the content quality of the pictures. Although the new art garnered rave reviews, sales dropped off shortly afterward. The company subsequently dropped the digital artists because they (wrongly) believed that digital art was somehow tainted, and that there was “already too much digital used in the production process” (a classic example of blurring the distinction between prepress and content creation). These were the early years when Photoshop™ was the primary digital tool for artists. It was an uncertain time for digital art, and like modern architecture, the greatest weakness of Photoshop™ was that it was too easy to do poorly. “Cutout” photography jarringly inserted within pictures and a host of instant effects quickly became both cliché and synonymous with digital art. Soon afterward the fad aesthetics died a timely death, and the industry became more selective, recognizing that talent was still as important as it had been historically. Concurrently, the introduction of Painter™ significantly obscured the digital-traditional distinctions. Less than a decade later, the CCG industry employs more digital artists than traditional, and prejudice that digital art is inherently inferior is all but gone within the publishing industry.

Digital art is an inherently ambiguous term. Distinctions between tradi-

tional and digital art are further blurred because digital workflows so easily blend with traditional, to create hybrid pictures. At the outset of my own digital conversion, I would use Photoshop™ to sharpen and polish my traditionally drawn or painted images, in order to “finish” them. Then I began using photography as blurred (abstracted) backgrounds, incorporating color from those backgrounds into my foreground subjects to unify the picture. Up to this point, I viewed my portfolio as neatly split between digital and traditional works. As my process evolved, I began experimenting with collaging photographs around a loose sketch or composition, with no traditional media source at all. But after a few years in this entirely digital workflow, I wanted to shift my images from photo-real toward a more abstract aesthetic, and I found myself yearning for oil paint again. I had exhibited large archival prints of my photo-collaged images, and friends had discovered that these prints made wonderful base surfaces for oils. So I went back to laying down that lovely sweet toxic oil paint over my digital “under-paintings”. The results were personally very satisfying, and I now believe that was born of a materialistic connection with surface and paintings as objects. At some point along the way, the distinctions of digital versus traditional art became feckless. I found that even when I embarked on an entirely traditional painting, I used Photoshop™ to plan it, and do studies. The ability to scale, rotate, relight, warp, and experiment with color, all while saving options along the way, was entirely superior to

the traditional approach of sketches and painted studies. The digital aspects of my process have become ubiquitous. Even in images where I have chosen to eventually oil paint the entire surface, the images could not have evolved in the ways that they did without the digital contributions of my process.

In retrospect, I began using a traditional-to-digital hybrid approach, then entirely digital, and then on to a digital-to-traditional hybrid. Lately I'm mixing and matching as fits a particular project. In any case, for me, the definition of digital art has been an elusive one.

Genre art on books or packaging is carefully targeted to the eye of the passing buyer as beckoning icons tempting a closer look. The surface texture of original source paintings is usually shrunken into obscurity in the printed image. In fact, many painters determine the size of their originals in order to achieve this "smoothing" effect at print size, while others pride themselves on the ability to eradicate any traces of the brush or medium even at the full scale of the original painting (It's common for fans and collectors to perceive this as a more difficult and more desirable stylistic finish: photo-real). While the printed image is geared entirely toward the consumer as part of a published product, the original painting has historically had interest only for the relatively obscure collector, fan or art show goer. Original genre art has always been a byproduct of the publishing process, and the subculture of original art collectors or

admirers has evolved alongside it. This subculture stands to lose as digital paintings streamline the publishing process, rendering original art superfluous.

I was a fan and a collector before I became an illustrator, so I'm part of the subculture that has a yen for original art with surface texture and abstract detail. Finished digital art is a collection of data to be "output" to print. The technology of printing continues to improve, and the quality of digital prints has become spectacular. Prints, though, lack the surface quality of paintings. We are beginning to see predictions of printers that will paint a painting (with brushes) from a digital file, but for now, these remain the stuff of science fiction. I think if the paintings I currently have on my walls were duplicates created by such a printer, I would not value them any less. But for the time being, digital art does not produce an object comparable to an original painting, so as genre art is produced increasingly by digital means, there will be less and less original art available.

Sometimes the likelihood of an original painting sale will be added incentive enough for an artist to take the extra time to produce one. Original art generates an important source of income for many painters, often making the difference between financial success and failure. Working digitally means the loss of that potential income. As I described earlier, hybrid pieces can generate originals, and this could forestall the trend of vanishing original art. But

clearly industry pressures to complete purely digital pictures will result in a much smaller industry-wide yield of originals than pre-revolution. In addition, while the print industry has advanced beyond its suspicion of digital art, there remains a strong wariness among collectors, where there is a valid sentiment that digital art has sabotaged the thing they love most. There is also a common suspicion that hybrid art originals are masquerading as "real" original art. While I understand the trepidation of collectors, I think that much of the wariness is borne of a naiveté regarding traditional genre art processes, which have evolved with available technology since the genre began. But regardless of the merits of these perceptions, if the financial incentives aren't there, then fewer originals will be executed.

For my part, I do feel the pressure to stop making paintings and finish images as purely digital pieces. I have tested the patience of several of my art directors while I took an extra two weeks to finish a piece in oil. I have yet to finish a piece that way and not like the result more than the digital state of its under-painting, even when it looked relatively finished in that form. It's true that no matter the medium, a piece is always developing while it is under digital stylus or traditional brush, so it stands to reason that I would prefer my images in their more developed states, but I know that it is both the stylistic quality of the oils, and my love for surface that is essential. I am well aware that my desire to make paintings bene-

fits my clients only indirectly, as sustenance for my own passion. I do believe that I could probably get the desired stylistic "effect" from Painter™, but it's the love of oil painting, and the loss of the final objects themselves that has kept me from converting. Producing a physical original can double the time it takes to complete a commission. As a result, I can only work this way when time allows...and often it does not. I do often feel the constraints of deadlines pulling me away from my easel, and in this I know I am not alone, but a tiny part of an overwhelming trend.

In the end, as the digital revolution is drawing to a close, we are seeing beautiful and inspiring genre pictures produced perhaps at an unprecedented rate, but an ever-decreasing fraction of those pictures are realized in paint as the result of inescapable market pressures. The revolution has rendered original paintings superfluous. The digital artists that I know lament the loss of their originals for predominantly sentimental reasons, as artists are second only to collectors in their yen for original art. We crave a connection to the surface, the brush strokes and the micro-abstractions of the marks, the smell, the framing, the scale and the fetishistic power of the objects, and we stand to lose our "fix" as the supply of original art dwindles away; casualties of the digital revolution.

Image Junkie



“Or there might be some little scrap of life’s challenges that you’re working up a good whinge about and then Dave will offer a bit of help that solves the whole thing and you’ve lost a perfectly good mad.”

Rick Berry

Dave Seeley's work seethes with action and urgency. With paints and brushes (both real and virtual), he manages to create images that look like they were snapped from fantastical cameras peering into other worlds and distant futures. You may not know the context gazing at a single image, but they are front-loaded with narrative, and they pull you in, daring you to find out what the stories they grace actually are. I love his work, and it's always magnificent when I have a chance to work with him."

Lou Anders, Editorial Director of *Pyr*, an Imprint of Prometheus Books
www.louanders.blogspot.com

“We all have snapshots in our memory, taken from the important events and occasions of life. However, the image we keep isn't usually a bland photocopy of the event but an almost a self-conscious look in the mirror just before we blow the candles out or jump off the bridge (attached to a bungee cord, obviously.)

What's special about Dave Seeley's art-

work is his ability to capture this kind of moment from the lives SF is fascinated by: futuristic adventurers, post-human hedonists, Jedi masters. Dave enables us to place ourselves in that alternate universe in a way which doesn't rely on explosions and dangerous-looking hardware for kicks.

The source of this ability could be the man's excellent draftsmanship, his unique painting technique or some more metaphysical connection with the subject matter. It doesn't matter, what's important is that his work adds solidity to the worlds he depicts and in so doing provides us with a sense of the excitement, and momentum we look for in the future. For that, thanks Dave!”

Mark Penfold, Freelance Journalist and Writer for *ImagineFX* magazine. See Mark's Dave Seeley interview in *ImagineFX* #39, currently on the stands.

“One of the best leading-edge artists, architect-turned-artist Dave Seeley masterfully manipulates the tools of Photoshop and digitally blended photographic images to produce quite dazzling pictures...”

Dick Jude, Editor and Author, *Fantasy Art Masters*, *The Best in Fantasy and SF Art Worldwide*, Harper Collins. Dave is one of ten artists profiled in that book.

“Dave Seeley is one of the most progressive science fiction and fantasy artists of our time. Using a combination of cutting edge technology and good old-fashioned painterly effects, Seeley imbues his images with vibrancy and immediacy. Dave's work is almost technically perfect. His architectural training brings a level of sophistication not easily achieved by paint alone. Dave's sci-fi illustrations have bridged the gap between painted analogue and digital art. His works stand apart from many others in his field -- one can always recognize a Seeley piece. This gifted artist's work is clearly charged with emotional power and challenges the mind, bringing greater depth to a piece of prose before one even turns a page!”

Michael MacDonald, Producer / Director, Road House Films Inc. See Michael's documentary film, “Visions from the Edge” profiling Dave as one of six SF artists.

Appreciations by
his colleagues of

Dave Seeley



Artist Guest of Honor:

About me:

I was born in Boston, and before I was conscious to my surroundings, I was suburbanized for eighteen comfortable years in Andover, MA. My love and propensity for math, science, and the making of art sent me off to Rice University in Houston, where I earned a dual degree in architecture and fine art, and in the process became an avid comics and fantasy art collector.

For several years I practiced architecture while my desire to make art was subverted into art collecting. In 1989, I tracked down Rick Berry and Phil Hale with whom I began late night collaborative painting over beer and Irish whiskey. Seduced by the charm and glamour of image making, derailed my salaried full time day job as an award winning architect to have MORE FUN and feed my creative spirit making images. You can see my printed work in Showcase 23 and 24, The Workbook 23, and in SPECTRUM: The Best in Contemporary Fantastic Art volumes 4, 5, 6, 7, and 9.

So what is it I'm doing in the world of illustration? Good question... I'm still thinking about that one...daily... and slowly, I think it may be coming together.

I live and work in my studio in Boston with my wife and 7 year old son. We love the urban life and walk everywhere.

"Like a modern take of the classic serial posters, there's just something about Dave Seeley's art. I've been a great admirer of his work for quite some time now, because it looks so darn *purty*. Plus, he does science fiction art. That's always a great bonus. His masterful integration of photo-referencing and painting techniques help bring a heightened realism unmatched by his contemporaries. I swear, there are times when I mistake his art for stills in an upcoming blockbuster movie. With media saturated by cookie cutter fantasy art, I can't help but say that the world needs more Dave Seeley!"

Chris Kaw, Blogger on "*Modern Visual Culture*"

www.conceptcentral.blogspot.com

"Dave Seeley possesses a raw and unique talent to make an imaginary world come to life. His images are born from his incredible attention to detail and passion for the fantastic image. He not only illustrates a story, but constructs a believable moment in the story, sliced from the page, where every detail in both foreground and background are frozen and delicately balanced and presented to us, so that we too can live there. It is the marriage of his two loves, fine art and architecture, which enable him to build these compelling images. As well, it is his use of technology and traditional media that relate on some level to our curiosity with things new and our comfort in those that are familiar.

The truth is: Dave Seeley lives for fantastic art. My very first encounter with Dave involved a search for a piece of art for a very tight deadline. Although Dave didn't have anything that worked in his portfolio, he referred me to lots of great possibilities from various artists. It was that selfless display that proved to me Dave's passion for fantastic work is equal to the incredible care, determination and vision he strives for in each of his own pieces. He is an incredible talent and asset to the illustration community."

Matthew Kalamidas, Senior Art Director, *The Science Fiction Book Club*, Bertelsmann Direct

A Paid Testimonial

"What is there to like about Dave Seeley? ...actually, the only thing I could see to writing this 'appreciation' was from the standpoint of enlightened self-interest. ...essentially a "what's in it for me?" point of view. Over far too many years, I've come to appreciate David for various services to me. And, perhaps, to you, broadly speaking. For instance, his habit of good-naturedly offering bits of actually useful observation. Incredibly irritating when it clearly improves a picture you may be working on. Or there might be some little scrap of life's challenges that you're working up a good whinge about and then Dave will offer a bit of help that solves the whole thing and you've lost a perfectly good mad. I suppose his years of training, and then actually working as an architect demanded of him a certain comprehen-

sive competency. And it's true that he sees to both large and small with an educated sense of scope and intelligent attention to detail. Couple all this with a great and giving sense of responsibility plus a playful wit and you've got problems with this man all the rest of your life.

As the years have gone by I find myself exchanging jpegs of current projects with David and mulling over picture solutions, or the possibility of exciting technical advancements in art machinery, or sorting through knotty bits of negotiation, and sometimes getting together *just for fun*. Incredible. What has happened here? Is this some terrible habit forming personality that I've come to depend on for artistic and moral support? Oh dear.

I have slowly come to see the unavoidable truth, negative impacts on my iconoclastic sense of self notwithstanding (ptui! Let me spit out my gum, ...oh, it's just a wadge of words) (I guess I can't put it off any longer) that David Seeley is a boon to the art world and on a personal level an indispensable colleague and friend.

So, I'm well compensated for this dreadful testimonial. Can I go now? I want to talk to Dave about something.

Rick Berry, Artist

www.rickberrystudio.com

Curriculum Vitae:

Dave Seeley has a Bachelor's in Architecture and a Bachelor's in Fine Arts from Rice University in Texas., where he has also been a Visiting Professor.

He worked as an architect for Daniel, Mann, Johnson and Mendenhall, Los Angeles as Team Designer, August Associates, Boston, as Project Designer, Stull and Lee, Primary Group, and Wallace Floyd Associates as Project Designer. Projects for Stull and Lee included the new Boston Police headquarters, Logan Airport International Terminal, and the New Park DuValle Hope VI neighborhood, Louisville, Kentucky. For Wallace Floyd he was project architect for the MBTA Lechmere Station and the Robbins Library in Arlington, MA, and the Le Corbusier Carpenter's Center renovation for Harvard University.

He still works as an independent architectural consultant when not doing illustration

Illustration clients include Amazing Stories Magazine, Ballantine Books, Bantam Books, Bluespark Studios, Boeing, Cartouche Press, Disney, FASA, FCB Advertising, Fox Interactive, FoxAcre Press, Galaxy Press, GearBox Studios, Harcourt, Harper Collins Publishing, Hasbro, Heavy Metal Magazine, Humanoids Publishing, iBooks, Istituto Geografico De Agostini, Kensington Press, Lippincott Williams & Wilkins, Loews Theaters, LucasFilm, Men's Fitness Magazine, Microsoft Game Studios, PBI Media, Penguin Publishing, Pyr Press / Prometheus Books, Randomhouse, Realms of Fantasy Magazine, Simon and Schuster, Sony, The Idea Design Workshop, The Village Voice, Tor Publishing, TSR Inc., Vivendi Universal, White Wolf Publishing, Wild Planet Toys, and Wizards of the Coast .

His illustration has been featured in *Visions From the Edge*, 2005, Film Documentary, Michael McDonald / RoadHouse Films, *Exotique*, The Worlds Most Beautiful CG Characters, 2005 , *Exposé 3*, Finest Digital Art in the Known Universe, 2005, Excellence Award, *Fantasy Art Masters*, Harper Collins, Dick Jude, 2002, *Spectrum*, The Best in Contemporary Fantastic Art, 5-7, 9-12, 1998-2005 .

Architecture honors include *The Boston Greenway Park Pavilion, International Design Competition*, 2005: Finalist , *AIA Design Honor Award: The New Neighborhoods at Park DuValle* , 1999 , *AIA Design Honor Award: The New Boston Police Headquarters*, 1998 , *The Rotch Travelling Scholarship: Second Prize Winner*, 1994 , *Boston Unbuilt Works Competition: Winner*, 1992, *The Steedman Traveling Fellowship: Finalist*, 1992 , *Future Trends: Panelist*, 1992, *Creature Comforts: Invited Exhibitor*, 1992, *Boston's Best Business Interior: Winner*, 1987 , *University Art Museum Competition: Finalist*, 1983, *Published: Progressive Architecture*, August, 1983. , *Edward B. Arrants Medal for outstanding promise to the profession*, Rice University, 1984. , *William Ward Watkin Traveling Fellowship*, First Runner-up, 1982. Rice University competition.

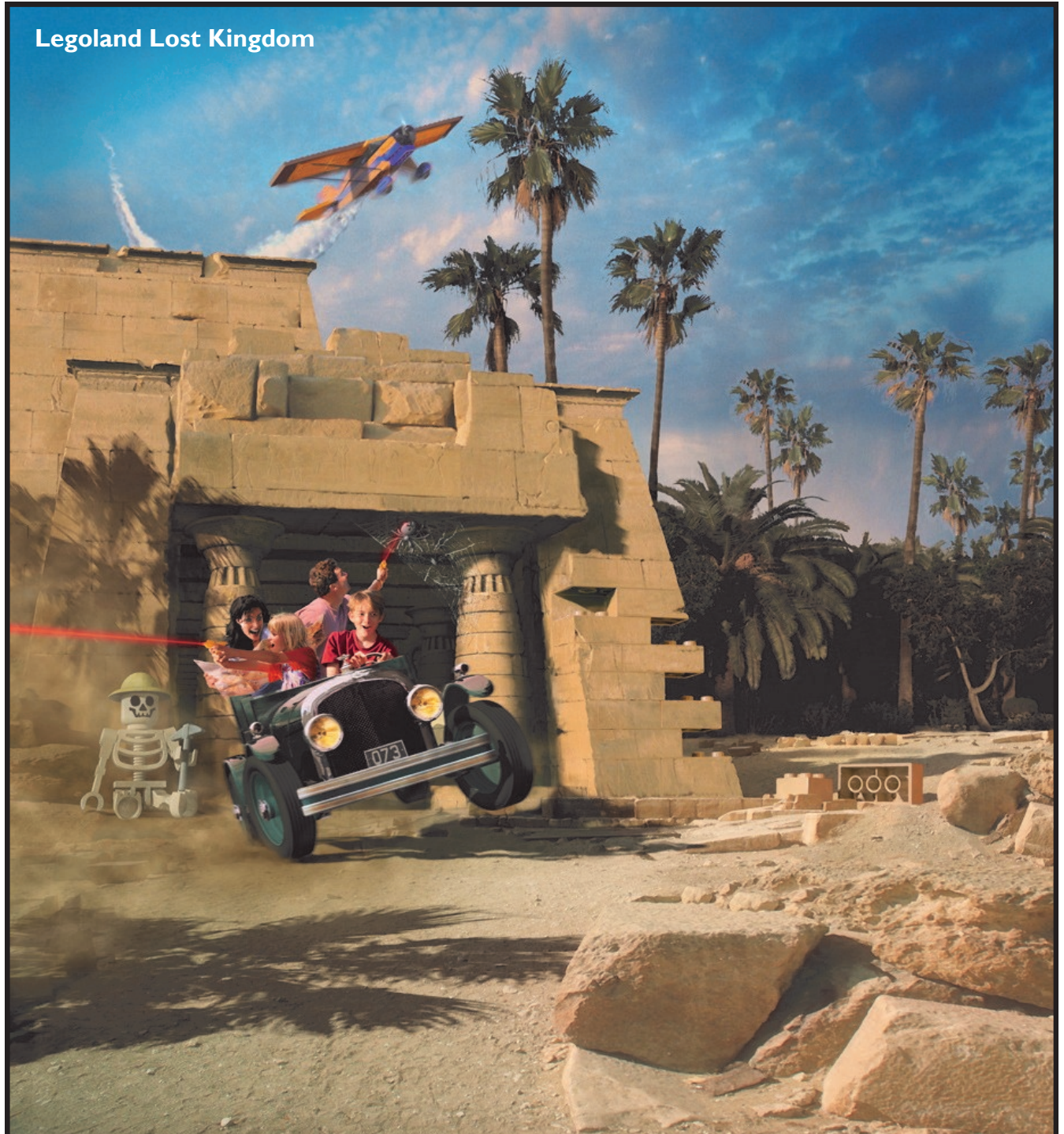
A Dave Seeley Portfolio



Virga 1.2

Art Credits:

| | |
|---------------------|--|
| Cover | Dragon Spine <i>Boy's Life Magazine</i> |
| Inside Front | Tom's House |
| Page 15 | Image Junkie <i>A self portrait of Dave Seeley</i> |
| Page 17 | Virga 1.2 <i>Tor Books</i> |
| Page 18 | Legoland Lost Kingdom <i>Ad for Legoland in CA</i> |
| Page 19 | Pirates of the Carribean <i>Bluespark Studio April 2003</i> <i>All Mine</i> |
| Page 20 | Falling Free <i>NESFA Press</i> <i>Hunter's League</i> <i>Simon and Schuster, June 2005</i> |
| Page 21 | <i>Dark Crusade</i> <i>Tor Books, November 2004</i> <i>Battlestar Galactica</i> <i>Vivendi Universal video game</i> |
| Inside Back | The Wheatfield Illusion |
| Back Cover: | AXIS: Drive Communications <i>Tor Books</i> |



Pirates of the Carribean



All Mine



Falling Free



Hunter's League



Dark Crusade



Battlestar Galactica



The Costuming of Ricky and Karen Dick



Ice Spirits





Crimson King



Black Queen

Deacon Black



Egyptian Walking Suit



Fan Guests of Honor:



Middle Earth

Wow! A twofor: both Ricky and Karen Dick as your fan guests of honor. Consider yourselves lucky. Both of them have been costuming for over 25 years – alone, together, and in combination with many other costumers. Their costumes are legendary: from Karen’s groups presenting “Turn of a Friendly Card,” “Pyrogenesis,” and “Night on Bald Mountain,” to Ricky’s groups presenting “Dark Visions” and “Stagecoach,” along with his marvelous singleton “Amazing Puffwuzzle,” to their joint masterpieces such as “Blood Rites,” “Court of the Crimson King,” and “Ascension.”

Ricky started attending cons in 1979 and immediately hooked up with the fannish costuming community. His costumes have always relied on interesting presentations (often inspired by his wicked sense of humor), elaborate make-ups, and an attention to detail. His work has received every award known and he himself received the Lifetime Achievement award from the International Cos-

tumers Guild (“ICG”). Whenever Ricky is competing, the audience knows it is in for a good time and the rest of the costumers know they need to ramp it up a notch.

Karen has been a “con-costumer” since the early 70s. Early costumes often were inspired by the Star Trek universe. Her costumes, like Ricky’s, are rich with detail and her presentations often included six or more costumers. She has masquerade wins spread over four decades now including two “Best in Shows” at Worldcon, Costume-Con, Westercon, and Balticon, as part of over 100 costuming awards. Karen was awarded the ICG’s Lifetime Achievement award in 1995.

Together since 1990, Ricky and Karen have combined their skills to create several more award winning costumes (included those mentioned above) and in 1993 created a whole new group of costumers when they started the Halloween haunted attraction known as Castle Blood. Castle Blood utilizes

Ricky & Karen Dick

An Appreciation by Alys Hay

dozens of young (OK, and not so young!) actors each year to take people on a quest through the home of Gravelly and Grizelda MacCabre (aka Ricky and Karen Dick). In 2006 the MacCabres became the hosts of the Midnight Monster Hop, a television show where Gravelly and Grizelda, along with some of the other regular denizens of Castle Blood, introduce horror movies and perform skits in between "acts" of those movies.

Karen and Ricky are known not only for their awe-inspiring works of stage art, but for their many contributions to the costuming community. Karen was the founding Chairperson of Costume-Con, and the originator of the Whole Costumers Catalog. Ricky founded the New Jersey/New York chapter of the Costumers Guild, and besides making costumes, he also judges and MCs many masquerades, including Arisia in 1998. Both are frequent panelists at Costume-Con (and Ricky is co-chair of the 2009 Costume-Con), explaining and sharing their costuming, make-up, and presentation techniques.

Aside from their more formal contributions to the fannish community, they've also worked with dozens, if not hundreds, of costumers (including Castle Blood actors), teaching new techniques, helping them with presentations, and generally bringing them up to a technical level that they probably would not have achieved otherwise. Ricky and Karen also can be counted on to either formally or informally judge hall costumes at Costume-Cons and other costuming venues, providing encouragement to their fellow costumers. This does not even take into

account the effect that their stage presentations have had on those who have had the pleasure of seeing them in person. Karen and Ricky have helped to bring costuming to a whole new plane.

Enjoy having Ricky and Karen as your fan guests. Take the time to stop them in the halls and admire their handiwork and share your own. You'll be inspired.

Alys Hay met Karen Dick in 1984, soon after entering costume fandom, and they collaborated on hall costumes and formal competitions. She helped Karen run Costume-Con 6. She met Ricky at Costume-Con 4 in LA, and continued to work with Ricky and Karen on Costume Con. She was an initial backer when Ricky and Karen opened Castle Blood, and got to work there in 2007. In her spare time she's an attorney doing technology licensing.

Photo Credits:

Evil

2004 Best Master at Arisia and at Costume-con

Ice Spirits

Best in Class in 1992 (Master) at Balticon, Costume con, and Worldcon

Crimson King/Black Queen

Court of the Crimson King (King and Queen) 2003 Best in Bhow Costume-Con and Best in Show Workmanship

Deacon Black

Forever Autumn series, # 3 Balticon 2008 Best Master

Egyptian Walking Suit

Costume Con 2006 fashion show

Gravelly and Griselda

Castle Blood regalia



A Brief Biography:

Ricky and Karen Dick never really planned on being in the haunt business.

They both grew up in very creative homes: Karen in La Mesa, California (near San Diego) and Ricky in Eatontown, New Jersey (at the Shore). Halloween was always the biggest holiday for them both, as it was the one time of year that they could "go play" out in the real world with the fantasy and fun characters they dreamed up.

They both learned to sew at an early age, and store-bought costumes were history before they were out of grade school. As they grew older, they discovered science fiction and fantasy conventions because of all the TV shows and movies they were into. Here was a place where dressing up was okay year round (!).

They met, finally, because of these conventions. Actually, they met while they both were shopping in the Los Angeles garment district the day before one of these conventions started. As corny as it may sound, they

met at the rhinestone counter at Berger Beads, in downtown Los Angeles.

Both of them had been having good runs of winning costume competitions before they met, and once they got together, the success kept going.

After they got married and moved to Western Pennsylvania, it was the local community that started them on the path to haunting, by being such a great area for trick-or-treaters. They got so many trick-or-treaters that they started dressing up both themselves and their house. One thing led to another, and the display got more involved each year. Eventually, it took over the porch, the 1/4-acre back yard, the outbuildings, and portions of the house itself. (You've seen this "holiday decorations get out of control" plot on sitcoms such as *Home Improvement* and *Roseanne*, right? Only this is real life!)

In 1993, Castle Blood was born, and in 1994, a set theme was decided upon. And all of a sudden, people were asking for footage of the haunt (or attraction as it is now called) to be used on national video tapes, and the rest is lifestyle-changing history.

*And I will bring the blind by a way that they
knew not;*

*I will lead them in paths that they have not
known:*

*I will make darkness light before them,
and crooked things straight.*

*These things will I do unto them, and not for-
sake them.*

- Isaiah 42:16

On a cold spring morning I walked through the gates of Holyroodhouse and up Edinburgh High Street to get away from the set where we'd been filming since before it was light. The ITV series, 'Places of Mystery', had almost run its course: we'd done Rosslyn, of course, and Stonehenge, and three other "mysterious" sites around the Isles, and had finally come back to Edinburgh to deal with Mary Queen of Scots.

Paul Jacobs, a young and fashionable director – real up and comer – had decided that predawn had just the right light to film the sad skeleton of Holyrood, the stone remains of the church that stood in front of the grassy hillocks that once had been Holyrood Abbey. A year ago I would have refused to be pulled out of bed for such foolishness; but I couldn't give a toss anymore and was in the makeup chair, chipper and smiling, at 2 A.M. to get ready for the shot while others fussed and complained.

By half nine we'd mostly done for the day, though I knew there'd be more work to do in the afternoon; but Paul wanted to see what he'd got. I could have found a place for a lie down, but I felt energetic. Instead of sending one of the crew out for coffee I decided to get it myself. Thus, cardigan zipped but coat open, I walked up the street looking for a place to sit, and found it straightaway: a neatly painted coffee shop (not ten meters from one of those beastly American designer chains – rather go without, thanks much for asking) where a

The Words in the Air

An excerpt to the forthcoming sequel to *Song In Stone* by Walter H. Hunt

Chapter I

freshly-ground pot and a nice bacon bap were served me with a smile.

I had just begun to sweeten my second cup when a familiar figure came through the door. He waved to the proprietor; they seemed to know each other.

"Mind if I join you?"

"Not at all, Rob," I said, gesturing to a seat opposite. Rob Madson looked just as he had when I'd last seen him months ago when we'd finished the documentary at Rosslyn. We hadn't seen each other since: a few phone calls and an e-mail or two, but never a word about what we'd done together – or what was buried under the chapel where he worked as a volunteer for the Trust.

A tea setting and a pastry were placed before him, and he exchanged a smile and handshake with the shopkeeper.

"Regular haunt of yours?" I asked, stirring my coffee.

"Kenny serves the best in the city," Rob answered. He carefully poured tea into the cup, the gentle aroma wafting up.

"I'm glad you came across it."

"And you came across me – just by accident."

"Well," he said, adding milk to his tea, "no, not exactly. I was looking for you."

"Here."

"I have a friend at Holyroodhouse, actually, and was hoping to have a word with you there. I happened to see you walking up the street and saw you turn in here." He

nibbled the pastry. "Good choice."

"Thanks. I'll remember it."

"Do," he said. He sipped the tea thoughtfully, looking out the window as a lorry rumbled slowly by. "How are things going?"

"At Holyrood? Oh, you know. Helpless slave of technology." We both laughed; it had been my first impression of Sean Ross, the day that the music of Rosslyn had sent me back to the fourteenth century. "Director's gone to digital media, and has to have the light just right. There was a time that I would've demanded star treatment; now they don't know what to do with me. Rodney says he thinks I've gone all soft."

"Have you?"

"Have I what? Gone soft?" I shrugged. "Not hardly. I've completely given up smoking; I walk or run five or six kilometers a day; this –" I picked up the bacon bap: a flaky, buttery pastry with a nice slab of thick bacon and a bit of cheese – "is the fattiest thing I'll have eaten in a week. You've turned me into a –"

"A confrère?" Rob said, breaking off another piece of the pastry.

"I think one life-changing adventure per lifetime is more than enough for me. You don't have anything in mind, do you?"

"Heavens, no. I just wanted to chat with you about something."

"No harm in that."

Rob shrugged, then reached into an inside pocket of his jacket and drew out a copy of

the Scotsman. It was folded over to an inside page with a small article circled in red ink. He handed it to me. "What do you make of this?"

I took the paper from him and scanned through the text. "An old copy of the sketchbook of, um, Villard de Honnecourt is on now display at the National Gallery." I handed it back to him. "Not much."

He didn't take it from my hand. "Did you read the entire article?"

"Should I have done?"

"Read the entire article."

I took it back and read the article more slowly. "Let's see now. The sketchbook . . . considered to be authentic, testing done on the cover and internal pages. In addition to the thirty-three double sided folio leaves, this copy contains eight additional leaves never before seen: a hitherto unknown piece of secular music which appears to have been annotated by yet another different hand."

"Sound familiar?"

It was familiar, but I couldn't quite place it. This was what Rob wanted me to see – this time he took the newspaper back and set it on the table in front of him.

"You know what this is," I said.

"Yes, I do. And so do you," he replied, folding his hands and leaning forward, squinting just a bit through his glasses. "The annotations were made by Guilbert de Bec."

Hearing the name of the sorcerer gave me a chill. He had imprisoned us in a lightless cell under Amiens Cathedral – and only Rob's faith, and Roddy's ingenuity, had brought us out alive. I had killed him myself somehow with the help of John the Baptist, whose skull he had stolen and desecrated.

And now I knew what this book must be.

It was strange to think that on display less than a kilometer away, at the National Gallery on the Mound, was the book that Rob had given to de Bec the morning after my

vigil at Amiens Cathedral . . . seven hundred years ago.

“Well, that’s damn spooky,” I said finally.

“Strange that it should turn up here, don’t you think?”

“I suppose so. But I can’t for the life of me imagine why it matters. Especially to me.”

If Rob was disappointed with that answer he did his best to conceal it. I had a notion that he was trying to interest me in some mystery that wasn’t of the sort we were filming down at Holyrood, the sort that had brought me out to Rosslyn late last summer and where I’d been drawn into the pilgrimage that had so changed my life.

Rob was a Templar. Not the play-acting sort: a real Templar, with access to the healing music of Rosslyn that I’d helped him recover from the distant past: the music that unlocked the genetic code of – if you believed it – God’s only begotten Son. The Grail-book itself was safely concealed beneath Rosslyn Chapel, a handful of kilometers away, nestled next to the Baptist’s skull and the Ark of the Covenant. Close by in his office in the Grassmarket, Sean Ross had a digital copy of the book and 3-D scans of the skull and the Ark – next best thing to having them sit on his desk. Since there had been no great revelations in the last several months, it was safe to assume that all three were still in the realm of the academic and there were only a handful of people who knew about any of it.

“Perhaps we ought to go have a peek,” Rob said at last, after he’d seen me think about it for awhile.

“I’ve got a busy schedule –“

“Not so busy that you can’t nip out for a coffee,” Rob noted, pointing at my half-full cup. “You can’t tell me you’re not curious.”

I pushed my spoon around in my coffee. “I’m curious, but I don’t want to walk

through the door at the National Gallery, hear a snatch of ‘God Save The Queen’, and wind up in medieval Spain again.”

“I think the Rosslyn experience was once in a lifetime, lad,” he said, smiling. It was the first time he’d called me ‘lad’ during the entire conversation. A different lan would have winced: but it came out affectionately – brotherly.

“I’ll go up at tea.”

“Fair enough. I’m giving tours at Rosslyn until three: I’ll meet you there if that suits.”

“Brilliant.”

He reached out and shook my hand. “It’s a pleasure to see you again, lan.” He gave my hand a squeeze. “And tell Rodney that I don’t think you’ve gone soft at all.”

The Scottish National Gallery is located in a Parthenon building in Princes Street Gardens. Over the past few years the Gallery and the Royal Scottish Academy poured hundreds of thousands of pounds into bringing it from the nineteenth into the twenty-first century; when the Playfair Project – a sort of underground mall – opened, ‘lan and Jan’ was there; I hadn’t paid a visit since.

Paul let us loose midafternoon and I caught a taxi to Princes Street; I queued with the tourists and the schoolchildren, bought my ticket, and walked into the huge old temple. I didn’t go ten steps without having to sign an autograph, but most of the museum-goers were the bookish sort, not as much telly watchers; it was easy to fade into the crowd.

That used to bother me; not this day.

It didn’t take long to find the new display – they had carefully moved some of the eighteenth-century furniture out of one of the galleries on the ground floor and set up a glass case with the book opened inside. On either side there were touch-screen displays. Most of the people who passed by

took a quick glance in the case, perhaps pausing to poke at the displays – and then moved on. But as I approached, I could see one person lingering, her head inclined slightly to look directly into the case.

Five meters away I recognized her: the tilt of her head, the cut of her clothes. But the Scottish National Gallery had never been one of her favorite haunts.

“Liz?”

My ex-wife straightened up, the muscles in her neck stiffening. She turned to the sound of my voice. I wasn’t sure what to make of her expression – alarm, perhaps? She covered it quickly, composing herself in an instant to face me.

“Why, lan. Doing some research for your – series? Whatever it is?”

“Glad to see you too,” I said. “You look well.”

She’d had her mobile in her hand; it disappeared quickly into a pocket of her blazer. “And so do you. You’ve lost weight.”

“A touch of exercise.” I put aside why she was there for a moment, and stepped to the glass case to have a glance at the Honnecourt book.

I knew next to nothing about it; Rob had told me a bit during our time in the cell. Villard de Honnecourt was something like an early Da Vinci. A combination of artist and architect, he’d evidently traveled around in western Europe sometime in the thirteenth century, keeping a book of sketches and drawings. Inventions, cathedral façades, fantastical animals . . . all sorts of things.

As for this copy, it was made sometime before 1307 – drawn from the original, with eight leaves of musical notation added to the back. In another hand, there were weathered, indecipherable notations in ink in the margins.

It was the same book. I’d only had the briefest glance at it before Rob had given it up to de Bec, who had assumed that it was de la Halle’s masterwork, written in the place of perfect measure – and capable of decoding the Grail book.

“So what does bring you here?” she asked, as I continued to look at the artifact – so old and weathered, yet so familiar.

“You first,” I said. “I didn’t know you were a scholar of the Middle Ages.”

“I’m not.” She brushed a stray hair from her face. “I – I was just curious, that’s all. I read about it in the Scotsman and thought I’d take a look.”

It was a lie, and a fairly transparent one at that: the Liz I knew, the one I’d been married to until eighteen months ago, was no more a medieval scholar – or art patron – than I was. The difference between us was that I’d had a vacation in the Middle Ages that had nearly cost me my life. She’d never done that.

But why was she here?

She might be asking herself the same question. My attention drifted from my ex-wife’s face to a large canvas on the adjacent wall: a painting of some country squire’s estate, something from the eighteenth century – a grand house, men on horseback, a carriage with a coat-of-arms on the door – “Give way, give way!”

The crowd was moving – or being driven – out of the path of a covered carriage, making its way westward. The shouters – tough-looking men with royal fleur-de-lys tabards – were being heeded: no one seemed interested in a fight.

“Caroche,” Rob said. “Fancy.”

The caroche – four-wheeled, with a perfectly -matched pair of white horses drawing it – was ornate, gilded on its frame and pillars, bearing the royal emblem on its doors. As it approached I could see one of the passen-

gers: a younger woman, sitting sedate and quiet among the hubbub. As if there was no one else on the street, she turned her head slightly, and we locked eyes.

“Oh, my God,” I said, taking a step forward. “Liz.”

“Ian?” she said to me.

I was looking directly at her, but the woman I saw was the one who had been in that carriage. I wasn’t sure how long I’d been standing there staring.

“Liz,” I said quietly, “why are you here?”

“I told you, I –”

“The truth. There’s something more to this, some secret you’re keeping. Something very important.”

She was silent, almost defiant – it was an expression I knew all too well. I can’t imagine what was on my face at that moment. Without thinking about it I stepped toward her, but something in my expression – or my posture – spooked her: without saying another word she turned and walked quickly away, not looking back, her heels clicking on the marble floor. I gave a moment’s thought to following her – but found that I couldn’t even bring myself to shout her name.

I got a sharp look from a docent standing nearby, but I returned my best ITV smile: it was like the Channel Four smile, only slightly more sincere. Convinced it was a lovers’ spat, or suchlike, he relaxed and gave me an understanding nod, then moved off briskly to deal with a gaggle of schoolboys who were committing some improper act upon a nearby touchscreen.

“Well,” I heard Rob say from nearby, “that didn’t go well.”

My old friend and erstwhile mentor was standing next to a painted wooden statue of a woman in full-length dress. I walked over to him, taking a glance at the plaque on the wall: A QUEEN OR SAINT, it read;

JOHANN SCHNEGG. LIMEWOOD.

“Some choice.”

“She seemed upset,” Rob said.

“Your lady.”

“Not my lady anymore. As I tried to explain to you once.”

“What God hath united –”

“Oh, leave off. You knew she’d be here, didn’t you? You watched the entire thing. You watched the whole damn thing.”

“Only the last bit. You remember where you last saw her, don’t you? In Paris.”

“There’s a reason for this little psychodrama, I assume. You’re screwing around with me for some reason.” I lowered my voice to a whisper. “For what it’s worth, I’m still a public figure, and I still have a career. Liz is my ex: she likes it that way, I like it that way.”

“You saw her in Paris,” he said. “In October 1307. Neither you, nor I, nor the Giblemite were ever able to adequately explain that fact.”

“We never explained why Mac was there either. And he was a Carmelite, for God’s sake.”

“Could you spare a bit more of your time, lad?”

I chuckled. “That’s an interesting turn of phrase.”

“Aye, I suppose it is. Let me say it another way. If you have an hour, I’d like to provide you with a theory – and an explanation why I – we – think that the appearance of this book is important.”

“An hour.”

“It shouldn’t take longer than that.”

“No trips into –”

“No. You’ll not even hear ‘God Save the Queen’.”

“All right,” I said. “What’s the theory?”

“We have to go somewhere first. To Sean Ross’ office in the Grassmarket.”

It was another short cab ride across the old town. At the Grassmarket, an oval-shaped open space in sight of Edinburgh Castle, our old companion Sean worked as an audio engineer, doing work for the Beeb, Four, and ITV. He’d clearly been expecting us: there were printed enlargements of the music sheets from the Honnecourt book – annotations and all – taped onto the wall, beside other blown-up pages of what must surely be Adam’s authentic Rosslyn music.

“Mr. Graham,” he said to me as Rob and I came into the office. He set down a sheaf of other papers and extended his hand to grasp mine. “I’ve really enjoyed your ITV series so far, and I’m looking forward to the next installment.”

“We’re up on Glastonbury Tor next week,” I said. “We’re just filming for Mary Queen of Scots now.”

“Well, they’re excellent,” he said, gesturing us to chairs in front of the cluttered desk. “I mean to say, I’m merely a telly watcher, but –”

“High praise from you,” I said. ITV smile again, though I really did mean it. “Rob told me there was some sort of theory about the book that’s just turned up at the National Gallery.”

“Oh, yes,” he said. He gestured toward the enlargements on the wall. “Remarkable thing, that. I’ve been doing some analysis of that piece, comparing it to the authentic Rosslyn music – the key music. This other piece is, well, very discordant – it has repeated examples of the ‘devil’s chord’. I expect you knew that.”

“Go on,” Rob said.

“Still, it shows the same skill and intricacy of the key composition. It looks like a lost de la Halle piece. I’m surprised no one has noticed that yet. Or perhaps they have

– there’s probably a doctoral waiting to be written on it.”

“What’s so remarkable, Sean?” I asked, knowing there was a point he wasn’t getting to.

“Well, style aside, the most amazing thing about the two pieces is that they are exactly the same length, to the measure. And I don’t need to remind you what that means: it can be mapped to the Grail book, since the number of entries is an exact multiple of the length of the key music.”

“But . . . hold on a minute, Sean. I thought the Grail-book and the Rosslyn key music together produced the genome of Christ. Jesus son of Joseph. The Saviour. If there’s another pattern – whose genome is that?”

I looked over at Rob, who was a study in circumspection. He’d clearly had this revelation already, and didn’t know what to make of it either.

Sean didn’t answer; I’d hoped he would have some sort of glib response, but none appeared to be forthcoming.

Our silence was interrupted by a knock at the door. It sounded more like the rap of a gavel than a set of knuckles; Sean stepped out from behind his desk and crossed the office.

“Are we expecting anyone?” I asked Rob.

“The last member of our little party,” he said cryptically. We both stood up to face the arriving visitor. Sean opened the door; an elderly man with a well-trimmed beard, cane in hand, stood ready to rap with it again. Sean stepped out of the way, and the newcomer walked into the room, limping slightly as he came.

“Hello, Ian,” he said to me. “Brother Robert,” he added to Rob.

“Giles,” I said. “So glad to see you again.”

While employed by Stull & Lee in Boston, Dave was Project Designer for the new Boston Police headquarters. These pages present some views of the completed project.

View from
the Linear
Southwest
Corridor
Park to the
Circulation
Drum on
Axis



View from Ruggles Street to the Public Meeting Room Drum,
Tot Lot, and North Concourse Entrance.

Dave Seeley: Architect



View from North to South Portal Entrance

View of pedestrian bridge at Portal Vehicle Plaza



View from the intersection at Tremont and Ruggles Street

Arisia Code of Conduct and Behavior Policies

To help ensure our members' happiness and a successful convention, we have established a Code of Conduct and Behavior Policies for all members. We have no desire to police our membership (indeed, we won't have the time or energy to do so), but we do have some requests and expectations that will help ensure a pleasurable weekend for all.

We will happily refund the membership fee of anyone who finds the policies contained herein unacceptable.

General Demeanor - **Common Sense Required**

Arisia expects its members to respect each other and behave in a generally civilized fashion. Members should respect common sense rules for public behavior, personal interaction, common courtesy, and respect for private property. If you wouldn't do it at home, please don't do it here.

Please report to the convention committee any incidents in which a member of the convention is abusive, insulting, intimidating, bothersome, or acting in an unsafe or illegal manner. Arisia reserves the right to revoke, without refund, the membership of anyone for just cause. Members violating the law may be turned over to the police or the hotel security force.

Sleeping in public or convention areas of the hotel is forbidden by the hotel management. This is private property. The hotel strictly forbids throwing, dropping, or flying anything from the balconies or over the atrium.

Program participants and event coordinators are responsible for the comfort and safety of convention members in their areas. Disruptive behavior by adults or children is not acceptable, and any actions disturbing to attendees may result in a request to leave.

All convention members are required to wear their membership badges while in convention areas. Exceptions may be made for special cases, e.g. masquerade participants while on-stage.

Reminder: The hotel is not dedicated completely to our use for the weekend. Members of the general public stay here or visit the hotel to dine and socialize. Please be considerate of non-convention individuals at all times.

Children as Fans and Companions

Arisia makes every effort to protect fans of all ages and provide a healthy environment with many opportunities for fun and learning. Children are a valued part of our membership, and we welcome their appropriate participation. Children under 12 years old may attend with either their own paid convention membership, or with a free Kids-in-Tow membership (with and under the supervision of an authorized adult at all times). Arisia requires that there be at least one supervising adult

accompanying every three Kid-in-Tow members.

Parents of children aged 8–12 who believe their children are mature enough (and who have their own paid membership) may choose to allow their children to freely roam the convention on their own. Any child who excessively misbehaves or engages in inappropriate, disruptive or dangerous behavior is subject to having free-roaming privileges or their entire membership revoked.

Babysitting is for ages 18 months thru 6 years and available with a babysitting membership. There is limited space so babysitting memberships should be purchased in advance. Parents must provide a cell phone or pager number. Arisia may have available a limited supply of pagers (requiring a deposit).

Fast Track is a children's program open to fans aged 6-12 years old. Fast Track is billed as a con within a con; offering a wide variety of program items, including crafts, costuming, magic shows, science, song, discussions, demos, storytelling and games. Some items may require the supervision of a child by parents. It is each parents' responsibility to review the Fast Track schedule and decide which items they will allow their child to participate, either with or without adult supervision.

Fast Track cannot provide snacks and meals. Parents must make arrangements to feed their children. This is especially important as no meal breaks are built into the schedule.

Student Memberships for ages 13–25 require a current valid student ID for students aged 18 and older.

All children aged 7 and under must be with an adult, in baby-sitting, or in Fast Track con areas. All other unattended children will be sold to the aliens.

Babysitting hours are limited to major programs and event times. Fast Track has limited day-time hours only; please check the schedule. Parents who are late in picking up children may have their children barred from Babysitting and/or Fast Track at the current or future conventions.

Please remember that many of the costumes, the outfits the attendees will be wearing, and the displays in the exhibit areas may be made of delicate and easily damaged materials that children should not touch without permission.

Participation in some regular program items (such as Junkyard Wars) by minors (those under 18 years of age) may require parental permission or the presence of a supervising adult.

Some items dealing with adult topics may be closed to individuals under 18 years of age. Although children under 18 years of age may register as "adults", membership in the convention in no way supersedes any local, state, or federal laws.

Costume and Masquerade Guidelines

All costumes are welcome at Arisia, whether created by the wearer or not. However, purchased and rented costumes are not eligible for awards. Awards are made to the creator of the costume, not the wearer.

Costume weapons are permitted, but must be peace-bonded by Arisia Security upon arrival at the convention, unless worn solely for the masquerade as part of an on-stage costume. The use of any real weaponry as part of your costume, as well as the use of any special effects must first be approved by the Masquerade Director. Remember, it's okay to surprise the audience, but not the staff.

During the masquerade, flash photography, laser pointers, and beepers or cellular telephones not set in silent mode are forbidden.

Participants in the masquerade must read and agree to the terms contained in a separate costumer release.

Parties in Guest Rooms

For individuals or groups wishing to host a party (public or private), you must register with us in advance and use a room in the "Party Host" room block. Being in a Party Host room also ensures you are covered by Arisia's corkage agreement (allowing you to serve food and non-alcoholic drinks).

Parties may be "open" (all convention members welcome, and with doors open or ajar, or publically advertised, or "closed" (private). Serving of alcohol will not be allowed in open party areas.

Open parties are eligible to receive a party "seed" of snacks and soda from the convention con suite. Stop by the Con Suite for details or to sign up **in advance**.

Party hosts are responsible for adhering to convention policies, hotel rules, and local, state, and federal laws, **including the enforcement of the drinking age**.

Smoking, Alcohol, Weapons, and Illegal Acts

Arisia prohibits smoking or the consumption of alcohol in all convention areas except for alcohol purchased from the hotel and consumed directly in the area in which it was purchased. The legal drinking age in Massachusetts is 21. You may be asked to provide a valid ID if ordering alcoholic beverages.

Arisia's corkage waiver does not apply to serving of alcohol. All alcoholic beverages must be purchased through the hotel as required by Massachusetts State Law and the Cambridge Licensing Board. The hotel may confiscate any privately purchased alcohol, prevent you from bringing it on the property, or take other actions (such as placing a large corkage charge on your bill).

Under Massachusetts law, smoking is permitted in certain guest rooms and other areas so designated (e.g. the Arisia Smoking Lounge). If you wish to smoke, verify that you are booked in a smoking room when you arrive.

Laws governing illegal substances, obscenity, weapons, public behavior, and the treatment of minors must be strictly observed. Remember, there may be members of the Cambridge Police Department on patrol at the convention.

The following weapons are illegal in Massachusetts: black-jacks, billy clubs, any sort of double-edged knife (symmetrical cross-section, even if one side is dull),

nunchucks, and shuriken (throwing stars).

Photography, Videography, and Press Policy

This is a private event; by registering, individuals grant Arisia and designated photographers a non-exclusive right to photograph, videotape, otherwise record, and publish (in print or electronically) themselves, companions, activities, costumes, artwork, sales goods, and other property used or displayed in their normal participation of the convention.

There will be photographers present; anyone who does not wish to be photographed or recorded should state so clearly and unambiguously. Photographers, ask permission before you photograph or audio/videotape any person or group. Anyone taking pictures or making audio or video recordings of any part of the convention must read and agree to the terms contained in a separate photographers/videographers release.

Anyone wishing to sell photographs, audio or video recordings of any part of the convention (including the masquerade) must read and agree to the terms contained in a separate photographers/videographers contract.

We presume that you are acting in an amateur capacity unless otherwise stated. If you are acting on behalf of a publication, video production organization, or news medium (freelance or employed) of any kind, you must register as a member of the press (commercial publication, media, famine) and sign an agreement to observe copyright laws and the Arisia Press Policy. Press passes may be obtained by going to the information desk and speaking with the press liaison to receive an orientation and press kit. A press pass authorizes you to enter convention facility areas (at the discretion of the area heads) and to film or record events (within the provided guidelines). Articles or media coverage released after the convention may earn you a membership to the next Arisia, or a refund for this year.

All photographers and videographers should check with the Information Desk or the Arisia Press Liaison for guidelines and information on photographing or recording any major event or exhibit, such as the masquerade or Art Show.

Individuals or organizations violating these guidelines by selling, reproducing, broadcasting, or publishing materials obtained at an Arisia convention without permission may be guilty of copyright violation and/or trespass, and may be prosecuted to the full extent of the law. If you have any questions as to what is appropriate, contact the press liaison, the corporate president, or the current convention chairman for further information.



Arisia 2009 Program Participants

Special Acknowledgements:

Teseracte Players of Boston: New England's Premier Traveling Shadowcast, specializing in The Rocky Horror Picture Show, Buffy "Once More with Feeling", and Dr Horrible's Sing-Along Blog. The Teseracte Players will begin their 2009 Season with shows at the Coolidge Corner Theater on January 23, February 27, March 27, and April 24. For more info please go to our web site Teseracte.com.

PLUS

New England Fan Experience is the non-profit media convention run in New England annually. They began 18 years ago in Springfield as United Fan Con, and recently moved to the Boston area. Their first Boston convention was this past November 2008. They were assisted with a grant from Arisia to produce the Fan-to-Fan mini-con in July 2008. Visit the website at www.nefe.us for further information.

PLUS

Many thanks to Etsuko Foster and the Rhode Island Japan Society and Language and Cultural Center for translation of our two Japanese films. Originally founded in 1983 by a group of Japanese students from Brown University, RI Japan Society serves New England's community by providing translation and interpretation services. We offer Japanese language classes year-round for both children and adults from basic levels to advanced, as well as classes on Japanese culture and traditional arts and crafts. The Society sponsors various cultural events in Rhode Island and partners with other Japanese groups in New England to bring new and exciting Japanese artists and events to the state. Non-Japanese speaking people are always welcome at all events; your interest is the only requirement. For 25 years, the RI Japan Society has been a center of support, friendship and networking for the Japanese community in Rhode Island, as well as a "go-to" resource for individuals and businesses interested in learning more about Japanese language, culture and trade. info@rijapansociety.org

Martha H Adams recalls reading Leinster's 'First Contact' when it first appeared in ASF Magazine; and later on, she enjoyed G.O. Smith's Haywire Queen stories. She retired at age 65 in 1996 and naturally gravitated to full-time participation in writing and in space settlements work

Dawn Albright has been involved in different genre arts for many years — sculpting art dolls, costuming, and writing, to name a few. She started an email discussion list for making art dolls in 1996. She is now working on an internet magazine devoted to genre art and the fanish community.

Thomas A. Amoroso has practiced emergency medicine for about 15 years, most of it in the Boston area at several of the local academic centers. He's been reading/watching science fiction for a lot longer than that, although he came to fandom later in life than he cares to admit. He has too many formal degrees, which aren't particularly interesting, and a fair amount of informal education picked up along with it.

Inanna Arthen is the author of *Mortal Touch*, the first in *The Vampires of New England Series* (<http://vampiresofnewengland.com>). Book 2, *The Longer the Fall*, will be released in 2009. Inanna is a member of *Broad Universe* and *New England Horror Writers*, and is a contributing writer for *Blogcritics.org*. She is an expert on vampire folklore, fiction and fact, and runs *By Light Unseen Media* (<http://bylightunseenmedia.com>), an independent press dedicated to publishing vampire fiction and non-fiction.

Catherine Asaro fiction blends adventure, science, and strong characterization. Her latest fantasy is *THE NIGHT BIRD*, and her most recent science fiction novel is *THE RUBY DICE*. In April 2009, the CD *Diamond Star*, a rock opera done as a collaboration between Catherine and the rock band, *Point Valid*; and in May, *DIAMOND STAR*, her novel about a rock star in the future will be released.

Lisa A Ashton is a costumeur feeling a bit schizophrenic these days, also being a mother of adult children, a beader, a hunter, a Physician Assistant, a fiber artist, and just generally not having enough time or coffee to accomplish her long list of costume and creative goals. Her last Arisia costumes were "Behold Winter" (2008), and "Mary Gothins-Perfectly Evil" (2007). She currently lives in Maryland.

John Bacon has been involved in LARPS since 1986, and tabletop for far longer. As one of the primary designers of the NERO rules system, John has run close to 50 events, and played in more than he can count. On the tabletop side he has written with John Wick, Eric Boyd, and others. In the last few years John has branched out into Second Life.

Debra Fran Baker has been in fandom for over 19 years, but has been a fan since birth. Her interests include cooking, knitting, fanfiction and explaining just what she does on weekends. She lives in Brooklyn, New York with her husband, her books, her knives and her yarn.

Stephen R Balzac is the president of 7 Steps Ahead, a consulting firm specializing in increasing individual, team, and organizational performance. He was the founder of the MIT Assassins' Guild and the Society for Interactive Literature West and recently created a Pandemic Flu simulation for the US National Capitol Region. He has spoken at several conferences and appeared on panels on

computer game design.

Howard G Beatman has been interested in comic books since 1960, SF since 1966, and genre conventions since 1973. He has attended all Arisias since their inception. This is the fourth Arisia to which I have brought my college-age nephew—the next generation is well in hand!

Chad Bergeron A multifaceted individual, Chad looks forward to being on Panels again at Arisia this year. When cornered, the elusive Chad has been known to distract hunters with an array of conversational topics as diverse as LARPing, A Cappella music, the exotic perils to be found on otherwise mundane college campuses, and lesser known treasures of almost any aspect of geekery or fandom. Sometimes he can be found trying to escape from a flesh devouring mass of board games.

Adrienne Brennan is a romantic dark fantasy, paranormal, and sci-fi author who stumbled into her love of writing at the age of ten when she wrote a sci-fi comedy for a writing assignment. An avid reader, Adrienne has been influenced by many authors such as Madeleine L'Engle, Roger Zelazny, Laurell K. Hamilton, Neil Gaiman, and Alan Moore. She resides in Boston, Massachusetts with two cats and a car she has named "the TARDIS." People often tell her it looks bigger on the inside.

Michael Bonet has a BA in English and Creative Writing and spent a few years after college as a theatrical carpenter. Now he has an exciting career doing odd jobs like videographer. He currently lives in New Paltz with his amazing girlfriend. His friend and him began designing games after unsuccessfully trying to play Mordheim. They now have several self-published games. Their company is titled after our flagship game: *Ninja vs Pirates*, and they have a semi-regular podcast about games and game design of the same name.

Aimee Bouchard is a bi, poly, kinky, geeky, hippie, girly sort of girl. As a solo attorney practicing in Western Mass she focuses on domestic relations and child welfare, and has published on same sex estate planning. Her interests include protecting and creating rights for polyamorous relationships, the legalities of kink and BDSM, and GLBT rights. Aimee lives in Springfield where she is on the board of the Western Mass Power Exchange, is an avid geocacher, and lives in a large poly, co-housing home.

John Bowker has published short science fiction and fantasy in multiple markets including *On Spec*, *Andromeda Spaceways*, *Sybil's Garage*, and the "Sex in the System" anthology. A graduate of the 2003 *Odyssey Writers Workshop*, he is an MFA candidate at Emerson College and an Associate fiction editor at the online journal *Ideomancer*.

Bridget Joyce Boyle has held many positions from div. head up to gopher at many cons. She instructed Computer Literacy and Graphics Programs. She avidly supports sexual orientation equality for all people. As a trans-planted Philadelphian, she makes her home in Merrimack, NH. With her husband Alex Latzko, she fights the graying of fandom the old fashion way by reproduction resulting in

Aileen(4) and Saoirse(2) and Caoimhe, (2).

Anna R Bradley is an avid LARPer, SCADian and all around geek. She has been involved with the running of Intercon, the all-LARP New England convention for many years, and has been both playing LARPs and writing them for even longer. She is also involved in table-top RP as well as all sorts of Medieval Recreation.

Nomi S. Burstein is a technical writer, freelance editor, and answerer of questions. She and her husband, Michael A. Burstein, live in Brookline, MA. Her quest for answers nets her knowledge of both the mundane and the obscure.

Michael A Burstein won the 1997 Campbell Award. His Hugo and Nebula nominated short fiction has been collected in "I Remember the Future." He and wife Nomi live in Brookline, Massachusetts, where he is a Library Trustee and Town Meeting Member. He has two physics degrees, and attended Clarion.

Liz Cademy-Pfeffer Professional Polymath: fields include disaster preparedness, domestic architecture, family management, financial analysis, gifted education, knitting design, martial arts, t-shirt design (as *Cartesian Bear*) ... the list goes on. This year — woodworking! Specialization is for insects.

D. Cameron Calkins has been active in sci-fi/fantasy fandom since 1980. He has been exhibiting at conventions on the east coast since the late 1980's, and has a small number of publishing credits including book covers for *Circlet Press* and a cover for *HoiQeD*, the Klingon Language Institute News Letter, as well as having won many awards.

Vonnie Carts-Powell is the author of the popular science book, "The Science of Heroes", and well over 1000 articles about science and technology. She is also an SF/F fan and a Morris dancer.

Hugh Casey has served as Vice President and President of The Philadelphia Science Fiction Society, Vice Chair for Philcon 2002, and Chairman of Philcon 2003. Since then, he has been gibbering in a corner, eating flies and spiders that come by. He is also the founder of *Parents Basement Productions*. They have currently released two films: "Teddy's Big Escape" and "Young Geeks In Love", both available on YouTube.

Mary Catelli is a short-story writer whose work has appeared in *Marion Zimmer Bradley's Fantasy Magazine*, *Weird Tales*, *Sword and Sorceress* anthologies, and the *Warrior Wisewoman* anthology. She holds down a day job as a computer programmer and is working on several novels.

Jeanne Cavelos is a senior editor at Bantam Doubleday Dell, where she ran the SF/F/H programs and won the World Fantasy Award. Jeanne left publishing to write. Her seven books include the best-selling *Passing of the Techno-Mages* trilogy, *The Science of Star Wars*, and *The Science of the X-Files*. Her work has twice been nominated for the Stoker Award. Jeanne is director of *Odyssey*, a summer workshop for writers of SF/F/H held in Manchester, NH.

Amy Chused is an avid reader of SF & F, both professionally published and web-based fanfiction. She is currently doing research in clinical informatics at Columbia University, while seeing patients part time. In a previous life, she was a unix sysadmin, before abandoning that trade for medical school.

Stephanie Clarkson has been told that she's a good writer by Rob Sawyer, Marion Zimmer Bradley and Fritz Leiber, but has never done a damn thing with it. She works at Pandemonium Books in Central Square, an oddly beloved discount department store, and as a freelance web developer. She's working on a cookbook, and is currently in tryouts for The Next Food Network Star (though the status of that will change before you read this).

Jerome C Conner has been attending Cons since 1983 and working in them almost as long. He's a media fan, award-winning Costumer, Comic book collector, and former and current head of a number of Fannish groups. Fan run Cons hold a special place in his heart, he met his fiancée as well as his ex-wife at Conventions.

John H Costello Wrote SF as "J. L. Hanna" published articles and translations of Russian SF in Locus. Brought out Erle Cox's Australian Lost Race novel, "Out of the Silence" and Verrill's "Bridge of Light." Will be bringing out a collection of Murray Leinster's early non-SF some time in this winter. His MA paper was on "The Obsidian Hydration Dating of 18 East African Sites." With this background it is only natural that he now works retail.

Susan Hanniford Crowley a member of SFWA and an Associate Editor for Space and Time magazine, is best known for her fantasy short stories that have appeared in anthologies edited by Marion Zimmer Bradley: "Ladyknight" in Spells of Wonder, "Piper" in Sword & Sorceress IX, "Cecropia" in Sword & Sorceress XV, and "Heartleaf" in MZBFM F11 '91. Her sf story, "She Came to Sing" will be appearing in Beyond Centauri magazine in January 2009. She is currently working on a series of novels.

Laurel Cunningham-Hill is a Master costumer, wife to Richard and Mom to Zachary. She is a chef, cabbie, housekeeper, landscaper, handyman, doctor, psychologist, zoo keeper, maid, plumber, personal dresser, tutor, party planner, caterer, and artist. In her copious spare time she builds elaborate sets in the house and on the front lawn for Halloween.

Charlene Taylor D'Alessio has been illustrating in the Fantasy & Science Fiction genre for over 25 years. She is known for her exquisite painted Ties, humorous fantasy paintings of Cats, Dragons, Owls, & Hamsters and miniature astronomical work. Her latest published piece is "Merlin's Dilemma" published as a puzzle. She is also working on children's book illustrations. Charlene also does Portrait commissions. Her artwork is at most SF Con Art shows.

Ibrahim Dahlstrom-Hakki is a freelance game and toy designer living and working in Western Massachusetts. His lifelong passion for games as well as his recently completed PhD in Cognitive Psychology have inspired him to dedicate

his time to designing games and toys that are not only fun but that give players the opportunity to experience a different perspective.

Garen Daly A film veteran for over 30 years, Garen Daly has been an exhibitor, TV reviewer, radio host, NPR analyst and a few other things along the way. He also produces the Boston Science Fiction Film Festival. Garen lives in New Hampshire where he still gets a kick out of seeing meteorites flash through the crisp nights.

Solomon Davidoff liked Boston fandom so much, he married Arisia's '01 Conchair. He teaches Social Sciences, Humanities, English (insert discipline here), & Communications courses for various Boston area colleges and universities, serves as Librarian for Malden's Cong. Beth Israel, and serves on the Journal of Popular Culture Studies Editorial/Advisory Board. If not teaching, editing, consulting, or writing, he unpacks books, herds cats, and dreams of having time for pleasure reading once more.

T Christopher Davis started into the fannish lifestyle in the late eighties as an avid Sci-Fi and Fantasy reader and Gamer. He is an amateur writer and aspiring RPG game designer; was one of the founding members of OGC gaming convention and was the Convention Chairman of Another Anime Convention both based in New Hampshire. He has been going to conventions since college, and it was in college that he discovered Anime and became a fan of that as well.

Randee Dawn has been a senior editor at The Hollywood Reporter and an entertainment journalist for the last 20 years. She has had short fiction published online in "3AM Magazine" and podcast via "Well-Told Tales" and will publish "Law & Order SVU: The Unofficial Companion" in 2009. She lives in New York with her cairn terrier Ciara, and this is her first Arisia, so please be gentle.

Keith R. A. DeCandido Author of 35 novels, plus short stories, comic books, novellas, eBooks, and nonfiction, mostly in various tie-in universes: Buffy the Vampire Slayer, CSI, Doctor Who, Farscape, Resident Evil, Serenity, Star Trek, StarCraft, Supernatural, World of Warcraft, etc. He's also an editor, a musician, and a blogger.

Susan de Guardiola is best-known for her role as a masquerade emcee at various Lunacons, Arisias, Philcons, and worldcons. Otherwise, she can generally be found in dusty library stacks researching historic social dance, which she teaches at workshops and dance events across the United States. In her spare time, she works in medical education.

Daniel P Dernis a freelance technology writer, and a very amateur magician. This past year he's been writing "Dern Grim Children's Short Bedtime Stories intended to be Morally Instructive to the Listener and Cathartically Therapeutic for the Reader." His science fiction stories have appeared in magazines and anthologies including Analog, F&SF, World of IF, and New Dimensions.

Mario di Giacomo has been a lifelong fan of science fiction, fantasy, and anime. In recent years, he has turned

his borderline-obsessive sights on all things Steampunk, and is writing a book on the subject.

Samantha Dings Long time Arisia attendee, has actually been working the convention for the past few years as well. A member of the GoH Liaison Staff for Arisia '09. Also one of the Moderators at the Doctor Who Forum.

Michael Dlott graduated from Suffolk Law School with a double major in rules lawyering and muchkeneering. He runs mainly Whitewolf and D&D tabletop games. He is most well known for his gigantic D&D convention games, but he has gone up a level this year and is presenting an Old School Vampire Larp.

Michelle Driscoll a pervy pansexual pagan-leaning polyamorist, is a bit more nerd than geek. She facilitates a Polyamory/BDSM discussion group and has served on the Board for the BDSM organization The Society in Hartford, CT. A former Women's Studies and English adjunct professor, Michelle now does HR for a natural foods co-op and lives in Western MA in a large poly co-housing home. She is said to have an evil twin in Barfleet named Barbie Q. Saucy.

Janice Dumas has a BS in Industrial Technology-Occupational Health & Safety Mgt., & a second in Human Resource Mgt. Have a question about the minute history of Massachusetts? Talk to Jan, as she is one of the few members of Arisia with townie blood, and a true Bostonian. She once had a zine, tries to write fiction, likes to blog, and can fit you for a respirator

Mary McConnell Dumas moved from California in 2003, and discovered Arisia in 2004. She began coordinating the Volunteers Lounge in 2006. In addition to her love for Arisia, she ran the media convention CauldronCon 2005, worked United Fan Con 2005-7, and New England Fan Experience 2008. She has been an anime fan since her sister was in Japan in the 1980s, and realizing her dream of hosting an anime program has been her greatest enjoyment this year. She is also assisting in the Events area for Arisia '09.

Jill Eastlake is proud to be the first person to have chaired both an Arisia and a Boskone. She's been around since 1969 as a member of the Newton South SF Club. Jill chaired or co-chaired 2 Boskones and a Costume-Con. She has been a DH at two Worldcons, and Treasurer for another Worldcon. At Arisias she was Events DivHead in 1994, Art Show Director in 2005, Masquerade Director in 2007, and Assistant Chair in 2008.

Thomas Easton Long-time SF writer Tom Easton recently retired from his 30-year gig as the Analog book columnist. He holds a PhD in theoretical biology from the U. Chicago and teaches at Thomas College in Waterville, ME. His latest books are Taking Sides: Clashing Views in Science, Technology, & Society, Taking Sides: Clashing Views on Environmental Issues, and Taking Sides: Clashing Views on Energy & Society.

Genevieve Isleut Eldredge began writing at 10 years; but growing up, was disheartened that the imagination she

had been praised for as a child became viewed as frivolous and immature. After many years of pretending to pursue a "normal" career, she is penning her own epic high fantasy. Her most recent erotica publications are "Taken," featured in Blood Surrender; and "Enslaved" featured in the ebook Like Crimson Droplets.

Jennie Faries is a graphic designer for Baen Books, creating book jackets, CDs, catalogs, and other items to promote Baen's titles. She also worked, and still consults, in marketing and design for companies in the technology field. She is also a master costumer who has been competing for over 15 years. She holds a masters degree in theatrical costume and lighting design and started working with TechnoFandom at Arisia '91. For fun she also performs with a bellydance troupe.

Kristina Finan After years of trying to find clothing to fit my 5'10" frame I started making my own clothes and then costumes using standard patterns and altering them to fit me and my designs. Soon after I was asked to make costumes for re-enactors, wedding gowns from photos and outfits for others with strange taste. Other projects include outfits for my own Babylon 5 wedding party and a First Holy Communion dress for Halloween, for my size 56 husband. But I am still looking for a challenge....

Tony Finan has been a long term fan, working various cons and events from gopher to con chair. He proudly ran the Philcon video track for almost 20 years. His first love is media, especially British science fiction and Asian Horror. Tony's other pursuits involve a life long passion for gaming of various flavors and Celtic music.

jan howard finder has been reading SF for more than 60 years & active in SF circles for about 30. He chaired 6 events & working on the 7th: ALBACON 08. He has been a GoH at a number of cons including CONFRANCISCO, the 1993 Worldcon. He participates in, judged & MC's masquerades, a superb auctioneer & gives the best backrubs. He has been published & has published. He has diverse interests, a budding film career, and visited Middle-earth.

Fish Fishman AKA Tuna Oddfello may be the most highly recognized virtual world artist. His visual jazz got him on America's Got Talent in 2007, and shows at Harvard, BC, Jack the Pelican Presents (acclaimed as one of the hundred most influential galleries in the world), and various local venues. He is now president of Oddfellow Studios, Inc. developing tech for entertainment, medicine and marketing growing out of his virtual euphoric art performance.

Raven (Bill Frankenfield) known as Raven in the film and theater industry, is a professional makeup artist, costumer and Makeup fx artist. His appetite for fan-cons was cultured by Suzanne Lenore (tees) with whom he started Raven Design Group. Suzanne was best known as Nightfrost and the two of them frequently appeared as Klingons at conventions. Following Suzanne's death in '07 he opened RAM FX servicing LARPer and costumers, including makeup and fx supplies, costumes and custom wigs.

Terry Franklin an activist for libertarian causes, worked

on Massachusetts Questions One and Two in the recent election. He was campaign chairman for fellow geek and fan, Keith McCormick, in his race for the State Senate as well. A writer of science fiction of the "hard" variety — space exploration, biotech, etc. — he also does occasional reporting on science fact for newspapers and magazines.

Esther Friesner Motto: Staying Out of Boring Trouble Since 1983. With 34 novels (3 more in the works), 185 pieces of short fiction, the editorship of 7 anthologies this is easy. Two Nebulas and one stint as a Hugo finalist also happened along the way. Latest titles are *NOBODY'S PRINCESS* and *NOBODY'S PRIZE* and *TEMPING FATE* with a trio of anthologies upcoming. Plus husband, two kids, and a pair of Required Author's Cats.

Ed Fuqua is a Young Adult Librarian as well being a writer, a poet and a swordsman. He spent many years running comic book stores and has qualified for the National Poetry Slam championships four times. In September and October he can be found at King Richard's Faire in Carver MA.

Ken Gale writing career started with sales to DC Comics and Warren Publishing in the '70s. He's editor and co-publisher of *Dangerous Times* and *New Frontiers* for Evolution Comics, a producer and host for two radio shows on WBAL-FM in NYC: one on the environment and one on comic books. He was a member of the Board of the Celtic League American Branch and a former math textbook writer. His environmental comic book story in *Psychosis #2* just came out.

Charles E Gannon Distinguished Professor of English (St. Bonaventure U.) & Fulbright Senior Specialist (American Lit & Culture). Has had novellas in *Analog* and the "War World" series. Upcoming fiction: "To Spec" & "Recidivism" in "So It Begins" (military SF antho). Book "Rumors of War and Infernal Machines" won the 2006 ALA Outstanding Text Award. Degrees from Brown, Syracuse, & Fordham. Fulbrights to England, Scotland, Czech Rep, Slovakia, Netherlands. Worked 8 years as scriptwriter/producer in NYC.

Jaime Garmendia is a member of the ("underground collective" + Weekly Dig) Boston Comics Roundtable, and has published in their anthology, *Inbound*. He maintains interests in world mythology, political geography, communications and military technology, and the state of the comics industry. He is a firm believer that some stories are better off told in person, and finds self-referential writing terribly awkward + see the bio in his comic book for more.

Melissa Gavazzi is an avid comic book fan, and writes a weekly comic book blog. She is also a writer, and published a book of poems, "Delirium's Child". In the *Come Again Players* a Rocky Horror shadow cast, she is an actress pre show committee and promotions committee member. She is the Promotions Assistant for the Pioneer Valley Gamer Collective, a group of volunteers which runs the only community run game store in the country,

Worlds Apart Games in Amherst, MA.

Martin Gear is a long time fan who has been enjoying *Arisia* almost from its inception. He is a costumer (a founder of the International Costumers' Guild), a tech (dragged WorldCons kicking & screaming into the 20th Century), and has been known to M/C masquerades from time to time. When not attending & working on cons he negotiates contracts with the Government.

Greer Gilman's new book, *Cloud & Ashes*, is forthcoming from Small Beer Press in May 2009. Set in the mythscape of Moonwise, her first novel, it comprises three tales: "Jack Daw's Pack" (Nebula Award finalist), "A Crowd of Bone" (winner of the World Fantasy Award), and the new third part, a whole novel, *Unleaving*. "Down the Wall" appeared in the WFA-winning anthology *Salon Fantastique*. Ms. Gilman, a Campbell finalist, will be a Guest of Honor at Readercon 20.

Lauren Grover is a long-time gamer, both LARP and tabletop, polyamorous pervert, SCAdian, rabid reader, sex educator, and one of the world's foremost henna researchers, all cleverly disguised as a typical suburban soccer mom.

Robert Hafner loves speaking in the third person, and only signs up for panels to do exactly that. His megalomania has also driven him to start a web development company, chair a convention (Pi-Con shoutout goes here), open source his favorite code, and to harass politicians on an almost daily basis.

Steven Hammond believes that open and free sharing of information is the real revolution of this century. He creates software and volunteers actively in his community. He tutors people on the Internet at the local library and he serves on his local school board. Steve is a Solar System Ambassador, a volunteer educator for NASA and the Jet Propulsion Laboratory. In this role, he brings the excitement, wonder and possibilities of space and space exploration to kids and adults across the state.

Lee Harrington is an eclectic artist, educator, gender adventurer and published author on sexuality and spiritual experience. A long time geek and proud pervert, his stories make people laugh while showing you that the world can be as serious, sexy, or silly as you make it. Lee's writing, photography and image have appeared in numerous publications (also under his former name, Bridgett Harrington), from *PlayBoy* to *White Wolf*.

Buzz Harris is a social and economic justice activist and writer (read "troublemaker"). "The economy exists to serve us; we do not exist to serve it," is a favorite quote. He has been in love with F&SF since stumbling upon Tolkien as a child.

Sara M. Harvey is the author of the SteampunkHorror novella *THE CONVENT OF THE PURE*, the first book in a trilogy from the Apex Book Company. She is also the author of *A YEAR AND A DAY*, an urban fantasy about angels living in New York City. Sara is also a costumer and works as an assistant costume designer, an

instructor in costume and fashion design, as well as a contributor to costume history textbooks. She lives in Nashville, TN with her husband, Matt, and their dogs, Guinevere and Eowyn.

Jeff Hecht is a free-lance science and technology writer based in Newton, Massachusetts who writes regularly for *New Scientist* magazine and *Laser Focus World* on topics from space and lasers to paleontology. His short fiction has appeared in *Nature*, *Analog*, *Asimov's*, *Interzone*, and elsewhere. His most recent book is *Understanding Lasers: An Entry-Level Guide*, from IEEE Press and John Wiley & Sons.

Rayne Hellion Mother, teacher, egghead, gamer, Barfleet Captain... is there anything that Rayne CAN'T do? I dare-say not! Well, not without potentially pulling a muscle or getting arrested, anyway...

James T Henderson Jr A Sci-Fi & Fantasy fan since the age of 6 when his grandmother gave him a copy of *The Lion, The Witch, and the Wardrobe* for Christmas. He is a devout fan of Sci-Fi/Fantasy and is in the process of training the next generation of fans while raising his 6 1/2 year old daughter. Amongst his varied interests are writing sci-fi, fantasy stories, poetry, building & painting Models & Miniatures, Drawing, (He is a certified Cad Operator & Draftsman) LARPs. And studying Military History & Technology.

Evonne Heyning connects people and projects around the world through Amoration, her nonprofit arts in aid team. Evonne works with her husband Brent as Creative Director of Toyshoppe Productions to design new media for stage and screen. As curator, writer and producer she weaves participatory arts communities with interactive developers for art installations, virtual world development and machinima. Evonne has won numerous international awards for her video and social change campaigns.

Woodrow Hill Tall, Dark, and Overworked, with interests in Technology, the SCA, and Raqs Sharqi ("bellydance") among many diverse activities. Woodrow esp. loves what each reflects about society (main-and sub-cultural), and the politics within. As an African-American Feminist geek, his love/hate relationship with the comics industry is fierce. Residing at the (infamous) Dar al-Asim in Charlotte, NC, he writes for the online bellydance magazine *GILDED SERPENT*, as well as his dance/politics blog, *APOSTATE*.

James Hinsey Is a life long lover of Science Fiction, Fantasy, books, movies, tv-shows, anime, 80s music, women, root beer, chocolate, Hawaii, Japan and family. He is half-japanese, a reader, Trekker, Browncoat, Costumer, book-collector, model-maker, videographer, publisher, con-goer, RISFC member, Psi Upsilon brother, RPI alum, former naval officer, brother, son, uncle, husband, and father of two girls.

John Hodges has now put on six MGH blood drives for *Arisia* as a volunteer from the Heinlein Society as well as five drives a year in Arlington, MA with the ARC. He's made 278 whole blood and platelet pheresis donations

himself and drives he's organized have netted 10,000+ donations. He has degrees in exploration geophysics from MIT and satellite remote sensing from BU and has spent the last 15 years studying the changing nature and extent of Earth's biomes.

Melissa Honig maintains a calendar of sci-fi and fantasy events in New England on her blog. She is also the list administrator for the New England Browncoats. She enjoys costuming, weird crafts, and watching old TV shows from her childhood via Netflix.

Heidi Hooper studied for her bachelor's in Sculpture from Virginia Commonwealth University and master's at Massachusetts College of Art. Since cancer took most of her arm, she has changed to working in clay and dryer lint. She is a founder of *NERO LARP* and now runs the Alliance with her husband Mike Ventrella.

Michael A Horne Currently the Manager of the *Complete Strategist* (Boston's Best Game Store). He is a former roleplaying games author and film reviewer for *AnimeJump.com*, he lives in Somerville with his gal and his cat.

Wil Howitt is a doctor of computer science and electrical engineering, specializing in physical acoustics and psychoacoustics. He has worked at MIT and BU, developing human auditory system models and speech recognition systems. He also enjoys drumming, dancing, and playing didjeridu and other rhythmic instruments. He teaches Taoist martial arts, rides a black BMW motorcycle, and fences with a German longsword.

Walter H. Hunt is the author of four critically-acclaimed science fiction novels from Tor Books set in the "Dark Wing" universe. His next novel, *A Song In Stone*, will appear in the fall of this year; it deals with the music encoded in the stones of Rosslyn Chapel and the confluence of polyphony and Gothic architecture, among other things. He is a baseball fan and Freemason, and lives in eastern Massachusetts with his wife and daughter.

Elaine Isaak . . . dropped out of art school to found *Curious Characters*, designing original stuffed animals and small-scale sculptures, and to follow her bliss: writing. Author of *The Singer's Crown* (Eos, 2005), and sequel *The Eunuch's Heir* (Eos, 2006), she also writes the *Lady Blade* fantasy fiction column. She resides in Seacoast New Hampshire, in a town so small, it doesn't have its own post office.

Victoria Janssen Janssen's erotic novel *THE DUCHESS, HER MAID, THE GROOM AND THEIR LOVER* will be published by *Harlequin Spice* in December 2008. Her second novel for *Spice*, *THE MOONLIGHT MISTRESS*, is due out October 2009. She's also sold short stories as *Elspeth Potter*.

Michael Kabongo is a hockey loving, 4-H leading, psychology & history educated literary agent. He likes urban fantasy, dislike paranormal romance, adore good space opera, mil-sf and lean towards books styled and constructed like books from the mid 80's and forward over

books from the 40's and backwards and find most of the stuff in the middle very hit or miss.

Alexander S Kay is a second-generation SF fan. For the last decade, he has been working as a professional video-game designer. His recent projects include critically-acclaimed "BioShock" for Xbox 360 and PC, and the Challenge Room DLC for BioShock PS3. His other interests include comics and storytelling.

Elizabeth Kelly is not just one woman, she's three. You can find her strutting her stuff with the Boston Babydolls adding burlesque glitter can glamour all around Boston. You find her in the 16th century, stomping and jingling in medieval India. And you can find her out and about town as a geek, sci fi addict and LARP writer.

Joseph Kesselman has been reading SpecFic at least since third grade. Combining this with musical and sound-tech interests, he joined the local filk organization MASS-FILC, after a stint with the Walkabout Clearwater Chorus convinced him that he could sing in public without being declared a national disaster. Joe plays concertina, percussion, keyboards (ie QWERTY), games, and is Arisia'09 Filkado. Comments on this year's filk track very welcome!

Daniel M Kimmel Film critic and author, past president Boston Society of Film Critics. Latest books: essay in "Batman Unauthorized", and "I'll Have What She's Having". Moderator of long running "Movie Year in Review" panel at Arisia. Essayist for Internet Review of Science Fiction.

Catt Kingsgrave-Ernstein Writer, actor, costumer, musician, dancer, singer, painter, entrepreneur, and professional dilettante. Catt does everything which is artistic, and makes no money. She has been juggling various artistic employments since 1992, including directing a theatre company, operating an illustration studio and retail gallery, costuming commissions, leading and managing a folk band, and publishing fiction.

Ken Kingsgrave-Ernstein Experienced in technical theater, theater management, Ren Faire management, stage combat, acting, singing and photography Ken makes his money as a corporate super hero.

Rebecca L Kletniaks Rebecca is your average, garden-variety redheaded fannish veterinarian dancer gamer essayist student of fairy tales and folklore.

Arnis Kletniaks Physicist, gamer, geek, work at MIT—just another member of the Arisia masses.

Kludge Kludge has run the Arisia film program since 2000. You never actually see him at the con because he is hidden behind a wall of projectors, but he really does attend.

John Kraemer researches the statistical, algebraic, and computational properties of human language as a PhD candidate at MIT. He spends his time trying to do enough work to be successful, get enough exercise to be healthy, and spend enough time with friends to be happy. In the past he has been employed as a high school math teacher,

a programmer, and a pizza dude. He sometimes suspects that more people have been to Arisia than he has.

Ellen Kranzer has been a science fiction reader for as long as she can remember and a fan ever since she discovered fandom at age 14. Professionally, Ellen works as an IT manager trying to build modern computer applications out of stone knives and bear skins. She is the current treasurer of M.A.S.S. F.I.L.C., a filk club that meets regularly in the "greater Massachusetts" area. When not filking or reading SF, she can be found at SCA events or volunteering with community service organizations.

Alisa Kwitney Sheckley is a multi-published author of fiction, non-fiction and graphic novels, as well as a former editor at Vertigo/DC Comics. She is also a daughter of the late science fiction writer Robert Sheckley; her fantasy novel, *The Better to Hold You*, will be published by Ballantine next month under the name Alisa Sheckley.

David Laroche grew up in the D.C. area but moved up to Cambridge in 2004 where he currently resides. His involvement with fandom began when he joined the William & Mary Science Fiction and Fantasy Club (SKIFFY). He served as Vice President and was named Senator for Life upon graduation. He's an expert in information security and is the coauthor of Splint an Open Source tool for detecting security vulnerabilities in C programs. He currently works for the Berkman Center for Internet & Society.

Toni Lay is a member of the New Jersey-New York Costumers Guild (aka The Sick Pups), and the Society for Creative Anachronism (SCA). Toni was Program Director for Costume Con 5, and Historical Masquerade Director for Costume Cons 16 and 22. Her other fan-nish interests include Star Trek, Stargate, Doctor Who, Torchwood, Britcoms, alternate history novels, Harry Potter, and the Dididi Falco and Gordianus mysteries.

Cathy Leamy is a Boston-based cartoonist and the creator of the autobio/humor minicomic *Geraniums and Bacon*. She is also a member of the comics collective Boston Comics Roundtable and has published work in the group's anthology, *Inbound*.

Scott Lefton has been making art in metal since 1972, and in wood & glass for over 20 years. About 10 years ago he started working in digital photography and Photo-shop. When not doing art, he's a freelance mechanical engineer / product designer and registered patent agent.

Bill Levay Electrical Engineer for 21 years and a further 13 years in the games industry as Producer and Executive Producer at The Avalon Hill Game Company and at Hasbro Interactive/Infogrames/Atari (all the same company). At age eleven he was bitten by the Science Fiction bug when he accidentally cast his eyes on "A Princess of Mars" at the school library, and immediately fell in love with John Carter, Dejah Thoris, and Barsoom. He lives in Rockport, MA and is married to the incomparable Trish Wilson.

Tim Lieder is a writer and a small press publisher. He began Dybbuk Press in the summer of 2005 with the horror anthology collection *Teddy Bear Cannibal Massacre*. Since then he's published *BADASS HORROR*, *The Big Bow Mystery* and *God Laughs When You Die* by Michael Boatman. On the writing front, he's been published in *Whispers of Wickedness*. His first novel, *Dragon Claw Apocalypse*, will be published in 2008 by Simian Publishing.

Gordon Linzner is a writer, editor, story-teller and former publisher and editor emeritus of *Space and Time Magazine*. He's done cameos in a couple of direct-to-video horror flicks, fronts a band called *Saboteur Tiger*, and spends a great deal of time as a New York City tour guide.

Adam Lipkin has written reviews for a number of publications, including *The Green Man Review* and *Rambles*. He wrote the horror column, "Fear Factor," for *Bookslut* for two years, and is the animation columnist for *SMRT-TV.com*. He has published hundreds of horror movie reviews at his own blog. Adam lives in the suburbs of Boston with his wife, daughter, and three moderately psychotic felines.

Shira Lipkin writes proto-comic Shayara and experimental story system *Wind Tunnel Dreams*, among other things. Some of those other things can be found in *Electric Velocipede*, *ChiZine*, *Lone Star Stories*, *Polu Texni*, and *Cabinet des Fees*. Her blog is read by a disorienting number of people. Interests include raising kids in fandom, cyberfunded creativity, cyberpunk, golden-age SF, neuroscience, & long walks on the beach. She lives in Boston with her husband, daughter, & the requisite *Writer's Cats*.

Bruce Mackenzie is a software and aerospace engineer. He has held positions in the National Space Society, AIAA, Mars Foundation, & Mars Society. He is currently working on the Mars Homestead settlement design for the Mars Foundation, and entrepreneurial ventures. Past work included space elevators and use of rotating space tethers to establish industry on the Moon.

David J Manch was born in New England and studied biochemistry at the University of New Hampshire. A former police officer, David now teaches paranormal sciences at several locations. Having researched the supernatural since 1990, David joined New England Paranormal in 2005 and rose to the position of Case Manager with the group. He also works with members of TAPS and recently released his first book, "There Are Ghosts In Our World," now available through Trafford Publishing and Amazon Books

Mark A Mandel I'm a lifelong fan and a fanfather; also a lifelong folkie, and a filker since the early 90s (thanks to Lois Mangan!), with a rap sheet as long as ... uh, I was Arisia filkczar or vice czar a lot till I moved to Philly.

Peter Maranci Founder and editor of the Interregnum RPG APA, RIP. Winner of a few amateur video prizes at Arisia over the years. Publisher of "Pete's RuneQuest & Roleplaying!". Long-time Arisia panelist. Sold a story to a semi-pro mag long ago, but it folded before publishing it (or paying for it, unfortunately).

Michael McAfee lives in Massachusetts, and is a major force in the Boston audio theater scene, having produced *The Fantastic Fate of Frederick Farnsworth the Fifth*, and is involved with the Post Meridian Radio Players and Second Shift podcast. He has also worked professionally in the computer gaming industry, and is an accomplished poet.

Kiralee B McCauley Long time gamer and fan. Co-organizer of *fantasylibrary.com*. Editor of *Interregnum APA* for 2 years. Polyamorous, pagan, bellydancer.

Elizabeth McCoy "Archangel Beth" McCoy is still doing freelance writing and editing for Steve Jackson Games (not all of which is for *In Nomine*), still living in the Frozen Wastelands of New Hampshire with cats, co-author and spouse Walter Milliken, and daughter, and still performing chainsaw therapy on her grand unpublished trilogy.

John McDaid attended Clarion in 1993, and sold his first short story, the Sturgeon Award-winning "Jigoku no mokushiroku" to *Asimov's* in 1995. Recent pubs include "The Ashbazu Effect" in the anthology *ReVisions*, and "Keyboard Practice," which appeared in *F&SF*. He is an avid local blogger covering Portsmouth, RI — find fiction, and mp3s.

Gary McGath is active in filk fandom as clerk of MASS-FILC and chair of ConCertino 2009. He learned German just so he could go to filk cons in Germany.

Daniel Miller is a local attorney, gamer, comics aficionado, and SF/F fan for whom this is his second Arisia. (But don't hold that against him.) He has been "living this lifestyle" since high school, and lives in Brookline with his wife Meredith and his young daughter, whom he hopes — nay, promises! — to indoctrinate into the worlds of SF/F, comics, D&D, and Magic when she just gets a little older.

Walter Milliken has been playing tabletop RPGs since the original D&D white box set. He is now a playtester and sometimes freelance writer for Steve Jackson Games. His major credits are GURPS *Illuminati* University and GURPS: *In Nomine*, both co-authored with his wife, Elizabeth McCoy.

Joshua Mintzer In the real world, Josh semi-successfully tricks people into paying him for his services as an IT consultant. A life-long SF and video gaming enthusiast (which led to a brief freelance career as a video game reviewer), his other interests include anime, RPGs, board and card games, tv sci-fi and much more. In his persona of Liften "Noodles" Kherry, he serves as Chief Relaxation Officer for the Barfleet ship UBS Shameless, providing hospitality to all who attend their events.

Mitchell Morris is a PhD student at Columbia University studying in the Vision and Graphics lab in the Computer Science Department. He is currently researching automatically adding content tags to videos. His nonacademic pursuits include game design. His card game *Ninja Vs Pirates* debuted at Arisia '08

William Mui is a longtime Doctor Who Fan. He runs events for *Wizkidsgames* at *Pandemonium Books &*

Games and The Compleat Strategist. He also is a club member of M.I.T. Anime Club. He also writes for Tyro Entertainment and Hobby Magazine.

The Marvelous MERV got tagged with his nickname in '85 and it has stuck ever since. A common man of good will, Merv entered Fandom through Star Trek in '92, and soon discovered there was more to life than 'Trek. A Chemist by study, training, and occasional work, Merv highly recommends reading most anything by Ball, Friesner, Isaak, Lackey, Moon, Rowling, Sherman, Shwartz, Snicket, and Weiss. Merv has been an enthusiastic Arisia volunteer since '94.

Resa Nelson is the author of The Dragonslayer's Sword. The SCI FI Channel's website says, "Resa Nelson is a talented and imaginative writer and The Dragonslayer's Sword is an unconventional fantasy." Her novel is based on two stories, both recommended for the Nebula Award. Her most recent short story is in Sword & Sorceress 23. Nelson is the TV/movie columnist for Realms of Fantasy magazine and a regular contributor to SCI FI magazine.

Lawrence Nelson is a long time member of the leather/queer/poly communities as well as a long time queer/kinky/poly rights activist. He attended his 1st con (Lunacon) in '84 where he went on to help run gaming from 91-03. In '06 he attended his first Arisia where he put in over 30 hours helping out in the con suite. In '07 he put his long time activism to good use and started doing panels at both Arisia & Lunacon. He lives in Queens NYC.

Shava Nerad is a not atypical fannish polymath. A (paid!) blogger, virtual world entrepreneur, parent, gamer, former tor.eff.org exec dir, and ghod knows what else (ask her!). She may pop up anywhere on the program. Her first Boston con was in 1975, and she's hoping to be back here well into mid-century.

Benjamin Newman is a singer-songwriter and mad analyst who has been an SF fan all his life, and active in fandom and especially filk since college. He has written more than 150 songs, on a wide variety of topics from his favorite SF books, movies and video games to science, computers, and religion — or any combination thereof. Ben has also run filk programming at a number of conventions.

Alex Newman has been an on-again, off-again participant in Arisia for the past 10 years. He is an active member of the S.C.A., and runs the occasional LARP at Intercon (and elsewhere). Any resemblance to 'Scratch' the producer and M.C. for The Boston Babydolls is pure coincidence.

Robert Newton is an award-winning writer and editor of the New England Movies Weekly network of websites. He recently opened the Cape Ann Community Cinema in Gloucester, MA and is a rocket nut who adapted Allen Steele's "Goddard's People" for the screen, and is currently adapting Brendan DuBois's alternate history novel "Resurrection Day." He is also a novelty recording artist

whose debut CD, "Monkey Bismuth," won two Just Plain Folks Awards in 2004 (like the Grammys for unsigned acts).

Joe Niedbala is an artist and jack-of-all-trades who currently works for Sands Creative Group/Fenway Printers, a Boston area design and print firm, as head of their large format printing services. Previously, he had a decade-long tenure as the manager of a vintage clothing store, as well as several years providing scenic and prop work to the film, television, and stage industries. His passions include old horror films, classic cocktails, good food, and all styles of music.

Mimi Noyes has been making art, gaming, reading fantasy and sci-fi, and watching movies/TV of the same since a tender and juicy age. She is an artist for her own company, Sun & Moon Murals, and makes distinctive linoblock prints, monster hats, and other art on the side. She is a published author of film and television reviews and works at Scarecrow Video (the coolest video store in the world) and at the Seattle International Film Festival, where she saw, 79 films in one month.

David Nurenberg is a freelance writer for White Wolf, high school English teacher, doctoral student, peace activist, and liaison for schools in Japan. Yes, he does this all simultaneously; that explains the twitching. He's GM-ed for 18 years, which explains the worse twitching. He's traveled to 30 countries, which explains how he can twitch in several languages.

Elizabeth OMalley is an avid and award winning cosplayer, as well as a member of the Northern Lights Chapter of the International Costumers Guild. She most enjoys cosplaying characters from the Final Fantasy video game series. She has been a fan of anime since stumbling across Sailor Moon one Sunday morning over 10 years ago, and to this day Magical Girl remains her favorite anime genre. Today she is also a staff member for Anime Boston and attends several anime conventions every year.

Cassie Olewinski is a Modern Renaissance Woman. She has a love of learning, but really has no particular talent for anything but Massage. This comes in handy because she chose to make it her life's work. On her off time she is a kink enthusiast. Early in her life Cassie realized that alternative sexuality could offer emotional, spiritual, and psychological support that she wasn't getting from "conventional" sexual relationships. It was also just more fun and fulfilling.

Terri Osborne began her career with forays into the published Star Trek universe. Then it was on to ancient England for a meeting with Boudicca with "Good Queen, Bad Queen, I Queen, You Queen" in the Doctor Who: Short Trips anthology The Quality of Leadership. 2009 looks to see the launch of her Realms Next Door universe, where we visit the Ireland of yesterday, New York of tomorrow and everywhere (and everywhen) in between.

Lance C Oszko :Originator of the Pirate theme for Buccaneer. For a few months was the entire Baltimore 98 Bid Committee. Now spends his time pillaging the World for genre videos.

Kim Paffenroth is a professor of religious studies at Iona College. He attended St. John's College, Annapolis, MD (BA, 1988), Harvard Divinity School (MTS, 1990), and the University of Notre Dame (PhD, 1995). He has written Gospel of the Living Dead: George Romero's Visions of Hell on Earth (Baylor, 2006)—WINNER, 2006 Bram Stoker Award; Dying to Live: A Novel of Life among the Undead (Permutated, 2007); Orpheus and the Pearl (Magus, 2008); and Dying to Live: Life Sentence (Permutated, 2008).

Michael D. Pederson publishes the Nth Degree fanzine. He started out in SF in 1988 when his story, "Dust Storm," won a local writing contest. In the 90s he wrote and published the Raven comic book. In 2001, he was part of the "Best in Class+Master Division" presentation at the WorldCon Masquerade. In 2008 he wrote a chapter on "Writing for Magazines" for Dragon Moon Press' Writing Fantasy: The Quest for Publication. Mike is con chair for RavenCon in Richmond, VA and is co-chairing the Raleigh NASFiC 2010 bid.

Jennifer Pelland is a short fiction writer whose first collection, Unwelcome Bodies, was released by Apex Books in early 2008. It includes her story "Captive Girl," which was a Nebula finalist, and which made the Gaylactic Spectrum Awards short list. When she's not sitting on her butt writing, she's shaking her butt in belly dance classes, with the quasi-hopeless goal of becoming good enough to dance in public before decrepitude settles in.

Misty Pendragon Misty Pendragon is a true fangirl at heart, Buffy the Vampire Slayer will never die. She is currently working on writing fanfiction, and her first novel.

Israel Peskowitz If you can read this, Izzy once again didn't get around to writing his bio.

Kim Pinto couldn't stand where her family had moved once they left Brooklyn, so she started killing people. Once she ran out of room for the bodies, she decided she had to find another outlet for her frustration. That's when she started writing... The first two novels in her Books of Insanity series—Celeste and Vanity—are now for sale.

Bill Pomeroy An aspiring writer and avid gamer, Bill Pomeroy has been involved with 15 Lilies, a not for profit charity organization that works to give a more popular view of the gothic and punk communities. Bill currently works as an IT Contractor for a private company and is a member of the IGDA (International Game Developers Association)

Dr. James Prego practices in NY and is a Biology professor at Touro College. He is a guest at numerous conventions where he discusses xenobiology, health in space, life extension, fusions of biology and technology, medicine in sci-fi, and how natural healing fits in a future world. He has also been on fan-related and culture panels. He has given talks, written articles, and spoken on radio shows, discussing numerous health topics.

Peter Prellwitz has been writing science fiction since he was a teenager. Now a published author with Double Dragon Publishing, Peter has ten novels in print, has won the 2003 Draco Award for Best Science Fiction for HORIZONS, the 2007 Dream Realms for TWISTED TAILS (anthology contributor), and is a perennial Eppie Finalist.

Josh "blee" Rachlin blee has written and run numerousLARPs. He is one of the co-authors of the award winning games Time Travel Review Board and The F.A.R.M. Presents the Trial of the Big Bad Wolf, to be Immediately Followed by His Execution, in Celebration of Our First Anniversary, among other things. He was the conchair of Intercon H, the 2008 all-LARP con in Chelmsford, MA, and is active in planning this year's Intercon.

Roxanne Reddington-Wilde saves the world by day and teaches at night: He's a community organizer at Boston's anti-poverty agency and Cambridge College professor. Sometimes he says "this professor brought to you by the letter A." He teaches anthropology, archaeology, art history and astronomy — with a Celtic PhD. Between classes, he explores the art of writing through an historical fantasy set at a half real/half imaginary early 16th C. Edinburgh University (his alma mater).

Thomas F Restivo has been in fandom since 1988, most actively in STARFLEET. His parodies have been published in the fanzine "Power Star." He contributes to various online communities. Tom and his wife, Maggie, are collaborating on an alternate history novel set in Tudor England.

Margaret Ronald stories have appeared in such venues as Realms of Fantasy, Strange Horizons, Baen's Universe, and Fantasy Magazine. Her first novel, Spiral Hunt, will be out from Eos Books in late January of 2009.

Vikki Rose graduated with a degree in History, and minors in lots of fun stuff, like literature, religious studies, theater and more. She has been published in small regional magazines, and has been reading sci fi and fantasy since the age of three. Steampunk and Urban Fantasy/Modern Fantasy are her current literary passions.

Ian Cooper Rose Former VP of engineering for EMusic, Ian Rose was on the front lines of the music copyright disputes earlier this decade. He is the head of facilities for the Society, a BDSM club in Hartford, CT and also is coordinating a team to develop an operational model for collaborative living of complex relationships.

Noel Rosenberg attended his first Con, Noreascon II, at the age of 9 and has never looked back. Proving that he has no real friends, he has been involved in running Cons for almost 20 years, holding positions from Gopher to Chair. In mundane life, Noel is a computer geek and general troublemaker.

A Joseph Ross has been in fandom since the 1960s. In 1964, he founded the University of Massachusetts Science Fiction Society, then later became a member of MITSFS and NESFA, serving as Vice President of NESFA from 1970-72. He edited Volume I of the NESFA Hymnal in the late 1970s. He was Clerk of Arisia, Incorporated from 1990-92 and President from 1992-94. He is a practicing attorney.

Jean Rossner started reading SF upon upgrading from picture books, thanks to an English-teacher father who appreciated genre, and discovered cons in college. She is a perpetual student currently completing a Psy.D. and working as a psychotherapist while retaining what's left of her own sanity by listening to as much folk and filk music as possible.

Don Sakers was launched the same month as Sputnik One. As a writer and editor, he has explored the thoughts of sapient trees, brought Carmen Miranda's ghost to Space Station Three, and beaten the "Cold Equations" scenario.

Lorraine Savage is a writer, book and magazine editor, and fan. She has been a panelist, art show contributor, and costumer at various anime and general conventions. At last count, she has attended 108 conventions since 1985.

Steve Sawicki Writer, screenwriter, reviewer. Creator of the DamnAliens. Short fiction has appeared in Future Washington, Tansversions, Shadowsword, Absolute Magnitude and ReadMe. Non fiction has appeared in SFRevu, Cinefantastique, SF Chronicle, SF Site, SciFiction. Currently negotiating with Fox to do a reality television show. One screenplay under option.

Micah Schneider Micah holds the distinction of being one of three certified people that simultaneously held incredible cosmic power while living in someone's basement. A pagan for 20 years, Micah was the Co-LC of Western MA Pagan Pride for five years, Hotel Liaison for Pi-Con for two years, a current board member of the Western MA Power Exchange, and an alumni member of the Come Again Players. In his free time, Micah enjoys gaming, geocaching and being polyamorous as often as possible.

Dr. Jason S. Schneiderman is a neuroscientist whom over the last decade has worked on research and educational projects for the National Space Biomedical Research Institute, NASA, and the National Institutes of Health. He had a BS in Psychology from Stony Brook University, a PhD in Neuroscience from the Mount Sinai School of Medicine, and is currently a researcher at Brigham and Women's Hospital of Harvard Medical School.

David R. Seeley is a science fiction and fantasy artist living in Boston. He trained in fine art and architecture, and began making commercial images in the mid 90's. You can see his work in SPECTRUM volumes 4-13, Fantasy Art Masters: The Best in Fantasy and SF Art Worldwide.

Jude Shabry (aka peacefrog), certified Kripalu yoga teacher, is a recovering computer geek and wannabe artist taking the real estate world by storm. Over the past fourteen Arisias, she has been a gopher, a vendor, a party host, a demo model, a game master, an artist, a techie, a yoga teacher, a panelist, and this year adds climbing guide to the list. She does occasionally wonder what it might be like to simply attend the con.

Michael Sharrow is the nom de plume of Persnickety Curmudgeon, a local nuisance involved with fandom lo, these many years. He claims to possess knowledge of comics, sf & fantasy, movies, gaming, pirates, and ephemera, but this has never been proven (in a court of law). An educator, amateur writer, singer, songwriter, and guitarist, his repertoire consists mostly of tunes unctuously borrowed from others, and the words replaced with ones best not mentioned in mixed company.

Joseph Sherman is a fantasy and SF writer/editor, storyteller and folklorist, who has written everything from Star Trek novels to folklore, as well as short fiction and articles. Her current titles include the STAR TREK: VULCAN'S SOUL trilogy with Susan Schwartz and FOLKLORE FOR STORYTELLERS (M.E. Sharpe.) She also edited THE ENCYCLOPEDIA OF STORYTELLING for M.E. Sharpe.

Hillary Sherwood is a filker, harper, knitter, and needlepointer. She has been reading Science Fiction and Fantasy for as long as she can remember, and watching it for almost as long. She is currently plotting ways to escape from New Jersey.

Cynthia A Shettle's current obsessions are Heroes and Kingdom of Loathing. Her favorite shows of all time include Angel, Highlander and Misfits of Science. She also roleplays with the Western Avenue Irregulars and do a lot of reading, especially comic books.

Hildy Silverman is the publisher and editor-in-chief of Space and Time, a four decades old magazine of horror, fantasy, and science fiction. She is also a freelance writer and editor who specializes in the development of corporate online training and marketing materials. She has had numerous nonfiction articles and short fiction pieces published in a variety of outlets.

Jamila Sisco is an amateur costumer with over 4 years of experience. A member of the Northern Lights International Costumers' Guild, she specializes in costumes from anime, animation, and video games. An enthusiast of costume construction from start to finish, she specialized in the finishing touches of makeup, props, and accessories.

Sarah Sloane is a queer-identified sex / bdsm / polyamory educator & writer from the DC area.

Sarah Smith I used to have a bio. Now I have a computer and a modem.—I've finished that YA about ghosts and racism, MEMORY HOUSE, set in modern Boston. Now I get to sink the Titanic and explore New York in 1912. Longer-term, planning an excursion to 19C Brazil,

with dodos; I like to scheme with Walter Hunt about fictional histories. The play version of CHASING SHAKESPEARES continues to morph.

Elayna Jade Smolowitz At 13, Elayna is the future of fandom. She's a second-generation geek, a writer and artist, and a perpetual daydreamer. Her work has been published in Teen Ink online. Her cat is insane. She writes mostly short stories, but is working on a few longer projects. Give her chocolate, please.

Charles Schneeflock Snow has been drawing and writing comics since he was in 6th grade. He currently works as a graphic designer, and lives in Brighton, MA with his wife. He spends most of his free time playing video games, drinking beer and working his various comics projects, most importantly Sordid City Blues, an online graphic novel about sex, God, and rock & roll. He is also hard at work on a secret science fiction project with 3D artist Erik Haines.

Richard Stallman Founded the Free Software Movement and launched the development of the GNU operating system (often mistakenly referred to as "Linux").

Starwolf A Shaman, Witch, Rune Valder Meister, Psychic, Cook, and builder of metaphysical devices. Starwolf draws on a almost encyclopedic knowledge of subjects both mundane and esoteric in order to bring his own unique slant to any subject.

Lauren Stern A first year student at Sarah Lawrence college. Lauren runs the college burlesque troupe and is a member of their Rocky Horror shadow cast, the Diabolical Chickens. When she's not rehearsing, Lauren loves vintage dance, costuming, and throwing tea parties.

Ian Randal Strook is the editor and publisher of SFScope.com, the news of the speculative fiction fields. He's also a freelance writer (bunches of short-short stories in Analog and Nature) and editor. His first book, "The Presidential Book of Lists", was published in October. He blogs about everything.

Karen Sullivan is a pop culture maven who specializes in the study of American iconography, Gothic culture, animation, TV, film, and music and their effect on Science Fiction and Fantasy (and vice-versa). A native of New Jersey, Karen holds a BA in English and a Masters in Education. She works as a pharmaceutical editor by day, and by night as live-in help for three innocuous-looking but iron-pawed felines immersed in plotting world domination and Cat Chow consumption.

John Sundman's new illustrated novella, The Pains, is set in a 1984 that is part Orwell's, part Reagan's, and part from a universe John visited once a long time ago after accidentally smoking some opiated hashish. Like his other two books, Acts of the Apostles and Cheap Complex Devices, The Pains is available for free download from wetmachine.com. But we'll all feel better about it if you buy a printed copy.

Sonya Taaffe has a confirmed addiction to myth, folklore, and dead languages. Poems and short stories of hers have been reprinted in The Alchemy of Stars: Rhysling Award Winners Showcase, The Best of Not One of Us, Fantasy: The Best of the Year 2006, Best New Romantic Fantasy, and The Year's Best Fantasy and Horror; her collections Postcards from the Province of Hypphens and Singing Innocence and Experience are available from Prime Books.

Bill Todd Yahoo Group: GCIACST (Greater Convention Info And Con Survival Tips)

Michael Toole is a twelve-year veteran of film and media criticism. He's written for local rags like THE PIT REPORT and LOLLIPOP. He's contributed reviews and features to ANIMERICA magazine, as well as ANIME INSIDER. He's done work on spec for Geneon, creating websites and ad copy for the likes of NieA_7 and Vandread. Currently, he's the anime columnist for SCI-FI Magazine and a regular contributor to OTAKU USA magazine, as well as a producer and onscreen personality for Anime News Network.

Thomas Traina holds a Juris Doctor from Western New England College School of Law. He specialized in what he dubs "geek law": intellectual property, civil liberties, and other assorted areas as they are relevant to the geek subculture. When he's not working or studying, he writes for the blog Heretical Ideas, larps, plays board games, and obsesses over movies.

James Turner is a contributing editor for O'Reilly Media and a correspondent of the Christian Science Monitor. He also writes for ComputerWorld, CIO Magazine, IEEE Spectrum, and is the writing half of the team that does the Watering Hole webcomic. He also works as a senior software engineer in the Boston area, and spent many years in Boston SF Fandom

Bonnie Barlow Turner Bonnie is a Coverts Cooperator, Tree Steward and social awareness parish coordinator for a church. She has been married to James, whom she met at Arisia I, for 15 years, They have one son. She has worked as a high school biology teacher and in biomedical research.

Eric M Van has been Program Chair or Chair Emeritus for all 19 Readercons; his observations on Philip K. Dick have appeared in the _New York Review of Science Fiction_. He recently spent four years back at Harvard studying psychology, and has renewed a lifelong interest in theoretical physics (his original major there). He also writes rock and film criticism, online and for local zines. In the real world, he is a statistical consultant for the Boston Red Sox, and lives in Watertown, Mass.

James B Van Bokkelen High-tech entrepreneur, tinkerer and field hippie, he can frob with the best of 'em...

Mark L Van Name is a writer and technologist. He's published over 1,000 computer-related articles and multiple SF stories in such venues as The Year's Best SF.

ONE JUMP AHEAD, the first Jon & Lobo novel, won the Compton Crook award for the best first SF, fantasy, or horror novel. Publishers' Weekly called SLANTED JACK, the second book, "an undeniable page turner." TRANSHUMAN, an original anthology he co-edited, appeared in 2008. OVERTHROWING HEAVEN, the third Jon & Lobo novel, is due in June.

Mercy E Van Vlack has been a comics pro since 1980, including writing Richie Rich; artist on Green Ghost & Lotus (set in Boston) and Miranda; inker for DC, Malibu, and others; illustrator for numerous fanzines, APAs anthropomorphics and SF cons; and artist of many Celtic Calendars and the Celtic Coloring Book. She also draws for private collections and makes Celtic jewelry.

Michael A Ventrella first fantasy novel "Arch Enemies" was published in 2007. He is one of the founders of NERO and now runs the Alliance LARP. He also founded Animato magazine and has written extensively about animation and film. In his spare time he is a lawyer.

Alicia Verlager Kestrell received her M.S. in 2006 from the Comparative Media Studies program at MIT. She works as a disability and technology consultant and book reviewer, and discusses these and other subjects—including SF, movies, comics, and horror—at her blog.

Mark "Justin" Waks is a longtime media fan, with a ridiculously large comic book collection and far too many TV shows. He has been working in online social software for about 15 years, and is now building a company called CommYou, which is building the next generation of conversation technology.

Jeff Warner was: President Emeritus of the Science Fiction Forum, a co-founder of I-con and Albacon, a guerilla panelist at Noreascon 4, caught in the hot tub at the last Lastcon, inventor of the Pool Panel at Pi-con and the Goth Toss at the Wicked Ren Faire, a published writer, and has done every job from gofer to Con-Comm at SF conventions since 1976. Despite all of this he denies repeated allegations of SMOFdom.

John C Watson A longtime fan of SF/F, Mr. Watson was infected with the anime and manga bug in the early 1990s, and remains a virulent carrier of all three.

Lawrence Watt-Evans is the author of some three dozen novels and over a hundred short stories, including the Hugo-winning "Why I Left Harry's All-Night Hamburgers." He has served as president of HWA, and treasurer of SFWA. He was born in Massachusetts, but long ago relocated to Maryland and now returns to the Bay State only to visit family and attend conventions.

Susan Weiner is a Ph.D. candidate in Biology at Tufts University, studying the behavior of social insects (sometimes by chasing wasps around a room and stabbing them). She has also written severalLARPs with Alleged Entertainment, including the 10 BadLARPs series, Last Seder and Fire on High.

Christopher Weuve is a wargame designer and naval

analyst. After six years at the Center for Naval Analyses as a wargame designer and naval exercise analyst, he joined the research faculty of the US Naval War College in 2005, where he has focused on using wargaming as a research tool. He moderates several SF and wargaming mailing lists (inc. SFConsim-L, NavWarGames and Exordium-L), and spends his spare time pondering the differences between fictional and Real-World(tm) naval forces and combat.

Alan Wexelblat (drwx) is a polyamorous father of two, writer, and copyfight blogger. He writes an infrequent polyamory advice column. In his spare time he enjoys tormenting gamers and hapless grad students.

Michelle Wexelblat ; Mother, Wife, Friend, Social Worker, Poly spokes-person, Writer, Counselor, Mystic, Lady of Perspective, and Comforting One. She has her MSW degree from Boston University School of Social Work, her BA in psychology from Queens College, CUNY, and though has many stories and poems written is as yet unpublished.

Valerie White A long-time sexual and civil rights advocate, lawyer Valerie White heads the Sexual Freedom Legal Defense and Education Fund and has lived in a triad for 14 years. Her articles on polyamory and on sex and the law have been published in "Loving More" and "The Humanist" and she is in demand as a workshop presenter. She helped to found UU's for Polyamory Awareness.

Nightwing Whitehead started learning about clothing at the knee of her stepmother, eventually earning a Bachelor of Science in Fashion Design at Philadelphia University. She has worked for several theaters, and has her own business designing and creating what she calls costumes for life... suits, evening gowns, and casual wear.

Michael Whitehouse's job is starting things, and on the side he does stuff for money. This is how he ended up owning a game store, chairing a convention, and directing a Rocky Horror cast. Michael considers himself a metageek, not so much a geek about any medium as he is a geek about geeks, studying how they interact and build community, and helping those activities where possible. After a late night gaming binge he woke up find a black ribbon pinned to his chest and suddenly he was Arisia DivHead.

Stephen R Wilk The only sentient being to be given an Arisian Lens and then lose it, Stephen R. Wilk has been forced to earn his keep, ironically, as an Optical Engineer. He nevertheless found time to write "Medusa:Solving the Mystery of the Gorgon" (now finally out in paperback) and regular columns in Optics and Photonics News, MIT's The Spectrograph and, until its demise, the e-zine "Teemings" (under his nom de internet, CalMeacham). He's currently working on the follow-up to Medusa, Sons of God.

Jennifer Williams is a published author of short stories and poetry in various small print magazines. She has also done work for film and television most recently as a production assistant on the film House of Usher starring Beth Grant. She is proud to have been the 2008 Guest of

Awesome at 3Pi-Con. She shares her home with several cats and more books than she'll ever read.

Trish Wilson/Elizabeth Black writes with the pseudonym Elizabeth Black. She writes erotica, erotic horror, paranormal erotic romance, and contemporary erotic romance. She is the sex columnist for the British pop culture e-zine nuts4chic. Her erotic fiction and sex articles have appeared in Whiskey Creek Press Torrid, Forbidden Publications, Xcite, eXcessica, Sex Kitten, Tit-Elation, Bare Back Magazine, EdenFantasys, Scarlet Magazine (U. K.), For The Girls, and Xodtica. She is married to panelist Bill Levay.

Karl Winkler A Product Development Engineer by day SF techno geek by night. I run mymadlab Inc. a prop business based on found object all with a Steampunk influence. Costuming—Steam Trek: the first generation Arisia 92. A Date with Destiny (Babylon 5 costume) in 94 HG Wells Adventures in time Noreascon4, I was a Masquerade judge 06. With my friends from the Deadwood Society we have thrown parties at Arisia. Retro Sci Fi Bash 06 the Tribble Bash a classic trek party 08 and the Wizards Bash 09.

James A. Wolf Also known as Dungeonmaster Jim on 104.1 WBCN, James Wolf is a local attorney and a long time Boston area fan. He has, in the past, worked as a web page designer, journalist, researcher and concierge. He also has some short stories published and is shopping his first novel.

Lisa Wood is a mother of three, C.F.O of SolunaNet, stained glass craftsman and bi/poly/pagan/geek. She currently lives in Western Mass with her partner of almost three years, their business partner and three cats. In recent years she has turned her cat herding experience into helping a talented pool of web developers and boy geniuses help their Web Development company hit the ground running.

Jonathan Woodward is the author or co-author of over a dozen roleplaying game books, including the Hellboy RPG, Trinity, and GURPS Banestorm. He lives near Boston with his wife, Bey Woodward.

Bey Woodward After six years of Fandom Bey continues to share her experiences and perspectives on Polyamory, BDSM, Home Beautification, Media Fandom and all things Joss. Bey volunteers annually as a Naughty Nurse for the Heinlein Society Blood Drive and is married to gaming book author, Jonathan L. Woodward.

Trisha Wooldridge is a freelance writer and editor with experience ranging from Dungeons & Dragons Online to animal rescue public relations. She writes about food, wine, horses, haunted places, teaching and interviews bands like Voltaire and Nightwish. Also, she is an online tutor, course editor & developer. She co-authored with Christy Tohara, in BAD-ASS FAERIES 2: JUST PLAIN BAD.

Phoebe Wray is a long-time nonfiction writer who has begun to publish in the specific field, with stories in

Andromeda Spaceways, Farthing, Fables.org, chizine and a novel, JEMMA7729, released by EDGE in March 2008. A horror story is in Backless, Strapless and Slit to the Throat: A Femme Fatale Antholog. She's on the Motherboard of Broad Universe and lives in a small town outside of Boston with three cats.

Tom Wismuller forecasted weather at Amsterdam's Royal Dutch Weather Bureau after studying meteorology at NYU and Stanford. Selected for a NASA internship, he worked throughout NASA before, during, and after the moon landings. He worked at Pratt and Whitney and held insurance industry executive positions. His Polynomial Regression algorithm is embedded in every high-end Texas Instruments calculator sold today. He lectures worldwide on the SCIENCE needed to understand Global Warming.

Bill Yerazunis Crash has been a science fiction aficionado for more than four decades, and a research scientist for three. He specializes in generalism; he's worked on everything from jet engines to virtual reality to immunology to AI systems to water pollution detectors to antispam filters. His Kevin Bacon number is 3, and his Erdos number is also 3, he has 30+ patents, and no fashion sense whatsoever. He's been Slashdotted three times and they still can't spell his name rite.

Aimee Yermish is an educational therapist, providing assessment, remediation, enrichment, and overall strategizing, for children who are gifted, learning disabled, or twice-exceptional. In her former lives, she was a molecular biologist, a schoolteacher, a black belt, and a Master Assassin, and she is working on a future life as a clinical psychologist. She also loves to sing, read, ride her bike, and do a great many crafts, and is busy raising a husband and two lovely children.

Jennifer Yoo is as much a Japanese History buff as she is an anime fan. An anime fan of about 7 years, she is also an award-winning cosplayer and has studied Japanese History, Culture and Japanese Language for 5 years. Currently a student at Wellesley College, Jennifer divides her free time between teaching Japanese Studies classes to teenagers, presenting panels at local conventions, working on cosplay projects with her group, translating Japanese works into English, and writing her novel.

James Zavaglia has worked with the media since the age of 15 and currently works at a local university as a media specialist. He has also helped on political campaigns since age 9, and worked on everything from ward councilor to president.

Eric "in the Elevator" Zuckerman is proud to have been the Fan Performer GoH at Arisia 2008. He has been writing, directing, and starring in the acclaimed fannish comedy talk show, "Eric in the Elevator," since BayCon 2001, and hosts screening parties, mostly at Left Coast cons. He also has been known to lead gaming and geocaching events at conventions ranging from the regional level, to WorldCons.

Arisia: An Abbreviated History

| Date | Venue | Guilty Parties: ConChair & Arisia Officers | Guests of Honor & Special Guests | Theme | Registration |
|---|--------------------------------------|--|--|--|-----------------------------------|
| Arisia '90 Feb 23-25, 1990 | Lafayette Swissotel Boston, MA | Chair: Mathew Saroff President: Mary Robison Treasurer: Tom Fish | VP: Kim Van Auken Secretary: Adria Crum WGoH: Richard Bowker FGoH: Spike McPhee AGoH: A.C. Farley | | ~900 |
| Arisia '91 Feb 1-3, 1991 | Waltham Vista | Chair: Matthew Saroff Pres: Mary Robison Treasurer: Marshall Ellis | VP: Robert Bazemore Clerk: A. Joseph Ross WGoH: Jack L. Chalker Fan GoH's: Richard Hill & Laurel Cunningham Media GoH: Larry Ross | AGoH: Bob Walters | ~1050 |
| Arisia '92 Jan 3-5, 1992 | Boston Park Plaza & Towers | Chair: Kimberly S. Van Auken Pres: Patrick McCormack Treas: Marshall Ellis | VP: Jeffrey Jordan Clerk: A. Joseph Ross WGoH: Craig Shaw Gardner Filk Guest: T.J. Burnside Clapp Guest Editor: Ginger Buchanan Media Guest: Lynne Stephens | AGoH: Robin Wood Tech Guest: Alex Latzko Guest Editor: Shoshanna Green | ~1200 |
| Arisia '93 Jan 15-17, 1993 | Boston Park Plaza & Towers | Chair: Robert "Insanity" Bazemore Pres: A. Joseph Ross Treas: Allan Kent | VP: Heather Coon Clerk: Mark Dulcey WGoH: Ellen Kushner Fan GoH: Monty Wells | AGoH's: Charles Lang and Wendy Snow-Lang Tech GoH: Carl Zwanzig | 1670 |
| Arisia '94 Jan 21-23, 1994 | Boston Park Plaza & Towers | Chair: James S. Belfiore, Jr. Pres: A. Joseph Ross Treas: Allan Kent | VP: Nicholas "phi" Sheckman Secretary: Edward Dooley WGoH's: Spider and Jeanne Robinson Fan GoH: Dave Kyle | AGoH: Michael Whelan | 1513 |
| Arisia '95 Jan 13-15, 1995 | Boston Park Plaza & Towers | Chair: Sheila Oranch Pres: Joell Herda Treas: Eric Bunce | VP: Jim Stevenson Clerk: Edward Dooley WGoH: C. J. Cherryh Fan GoH: Walter Kahn Filk Guest: Michael Longcor | AGoH: Jael Tech GoH: Deryl Burr | 1810 |
| Arisia '96 Jan 12-14, 1996 | Boston Park Plaza & Towers | Chair: Nicholas "phi" Sheckman Pres: Cris Shuldiner Treas: Randall Cohen | VP: Walter Kahn Clerk: Robert Fairburn WGoH: Emma Bull & Will Shetterly Fan GoH: Rob Bazemore (aka Insanity*3) Musical Guest: Boiled In Lead | AGoH: Lissanne Lake <i>Minneapolis Music</i> | 1826 |
| Arisia '97 Jan 10-12, 1997 | Boston Park Plaza & Towers | Dictator: Pat McCormack | WGoH: R. A. Salvatore Fan GoH: The Gang of Five | AGoH: Bob Eggleton <i>Exploring Tyranny In Our Literature and In Our Lives</i> | 1874 |
| Arisia '98 Jan 16-18, 1998 | Westin Hotel Waltham, MA | Exec Director: Glenn R. Goodwin Pres: Jeffrey L. "Hunter" Jordan Treas: Skip Morris | VP: Brendan Quinn Clerk: Paul Selkirk WGoH: James P. Hogan Fan GoH: Marty Gear | AGoH: Cortney Skinner <i>Freedom: Stories of The Revolution</i> | 1538 |
| Arisia '99 Jan 8-10, 1999 | Westin Copley Place, Boston | Chair: Cris Shuldiner Pres: Elka Tovah Menkes Treas: Skip Morris | VP: Glen R. Goodwin Clerk: Rachel Silverman WGoH: Roger MacBride Allen Fan GoH's: Patrick and Teresa Nielsen Hayden Science Guest: H. Paul Shurch aka "Dr. SETI" | AGoH: Gary A. Lippincott <i>The 10th Arisia, & Party Like it's 1999</i> | 1672 |
| Arisia '00 Jan 14-16, 2000 (17) | Boston Park Plaza & Towers | Chair: Paul Selkirk Pres: Noel Rosenberg Treas: Skip Morris | VP: Cris Shuldiner Clerk: Tom "Merv" Murphy WGoH: Jane Yolen Fan GoH: Sharon Sbarsky Musical Guest: Echo's Children | AGoH: Tom Kidd | 1965 |
| Arisia '01 Jan 12-14, 2001 | Boston Park Plaza & Towers | Chair: Elka Tovah Menkes Pres: Brendan Quinn Treas: Skip Morris | VP: Nicholas "phi" Sheckman Clerk: Tom "Merv" Murphy WGoH: Lois McMaster Bujold Fan GoH: jan howard finder aka "Wombat" | AGoH: Wojtek Siudmak <i>Looking Back on the Future</i> | 2082 |
| Arisia '02 Jan 18-20, 2002 | Boston Park Plaza & Towers | Chair: Noel Rosenberg Pres: Brendan Quinn Treas: Nicholas "phi" Sheckman | VP: Colette Fozard Clerk: Paul Selkirk WGoH: Katherine Kurtz Fan GoH: Eugene Heller | AGoH: Tristan Alexander <i>So Long, and Thanks for All the Fish: A Tribute to the Works of Douglas Adams</i> | 2312 |
| Arisia '03 Jan 17-19, 2003 | Boston Park Plaza & Towers | Chair: Skip Morris Pres: Joel Herda Treas: Nicholas "Phi" Sheckman | VP: Noel Rosenberg Clerk: Paul Selkirk WGoH: Harry Turtledove Fan GoH: Anthony R. Lewis, FN Filk Guest: Gwen Knighton | AGoH: Victoria (Poyser) Lisi & Julius Lisi Costume Guests: Pierre & Sandy Pettinger Gaming Guests: Looney Labs <i>Exploring Alternate Realities through Literature</i> | 2405 est. |
| Arisia '04 Jan 17-19, 2004 | Boston Park Plaza & Towers | Evil Overlord: Carsten Turner Pres: Joel Herda Treas: Nicholas "Phi" Sheckman | VP: Noel Rosenberg Clerk: Alex Latzko Sculptor GoH: Arthur Ganson Fan GoH: Kim Van Auken Freedom Guests: Eric S. & Catherine Raymond | WGoH: Tim Powers Filk Guest: Tom Smith <i>The Future of Freedom Official Con Book: Powers of Two, from NESFA Press</i> | 2283 |
| Arisia '05 Jan 21-23, 2005 | Boston Park Plaza | Chair: Buzz Harris Evil Overlord: Carsten Turner Clerk: Claudia Mastroianni | VP: Rick Kovalcik Treas: Alex Latzko WGoH: Barbara Hamby FGoH: Victor J. Raymond Filk Guests: Mary Ellen Wessels & Ed Stauff | AGoH: John Picacio Media Guest: Harry Knowles Fannish Movie Guests: Hidden Frontier.org | <i>Through Alien Eyes</i> 2086 |
| Arisia '06 | Boston Park Plaza | Chair: Nicholas "Phi" Sheckman VP: Lisa Hertel Clerk: Rachel Silber | Pres: Rick Kovalcik Treas: Ben Levy WGoH: Allen Steele FGoH: Barb Schofield | AGoH: Frank Wu Musical Guest: Heather Dale | 2347 (Reg'd) 2045 (Att'd) |
| Arisia '07 | Hyatt Regency Cambridge, MA | Chair: Joel Herda Pres: Rick Kovalcik Treas: Ben Levy | VP: Lisa Holtzberg Clerk: Rachel Silber WGoH: Esther Friesner Filk GoH: Luke Ski | AGoH: Hilary Scott <i>Humor in Science Fiction and Fantasy</i> | 2137 |
| Arisia '08 | Hyatt Regency Cambridge, MA | Chair: September Isdell Pres: Nicholas "Phi" Sheckman | VP: Crystal Huff WGoH: Laura Anne Gilman Fan Performer GoH: Eric "in the Elevator" Zuckerman | AGoH: Marrus <i>Pirates vs. Ninjas</i> First four day Arisia | 2369 (Reg'd) 2280 (Att'd) |
| Arisia '09 | Hyatt Regency Cambridge, MA | Chair: Jill Eastlake Pres: September Isdell Treas: Cris Shuldiner | VP: Crystal Huff Clerk: Nicholas "Phi" Sheckman WGoH: Walter H. Hunt Fan GoHs: Ricky and Karen Dick | AGoH: Dave Seeley <i>The Fabric of Science Fiction ????</i> | ???? |
| Arisia '10 | Hyatt Regency | Chair: Rick Kovalcik | WGoH: Gardner Dozois Fan GoHs: Kevin Roche & Andy Trembley | AGoH: Sarah Clemens Musical GoH: SJ Tucker - Skinny White Chick | ???? |



Arisia 2009

Writer Guest of Honor:

Walter H. Hunt

Artist Guest of Honor:

Dave Seeley

Fan Guests of Honor:

Ricky & Karen Dick

January 16—19, 2009

Cambridge Hyatt

