

*The conference on imaginative literature, eighth edition*

# readercon 8

Westborough Marriott, Westborough, Mass.  
July 12 – July 14, 1996

Guests of Honor:

**William Gibson**

**Larry McCaffery**

**Memorial GoH: Alfred Bester**

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Program Guide Cover by **Richard A. Schindler**

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## practical information

### Some Policies

•**No Weapons** (period!): Massachusetts laws are quite specific on this, and anything we consider hazardous in a public area will be prohibited (the committee reserves the right to revoke memberships without refund for those who don't cooperate with our requests in this matter).

•**No Smoking** in program areas or Bookshop.

•**No Eating or Drinking by customers in the Bookshop.**

•**No Pets** (except for guide dogs): Many con attendees are allergic to a number of animals. As we are in enclosed spaces, we must ask you to respect their rights.

•**Child Policy:** Small children attached to adults do not need a membership. Anyone old enough to benefit from the program does. Children of any age seen wandering around on their own will be judged to be in the latter category. Please note: our facilities and budget do not allow for babysitting or any kind of children's programming.

•**Party Policy:** We encourage folks to throw open parties (see Practical Information). Simply be discreet about bringing in party supplies — keep 'em covered until they're in your room.

### Hospitality Suite and Parties

Our Hospitality Suite (or Con Suite) is on the fourth floor. We'll try our best to keep it open essentially throughout the conference (including quite late each night) and stocked with all sorts of edibles.

As always, we've urged people to throw their own room parties, and the early buzz from the grapevine has us encouraged. Please let Information know the time and room number of your bash; Saturday's late edition of the Newsletter (at least) will have a listing of parties we know about, and we'd like it to be complete as possible!

### By Their Badges...

...ye shall know them. You may notice that certain attendees are wearing badges that are a different color from the attendee badges. Here's what they mean:

Yellow ..... Committee

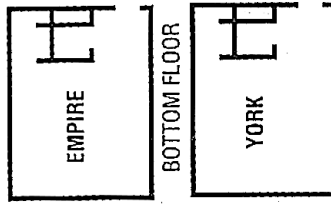
Blue ..... Program Participant

### Volunteer!

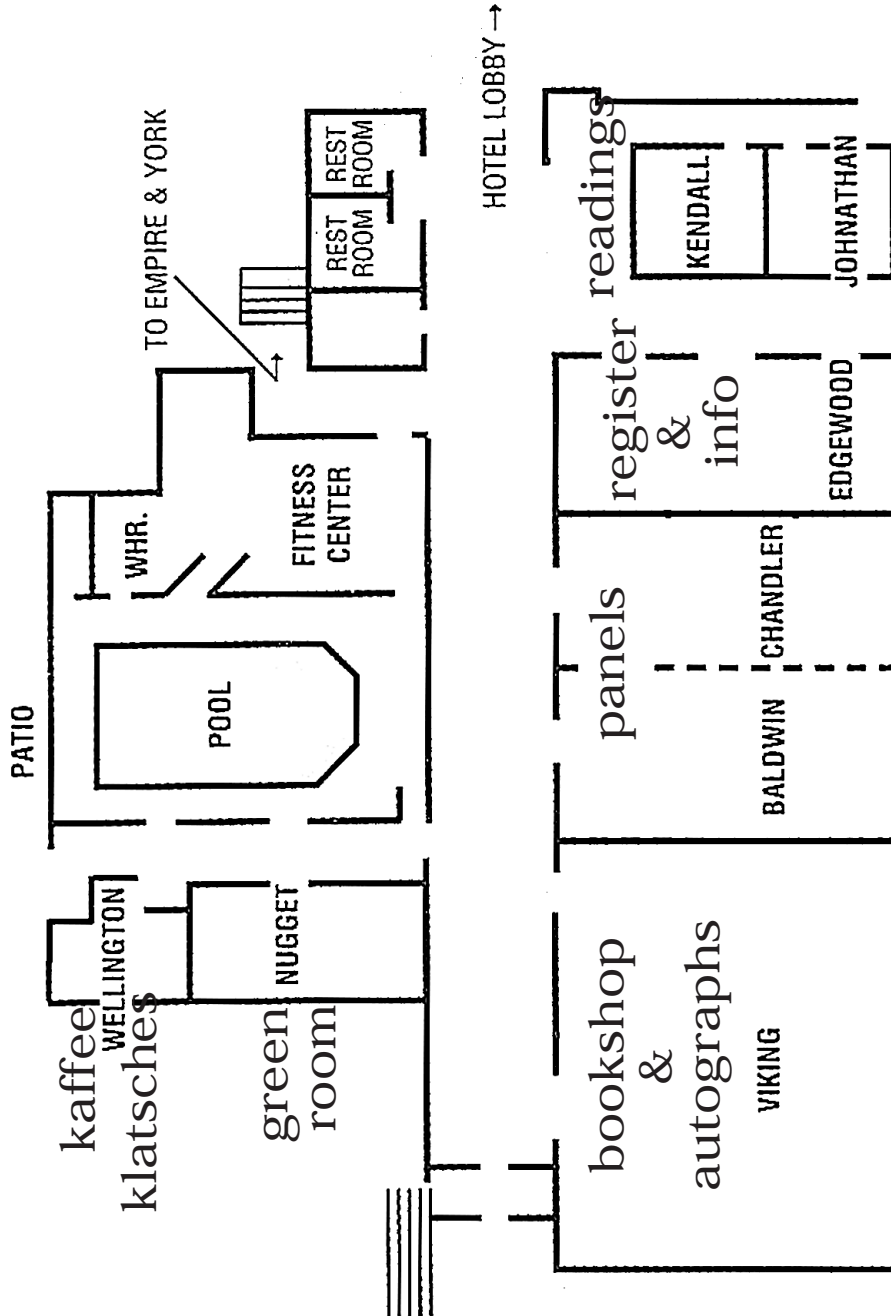
Like the sf conventions that inspired us, Readercon is entirely volunteer-run. We need hordes of people to help man Registration and Information, keep an eye on the programming, staff the Hospitality Suite, and do about a million more things. If interested, ask any committee member (artwork badge); they'll

# hotel map

continuator  
rooms



con suite:  
fourth floor



## bookshop dealers

**Aboriginal Science Fiction**

P.O. Box 2449  
Woburn, MA 01888

**Craig Bakke**

P.O. 176  
Mansfield Depot, CT 06251

**Joseph Berlant**

P.O. Box 809  
Schenectady, NY 12301

**Books and More**

P.O. Box 8  
Milford, NH 03055-0008

**Michael Borden**

2774 East Main Road  
Portsmouth, Rhode Island 02871

**Jane Choras Books**

225 Winter Street  
Weston, MA 02193

**The Dragon Never Sleeps**

4106 Flora Place  
St. Louis, MO 63110

**Dragon Press**

P.O. Box 78  
Pleasantville, NY 10570

**Edgewood Press**

P.O. Box 264  
Cambridge, MA 02238

**Henderson's Books**

18100 Chestnut Ridge  
Petersburg, VA 23803

**The House on the Borderland**

P.O. Box 469  
Pelham, NH 03076

**Intergalactic Bookworks**

P.O. Box 968  
Merrimack, NH 03054

**NESFA Press**

P.O. Box 809  
Framingham, MA 01701

**Old Earth Books**

P.O. Box 19951  
Baltimore, MD 21211-0951

**Orion Marketing**

1805 Cold Springs Road, Suite #2  
Liverpool, NY 13090

**Pirate Writings**

P.O. Box 329  
Brightwaters, NY 11718

**Kimball M. Rudeen Books**

335 Lowell Street  
Lexington, MA 02173

**Science Fiction Chronicle**

P.O. Box 022730  
Brooklyn, NY 11202-0056

**Larry Smith, Bookseller**

2325 Sheringham Road  
Upper Arlington, OH 43220

**Terminus Publishing**

113 Deepdale Road  
Strafford, PA 19087

**Tigereyes Books**

P.O. Box 172  
Lemoyne, PA 17043

**University Press of New England**

23 South Main Street  
Hanover, NH 03755-2048

## readercon 8 guests

*Numbers after names refer to the items in the Program immediately following.*

**William Gibson.....3, 87**

**Larry McCaffery.....12, 23, 36, 48, 55, 65, 74**

Ellen Asher .....	18	Angela Kessler .....	8, 38
Lisa A. Barnett .....	46, 69	Robert Killheffer.....	86
eluki bes shahar.....	37, 54, 66, 68	Rosemary Kirstein .....	15, 38, 57, 68
Bruce Bethke .....	7, 19, 42, 68	Ellen Kushner.....	13, 25, 39, 58, 81
Terry Bisson.....	24, 40, 66, 87	Warren Lapine .....	24
Damien Broderick .....	12, 36, 68	S.N. Lewitt.....	12, 21, 31, 69
Stephen P. Brown.....	87	Laurie Marks.....	36
Algis Budrys.....	4, 18, 67, 75	Ed McFadden.....	86
Michael Burstein .....	7, 83	Peter McNamara.....	24, 37
Jeffrey A. Carver .....	18, 34, 49	Th. Metzger .....	50, 74
Suzy McKee Charnas.....	14, 30, 54, 58, 77	Yves Meynard.....	7, 67
Bryan G. Cholfin.....	86	James Morrow .....	36, 49, 58, 72, 79
Hal Clement.....	2, 8, 24, 41, 50, 70	Pat Murphy .....	53, 76
John Clute.....	24, 37	Patrick Nielsen Hayden.	29, 81
F. Brett Cox .....	10, 23, 49, 74	Teresa Nielsen Hayden..	1, 57
Kathryn Cramer .....	19, 75	Rebecca Ore.....	43, 62, 69, 80
John Crowley .....	30, 47, 58, 81	Paul Park.....	11, 30, 45, 58
Shira Daemon .....	18	Kit Reed .....	18
Don D’Ammassa .....	50	Katya Reimann.....	13, 28, 33
Daniel P. Dern.....	19, 51, 82	Charles C. Ryan.....	86
Paul DiFilippo .....	7, 12, 49, 60, 74, 87	Felicity Savage .....	14, 28, 37, 52, 81
Thomas A. Easton .....	26, 44	Robert J. Sawyer .....	16, 45, 67
Scott Edelman .....	2, 29, 51	Darrell Schweitzer .....	29, 61, 75
Gregory Feeley .....	23	Melissa Scott.....	43, 67
Ellen Foxxe.....	18	Delia Sherman.....	27, 81
Craig Shaw Gardner .....	50, 66	Cortney Skinner.....	57
Greer Ilene Gilman .....	30, 71	David Alexander Smith.	82
Glenn Grant.....	2, 7, 23	Sarah Smith .....	19, 35
Geary Gravel .....	57, 66	Jennifer K. Stevenson....	20, 81
Leigh Grossman .....	8, 13	Susanna J. Sturgis.....	9, 43, 81
Eileen Gunn .....	6, 12, 36, 49, 68, 76	Michael Swanwick .....	13, 58, 78
Elizabeth Hand.....	1, 22, 44, 69	Takayuki Tatsumi.....	23, 44, 65, 74
Nancy Hanger .....	8, 31	Jean-Louis Trudel .....	24
David G. Hartwell .....	1, 29, 44, 62	Gordon Van Gelder.....	13, 29, 82
Jeff Hecht .....	19	Jeff Vandermeer .....	75, 86
Connie Hirsch.....	5, 37	Ann Tonsor Zeddies .....	57, 85
Ken Houghton .....	75	Joey Zone .....	87
Alexander Jablokov .....	34, 8		
Richard Kadrey.....	32, 48, 59, 87		
Michael Kandel .....	1, 25, 41, 56, 67, 81		
Sandra Kasturi .....	73		
Donald G. Keller .....	30		

# readercon 8: the program

All items are 55 minutes unless otherwise specified.

Moderators are indicated by '(M)'

Times shown in *italics* are AM, others are PM

Location Codes: B = Baldwin, C = Chandler, E = Edgewood, J = Jonathan, K = Kendall, V = Viking,  
W = Wellington

## friday

- 3:00 E Registration and Information open.
- 4:00 V Bookshop opens.
1. 6:00 B **The Failures of Ambition.** *Hand, Hartwell (M), Kandel, Teresa Nielsen Hayden.* There is a long tradition, in sf, of novels which attempt to pack together a great many different ideas (e.g., desert ecology, messianic cults, psi powers, economic monopolies, coming of age, etc.). There is also, however, a long tradition of novels which fail to do so successfully. A look at the hows and whys (and why nots).
2. 6:00 C **Put This in Bartlett's!** *Clement, Edelman (M), Grant.* Genre f/sf is represented in *Bartlett's* by exactly two writers (Tolkien and Le Guin) and four quotes. That's right, no Clarke's Law, no Sturgeon's Law, nothing by nobody else. What are the quotes that we in the field are genuinely familiar with? And remembering that many quotes in *Bartlett's* aren't actually familiar to anyone, just real good, what quotes can we find to represent our major writers?
3. 6:00 E **Virtual Gibson.** Although one of our Guests of Honor cannot be here in person, he will be maintaining a virtual presence at Readercon via the miracle of modern communication technology. We will provide forms on which you can type a question for William Gibson, which we will fax to his home. He will return your answer, which will be posted for general viewing. At the end of the conference, you may take your question and answer as a souvenir of your virtual (faxtual?) correspondence.
4. 6:00 J **Algis Budrys** Reading: Stories from *Tomorrow Science Fiction*.
5. 6:00 K **Connie Hirsch** Reading: "Wicked Cool," which will appear in *The Shimmering Door*.
6. 6:30 K **Eileen Gunn** Reading: "Nirvana High," a collaboration with Leslie What.
7. 7:00 B **Speaking the Unspeakable: Neologisms in SF/F.** *Bethke, Burstein, Di Filippo (M), Grant, Meynard.* What do you call those things that don't (yet) exist? And what happens when you do (did we talk about cyberspace before naming it that)?
8. 7:00 C **Books That Hate to Go Unpurchased and the People Who Love Them: Bookaholics Anonymous Annual Meeting.** *Clement, Grossman, Hanger (M), Kessler.* Allegations continue about this most controversial of all 12-step groups. It has been suggested by some that despite the appearance of self-approbation, despite the formal public proclamations by members that they find their behavior humiliating and intend to change it, this group in fact secretly encourages its members to succumb to their addiction. The shame, in other words, is a sham. Within the subtext of the members' pathetic testimony, it is claimed, all the worst vices are covertly endorsed: book-buying, book-hoarding, book-stacking, book-smelling, book-loving, even book-reading. Could this be true? Come and testify yourself. Then you tell us.
9. 7:00 J **Susanna Sturgis** Reading: "Vengeance of Epona."
10. 7:00 K **F. Brett Cox** Reading: "The Light of the Ideal," forthcoming in *Century*.
11. 7:00 K **Paul Park** Reading.

- 12.** 8:00 B **Catching the Next Wave.** *Broderick, Di Filippo, Gunn, Lewitt, McCaffery (M).* The field seems to be in a transition from cyberpunk's influence to... something else. Is it Avant-Pop, Transrealism, Ribofunk? Where are we headed?
- 13.** 8:00 C **The Fascination of What's Excruciating.** *Grossman (M), Kushner, Reimann, Swanwick, Van Gelder.* Why do we enjoy reading about experiences (e.g., floundering in the ash-pits outside Mordor) which we would never want to actually live through?
- 14.** 8:00 W **Suzy McKee Charnas and Felicity Savage** Kaffee Klatsch.
- 15.** 8:00 J **Rosemary Kirstein** Reading: *The Lost Steersman.* A work in progress, the third book in the "Steerswoman" series.
- 16.** 8:00 K **Robert J. Sawyer** Reading: excerpts from *Frameshift*, due from TOR in May 1997.
- 9:00 V Bookshop closes.
- 9:00 Registration and Information close.
- 17.** 10:00 B&C **Meet the Pros(e) Party.** Each pro writer here tonight has selected a favorite sentence (or two short ones) from their own writing. Each is armed with a strip of exactly 36 narrow adhesive labels on which the sentence appears. On the tables around you is wax paper. Grab a piece. Meet the writers. Ask each for a label (while they still have them). Make Art.
- Atheists, agnostics, and the lazy can trust strictly to chance, and keep them in the order they obtain them (even while transferring them to a more permanent medium). Result: one of at least Nine Billion Random Prose Poems. Those who believe in the reversal of entropy can assemble them to make a Statement (one popular game consists of finding a sequence in which every juxtaposition is meaningful).
- But Wait, there's more. Scissors. Those who lack respect for living authors (at least) can use them to combine one writer's subject with another's predicate. Try to match your friend's result (without consultation) and win valuable prizes!

## saturday

- 9:00 E Registration, Sales and Information open.
- 10:00 V Bookshop opens.
18. 10:00 B **Attack of the 50 Foot Fortitude: Character Growth and SF.** *Asher, Budrys (M), Carver, Daemon, Reed.* In "The Secret Language of Science Fiction," Algis Budrys argues that sf fans place an undue emphasis on character growth of the most obvious sort: that a story in which no one "learns better," for instance, will never be an award-winner. True? And if so, why? Isn't this a problem?
19. 10:00 C **Old Fiction, New Technologies.** *Bethke, Cramer, Dern, Hecht, Smith (M).* How will new technologies change the experience of reading conventional texts? For instance, how does knowing how far you are from the end influence the way we perceive a narrative? Will ferreting out all the clues in Gene Wolfe's fiction (or any mystery) be as rewarding when we can do it in forty seconds with our fancy search engine?
20. 10:00 J **Jennifer K. Stevenson** Reading: *Trash, Sex, Magic* (unpublished novel).
21. 10:00 K **Shariann Lewitt** Reading: Opening chapter of *Interface Masque*, next novel.
22. 10:30 K **Elixabeth Hand** Reading.
23. 11:00 B **The Science Fiction of William Gibson.** *Cox (M), Feeley, Grant, McCaffery, Tatsumi.*
24. 11:00 C **Space Opera Reconsidered.** *Bisson, Clement (M), Clute, Lapine, McNamara, Trudel.* A discussion of the "special pitfalls [and] special advantages" (Joe Sanders, 6/95 NYRSF) of this oft-maligned yet enduring sf subgenre.
25. 11:00 W **Ellen Kushner** and **Michael Kandel** Kaffee Klatsch.
26. 11:00 J **Tom Easton** Reading: "Virtual Reality and Artificial Life," a talk and reading from his forthcoming novel *Silicon Karma*.
27. 11:00 K **Delia Sherman** Reading: "Sacred Harp."
28. 11:00 V **Katya Reimann** and **Felicity Savage** Autograph Session.
29. 12:00 B **The New Grand Masters Revisited.** *Edelman, Hartwell (M), Patrick Nielsen Hayden, Schweitzer, Van Gelder.* A follow-up to the 1994 Philcon panel in which "new grand masters" from more recent decades were suggested. Moderator David Hartwell suggested a list of questions that needed to be asked about the choices (in the 3/95 NYRSF): 1) What prejudices might be operating in the minds of the panelists to come to such conclusions? It seems evident that the writing of some high quality fiction or a single classic of sf is not enough to qualify one as a Grand Master. 2) What, then, should the qualifications for Grand Master be, and should we ignore anyone who doesn't meet them? It seems evident that one can qualify without writing a classic of the field, even a single short story classic. 3) What is power or influence worth in calculating Grand Mastery? And what kinds of influence count? What is years of hard work worth? 4) How much good work is enough – and what percentage of a writer's total output should it be? 5) Do we have hundreds of Grand Masters in sf? One hundred? Fewer?
30. 12:00 C **The Catharsis of Myth, the Shock of Invention.** *Charnas, Crowley, Gilman, Keller (M), Park.* In writing or reading fiction, we place a high value on the degree to which the plot unfolds in unexpected ways. But much of the power of myth and fairy tale derives from the way it fulfills our expectations. How do the best works of fantasy reconcile these seeming opposites?
31. 12:00 W **Shariann Lewitt** and **Nancy Hanger** Kaffee Klatsch.
32. 12:00 J **Richard Kadrey** Reading.
33. 12:00 K **Katya Reimann** Reading: *Wind from a Foreign Sky*.



34. 12:00 V **Jeffrey Carver** and **Alexander Jablokov** Autograph Session.
35. 12:30 K **Sarah Smith** Reading: excerpt from *The Knowledge of Water*.
36. 1:00 B **Transrealism.** *Broderick (M), Gunn, Marks, McCaffery, Morrow.* Rudy Rucker postulated this new literary mode way back in 1983, and last year (in the May NYRSF) Damien Broderick championed it. Transrealism (if we understand them correctly) happens when fantastic worlds are peopled by characters portayed with the most extreme psychological techniques of realist fiction. Dick, Pynchon, Ballard, Joanna Russ, James Morrow, Iain Banks, Jonathan Carroll, Martin Amis, Lisa Goldstein, John Calvin Batchelor, Margaret Atwood... who else? Have Rucker and Broderick come up with a truly useful classification here?
37. 1:00 C **The Books We Really Read.** *Clute, bes shahar (M), Hirsch, McNamara, Savage.* Is there frequently a difference between our favorite writers and those whom we consider the best writers? If so, why?
38. 1:00 W **Warren Lapine & Angela Kessler** and **Rosemary Kirstein** Kaffee Klatsch.
39. 1:00 J **Ellen Kushner** Reading: novel in progress, set 20 years after *Swordspoint*.
40. 1:00 K **Terry Bisson** Reading: "April in Paris: an Office Romance."
41. 1:00 V **Hal Clement** and **Michael Kandel** Autograph Session.
42. 1:30 K **Bruce Bethke** Reading: excerpts from *Headcrash 2.0*.
43. 2:00 B **Affirmative Action and Adventure: Women in SF.** *Foxxe, Ore, Rivkin (M), Scott, Sturgis.* Eight of the last ten winners of the Campbell Award for best new writer have been women. The Hugo Award for Best Novel has been won by a woman in five of the last seven years. Indeed, the sf field has quietly become one of the most egalitarian in all the arts. But has this progress been reflected on the page?
44. 2:00 C **Frontiers of Criticism: Beyond Characterization.** *Easton, Hand, Hartwell (M), Tatsumi.* In a NYRSF editorial (12/94), David Hartwell complains that sf criticism now increasingly concerns itself with characterization at the expense of other story values – namely, those central to sf. Our panel of critics either defend themselves or accuse their absent colleagues.
45. 2:00 W **Paul Park** and **Robert J. Sawyer** Kaffee Klatsch.
46. 2:00 J **Lisa Barnett** Reading: short fiction by Stan Leventhal.
47. 2:00 K **John Crowley** Reading: *Dæmonomania* (in progress).
48. 2:00 V **Richard Kadrey** and **Larry McCaffery** Autograph Session.
49. 3:00 B **Transcendence or Immanence?** *Carver, Cox (M), Di Filippo, Gunn, Morrow.* In the October '95 issue of NYRSF, F. Brett Cox argues that fictions as superficially disparate as John Kessel's and Bruce Sterling's share "...a rejection of transcendence and an embrace of immanence, a belief that the fundamental achievement of sf – telling us that there will be a tomorrow, and it will be different from today – can be best maintained not by escaping from this world – which, if not 'quite satisfactory,' is the only one we've got – but by embracing it." This is clearly a useful distinction to make when looking at today's sf: just how useful, we'll explore.
50. 3:00 C **From Boredom to Horror.** *Clement, D'Amassa, Gardner (M), Metzger.* "The boredom of the middle classes of the developed nations, particularly of the American middle class, is the most dangerous force in the world today." (John Snow, *A Vocation to Risk*). Hasn't some of our best horror fiction has begun to reflect this?
51. 3:00 W **Daniel Dern** and **Scott Edelman** Kaffee Klatsch.

52. 3:00 J **Felicity Savage** Reading: excerpts from *Gargantuana*, a forthcoming novel.
53. 3:00 K **Pat Murphy** Reading: excerpt from *Nadya – The Wolf Chronicles*.
54. 3:00 V **eluki bes shahar** and **Suzy McKee Charnas** Autograph Session.
55. 3:30 J **Larry McCaffery** Reading: "Tsunami," the introduction to *Avant-Pop: Fiction for a Daydream Nation*.
56. 3:30 K **Michael Kandel** Reading: *Panda Ray*.
57. 4:00 B **A Book By Its Cover.** *Gravel, Kirstein, Skinner (M), Teresa Nielsen Hayden, Zeddies*. How does the art used on SF & Fantasy books shape the public's perceptions of what lies within? Are there alternatives? Cortney Skinner takes us on a tour of the different approaches that have been taken in packaging SF & Fantasy over the years.
58. 4:00 C **Is Fiction Inherently Evil (and If So, What's My Job)?** *Charnas, Crowley, Kushner (M), Morrow, Park, Swanwick*. Simone Weil (in "Morality and Literature") argued that fiction is inherently immoral because it reverses the truth about good and evil: in reality, good is "beautiful and wonderful" and evil is "dreary, monotonous," but in fiction, it is evil that is "varied and intriguing, attractive, profound..." while good is "boring and flat." Certainly we can all think of counter-examples (*To Kill a Mockingbird* gets it right), but this is a problem as old as Milton. Does a writer have an obligation to try to make goodness interesting, and to show the banality of evil? How does doing so affect the fiction?
59. 4:00 W **Richard Kadrey** Kaffee Klatsch.
60. 4:00 J **Paul Di Filippo** Reading: "Alice, Alfie, Ted and the Aliens," an alternate history involving Tiptree, Sturgeon, and Bester.
61. 4:00 K **Darrell Schweitzer** Reading: "The Crystal-Man," a collaboration with Jason Van Hollander, forthcoming in *Interzone*.
62. 4:00 V **David Hartwell** and **Rebecca Ore** Autograph Session.
- 6:00 Registration closes.
63. 6:00 **Readercon Dinner Banquet** outside on the patio.
- 7:00 V Bookshop closes.
64. 7:30 B/C **Readercon Announcements**
65. 8:30 B/C **The Larry McCaffery Hour** an interview conducted by **Takayuki Tatsumi**.
66. 9:30 B/C **The Best of the Kirk Poland Memorial Bad Science Fiction Prose Competition.** *bes shahar, Bisson, Gardner (M), Gravel, Van (MC)*.  
*Blurb for newcomers:*  
 In memory of the pen name and alter ego of Jonathan Herovit of Barry Malzberg's *Herovit's World*. Ringleader Craig Shaw Gardner reads a passage of genuine bad sf prose which has been bifurcated in mid-sentence. It is not identified. Each of our panelists – Craig, eight-time and current champion Geary Gravel, challengers eluki bes shahar and Terry Bisson, and co-moderator Eric M. Van – then reads an ending for the passage. One ending is genuine; the others are imposters concocted by our contestants (including Craig). No one up there knows who wrote any passage other than their own – except for Eric, who knows all, a reward he receives for the truly painful duty of finding all these turkeys. Craig asks the audience to vote, by show of hands, for the passage they feel is real.  
 Eric then reveals the often shocking truth (we've found truly bad stuff from some sainted names as well as the usual tainted ones). Each writer receives a point for each audience member they fool, while the audience scores a collective point for every member who spots

the real answer. The goal of the audience: to finish better than third (it's been years now.) Our goal: to find stuff so unbelievably bad they'll finish fourth. Serious warning: this event is medically inadvisable for those recovering from fractured ribs, pulled stomach muscles, or the like (i.e., if it hurts to laugh, you're in trouble). Serious plug: we believe this is the best attended regular event, measured proportionally, at any sf convention.

*Blurb for veterans:*

What happens when you take our single favorite round from the first four Kirk Poland competitions (Readercon 1 in July '87, Boskone 25 in January '88, Readercon 2 in November '88, and Noreascon 3 in September '89)? Something terrible, terrible, awful, awful. There will also, of course, be a special bonus round. All of eluki and Terry's answers will be new, as will two of Geary's and one of Craig's. You will be asked not to vote on any rounds you witnessed the first time, or we really will defenestrate you.

This Kirk Poland should be substantially shorter than any previous competition. Party!

## sunday

- 10:00 E Registration and Information open.
- 10:00 V Bookshop opens.
67. 10:00 B **Everything In an F/Sf Novel Should Be Mentioned Once/ Twice/ Again and Again.** *Budrys (M), Kandel, Meynar, Sawyer, Scott.* Is there such a thing as too much invention? Too little? Can all those different clever bits of background detail actually become a distraction? Can we use them once and throw them away, or should we strive to get more mileage out of them (and how much is too much)?
68. 11:00 B **Surprise, Surprise, Surprise: The Conceptual Breakthrough Novel.** *bes shahar, Bethke, Broderick (M), Gunn, Kirstein.* Most of us know and love this classic sf story structure: the world is not as it seems, it's a mystery to be solved, it turns out that/the universe is a starship – and the starship is... where?/the Second Foundation is here – no, actually it's here/you're dead – no, we're dead – actually, everybody's dead/etc. Reality as onion; each time we peel a layer our perception of everything changes. These books can be difficult to talk about, of course, since doing so invariably gives them away – some of them are so subtle (like the novel that inspired this panel, Damien Broderick's *The Dreaming Dragons*) that they're even difficult to recommend without spoiling.  
Nevertheless, we'll try. Why does this story structure have such a basic appeal? Is it just a metaphor for scientific paradigm shifts, or does it echo something deeper within us? What makes one trick ending a work of art and another just a trick? What are the fair and unfair ways of withholding information from the reader? How is it different when the reader follows the protagonists on their quest to solve the world, as opposed to slowly figuring out a world the characters already know? What are the classic works of this sort, and what are the great neglected ones?
69. 11:00 C **Persona Non Granta.** *Barnett, Hand, Lewitt, Ore.* Granta Magazine recently held a contest to identify "The Best Young Novelists in the United States." Naturally, there are no writers of speculative fiction among the 52 finalists (and they can hardly plead ignorance, not with Jonathan Lethem's first two novels getting raves in Newsweek). Two possible responses: this is precisely the sort of discrimination that the civil rights movement was all about, and deserves the same sort of activist response; or, any club too stupid to ask me to join isn't worth belonging to. Where do you stand (and what do we do)?
70. 11:00 W **Hal Clement** Kaffee Klatsch.
71. 11:00 J **Greer Ilene Gilman** Reading.
72. 11:00 K **James Morrow** Reading: *Blameless in Abaddon* (the sequel to *Towing Jehovah*).
73. 11:30 K **Sandra Kasturi** Reading: various poetry.
74. 12:00 B **From Metafiction and Cyberpunk through Avant-Pop.** *Cox, Di Filippo, McCaffery (M), Metzger, Tatsumi.* "Avant-Pop is a radical, ideological critique of what the avant-garde and pop culture are – and what they can and should be doing during the age of po-mo and hyperconsumption." Larry McCaffery and company plot how to storm the reality studio and take over the universe.
75. 12:00 C **Short Horror Fiction: Dead Or Alive (Or Both)?** *Budrys, Cramer, Houghton, Schweitzer, Vandermeer (M).* Hard to believe, but until ten or fifteen years ago the dominant form for horror fiction was not the novel but the short story. What happened? What's happening now (and who should you be reading and where do they publish)?
76. 12:00 W **Eileen Gunn** and **Pat Murphy** Kaffee Klatsch.
77. 12:00 J **Suzy McKee Charnas** Reading: *The Ruby Tear*, due out from TOR in 1997.

- 78. 12:00 K **Michael Swanwick** Reading: "Mother Grasshopper."
- 79. 12:00 V **James Morrow** Autograph Session.
- 80. 12:30 MA **Eileen Gunn** Reading: "Nirvana High."
- 81. 1:00 B **See Me, Feel Me, Touch Me, Read Me.** *Crowley, Kandel, Kushner (M), Patrick Nielsen Hayden, Savage, Sherman, Stevenson, Sturgis.* In which Authors and their designated Readers combine to explore the subtleties of fiction. In each "round," one of them has selected a favorite passage from the Author's writing for the Reader to read aloud (and the author to react to). How has the Reader captured the Author's intent? What did they miss, what did they change beyond recognition, what subtleties did they find that the Author was unaware of?
- 82. 1:00 C **The Science Fiction of Alfred Bester.** *Dern, Jablokov, Smith (M), Van Gelder.*
- 83. 1:00 J **Michael Burstein** Reading: "Teleabsence."
- 84. 1:00 K **Jeff Hecht** Reading.
- 85. 1:30 K **Ann Tonsor Zeddies** Reading: excerpts from *Typhon's Children.*
- 86. 2:00 B **The SF Magazines You Should Be Reading.** *Cholfin, Killheffer, McFadden, Ryan (M), Vandermeer.*
- 87. 2:00 C **The Future of the Arts Underground.** *Bisson, Brown (M), Di Filippo, Gibson, Kadrey, Zone.* What impact will changing technology and corporate politics have on the relationship between mass culture and the underground, which is so vital to the evolution of the arts? What can we learn from the recent "revolution" in popular music (if co-opting the alternative is really revolutionary?)
- 2:00 Registration and Information closes.
- 88. 3:00 B **Future Readercon.** *Staff.* Here's your chance to influence the structure and content of Readercons to come! Tell us what topics you'd like to see on panels. Let us know what you think we could improve, and, if you want us to keep running Readercons, tell those of us that are still conscious what we did right.
- 4:00 V Bookshop closes.

## program participants

by Eric M. Van

It's no secret that authors come to conventions to sell their books. What's less often recognized is that readers come to conventions to buy them. Being a hard core collector myself, I thought it might be interesting to replace the folksy, chatty biographical notes that some conventions supply (most cons, actually, do nothing at all, causing every panel to begin with ten minutes of biography and book-plugging) with something relatively exhaustive. Collector's heaven. Hence this.

Ideally, it works this way. We list all of an author's books, with their date of publication, and the publishers of the most important editions – usually the first and most recent (BOMC is Book-of-the-Month Club, SFBC the Science Fiction Book Club, QPBC is the Quarterly Paperback Book Club); X/Y means X did the hardcover and Y the paperback. (When just one edition is listed, we have often, though not always, indicated it's a hardcover with the abbreviation "hc;" "tpb" means trade paperback.) What's more, we get all their appearances in anthologies, and the names of magazines where other fiction has appeared. We list all the awards they've won or been a finalist for. We mention their background in SF workshopping. We provide some brief biographical data, and we apologize to the writers for (in the name of consistency) cutting all but the most subtle of their jokes (and limiting them to one each, too).

In practice, some of this information is missing for some of the writers; it's often clear when this is the case.

### About SF Awards

One of our assumptions (or hopes) is that some of the people using these pages are at least somewhat unfamiliar with the sf field and its best-known awards. In any case, there are now so many awards in the sf field that anyone who doesn't read Locus or SF Chronicle cover to cover is bound to get confused. Therefore, this brief list (which saves us the trouble of identifying each award each time it occurs following):

**The Hugo Awards** are voted by the membership of the annual World Science Fiction Convention and given there Labor Day Weekend.

**The Nebula Awards** are voted by the members of the Science Fiction Writers of America (SFWA), and, unlike all others, are referred to by the year under consideration rather than the year the award is given (i.e., the year after the work appeared). They are given at a banquet in April.

**The World Fantasy Awards** are nominated by past attendees of the World Fantasy Convention and a jury, selected by the jury, and given in October at the convention.

**The John W. Campbell Award** for the Best New Writer of the last two years is voted along with the Hugo.

**The John W. Campbell Memorial Award** (not to be confused, etc.) for the year's best novel is voted by a jury and given at the Campbell Conference at the University of Kansas in July.

**The Theodore Sturgeon Memorial Award** is a companion award for the year's best work of short fiction (any length).

**The Philip K. Dick Award** for the year's best paperback original novel is sponsored by the Philadelphia SF Society and Norwescon, voted by a jury, and given at Norwescon in March.

**The James Tiptree Jr. Memorial Award** for the work of fiction which best explores or expands gender roles in sf or fantasy, awarded annually.

**The British Science Fiction Awards** for novel and short fiction are voted by the attendees at Eastercon, the British national con, in April.

**The British Fantasy Awards** are voted by the attendees at Fantasycon in the UK.

**The Bram Stoker Awards** for horror fiction are voted by the members of the Horror Writers of America and given at their annual meeting in June.

**The Arthur C. Clarke Award** for best novel published in Great Britain is sponsored by Clarke, voted by a jury and given in March.

**The Compton Crook/Stephen Tall Memorial Award** for the year's best first novel is sponsored by Balticon, voted by a jury, and given there in March.

**The Locus and Davis Reader's Awards** are based on results of reader's polls (the latter polling reader's of Asimov's and Analog separately, for the best fiction published in those magazines).

**The Crawford Award** is given annually by the International Association for the Fantastic in the Arts, for the best first fantasy novel.

**The Solaris Award** is the award given to the winner of the Solaris magazine writing contest, and is the oldest such literary award in Canadian SF.

**The Boréal Awards** are voted by a registered members of the Boréal convention or the general readership.

**The Aurora Awards** are voted by members of the Canadian Science Fiction and Fantasy Association.

**The Grand Prix de la Science-Fiction et du Fantastique québécois** is presented annually by a jury to an author for the whole of his literary works in the previous year.

**The Grand Prix de l'imaginaire** is a juried award recognizing excellence in science-fiction in French.

# program participants



**Ellen Asher** has been the editor of the Science Fiction Book Club for over twenty years. Prior to that, she edited science fiction at NAL, back when it was a subsidiary of Times Mirror. She has never written anything for publication, and infuriates her relatives by hardly ever writing anything else either, like

letters.

**Lisa A. Barnett** is the co-author, with Melissa Scott, of *The Armor of Light* (1988, Baen), and "The Carmen Miranda Gambit" from *Carmen Miranda's Ghost is Haunting Space Station Three* (Sakers, ed.), and the forthcoming *Point of Hopes* (Tor). She lives in Portsmouth, New Hampshire, with Melissa Scott.



**eluki bes shahar** has published almost three dozen books and short stories since 1987. Her most recent day job has been as assistant to John Douglas at Avon Books. Upcoming books include *Bowl of the Night* (1996 Forge), third in her mystery series about a contemporary Neo-Pagan amateur detective; *The Cloke of Night and Daggers* (due 1997 DAW), third in her fantasy series *The Twelve Treasures*; and a Regency Fantasy in collaboration with Andre Norton, *A Heart for Every Fate* (TBA Tor). She has just turned in *Met by Moonlight*, a time-travel romance (due 1997 Zebra). She doesn't have time for any hobbies, but still has six cats.



**Bruce Bethke** is a writer and computer consultant who lives and works in quiet, suburban, Pig's Eye Landing, Minnesota. The accredited/blamed inventor the word cyberpunk\*, he is the author of some 40 published short stories and more than 200 computer-related technical articles and manuals. His fiction has appeared in magazines ranging from *Aboriginal* to *Weird Tales* - from the scholarly pages of *Science Fiction Review* to a magazine featuring photo spreads of nude women draped over Harley-Davidsons, "and the centerfold is the motorcycle without the woman"—while his nonfiction has been proven under laboratory conditions to induce a safe and restful sleep.

In 1989 Bethke wrote *Maverick*, (Isaac Asimov's Robot City(TM) Robots & Aliens #5 1990, Ace), which depending on your level of elitism was either his first novel or a piece of mere assembly-line franchise-universe hackwork. His most recent novel, *HEADCRAHSH* (1995, Warner Books, US; 1995, Orbit Books, UK) has just won the prestigious Philip K. Dick Memorial Award for best American paperback novel, and has collected twelve, count 'em, twelve nominations for the 1997 Nebula Award. So there. Nyah.

\* as per Merriam-Webster's Encyclopedia of Literature, 1995. One would hope they know what they're talking about.



**Terry Bisson** is the author of five novels: *Wyrldmaker* (Pocket, 1981); *Talking Man* (Arbor House, 1987), a World Fantasy Award nominee; *Fire on the Mountain* (Morrow, 1988); *Voyage to the Red planet* (Morrow, 1990); and most recently *Pirates of the Universe* (Tor, 1996).

His novels have been published in Germany, Italy, Russia, Japan and the UK. Bisson's short story "Bears Discover Fire"

(published in *Asimov's*) swept almost every honor in the SF field in 1990-91, including both the Nebula and Hugo Awards and the Theodore Sturgeon short fiction award given by the University of Kansas.

His short fiction appears with some regularity in *Playboy*, *Omni*, and *Asimov's* and occasionally in *Crank!*, *Fantasy & Science Fiction*, *Science Fiction Age*, *Century* and even *Harper's* (once). Several of his stories have been optioned for movies, and stage adaptations have been produced at New York's West Bank Theater. A short fiction collection, *Bears Discover Fire & Other Stories*, was published by Tor in the fall of 1993.

Bisson wrote the 'novelizations' of two major motion pictures, William Gibson's *Johnny Mnemonic*, and *Virtuosity* starring Denzel Washington; both for Pocket Books. He has adapted the works of William Gibson, Greg Bear, Joel Rosenberg, Roger Zelazny and Anne McCaffrey for comics. His six-part graphic novel adaptation of Roger Zelazny's first two *Amber* books is due to begin appearing from DC in 1996. As "Brad Quentin" he is currently writing three Jonny Quest novels for HarperPrism, based on the popular TV cartoon series.

Bisson's non-fiction articles and reviews have appeared in *The Nation*, *Glamour*, *New York Newsday*, *The City Sun*, *The Los Angeles Times* and *The Washington Post*; also the *East Village Eye* (dec.) and *Covert Action Information Bulletin*. In the late 60's, after scripting several tales for *Creepy* and *Eerie* with writing partner Clark Dimond, Bisson was Editor of the short-lived *Web of Horror*, publishing the early art works of such luminaries as Ralph Reese, Berni Wrightson and Mike Kaluta.

In 1970 he joined the hippie commune Red Rockers, erecting a 60-foot geodesic dome in the Colorado mountains. Since the rest of the Rockers were stoned, he built it entirely by himself. In one day Bisson created *The No-Frills Books* in 1981 and co-authored *Car Talk with Click and Clack*, *The Tappet Brothers* (Dell, 1991) with National Public Radio's call-in mechanics, Tom and Ray Magliozzi. He co-authored a western Kentucky memoir, *A Green River Girlhood*, with his aunt Elizabeth Ballantine Johnson in 1992. He is currently completing *Saint Leibowitz and the Wildhorse Woman*, the long-awaited posthumous sequel to *A Canticle for Leibowitz*, for the estate of Walter M. Miller, Jr.



**Damien Broderick** was born in Melbourne, Australia 22 April 1944. Educated at Monash University 1962-6 (BA), coedited and named student newspaper *LotsWife*, Deakin University 1986-9 (PhD in Literary Studies).

Freelance writer 1967 to present. Writer-in-Residence Deakin 1986; Literature Board Writing Fellowships 1980, 1984, 1990, 1995.

Damien's work has been widely published overseas and in Australia. Six novels comprise the thematic sequence *The Faustus Hexagram*. His many awards include the Ditmar Award for best Australian SF Novel (1980) for *The Dreaming Dragons*, Special Ditmar Award(1985) for *Transmitters* and the Ditmar Award (1989) for *Striped Holes*. He has also written an article for *The Encyclopedia of Science Fiction*, 2nd edition, 1993: "Postmodernism and SF."



**Stephen P. Brown** is the editor and publisher of *Science Fiction Eye*, a multiple winner of the Readercon Small Press Awards. He is a graduate of Clarion '74. His reviews, essays, and occasional columns have appeared in *Rolling Stone*, *Science Fiction Review*, *The Washington Post*, *American Bookseller Magazine*, *Heavy Metal*, *Newsday*, *Khatru*, *Lightning Dimensions*, and various fanzines. He compiled the John Shirley collection *Heatseeker* for *Scream/Press*, is a contributor to Larry McCafferey's *Storming the Reality Studio*, and has contributed to the hyperstack *Beyond Cyberpunk*.

Most recently he has begun to try his hand at book publishing: Eyeball Books was inaugurated in June of 1996 with a revised edition of *City Come A' Walkin'* by John Shirley (new intro by William Gibson) and a new short story collection by Shirley, *The Exploded Heart* (intro by Bruce Sterling). These are ten dollar trade paperbacks with original covers by Rick Berry. More info can be found at <http://www.vkool.com/eyeball> - a parallel site to William Gibson's eccentric and lovely web page at <http://www.vkool.com/gibson>. Time will tell if Eyeball Books will continue, or if All That Work will crush the life out of Mr. Brown. He is married to Joann Klappauf and lives on the side of a mountain in Asheville, NC, where they moderate an uneasy truce between two large goofy dogs and two humorless cats.

**Algis Budrys** ("A. J.") is the author of eight novels: *Some Will Not Die* (1954 abridged as *False Night*; 1961, Regency/Dell), *Who?* (1958, Pyramid/Ballantine; Hugo finalist; basis for the movie of the same name), *Man of Earth* (1958, Ballantine), *Falling Torch* (1959, Pyramid, as *The Falling Torch*; expanded edition as *Falling Torch*, 1990, Baen), *Rogue Moon* (1960, Fawcett/Avon; Hugo finalist; selected by David Pringle for *Science Fiction: The 100 Best Novels*), *The Amsirs and the Iron Thorn* (1967, Fawcett), *Michaelmas* (1976, Berkley/Putnam; Nebula Finalist and selected by Pringle for *Science Fiction: The 100 Best Novels*), and *Hard Landing* (1993, Questar), a Nebula Finalist.

Like many before it, at all lengths, his 1958 short story "The Edge of the Sea" was a Hugo finalist; "The Master of the Hounds" won a 1966 Edgar Special Award from the Mystery Writers of America and was made into a motion picture *To Kill a Clown*. His short fiction is collected in *The Unexpected Dimension* (1960, Ballantine), *Budrys' Inferno* (1963, Berkley), and *Blood and Burning* (1978, Berkley). His story "Cerberus" was reprinted by PulpHouse in 1989. His other short fiction has appeared in *Year's Greatest SF and Fantasy* 1, 2 and 3 (Merrill, ed.), *Best SF Stories and Novels* 1956 and #9 (Dikty, ed.), *Best SF* 6 (Crispin, ed.), *Best SF* 69 and 75 (Harrison and Aldiss, eds.), *Best SF of the Year* #5 (Carr, ed.), and *Nebula Awards* 20 (Zebrowski, ed.); in *Assignment in Tomorrow*, *Star SF Stories* #2 and #5 and *The Second If Reader* (all Pohl), *Six Great Short SF Novels*, 13 *Great Stories of SF*, and 12 *Great Classics of SF* (all Conklin, ed.), *Every Boy's Book of Outer Space Stories* (Dikty, ed.), *Rare SF and Way Out* (both Howard, ed.), *Mind to Mind* (Silverberg, ed.), *The Golden Road* (Knight, ed.), *Galactic Empires Vol. II* (Aldiss, ed.), *The Arbor House Treasury of Modern SF* (Silverberg and Greenberg, eds.), *First Voyages* (Knight, Greenberg, and Olander, eds.), *Flying Saucers* (Asimov, ed.), *Shaggy B.E.M. Stories* (Resnick, ed.), and *Space Dogfights*, which he also co-edited with Joseph Waugh and Harry M. Greenberg (1992); and in *Astounding*, *Fantastic*, *F&SF*, *SF Quarterly*, *SF*

*Stories*, *Rocket Stories*, *Pursuit Detective Stories*, *Amazing*, *Venture*, *Satellite*, *Original SF Stories*, *If*, *Future SF*, *SF Adventures* and *Galaxy*.

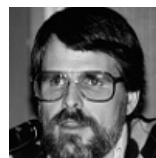
For eleven years he was a visiting writer at Clarion, and has taught writing workshops at Pepperdine University, Brigham Young University, The Library of Congress, Harvard University, and the Charles Dickens House in London among many other places.

He was the director of the Writers of the Future program, and editor of eight annual volumes of L. Ron Hubbard Presents Writers of the Future for Bridge (1985-1992); he recently turned over the editorship of the anthology to concentrate on writing, though he remains with the program in a supervisory position. He is now editor/publisher of *Tomorrow Speculative Fiction*.

He wrote the "Bookshelf" column in *Galaxy* from 1965 to 1971, and wrote the "Books" column for *F&SF* from 1975 to 1992. His collection *Benchmarks: Galaxy Bookshelf* (1985, Southern Illinois Press) was a Hugo finalist, and he is preparing a second collection of reviews for the same publisher. His essays, reviews, and articles have appeared in many other publications of all sorts. He lives in Evanston, Illinois.



**Michael A. Burstein** is a new science fiction writer who has taken the field by storm. His first story, "TeleAbsence" (*Analog*, July 1995) won the 1995 Analytical Laboratory Award for Best Short Story and is a current nominee for the 1996 Hugo Award. On the basis of that and only one other story, "Sentimental Value" (*Analog*, October 1995) Burstein himself became a current nominee for the 1996 John W. Campbell Award for Best New SF Writer. (Since the shelf life of the short fiction magazines is so ephemeral, he has chosen to make his published works available on his web page, at <http://world.std.com/~mab>.) He is a graduate of the 1994 Clarion Science Fiction and Fantasy Writer's Workshop, which he attended with the assistance of the Donald A. Wollheim Memorial Scholarship, awarded to him by the Lunarians, a New York City based fan group. He is the co-founder of Reference Frame, a New York City science fiction and fantasy writing workshop, and he is currently a member of Critical Mass, the Boston area science fiction and fantasy writing workshop. Upcoming stories include "Hunger" (365 *Scary Stories*, ed. by Robert Weinberg and Stefan Dziemianowicz, to be published in 1997) and his first novelette, "Broken Symmetry," to appear soon in *Analog*. He was also commissioned for an article called "Writing Successful Science Fiction" which will appear in an upcoming issue of *The Writer*. He is at work on his first novel, tentatively titled *Infonaut*. He lives in Brookline, Massachusetts, with his wife Nomi, who works as an editor.



**Jeffrey A. Carver** is the author of numerous science fiction novels, including *The Infinite Sea* (1996 Tor), *Strange Attractors* (1995 Tor), and *Neptune Crossing* (1994 Tor), the first three volumes of *The Chaos Chronicles*, a hard science fiction series inspired by the emerging science of chaos theory.

His novels also include *Seas of Ermathe* (1976, Laser), *Star Rigger's Way* (1978, Dell/SFBC), *Panglor* (1980, Dell), *The Infinity Link* (1984, Bluejay/Tor), *The Rapture Effect* (1987, Tor), *Roger Zelazny's Alien Speedway: Clypsis* (1987, Bantam), *From a Changeling Star* (1989, Bantam Spectra/SFBC) and its sequel



*Down the Stream of Stars* (1990, Bantam Spectra), and two novels set in the same universe as his first three: *Dragons in the Stars* (1992, Tor) and its sequel *Dragon Rigger* (1993, Tor).

In 1995, Jeffrey developed and hosted the educational TV series, *Science Fiction and Fantasy Writing* — a live, interactive broadcast into junior high school classrooms across the country. He lives in Arlington, Massachusetts with his wife and two daughters, and writes full-time. His interests include flying and scuba diving.



**Suzy McKee Charnas** is the author of *Walk to the End of the World* (1974, Ballantine/SFBC; selected by David Pringle for *Science Fiction: The 100 Best Novels*) and its sequels *Motherlines* (1978, Putnam/Berkley) and *The Furies* (just out from Tor); *The Vampire Tapestry* (1980, Simon & Schuster/Tor; currently available in trade paperback from University of New Mexico Press; selected by Pringle for *Modern Fantasy: The Hundred Best Novels*; includes the Nebula winning novella “Unicorn Tapestry”); *The Bronze King* (1985, Houghton Mifflin/Bantam Starfire; ya) and its sequels *The Silver Glove* (1988, Bantam Starfire) and *The Golden Thread* (1989, Bantam Starfire); *Dorothea Dreams* (1986, Arbor House/Berkley; mainstream), and *The Kingdom of Kevin Malone* (1993, Harcourt, Brace; ya).

Her short fiction includes the 1990 Hugo-winning and Nebula finalist short story “Boobs,” and, with Chelsea Quinn Yarbro, the Bram Stoker finalist novella/novelette “Advocates.” Other short fiction has appeared in *A Whisper of Blood* (Datlow, ed.), *Seaharp Hotel* (Grant, ed.), *New Voices III* (Martin, ed.), and in *Omni* and *Pulphouse*. She has taught SF writing at Clarion and the University of New Mexico, was a judge for the first Tiptree Award, and was Chair of the Archive Project Committee of the National Council of Returned Peace Corps Volunteers. She lives in Albuquerque, New Mexico.

**Bryan Cholfin** is publisher of Broken Mirrors Press and editor of *Crank!* magazine. To find out more, stop by the Broken Mirrors/Edgewood Press table in the dealer’s room.



**Hal Clement** (pen name of Harry Clement Stubbs) is the author of the novels *Needle* (1949, Doubleday/Avon), *Iceworld* (1951, Gnome/Del Rey), *Mission of Gravity* (1953, Doubleday, Del Rey), *Ranger Boys in Space* (juvenile; 1956, Page), *Cycle of Fire* (1957, Ballantine/Del Rey), *Close to Critical* (1958, Ballantine/Del Rey), *Ocean on Top* (1967, DAW), *Star Light* (1970, Ballantine; sequel to *Mission of Gravity*; Hugo finalist), *Left of Africa* (juvenile mainstream; 1976, Aurian), *Through the Eye of a Needle* (1978, Del Rey; sequel to *Needle*), *The Nitrogen Fix* (1980, Ace), *Still River* (1987, Del Rey), and *Isaac’s Universe: Fossil*.

His short story collections are *Natives of Space* (1965, Ballantine), *Small Changes* (1969, Doubleday; Dell as *Space Lash*), *The Best of Hal Clement* (1979, Del Rey), and *Intuit* (1987, NESFA Press; linked stories). His other short fiction has appeared in *The Years’ Best SF ‘64* (Merrill, ed.), the *Year’s Best Horror IV* (Page, ed.), *Men Against the Stars* and *Travellers of Space* (both [the other!] Martin Greenberg, ed.), *Strange Tomorrows* (Hoskins, ed.), *Astounding* (Harrison, ed.), *The Road to Science Fiction #3* (Gunn, ed.), *First Voyages* (Knight, Greenberg, and Olander, eds.), *Faster Than Light* (Dann and Zebrowski, eds.), *Medea: Harlan’s World* (Ellison, ed.), *Foundation’s Friends*

(Greenberg, ed.), and *Isaac’s Universe Volumes Two and Three* (both Greenberg, ed.); and in *Astounding*, *Science Fiction Adventure*, *Future Science Fiction*, and *If*. He edited *First Flights to the Moon* (1970, Doubleday). He lives in Milton, Mass.

**John Clute** was Critic Guest of Honor at Readercon 4, and got a Pilgrim Award from the SFRA in 1994. He was Associate Editor of the Hugo-winning first edition (Doubleday, 1979) of the *Encyclopedia of Science Fiction*, general editor Peter Nicholls; the second edition (St Martin’s, 1993), which he co-edited with Nicholls, won a British Science Fiction Special Award, a Locus Award, a Hugo, and the Eaton Grand Master Award. He was co-editor, with David Pringle and others, of five *Interzone* anthologies. Book reviews and other criticism have been assembled in *Strokes: Essays and Reviews 1966-1986* (Serconia, 1988), which got a Readercon Award (which is stuck to the mirror downstairs), and in *Look at the Evidence: Essays and Reviews* (Serconia, 1996). He has published one novel, *The Disinheriting Party* (Allison and Busby, 1977). *Science Fiction: The Illustrated Encyclopedia* (Dorling Kindersley, 1995), actually a companion not an encyclopedia, won a 1996 Locus Award, and has been shortlisted for a 1996 Hugo. With John Grant, he is editing the *Encyclopedia of Fantasy* for Spring 1997 release. Born in Canada in 1940, he has lived in England since 1969 in the same flat.



**F. Brett Cox** has published fiction in *Forbidden Lines* and the Raleigh, NC *Spectator*; his novelette “The Light of the Ideal” is forthcoming in *Century*. Brett has also published essays and reviews in *The New York Review of Science Fiction*, *The St. James Guide to Science Fiction Writers*, *The New England Quarterly*, *The Baltimore Sun*, *Short Form*, and elsewhere. His essay in the October 1995 *NYRSF*, “Epiphanies of the Mind and Heart,” was the inspiration for this year’s Readercon panel on “Transcendence vs. Immanence.” He has a Ph.D in English from Duke University and has taught SF in the college classroom as well as lectured and moderated symposia on SF under the auspices of the Georgia Humanities Council. A native of North Carolina, Brett currently lives in Barnsville, GA, where he is Assistant Professor of English at Gordon College.

**Kathryn Cramer** co-edited, with Peter D. Pautz, *The Architecture of Fear* (1987, Morrow/Avon), which won the World Fantasy Award; its companion volume (which she edited alone), *Walls of Fear* (1990, Morrow/Avon), was also a finalist. She is the co-editor, with David G. Hartwell, of *Christmas Ghosts* (1987, Morrow/Dell), *Spirits of Christmas* (Wynwood, 1989), and *The Ascent of Wonder*. A former Features Editor of *The New York Review of Science Fiction*, she is now a Contributing Editor, as she has spent the last few years pursuing an advanced degree. She lives in or near New York City.

**John Crowley** was Guest of Honor at Readercon 3. His first three novels are still available in the omnibus *Three Novels: The Deep* (1975, Doubleday), *Beasts* (1976, Doubleday), and *Engine Summer* (1977, Doubleday; selected by David Pringle for *Science Fiction: The 100 Best Novels*). *Little, Big* (1981, Bantam) won the World Fantasy, was a Hugo finalist, and was selected by Pringle for *Modern Fantasy: The 100 Best Novels*. His current work in progress is *Aegypt*, to date comprising *The Solitudes* (as

*Aegypt*, 1987, Bantam; World Fantasy and Arthur C. Clarke Finalist; selected by Pringle for *Modern Fantasy: The Best 100 Novels* and *Love and Sleep* (1994, Bantam), with two more volumes projected. His short fiction collections are *Novelty* (1989, Doubleday; World Fantasy finalist), which includes the World Fantasy winner and Nebula finalist novella *Great Work of Time* (since reprinted separately) and the British Science Fiction finalist title story, and *Antiquities* (1993, Incanabula), nominated for the World Fantasy Award includes the Hugo and Nebula finalist "Snow." A new story "Gone" will be featured in the September *Fantasy & Science Fiction*. He lives with his family in western Massachusetts, where he writes fiction and documentary films and teaches fiction writing at Yale.



**Shira Daemon**, who on the recent Blue Moon married Kenneth Houghton, is a reviewer for various publications including *Locus* magazine. She was recently one of the winners in the Writers of the Future Contest and has had various short stories published in *Tomorrow*.

*Magazine*, *Splatterpunk II*, *Xanadu III* and the upcoming *Strange Kaddish*. She, Ken, and their two ferocious felines reside on Manhattan's Upper West Side.



**Don D'Amassa** has been reading and reviewing science fiction and horror for over thirty years, primarily for *Science Fiction Chronicle*. He is a five time Hugo finalist for his fanzine *Mythologies*. His fiction includes the novel *Blood Beast* (1988, Pinnacle) and

over ninety short stories appearing in anthologies including *Blood Muse*, *Return to the Twilight Zone*, *Shock Rock*, *Borderlands 4*, *Peter Straub's Ghosts*, *The Ultimate Alien*, and in magazines including *Analog*, *Deathrealm*, *Tomorrow*, *Pirate Writings*, *Absolute Magnitude*, *Talebones*, and elsewhere. *Necronomicon Press* published his chapbook, *Twisted Images*, and *D'Amassa's Guide to Horror Fiction* is forthcoming from *Borgo Press*. Don lives in East Providence, Rhode Island where he is employed as a computer network coordinator.



**Daniel P. Dern** (ddern@world.std.com) seems to be spending all his time these days writing, speaking, and punditing about the Internet (which is a lot like writing sf, although not enough like it). He has written science fiction for SF magazines and anthologies including

*Tomorrow Speculative Fiction* ("Bicyclefish Island," inspired at a previous Readercon), *New Dimensions*, *Analog*, and *Worlds of If*. A graduate of Clarion 73 East and of 1 1/2 sessions of the BMI Musical Theater Workshops, he is the author of *The Internet Guide for New Users* (McGraw-Hill, 1993, 2nd edition hopefully due out before winter) and was the founding editor of *Internet World* magazine. He lives in Newton Centre with Bobbi Fox and the obligatory too many books. For more info, see his overdue-for-updating Web site, <<http://www.dern.com>>.



**Paul Di Filippo** is the author of *The Steampunk Trilogy* and *Ribofunk*, and solemnly vows not to title his next book with an "unk" word.



**Thomas A. Easton** is the author of the "organic future" series, which includes the novels *Sparrowhawk* (1990), *Greenhouse* (1991), *Woodsman* (1992), *Tower of the Gods* (1993) and *Seeds of Destiny* (January 1994), all from Ace Books, and stories in *Analog*, *F&SF*, *Aboriginal*, and other magazines (including the first story in the series, in 1976, in *Road Test*). The series has been optioned for film by producer Larry Wilson.

He has completed three unrelated novels, *Silicon Karma* (White Wolf, 1997), *Unto the Last Generation*, and *Stones of Memory*. Other short fiction has appeared in *Alternate Presidents* (Resnick, ed.), *Adam*, *Analog*, and *Vertex*. The anthology *Gedanken Fictions: Stories on Themes in Science, Technology, and Society* will appear from White Wolf in 1997. He has been *Analog's* book columnist since 1978; a review collection, *Periodic Stars*, is forthcoming from Borgo. His short nonfiction has appeared in many magazines, from *Astronomy* to *Consumer Reports* and *Robotic Age*. He holds a doctorate in theoretical biology from the University of Chicago, and is the co-author of a college biology text, *Focus on Human Biology* (1992, 2nd ed. 1995, Harper Collins). He is now editing for fall publication the second edition of a textbook anthology titled *Taking Sides: Clashing Views on Controversial Issues in Science, Technology, and Society* (1995, 1997, Dushkin). He has also done books on careers in science, writing, creativity, the privatization of social services, entrepreneurs, and consultants, and (as a ghost writer) on business auctions. He lives in Belfast, Maine, and teaches at Thomas College, a small business school in Waterville.

**Scott Edelman** is the editor of *Science Fiction Age*, the science fiction field's newest professional magazine, which has just completed its fourth year of publication. He is a current Hugo Award Finalist for Best Editor. His first novel, *The Gift* (1990, Space and Time), was a finalist for a Lambda Award as Best Gay SF/Fantasy Novel. His short fiction has appeared in the chapbook *Suicide Art* (1993, Necronomicon) – its quasi-title story "The Suicide Artist" appeared in *Best New Horror 4* (Jones and Campbell, eds.) – and in *Tales of the Wandering Jew* (Stableford, ed.), *MetaHorror* (Etchison, ed.), and *Quick Chills II*, as well as *Twilight Zone*, *Science Fiction Review*, *Pulphouse*, *Nexus*, *Fantasy Book*, *Infinity Cubed*, *Ice River*, *New Pathways*, *PulpSmith*, *Eldritch Tales*, *Weirdbook* and others. His poetry has appeared in *Asimov's*, *Amazing*, *Dreams and Nightmares* and elsewhere. His writing for television includes Saturday morning cartoon work for Hanna-Barbera and treatments for the syndicated tv show *Tales From The Darkside*.

He began his publishing career as an assistant editor for Marvel Comics in the early seventies, where he edited the Marvel-produced fan magazine FOOM (Friends of 'Ol Marvel), and wrote trade paperbacks such as *The Captain Midnight Action Book of Sports, Health and Nutrition* and *The Mighty Marvel Fun Book* numbers fours and five. In 1976, he became a freelance script writer for both Marvel and DC, writing issues of *Captain Marvel*, *Master of Kung Fu*, *Omega the Unknown*, *Time Warp*, *House of Mystery*, *Weird War Tales*, *Welcome Back, Kotter*, and others. He later wrote about these experiences for a series on Ethics in *The Comics Journal*. Repenting of his ways, he attended Clarion in 1979; from 1983 through 1986, he published and edited five issues of *Last Wave*. He lives in Damascus, Maryland, with his wife, romance editor Irene Vartanoff, and his son, Trevor Vartanoff.

**Gregory Feeley** has been writing sf and criticism since the early seventies. His stories have appeared in British and American magazines, and his novel *The Oxygen Barons* (1990, Ace Special) was a Philip K. Dick Award finalist. He has written for *The Atlantic*, *Saturday Review*, *The Washington Post*, *The New York Times* and other periodicals. His novella "The Weighing of Ayre" will appear next month in the original anthology *Starlight 1*.

**Ellen Foxxe** (Jeri Freedman) is, on the literary side, a co-author with J.F. Rivkin, of two fantasy novels, *Season of Shadows* and *Season of Storms*, forming *The Summerlands* series, published by DAW Books. A number of her works have been published and produced in the theatrical venue including, "Uncle Duncan's Delusion", a science fiction comedy, published by Baker's Plays.

On the technical side, she has spent fifteen years with companies devoted to the development of state of the art medical technology and advanced high energy physics research.

**Craig Shaw Gardner** is the author of four trilogies for Ace Books: the fantasy spoof *The Exploits of Ebenezer*, comprising *A Malady of Magicks* (1986), *A Multitude of Monsters* (1986), and *A Night in the Netherhells* (1987); its sequel, *The Ballad of Wuntvor: A Difficulty With Dwarves* (1987), *An Excess of Enchantments* (1988), and *A Disagreement With Death* (1989); the sf spoof trilogy *The Cineverse Cycle: Slaves of the Volcano Gods* (1989), *Bride of the Slime Monster* (1990), and *Revenge of the Fluffy Bunnies* (1990); and an Arabian Nights trilogy: *The Other Sinbad* (1991), *A Bad Day For Ali Baba* (1992), and *The Last Arabian Night* (1993; 1992, Headline (UK) as *Scheherazade's Night Out*). The first three trilogies have been published as omnibis from the SFBC. *Dragon Sleeping*, (1994, Ace) did indeed turn out to start a trilogy, and was followed by *Dragon Waking* (1995, Ace) and *Dragon Burning* (out in hardcover later this year).

He has written novelizations of the film *Lost Boys* (1987, Berkeley), the game *Wishbringer* (1988, Avon), and the films *Batman* (1989, Warner), *Back to the Future 2* and *3* (1989 and 1990, Berkeley), and *Batman Returns* (1992). His novel *The Batman Murders* (1990, Warner) was the first title in a series of original Batman novels. His short horror and fantasy fiction has appeared in *Halflings*, *Hobbits*, *Warrows and Weefolk* (Searles and Thomsen, eds.), *Shadows 8* and *9* (Grant, ed.), *Halloween Horrors*, *The First Year's Best Fantasy* (Windling and Datlow, ed.), *The Ultimate Werewolf*, *Freak Show*, *In the Fog*, and *The Game's Afoot*. Among his proudest accomplishments are wearing a gorilla suit in public and repeatedly hosting the Kirk Poland Memorial Bad Prose Competition with a straight face. He lives in Arlington, Massachusetts.

**William Gibson** is one of our Guests of Honor; a complete bibliography, and much, much, more, appears in the Souvenir Book.

**Greer Ilene Gilman's** debut novel, *Moonwise* (1991, Roc), won the Crawford Award and was a finalist for the Tiptree and Mythopoeic Fantasy Awards; it earned her a spot as a John W. Campbell finalist for 1992. She lives in Cambridge, Massachusetts, and travels in England and other imagined countries.

**Glenn Grant's** short fiction has appeared in *Interzone* and



*Northern Stars*. With David Hartwell he recently co-edited *Northern Stars*, (1994, Tor hc), the first hardcover anthology of Canadian science fiction. He and David are now at work on a second volume. Glenn's reviews and non-fiction have appeared in *Science Fiction Eye*, *The Montreal Gazette*, *NYRSF*, *boING boING*, *Singularity*, *Going Gaga*, and *Virus 23*. He edited three issues of *Edge Detector* magazine, and is still at work on a novel, *Remote Sensing*. He lives in Montreal, where he is an assistant to a numismatist.



**Geary Gravel** is the author of eleven science fiction and fantasy novels, the sf in two series published by Del Rey Books. *The Autumnworld Mosaic* comprises *The Alchemists* (1984; Philip K. Dick Award finalist), *The Pathfinders* (1988) and *The Changelings* (under construction), with two further books projected. *A Key For The Nonesuch* (1990) and *Return Of The Breakneck Boys* (1991) comprise books I and II of *The Fading Worlds*; book III, *World Of The Night Wind*, is in progress, while *The Warlord Of Kansas* and others are bravely projected. His lone piece of short fiction appears in *Tales of the Witchworld* (Norton, ed.).

Gravel's most recent work has been in novelizations: *Hook* (1991, Fawcett); three *Batman: The Animated Series* adaptations from Bantam: *Shadows of the Past* (1993), *Dual to the Death* (1994), and *The Dragon and the Bat* (1994), as well as *Mask of the Phantasm* (1994, Bantam), based on *Batman: The Animated Movie*; and three books for Del Rey suggested by the computer role-playing game *Might & Magic*, including *The Dreamwright* (1995), *The Shadowsmith* (1996) and *The Worldcrafters* (nearly done). Claims that he has resumed work on each of his earlier series must be taken with a grain of salt, as his duplicitous nature has been amply demonstrated by his record as an eight-time winner of the Kirk Poland Memorial Bad Prose Competition. He lives in western Massachusetts, where he works as a nationally certified sign language interpreter.



**Leigh Grossman** is Pre-Press Production Coordinator for Avon Books. His own company, *Swordsmith Productions*, develops genre fiction, nonfiction, gaming, and multimedia projects for a variety of publishers. He also reviews fantasy and horror for *Horror* magazine. In the past, he has been an editor (for Byron Preiss Visual Publications), has taught college-level history and writing to both traditional and adult B.A. students, and has dabbled in everything from bookselling to managing an inner-city jewelry store. He lives in Newark, New Jersey with his wife, Lesley McBain, and three surly cats: Piglet, The Princess, and Maggie, A Cat of the Streets.



**Eileen Gunn** is the author of "Stable Strategies for Middle Management" (1989, Hugo nominee), "Computer Friendly" (1990, Hugo nominee), and other stories and essays. Her fiction has appeared in *Isaac Asimov's Science Fiction Magazine*, *Amazing*, and in the anthologies *Proteus*, *Tales by Moonlight*, and *Alternative Presidents*; as well as being reprinted in *The Norton Anthology of Science Fiction*, *The Best Science Fiction of the Year*, #6, and other anthologies.

Her non-linear commentary on Gibson & Sterling's *The Difference Engine*, published originally in the *Science Fiction Eye*, was included in the novel's Japanese edition, at the suggestion of literary critic Takayuki Tatsumi. Other essays and reviews have appeared in *Paradoxa*, *Science Fiction Eye*, *The New York Review of Science Fiction*, and *The Bakery Men Don't See*.

A Clarion graduate of 1976, she is a director of the Clarion West Writers Workshop in Seattle. She has most recently finished a collaborative short story, "Nirvana High," with gonzo-grrl Leslie What, and is working on a biography (and companion CD-ROM) of the late Avram Davidson, tentatively titled *Strangeness and Charm*, and on two novels. She lives in Seattle with her partner, book designer, and editor John D. Berry.



**Elizabeth Hand** is the author of four novels: *Winterlong*, *Æstival Tide*, *Icarus Descending* (Bantam 1990, 1992, 1993) all finalists for the Phillip K. Dick Award; and *Waking the Moon* (1995, HarperPrism) winner of the 1996 James Tiptree, Jr. Award. Her novella "Last Summer at Mars Hill" won the 1995 World Fantasy and Nebula Awards. Her short fiction has appeared in numerous magazines, anthologies, and Year's Best compilations, her book reviews and criticism in *The Washington Post Book World*, *Detroit Metro Times*, *Penthouse*, *Reflex*, *Downeast*, *Children's Book Review*, and *Science Fiction Age*, among others. In addition, she is chief dominatrix and contributing editor in very bad standing of *Science Fiction Eye*. With Paul Witcover, she created *Anima*, DC Comic's first (and last) postpunk/postfeminist comic series. Her novel *Glimmering* is forthcoming from HarperPrism in 1997, along with a collection of short stories and a new edition of her first novel, *Winterlong*. She lives on the coast of Maine with her two children.



**Nancy Hanger** is an editor, copy editor, and consulting editor, currently employed by Ace, Baen, Byron Priess, HarperPrism, Dutton & Roe, Prentice-Hall, Tor, and Warner, among others. She is also the owner of Windhaven Press, which does typesetting and design for a number of publishers, including Baen. She has been the research associate with Leonard Wolf for NAL's series of annotated horror novels, most particularly for the forthcoming *The Essential Jekyll and Hyde*, for which she is also serving as consulting editor.

In her copious spare time, she has continued a second career in ministry, and currently serves at the Elliott Homecare and Hospice in Manchester, New Hampshire as a volunteer chaplain trained in spiritual direction and pastoral care. She lives in rural New Hampshire with her husband, Andrew Phillips, three cats, and upwards of 10,000 books (which live in a converted barn/library/weaving studio).



**David G. Hartwell** was a 1988 World Fantasy winner (Special Award, Professional), and has been a finalist at least four other (times three times runner-up); he is a seven time Hugo finalist as Best Professional Editor (1982-84, 87-90). He has edited or co-edited the anthologies *The Battle of the Monsters* (with L.W. Currey; 1977, Gregg Press), *The Dark Descent* (1987, Tor; published in paper in three volumes, *The Color of Evil*, *The Medusa in the Shield*, and *A Fabulous, Formless Darkness*), which

won the World Fantasy Award, *Christmas Ghosts* (with Kathryn Cramer, 1987, Morrow/Dell), *The World Treasury of Science Fiction* (1988, Little, Brown/BOMC), *Masterpieces of Fantasy and Enchantment* (1988, Literary Guild/St. Martin's), *The Spirits of Christmas* (with Cramer; Wynwood, 1989), *Masterpieces of Fantasy and Wonder* (1989, Literary Guild; 1994, St. Martin's), *The Foundations of Fear* (1992, Tor), *Christmas Stars* (1992, Tor), *Christmas Forever* (1993, Tor), *The Ascent of Wonder*, *Christmas Magic*, and *Northern Stars* (all 1994, Tor), *Year's Best, 1996* (1996, HarperCollins). He is at work on a companion volume to the World Treasury for the BOMC, a teaching anthology for the SFRA.

He was a consulting editor at NAL (1971-3) and at Berkley (73-8) and director of SF at Timescape (78-83) and Arbor House/Morrow (1984-91). In the meantime, he has consulted for Gregg Press (75-86), Waldenbooks Otherworlds Club (83-4), Tor (1984-present), and the BOMC (1989), edited *Cosmos* magazine (1977-8), and been an administrative consultant for the Turner Tomorrow Awards (1990-91). He was editor and publisher of *The Little Magazine* (1965-88; literary), co-publisher, with Paul Williams, of Entwistle Books (1967-82), and co-publisher, with L.W. Currey, of Dragon Press (1973-78). Since 1978 he has been Dragon Press' proprietor; since 1988 they have published *The New York Review of Science Fiction*, a eight-time Hugo nominee as best semiprozine (1989-93) and two time Readercon Small Press Award Winner (1989, 91); he is the magazine's reviews and features editor.

His book reviews and articles have appeared in *Crawdaddy* (1968-74) and *Locus* (1971-3), *Publishers Weekly*, *Top of the News*, and *The New York Times Book Review*, and in *Best Library Essays*, *Editors on Editing*, and other books. He is the author of *Age of Wonders: Exploring the World of Science Fiction* (1984, Walker/McGraw-Hill, Rev. Ed. 1996, Tor). He was been a founder and administrator of a number of sf institutions: the World Fantasy Convention and Award since 1975 (board chairman since 1978); the Philip K. Dick Award since 1982, Sercon since 1987. He was a judge of the first Readercon Small Press Awards. He earned his Ph.D. (in comparative medieval literature) from Columbia; he has taught sf and contemporary literature and writing at the Stevens Institute of Technology (1973-6), and at Clarion (1984, 86, 90), and has been a Visiting Professor at Harvard Summer School (1987-93). He lives in Pleasantville, New York [presumably with a number of clones or secret formula for surviving without sleep -Ed.].



**Jeff Hecht** has written much more science fact than fiction. The latter has appeared in *The Year's Best Horror X*, *New Dimensions*, *New England Ghosts*, *Alien Pregnant by Elvis*, and *Datamation*, and in *Analog* and *Twilight Zone*. His nonfiction books include *Optics: Light For a New Age* (young adult, 1987, Scribner's), *Understanding Fiber Optics* (1993, Sams), *Vanishing Life: The Mystery of Mass Extinctions* (young adult, 1993, Scribner's), *The Laser Guidebook* (2nd edition, 1991, McGraw Hill), and *Laser Pioneers* (1991, Academic). He is Boston correspondent for the British science weekly *New Scientist*, and contributing editor of *Laser Focus World*. He lives in Newton, Massachusetts with his wife Lois. He has co-authored *The Ages of Earth*, a pop-science book on the history of the Earth, which he hopes Macmillian will publish before the Millennium, and is working on a book on the history of fiber optics.

**Connie Hirsch** lives in Somerville, seeks work as a Notes developer, accumulates (not “collects”) books, and otherwise exists in a state of creative funk. She is a past member of the Readercon Committee, and each and every present member has her sympathy.

Her work has appeared in *Grails:Visitations of the Night* (1994), *Sinistre, an Anthology of Rituals* (1993), *100 Vicious Little Vampires* (1995), *Enchanted Forests* (1995, DAW), *Fantastic Alice* (1995, DAW), and most recently in *The Shimmering Door* (1996, HarperPrism).

**Ken Houghton**, formerly a member of the NYRSF and a reviewer for *Publishers Weekly*, spends much of his free time writing reviews and articles for reference books and, most recently, *TANGENT*. He lives on New York’s Upper Westside with his wife of slightly less than two weeks, Shira Daemon.



**Alexander Jablokov** (pronounced Ya-) is the author of *Carve The Sky* (1991, Morrow/Avonova), *A Deeper Sea* (1992, Morrow/Avonova); *Nimbus* (1993, Morrow), and *River of Dust* (1996, Avon). He is also one of the authors of the collaborative novel *Future Boston* (1994, Tor). His stories have appeared in the Fifth, Seventh, Eighth and Ninth *Year’s Best Science Fiction* (Dozois, ed.); and in *Asimov’s Amazing*, and *Aboriginal. The Breath of Suspension*, a collection of his short fiction, was published by Arkham House in 1994 and was a *New York Times* Notable Book of the Year.. He lives in Cambridge, Massachusetts with his wife, Mary, and his new son, Simon.



**Richard Kadrey** is the author of *Kamikaze L’Amore* (1995, St, Martin’s Press) and *Metrophage* (1988, Berkley). He wrote the Afterward for *Alligator Alley* and his short fiction has appeared in *Interzone*, *Omni Best Science Fiction, Volume One*, *Back Brains Recluse*, *The Mississippi Review*, *Omni*, and *Asimov’s*.

He is also the author of the non-fiction *Covert Culture Sourcebook, a guide to edge culture* (1993, St, Martin’s Press) and its followup *Covert Culture Sourcebook 2.0* , (1994, St, Martin’s Press). He is a regular reviewer and article contributor to *Wired* and to online sites. His art has appeared as cover and interior illustrations for both books and magazines.



**Michael Kandel’s** novel *Panda Ray* is just out. Read it and weep. He has not heard yet from the MacArthur Foundation or Sweden, but he is staying near his phone and writing drafts of acceptance speeches. For Harcourt Brace he is the proud editor of Jonathan Lethem, whose *The Wall of the Sky*, *The Wall of the Eye* will be out this September. Kandel was twice nominated for a National Book Award for his translations of Stanislaw Lem. His most recent translation: *Highcastle*. At the Modern Language Association he edits the English of English professors, which is something you shouldn’t try at home.

**Sandra Kasturi** is a poet and writer living in Toronto, who still has a day job. Her poems have appeared in *Contemporary Verse 2*, *TransVersions*, several issues of *ON SPEC* and in the forthcoming *Tesseract 5* and *Northern Frights 4*. She received an honourable mention in the *1995 Year’s Best Fantasy & Horror* for her poem “Five Cantos From the Prayer Book of Aphrodite”

and is the winner of the 2nd annual Lydia Langstaff Memorial Prize for writing. Sandra is currently editing an anthology of speculative poetry entitled *The Stars As Seen From This Particular Angle of Night*, while also working on her own collection of verse (*Chaos and Other Theories of Love*), a series of modernized Estonian folktales, a graphic novel and an exceedingly violent screenplay. She is an aficionado of Lagavulin, Magritte, really red lipstick, Jonathan Carroll, Cole Porter, wee sandwiches, Peter Watts, detective fiction, and nice hands.

**Donald G. Keller** began his career in fandom as co-editor of *Phantasmicom* in 1969; since then he has written for *Khatru*, *Prehensile*, *Fantasiae*, his own *Inscape*, and currently *The New York Review of Science Fiction*, for which he is one of the Managing Editors. In 1984 he formed, with Jerry Kaufman, Serconia Press, which has published four books of non-fiction, all by eventual Readercon Guests of Honor: two collections of Brian Aldiss pieces, one of Samuel R. Delany’s, and John Clute’s *Strokes*, winner of a 1989 Readercon Award. He lives in Brooklyn, and works in the publishing industry as a freelancer, principally for Tor Books.

**Angela Kessler** is happy to say that she is now making a living in the publishing field. Wilder Publications’ current projects include a chapbook by Tom Piccirilli, a trade paperback story collection by Frank O. Dodge, and *Overdrive*, a cyberpunk zine that is now accepting submissions for its first issue. Upcoming projects include chapbooks by Frank O. Dodge and others; trade paperbacks such as a collection of vampire stories by Warren Lapine and a cookbook containing recipes by genre writers; and a planned magazine of interest to the Pagan community. In addition, she is the editor of *Dreams of Decadence*, and associate editor for *Absolute Magnitude*. Her poetry has appeared in *Pirate Writings* and *Shadowdance*, among others.

**Robert Killheffer**, formerly associate editor at *Omni*, is now the editor of a new speculative fiction magazine, *Century*, which will debut this fall. He contributes a bimonthly book review column to *F&SF*. He’s also working on a book of science trivia and anecdotes called *The Omni Book of Science Facts*, and several other projects. He lives in Brooklyn with *Century* assistant editor Jenna Felice and three cats.

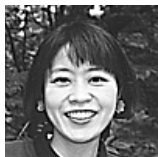
**Donald Kingsbury’s** novels are *Courtship Rite* (1982, Timescape hc/pb; Hugo finalist) and, set earlier in the same history, *The Moon Goddess and the Son* (1985, Baen; expansion of Hugo finalist novella, which appears in *The Mammoth Book of Fantasy and SF* (Asimov, Waugh and Greenberg, eds.)); and two novels set in Larry Niven’s Known Space, *The Survivor* in Man-Kzin Wars IV (1991, Baen) and *The Heroic Myth of Lieutenant Nora Argamentine* in Man- Kzin Wars VI (out momentarily from Baen). He is at work on *Godship’s Night*, the sequel to *Courtship Rite*; “The Cauldron,” forthcoming in September in the Tor anthology *Northern Lights*, is a chapter from the novel *The Finger Pointing Solward*, set much later in the same sequence, which he has been threatening to release for twenty years. His short fiction and science fact essays have appeared in *Analog* and *Astounding*. He lives in Montreal.

**Rosemary Kirstein** spends entirely too much time

programming computers and nowhere near enough time working on her current novel *The Lost Steersman*, the third in the series that began with *The Steerswoman* (1989, Del Rey; Compton Crook Award finalist) and *The Outskirter's Secret* (1992, Del Rey). She used to play guitar professionally, and you can still find some of her original songs on old issues of *The Fast Folk Musical Magazine*. But now she's programming computers. At some point she'll get back to performing, but right now she has to program computers. All day. And sometimes on weekends.

Her short fiction has appeared in *Asimov's* and *Aboriginal*, but she hasn't completed any short works lately, because she's busy programming computers. When she's not programming computers, she's trying to make progress on the novel. You get the picture.

**Mari Kotani** is the author of numerous articles on feminist science fiction and has edited three award winning books in the same area *Cyborg Feminism: Haraway, Delany, Salmonson* (1991, Treville; in Japanese), *Techno-gynesis: The Political Unconscious of Feminist Science Fiction* (1994, Keiso-shobo; in Japanese); and forthcoming is *Alien Bedfellows: Cyborg Feminism and Alien Literature*. She has a regular review column of Science Fiction and Fantasy for *Asahi Shinbun*, *Nihon-Keizai Shinbun*, *Kyodo-news*, and *Shinkan Tenbou*.



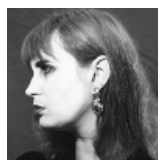
**Ellen Kushner's** second novel *Thomas the Rhymer* (1990, Morrow/Tor) won the World Fantasy and Mythopoeic Awards; her first was *Swordpoint, A Melodrama of Manners* (1987, Unwin Hyman; Arbor House/Tor). "The Swordsman Whose Name Was Not Death," a story about the Swordpoint characters, appeared in the *Fifth Year's Best Fantasy and Horror* (Datlow and Windling, eds.). She is also the author of *St. Nicholas and the Valley Beyond*, conceived and illustrated by Richard Burhans (1994, Viking Studio). Her other short fiction and poetry has appeared in the anthologies *Elsewhere* (Windling & Arnold, eds.), *Heroic Visions II* (Salmonson, ed.), *After Midnight* (Grant, ed.), both *Borderland* and *Bordertown* (Windling & Arnold, ed.), *Life on the Border* (Windling, ed.), *The Women's Press Book of New Myth and Magic* (UK), *Immortal Unicorns* (Beagle, ed.), *The Armless Maiden* (Windling, ed.) and is frequently reprinted in *The Year's Best Fantasy and Horror*. She has also written five titles in Bantam's Choose-Your-Own-Adventure series: *Outlaws of Sherwood Forest* (1985), *Statue of Liberty Adventure* (1986), *Enchanted Kingdom* (1986), *Mystery of the Secret Room* (1987), and *The Knights of the Round Table* (1988). She has taught fantasy literature at Northeastern and was an instructor at Michigan Clarion in 1991 and 1994.

She began her career in New York as a fantasy editor, first at Ace Books (where she edited *Basilisk*, 1980), then Timescape. She now lives in Boston, Massachusetts, where she works as a public radio host and producer at WGBH-FM (89.7 FM). Since 1991 she has produced, scripted and hosted a number of national radio specials; one of these, "Festival of Liberation: the Passover Story in World Music," won the Ohio State Award. "The Door is Opened: A Jewish High Holidays Meditation," won the Gabriel Award. In April, 1996, she became the host/producer of "Sound & Spirit" on Public Radio International.

**Warren Lapine** is the editor of *Absolute Magnitude*, and

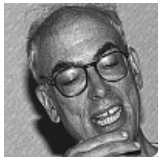


has had more than thirty stories published in such magazines as *Pirate Writings*, *Fantastic Collectibles*, and *Mindsparks*, as well as several anthologies.



**S. N. Lewitt** ('Shariann,' and the first syllable rhymes with 'far', not 'hat') is the author of *First and Final Rites* (1984, Ace), *USSA #s 2 & 4* (young adult sf/thrillers, 1987, Avon), *Angel at Apogee* (1987, Ace), *Cyberstealth* (1989, Ace), and its sequel *Dancing Vac* (1990, Ace), *Blind Justice* (1991, Ace), *Cybernetic Jungle* (1992, Ace), and *Songs of Chaos* (1993, Ace). *Memento Mori* was published by Tor in 1995, and *Interface Masque* has been scheduled to appear from Tor in early 1997. With Susan Shwartz she wrote *Whitewing* (published as by Gordon Kendall, 1985, Tor.) Her short fiction has appeared in *Perpetual Light*, (Ryan, ed.), *Habitats* (Shwartz, ed.), *Magic in Ithkar #2* (Adams and Norton, eds.), *Friends of the Horseclan* (Adams and Adams, eds.), *Tales of the Witchworld #2*, (Norton, ed.), *Counter-Attack: The Fleet, Book 2* (Drake and Fawcett, eds.), *Breakthrough: The Fleet, Book 3* (Drake and Fawcett, eds.), *Carmen Miranda's Ghost is Haunting Space Station 3* (Sakers, ed.), *Newer York* (Watt-Evans, ed.), and *Battlestar Book One* (Drake and Fawcett, eds.). She lives in Washington, D.C.

**Barry N. Malzberg** was Guest of Honor for Readercon 4. He is the author of the novels *Screen* (1968, The Olympia Press hc/pb; erotic literary), *Oracle Of A Thousand Hands* (1968, The Olympia Press hc; erotic literary), *The Empty People* (as by K. M. O'Donnell, 1969, Lancer), *Dwellers Of The Deep* (as by K. M. O'Donnell, 1970, Ace Double), *In My Parent's Bedroom* (1970, Olympia Press; literary), *Confessions of Westchester County* (1971, The Olympia Press pb; erotic literary), *The Falling Astronauts* (1971, Ace), *Gather in the Hall of the Planets* (as by K. M. O'Donnell, 1971, Ace Double), *In My Parents' Bedroom* (1971, The Olympia Press pb; erotic literary), *The Spread* (1971, Belmont; erotic literary), *Universe Day* (as by K. M. O'Donnell, 1971, Avon), *Horizontal Woman* (1972, Leisure/1977, Leisure, as *The Social Worker*; erotic literary), *Overlay* (1972, Lancer), *Beyond Apollo* (1972, Random House/Carroll & Graf), which won the John W. Campbell Award, *The Masochist* (1972, Tower; erotic literary), *Revelations* (1972, Warner/Avon), *In The Enclosure* (1973, Avon), *Herovit's World* (1973, Random House/Pocket; slipstream), *The Men Inside* (1973, Lancer), *Underlay* (1974, Avon/International Polygonic; mainstream), *Guernica Night* (1974, Bobbs-Merrill hc; Nebula finalist), *The Destruction of the Temple* (1974, Pocket), *Tactics Of Conquest* (1974, Pyramid), *The Day Of The Burning* (1974, Ace), *On A Planet Alien* (1974, Pocket), *The Sodom And Gomorrah Business* (1974, Pocket), *Conversations* (1975, Bobbs-Merrill hc; ya), *Galaxies* (1975, Pyramid/Gregg Press/Carroll & Graf; selected by David Pringle for *Science Fiction: The 100 Best Novels*), *The Gamesman* (1975, Pocket), *The Running Of Beasts* (with Bill Pronzini; 1976, Putnam's/Black Lizard; suspense), *Scop* (1976, Pyramid), *Acts of Mercy* (with Bill Pronzini; 1977, Putnam's/Leisure; suspense), *The Last Transaction* (1977, Pinnacle), *Chorale* (1978, Doubleday), *Night Screams* (with Bill Pronzini, 1979, Playboy Press hc/pb; suspense), *Prose Bowl* (with Bill Pronzini, 1980, St. Martin's hc), *The Cross of Fire* (1982, Ace), and *The Remaking Of Sigmund Freud* (1985, Del Rey; Nebula and Philip K. Dick Award finalist).



His collection of SF criticism and essays, *Engines Of The Night* (1982, Doubleday/Bluejay), was a Hugo finalist for Best Non-Fiction, won the 1983 Locus Award for Best Non-Fiction and included the Nebula short story finalist "Corridors." His novelettes "Final War" and "A Galaxy Called Rome" were Nebula finalists for 1968 and 1975 respectively; "In the Stone House" (from *Alternate Kennedys*, Resnick, ed.) was a Hugo finalist for novelette in 1992. His Hugo and Nebula finalist "Understanding Entropy" is in *Nebula Awards 30* (Sargent, ed; 1996, Harcourt Brace)

His short story collections are *Final War and Other Fantasies* (as by K. M. O'Donnell, 1969, Ace Double), *In the Pocket And Other S-F Stories* (as by K. M. O'Donnell, 1971, Ace Double), *Out From Ganymede* (1974, Warner), *The Many Worlds Of Barry Malzberg* (1975, Popular), *The Best Of Barry N. Malzberg* (1976, Pocket), *Down Here In the Dream Quarter* (1976, Doubleday), *Malzberg at Large* (1979, Ace; reprints), and *The Man Who Loved the Midnight Lady* (1980, Doubleday). His stories have appeared in *Best SF: 1968, 1970, 1971 and 1975* (Harrison and Aldiss, eds.), *1972 World's Best SF* (Wollheim, ed.), *The Best Science Fiction of the Year #10* (Carr, ed.), *Best Detective Stories 1972* (ed. Hubin) and *1979* (Hoch, ed.), *The Year's Best Mystery and Suspense 1981 and 1992* (ed. Hoch) and the *Second Year's Best Fantasy* (Datlow and Windling, eds.).

His uncollected short fiction can be found in *Mars, We Love You* (Hipolito and McNelly, eds), *Every Crime in the Book* (Mystery Writers of America), *The Liberated Future* (Hoskins, ed.), *Final Stage* (Ferman and Malzberg, eds.), *The Graduated Robot, Journey to Another Star, Long Night of Waiting, The Missing World, Science Fiction Adventures from Way Out, Survival from Infinity, and Vampires, Werewolves and Other Monsters* (all Elwood, ed.), *Miniature Mysteries and 100 Great Science Fiction Short Short Stories* (both Asimov, Greenberg and Olander, eds.), *Tricks and Treats* (Gores and Pronzini, eds.), *101 Mystery Stories* (Pronzini and Greenberg, eds.), *Graven Images* (Ferman, ed.), *Laughing Space* (Asimov and Jeppson, eds.), *Shadows 2, 3 and 4, and Horrors* (all Charles L. Grant, ed.), *Dark Lessons* (Muller and Pronzini, eds.), *The Science Fictional Olympics* (Asimov, Greenberg and Waugh, eds.), *Chrysalis 5* (Torgeson, ed.), *Tales of the Dead* (Pronzini, ed.), *Bug Eyed Monsters* (Pronzini and Malzberg, eds.), *The Second and Seventh Omni Books of Science Fiction* (Datlow, ed.), *New Dimensions 12* (Randall, ed.), *Microcosmic Tales* (Asimov, Carr and Greenberg, eds.), *Asimov's Aliens and Outworlders* (McCarthy, ed.), *Speculations* (Asimov and Laurance, eds.), *Witches* (Asimov, ed.), *Triumph of the Night* (Phillips, ed.), *Universe 15* (Carr, ed.), *In the Field of Fire* (Dann and Dann, eds.), *Shaggy B.E.M. Stories, Alternate Presidents and Alternate Kennedys* (all Resnick, ed.), *Tropical Chills* (Sullivan, ed.), *A Treasury of American Mystery Stories* (McSherry, Waugh and Greenberg, eds.), *Phantoms, Dragon Fantastic, and Horse Fantastic* (all Greenberg and Greenberg, eds.), *What Might Have Been? Vols. 1 and 2* (Benford and Greenberg, eds.), *Foundation's Friends and After the King* (Greenberg, ed.), *Dick Tracy: The Secret Files* (Collins and Greenberg, eds.), *Universe 1 and 2* (Silverberg and Haber, eds.), *Full Spectrum 3* (Aronica, Stout and Mitchell, eds.), *Machines that Kill* (Saberhagen, ed.), *Stalkers* (Gorman and Greenberg, eds.), *MetaHorror* (Etchison, ed.), and a number of other anthologies in the last two years; and in *Fantastic Stories, F&SF, Amazing, Mike Shayne's Mystery Magazine, Eternity, Alfred Hitchcock's Mystery Magazine, Asimov's, Skullduggery, Analog, Fantasy Book, Omni, Espionage, and Twilight Zone*.

He is also the author of the novelization of the film *Phase IV* (1973, Pocket), of thirteen novels as Mel Johnson and one as Claudine Dumas for Midwood Press, of five novels

as Gerrold Watkins and one as Francine Di Natale for The Traveller's Companion series, of the first 14 novels in the Lone Wolf series from Berkeley as Mike Barry, of a novel for Warner as Howard Lee and of one for Playboy Press as Lee W. Mason. He lives in Teaneck, New Jersey with his wife Joyce and works for the Scott Meredith literary agency.

**Laurie J. Marks** is the author of five fantasy novels. *Dancing Jack* (1993, DAW) was recognized on the 1994 James Tiptree, Jr. Award short list. Her other novels include



*The Watcher's Mask* (1992, DAW) and the *Children of the Triad* series: *Delan the Mislaid* (1989, DAW), *The Moonbane Mage* (1990, DAW), and *Ara's Field* (1991, DAW). Having finished graduate school for the time being

she is working on her next novel, and will be teaching writing next year at the University of Massachusetts and at Northeastern University. A native Californian who prefers to live elsewhere, she currently resides in Somerville with her partner, Deb Mensinger.

**Larry McCaffery** is one of our Guests of Honor; a complete bibliography, and much, much, more, appears in the Souvenir Book.

**Edward J. McFadden III** hails from Long island, NY where he lives with his wife Dawn and their dog Indy in a two-story-money-draining-structure known as a house. He is the Editor of *Pirate Writings:*



*Tales of Fantasy, Mystery & Science Fiction*, one of the largest semi-professional genre fiction magazines available today with a readership of over 15,000 quarterly. (Shameless plug: see book shop for most recent issue...sorry.)

Edward also edits the Pirate Writings Publishing book line and chapbook line which produced the award winning *Pentacle* by Tom Piccirilli in 1995 (Deathrealm Award Winner). Before all Edward's time was sucked into the editing and publishing void, he had more than seventy-five short stories published in such places as *Terminal Fright* and *Cyber-Psycho's A.O.D.*

**Th. Metzger** is the author of *Big Gurl* (1989, Penguin) *Shock Totem* (1990, Penguin), *Drowning in Fire* (1992, Penguin), *This is Your Final Warning* (1992, Semiotexte), and



*Blood and Volts: Edison, Tesla, and the Electric Chair*. Forthcoming is *Anatomic Bomb: Bikini and the Fetishes of Nuclear War*. His short fiction has appeared in *Semiotexte USA, Semiotexte SF, Air Fish, Shock Rock 2, Fear Itself, Show Waves, Screw, Hustler, Penthouse, Forum*, and most recently *Ritual Sex*. He runs *Ziggurat*, a small press, and edits the quarterly *Moorish Science Monitor*.

**Yves Meynard** was born in 1964, in Québec City, and has lived most of his life in Longueuil. He has been active in Québec SF circles since 1986. In May 1994, he became literary editor for the magazine *Solaris*.



He has published about thirty short stories in French, mostly in *Solaris* and *imagine...* In 1995 he published three books: *La rose du désert*, a short-story collection (winner of the 1995 Boréal Award for best book); *Chanson pour*

*une sirène*, a novella in collaboration with Élisabeth Vonarburg; and *Le mage des fourmis*, a YA fantasy novel. Two more YA

novels should be published this Fall, and a novelette is due in early 1997. He has won many awards for his short fiction, including several Boréal and Aurora awards, along with the Grand Prix de la Science-Fiction et du Fantastique Québécois, Québec's highest award in the field, in 1994.

In English, he has been published in magazines (*Edge Detector* and *tomorrow*) and in anthologies (*Tesseract 4* and *Northern Stars*).

He was co-editor, with Claude J. Pelletier, of *Sous des soleils étrangers* and of three books by Québec author Daniel Sernine, *Boulevard des Étoiles*, *À la recherche de M. Goodtheim* and *Sur la scène des siècles*. He was co-editor of the *Tesseract 5* anthology, with Robert Runté. He holds (at long last) a Ph.D. in Computer Science from the Université de Montréal.

**James Morrow** recently won the World Fantasy Award for *Towing Jehovah* (1994, Harcourt Brace; Hugo nominee, Nebula



Finalist) the first book of the *Godhead Trilogy*.

The second volume, *Blameless in Abaddon*, will appear in August, and the third, *The Eternal Footman*, will appear sometime before the turn of the millennium. This other novels include *The Wine of Violence* (1981, Holt, Rinehart and Winston/Ace), *The Continent of Lies* (1984, Holt, Rinehart and Winston/Baen), *This Is the Way the World Ends* (1986, Henry Holt/Ace; Nebula finalist, John W. Campbell Memorial Award runner-up, and BBC's selection as best sf novel of the year) and *Only Begotten Daughter* (1990, Morrow/Ace), which won the World Fantasy Award and was a Nebula finalist and the Campbell Memorial Award second runner-up. In the sphere of short fiction, Morrow's work includes the Nebula Award winning novella *City of Truth* (1991, Legend (UK)/St. Martin's/Harcourt Brace), and the Nebula Award-winning story, "The Deluge" (*Full Spectrum 1*, Aronica and McCarthy, eds.). Other Morrow stories have appeared in *Synergy 1* and *2* (Zebrowski, ed.), *What Might Have Been 1, 2, 3, and 4* (Benford and Greenberg, eds.), *There Won't Be War* (McAllister and Harrison, eds.), *Full Spectrum 3* (Aronica, Mitchell, and Stout, eds.), and *God: An Anthology of Fiction* (Hayward and Lefanu, eds). His two collections are *Swatting at the Cosmos* (1990, Pulphouse) and *Bible Stories for Adults* (1996, Harcourt Brace). He edited *Nebula Awards 26, 27, and 28* for Harcourt Brace.

Recently remarried, Jim lives in State College, Pennsylvania, with his wife Kathryn Smith Morrow, his eight-year-old son Christopher, and an SPCA Border Collie, Pooka.

**Pat Murphy's** novels are *The Shadow Hunter* (1982, Popular Library), *The Falling Woman* (1986, Tor) – which won the



Nebula, *The City, Not Long After* (1989, Bantam; Arthur C. Clarke runner-up), and a fourth to be published Fall 1996, *Nadya - The Wolf Chronicles* (Tor). A portion of this novel, "An American Childhood," was a 1995 Hugo novelette finalist. Her short fiction is collected in *Points of Departure* (1990, Bantam), which

won the Philip K. Dick Award, and includes the novelette "Rachel in Love," which won the 1988 Nebula, Theodore Sturgeon, and Davis Awards, "Bones," the 1991 World Fantasy novella winner and a Hugo and Nebula finalist, and "Dead Men on TV," a 1989 Nebula short story finalist. *Letters From Home* (1991, Women's Press (UK)) is a collection shared with Pat Cadigan and Karen Joy Fowler. "Love and Sex Among the Invertebrates," in *Alien Sex* (Datlow, ed.) was a 1991 Nebula

short story finalist; other uncollected short fiction appears in *Omni: Best Science Fiction Three* (Datlow, ed.), *Time Gate* (Silverberg, ed.), *Universe 14* (Carr, ed.), *Shadows 3* (Grant, ed.), *Chrysalis 5* and *6* (Torgeson, ed.), and in *Asimov's, F&SF* and *Omni*. She has appeared in the First, Fifth, Eighth, and Ninth *Year's Best SF* (Dozois, ed.).

She is the author of the science books *By Nature's Design* (1993, Chronicle), *The Color of Nature* (1996, Chronicle), *The Science Explorer* (1996, Holt) and the children's picture book *Pigasus* (1996, Dial). When not writing sf, she is the Director of Publications at the Exploratorium, San Francisco's museum of science, art, and human perception; she assisted John Cassidy in authoring *Explorabook, a Kid's Science Museum in a Book* (1991, Klutz), and wrote *Bending Light, an Exploratorium Toolkit* (1993, Little Brown). She is a 1978 Clarion graduate and has taught at Clarion and Clarion West. She holds a first degree black belt in Kenpo Karate. Her favorite color is ultraviolet.

**Patrick Nielsen Hayden** is the editor of *Starlight*, an original SF and fantasy anthology series being launched by Tor in September of this year. He has also published a small number of short stories in various anthologies. With his wife Teresa Nielsen Hayden he co-edited the award-winning fanzine *Izzard*, and he was nominated for the Best Fan Writer Hugo in 1986 and 1987. For a living, he has edited literary criticism, book club mailings, and instruction manuals for punchcard systems. He and his wife live in New York City, where he is a senior editor for Tor Books and manager of their science fiction line.

**Teresa Nielsen Hayden** is the author of the Hugo-nominated essay collection *Making Book* (1994, Nesfa Press). With her husband Patrick Nielsen Hayden she co-edited the award-winning fanzine *Izzard*, and she was nominated for the Best Fan Writer Hugo in 1984 and 1991. For a living, she has edited literary criticism, comic books, and prurient novels. She and her husband live in New York City, where she is a consulting editor for Tor Books.

**Paul Park** is the author of three volumes of the Starbridge Chronicles: *Soldiers of Paradise* (1987, Arbor House/Avon; shortlisted for the Clarke Award), *Sugar Rain*, (1989, Morrow/Avon; omnibus edition of the two, *The Sugar Festival*, from the SFBC), and *The Cult of Loving Kindness* (1991, Morrow/Avonova; a New York Times Book Review Notable Book of the Year). His fourth



novel, *Coelestis*, was published in England by Harper Collins last year. This summer, he is finishing a new novel about Jesus in Tibet, hesitantly titles *The Diamond Mountain*. His short fiction has appeared in *Omni* and *Interzone* this year. For a little while longer, he is living in New York.

**Kit Reed's** fiction has been more often than not "mainstream"



rather than sf. Her seventeen novels are *Mother Isn't Dead She's Only Sleeping* (1961, Houghton Mifflin), *At War as Children* (1964, Farrar, Straus and Giroux/Popular Library), *The Better Part* (1967, Farrar, Straus and Giroux/NAL), *Armed Camps* (sf; 1970, Dutton/Berkley), *Cry of the Daughter* (1973, Dutton/Fawcett), *Tiger Rag* (1973, Dutton/Fawcett), *Captain Grownup* (1976, Dutton/Fawcett), *The Ballad of T. Rantula* (1979, Little, Brown/Fawcett), *Magic Time* (sf; 1979, Putnam/Berkley), *Blood Fever* (horror, as



Shelley Hyde; 1982, Pocket), *Fort Privilege* (sf; 1985, Doubleday/Ace), *Catholic Girls* (1987, Fine/Fawcett), *Little Sisters of the Apocalypse* (1994, Fiction Collective Two/Black Ice), and three thrillers as Kit Craig from Little, Brown: *Gone* (1992), *Twice Burned* (1993), and *Strait* (1995, Headline House, U.K.).

Her stories have been collected in *Mr. DaV. and Other Stories* (sf; 1967, Faber and Faber [U.K.]/Berkley), *The Killer Mice* (sf; 1976, Gollancz [U.K.]) *Other Stories and: The Attack of the Giant Baby* (sf; 1981, Berkley), *The Revenge of the Senior Citizens\* \*Plus* (1985, Doubleday), and *Thief of Lives and Other Stories* (1992, U. of Missouri Press). Her short fiction has appeared in places as diverse as *The Norton Anthology of Contemporary Fiction* and magazines such as *The Yale Review*, *Transatlantic Review*, *Cosmopolitan*, and *Redbook*; most recently in *Asimov's*, *F&SF*, and *Omni*. Anthologists of her short fiction include Judith Merrill and Brian W. Aldiss. Her sf radio play "The Bathyscaphe" was produced on NPR in 1978.

She is the author of two books on writing, *Story First* (1982, Prentice Hall; reprinted as *Mastering Fiction Writing*), and *Revision* (1992, F&W), and has been an adjunct professor at Wesleyan since 1974. She was a Guggenheim fellow in 1964-5, the first American recipient of a five-year literary grant from the Abraham Woussell Foundation in 1965, and a Rockefeller fellow at the Aspen Institute in 1974. She was a visiting writer in India for the U.S. Information Service in 1974, and is American coordinator of the Writer's Exchange program for the Indo-U.S. Subcommission on Education and Culture. A former newspaper reporter, she was twice named New England Newspaperwoman of the Year. She taught at Clarion in 1981. She lives in Middletown, Conn., with her husband Joseph and two scotties, McDuff and Ashtabula Bridge Disaster. The Reeds have two sons and a daughter.

**Katya Reimann** is the author of *Wind from a Foreign Sky*, which comes out from Tor Books in July 1996. *Wind* is the first of the *Chronicles of Tielmark*. Its sequel (currently titled *Tremor in the Bitter Earth*) is forthcoming for summer, 1997, also from Tor. The third book Tor contracted her for is also a fantasy, as yet untitled and in its conceptual stages.



Other fiction in her mental hopper (and her desk drawer) includes her Science Fiction novel *Pocketclock*. Katya writes the occasional short story, but *Wind* is her first fictional publication. Katya lives in Cambridge, MA.

**Charles C. Ryan** is an award-winning journalist who was also the editor of *Galileo* magazine from 1975 to 1980. From 1985 to today he has been the editor of *Aboriginal Science Fiction*. He is the editor of First Books, a small press publisher. He has been nominated for a Hugo several times.

**Felicity Savage** (yes, that's her real name, but call her Rosie) is the author of two novels in the *Garden of Salt* series: *Humility Garden* (1995 ROC) and *Delta City* (1996 ROC). Both are published in Britain by Penguin UK, and the Science Fiction Book Club just put them out as a single volume, *Garden of Salt*. She is also the author of the *Ever* trilogy/2000 page monsterwork: *Gargantuana*, *The Daimon in the Machine* and *Epochryphana*, all forthcoming from HarperPrism in 1997. She's currently at work on an indirect sequel, *Burns*. Her short stories have appeared in *F&SF*, *Century*, and *tomorrow*. Her nonfiction has



appeared in *Tangent* and the *New York Review of Science Fiction*. She went to Clarion in 1992, took second place in the 1994 Isaac Asimov Undergraduate Awards, took second place in the voting for the 1995 John W. Campbell Award, and is again a nominee for the 1996 Campbell Award.

She has two younger brothers, Darragh and Tristram, residents of Cambridge, MA; she herself lives in Harlem, New York. She studied Japanese at Columbia for four years but failed to graduate due to doing so much writing. She is twenty-one.

**Robert J. Sawyer** ("Rob") has sold ten novels: *Golden Fleece* (Warner/Questar, 1990; winner of the Canadian Science Fiction and Fantasy Award ["the Aurora"] for Best English-Language Novel; named best SF novel of 1990 in Orson Scott Card's year-end summation in *F&SF*; finalist for the Japanese Seiun Award); *Far-Seer* (Ace, 1992 — *Quintaglio Ascension* trilogy volume 1; winner of the CompuServe Science Fiction and Fantasy



Literature Forum's HOMER Award for Best Novel of 1992; finalist for the Japanese Seiun Award); *Fossil Hunter* (Ace, May 1993 — *Quintaglio 2*; HOMER Award winner); *Foreigner* (Ace, March 1994 — *Quintaglio 3*); *End of an Era* (Ace, November 1994; HOMER Award winner; Aurora Award finalist); *The Terminal Experiment* (HarperPrism, May 1995; serialized in *Analog* as *Hobson's Choice*, Mid-December 1994-March 1995; Nebula Award winner, current Hugo Award finalist); *Starplex* (Ace, October 1996; serialized in *Analog*, July-October 1996); *Frameshift* (Tor, May 1997); *Illegal Alien* (Ace, 1998); and *Psychospace* (in progress for Tor).

Rob's short fiction includes "Just Like Old Times" from *Dinosaur Fantastic*, edited by Mike Resnick and Martin H. Greenberg (DAW, 1993; Aurora Award winner; also winner of the Crime Writers of Canada's Arthur Ellis Award for Best Short Story of 1993) and "You See But You Do Not Observe" from *Sherlock Holmes in Orbit*, edited by Mike Resnick and Martin H. Greenberg (DAW, 1995; HOMER Award winner). Other short fiction by Rob has appeared in *Amazing Stories* (March 1987, September 1988, and January 1989), *TransVersions #3*; *The Village Voice* (14 January 1981), and the anthologies *Dante's Disciples* (Crowther and Kramer, ed.) and *Dark Destiny III: Children of Dracula* (Kramer, ed.).

Rob's "On Writing" column appears in each issue of *On Spec: The Canadian Magazine of Speculative Writing*. Rob and his wife Carolyn Clink are currently co-editing the Canadian SF anthology *Tesseract 6*. They live in Thornhill, Ontario.

**Richard A. Schindler** "If you couldn't get your eyes off the cover of this program guide it's because RAS (the 'A' probably stands for 'Anarchy') has depicted the DEFINITIVE Molly with his seductive line artistry, i.e., the successful gene-splicing of a Burne-Jones with Patti Smith. He has also illustrated the work of Conger Beasley (another new collection by Jazz Police Books is out!), Gene Wolfe, Michael Ziesing, and Dr. Ihoka; reviewed for *The New Art Examiner*, *Radical Ink*, and starchier tomes (benefiting greatly from the aesthetic kick-in-the-pants); and lectures at Allegheny College and Otter's Used Artist Collective, both in Meadville, PA. His illustrative work has initiated and defined the movement known as Art Noir, to which he adds: "We live in troubled times, a fin-de-siecle, in fact a fin-de-millenaire, period. People get a little crazy." In



other words, it's Schindler's World – we only live in it. And you should feel lucky, punk." – The Joey Zone

**Darrell Schweitzer** won a 1992 World Fantasy Award (Special Award, Professional) as editor of *Weird Tales* which now continues as *Worlds of Fantasy & Horror*. With George Scithers he was the co-editor of *Tales From the Spaceport Bar* (1987, Avon) and *Another Round at the Spaceport Bar* (1989, Avon). He is the author of the novels *The White Isle* (1980, revision 1990, Owlswick), *The Shattered Goddess* (1982, Donning /Starmont) and *The Mask of the Sorcerer* (1995, New English Library), and the story collections *We Are All Legends* (1981, Donning/Starmont), *Tom O'Bedlam's Night Out and Other Strange Excursions* (1985, Ganley), and *Transients and Other Disquieting Stories* (1993, Ganley). "To Become a Sorcerer" (*Weird Tales*) was a 1992 World Fantasy finalist for best novella.

His other short fiction has appeared in *The Year's Best Horror IX* (Page, ed.), *The Year's Best Fantasy 14* (Saha, ed.), *Witches and Warlocks*, *Weird Tales: The Magazine That Never Dies*, *Haunted America, Devils and Demons, and Lovers and Other Monsters*, *The Game is Afoot: Pastiches, Parodies, and Ponderings of Sherlock Holmes* (all Kaye, ed.), *Borderlands 1* (Monteleone, ed.), *Scare Care* (Masterson, ed.), *Obsessions* (Raisor, ed.), *Monochrome* (Cholfin, ed.), *Masques IV* (Williamson, ed.), *Heirs of Cthulhu* (Stratman, ed.) and *Swords Against Darkness III and V* (Offutt, ed.); and in *Weirdbook*, *Fear*, *The Horror Show*, *Amazing*, *Marion Zimmer Bradley's*, *Fantasy Book*, *Night Cry*, *Pulphouse*, *Twilight Zone*, *Fantasy Tales*, and *Cemetery Dance*.

His critical works are *Loveraft in the Cinema* (1975, T.K. Graphics), *The Dream Quest of H.P. Lovecraft* (1978, Borgo), *Conan's World and Robert E. Howard* (1978, Borgo), *Pathways to Elfland: The Writings of Lord Dunsany* (1989, Owlswick; Readercon finalist), and, with George Scithers and John M. Ford, *On Writing SF: The Editors Strike Back* (1981, Owlswick). His author interviews have been collected in *S.F. Voices* (1976, T.K. Graphics), *SF Voices 1* (1979, Borgo), *SF Voices 5* (1981, Borgo), and *Speaking of Horror* (forthcoming this year from Borgo). He is the editor of the critical collections *Exploring Fantasy Worlds* (1985, Borgo), *Discovering Modern Horror Fiction Vols. 1 and 2* (1985 and 1988, Starmont), *Discovering Stephen King* (1985, Starmont), *Discovering H.P. Lovecraft* (1987, Starmont), *Discovering Classic Horror Vol. 1* (1992, Starmont), and *Discovering Classic Fantasy* (forthcoming from Borgo).

He notes that his novel publisher is New English Library, his best magazine market is *Interzone*, and that many of his stories appear in British anthologies edited by Mike Ashley and others. This suggests both Anglophilia in Schweitzer and Schweitzerphilia in England. He is still working on his accent. He was a 1973 Clarion graduate, and lives in Strafford, Pennsylvania. He is the only person who ever rhymed "Cthulhu" twice in a limerick.

**Melissa Scott** is the author of *The Game Beyond* (1984, Baen), *A Choice of Destinies* (alternate history, 1986, Baen), a trilogy, *The Roads of Heaven* (omnibus from SFBC, 1988) consisting of *Five-Twelfths of Heaven* (1985, Baen), *Silence in Solitude* (1986, Baen), and *The Empress of Earth* (1987, Baen), *The Kindly Ones*, (1988, Baen), *Mighty Good Road*, (1990, Baen; Lambda Award finalist for Lesbian Science Fiction), *Dreamships* (1992, Tor; Lambda Award finalist), *Burning Bright* (1993, Tor; Lambda



Award finalist), *Trouble and Her Friends* (1994, Tor; Lambda Award winner, Tiptree Award shortlist title), *Shadow Man* (1995, Tor; Lambda Award winner), and *Night Sky Mine* (1996, Tor). She is currently working on *Dreaming Metal*, to be published by Tor in 1997. With Lisa A. Barnett, she is the author of *The Armor of Light* (1988, Baen), and *Point of Hopes* (1995, Tor). Her short fiction has appeared in *Arabesques 1 and 2* (Shwartz, ed.) and (in collaboration with Barnett) *Carmen Miranda's Ghost is Haunting Space Station Three* (Skaers, ed.). She won the John W. Campbell Award for Best New Writer in 1986. She lives in Portsmouth, New Hampshire, with Lisa A. Barnett.

**Delia Sherman** was born in Tokyo, Japan, and brought up in Manhattan. She has spent much of her life at one end of a classroom or another, at Brown University where she earned a Ph.D. in Renaissance Studies in 1981 and at Boston University and Northeastern, where she taught Freshman Composition and Fantasy as Literature until 1993. Her first novel,



*Through a Brazen Mirror* (Ace, 1989), was published as one of the prestigious Ace Fantasy Specials. *Publisher's Weekly* called her second novel, *The Porcelain Dove* (Dutton, 1993; Plume, 1994), "fantastic in every sense of the word." Her short fiction has appeared in *The Magazine of Fantasy and Science Fiction* and the anthologies *Xanadu II* (Tor, 1994), *The Armless Maiden* (Tor, 1995), and *Ruby Slippers, Golden Tears* (Avon, 1995), as well as five volumes of *The Year's Best Fantasy and Horror*. She was nominated for the Campbell Award for Best New SF Writer of 1990, and won the Mythopoeic Award for Fantasy Fiction for *The Porcelain Dove*. She has twice served as a judge for the Crawford Award for Best First Fantasy Novel and is on the jury for the 1996 Tiptree Award for fiction exploring gender issues.

In 1995, Sherman exchanged academia for publishing, becoming a Contributing Editor for Tor Books and co-editing the fantasy anthology *The Horns of Elfland* (Roc) with Ellen Kushner and Don Keller, along with the latest of the Bordertown punk-elf anthologies with Terri Windling from Tor. She also continues to teach SF and Fantasy writing at convention workshops and at Clarion.

She lives with fellow author and fantasist Ellen Kushner in a lovely old house in Somerville, Massachusetts, which has just enough garden for roses, lilacs, herbs, and a few tomatoes. She prefers cafes to home for writing (they bring you things to eat and the phone's never for you) and traveling to staying put.



**Cortney Skinner's** illustrations appear on the covers of Baen Books' fantasy titles, and on Doubleday's new hardcover SF compilation *Seafort's Challenge*, as well as on the covers and interiors of *Aboriginal Science Fiction* magazine. Twice nominated for ASFA's Chesley Award, (the most recent, this year for the cover to *Printer's Devil*, Baen Books). His current work includes over thirty paintings of widely varied subjects for the gaming card industry consisting of images as diverse as Luke Skywalker for Topps' *Star Wars Galaxy 3* series, a selection of oddly cyber-enhanced personages for Last Unicorn Games *Heresy, Kingdom Come* game, and various Hobbits for Iron Crown Enterprises' *Middle Earth: Dragons*, and *Dark Minions* games. The Boston Museum of Natural History continues to call on him as consultant to their acquisition of collections of the rare





and bizarre.

**David (D.) Alexander Smith** is the author of *In the Cube* (1993, Tor), a mystery/thriller, is set in Future Boston, 2080, and was the creator, editor, and manager of *Future Boston*, a mosaic novel and shared world anthology featuring stories by Geoffrey A. Landis,

Alexander Jablokov, Steven Popkes and Sarah Smith. He has also written the trilogy *Marathon* (1982, Ace), *Rendezvous* (1988, Ace; Philip K. Dick finalist), *Homecoming* (1990, Ace), and the reference work *Subsidized Housing as a Tax Shelter* (1982, Robert A. Stanger and Co.). His short story "Dying in Hull" appears in the *Fifth Year's Best SF* (Dozois, ed.). A former treasurer of the Science Fiction Writers of America, he lives in Cambridge, Massachusetts with his wife Nancy, and is founder and president of Recapitalization Advisors, Inc., a specialized real estate investment banking firm in Boston.



**Sarah Smith** is the author of *The Vanished Child* (1992, Ballantine; historical mystery; *New York Times* Notable Book of the Year) and its sequel *The Knowledge of Water* (1996 Ballantine; alternate cultural history set in Paris 1910, but outside SF we say it's psychological

suspense). She has written the interactive dark fantasy *King of Space* (1991, Eastgate Systems) and she is co-author of the collaborative novel *Future Boston* (1994, Tor; 1995 Orb). Her stories have appeared in *Aboriginal SF*, *F&SF* and *Tomorrow*, and the anthologies *Shudder Again* (Slung, ed.) and *Christmas Forever* (Hartwell, ed.). "When the Red Storm Comes..." from *Shudder Again*, will appear in *Tomorrow* and *Best New Horror 5* (Campbell and Jones, ed.)

She is currently writing a historical mystery about magicians and the Web-based interactive cyberserial *Riders* (Tribune New Media; in syndication beginning July 1, 1996).

In her copious spare time she designs and writes documentation packages and Web sites. She lives in Brookline with her husband, Fred Perry, her daughter and son, and her twenty-two-pound cat Vicious and Gracie, the assistant cat.



**Jennifer K. Stevenson's** first sale in 1990, "Green Light on 514," was to a new magazine, *The Fourteenth Alternative*, which featured her story on its first cover with a Todd Hamilton painting and never released a second issue.

We hope this is not a trend. Her second sale, "The Purge," was the lead story in *Women at War*, a Tor Books hardcover in 1995. Her third, "Solstice," will appear in *Horns of Elfland*, a Roc title scheduled for September 1997. Her articles on John Crowley's work have appeared in *The New York Review of Science Fiction*, and occasionally she gives papers at science fiction conventions and academic conferences. Her novel *Trash, Sex, Magic* is now on submission at a publisher. This year she returns to the jury for the William L. Crawford Award for New Fantasy Fiction, sponsored by the International Association for the Fantastic in the Arts.

She lives in Chicago area with her husband Rich and two testosterone-crazed cats.



**Susanna J. Sturgis** is the editor of three anthologies of women's f&sf, all published in trade paper by Crossing Press: *Memories and Visions* (1989), *The Women Who Walk Through Fire* (1990), and *Tales of Magic Realism*

*By Women (Dreams in a Minor Key)* (1991). Her first vampire story, "Sustenance," was published earlier this year in *Night Bites*, ed. Victoria Brownworth (Seal Press). From 1984 to 1996 she wrote the f/sf review column for the bimonthly trade journal *Feminist Bookstore News*. She still reviews f/sf regularly for *Lambda Book Report* and *Sojourner*. She chaired the 1994 Tiptree Award jury, contributed recipes to both Tiptree cookbooks, and boasts a complete collection of Tiptree Award T-shirts. A freelance copyeditor and proofreader by trade, she lives on Martha's Vineyard (Mass.) with her dog, Rhodry; her aging pickup, Tesah; and an unruly novel-in-progress.



**Michael Swanwick's** third novel *Stations of the Tide* (1991, Morrow/Avonova) won the Nebula and was a Hugo and Arthur C. Clarke finalist. His earlier novels were *In the Drift* (1985, Ace Special; includes expanded version of his 1981 Nebula finalist short story

"Mummer Kiss" and 1984 Nebula finalist novella "Marrow Death"), and *Vacuum Flowers* (1987 Arbor House / Ace); and his fourth, *The Iron Dragon's Daughter*, (1994 Avonova). His novella *Griffin's Egg* (1991, Legend / St. Martin's) was a Hugo and Nebula finalist. "Walking Out," which first appeared in Asimov's, is currently a Hugo nominee. "The Changling's Tale" (first in Asimov's) was nominated for the World Fantasy Award in 1995. His next novel, *Jack Faust* will be published by Avon in September, 1997.

His short story collection *Gravity's Angels* (1991, Arkham House) includes all his other solo award-finalist fiction: "The Feast of Saint Janis" (Nebula, 1980), "Ginungagap" (Nebula, 1980), "The Man Who Met Picasso" (World Fantasy, 1982), "Trojan Horse" (Nebula, 1984, novelette), "A Midwinter's Tale" (1988, Davis Award Winner) and "The Edge of the World," which won the 1990 Theodore Sturgeon Memorial Award and was a Hugo and World Fantasy finalist. His collaboration with Gardner Dozois and Jack Dann, "The Gods of Mars," was a 1985 Nebula Award finalist and appears in *Slow Dancing Through Time* (1990, Ursus), as do several other collaborations with Dozois; his collaboration with William Gibson, "Dogfight," was a 1985 Hugo finalist.

His other short fiction has appeared in the 1986 *Annual World's Best SF* (Wollheim and Saha, eds.), *The Year's Best Fantasy Stories 11* (Saha, ed.), *Best Science Fiction of the Year 11* (Carr, ed.), the *Second, Third, Fourth, Sixth, Seventh, Eighth and Tenth Year's Best SF* (Dozois, ed.), and the *Third Year's Best Fantasy and Horror* (Datlow and Windling, eds.); in *Light Years and Dark* (Bishop, ed.), *Proteus: Voices for the 80's* (McEnroe, ed.) and *Another Round at the Spaceport Bar* (Schweitzer and Scithers, eds.), and in Asimov's, *Amazing*, *Aboriginal* and *Thunder's Shadow Collector's Magazine*. He was a finalist for the John W. Campbell Award. He lives in Philadelphia, Penn. with his wife Marianne Porter and their son Sean.



**Takayuki Tatsumi** is the author of seven non-fiction books in both English and Japanese. His books in English include *Storming the Reality Studio: A casebook of Cyberpunk and Postmodern American Fiction* edited by Larry McCaffrey (1991, Duke University Press; co-written) and *In Memoriam to Postmodernism: Essays on the Avant-Pop 1995* (SDSU Press; co-written). His articles have appeared in *Studies in American Literature*, *Extrapolation*, *Science Fiction Eye*, and *American Book Review* and has co-edited *S.F. Eye*, *S.F. Studies*, *Para\*Doxa*, and *JLT* (Japan

PEN Club).

He is an Associate Professor, English Department at Keio University and lives in Tokyo.



**Jean-Louis Trudel** is the author of nine books in French starting with the novel *Le Ressuscité de l'Atlantide* (*Risen from Atlantis*; 1985-7 in *imagine...*, forthcoming in November from Anticipation (France)), *Pour des soleils froids* (*Cold Suns*; 1993, Anticipation), *Aller simple pour Saguenal* (*One Way Ticket to Saguenal*; ya; 1994, Paulines (Canada)), and *Un trésor sur Serendib* (*A Treasure on Serendib*; 1994 Médiapaul). He has been a three-time Aurora Award finalist every year since 1992 and a Prix Boréal finalist every year since 1994, and one of three finalists for the 1994 and 1995 Grand Prix de la Science-Fiction et du Fantastique québécois. In 1996, he was one of the five French-language finalists for Ontario's Trillium Book Award. His French short fiction has appeared (or will appear shortly) in *imagine...*, *Solaris*, and in Canadian, French, and Belgian anthologies. He has collaborated with Yves Meynard on several stories; they are at work together on a novel. Stories in English appear in *Ark of Ice* (Choyce, ed.) and *Tesseract4* (Toolis and Skeet, eds.), *Northern Stars* (Hartwell and Grant, eds.), *Tesseract5* (Meynard and Runté, eds.; forthcoming) and, in translation, in *Tesseract3* (Dorsey and Truscott, eds.) and *TesseractQ* (Vonarburg and Brierley, eds.) Other stories appear in the magazines *On Spec* and *Prairie Fire*. His translation into English of a story by French author Jean-Claude Dunyach will appear in *Full Spectrum 5*.

He was part of the editorial staff of the ill-fated cultural periodical *L'Apropos*, and has written commentary and criticism for *The Ottawa Citizen*, *Solaris*, *Liaison*, *NYRSF*, *L'Année de la Science-Fiction et du Fantastique québécois*, and *Locus*. He has organized sf cons, and is an editor of the newsletters of SF Canada, Canada's association of sf authors, of which he has been president for two consecutive terms, ending this month. His educational background includes a bachelor's degree in physics, a master's degree in astronomy and another master's in history and philosophy of science and technology, at the universities of Ottawa and Toronto.

After five and a half years in Toronto, where he was born, he has now moved to Montréal.



**Gordon Van Gelder** served on the staff of *The New York Review of Science Fiction* from 1988 to 1995, during which time he saw the magazine inch towards profitability. He got his start in publishing with Bluejay Books in 1986 and has worked as an Editor for St. Martin's Press since 1988. Among the authors he edits are: Rachel Pollack, Michael Kandel, Bradley Denton, Jonathan Carroll, Christopher Priest, and many others. His own career as a fiction writer has gone downhill since high school, but he still writes fiction and reviews occasionally. He lives in New York City.



**Jeff VanderMeer** is the author of the critically-acclaimed short novel *Dradin, In Love* (\$11.50, Buzzcity Press, POB 38190, Tallahassee, FL 32315, June 1996) as well as *The Book of Frog* (1988, out-of-print), which was a finalist for the Readercon Best Short Work Award in 1989. His definitive short story collection *The Book*

*of Lost Places* (Dark Regions Press, forthcoming August 1996) contains "The Bone Carver's Tale" (published in Asimov's SF Magazine, April 1995; reprinted in the German anthology Fantasy [Sky Nonhoff, ed.]; shortlisted as among the best of the year by *The Year's Best Fantasy & Horror* [Terri Windling, ed.]; selected for inclusion in *The Best New Horror 7* [Stephen Jones, ed.], Carroll & Graf, late 1996) and "Black Duke Blues" (winner of a 1995-96 \$5,000 Florida Individual Artist's Grant for excellence in fiction; forthcoming from *The Silver Web*, August 1996 issue). Other fiction—VanderMeer has had over 120 stories published in six languages—has appeared in the anthologies *Dark Voices #5* (Stephen Jones, David Sutton, eds.), *Dark Terrors* (Stephen Jones, David Sutton, eds.), and *Airfish* (Richard Singer, Joy Ostreicher, eds.), as well as the magazines *Weird Tales*, *Pulphouse*, *Deathrealm*, *Magic Realism*, *BBR* (UK), *Freezer Burn*, and *Fear* (his story "Flesh" won the 1991 Fear Best Short Story Award, established author category). Recently, VanderMeer's Rhysling Award-winning poem "Flight..." was reprinted in *Nebula Awards 30* (Pamela Sargent, ed.), with other poetry collected in *Lyric of the Highway Mariner* (1991, out-of-print). He also edits a fiction anthology series entitled *Leviathan*, teaches creative writing as part of Merlin's Pen's Mentors Program, writes nonfiction for *Tangent*, *SF EYE*, and *Carnage Hall*, and runs his own literary corporation, the Ministry of Whimsy, which has published the work of, among others, Kathe Koja, Mark Rich, Meredith Ann Pierce, Stepan Chapman, and Pulitzer Prize-winner Richard Eberhart. He is 28 years old and lives in Florida.



**Ann Tonsor Zeddies** has published two novels: *Deathgift* (1989, Del Rey) and *Sky Road* (1993, Del Rey). She has turned in a third (working title - *Typhon's Children*) but is still haggling with her editor. Her story, "To See Heaven in a Wild Flower," appeared in *The Ultimate Silver Surfer* last year. At one time she was editor for UMI Research Press in Ann Arbor, Michigan, where she raised selected scholarly works from the dead and sent them out to stalk the night. Last month she moved to Texas with her husband Timothy and two of their four children, the elder two having gone to seek their fortunes. She has attended James Gunn's summer Science Fiction Intensive Institute and writer's workshop at the University of Kansas. She is a student of tae kwon do.



**The Joey Zone** has slung ink to the words of Misha, Philip K. Dick, and John Shirley, who said his illustrations are "dangerous and skillful, intelligently punk."

His work has also appeared in *Fact Sheet Five*, *Film Threat Video Guide*, R. Crumb's *Wierdo*, and *Dog Factory* in promotion for Sun Ra and the Screaming Trees. His trash-culture review (surprisingly enough titled) "The Joey Zone" appears regularly in the irregular *SF Eye*.

Most recently, he has illustrated *Fables & Fantasies* by Brian Stableford, (due 1996, Necronomicon Press) and is contributing to Th. Metzger's multimedia saga of *The Hymnogoogoopizzon Man*.

He also thinks Readercon beats fish emulsion on a stick by a country mile, in case you had any doubts...