



Boskone 41

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a bid for the Worldcon

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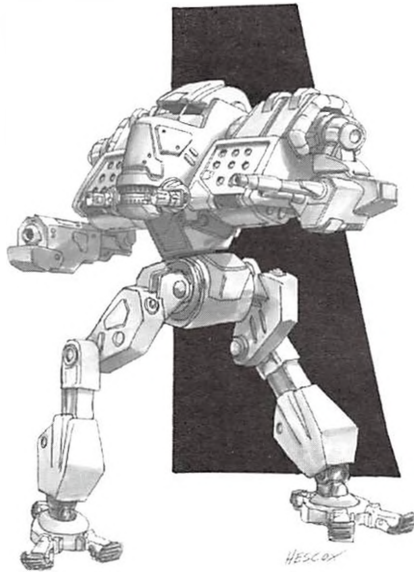
Nippon 2007
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The New England Science Fiction Association's

Boskone 41



Stephen Baxter

Guest of Honor

Richard Hescox

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Special Guest

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Featured Filkers

February 13-15, 2004
Sheraton Boston Hotel
Boston, Massachusetts, USA



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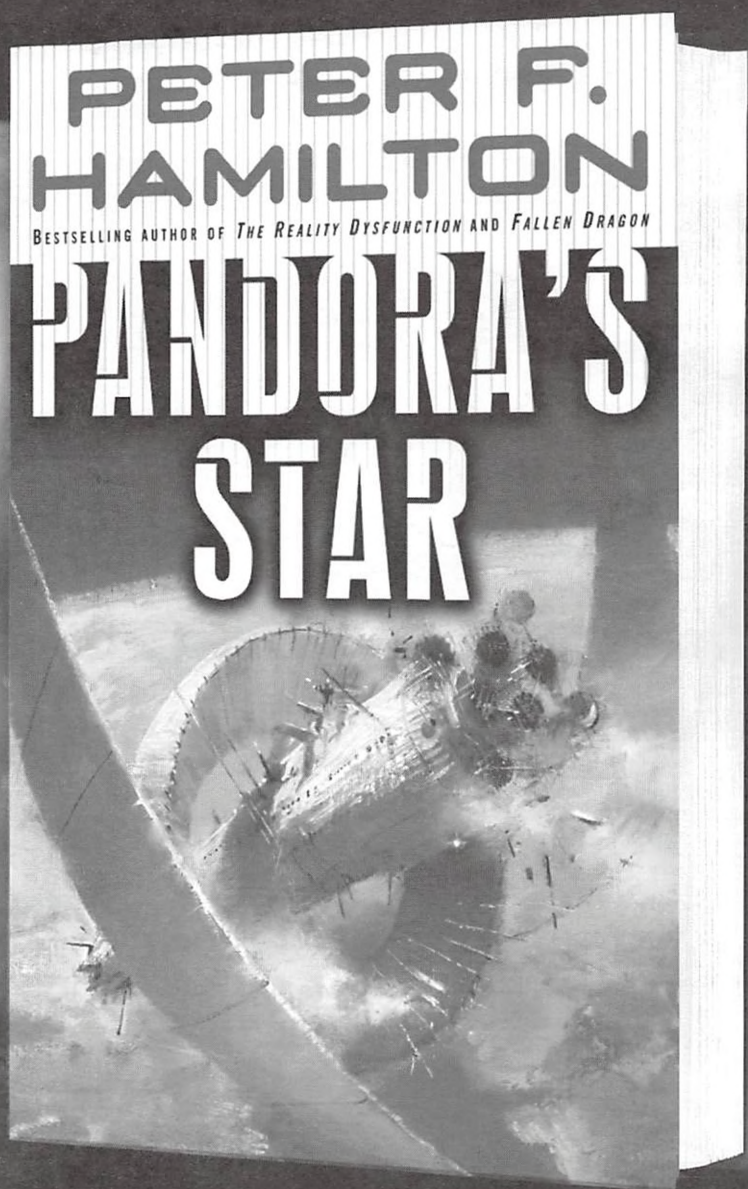
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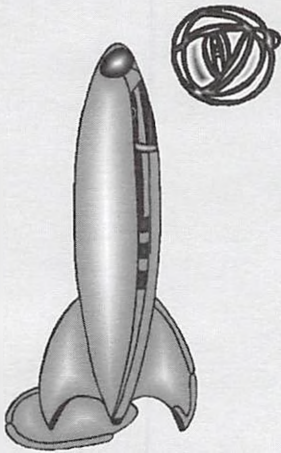
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Guest of Honor: Stephen Baxter

by Terry Bisson



Photo by Beth Gwinn

Like Poole, who “fell into the future,” I fell into SF.

In those days, the 1950’s, it was a small, dark planet, and its gravity well only snagged you if you came too close.

I came too close.

I was a skinny kid in a small town, and by the time I was 12 I had gorged myself on clever stories, and learned the vast pleasures of Future History, primarily through Clifford Simak’s masterpiece, *City*. Here was a book that dared to take on big subjects (if not always in a big way). I was ready for the poetry of High SF.

I’ll never forget the night I finished *Against The Fall Of Night* (the original version of *The City and the Stars*). It was about a kid, and that helped. But it was a kid at the End of Time, and that was a perfect topic for an adolescent who naturally assumed that the first chapter in Human Existence had ended with his birth, and that a second and more glorious chapter was about to begin.

My folks were asleep by the time I finished Clarke’s novel, reading under the covers with a flashlight, which was how I defended my privacy against my little brother, who shared my room.

The house seemed awfully small after Shalmirane, so I sneaked out and walked a few blocks to the tobacco fields that edged our new suburb. There I stood in the long straight rows, under the distant, beckoning stars, repeating the final coda over and over to myself: “In this universe, night was falling—”

Now I knew what I wanted to read. And more, I knew what I wanted to write.

But by the time I had grown up, so had science fiction.

It was the 60’s and SF was now a gas giant, almost a star. Literary values had taken root, and the language and the plots were such that might pass muster in the rarified salons of literature. We had always had Bradbury; now we had Le Guin as well, and Delany, and Zelazny, and Spinrad and Herbert.

SF was staking out new territory, much of it closer to home. Once written by scientists who became writers, SF was now written by English majors who picked up a little science on the side. They used the machinery of SF to work changes on politics and human experience. It was a new, if not golden, then at least silver age.

This new literary sensibility led directly to William Gibson, one of the finest writers to ever work in the genre, but one who hardly ever went off-planet. As the 60’s scrolled into the 70’s and 80’s, SF looked inward.

Much had been gained, but something was missing. The new attention to actual human experience had taken a bite out of the “sense of wonder” that was, to me and many others, the heart and soul of SF. We had lost a strain of poetry. Not in the language, for sure, but in the subject matter.

Poetry, I might add, had been through the same lens. It had become confessional. It was no longer heroic, no longer grand. It, too, was no longer about *Destiny and Tragedy*, but pattered “around the house and out in the yard.”

Not that I’m complaining. I was one of the English majors who had been welcomed into the



field. Earth orbit suited me fine. But though I wrote SF, I felt I could no longer read it with the same expectations.

I was wrong. Slowly, while I wasn't watching, a change had been taking place. SF was leaving Earth orbit again, beginning to explore the shimmering, shifting paradigms of a new science: quantum physics.

It was called Hard SF but I always thought that was a bad call. To me it was High SF. Turning science into poetry, and lofting us far beyond the limits of our consciousness into startling new territory.

Central to this was Stan Robinson, with his magnificent Mars Trilogy. Benford and Bear and Brin had been there all along, of course; but alas, I wasn't paying attention. Then, suddenly, I was.

I encountered Baxter via *The Time Ships*, an audacious, plattnerite-powered remix of Wells that looped all the way to the end of Time and back, again and again.

Infinites and Eternities galore.

Wow, I thought, when I put the book down. My heart was pounding. I was back in the tobacco patch, under a sea of stars. *The Time Ships* was too long (disclosure alert: I think all books are too long) but it was clearly made of what Lafferty once called "the high old-time stuff." Baxter wrote with Clarke looking over one shoulder, and Wells and Stapledon looking over the other.

Approvingly, I was sure.

SF had, by leaving the Earth behind, come home.

Baxter's other works confirmed my suspicion (or was it a hope?) that the original DNA of SF was still intact and active. The books poured out of him like photons from a supernova, all grounded in the real magic of modern physics: dark matter, superstrings, neutron stars, black holes, nanobots and strange attractors, Kern metrics and singularities without end.

The star stuff was back.

Another element had returned as well. In the old days SF was a didactic literature, teaching readers (boys, most of us) the hard Newtonian facts of high vac and zero G and escape velocity. Today, Baxter's Xeelee and Manifold tales perform the same function, helping us comprehend the grand

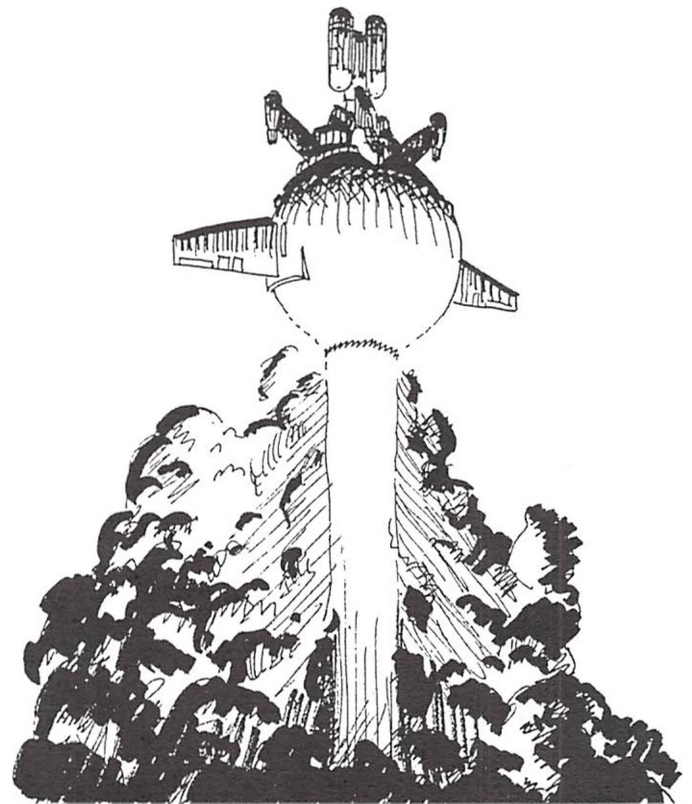
uncertainties of quantum physics—or at least behold them in all their puzzling splendor.

And not just physics, but evolutionary biology as well: all the way to the final days of our primate destiny, when humankind's legacy is reduced to a few bright plastic bits in the sand.

Even Baxter's more Newtonian imaginings are epic in scope, finding the woolly mammoth a new home on the red planet, or planting footprints in the Mangala Valles regolith via a closely-reasoned NASA that might have been. And who knows? The hopeful vision of *Voyage* might be coming true at last, now that President Bush has announced his plans to send the Democratic National Committee to Mars.

Congratulations, Stephen Baxter, on your role as Guest of Honor at one of America's most distinguished gatherings of SF readers, writers and fans.

No one has done more than you to restore SF's sacred Plattnerite. No one deserves this honor more.





D E C E M B E R 1 0 - 1 2 , 2 0 0 4

PRINCIPAL SPEAKER: Brian W. Aldiss

Hugo and Nebula Winner – SFWA Grandmaster – Author of the *Heliconia* Trilogy, *Trillion Year Spree*, *Report on Probability A*, and *Frankenstein Unbound*.

ARTIST GUEST OF HONOR: To Be Announced

SPECIAL GUESTS

Kevin J. Anderson & Rebecca Moesta

Kevin is the Co-Author of *Dune: House Corinno*, *Young Jedi Knights* (with Rebecca), Author of *Hidden Empire* and many other works.

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FOR YOUR CONSIDERATION:
DARRELL K. SWEET
 FOR THE BEST ARTIST HUGO IN 2004



Most admirers of science fiction and fantasy art are surprised to learn that artist Darrell K. Sweet has never won the best artist Hugo award. Darrell turns 70 this year, and continues at the height of his creative powers, with dazzling covers for L.E. Modesitt Jr's "Magi'i of Cyador", David Farland's "The Lair of Bones" and Robert Jordan's "Crossroads of Twilight". Highlights of his work include Piers Anthony's "Xanth" novels, Alan Dean Foster's "Pip and Flinx" series, Stephen R. Donaldson's "Chronicles of Thomas Covenant", and Christopher Stasheff's "Wizard" series. Few artists ever to work in the field have produced paintings of such scope, imagination and technical brilliance. Let's honor this giant among us! When marking your Hugo nomination ballot (for those who bought a membership in the 2003 or 2004 Worldcon), or voting on the final ballot (for those who bought a membership in the 2004 Worldcon), please make Darrell K. Sweet your choice for the best professional artist Hugo award.

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 David B. Mattingly--artist
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 Richard Hescoc--artist

Stephen Hickman
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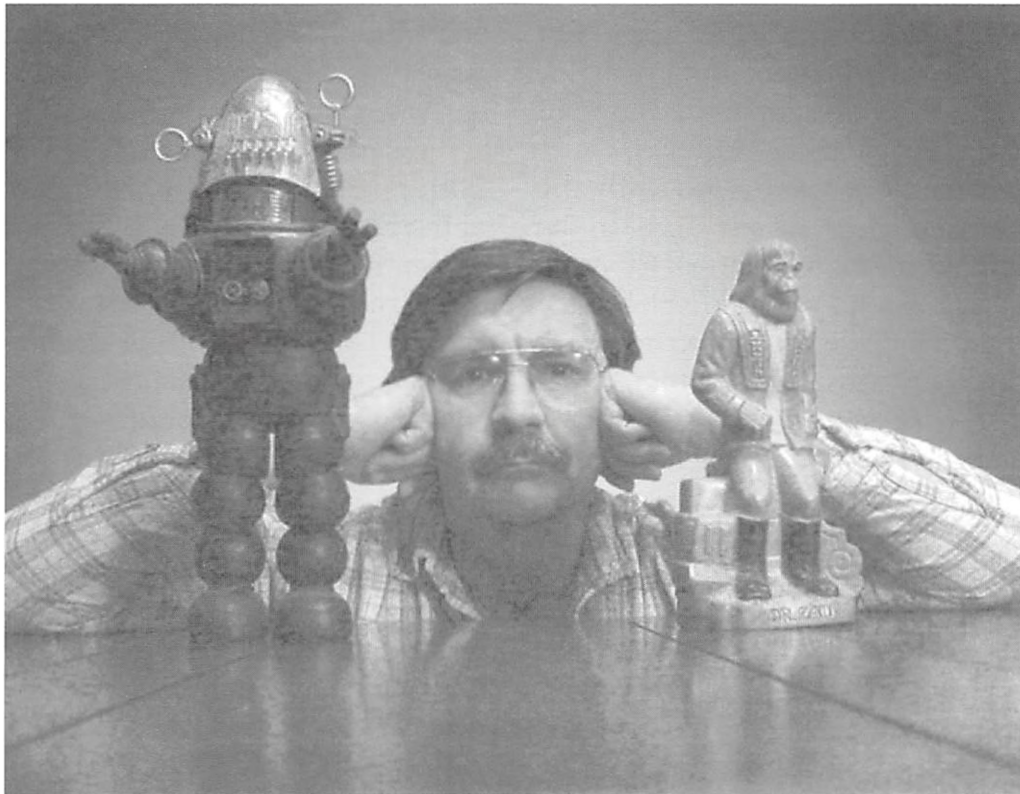
Steve Youll
 Steve Youll--artist



Richard Hescox

The Guy Who Put the "Gosh" in the Gosh Wow Art!!!!!!!

by Bob Eggleton



I've only gotten to know Richard Hescox, The Man, over the last ten years or so. But his art I've known since at least the 70's, and, I am sure, so have you.

We have to go back to the days of the mid-1970's, bell-bottoms, ABBA, Burnt Orange, Skylab, \$5 memberships at Worldcon, Nixon, Watergate ... okay, you get the picture perfectly clearly ... but those were the days of the yellow-spined DAW Books. Don Wollheim used (and discovered) some of the most important people in the field of SF art—Kelly Freas, Jack Gaughan, Tim Kirk, Eddie Jones, and people "new" to the field such as then-youngsters Michael Whelan, Boris Vallejo ... and this guy ... Richard Hescox. Well, he'd already been doing a lot of covers to Marvel Magazine's horror comics such as *Tales of The Zombie* and *Haunt of Horror* ... but his exotic and stunning covers caught my eye on DAW's old Lin Carter series books and many more.

I had wondered who this guy was. I'd never met him at cons on the East Coast (probably because he lives on the *West Coast*, duh!) but I longed to see his work "in the flesh" as it were. His work was at once painterly and lush with brushstrokes. It recalled the Golden Age of Illustration with an early influence of Frazetta and perhaps Howard Pyle with a touch of Wyeth. One wonderful thing about 70's cover art is that it wasn't so slick and "finished" as the stuff being done in the 80's and beyond seemed to be. You could see brushstrokes, and texture. And this is what Richard's work exuded. In spades.

Richard's penchant seemed to be for strange, weird aliens. Aliens that not only seemed like they were real but also had a great "anthropomorphized" feel to them—a sense of humor. But he didn't stop there. He did spaceships and fantastic Robert E. Howard warriors with equal deftness and personality. In the 80's he used more airbrush in his work to keep up with the "slicker" times we all had to keep up with. But still, his inescapable sense of

composition and action was there. So few artists can capture action and most avoid it in favor of more “statuesque” looks. But Richard puts you right there in the action. A true career high point was the assignment from Del Rey books to do the covers to Edgar Rice Burroughs’ *Carson of Venus* series. Just terrific stuff ... they recalled for me the great Roy Krenkel, but with that trademarked burst of Hescoxian color and imagination. Gosh wow.

Richard seemed more connected with the comics world—the San Diego Comic Con—in the sense that he didn’t do many straight-out SF cons. In fact he shared a Studio some time ago with William Stout and Dave Stevens. Stout is a legend in comics and a terrific dinosaur artist and painter. Dave Stevens created *The Rocketeer* and is likewise a legend in the comics and graphic novel field.

At the Studio they had in Pasadena, all of them worked on a lot of movie projects. Richard did a lot of movie posters (back when posters were *painted*) such as ones for *Swamp Thing* and *House*, and in fact he worked as a concept artist on the latter film and the film itself featured his paintings on the sets. He’s done more posters than I can think of and even sketches for posters that are as intricate as the finished pieces.

Well, I *finally* got to meet The Man himself in the 90’s. I found him to be one of the most humble and unassuming people I had ever had the pleasure of meeting. (I think he looks a *bit* like Python member and comic Michael Palin ... but he’s dismissive of that comparison!) It’s tough to get him to talk about his own work, which is the mark of a true genius. Instead

he’ll tell you about this great long-dead master or that one who painted incredible fantasy art when he wasn’t painting the “vogue” thing of nudes. He’ll show you a jaw-dropping slideshow of his collection of images of great fantasy, romantic, and heroic art of long dead and almost-forgotten masters. And Richard knows everything about the painting, who painted it, the size, and when it was painted. In fact, it’s overload!

When I was an Artist Guest at Norwescon, in 2001, Richard took it upon himself to call me out of the blue at the hotel and invite me and my wife to dinner at his home with his family. His wife Alice is a lot like him, a terrific person who also has many tales to tell, and she has a terrific sense of humor. Richard took me into his lair, the Studio, and started showing me books, prints, magazines ... that all featured amazing and fantastic illustration work. It was just sheer overload. He’d say “Take a look at this ... and this ... and when you are done with that, we have all *this* to go through ... ” By the time I was done, my mind was blown flat ... all I knew was I had handled an original J.C. Leyendecker painting and seen a original letter he’d *found*, off-chance—“A serendipitous happening”—written by N.C. Wyeth. Wow. There comes a feeling when you have seen so much you can’t take it all in.

The nice part about Richard is that he’s a Real Person and *very* approachable. Got a question about vintage illustration or illustrator? He probably knows the answer. He admits he’s always learning, he’s no Legend In His Own Mind, but just a down to earth family man who enjoys creating a Sense of Wonder for others. And that’s a Great Thing for all of us!!!!



Ecumenicon 2004: The Year of the Lovers

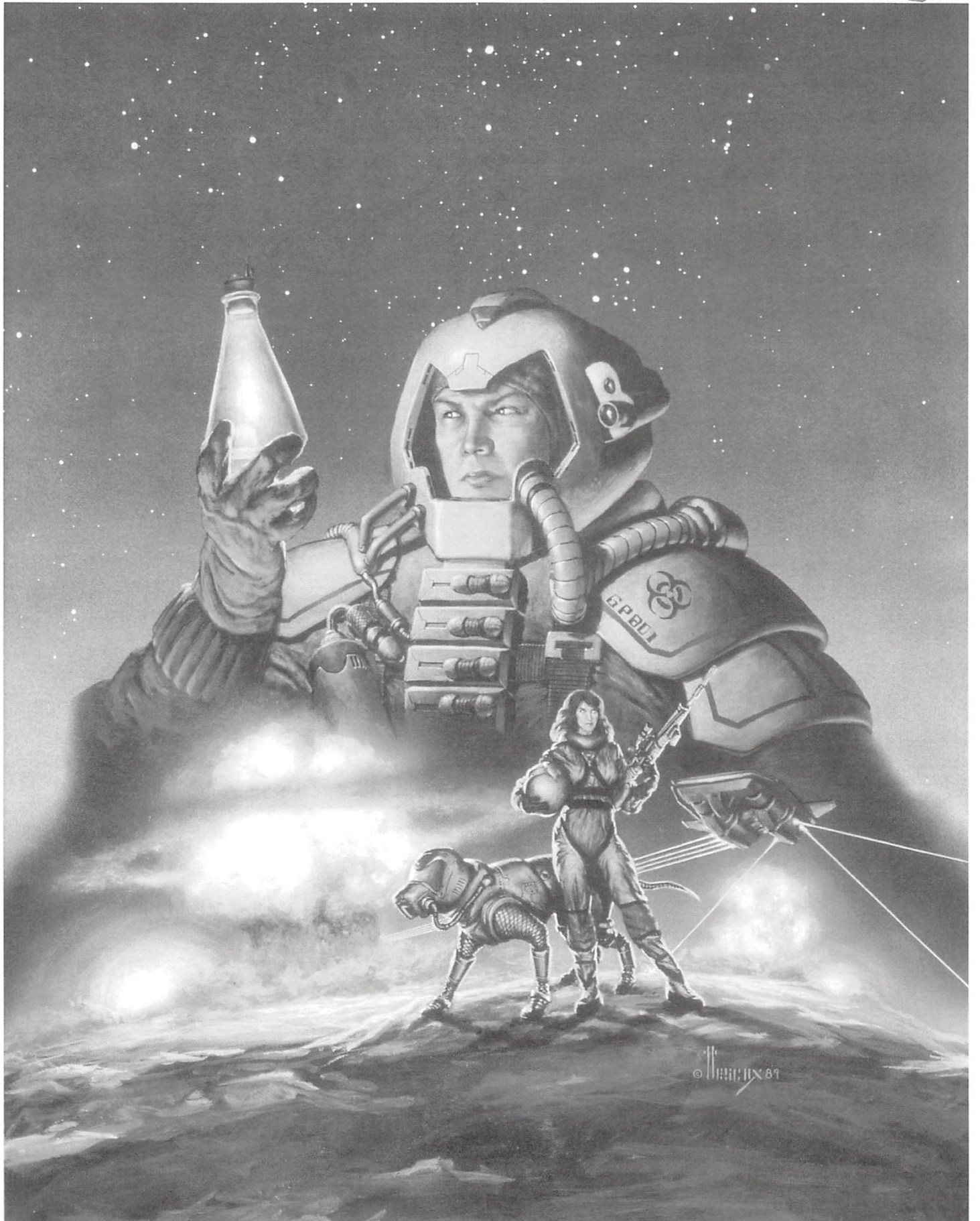
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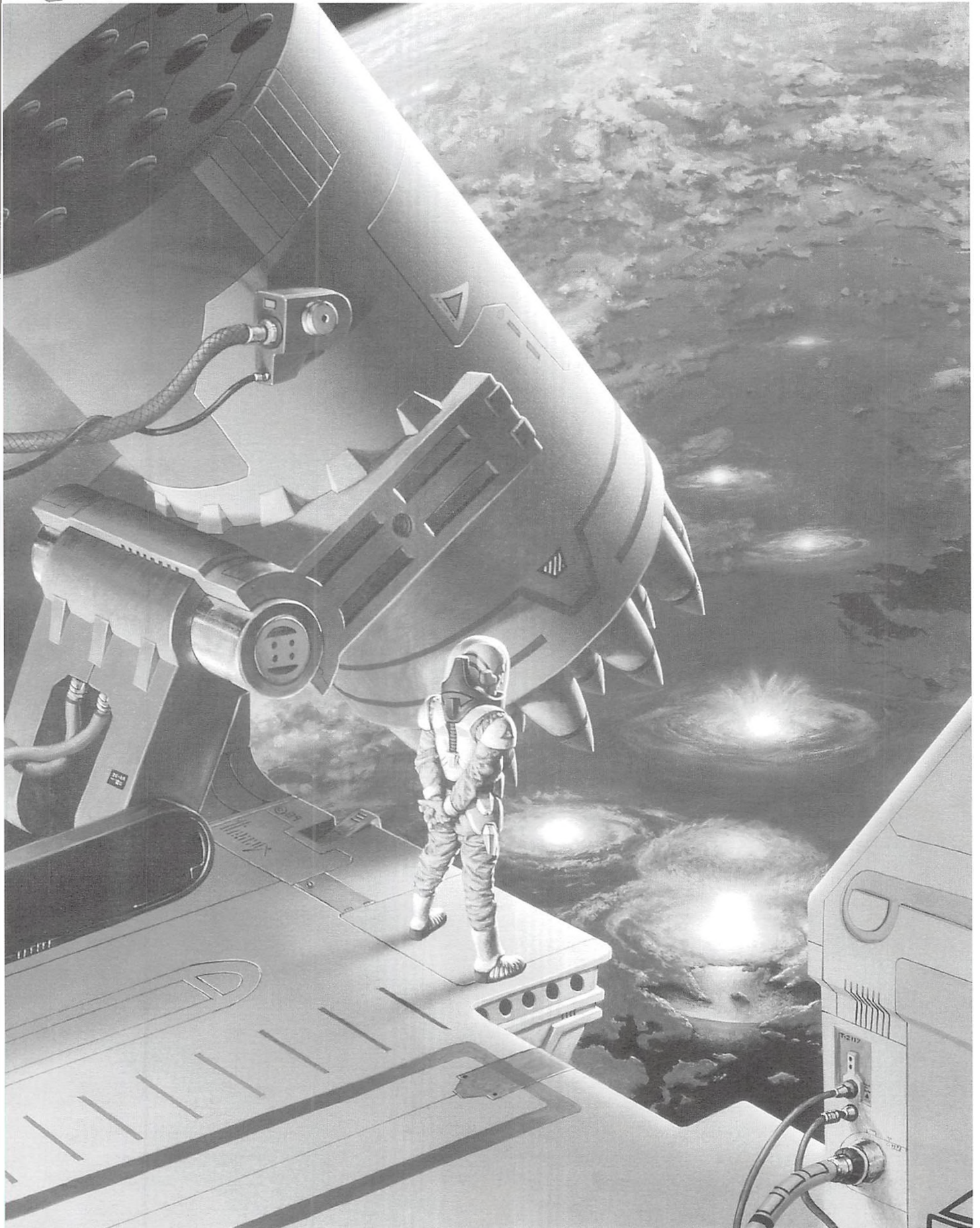
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Betsy Mitchell: An Appreciation

by Stanley Schmidt



People often assume that when a prospective employer tells you “We’ll keep your résumé on file,” they’re writing you off and you might as well return the favor. Betsy Mitchell is living proof that that doesn’t have to be true. A bit more than twenty years ago, shortly after *Analog* had moved to Davis Publications, I found myself in need of a new editorial assistant and found more than I had any right to expect in a simple, unpretentious document in a file folder we kept full of such things. When we interviewed Betsy, she gave such a feeling of quiet, thorough competence that I hired her right away.

Only later did it occur to me that it might be a good idea to call one or two of her references and get their opinion on whether I’d done the right thing. The only one I bothered to call was her former editor at a newspaper in Omaha, Nebraska, who gave me such a stream of glowing reminiscences about Betsy and her work that I finally had to ask him pointblank: “Don’t you have anything *negative* to say about her?”

“Oh, yes,” he replied without hesitation. “I wish she hadn’t left.”

After that, I didn’t bother to call any of the others. Betsy settled in at *Analog* and promptly and consistently lived up to her reviews. She learned fast, had plenty of ideas of her own, and needed so little supervision that I could settle back and leave her “to run the magazine” (as John W. Campbell once said of Kay Tarrant) while I “read stories and had bull sessions with authors.” Initially, as her first title suggests, she was assisting Shawna McCarthy (then Associate Editor), but Shawna moved on to other things and Betsy quickly advanced to Associate Editor and then Managing Editor.

I made the mistake of talking too much about how good she was, and in just three years Jim Baen made her an offer she couldn’t refuse. The timing was awkward, as it always seems to be in such cases, but Betsy made the transition as painless as possible, in ways beyond the call of duty. Entirely on her own initiative, she wrote up a 93-page single-spaced manual telling her successor how to do her job (something I wouldn’t have had the nerve to ask her to do!), and then helped me pick out good candidates. We settled on Shelley Frier, who’d recently done an internship with us, and by one of those coincidences people have trouble accepting in fiction, that same day Shelley dropped by the office for a visit. I’ll never forget the look on her face when she walked in and Betsy casually greeted her with, “Hi! Want my job?”

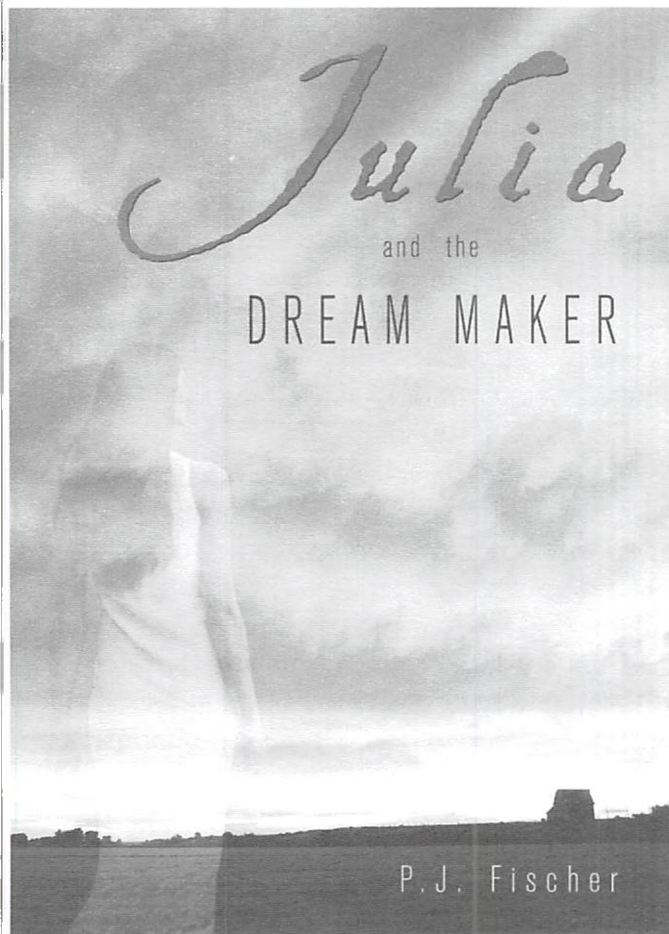
That’s a good illustration of Betsy’s quiet, low-key humor, and the ability to take things in stride that helped all of us through some rocky times at Davis. She was instrumental in instigating Kelvin Throop’s Special Spoof Issue of *Analog*, which unfortunately didn’t appear until after her departure for the wonderful world of book publishing. It seemed necessary to honor her contribution in some way, though, so if you look closely at the indicia for that issue, you’ll find a listing for “C. B. Mitchell, Curmudgeoness Emeritus.” Why C.B.? Well, sometime in that period, somebody writing in one

of the trade newsletters made reference to “Cute Betsy Mitchell.” Somebody else took umbrage on Betsy’s behalf at the supposed sexism of the comment, but Betsy herself wrote a calm, sly reply saying she really didn’t mind being referred to as Cute Betsy Mitchell—a least until she could be referred to as “*Rich* Betsy Mitchell.”

She’s made considerable progress along that path, her reputation leading her into a succession of better and better jobs in book publishing. She’s grown far beyond “extraordinarily competent assistant” to “one of the best editors in this business, by any measure” (even if she hasn’t bought any of my books). I occasionally sympathize with her Omaha editor in that I, too, was sorry to see her go; but on balance, I’m even more happy to have seen her grow into a series of positions that better suit her. And she *did* teach me to cultivate the habit of badmouthing my best employees so fellow editors won’t hire them away from me.

And, of course, it isn’t as if she’s vanished from my life. Betsy has always been not just a colleague,

but a friend. My wife, Joyce, and I consider Betsy, her husband Gene, and their son Shawn some of our favorite people in the New York area, and we always make it a point to get together at least once or twice a year just for fun. What we do varies widely: we’ve climbed a scary mountain called Breakneck Ridge, hiked across the Brooklyn Bridge for lunch in Chinatown, taken a Halloween tour of Brooklyn’s Green-Wood Cemetery, and sampled the fare in a weird assortment of restaurants and museums. The “New York area” is big enough that these get-togethers don’t happen very often, but we always look forward to them. I’m sorry I can’t be at this year’s Boskone, but I trust that Betsy and all of you who have the opportunity to meet her will have a grand old time.



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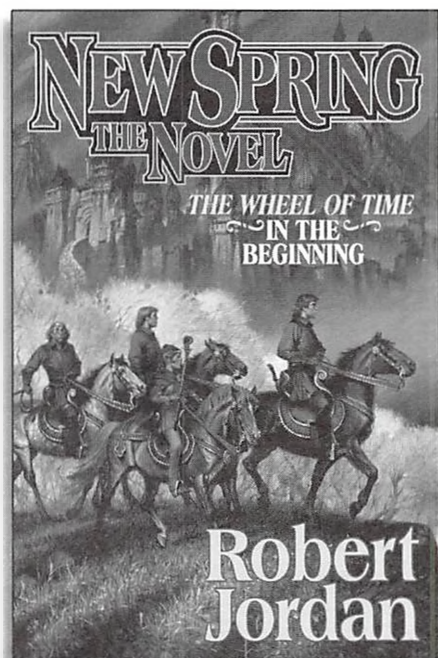
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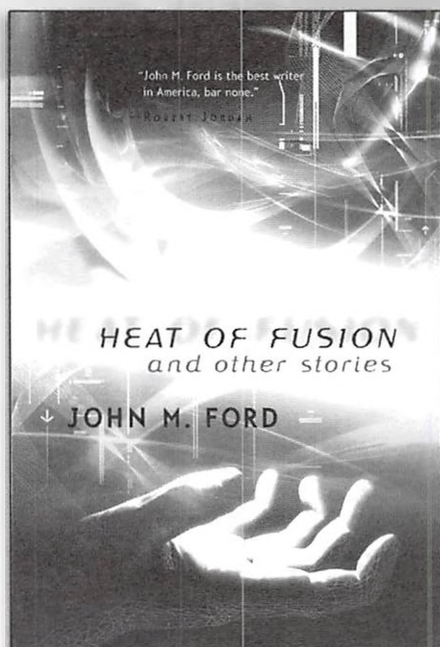
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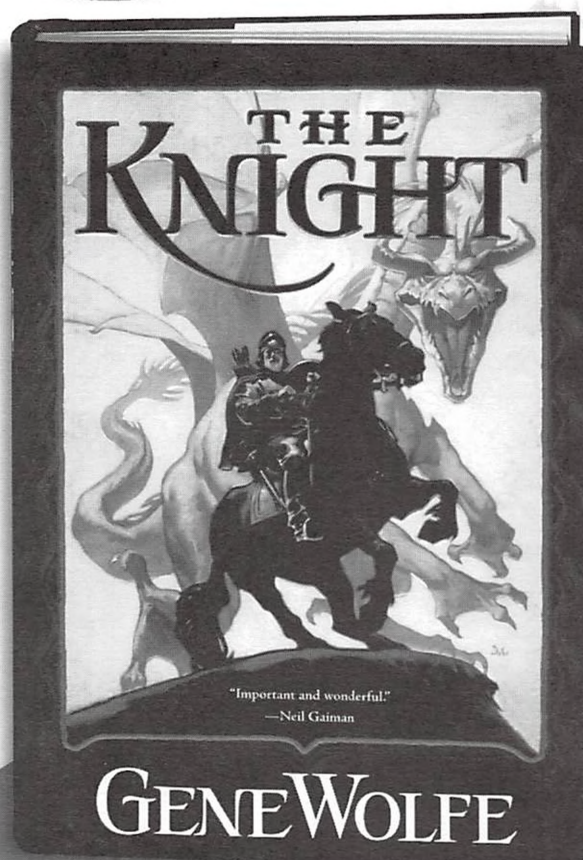
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Bill and Brenda Sutton

by Michael Kube-McDowell



It's late-night in con country. You've been to all the parties and had your turn getting stuck on Elevator #2. The Jacuzzi is closed and one of your roomies has put out the DO NOT DISTURB sign. What to do? Here's a suggestion: Open the door of the filk room. Slip inside. Find an empty chair or a spot by the wall and settle in. Be patient with those who are still just trying hard. It'll be worth it. Bill and Brenda Sutton are in town.

Brenda's the soft-voiced balladeer with a gentle touch on her guitar and a quiet warmth (and sometimes a twinkle of mischief) in her eyes. When the mischief is in the ascendant, she can get the room rolling with a funny song, like "Don't Ever Call Me Stupid." But that soft folksinger's voice has a heart of fire and a halo of feeling, and she will hold you captivated with the one while burning you with the other. You won't know how good a songwriter she is until you've heard "Mama's Hands," "Pole Star," or "In A Gown Too Blue."

Bill is rougher trade, the gravel-voiced minstrel who'd be at home in a gold rush saloon, a medieval travelers' inn, or on the mid-deck of a sailing ship at sea, strumming a mandolin. Stay late enough and

you might hear Bill sounding more and more like the late Harry Chapin, and even hear Harry's "Mail Order Annie" or "Taxi" sung with evident love. But long before then you'll have discovered Bill's own joyful enthusiasm, powerful passions, and wry humor in his own songs like "Stray Dog Man," "Absent Friends," "Bask Ye Samplers," and "Midnight at the Well."

As good as they are individually, something special happens when they sing together—or to each other. Together, as performers and as people, they become something greater than the sum of its parts. And it's wonderful to see. Outside of fandom, they perform as the Celtic-flavored duo Bed & Breakfast (Brenda plays a mean bodhrán), and also as part of the high-energy pagan quintet A Year And A Day.

I freely confess I have no objectivity: these people are my friends. I've laughed with them until my sides hurt, talked heart-to-heart with them until sunrise, enjoyed their music and their company from Atlanta to Indianapolis to New Orleans to Champaign, Illinois. And Brenda was the first singer to honor me by writing a song, "Rashuri's Prayer," inspired by one of my novels—and a superb song it is, too.

But I can objectively report that Bill and Brenda seem to affect a lot of other folks the same way. Brenda received two more Pegasus Awards in 2002, including a Best Performer award for her work with the trio Three Weird Sisters, to go with four earlier nominations and a 2001 Best Filk Song award ("Strangers No More"). Bill is an eleven-time Pegasus Award nominee who has collected awards for Best Male Filker (1986) and Best Techie Song (1989, for "Do It Yourself.") They were inducted into the Filk Hall of Fame together in 2001.

Both Suttons have successfully crossed over from the filk room to the recording studio. You can hear them together on *Owling at the Moon* (Dodeka, 1994). Brenda soloed on *Strangers No More* (DAG, 1989), and a new Three Weird Sisters album, *Hair of the Frog*, is due next March. Bill followed up *Past Due* (Off Centaur, 1986) with *Shake the Dust Off* (DAG, 1989) before turning much of his musical energy into producing and engineering for his own



recording label, Bedlam House. Take them home with you—they're good company.

But tonight, find that filk room, and enjoy. Bill and Brenda haven't made their best music yet—and I can hardly wait to hear it when they do. We're lucky to have them—and you're luckier still to have them there with you this weekend.



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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 PM 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 page for more details: www.nesfa.org/intimes.htm.

Publishing — NESFA Press

NESFA Press is a respected small press in the Science Fiction/Fantasy field. It began by publishing the NESFA Index, then the Boskone Guest of Honor books, and the NESFA Hymnal. (This year's Boskone Book is *The Hunters of Pangaea* by Stephen Baxter.) Eventually, it branched out to publish Guest of Honor books for several Worldcons and other conventions, some reference works, and now the acclaimed NESFA's Choice series (most recently, *A Star Above It* and *Far From This Earth and Other Stories*, both by Chad Oliver, and *Ethan*

of *Athos* by Lois McMaster Bujold). 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 two fanzines, "Proper Boskonian" (our nominally-quarterly, but much less frequent than that, genzine) and "APA:NESFA" (a monthly APA open to all NESFA members). Subscriptions to "Instant Message" and "Proper Boskonian" are 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 have created a single database containing this information for all years, and plan to make it available on our Web site for searching as soon as we resolve some technical issues—RSN.

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, the late Ron Walotsky, and Michael Whelan.

Memorials — Hal Clement, Monty Wells

In honor of Hal Clement's many years as a science teacher, NESFA is inviting a respected science teacher to talk at Boskone as the Hal Clement Memorial Science Speaker. This year's speaker is John G. Cramer, a college physics professor and *Analog* writer.

Monty Wells was a high school physics teacher, and an active, hard-working member of NESFA. From time to time, NESFA provides a day-long seminar named the Monty Wells Project to train Massachusetts teachers in the use of science fiction literature to enhance their students' educational experience.

Contest — 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.

The NESFA Mailbox

Mail for NESFA goes to PO Box 809, Framingham, MA 01701 (an exceptionally large box).

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

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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. 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.

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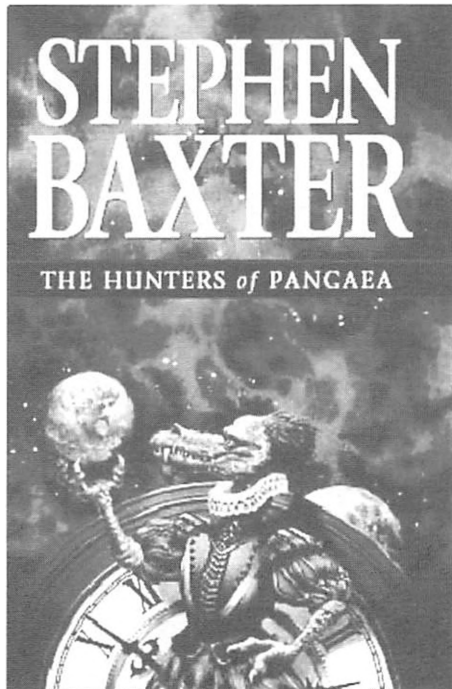
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The E. E. Smith Memorial Award

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

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



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
1993 Tom Doherty

1994 Esther M. Friesner
1995 Mike Resnick
1996 Joe & Gay Haldeman
1997 Hal Clement
1998 James White
1999 Bob Eggleton
2000 Bruce Coville
2001 Ellen Asher
2002 Dave Langford
2003 Patrick & Teresa Nielsen Hayden

The Boskone Committee and members of NESFA are deeply saddened by the death of a special person in our community, Harry Stubbs, better known to most of us as Hal Clement. If you look at the list above, you'll see that Harry was recognized twice for the Skylark Award. This is a testament to the kind of human being that he was. Always friendly, and generous with his time, whether you were a newbie fan or professional writer. His was always a welcome face in the crowd at a convention. In his fiction he sought to educate and explore real science as well as entertain the reader. He will be missed.



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A Selected Bibliography of Stephen Baxter

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"The NASA Trilogy":

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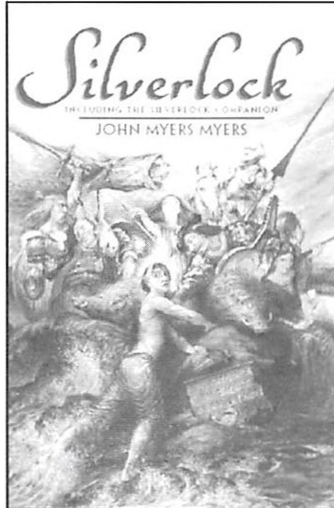


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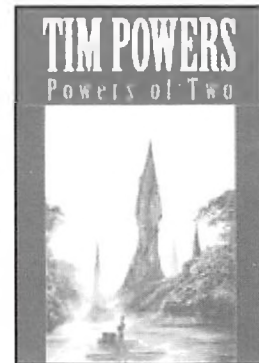
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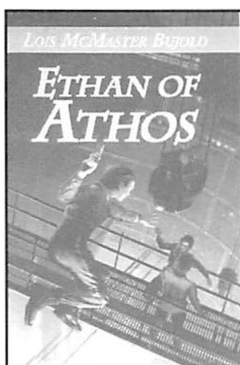
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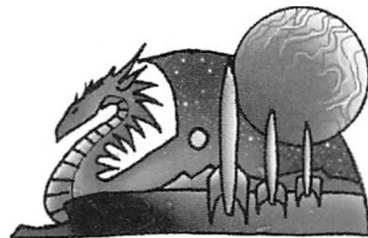
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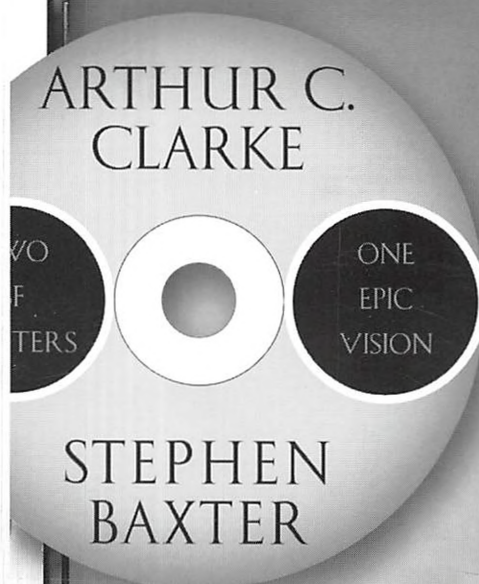
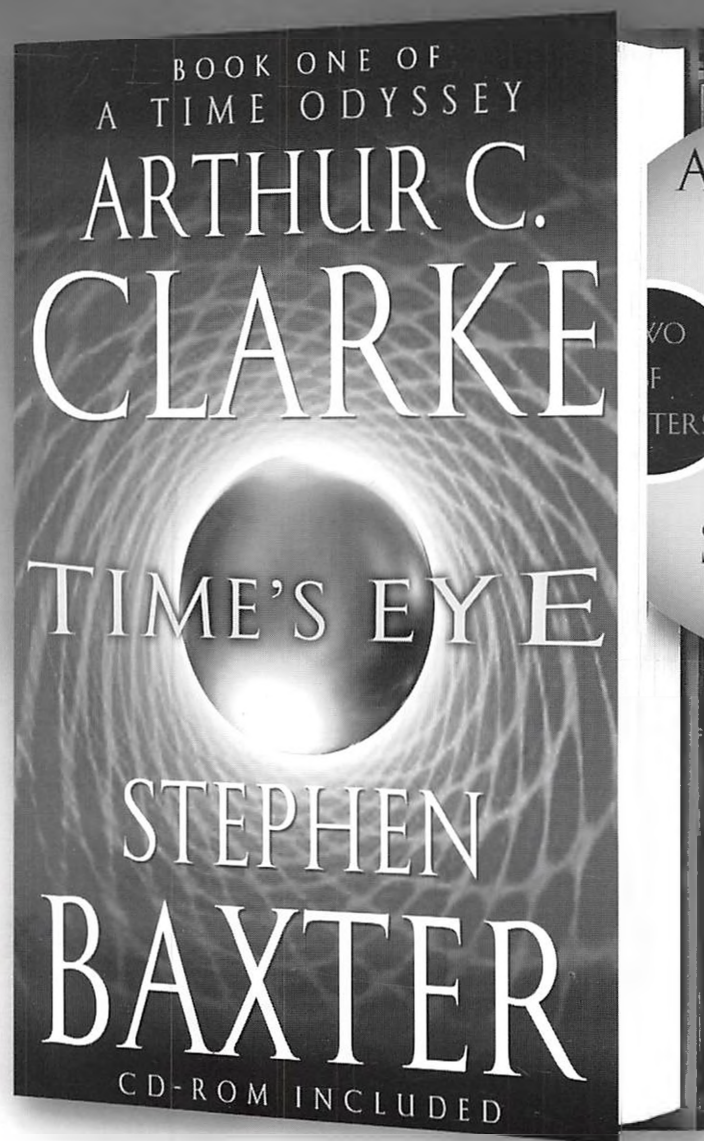


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