

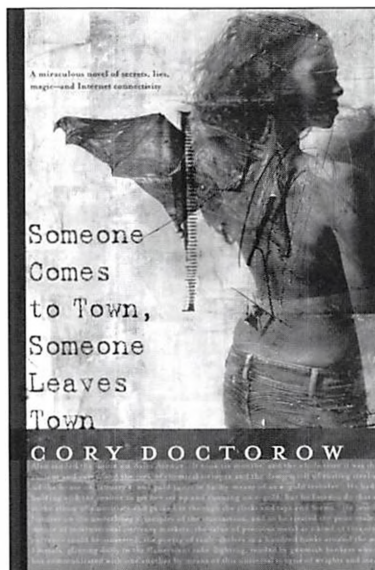
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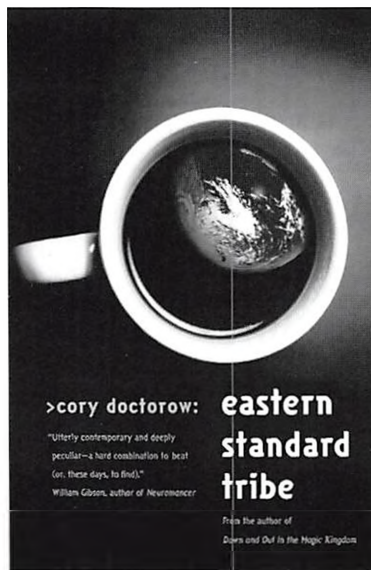
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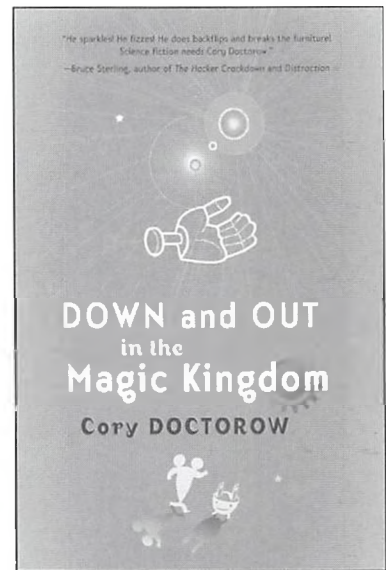
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New England Science Fiction Association's

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Cory Doctorow

Special Guest

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February 17-19, 2005
Sheraton Boston Hotel
Boston, Massachusetts, USA

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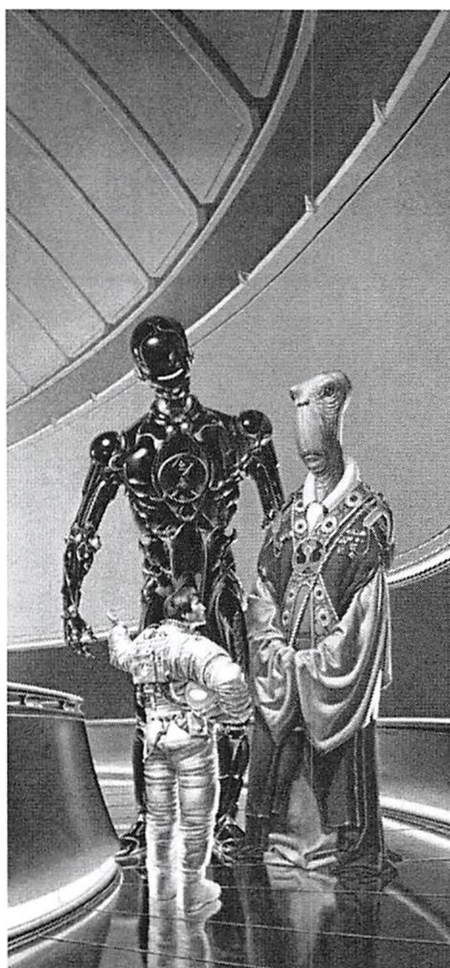
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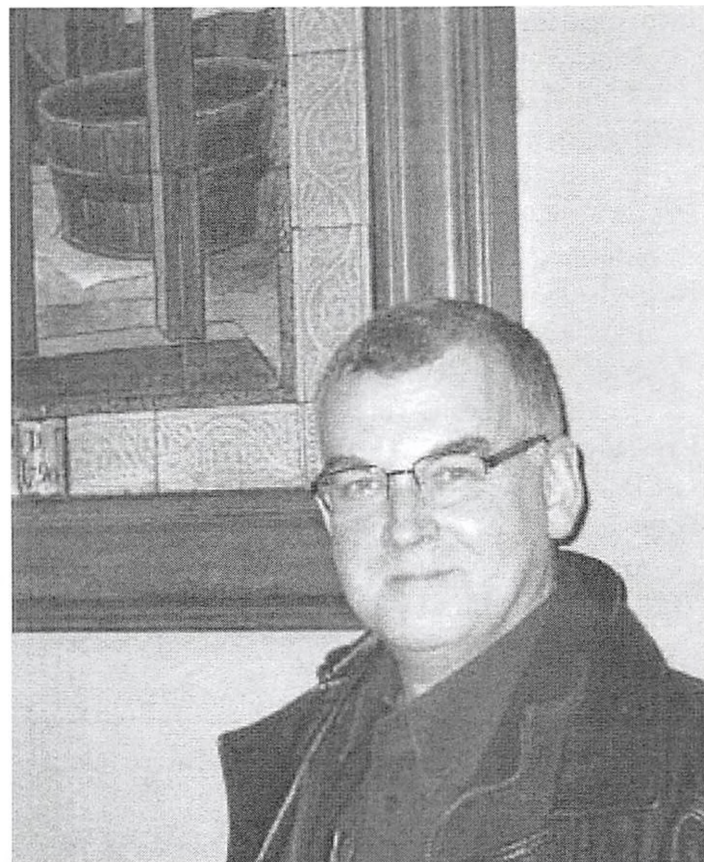
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Index of Advertisers

Tor	inside front cover
Del Rey	10
Montreal in 2008	14
Denver in 2008	16
NESFA Press	18, 19
Tor	21
Boskone 44	24
Tor	inside back cover
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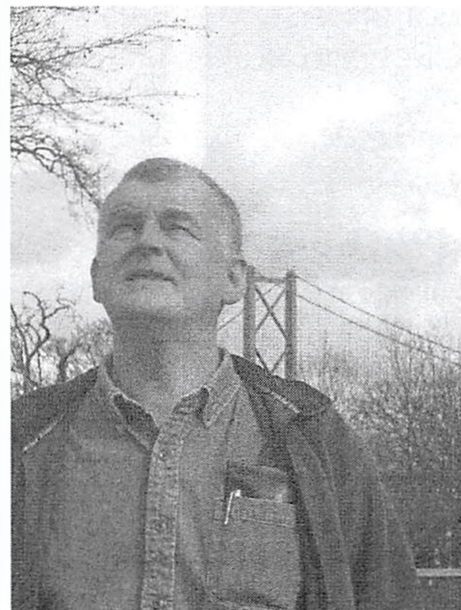
Ken MacLeod

by Sherryl Vint



Ken MacLeod is one of those amazing science fiction writers from 'across the pond' that we hear so much about these days, part of what some have been calling The British Boom. He is an astonishingly productive, writing and publishing ten novels in the past ten years. He is sometimes known as the long time friend of Iain M. Banks, another Scottish sf writer whose Culture novels are perhaps somewhat better known in North America. The two share a similar interest in political sf and a similarly laconic British sense of humour. There is a lot more to know about Ken MacLeod than can be covered in such a short introduction, but I hope what I'm able to tell you here will whet your appetite for meeting him at the conference and for learning more about this interesting and intelligent writer.

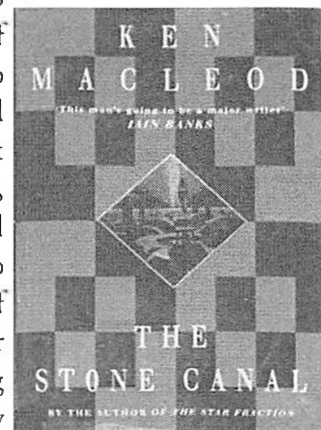
MacLeod, by training a computer programmer, has stated in a number of interviews that he was reluctant to begin writing; however, ironically, it seems that once he started he couldn't stop. Ken MacLeod burst onto the science fiction scene in 1995 with the publication of *Star Fraction*, the first novel in what was to become the popular

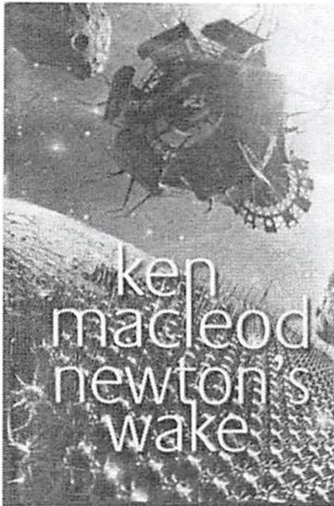


and critically acclaimed *Fall Revolution* series. The other titles in the series were soon to follow, *The Stone Canal* (1996), *The Cassini Division* (1997), and *The Sky Road* (1999). Together these novels look from a variety of perspectives at the political struggles that takes Earth

from a revolution in the 1970s through to a number of far futures: a libertarian settlement on Mars, a socialist enclave across the galaxy, and a technologically limited green Earth in the future. MacLeod's works are extremely complex in their narration of political structure, but also have moments that read like the action-packed thrillers written about the Cold War period.

One of the things that I particularly admire about MacLeod's work is that he narrates such conflicts from a variety of perspectives, giving fair hearing to all the sides in such struggles. His novels are not simple tales of good and evil, but rather sophisticated stories about individuals all struggling to do the right thing as well as they can envision it, but unable to disagree on any definitions of 'right'. For those readers who regret seeing the end of a novel approach because they don't want to leave the created world, MacLeod is a wonderful discovery. Characters who appear in the background of one novel will emerge as major protagonists in the next, giving one the sense of a richly





developed and complex world that the reader is able to enter when reading these novels.

MacLeod comes by his knowledge of and interest in politics through his own background as an activist. During his student days in the 1970s, he was a member of the International Marxist Group, the British section of the Fourth International. His

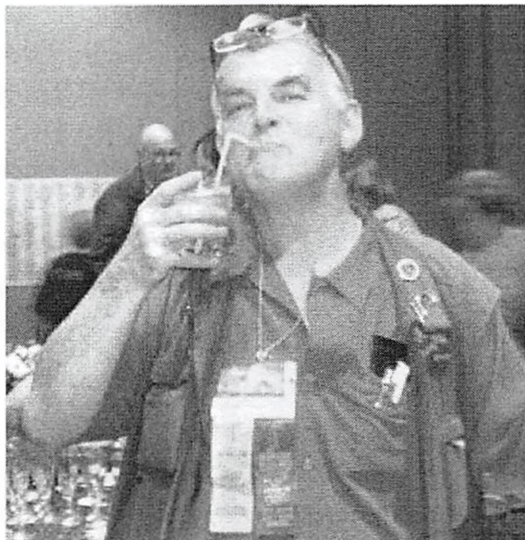
knowledge of Left political groups and their internal struggles provides a rich authenticity to his descriptions of political turmoil in his fiction. Although he is not as

Ken MacLeod's Books

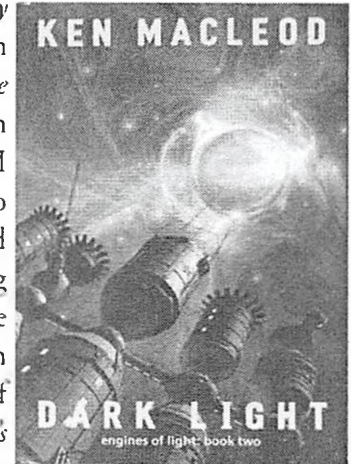
- *The Star Fraction* 1995 (Orbit, Legend, Tor, SFBC)
- *The Stone Canal* 1996 (Orbit, Legend, Tor, SFBC)
- *The Cassini Division* 1997 (Orbit, Legend, Tor, SFBC)
- *The WEB: Cydonia* 1998 (Orion Children's Books)
- *The Sky Road* 1999 (Orbit, Legend, Tor, SFBC)
- *Cosmonaut Keep* 2000 (Orbit, Tor, SFBC)
- *Poems and Polemics* 2001 (chapbook, Rune Press)
- *Dark Light* 2001 (Orbit, Tor, SFBC)
- *Engine City* 2002 (Orbit, Tor, SFBC)
- "The Human Front" 2002 (PS Publishing, Gollancz)
- *Newton's Wake* 2004 (Orbit, Tor)
- *Learning the World* 2005 (Orbit, Tor, SFBC)
- *Strange Lizards from Another Star* 2006 (NESFA)

strongly identified with the Left these days, MacLeod still maintains a deep interest in political events and regularly comments upon current issues on his blog at kenmacleod.blogspot.com.

Although politics is clearly a major interest in MacLeod's life and his writing, his novels cannot be reduced to their politics. They also display a deep love of the conventions of science fiction that readers and fans of the genre also love: the intellectual intrigue of a thought experiment that radically alters an aspect of our existence, the careful analyses required to think



through the implications of a well-drawn future or alternative history, the sense of wonder at unseen marvels and undiscovered species. MacLeod's prolific output means that his oeuvre covers a wide range of science fiction types. He followed up the *Fall Revolution* series with the far future *Engines of Light* series – *Cosmonaut Keep* (2000), *Dark Light* (2001) and *Engines City* (2002). He also wrote an alternative history, *The Human Front* (2001), set in an ongoing World War III and featuring a guerrilla hero named Joe Stalin and intervention from flying saucers. He turned to the question of posthuman intelligence and the future of the human species in *Newton's Wake* (2004) and finally a first contact story in *Learning the World* (2005).



Ken MacLeod is an intelligent and engaging author, an informed and concerned political activist, and a sometimes critic of science fiction. In an essay on science fiction and utopias published in a critical collection about his work (*The True Knowledge of Ken MacLeod*), MacLeod expresses concern that we live in an age of defeat and despair in which we can no longer imagine that we can choose our future. His science fiction actively refutes this perception, showing the continued relevance of human agency in a variety of futures and the degree to which science fiction can be an important tool for helping us understand our present.

Politics, science fiction, posthuman futures, computer intelligence, and the coming struggle to decide between socialism or anarchism are only a fraction of the subjects on which Ken MacLeod will enlighten you if you take the opportunity to engage him in conversation or to read his fiction. If MacLeod convinces you of nothing else, you'll certainly leave his presence filled with renewed enthusiasm about working toward a future you want to choose.

(continued page 11)

Donato Giancola

by Jane Frank

Your first reaction to Donato's work is that you've dropped into the wrong century, and are looking at the work of an artist who took classes with J. Allen St. John or Rembrandt. But whatever reactionary demons are the source of Donato's style, you love the way he's taking fantasy art to old new heights. Because in his art you can see the dedication to standards of excellence in painting that recall the traditions of centuries past, *and we revere those traditions.*

Donato's formal training came late. His childhood in Vermont was filled with copying drawings from comics,

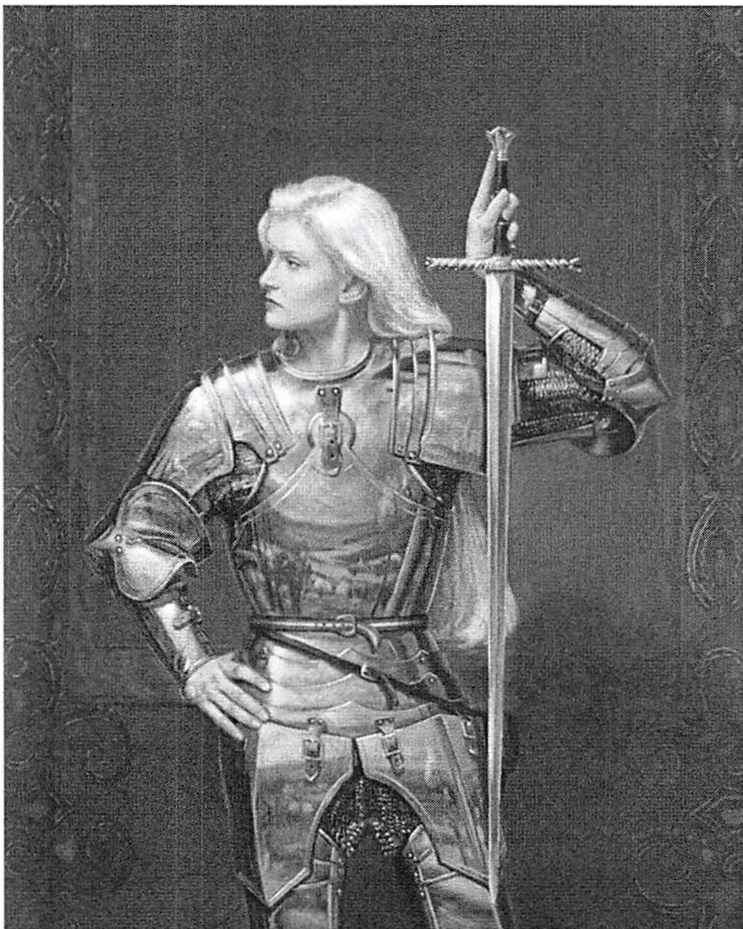


painting lead figurines for Dungeons & Dragons, and creating maps and art for roleplaying games. He began his college career at the University of Vermont majoring in *electrical engineering* – but after three years dropped out of classes *midsemester* in frustration at the lack of their creativity. He spent a year taking art classes at St. Michael's College then transferred to Syracuse University College of Visual and Performing Arts aiming for an Illustration major, but got into their fine-art program instead – a switch he credits for affecting every creative

decision he's made since graduating in 1992 with a BFA in painting, *summa cum laude*. In that year, just two weeks before he moved to New York, an eye injury caused him permanent loss of vision in the macular region of his right eye (the portion used to see high definition detail). Isn't that ironic, he observes, when his professional success has been in a field that values detailed art!

Donato's media and techniques are highly traditional: oil on acid-free drawing paper mounted upon a panel or masonite support. He usually begins his final paintings by copying onto that paper a full sized "cartoon," an art term used to describe a detailed preliminary drawing. Donato views his assignments as paid opportunities to create works that can pass as "fine" art. He's not the first artist to use commercial art to his own ends (Richard Powers also showed how you could put challenging, abstract surreal covers on books, and still have them sell well), but few artists have been as successful in opening so many doors, so quickly. Donato's timing also was excellent: his traditional realism was not only suited to high fantasy, but was bolstered by a "back to the classics" trend in gallery art in the early 1990's, and a newfound interest in neo-realism and figurative painting.

The "fine-art" illustrations Donato produces have powerful historical associations for viewers. It's figurative realism in the manner of the Dutch, European and



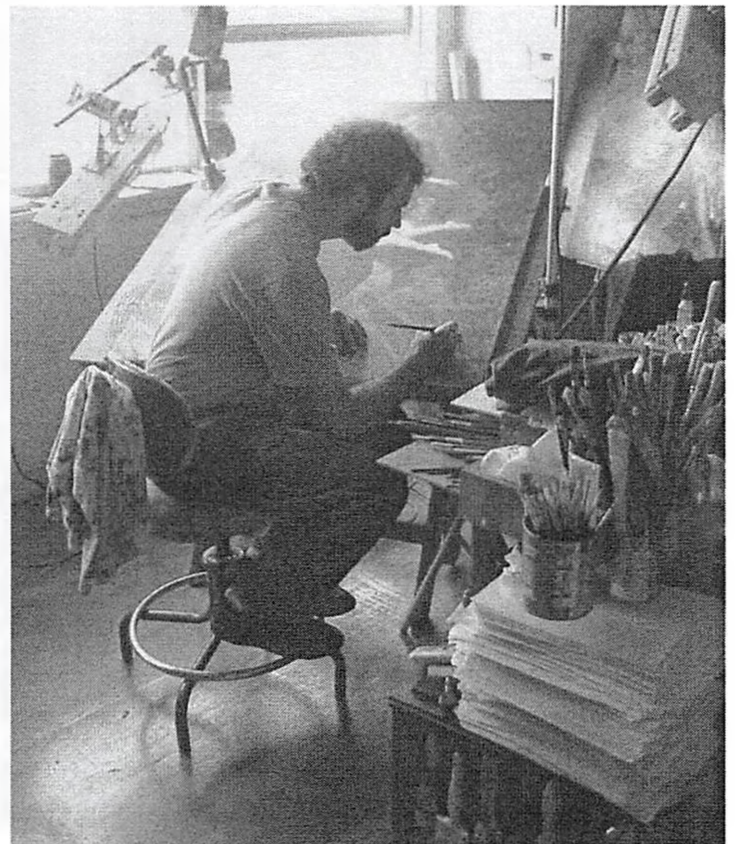
English masters. As he wrote in a self-published Portfolio (2004), his art “recaptures the high ground for 21st century narrative art through . . . meticulously crafted oil paintings.” Indeed, Donato’s purposefully classical approach is in sharp contrast with the airbrushed, sharply defined, photo-real cover paintings that were an illustrative hallmark of the genre in the late 1980s and early 1990s. Donato’s striking images focus on the human aspects of his subjects, rather than the magical, or fantastic elements. Whether the theme is romantic, heroic or fantastical, his characters have warmth and depth, and occupy real space

the Doubleday Book Club reissues of J.R.R. Tolkien classics (2000) attracted much attention, as did *Goddess of the Ice Realm* (David Drake for Tor, 2003) to which he gave the classical title *Faramir at Osgiliath*, and the triptych *Eric Bright Eyes*, privately commissioned for the Frank Collection’s H. Rider Haggard Project (*Great Fantasy Art Themes From the Frank Collection*, 2003) which won First Place in the Figurative Category, Art Renewal Center (ARC) Annual Open Salon Competition, 2004. His work has won many accolades including: World Fantasy Award: Best Artist, 2004; eight Chesley Awards; several Silver and Gold Awards as well as Honorable Mention from *Spectrum’s* Best of Contemporary Fantastic Art (his work has appeared in every annual *Spectrum* since 1995); six nominations for the Hugo Award, Best Professional Artist; several Awards of Merit, Society of Illustrators, “Our Own Show” exhibitions. Always busy with commissions, and teaching (FIT and the School of Visual Arts) the outgoing Donato still loves the weekends he gets to be Artist Guest of Honor at cons, with his hobbits and spacemen on display!



– they’re not just “off the shelf” idealizations.

Donato has been so prolific that “It would be easier to ask what work haven’t I done,” he says, than to ask for a list of what he *has* done – the list includes hundreds of book covers, card art, game covers, magazine covers, illustrations for Playboy, National Geographic, Hasbro, advertising for Star Wars, portraits, private commissions, gallery work . . . even the cover of Randy Broecker’s *Fantasy of the 20th Century: An Illustrated History* is Donato’s work. Whether his commissions result in large paintings (up to 36” x 60”) or small (such as his *Magic: The Gathering* card art) Donato puts effort into every work. His covers for



Meet Cory Doctorow

by James Patrick Kelly

Wait, you don't know who Cory Doctorow is? You've got to be kidding me! The world's most wired Canadian? One of the champions of the copyfight? Former spokesman/activist/researcher for the Electronic Frontier Foundation? Co-editor of Boing Boing, the most popular blog in the known universe? And most impressively, the only other human I know who can geek as fluently as Charlie Stross?

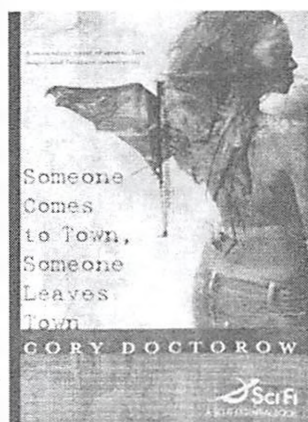
Oh, and he writes science fiction. Which, alas, you might tend to forget, given the rest of the dazzling resume.



Don't you dare!

Okay, let's start with the executive summary, for those still connecting to the web with a tin can and a string. He's thirty-something. Just recently left his job at the EFF. Born and raised in Toronto but has lived variously in the States, England, Costa Rica, Mexico, and cyberspace. Dropped out of four universities, which I believe says more about Cory's restless intelligence than it does about the state of higher education in North America. Reports that he was "raised by sort of quasi-doctrinaire Trotskyist school teachers."

Cory asserts that he knew he wanted to be a science fiction writer when he was twelve. I believe him. The first time we met was in 1992 when he was a student at Clarion and I was teaching the opening week of the classic six week workshop that is — it says here — one of the best ways to find out if you have what it takes to write this stuff. Cory was twenty-one and brash and already scarily smart. I've seen just a few like him in my years teaching; I thought he might easily have a career in science fiction, unless he decided



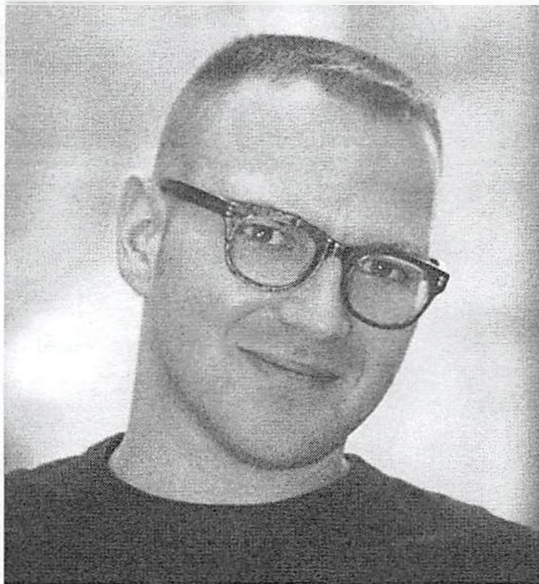
instead to become Ambassador to Spain or CEO of some multinational or a philosopher-king. Thank god he decided to use his powers for good! But even though he had talent leaking out of his ears, his story wasn't all that swell. So I called him on it, which was why they pay me the big bucks to teach Clarion. I remember being firm but respectful, but my memory is famously murky. Little did I know that I would get quoted one day in *The Complete Idiot's Guide to Publishing Science Fiction* (wait, have I mentioned yet that Cory and his pal Karl Schroeder wrote a craft book?) as telling him, "Cory Doctorow, you're an asshole. You've managed to convince seventeen talented writers that this story is worth reading, despite the fact that it is utterly devoid of any emotional content."

Maybe. Okay. But I meant that in a *good* way.

One thing you have to understand about Cory is that he likes to throw ideological bombs. Now understand, I have never known him to advocate for anything he didn't passionately believe in, but he argues with a certain zest that leads this admirer to think that he prefers his debates to be lively rather than sedate.

You need to listen to Cory when it comes to the future of intellectual property. You don't have to agree with him, as I do. But if you don't understand what he's saying, you haven't yet become a full-fledged citizen of the twenty-first century.

Here's one of my favorite Cory stories: At the 2000 Worldcon in Chicago, I was nominated for the novelette and Cory was nominated for the Campbell Award for the best new writer. We had exchanged mutual congrats and, in fact, both



of us had vowed to wear tuxes to the ceremony. Now normally the ceremony follows a traditional pattern that starts with the Campbell Award and ends with the Hugo for best novel. But the Chicon committee decided to mix things up — in particular they were awarding the Campbell immediately *after* the novelette Hugo. So yeah, I won — to my total surprise. Now after they give you the rocket, they send you backstage. From there you are supposed to sneak back to your seat, although how you can possibly sneak anywhere carrying a gleaming silver rocket is beyond me. But anyway, when I stumbled into the gloom of backstage and the helpful guides tried to show me the exit, I shook them off. I wanted to be there if Cory won.

Which is exactly what happened. I never heard his acceptance speech, but I found out later that he gave an abbreviated version and then mentioned the URL where the audience could read the whole thing. I hope you understand what a totally Cory move this was. Anyway when he came backstage he was practically glowing. We hugged. I don't remember what we said exactly. Probably something like, "Hey, this is so cool." It was a very sweet moment, a lock for my career highlight film. We re-entered the hall together. Let Cory pick up the story: "By the

time I got (to my seat), my two-way email pager was already buzzing. Audience members had seen my speech, followed the URL, and sent me congratulatory email. I used the pager to spam everyone I know with the news, and the pager buzzed all night long with congratulations."

How Cory is that?

But enough chitchat. It's time for the most important thing I have to say about Cory Doctorow.

The man can write.

Okay, he won the Campbell. But what has he done for us lately? Well,

there are these three novels. Now we're a genre where three novels all too often come prepackaged as a trilogy, or a continuing series. More of the same. Is there anyone out there who thinks that *Down and Out in the Magic Kingdom*, *Eastern Standard Tribe*, and *Someone Comes to Town, Someone Leaves Town* are anything like one another? Cory has range. You want to follow a writer who has range, friends. He can take you places no one else can.

And forgive this short story enthusiast for a bit of chauvinism, but he has stayed loyal to the short form and excelled at it. Do any of you remember the last time a skiffy story got picked for the *Best American Short Stories*? Not the *Year's Best Science Fiction*, a trick Cory has also pulled off more than once, but *Best American Short Stories*?

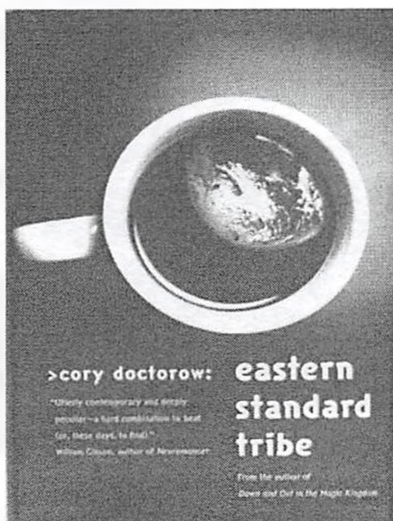
There is a tradition in Zen Buddhism that if the student does not surpass the teacher, the teacher has failed.

I'm here to say that Cory Doctorow is making me look like one slick teacher.

Cory Doctorow: Fiction and Books

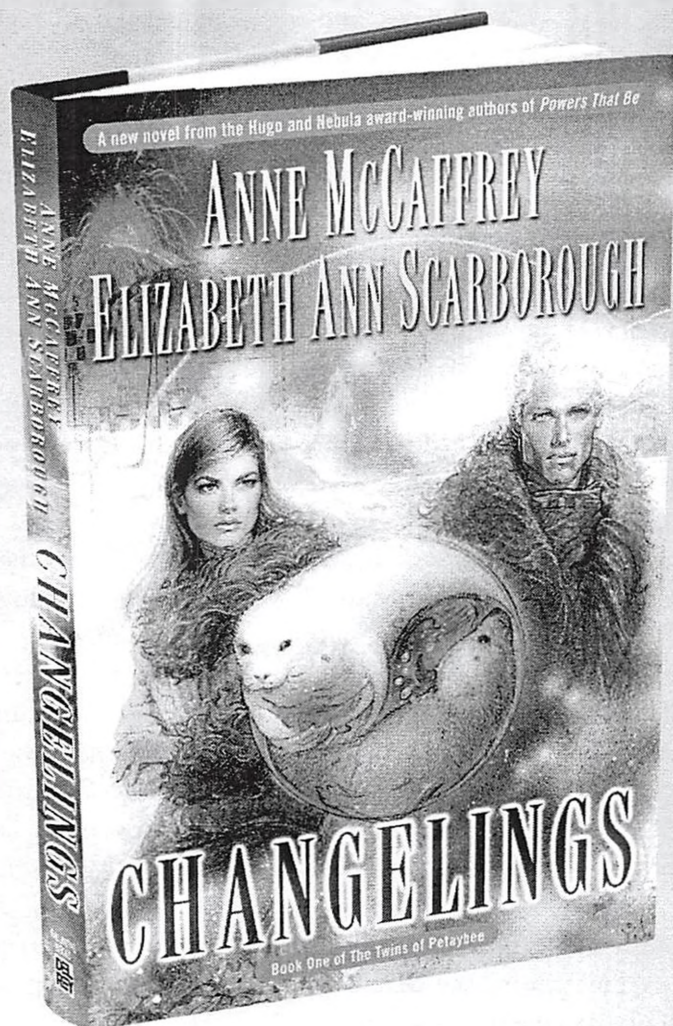
- **Ownz0red** (novelette) *Salon*, August 2002 also *A Place so Foreign and 8 More*, by Cory Doctorow, Four Walls Eight and Windows, 2003
- **2000 Year Checkup** (short story) *On Spec* Win 1990
- **Abatt01r** (short story) *Frequency Magazine*, Vol 2
- **The Adventures of Ma N Pa Frigidaire** (short story) (unpublished, but won award)
- **All Day Sucker** (short story) *A Place so Foreign and 8 More*, by Cory Doctorow, Four Walls Eight Windows, 2003

(continued on page 15)



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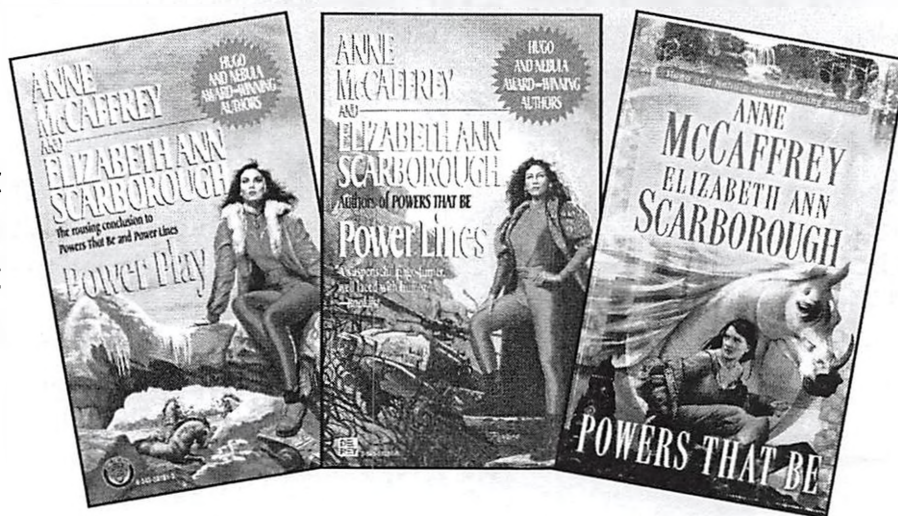
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(continued from page 5)

Short Fiction by Ken MacLeod

(Items marked with an asterisk are included in *Strange Lizards from Another Star*, this year's Boskone Book.)

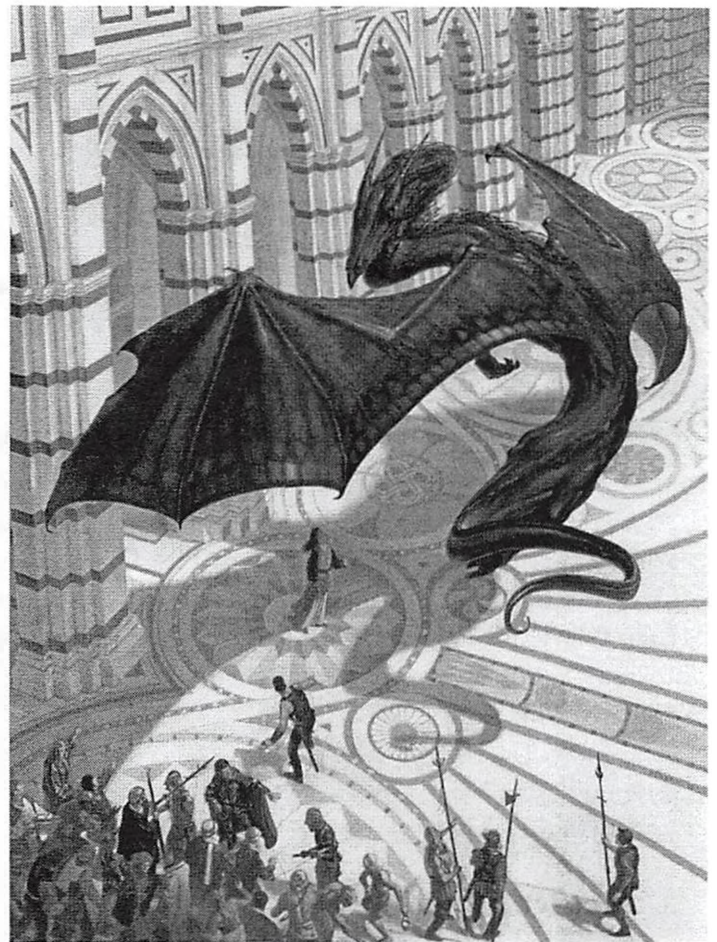
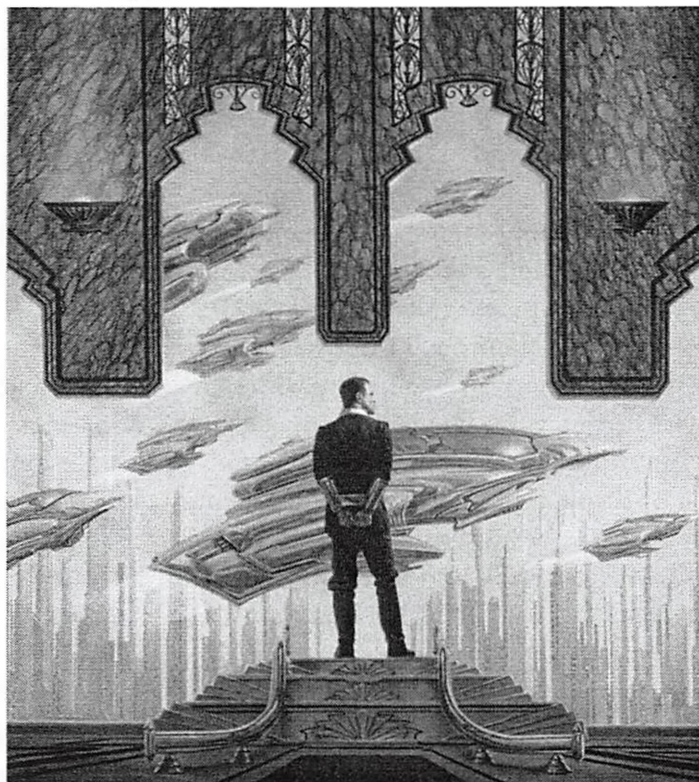
- "A Case of Consilience"* (short story) *Nova Scotia*, ed. by Neil Williamson; Andrew J. Wilson, Crescent Books, 2005
- "Cydonia"* (novella) *Cydonia*, Dolphin, ISBN: 1-85881-640-8, 1998, £3.50, 1998



- "The Human Front"* (novella) *The Human Front*, PS Publishing, ISBN: 1-902880-30-7, 2001

Reprinted 2002, *Infinities*, ed. by Peter Crowther, Gollancz, ISBN: 0-575-07355-1, £12.99, 2002
 Reprinted, 2002, *The Year's Best Science*

Fiction Nineteenth Annual Collection, ed. by Gardner Dozois, St. Martin's Press, ISBN: 0-312-28879-4, \$19.95, 2002



Reprinted, 2003, *The Human Front*, Gollancz, ISBN: 0-575-07505-8, £5.99, 2003

- "The Light Company" (novella) 1998, *The Light Company*, ISBN: 0-09-924042-4, 1998
- "The Oort Crowd"* *Nature*, Jul 2000
 Reprinted 2001 *The Year's Best SF 6*, ed. by David G. Hartwell, HarperCollins Eos, ISBN: 0-06-102055-9, \$7.50
- "Tairlidhe"* (short story)
- "Undead Again"* (short story) *Nature* Feb 2005
- "The Web 2028"* (novella) 1999, *The Web 2028*, Orion/Millennium, ISBN: 1-8579-8870-1, 1999, £5.99

Ken MacLeod's poetry and non-fiction are substantial. For a good selection see his Boskone Book, *Strange Lizards from Another Star*.

Steve Macdonald

by Mary Ellen Wessels



With quotes from: Ju Honisch (JH), Gretchen Roper (GR), Pete Grubbs (PG), Daniel Glasser (DG), Nancy Mabile (NM), Puzzlebox (PB), Diana Huey (DH), Susan Moerdyk (SM), Lisa Hunter (LH), Bill Roper (BR). Quotes were sometime s shamelessly taken out of context. For veracity, check his web site: stevemacdonald.org.

Mew replies to Mark Olson:

Sure, I'd be honored to write Steve's bio!

Mew has second thoughts:

Oh man, my new semester starts tomorrow— I have to write a project plan for my Master's Research, an outline my independent study, and a paper... plus the kids are sick... how the heck am I going to write a witty, charming, informative bio as well!?

[In the background music softly begins: "I'm just a girl who can't say no...."]

Wait! I've got it! Steve has no less than 11 bios on his web site! I'll just steal from them... er... um... use them for research! Research! Yeah! That's it. Us grad students excel at research.



Lead In

I first met Steve in 1992 at OVFF. I was drawn to his strong rhythm guitar and his equally strong voice. (*And he was kind of cute.*) He shares my reputation as a "Harmony Slut" (*He'll sing with anyone*). He's an incredibly strong and polished performer and you should go hear him yourself. To encourage this I humbly (*and with admitted laziness*) present:

Background

Steve was born in 1961 near Kalamazoo, Michigan. He had a happy but somewhat difficult childhood where he was frequently confused with the family dog: "...they ...put a leash on that kid" (NM) His musical career "...began in the bathtub." (NM) but he went on to study music at Western Michigan University majoring in Bassoon and voice. "I saw Steve numerous times... flying down the steps of the Music building, arms raised over his head like wings, singing "The Sound of Music" at volumes which ...shattered windows." (NM) After serving time for destruction of property he eventually left, married and had three children: Luke, Renee, and Josh. Currently he makes his living as a musician but his secret identity is as a systems engineer.

Steve had typically fannish beginnings and was not always the polished, elegant (*occasionally silly*) performer he is today. "He had a shirt pocket protector. He shoved so much crap into his double-knit polyester pants pockets that they bulged. [He] was a geek!" (NM) Now when he performs it's a different story: "A whole group of pretty, young serving maids stare at him lovelorn. Hearts get broken today." (JH)

Musical Background

Steve's powerful rhythm guitar playing matches his voice. "Steve likes to sing. That's about it. He likes to sing. A lot. Real loud." (PG) He's been singing his whole life. "He has played more open stages, under-paid gigs, slow bar nights, and places with questionable futures than I'd even ever care to think about." (SM)

He also performs at Renaissance Fairs as Gallamor the Bard. "You would imagine him with a lute. A bloody loud 12-string lute." (JH) He is terrific at getting a whole bunch of people to sing along and often heads up jam sessions. He's happy to make music with anybody. His musical influences are diverse ranging from Jethro Tull & The Beatles, to Beethoven & Saint Saens, with some Indigo Girls, Peter Paul and Mary and John Denver thrown in... *these and many many more! Operators are standing by. . .*

Do not think that Steve has avoided the more sordid aspects of the music biz. In his lycra and makeup strewn heavy metal period, while other performers were content to merely *smash* guitars, "...he shot himself a



guitar...” (BR) Fortunately it was only winged and has since recovered fully. During Steve’s avant-garde period he once “...appeared on-stage nearly naked and painted blue.” (PB) This was later referred to as his “Blue Man Solo” tour. Steve has

sung in choirs since 3rd grade and composed well over a hundred songs. How did he find his way to the strange but friendly little world of Filking?

Steve Discovers Fandom

Steve started reading SF at 13 with Heinlein. He loved SF and classic Sci-Fi films (as evidenced by his wonderful song “I Just Love Those Old B Movies”). So when he finally went to a con he “didn’t waste time testing the waters of fandom. He just bellyflopped right on in.” (LH)

Daniel Glasser describes the sordid lure of filking and its effect upon Steve’s tender psyche:

“In this Opium-Den-like atmosphere, Filk was traded and abused, sometimes to the point of the sharing of instruments without sterilization....To Steve... Filk pushing is not a business, it’s a way of life.” (DG)

Since then Steve has won the Pegasus award four times and been nominated at least five other times. He has won several songwriting contests. He has helped run filking at cons, and his WorldDream project was an ambitious attempt to unite filkers from all over the world on a single song. For this project Steve attended every filk con in 2001. A seemingly noble undertaking although rumor has it that WorldDream is actually short for “World Domination Requires Every Able Mouth.” (DG)

Other (mis)Information

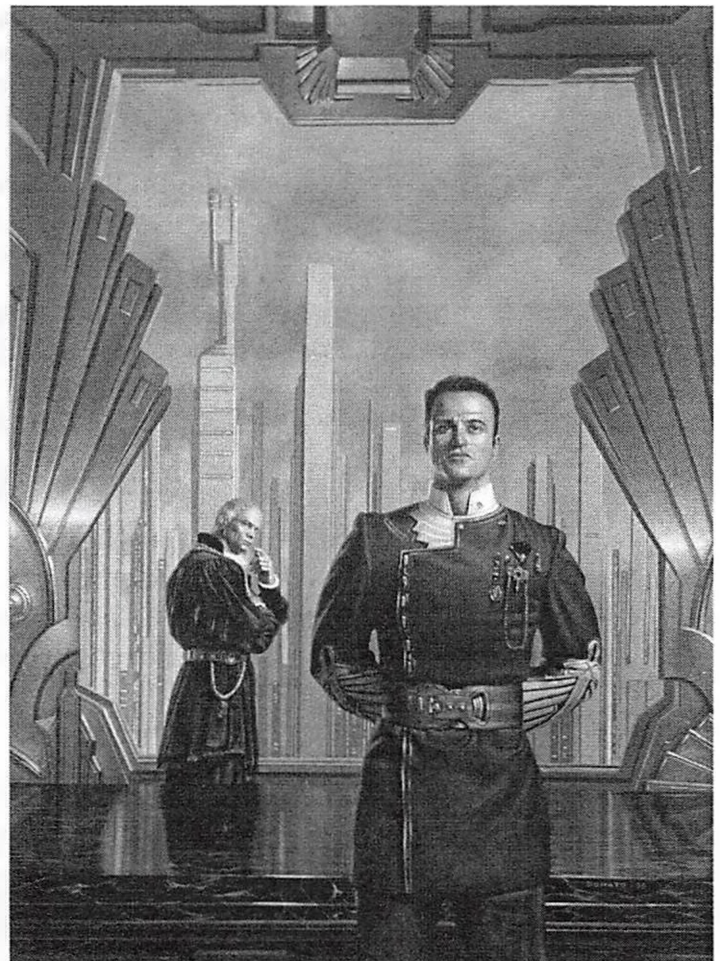
“For a long while there were people that thought that Steve was living in an alternate reality...” (SM) “Earth to Steve! Need I say more?” (NM) The elusive and mysterious Steve avoids daytime predators but is easily found nocturnally by following the strains of music wafting down hotel corridors.

“Watching Steve...is like witnessing the unfolding of one of the universe’s great mysteries.” (DH) “He has

likened himself to ravioli, in that he’s reasonably predictable, but sometimes has a surprise hidden inside.” (PB)

Steve is a lot of fun at parties (and not *just* ‘cause he can sing Beatles/Tull/oldies rock for hours). He’s a powerful singer songwriter, a hard working member of the filk community, and an accomplished professional musician. Yet in spite of fame and glory (*as opposed to fame and fortune*) he has remained friendly and encouraging to all newcomers. “It’s only me!... I’m harmless. Trust me.” (JH)

His broad appeal is even rumored to be inter-species, though there is no substantiated evidence of the affair with the moat monster. “Versatility, lots of material, and long hair. Yep, he has a lot going for him!” This fall Steve will be moving to Germany to join his fiancée, fellow musician Katy Dröge. Go hear him while you can and take him home by picking up one of his six albums (*Gather Day, Crossroads, Playing in Traffic, Reap the Wind, Journey’s Done, Songspinner*) in the Dealers’ room!



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(continued from page 9)

At Lightspeed Slowing (novelette) Asimov's Science Fiction, Apr 2000

Beat Me Daddy (Eight to the Bar) (short story) Black Gate, Win 2001

Cars Swing (short story) *Air Fish*, ed by Joy Oestricher and Richard Singer, Cat's Eye Press, 1993

The Complete Idiot's Guide to Publishing Science Fiction (with Karl Schroeder) (non-fiction) Alpha, trade paperback, 2000

Craphound (novelette) *Northern Suns*, ed. by David G. Hartwell; Glenn Grant, Tor, 1999

also *Science Fiction Age*, Mar 1998

also *The Year's Best Science Fiction — 16th Annual Collection*, ed. by Gardner Dozois, St. Martin's Press, (trade paperback and hardbound), 1999

also *The Mammoth Book of Best New SF 12*, ed. by Gardner Dozois, Robinson, 1999

also *A Place so Foreign and 8 More*, by Cory Doctorow, Four Walls Eight Windows, 2003

Down and Out in the Magic Kingdom (novel) Tor, trade paperback, 2003

also Tor, hardcover, 2003

Eastern Standard Tribe (novel) Tor, hardcover, 2004
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Essential Blogging (w/Shelley Powers & J. Scott Johnson), (non-fiction) O'Reilly, trade paperback 2002

Fall From Grace (novelette) Asimov's Science Fiction, OctNov 1998, V22 #10 (key: ar1841)

Flowers from Alice (novelette) *New Voices in Science Fiction*, ed. by Mike Resnick, DAW, 2003

The Fundamental Unit of Memory (short story) *On Spec*, Fal 2000

Hell: A Cautionary Tale (short story) *Pulphouse: A Fiction Magazine*, SepOct 1992

Home Again, Home Again (novelette) *Tesseracts 8*, ed. by John Clute; Candas Jane Dorsey, Tesseract Books, 1999

also *A Place so Foreign and 8 More*, by Cory Doctorow, Four Walls Eight Windows, 2003

I Love Paree (with Michael Skeet) (novelette) *Asimov's Science Fiction*, Dec 2000

Jaime Spanglish in the Nile (short story) *On Spec* Win 1998

Jury Service (with Charles Stross) (short story) *Scifi.com*, Dec 2002

Nimby and the Dimension Hoppers (short story) *Asimov's Science Fiction*, Jun 2003

also *Year's Best SF 9*, ed. by David G. Hartwell; Kathryn Cramer, SFBC, 2004

Overture, Curtain Lights (short story) *Odyssey A Magazine of Science Fiction & Fantasy*, SepOct 1998

Ownzored (novelette) *Nebula Awards Showcase 2005*, ed. by Jack Dann, Roc

A Place So Foreign and 8 More (Collection) Four Walls Eight Windows, 2003

A Place So Foreign (novelette) *Science Fiction Age*, Jan 2000

also *A Place so Foreign and 8 More*, by Cory Doctorow, Four Walls Eight Windows, 2003

Power Punctuation! (novelette) *Starlight 3*, ed. by Patrick Nielsen Hayden, Tor, 2001

Printed Meat and Nattering Packages, *Business 2.0*, May 2003

The Rebranding of Billy Bailey (short story) *Interzone*, Aug 2000

Resume (short story) *On Spec*, Spr 1994

Return to Pleasure Island (short story) *Realms of Fantasy*, Aug 2000

also *A Place so Foreign and 8 More*, by Cory Doctorow, Four Walls Eight Windows, 2003

Road Calls Me Dear (short story) *The Mammoth Book of Road Stories*, ed by Maxim Jakubowski and M. Christian, Carol & Graf, 2003

Shadow of the Mothship (short story) *Amazing Stories*, Win 2000

A Place so Foreign and 8 More, by Cory Doctorow, Four Walls Eight Windows, 2003

Someone Comes to Town, Someone Leaves Town (novel) Tor, hardcover, 2005

Song of Solomon (short story) *Tesseracts 7*, ed. by Paula Johanson; Jean-Louis Trudel, Tesseract Books, 1998

The Super Man and the Bugout (short story) *On Spec*, Fal 2001

A Place so Foreign and 8 More, by Cory Doctorow, Four Walls Eight Windows, 2003

To Market, to Market: The Rebranding of Billy Bailey (short story) *A Place so Foreign and 8 More*, by Cory Doctorow, Four Walls Eight Windows, 2003

Truncat (short story) *Bakkanthology*, Dec 2002

Unwirer (novelette) *ReVISIONS*, ed. by Julie E. Czerneda; Isaac Szpindel, DAW, 2004

Visit the Sins (short story) *Asimov's*, Jun 1999
also *Year's Best SF 5*, ed. by David G. Hartwell, HarperCollins Eos, 2000

DENVER 2008

A black and white illustration featuring the text 'DENVER 2008' in large, bold, sans-serif letters. Several gnomes are integrated with the text: one is behind the 'V', another is to the left of the 'D', and a third is inside the '8'. A fourth gnome is at the bottom left, and a fifth is at the bottom right, appearing to hold up the '2008' part of the text.

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Bid Committee: President: Kent Bloom, Treasurer: Brian Morman, Secretary: Mary Morman. Terry Adams, Jim Briggs, Sandra Childress, Ed Green, Jack Heneghan, Erin Jordan, Karen Jordan, Robert MacIntosh, John Mansfield, Keith McClune, Sheila McClune, Robin Monogue, Ted Monogue, Melissa Morman, Michael Nelson, and Linda Ross-Mansfield. Competent, fiscally responsible, and outwardly focused.

For offers of assistance, questions,
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Service Mark Notice : "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC" and "Hugo Award" are registered service marks of the World Science Fiction Society, an unincorporated literary society.

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. NESFA was founded in 1967 by fans who wanted to do SF-related projects in addition to socializing. 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. We have 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 usually 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.

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. We also host one or two small social weekend relaxacons in interesting local vacation spots each year, called Lexicon or Codclave, depending on the season.

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. 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.

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.

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

Skylark is presented annually at Boskone to some person who, in the opinion of the membership, has contributed significantly to science fiction, both through work in the field and by exemplifying the personal qualities which made the late "Doc" Smith well-loved by those who knew him. The Jack Gaughan Award is also presented annually at Boskone to an emerging artist chosen by a panel of judges. Previous judges have included Vincent Di Fate, Kelly Freas, the late Ron Walotsky, and Michael Whelan.

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

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

The NESFA 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 our compulsive need to save everything. NESFA's stuff collection is unparalleled.

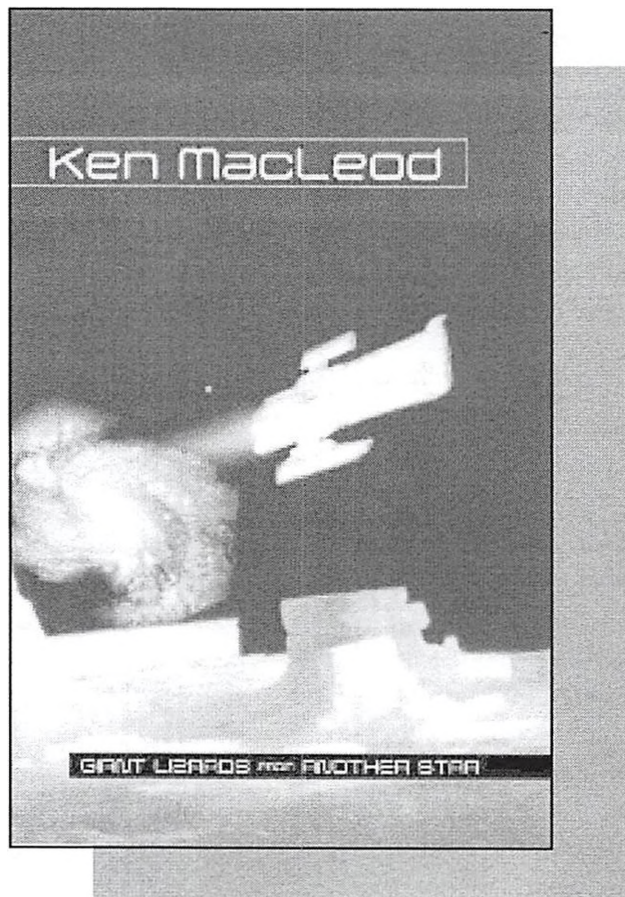
The clubhouse also houses NESFA's Library of 7,000 science fiction books, a great reference collection, and an extensive run of SF magazines and fanzines. NESFA's library covers most of the wall (and window) space at the clubhouse. Members may borrow any item, by signing it out in the logbook.

For more information, please visit our website at www.nesfa.org or email us at info@nesfa.org.



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Slipcased, Signed, and Numbered Hardcover \$24 at-con/\$40 after (if available)

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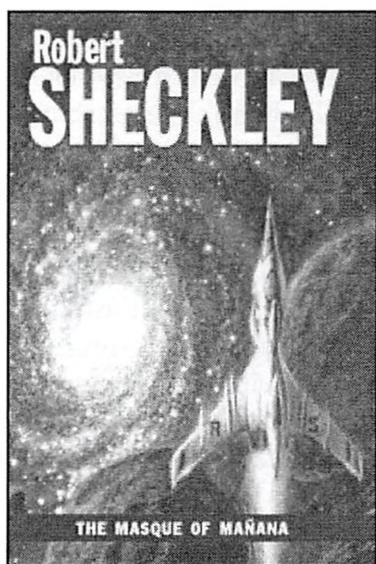
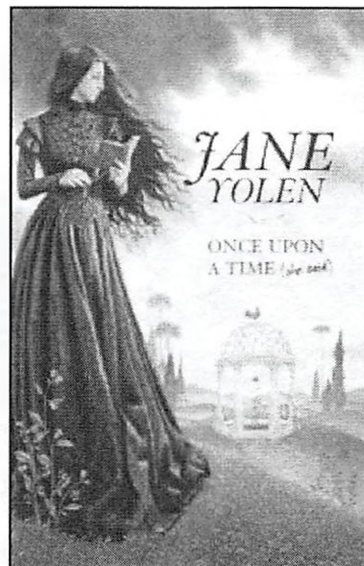
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The Hal Clement Science Speaker

Hal Clement (Harry Stubbs) was a fixture on the Boskone program from the first Boskone until his death in 2003 — forty consecutive conventions (and that doesn't count the Boskones he attended in the 1940s). He blended a deep knowledge of science with a sense of wonder and he combined joy in the learning of it with joy in the teaching of it.

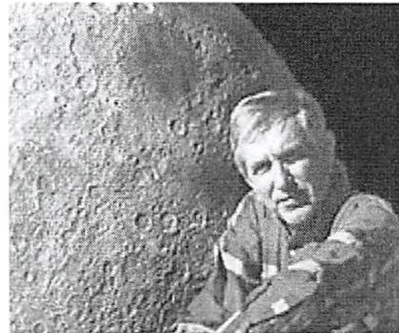
After his death, NESFA decided to honor him by establishing the Hal Clement Science Speaker as a memorial. Each year we bring someone who shares his wide interest in science combined with a love of science fiction to speak at Boskone.

Hal Clement Science Speakers

- Boskone 43, 2006 William K. Hartmann
- Boskone 42, 2005 Alastair Reynolds
- Boskone 41, 2004 John Cramer



William K. Hartmann



This year's Hal Clement Science Speaker, William K. Hartmann, is a particularly apt choice because, like Hal Clement, he is a triple threat: He is a renowned planetologist (senior scientist at the

Planetary Science Institute in Tucson), a major astronomical artist, and a professionally published sf writer.

His early scientific work was on cratering on the Moon and Mars. He was one of the discoverers of the huge Orientale basin bullseye on the east limb of the Moon, and he is credited with developing the technique of using crater counts to accurately estimate the age of planetary surfaces. Later he was a member of the imaging team for Mariner 9 and Mars Global Surveyor.

Probably his most important contribution to planetary science was his development of the currently accepted theory of the origin of the Moon from the debris knocked off the Earth when a planetesimal the size of Mars collided with it about 4.6 billion years ago, very late in the formation of the planets. And asteroid #3341 is named after him.

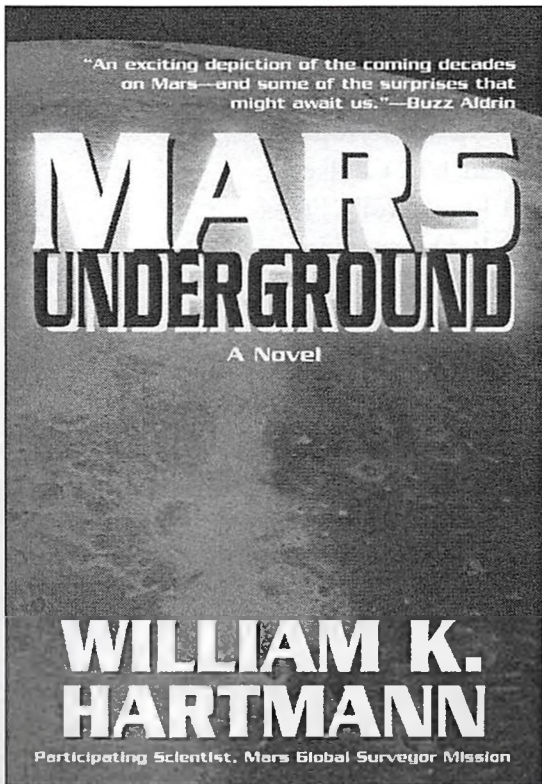
Hartmann has been an astronomical artist since the 1970s (he exhibited in the Boskone Art show in the 1980s). His art has been in numerous exhibitions, has been commissioned by NASA, and has been used by Hartmann to illustrate his own textbooks!

One of his motivations for becoming an artist was to improve the quality of illustration in textbooks to make astronomy more interesting, and this brings us to another parallel with Hal Clement. Besides three college-level textbooks in astronomy and planetary science, Hartmann headed a project to incorporate planetary science into the high school science curriculum.

Finally, Hartmann is also a writer. Besides his textbooks, he has written or co-authored several books of space art and popularizations of planetary science, a non-SF novel of the Southwest, the extraordinary *A Traveller's Guide to Mars*, and a fine SF novel, *Mars Underground* published by Tor.

**Congratulations
to Hal Clement
Science Speaker**

**WILLIAM K.
HARTMANN**




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THE YEAR IS 2032. The human race has established colonies on Mars. When Dr. Alwyn Stafford disappears while tirelessly researching the possibility that life evolved on the Red Planet, it becomes apparent to his search party that he found something that will forever change humanity's place in the cosmos....

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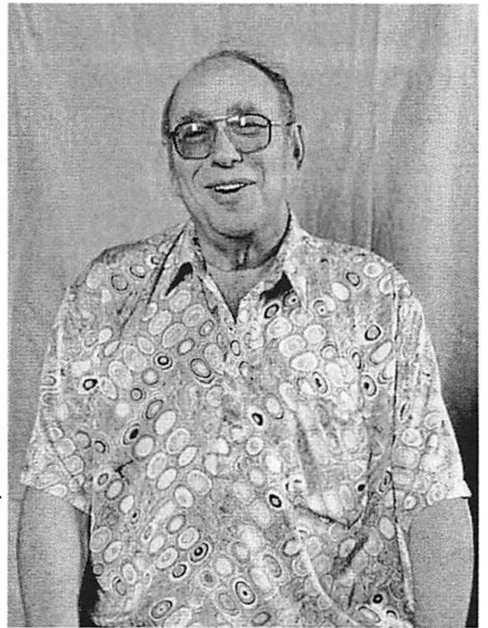
NESFA Press Presents

When NESFA Press publishes a book by a living author, it usually brings that author to Boskone for a book launch. In 2005, Robert Sheckley was Worldcon Guest of Honor at Interaction in Glasgow, Scotland. In conjunction with Interaction, NESFA Press published a collection of Sheckley's short fiction, *The Masque of Mañana* and he had accepted our invitation to come to Boskone 43 to celebrate this book. Unfortunately, Robert Sheckley died in late 2005.

We can still honor Robert Sheckley's life and writing by talking about him and his work. NESFA Press is very pleased that

Mike Resnick—a distinguished writer in his own right—has agreed to come to Boskone this year to help remember Robert Sheckley.

It was Mike who proposed that we publish a collection of Sheckley's novels, and co-edited the book and wrote the introduction.



Mike's career as a writer began in the "adult" fiction world, but around 1980 he turned to science fiction and has since been a prolific writer of novels and short fiction as well as an editor of many anthologies. He has been widely honored and has won five Hugo Awards and has been a finalist for more Hugos, Nebulas, and other awards than most writers have written stories.

Before he became a professional writer he was a fan of SF (and with his wife Carol, a very well-known costumer) and he remains a fan to this day.

The Skylark

The E. E. Smith Memorial Award

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

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

The previous recipients of the Award were:

1966 Frederik Pohl
1967 Isaac Asimov
1968 John W. Campbell
1969 Hal Clement



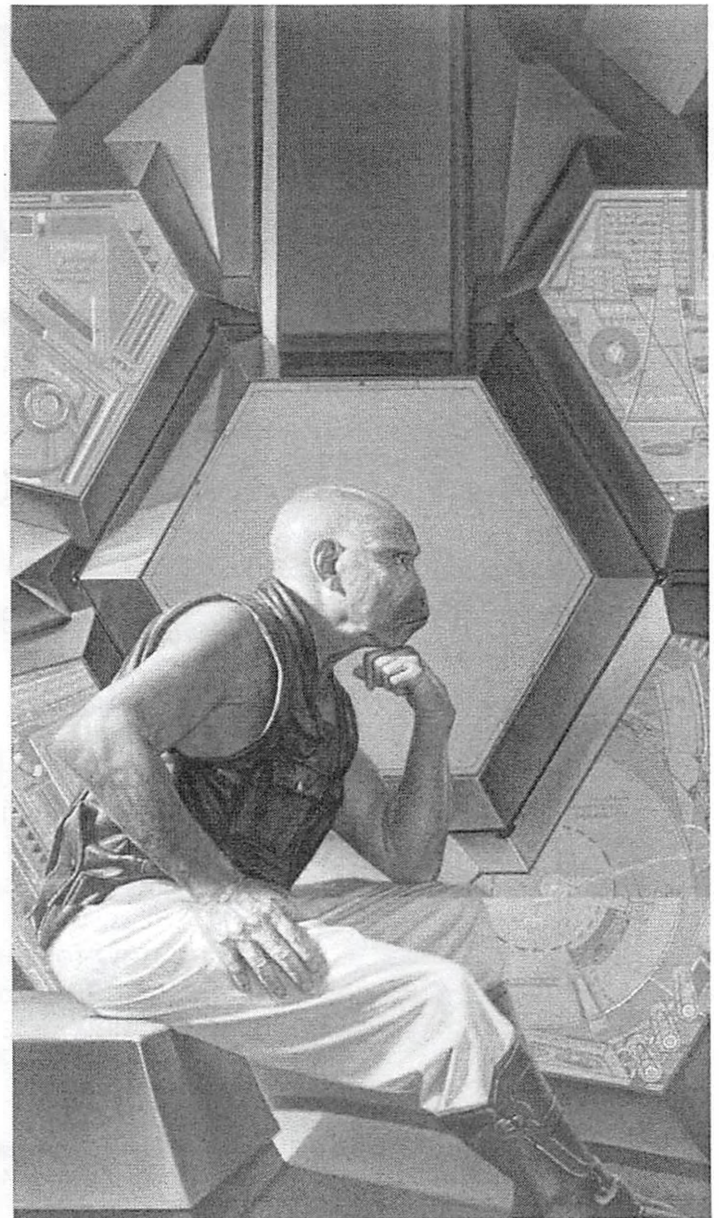
1970 Judy-Lynn Benjamin del Rey
1971 (No Award Given)
1972 Lester del Rey
1973 Larry Niven
1974 Ben Bova
1975 Gordon R. Dickson
1976 Anne McCaffrey
1977 Jack Gaughan
1978 Spider Robinson
1979 David Gerrold
1980 Jack L. Chalker
1981 Frank Kelly Freas
1982 Poul Anderson
1983 Andre Norton
1984 Robert Silverberg
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
2004 George R. R. Martin
2005 Tamora Pierce

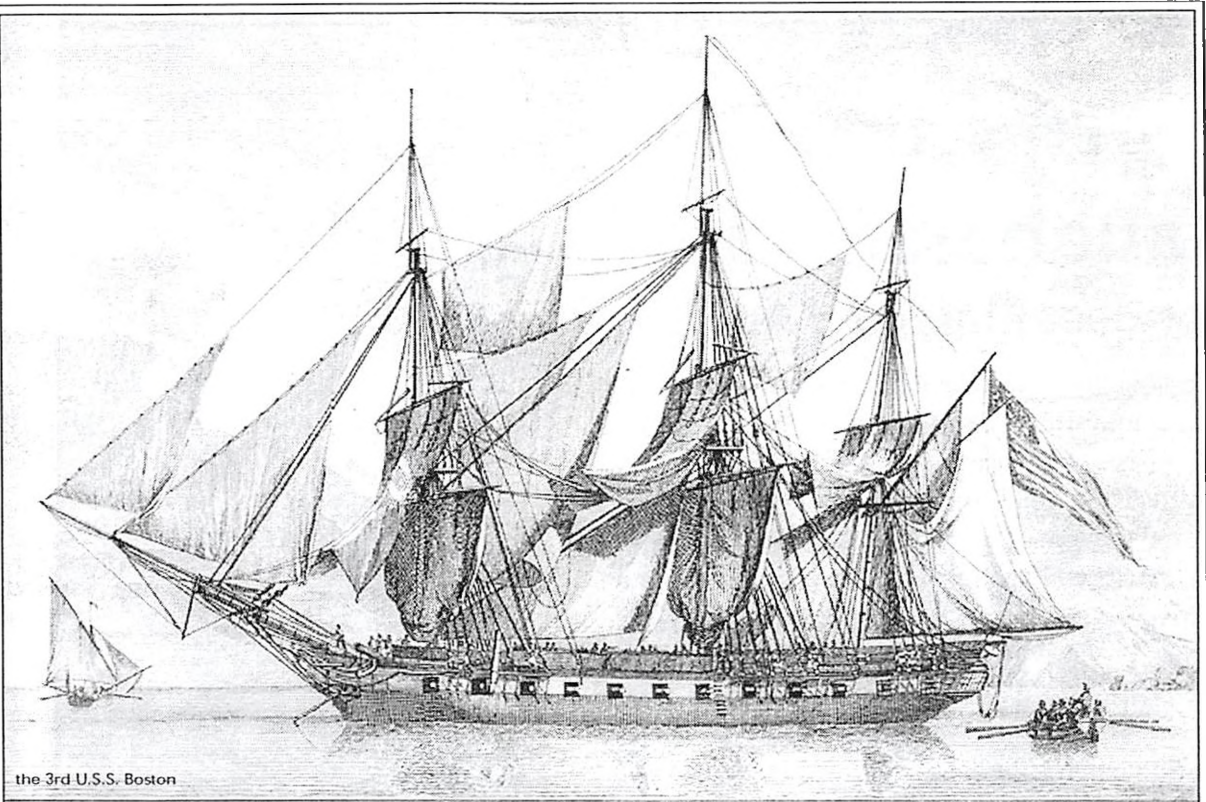
The Jack Gaughan Award for Best Emerging Artist

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, NESFA 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 previous recipients of the Award are:

- 1986 Stephen Hickman
- 1987 Val Lakey Lindahn
- 1988 Bob Eggleton
- 1989 Dell Harris
- 1990 Keith Parkinson
- 1991 Richard Hescox
- 1992 Jody Lee
- 1993 Nicholas Jainschigg
- 1994 Dorian Vallejo
- 1995 Bruce Jensen
- 1996 Charles Lang
- 1997 Lisa Snelling
- 1998 Donato Giancola
- 1999 Brom
- 2000 Stephen Daniele
- 2001 Mark Zug
- 2002 Terese Nielsen
- 2003 Martina Pilcerova
- 2004 Justin Sweet
- 2005 Adam Rex





the 3rd U.S.S. Boston

Boskone 44

Boskone-by-the-Sea

16-18 February 2007

GUEST OF HONOR: **David Gerrold**

OFFICIAL ARTIST: **Gary Lippincott**

SPECIAL GUEST: **tba**

FEATURED FILKERS: **Lee and Barry Gold**



the 7th U.S.S. Boston

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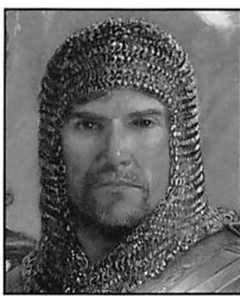
**Sign up now for Boskone 44
at Registration or at the NESFA Sales table**

- >> only \$39 at Boskone 43
- >> \$43 through July 31, 2006
- >> more afterwards

Register online at our website www.boskone.org
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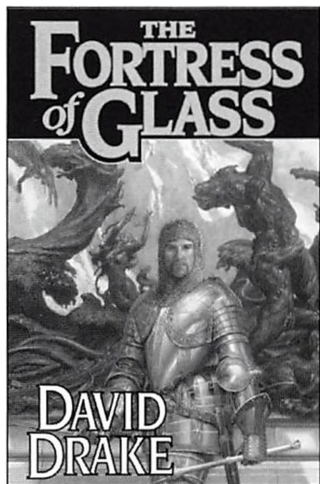
For more information, go to www.boskone.org

If you have other questions about Art Show, Hucksters, volunteering, etc. email us at b44info@boskone.org



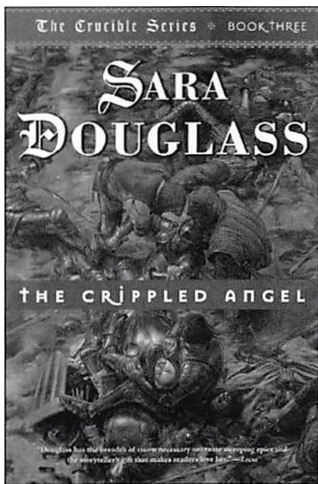
Congratulations
 Artist Guest of Honor
DONATO GIANCOLA

Cover Art by Donato Giancola



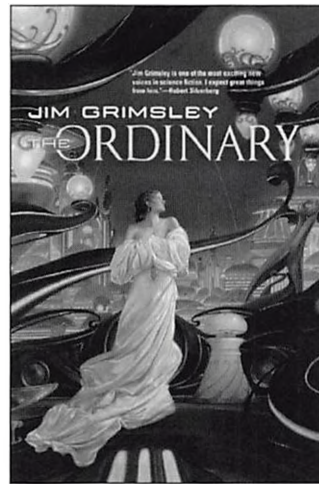
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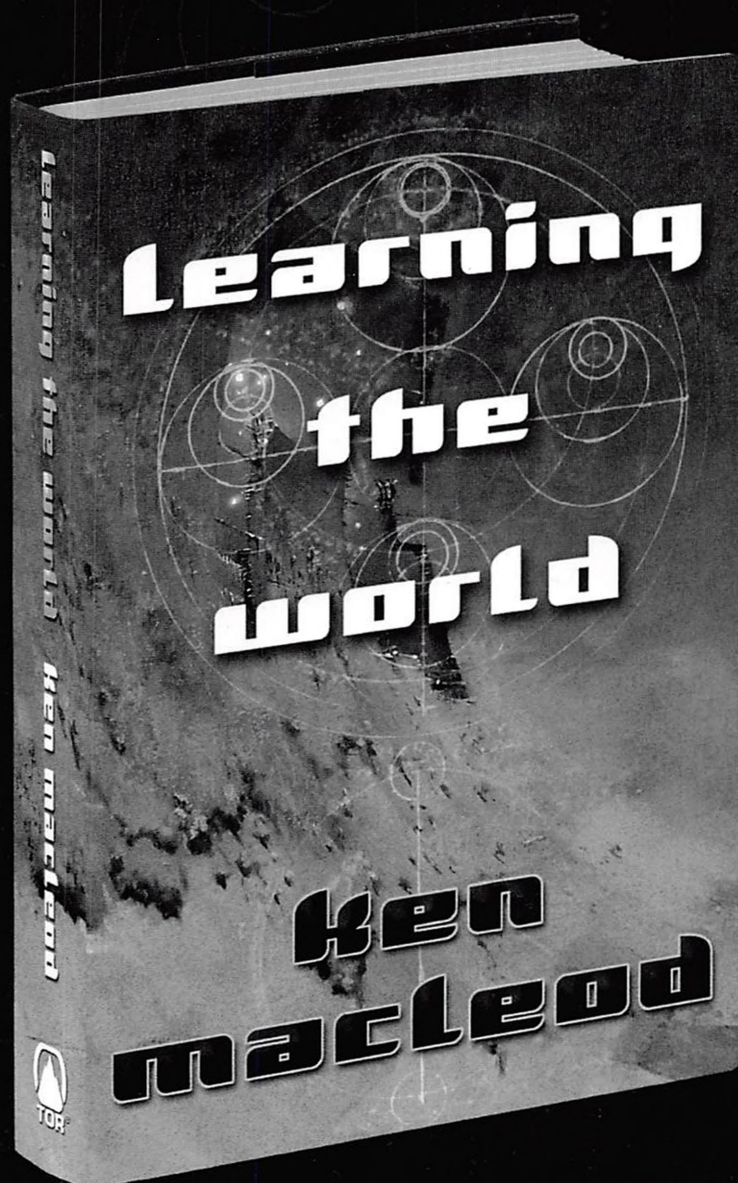
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