

Boskone 40

Program Book



Noreascon 4

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Boston Marriott Copley Place

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| | |
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| Upgrade existing supporting membership to attending: | \$ 105 |
| Child's admission: (12 & under as of Sept. 6, 2004; Child's admission does not include publications or voting rights.) | \$ 105 |

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For information about registration,
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To advertise in progress reports,
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For general questions, ask
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United States of America

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Web page:
<http://www.noreascon.org>

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The 62nd World Science Fiction Convention

September 2-6, 2004

Boston, Massachusetts, USA



Pro Guests of Honor:

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Pratchett**

**William
Tenn**

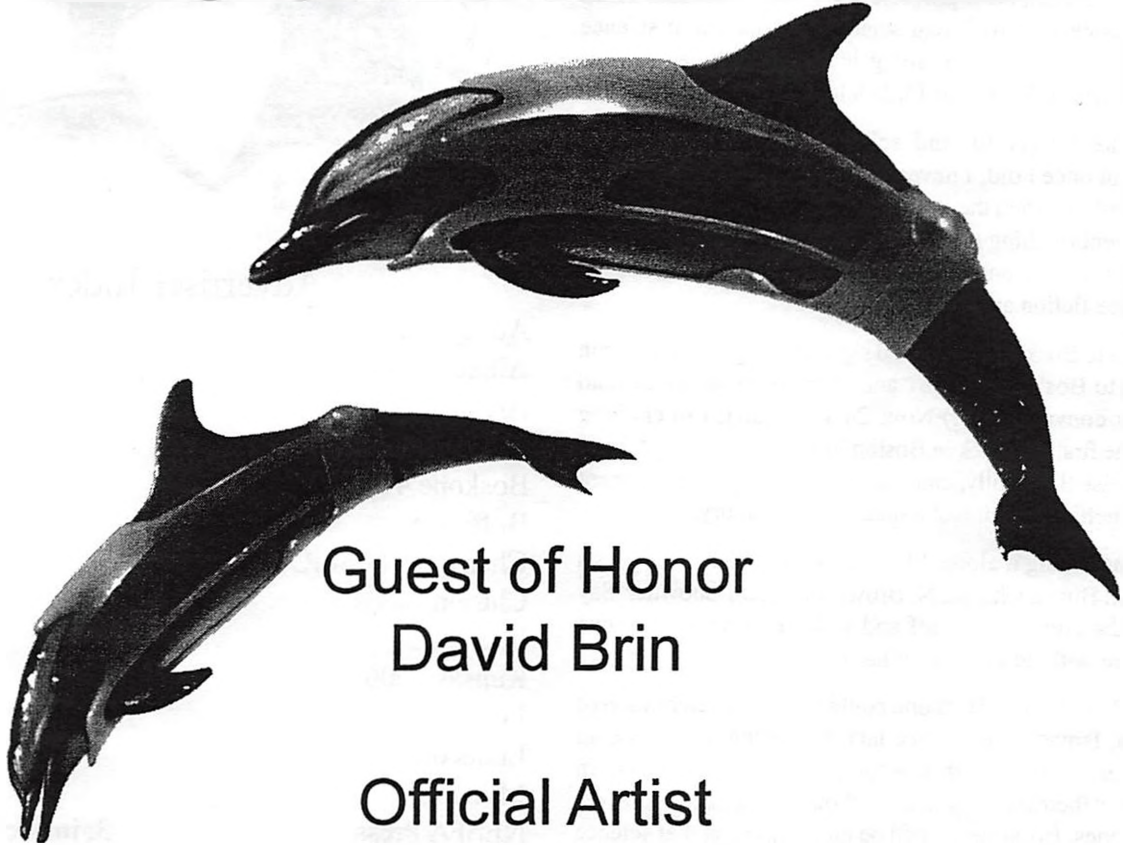
Fan Guests of Honor:

**Jack
Speer**

**Peter
Weston**

New England Science Fiction Association's

Boskone 40



Guest of Honor
David Brin

Official Artist
Jim Burns

Special Guest
Charles N. Brown

Featured Filkers
Clam Chowder

February 14–16, 2003
Sheraton Boston Hotel
Boston, Massachusetts, USA, Earth

From the Chair

I grew up in the space age. As far back as I can remember, we were sending rockets and people into space. Each launch was an event to watch on the television, even in summer camp we all gathered around a small b&w portable TV to watch the first moon landing. My connection with real science extended into science fiction. It was universes where going into space was as easy as taking a family trip to Boston or Philadelphia.

It took me longer to find science fiction fandom and conventions, but once I did, I never looked back. In 1979, I found a mention of Boskone 16 in the *Boston Globe Calendar*, and decided to try this convention thing my friends from college (HopSFA) all seemed to enjoy. It was wonderful! Panels, movies, art show, dealers all about science fiction and science fact.

I didn't go to Boskone, but I did sign-up and go to Noreascon Two and back to Boskone in 1981 and every Boskone since (and over 200 other conventions...) Now, 24 years later, I'm chairing Boskone 40, the first one back in Boston in 15 years. It's my turn to give someone else (hopefully, many someone elses) the enjoyment that I've been getting for almost a quarter of a century.

But I'm not doing it alone. Please meet our wonderful guests David Brin, Jim Burns, Charles N. Brown and Clam Chowder. Say thank you to the committee, staff and volunteers since Boskone couldn't happen without all of their hard work.

I had wished that this Boskone could be a total celebration of science fiction, fantasy and science fact, but losing the *Columbia* and its crew earlier this month is a sad event and we will mourn their loss, honor their memory and send our thoughts and prayers to their loved ones. Boskone 40 will be an affirmation that science fiction should not just be imaginary stories that we find in our libraries, but an expectation of what the future can and will be.

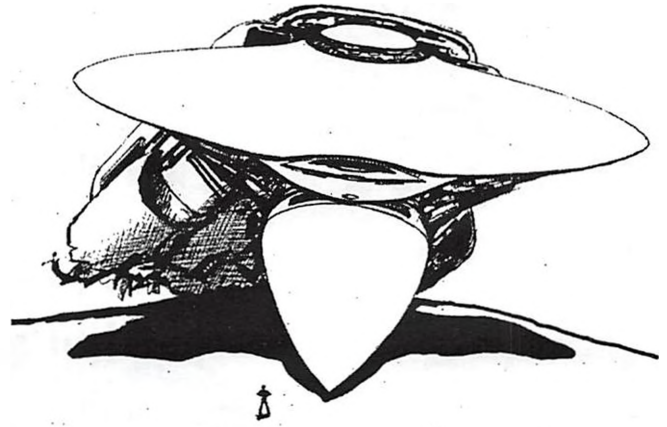
I still want to go!

Sharon Sbarsky
Boskone 40 Chair

Boskone Policies

NO WEAPONS OR ANYTHING THAT APPEARS TO BE A WEAPON ARE PERMITTED AT ANY TIME! If you violate this rule, you will be asked to leave the convention.

Please remember, if in doubt, ask us.
Please wear your badge. You will need it to get into all convention activities. If you lose your badge, and it does not turn up at information, a replacement badge will cost you \$20, if you have your receipt. If you lose your badge a second time, you must re-register at the full at-the-door rate.



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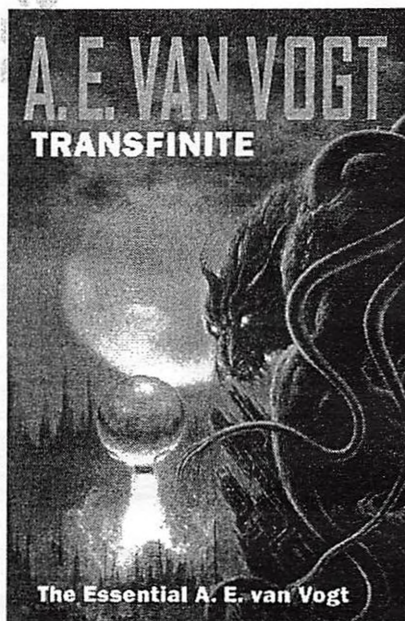
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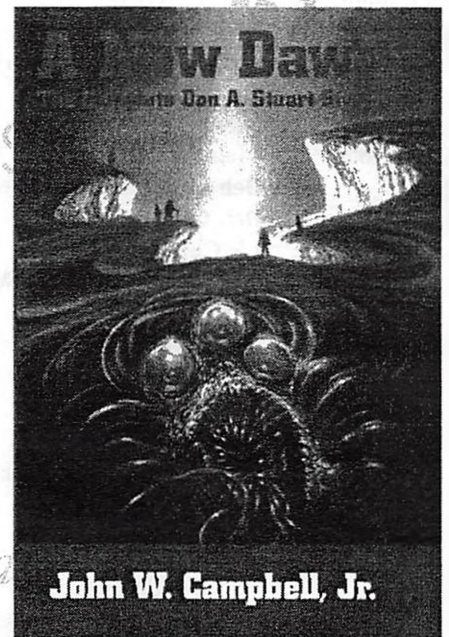
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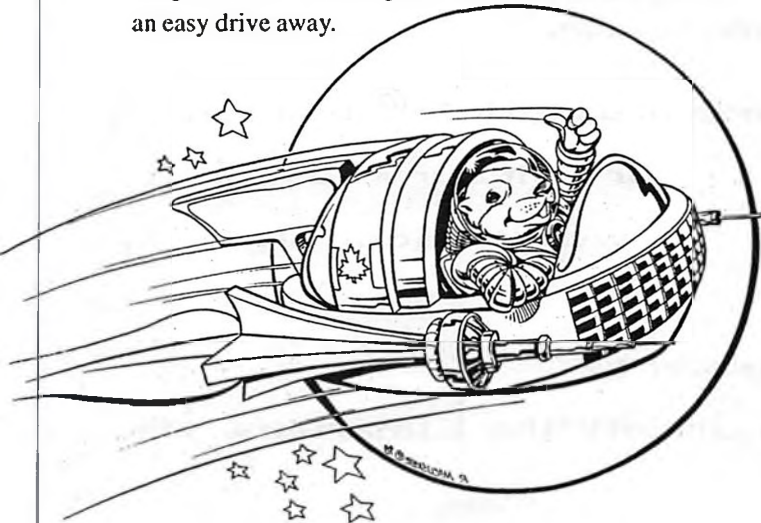
"Toronto is by official UN statistics the single most multicultural city in the world; it is also statistically the safest city in North America and, by the reckoning of many, the one with the richest literary culture."

Pico Iyer, Harper's Magazine

"Toronto is a wonderful city, and it has been far too long since I've had the chance to spend any time there, see the sights, visit with my friends, and of course sample that world famous Canadian cuisine."

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Guests of Honour

George R.R. Martin (pro)

Frank Kelly Freas (artist)

Mike Glyer (fan)

Spider Robinson (toastmaster)

GoHst of Honour

Robert Bloch, the spirit of Toronto Worldcons

| Membership Rates | Canadian Dollars | US Dollars |
|-------------------------|------------------|------------|
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Lunacon 2003

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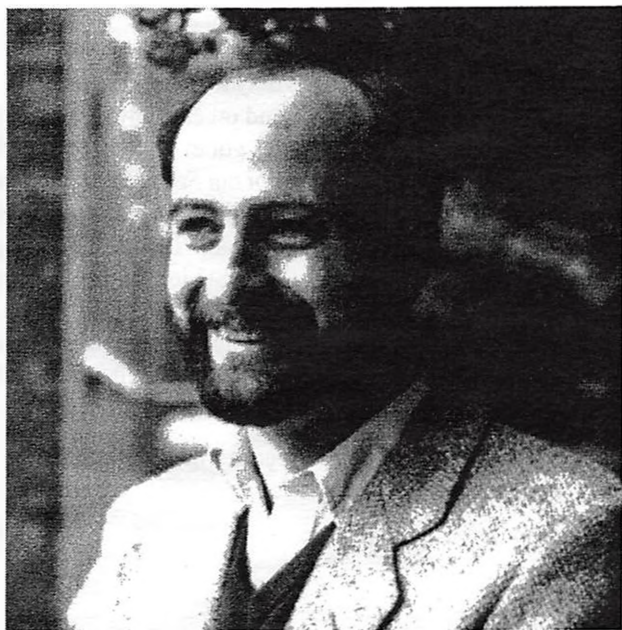
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David Brin

A Sense of Constraint

by Gregory Benford



I first met David Brin in the late 1970s, when he knocked on the door of my office one afternoon at the University of California, Irvine. I was working on a problem in theoretical physics, not the best time to interrupt me, or probably any other professor.

In came this young man with intent eyes. Did I have a moment? A Caltech graduate, he had driven over from his job at Hughes Aircraft to see me, unannounced. Soon he would be a graduate student at our sister campus in San Diego, working in astrophysics, but for the moment he was indulging an old longing—writing a novel.

Alarm bells went off in my mind. Writers-in-the-making often get in touch with professionals, even with part time writers like me. They can be a huge sink of time, asking one to point out markets, read manuscripts, collaborate on novels for which they have great ideas, etc.

This fellow had started writing, though, always a good sign. (Some “writers” don’t write; they just like to talk about it.) He had heard that I wrote fiction and wondered how to integrate that with a career in physics. “Write what you know in science,” I said.

He got more specific. His characters were doing something daring, he said—flying into the sun on a scientific expedition. I blinked. “How do you keep them from frying?”

“Oh, I’ll make up an imaginary super cooler of some kind, just use some technical jargon.”

“Oh,” I said disdainfully, “magic.”

“Uhhhhh...” A long silence.

He told me years later that my dismissal had a big effect on how he thought about writing. This is science fiction, remember. He went away, chastised, apparently. For when his first novel appeared two years later to warm applause, *Sundiver* had an ingenious solution to the heating problem. Lasers have what we call a high brightness temperature—that is, an effectively high rate of emission. They can lose energy very quickly from a small area. His “refrigeration laser” took its place amid the pantheon of truly fine *ex machina* devices that SF has proposed, ever since the days of Verne. That young man had envisioned a way to cool a sun-flying space ship. But more, he had pushed these capabilities to the max. Made it ring with an informed awareness of how scientists work and think. But don’t let all this technical detail get in the way of a headlong story. Not an easy task, in a genre where one still sees sword-wielding heroes riding spaceships without embarrassment. But that demanding job he had done.

And so he continued to do, finding clever answers to plot problems, character motivations, social puzzles, and much more. He quickly ascended in the world of science fiction, winning Hugos and Nebulas for stories and novels. His novels have attracted a devoted following, especially those dealing with the “uplifting” of species like dolphins to full partnership with us. It’s an appealing notion for a species that feels itself alone in the cosmos. And it could happen, in a century or so. Brin doesn’t just know astrophysics; biology, psychology and the soft sciences all figure strongly in his work, along with a keen sense of the context of history.

He expresses this range of interest in the variety of his literary works. “Some authors have fans who say: ‘make me feel the same as last time.’ My readers say: ‘take me someplace I’ve never been before.’” After the smash hits *Startide Rising* and *The Uplift War* (about genetically modified chimpanzees in a far future), David came home to near future dilemmas in his next novel, the equally massive but rather more ambitious *Earth* (1989). Set fifty years in the future, it examines the plight of the ecosphere under the accumulated stresses of population pressure and pollution. The greenhouse effect has altered the world’s climate, the decay of the ozone layer has made direct sunlight dangerous, and the struggle to supply the lifestyles of the developed nations has put an enormous strain on food and mineral resources. The rapid advancement of technology has ameliorated the effects of these threats, but the spectacular march of information technology and the clever application of new biotechnologies, assisted by stringent conservation laws, have only succeeded in keeping the world one step ahead of a final collapse.

While David focused on environmental concerns like global warming long before they hit public awareness, some also credit *Earth* with portraying a mature and vivid World Wide Web, back when nobody had ever heard of www.

From *The Postman* (better than the movie version!) to *Glory Season* and *Brightness Reef* (a title David first came up with in envy of my own series of titles, mixing stellar and oceanic images) the rich variety of David's novels may have chased away some of those who like repetition, but always attracts the core of SF—readers who want something bold and new.

I have collaborated with David, long since that first meeting. We wrote a novel together, *Heart of the Comet*, which built on David's area of expertise. His doctorate thesis proposed that Halley's Comet and others like it would have a layer of dark dust on their surfaces, the residue of ice that had sublimed away. When Halley's Comet next appeared, it was a big triumph for David. Not merely that our novel came out just as the comet appeared to the naked eye, but that the European and Japanese spacecraft observations proved his theory (and his doctoral dissertation) right. Science fiction doesn't get more satisfying than that. Oh, one story, "Thor meets Captain America" which David wrote for my collection, *Hitler Victorious* was a wild ride through the imagery of gaudy comics to the horrors of Hitler. I'm glad I dared him to write this one. It came in second for a Hugo, and was expanded into a lavish hardcover graphic novel that David calls "the darkest thing I ever wrote".

Now David is married with three children, having long abandoned his research career for fame as a writer. He has a mini-estate in Southern California and enjoys a popular speaking career as well. Not bad for that somewhat timid graduate student I still remember. Nor has he forgotten his roots. Many of us recall how science fiction rescued us from the oppressive ennui that often accompanies youth. David recruited Greg Bear and me—his fellow "Killer Bs"—to help in an ongoing campaign to persuade the SF community to remember its origins, its duty to the next generation. Find out about Reading for the Future and other efforts to pass on the gift to teachers and kids. (Greg and I got even with David by recruiting David to take on volume three of our *Second Foundation Trilogy*, extrapolating and filling out gaps that the late Isaac Asimov left in his vast universe when he died too young. The trilogy begins a fresh adventure of the legendary Hari Seldon with my own *Foundation's Fear*, and concludes in typical David Brin fashion, in *Foundation's Triumph*, with David earnestly and ingeniously tying together every loose and dangling thread Isaac left, even from his most obscure novels. It even makes sense!)

Enjoy his time among you. Because he sure enjoys this civilization. He sure enjoys you.

* *

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KANSAS CITY IN 2006

A BID FOR THE 64TH WORLD SCIENCE FICTION CONVENTION LABOR DAY WEEKEND AUGUST 31-SEPTEMBER 4, 2006

SOME REASONS TO COME TO KANSAS CITY IN 2006

- ✦ **Tradition.** 2006 will mark the 30th anniversary of Kansas City's last Worldcon, MidAmeriCon. Fandom followed the Republican National Convention and the Shriners and outpartied them both. While that kind of challenge can't be guaranteed, we think the time has come to do it again.
- ✦ **Great New Facilities!** Overland Park's new state-of-the-art convention center includes:
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- ✦ **People.** Our Bid Committee includes fans from the midwest and throughout the country with experience working local and regional cons, as well as WorldCons. Our local group hosted the Nebula Weekend in 1997 and 2002. ConQuest (now in its fourth decade) is renowned as one of the finest (and most fun) cons in the midwest. Members of our committee are also part of the group hosting the 2003 World Horror Convention in Kansas City.
- ✦ **Convenience.** Kansas City is a major transportation hub with easy travel connections and a modern, spacious airport. The convention center is located directly adjacent to a major interstate and is easily accessible from any direction.
- ✦ **Attractions.** There are many activities awaiting your discovery, including the Kansas City Zoo, the Harry S Truman Library and Museum, the Nelson-Atkins Museum, the Kemper Museum of Contemporary Art, the City Farmer's Market and the Steamboat *Arabia* Museum, Union Station/Science City, the Liberty Memorial, Westport nightclub district, the Toy and Miniature Museum, Worlds of Fun/Oceans of Fun amusement parks, several riverboat casinos, the world-renowned Country Club Plaza shopping district and much more, all within thirty minutes of the convention center.

The Bid Committee believes we can make Labor Day weekend 2006 one of the most memorable in WorldCon history. We invite you to join us in the effort by presupporting our bid at one of the four levels explicated on the reverse side. Support levels can be upgraded any time prior to the vote. Look our bid tables and for parties sponsored by "The Redheads from Hell" (it's not just a hair color, it's an attitude) at conventions across the country for the next year to sign up. We thank your for your support, and look forward to seeing you in 2006.

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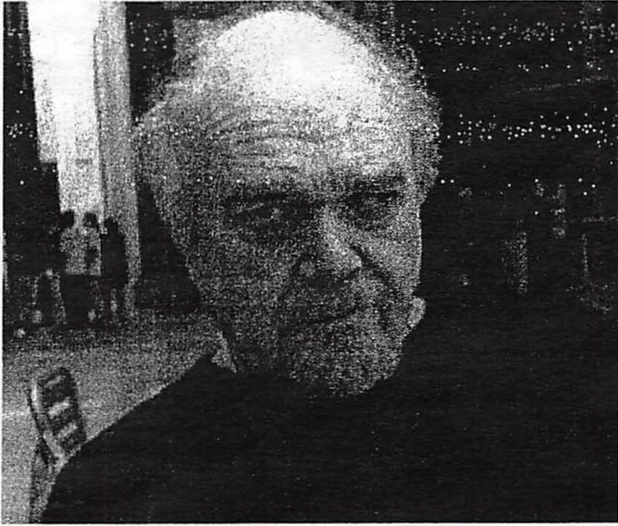
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Charles N. Brown

by Connie Willis



Okay, so you see this guy running around the convention. He's wearing an Hawaiian shirt and sandals and rings on his toes, and he's carrying the latest issue of *LOCUS* magazine, and you wonder who he is.

"That's Charles N. Brown," the second person you ask says. (The first person you ask is a gamer, and he's so deep in *Myst II* he doesn't even hear you.) "He's the editor of *LOCUS*."

"Wow!" you say, and want to go talk to him, but you're not sure what you say to the editor of *LOCUS*. So here are some suggestions:

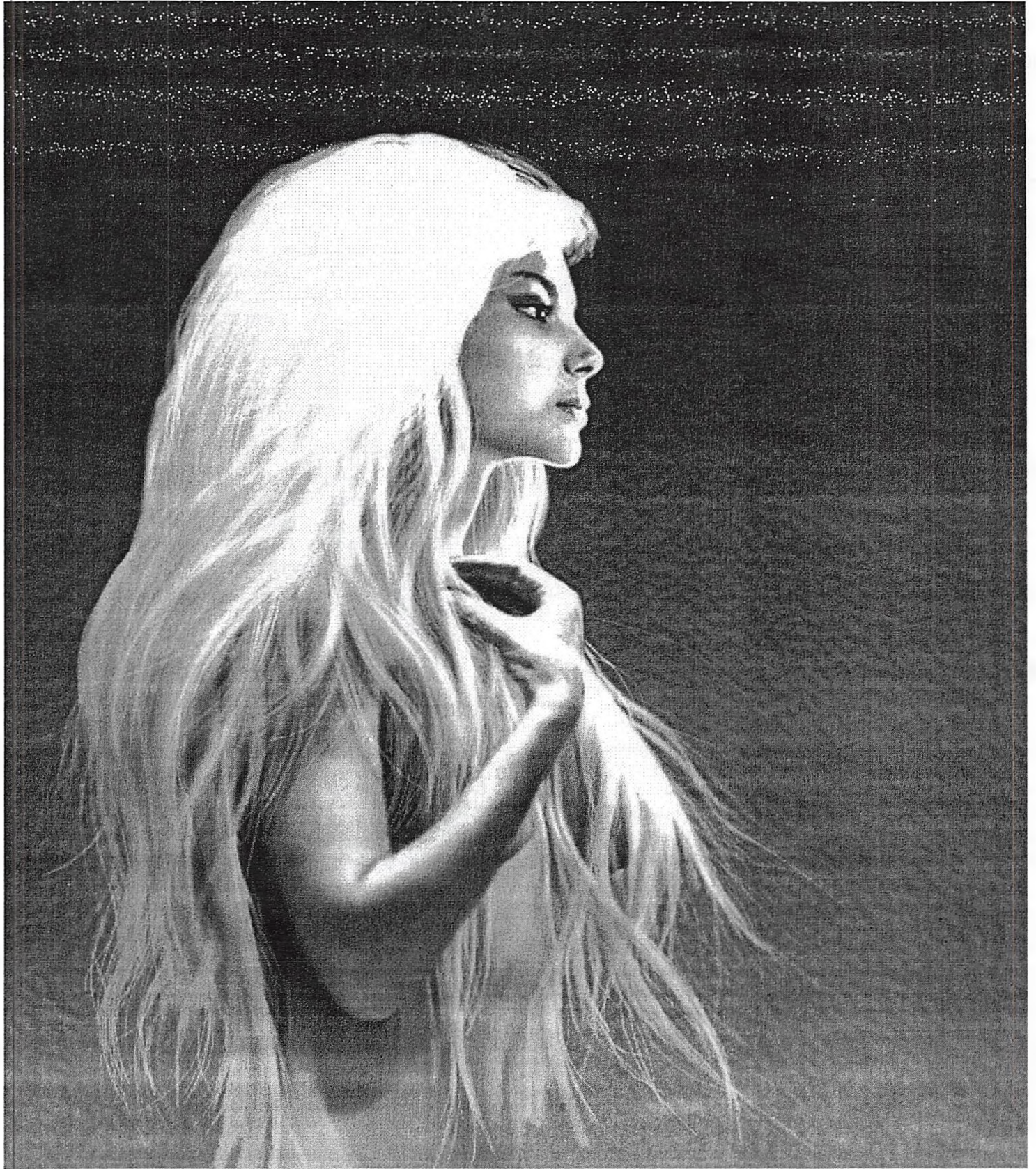
1. Ask him how many Hugo Awards he has. (Twenty-four at last count, and more than anyone else in the history of science fiction. This year *LOCUS* won two, one for Best Semi-Prozine and one for Best Online Publication.)
2. Ask him about his book collection. He's got one of the great collections of science fiction books and magazines, with everything from early issues of *Adventure Magazine* to first editions of *Lord of the Rings* and *A Connecticut Yankee in King Arthur's Court*. (He swears he didn't buy the latter from Mark Twain when it first came out. I say he bought it from King Arthur himself.)
3. Praise his fashion sense. Charles has one of the world's best collections of Hawaiian shirts, some of them actually bordering on tasteful. He loves Hawaiian shirts so much he requires everyone at the Locus Awards Banquet to wear one. Ask him why. Ask him why on earth he wears rings on his toes. (This is a question I have always wanted to ask him and have never been brave enough to, so when you do, call me and tell me what he said.)
4. Ask him about the *LOCUS* Awards. The award is voted on by more people than the Hugo and Nebula Awards put together, and he's very proud of it.

5. *Don't* call him Charlie. I have no idea why he doesn't want to be called that—it couldn't possibly have anything to do with *Peanuts* and the funny round-headed kid that Lucy always tricks into kicking the football!—but he wants to be called Charles. Actually, he would like to be called Charles N. or Mr. Brown, but that's ridiculous.
6. Ask him about Robert Heinlein, Harlan Ellison, Ward Moore, Zenna Henderson, Robert Silverberg, William Tenn, Terry Carr, Ursula LeGuin, or whoever your favorite SF writer is. Charles knows virtually everybody in the field. He also knows all the dirt and where the bodies are buried. (You may have to get him into the bar if you want to hear those stories.) Ask him about Mary Tyler Moore, too. And Aaron Copland.
7. Ask him about China. Or Australia or Portugal or Japan or Norway or Hoboken or Cuba. Charles has travelled all over the world. He's seen everything from the Great Wall of China to kookaburras sitting in an old gum tree to Billy the Kid's Grave. Ask him who's buried there. And ask him what he did to nearly get thrown out of Connie Willis's car halfway between there and Portales, New Mexico, where Jack Williamson lives. Ask him about Jack Williamson. He knows great stories about Jack. Ask him how he nearly got his entire staff killed on Mount Hood in a car with no brakes.
8. Ask him about:
 - a. the publishing industry
 - b. SF in general
 - c. the future of SF
 - d. cooking (he's a gourmet cook)
 - e. restaurants (he knows where the best one is in practically every city in the world)
 - f. ancient pottery
 or
 - g. Just about anything else. Charles N. Brown is one of the wryest, slyest, most interesting people in the world to talk to.

Still worried about what to say to him? Here's the best conversation-starter of all:

Just go up to him, point to the galleys he's holding, and say, "Is that the next issue of *LOCUS*? What's in it?"

I guarantee you'll have a great time.



Diolch Yn Fawr, Jim Burns!!!

By Bob Eggleton



In writing an appreciation of Jim, it seemed appropriate, given that he was born in Cardiff, Wales, to start off by saying “Thank You Very Much, Jim Burns”. I’ve gotten to know Jim as a rather good pal, especially in the past ten years or thereabouts. You already know he’s a terrific artist, and recipient of the Hugo for Best Pro Artist in 1987 and 1995 (and I am sure he’ll collect a few more) and he has more British SF & Fantasy Society Awards than I can count. This makes him one of the most well-known “Brit” SF artists, possibly the best known. But being Welsh at heart, while he lives just outside of Bath, England, he’d even contest the “Brit” label (Everything is always “British” until you get *over* there and it becomes quite a different—and proud—series of boundaries!!!). He lives in the wonderful Hobbit-like shire town of Bradford-On-Avon in fact, which he took a good day of his time to show me some of the nooks and crannies of, including the so-matter-of-fact-he-says local Roman ruins. In the US, it seems like we don’t even have *dirt* that’s a thousand years old, let alone *ruins*. I mean, this guy will casually tell you he “lives down the road a bit from *Stonehenge*”. And indeed, he does.

Jim has his favorite pub which, as I recall, was this ancient building (like really, really *old*) sitting in or near a pasture. The rainbow-colored spiked hair of the bartenders made for a wonderful clash, if you will, of old and new, that I can only say you had to see to grasp.

Jim has four children, with his wife Sue and his family—all of whom he has just about involved in his pictures in some ways. He turned one of his daughters, Gwen, into a rather strange and sensuous alien. But Jim does this; he takes the “normal” world and re-imagines it into something that he can truly claim as his trademark, with the flick of his pencil, burst of airbrush and, recently, a click on his “Apple Mac”. (We just call a Mac a Mac. Jim, much to my bemusement, calls it an “Apple Mac”. He actually makes a computer sound tasty the way he says it).

In 1985 and later, in 1997, Paper Tiger published two volumes of Jim’s artwork; the first one is called *Lightship* and the second *Transluninal*. He’s also had a “Portfolio” and been in various other books with other artists, and a long time ago (1979 to be exact) illustrated *Planet Story*, working with writer Harry Harrison. His work is painstaking and slow, working many days into the wee hours on just one painting. (When I revealed to him my own penchant for doing upwards of several paintings and drawings in a month he looked at me and said “Bloody Hell, Bob, take it easy, you only live once!”—I’ve taken his advice, I’ve slowed down)

Jim and I do have our differences. He thinks I talk more than I listen (he’s probably right). He doesn’t like “SF films” per se, in fact he’s somewhat dismissive of them in general, but indulges in more subtle cinema fare such as anything by Fred Astaire and Ginger Rogers, or the films “Some Like It Hot” and “Bringing Up Baby”. But he reads SF, of course, and why not? He does need this to do the covers to books. He’s picky about other stuff too—won’t drink Sprite or 7-Up, but, if pressed, will drink “R. White’s Lemonade”. I have to agree, there is nothing like English lemonade. He is also a cat person with several felines running the house with, of course, Jim and Sue as “their staff”.

But truly there is nothing quite like the work of Jim Burns. His early work explored oils in a more traditional sense and as he exited the late 1970’s, he got more into acrylics. One thing that urged this transition was his work in the movies; some he can tell you about, some he can’t, and some that never came to fruition. He did some early concept work in Los Angeles, in 1980 for the film *Blade Runner*. Of course, most of his concepts were dumped, as per usual in Hollywood when a different producer and “look” are brought in (Syd Mead eventually did most of it). Working in acrylics enabled Jim to now work with an airbrush and use various techniques to make textures and effects that are, from an artist’s point of view, amazingly unfathomable.

And he has lots more in him. It’s quite good to see Jim here, in Boston and if you happen to have a drink with him, you say “iachyd da, Jim” (pronounced “yachy-dah”).



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Clam Chowder

by Gary McGath



Clam Chowder has been around, in its various incarnations, since 1977. It first performed at the Maryland Renaissance Festival that year, and became known to fandom at the next year's Balticon. Three of the four original members—Kathy Sobansky, Bob Esty, and John Huff—have stuck with the group through its many incarnations. The group retired in 1989, but as Ed Sobansky put it, “someone forgot to put a stake through our hearts, and so we have had more reunions than the Yale Class of '53.” In 1996, they reappeared at Darkover, and have performed at a number of cons since then.

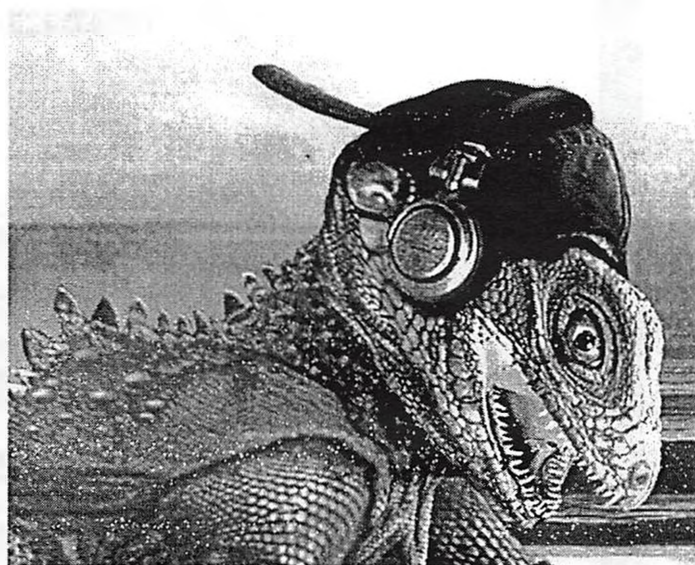
The Clams have appeared at Conterpoint, several Balticons and Darkovers, and two Worldcons. They have produced ten albums, the oldest on vinyl, the most recent including *Salvaged*, *Spindrift* and *At High Tide*.

One must ask that deep and troubling question, though: *but are they filk?* Some might deny it. While they do the occasional song on a science fictional subject, their repertoire is varied. In recent years the group—currently the three originals plus bassist Cliff Laufer—has performed only at science fiction and filk conventions, but their repertoire isn't restricted to, or even mostly, songs about spaceships, computers, and elves. Their concerts feature an eclectic range of songs, from Renaissance tunes to sea chanteys to the Arrogant Worms to Poul Anderson.

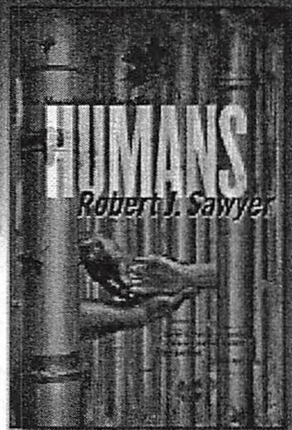
But are they filk? Well, just what is filk? It's not parodies—there is original filk. It's not funny songs—there is serious filk. It's not even songs about science fiction—there are songs widely accepted as filk that don't touch on such subjects. Think of the Kipling adaptations, the songs about cats living and dead, the apropos-of-nothing parodies. Filk is a movement, not a musical style; it's the tradition of music-making in fandom, of performing at unexpected times and places, of inviting everyone to participate. And the Clams have been an important part of that movement. In their original Balticon appearance, they were jamming under the stairs with Anne McCaffrey. They have repeatedly infused the filk movement with broader folk influences, making filk both richer and stranger. Largely because of their performances, the songs of writers such as Eric Bogle and Stan Rogers are standard fare at filksings.

Varied as their songs are, what's constant is the excitement which they generate in audiences; long snake-dance lines in the aisles are a common sight at their concerts. They have a talent for discovering strange and memorable songs and for arranging them so that they aren't just strange, but worth hearing as music. And you never know what instruments they might use!

If you like traditional songs, listen to their treatment of “Simple Gifts” or “Babylon Is Fallen.” If you like weird stuff, stick around for “Cows With Guns” and “Zombie Jamboree,” or hear Kathy sing about why she never does anything twice. And if you're prepared to have your mind rotated through spacetime, listen to what they do to “The Agincourt Carol.”



VISIONARY



HUMANS

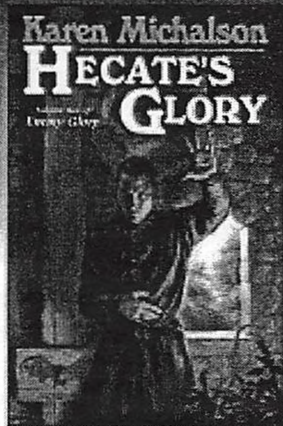
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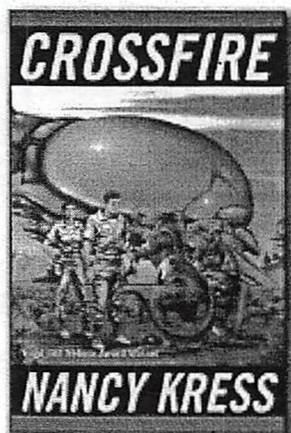
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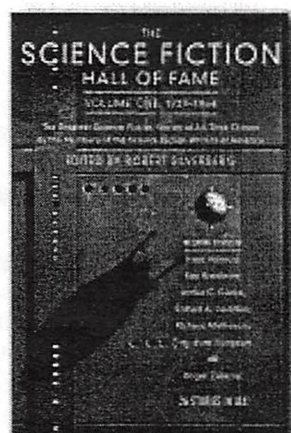
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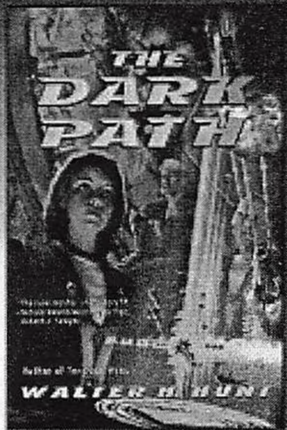
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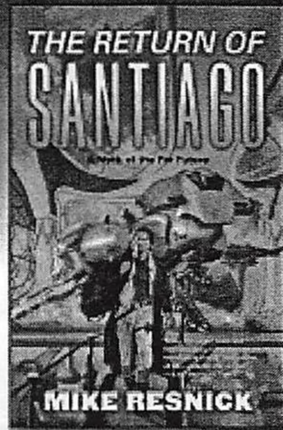
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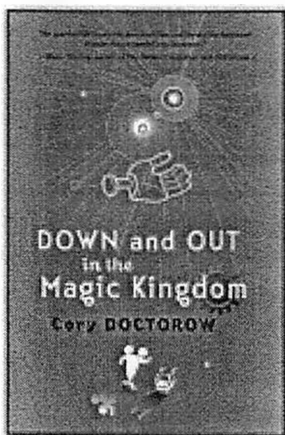
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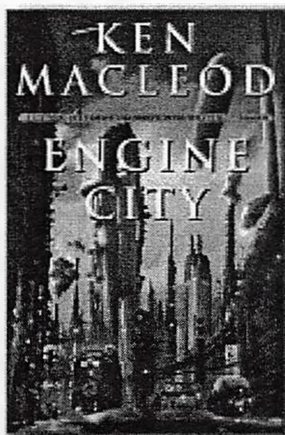
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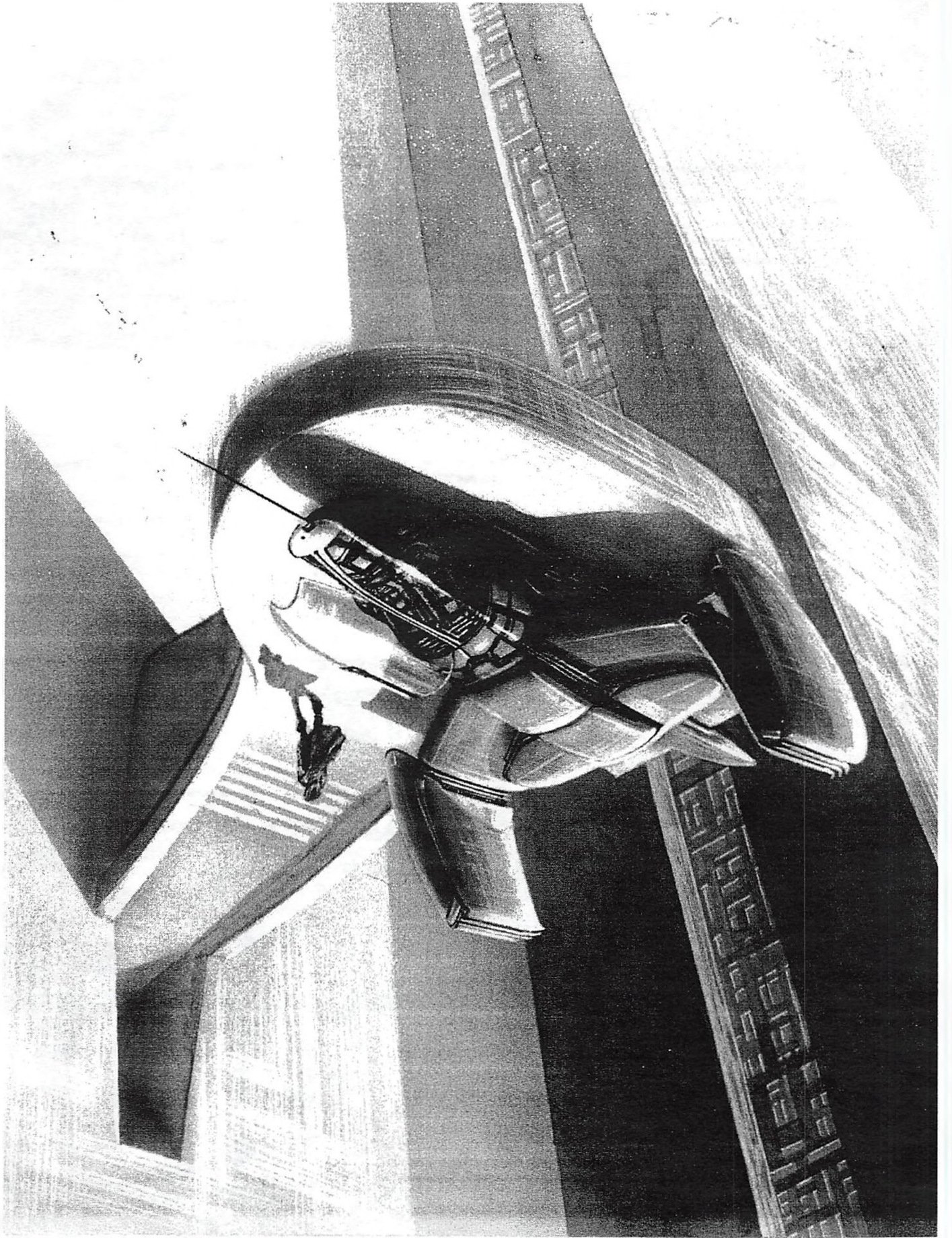
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What is NESFA?

The New England Science Fiction Association, Inc. (NESFA), is an organization of science fiction fans. It is one of the oldest SF clubs in the northeastern U.S., and has been a registered non-profit literary organization since shortly after its founding. NESFA was founded in 1967 by fans who wanted to do SF-related projects in addition to socializing. The amounts of working and socializing have always been left as an individual choice. Our original projects included running SF conventions (primarily Boskone), and publishing fanzines and an index of the SF magazines.

What we do has changed over time, most notably with the growth of NESFA Press, but the club is still organized on that principle of flexible volunteerism. NESFA has nearly 400 members, mostly Subscribing members, from all over the world. Anyone who is interested can join as a Subscribing member (dues are \$16 per year); members who demonstrate a willingness to work are often invited to a more responsible class of membership.

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

What does NESFA do?

Meetings

NESFA holds scheduled meetings twice in most months (a meeting may be skipped in the summer months), a Business Meeting on one of the first Sundays in the month and an Other Meeting on a later Sunday. The Business Meeting is held at the NESFA Clubhouse and conducts the business of the club; it typically starts at 2:00 and runs about two hours, followed by socializing and work on various projects. This meeting is often preceded by an hour-long Boskone meeting, which deals with the business of running the current Boskone. The Other Meeting is held at a member's home, and is primarily social (although there will almost always be committee meetings, discussions of NESFA business, etc.); barbecues are common in good weather. Non-members are welcome at both of these types of meetings.

Worksessions

On the Wednesday following a meeting, we also gather at the NESFA Clubhouse to collate "Instant Message," our clubzine, which is sent to all members. In fact, there is activity nearly every Wednesday evening at our clubhouse. Please stop by and visit us.

Conventions — Boskone, Lexicon, Codclave

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

Social Events

During the year, NESFA has various other social events, discussion groups, meetings and activities. Please see our calendar for more details.

Publishing — NESFA Press

NESFA Press is a respected small press in the Science Fiction/Fantasy field. It began by publishing the NESFA Index, the Boskone Guest of Honor books, and the NESFA Hymnal. (This year's Boskone Book is *Tomorrow Happens* by David Brin.) Eventually, it also published Guest of Honor books for several Worldcons and other conventions, some reference works, and now the acclaimed NESFA's Choice series (most recently, *A New Dawn* and *Transfinite*). We are currently producing about half a dozen books per year.

Four of our books have been nominated for Hugo Awards, most recently *Concordance to Cordwainer Smith, Third Edition* by Anthony R. Lewis, which was nominated for Best Related Work of 2000. New books are constantly forthcoming, since our members' enthusiasm generates many potential publishing projects and the volunteer efforts to develop them. Many of our books have subsequently been bought and released by the Science Fiction Book Club.

Publishing — Fanzines

NESFA publishes a newsletter, "Instant Message", about 22 times per year; it contains reports on our meetings, a schedule of events, and other information of interest to our members. We also publish the fanzine "APA:NESFA" (a monthly APA open to all NESFA members). Subscriptions to "Instant Message" is included in NESFA membership.

Publishing — NESFA Index

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

Awards — Skylark, Gaughan

The Edward E. Smith Memorial Award for Imaginative Fiction (the Skylark) is presented annually at Boskone by NESFA to some person who, in the opinion of the membership, has contributed significantly to science fiction, both through work in the field and by exemplifying the personal qualities which made the late "Doc" Smith well-loved by those who knew him.

The Jack Gaughan Award is presented annually at Boskone to an emerging artist chosen by a panel of judges. Previous judges have included Vincent Di Fate, Kelly Freas, Ron Walotsky, and Michael Whelan).

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Contests — Short Story Contest

The NESFA Short Story Contest is held most years, with awards presented to the winner and runners-up at Boskone. It is open to all amateur writers, defined as anyone who has not sold a story to a professional publication earlier than about three months before the convention. Entries must be science fiction or fantasy, less than 7,500 words long, and the original work of the persons submitting them.

Other Things**Recommended Reading Lists**

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

The NESFA Magic League

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

Where is NESFA?**The NESFA Clubhouse**

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

The NESFA Library

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

Why join NESFA?

For \$16 subscribing annual membership to NESFA, you receive: all issues of Instant Message, detailing the club's activities and providing information on upcoming events; borrowing privileges from the constantly updated NESFA library, with thousands of books and magazines; up to 40% discounts on most NESFA Press publications (when picked up in person at the Clubhouse or a convention Sales Table); and opportunities to meet fellow fans and get involved in running Boskone, publishing books, and numerous other activities. For those wishing to be more involved, many opportunities exist.

How do I join NESFA?

Send a check or money order for \$16 to us at:

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The Skylark

The Edward E. Smith Memorial Award for Imaginative Fiction (the Skylark) is presented annually by NESFA to some person, who, in the opinion of the membership, has contributed significantly to science fiction, both through work in the field and by exemplifying the personal qualities which made the late "Doc" Smith well-loved by those who knew him.

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

The previous recipients of the Award are:

- 1966 Frederik Pohl
- 1967 Isaac Asimov
- 1968 John W. Campbell
- 1969 Hal Clement
- 1970 Judy-Lynn Benjamin del Rey
- 1971 No Award Given
- 1972 Lester del Rey
- 1973 Larry Niven
- 1974 Ben Bova
- 1975 Gordon R. Dickson
- 1976 Anne McCaffrey
- 1977 Jack Gaughan
- 1978 Spider Robinson
- 1979 David Gerrold
- 1980 Jack L. Chalker
- 1981 Frank Kelly Freas
- 1982 Poul Anderson
- 1983 Andre Norton
- 1984 Robert Silverberg
- 1985 Jack Williamson
- 1986 Wilson (Bob) Tucker
- 1987 Vincent Di Fate
- 1988 C. J. Cherryh
- 1989 Gene Wolfe
- 1990 Jane Yolen
- 1991 David Cherry
- 1992 Orson Scott Card
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The Jack Gaughan Award for Best Emerging Artist

The Gaughan Award honors the memory of Jack Gaughan, a long-time friend of fandom and one of the finest SF artists of this century. Because Jack felt it was important to encourage and recognize new blood in the field, The New England Science Fiction Association, Inc., presents the Gaughan Award annually to an emerging artist (an artist who has become a professional within the past five years) chosen by a panel of judges. The current judges are: Bob Eggleton, Richard Hescox, and Todd Lockwood.

The previous recipients of the Award are:

| | |
|--------------------------|----------------------|
| 1986 Stephen Hickman | 1995 Bruce Jensen |
| 1987 Val Lakey Lindahn | 1996 Charles Lang |
| 1988 Bob Eggleton | 1997 Lisa Snelling |
| 1989 Dell Harris | 1998 Donato Giancola |
| 1990 Keith Parkinson | 1999 Brom |
| 1991 Richard Hescox | 2000 Stephen Daniele |
| 1992 Jody Lee | 2001 Mark Zug |
| 1993 Nicholas Jainschigg | 2002 Terese Nielsen |
| 1994 Dorian Vallejo | |



The New England Science Fiction Association Proudly Presents

Boskone 41

Stephen Baxter - Guest of Honor

Richard Hescox - Official Artist

Betsy Mitchell - Special Guest

Brenda & Bill Sutton - Featured Filkers

February 13 - 15, 2004
Boston Sheraton Hotel ♦ Boston, MA

The registration rate for Boskone 41 at Boskone 40 is \$38. The rate after Boskone 40 will be \$41 through January, 16, 2004. Boskone 41 memberships can be purchased at the NESFA Sales table in the Dealers' Room, at Registration, or write to Boskone 41, PO Box 809, Framingham, MA 01701. Surf to our website for additional information: <<http://www.boskone.org/>>, or email to info@boskone.org.



ARISIA is pleased
to welcome Boskone
back to Boston!

History of Boskone

| # | Date | Location (all in Mass.) | Chairman | Guests | Boskone Book | Size |
|----|-----------------|--|-------------------------------|--|--|------------|
| 1 | 10-12 Sep 65 | Statler-Hilton, Boston | Dave Vanderwerf | Hal Clement, Dr. Robert Enzmann | | 66 |
| 2 | 11-13 Mar 66 | Statler-Hilton, Boston | Dave Vanderwerf | Frederik Pohl, Dwight Wayne Batteau, Prof. Igor Paul, Prof. Oliver Selfridge | | 71 |
| 3 | 1-3 Oct 66 | MIT, Cambridge | Erwin Strauss | John W. Campbell, Oliver Selfridge | | 68 |
| 4 | 1-2 Apr 67 | Statler-Hilton, Boston | Paul Galvin | Damon Knight, Marvin Minsky | | 72 |
| 5 | 23-24 Mar 68 | Statler-Hilton, Boston | Paul Galvin | Larry Niven, Warren McCulloch | | 155 |
| 6 | 22-23 Mar 69 | Statler-Hilton, Boston | Leslie Turek | Jack Gaughan, Stephen Fabian, Louis Sutro | | 262 |
| 7 | 27-29 Mar 70 | Statler-Hilton, Boston | Tony Lewis | Gordon R. Dickson, George Barr, Donald Menzel | | 383 |
| 8 | 12-14 Mar 71 | Sheraton Rolling Green, Andover | Bill Desmond | Larry Niven | | 211 |
| 9 | 14-16 Apr 72 | Statler-Hilton, Boston | Fred Isaacs | L. Sprague de Camp, Don Simpson, Richard Rosa | Scribblings | 403 |
| 10 | 9-11 Mar 73 | Sheraton Boston | Suford Lewis | Robert A. W. Lowndes, Frank Kelly Freas, Phyllis Brauner | The Three Faces of Science Fiction | 405 |
| 11 | 1-3 Mar 74 | Sheraton Boston | Don & Jill Eastlake | Isaac Asimov, Eddie Jones | Have You Seen These? | 701 |
| 12 | 28 Feb-2 Mar 75 | Sheraton Boston | Ann & Terry McCutchen | Anne McCaffrey, Bonnie Dalzell, Robert Enzmann | A Time When | 935 |
| 13 | 13-15 Feb 76 | Sheraton Boston | Ellen Franklin & Jim Hudson | Poul Anderson, Rick Sternbach | Homebrew | 900 |
| 14 | 18-20 Feb 77 | Sheraton Boston | Tony Lewis | Ben Bova, John Schoenherr | Viewpoint | 1010 |
| 15 | 17-19 Feb 78 | Sheraton Boston | Jill Eastlake | John Brunner, Arthur Thompson (ATom), Marvin Minsky | Tomorrow May be Even Worse | 1454 |
| 16 | 16-18 Feb 79 | Sheraton Boston | Don Eastlake | Frank Herbert, Mike Symes, Marc C. Chartrand | Symes Art Portfolio | 1950 |
| 17 | 15-17 Feb 80 | Radisson Ferncroft, Danvers | Chip Hitchcock | Spider & Jeanne Robinson, Victoria Poyser | | 800 |
| 18 | 13-15 Feb 81 | Sheraton Boston | Gail Hormats | Tanith Lee, Don Maitz | Unsilient Night | 1609 |
| 19 | 12-14 Feb 82 | Boston Park Plaza | Rob Spence | Donald A. Wollheim, Michael Whelan | The Men from Ariel | 2270 |
| 20 | 18-20 Feb 83 | Boston Park Plaza | Pat Vandenberg | Mack Reynolds, Wendy Pini, Jeff Hecht | Compounded Interests | 2420 |
| 21 | 17-19 Feb 84 | Boston Park Plaza | Rick Katze | Gene Wolfe, Vincent Di Fate, David Hartwell | Plan[e]t Engineering | 2718 |
| 22 | 15-17 Feb 85 | Copley Marriott, Boston | Ann Broomhead | Kate Wilhelm & Damon Knight, Carl Lundgren, Shawna McCarthy | Late Knight Edition Pastiche (game) | 3420 |
| 23 | 14-16 Feb 86 | Sheraton Boston | Mark Olson | Robert Bloch, Bob Eggleton, Tom Doherty | Out of My Head | 3919 |
| 24 | 13-15 Feb 87 | Sheraton Boston | Chip Hitchcock | C. J. Cherryh, Barclay Shaw, Tom Clareson | Glass and Amber | 4200 |
| 25 | 29-31 Jan 88 | Sheraton Tara Springfield, Springfield Marriott | Jim & Laurie Mann | Greg Bear, David Mattingly, Ellen Asher | Early Harvest | 1327 |
| 26 | 27-29 Jan 89 | Sheraton Tara Springfield, Springfield Marriott | Claire & Dave Anderson | Tim Powers, James Gurney, Tom Whitmore | An Epitaph in Rust | 1250 |
| 27 | 16-18 Feb 90 | Sheraton Tara Springfield, Springfield Marriott | Mike DiGenio | Glen Cook, David A. Cherry, Charles Ryan | Sung in Blood | 970 |
| 28 | 15-17 Feb 91 | Sheraton Tara Springfield, Springfield Marriott | Rick Katze | Mike Resnick, Ed Emshwiller, Brian Thomsen | Stalking the Wild Resnick | 888 |
| 29 | 14-16 Feb 92 | Sheraton Tara Springfield, Springfield Marriott | Priscilla Olson | Jane Yolen, Jody Lee, Dave Langford, Kathy Mar | Storyteller | 840 |
| 30 | 19-21 Feb 93 | Sheraton Tara, Framingham | Greg Thokar | Joe Haldeman, Tom Kidd, Beth Meacham, Duane Elms | & Let's Hear It for the Deaf Man Vietnam and Other Alien Worlds | 851 |
| 31 | 18-20 Feb 94 | Sheraton Tara, Framingham | Ben Yalow | Emma Bull & Will Shetterly, Nicholas Jainschigg, Patrick & Teresa Nielsen Hayden, Cecilia Eng | Double Feature Making Book | 875 |
| 32 | 17-19 Feb 95 | Sheraton Tara, Framingham | Gay Ellen Dennett | Diana Wynne Jones, Ruth Sanderson, Fred Lerner, Patricia Wrede, Talis Kimberley | Everard's Ride A Bookman's Fantasy | 902 / 1037 |
| 33 | 16-18 Feb 96 | Sheraton Tara, Framingham | Tim Szczesuil & Ann Broomhead | Lois McMaster Bujold, Gary Rudell, Bob Madle, Musical Chairs | Dreamweaver's Dilemma | 829 / 983 |
| 34 | 14-16 Feb 97 | Sheraton Tara, Framingham | Davey Snyder | John M. Ford, Ron Walotsky, Jerry Kaufman & Suzanne Tompkins, Tom Smith | From the End of the Twentieth Century | ~800 / 991 |
| 35 | 13-15 Feb 98 | Sheraton Tara, Framingham | Bonnie & Ted Atwood | Walter Jon Williams, Omar Rayyan, Stanley Schmidt, Joe Ellis | Frankensteins and Foreign Devils | ~800 / 991 |
| 36 | 12-14 Feb 99 | Sheraton Tara, Framingham | Deb Geisler | Connie Willis, Stephen Youll, Teddy Harvia & | | 759 / 986 |

A History of the NESFA Press

NESFA Press is the publishing arm of NESFA. Since its first publication, *Index to the Science Fiction Magazines - 1967*, in 1968, it has published indexes and other bibliographical control information such as annotated bibliographies to Andre Norton, Jack Williamson, and Recursive SF. Starting in the early 90s we ceased printing the indexes but we have still been compiling information with the aim of eventually putting this data base on the Internet.

In 1971, William Desmond proposed putting together a limited edition collection of writings of the Boskone IX (1972) Guest of Honor, L. Sprague de Camp. This book was *Scribblings*, the first of the Boskone books. Since that time there has been a Boskone book at every Boskone with the exceptions of Boskones 16 (1979) and 36 (1999) when Guests of Honor Frank Herbert and Connie Willis did not have sufficient material available to produce a book. Boskone 17 (BoskLone) was a low-level effort before Noreascon 2 and no book was planned for guests Spider & Jeanne Robinson. We nearly didn't do a book for Boskone 18, either, since it followed a few months after Noreascon Two and by the time people had recovered from Worldcon, it was too late. Chip Hitchcock made an extraordinary effort and produced a very nice book, *Unsilent Night* for our GoH, Tanith Lee. Some of the more popular Boskone books have been reprinted as trade paperbacks where the contract with the Guest of Honor allowed.

During the middle to late 1980s Boskones had a lively set of discussions and seminars on neglected authors. Again and again we were asked: where can we get copies of these stories. As an experiment, in 1991, we brought out the first of the NESFA's Choice series—*The Best of James H. Schmitz* (edited by Mark Olson). Had we known what the market for this type of book would be we would have made a much larger book with many more stories in it. We learned that lesson, and the next book, introduced at the 1993 Worldcon in San Francisco, was *The Rediscovery of Man* (edited by Jim Mann)—the complete short SF of Cordwainer Smith. This has been a consistent seller since its first printing. This series has been very popular with reader, collectors, and libraries.

The series to date is:

- 1 1991 James H. Schmitz *The Best of James H. Schmitz*
- 2 1993 Cordwainer Smith *The Rediscovery of Man: The Complete Short Science Fiction of Cordwainer Smith*
- 3 1995 Cordwainer Smith *Norstrilia*
- 4 1995 Zenna Henderson *Ingathering: The Complete People Stories of Zenna Henderson*

| | | | | | |
|----|----------------|----------------------|--|--|-----------|
| 37 | 18-20 Feb 2000 | Sheraton, Framingham | Diana Thayer, Ed Stauff and Mary Ellen Wessel | Moon Dogs | 790 / 960 |
| 38 | 16-18 Feb 2001 | Sheraton, Framingham | Michael Swanwick, Rick Berry, Peter Weston, Jordan Kare George R. R. Martin, Charles Vess, Jack Cohen, Juanita Coulson | Quartet | 933/1093 |
| 39 | 15-17 Feb 2002 | Sheraton, Framingham | Neil Garman, Steve Hickman, Marv Wolfman, Tom Holt | Adventures in the Dream Trade & Expecting Beowulf | 1108/1266 |
| 40 | 14-16 Feb 2003 | Sheraton, Boston | David Brin, Jim Burns, Charles N. Brown, Clam Chowder | Tomorrow Happens | |
| | | | Claire & Dave Anderson | | |
| | | | Priscilla Olson | | |
| | | | Pam Fremont | | |
| | | | Sharon Sharsky | | |

A History of NESFA Press (continued)

- 5 1997 C. M. Kornbluth *His Share of Glory: the Complete Short Science Fiction of C. M. Kornbluth*
 6 1997 Melissa Scott and Lisa A. Barnett *The Armor of Light*
 7 1998 Charles L. Harness *An Ornament to His Profession*
 8 1998 Murray Leinster *First Contacts: The Essential Murray Leinster*
 9 1999 Anthony Boucher *The Compleat Boucher: The Science Fiction of Anthony Boucher*
 10 1999 Hal Clement *The Essential Hal Clement, Volume 1: Trio for Slide Rule and Typewriter*
 11 1999 Charles L. Harness *Rings*
 12 2000 Hal Clement *The Essential Hal Clement, Volume 2: Music of Many Spheres*
 13 2000 Hal Clement *The Essential Hal Clement, Volume 3: Variations on a Theme by Sir Isaac Newton*
 14 2000 Eric Frank Russell *Major Ingredients*
 15 2001 William Tenn *Immodest Proposals: The Complete Science Fiction of William Tenn, Vol I.*
 16 2001 Fredric Brown *From These Ashes: The Short Science Fiction of Fredric Brown*
 17 2001 William Tenn *Here Comes Civilization: The Complete Science Fiction of William Tenn, Vol 2.*
 18 2001 Eric Frank Russell *Entities*
 19 2002 Robert Sheckley *Dimensions of Sheckley*
 20 2002 Fredric Brown *Martians and Madness*
 21 2002 Charles L. Harness *Cybele, with Bluebonnets*
 22 2003 John W. Campbell *A New Dawn: The Complete Don A. Stuart Stories*
 23 2003 A. E. van Vogt *Transfinite: The Essential A. E. van Vogt*

NESFA Press has also published a number of chapbooks and miscellaneous trade paperbacks.

When NESFA took over the assets and liabilities of Noreascon in 1975, it agreed to print the *Noreascon Proceedings*; this was accomplished in 1976. Originally, the *Noreascon Awards Banquet* record set was produced to help raise money to pay for the Proceedings, but there did not prove to be a large enough market for it.

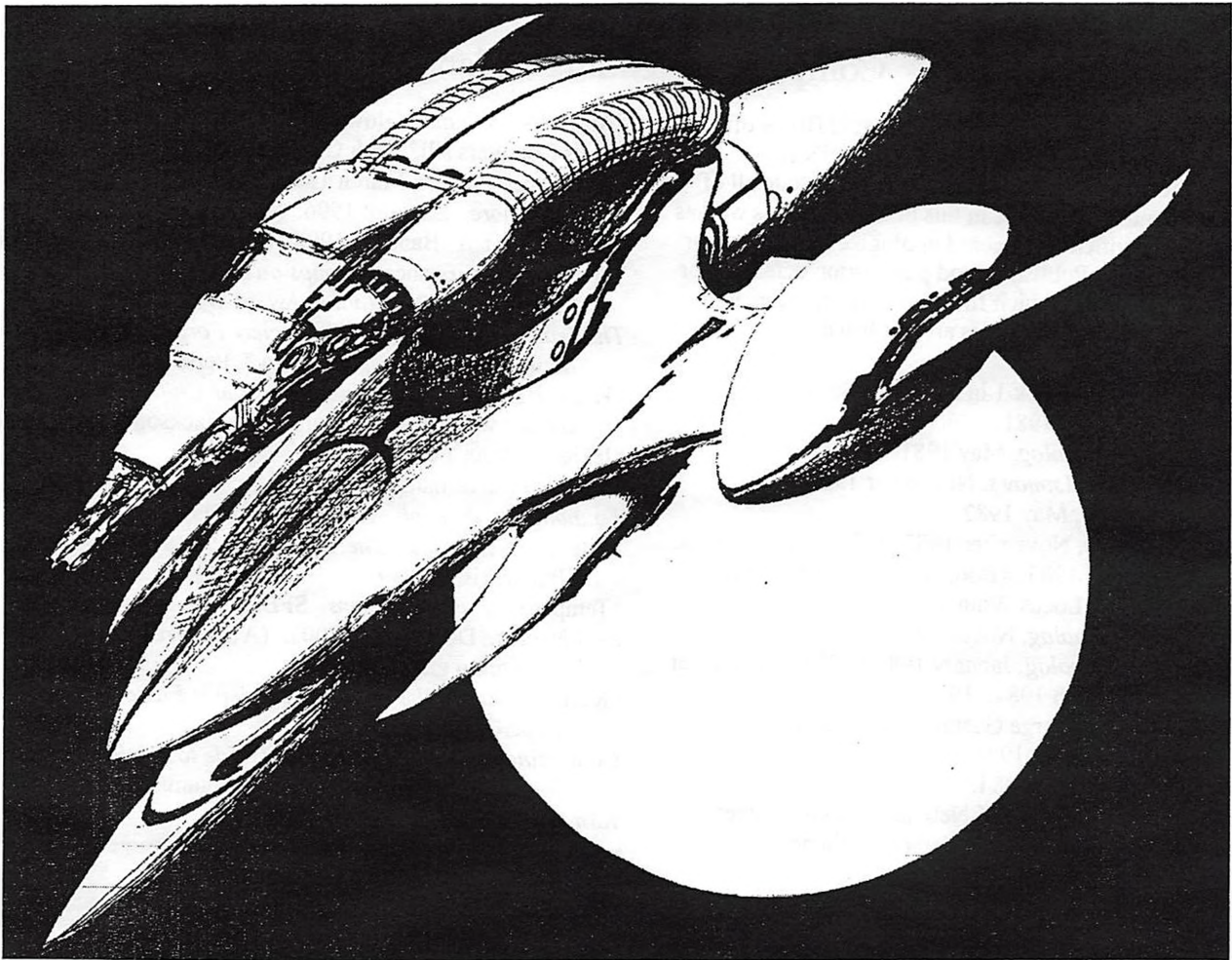
Massachusetts Convention Fandom, Inc. is a legally separate organization, responsible for running Noreascon II, Smofcon 3, Noreascon 3, Smofcon 15, Ditto 11, and Noreascon 4. (NESFA sold the rights to the Noreascon name to MCFI for \$19.89.)

Like most recent Worldcons MCFI has no on-going sales organization; therefore, it has traditionally contracted with NESFA to distribute its productions.

A number of other Worldcons have contracted with NESFA Press to produce books for their Guests of Honor.

See www.nesfapress.com for details of our publications.





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(Rates valid until 21st April 2003.)

For further information contact:

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

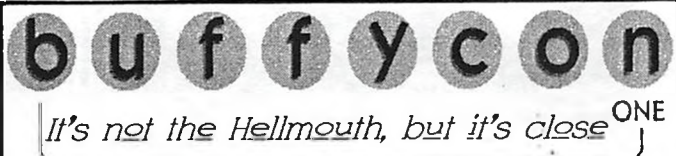
David Brin Bibliography

Compiled by Jennifer Pelland

Chronological bibliography compiled using David Brin's official website, the Fantastic Fiction site, Brian Stableford's Brin biography, and the NESFA Index. I have tried to include all of Mr. Brin's novels and short stories in this bibliography, as well as highlights from his nonfiction career. I apologize in advance for any errors or omissions. Publishers and publication dates are for the initial printings. Stories which first made an appearance in one of his two short story anthologies are not listed.

- Sundiver*. Bantam 1980. (Book 1 in the Uplift Saga)
 "Just a Hint," *Analog*, April 1981.
 "The Tides of Kithrup," *Analog*, May 1981.
 "The Loom of Thessaly," *Asimov's*, November 1981.
 "Co-Existence," *Asimov's*, May 1982.
 "The Postman," *Asimov's*, November 1982. 1983 Hugo Nominee
Startide Rising. Bantam: 1983. (Book 2 in the Uplift Saga)
 1983 Nebula, Hugo, Locus Winner
 "Tank Farm Dynamo," *Analog*, November 1983.
 "The Crystal Spheres," *Analog*, January 1984. 1985 Hugo Winner
 "Cyclops," *Asimov's*, March 1984. 1985 Hugo Nominee
 "The Fourth Vocation of George Gustav," *Isaac Asimov's Tomorrow's Voices*. Dial: 1984.
The Practice Effect. Bantam: 1984.
The Postman. Bantam: 1985. 1986 Nebula, Hugo Nominee;
 1986 Locus, John W. Campbell Memorial Winner
 "The Warm Space," *Far Frontiers*. Baen: 1985.
 "Thor Meets Captain America," *Fantasy and Science Fiction*, July 1986. 1987 Hugo Nominee
 "A Stage of Memory," *Fantasy and Science Fiction*, Dec. 1986.
The Heart of the Comet, with Gregory Benford. Bantam: 1986.
The River of Time. Dark Harvest: 1986. (Short story collection.)
 "Bubbles," *The Universe*. Bantam: 1987.
The Uplift War. Bantam: 1987. (Book 3 in the Uplift Saga)
 1988 Hugo, Locus Winner; 1988 Nebula Nominee
 "The Giving Plague," *Interzone*, Spr. 1988. 1989 Hugo Nominee
 "Ambiguity," *The Microverse*. Bantam: 1989.
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 "Natulife(tm)," *Fantasy and Science Fiction*, April 1994.
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 1996 Hugo Nominee
 "Fortitude," *Science Fiction Age*, January 1996.

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Infinity's Shore. Bantam: 1996. (Book 5 in the Uplift Saga)
Heaven's Reach. Bantam: 1998. (Book 6 in the Uplift Saga)
 "Stones of Significance," *Lamps on the Brow*, James Cahill Publishing: 1998. *Analog* Award Winner
The Transparent Society: Will Society Force us to Choose Between Freedom and Privacy? Perseus: 1998.
Tribes: It's 50,000 B.C. Where Are Your Children? Role Playing Game, with Steve Jackson. Steve Jackson Games: 1998.
 "Ickies," *Altair*, February 1999.
 "Ultimate Surveillance," *Amazing Stories*, Summer 1999.
Foundations Triumph. HarperPrism: 1999.
 "Life in the Extreme," *The Year's Best Science Fiction 4*. HarperPrism: 1999.
 "Temptation," *Far Horizons*. SFBC/Avon Eos: 1999.
Forgiveness. DC Comics: 2001. (A *Star Trek: The Next Generation* graphic novel)
 "Reality Check," *The Year's Best Science Fiction 6*. HarperCollins: 2001.
Contacting Aliens: An Illustrated Guide to David Brin's Uplift Universe, with Kevin Lenagh. Bantam: 2002.
Kiln People. Tor: 2002.



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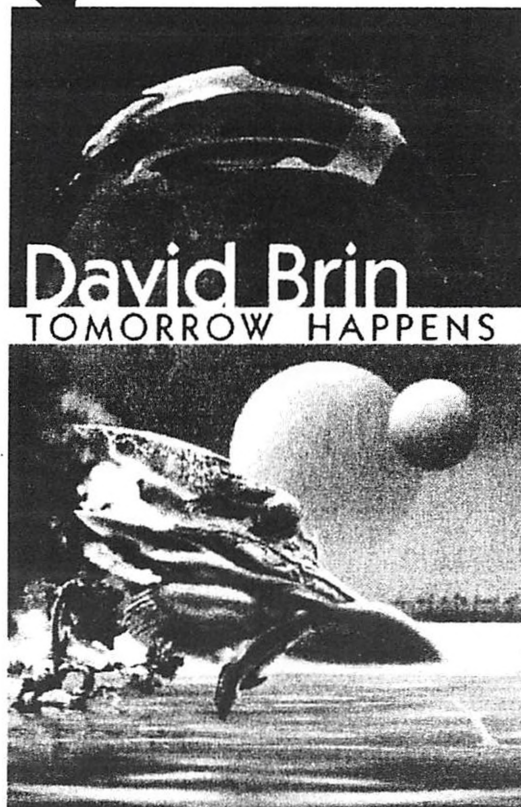
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