

READERCON4

**Worcester Marriott, Worcester, Mass.
July 12 - July 14, 1991**

**Guest of Honor:
Barry N. Malzberg
Critic GoH: John Clute**

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Program Guide

CHAIRMAN'S INTRODUCTION

by Robert Colby

Hello. The document you hold in your hands is one of two we foisted on you when you got here. While the other (the Souvenir Book) will add a lot to your understanding and enjoyment of this conference should you find time to read it, this is the one you really *need* to get around. This, plus the updates in the we're-really-doing-it-this-time newsletter, will let you know who's doing what where, and when to boot. As you've probably figured out by now, Readercon was designed for people who really enjoy a great literary program, and we hope this guide gives you the information you need to get the most out of it.

A few words about that program, and some adjustments we've made this year in how we present it. When Readercon was started, it was designed as an alternative to the standard con experience. But it wasn't *just* the decreasing focus on literature in modern large cons that concerned the founders. The disappearing sense of community was also on our minds, the fact that con audiences were being atomized into progressively smaller cliques with little in common.

Our response to both of these situations was to try to create a new, intimate community of people with a common love of literature, and to do it in a way that gave the term community real meaning. Our primary tool in this undertaking was the program, one that we hoped would involve people both with the topics and with each other. Readercons 1 & 2 did this perfectly for the size we were then; the problem came when we reacted to the sharp rise in the number of program participants at Readercon 3 with an explosion of programming options that unintentionally re-created some of the "extravaganza" mentality of the big cons. Seduced by our own success, we were starting to split people apart again.

So what are we *doing* about this? Well, there's no denying that we *are* a larger con, nowadays; the R1/R2 model isn't entirely practical. But we can do a few things. Last year's staggered starting times for panels are gone, since those people most devoted to in-depth involvement with the program (and thus

to our philosophy) found themselves missing *two* items for each one they saw (we think missing one is plenty). One track of readings will make those more special (and better-attended). Use of room mikes (*your* mikes) will be encouraged more vigorously. The most noticeable change, however, is on Saturday afternoons. We've always had one main track for our Saturday night events; now, in order to expand the core of common experience (and give you more to talk about at parties Saturday night), we will be extending the main track backwards a few hours to include Guest of Honor events and our Keynote Panel, one that should be of interest to almost everybody and which will feature the best line-up of participants we can muster. We hope the resulting balance of community and diversity will make this Readercon a bit more intimate, and we'd like to hear what you think.

SOME POLICIES

- No Smoking in program areas or Bookshop.
- No Eating or Drinking by customers in the Bookshop.
- No Pets (except for guide dogs): Many conference 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.
- One More Thing: This has never happened, and we don't expect it ever will, but should any attendee violate any state or federal laws (carrying real weapons, etc.) in a way that would threaten our relationship with the hotel, the committee reserves the right to revoke his or her membership without refund. (End of odious legal requirement.)

WELCOME TO WOOSTAH!

by Allen Steele

This public service announcement has *not* been brought to you by the Worcester Chamber of Commerce.

Okay, let's make sure you've got it straight before you open your mouth in this town. The way the natives of the city pronounce the name is *Woos-tah*. Call it *Wor-chester* and they'll smack you over the head with a hockey stick and throw you down a fire escape; the more effete *Woor-stair* is technically correct, but in certain parts of town they'll peg you as an intellectual sci-fi asshole and you'll still be smacked over the head with a hockey stick and thrown down a fire-escape. So play it safe and call it *Woostah*; if you still don't get it, clasp your nose between your thumb and forefinger and practice it a few times before you go out on the street.

Worcester. Good old greasy sleazy wheezy Worcester. I hate to admit it, but I love this town. This is a rough-and-tumble city with few pretenses and no regrets. Worcester knows it's stuck between Boston and Springfield; it realizes that people seldom visit this place except for tractor-pulls at the Centrum and that its best children usually pack up and leave as soon as they can afford a bus ticket. The local FM rock station gives its call-sign location as "Worcester-Boston", even though Beantown is a forty-five minute drive due east on the Mass Pike and hardly a suburb of even Framingham.

Worcester doesn't give a damn what anyone thinks about it, though. At its heart, this is a no-bullshit town. You either dig it or you don't, and if you don't, move to Boston; the rent's higher there anyway. A few years ago, one of the more optimistic natives devised a slogan for the city: "Worcester—The Paris of the '80's". He had printed it on a T-shirt and put them on sale in a bookstore, and so far as I know not a single one was sold (or, if anyone ever bought one, they never wore it in public). Last year, another pundit a columnist for the local newspaper came up with a new slogan: "Worcester—I've Fallen and I Can't Get Up". I've been told that he just got a raise.

I lived for two years in Worcester; this is where I got my start as a professional writer. I worked as a staff writer for *Worcester Magazine*,

which was then a kick-ass weekly alternative newspaper. On the day I reported to work, I received a letter from Ginjer Buchanan, the senior editor of Ace Books, telling me that she wanted to see the rest of my first-novel-in-progress, *Orbital Decay*, once it was completed. I did a small rain-dance in my cubicle when I read the letter, but I didn't quit my new job. One good look at this place, and I knew I was in for one hell of a ride. Finishing the novel could wait.

Indeed, two years in this city, as a working reporter, gave me more invaluable real-world experience than I had seen in the previous twenty-seven years of my life. In only a three-block radius surrounding the hotel where this convention is being held, I witnessed a five-alarm warehouse fire, saw the aftermath of a letter-bomb which was sent to a prominent lawyer's office, watched the now-defunct Worcester Bombardiers claw their way to minor-league basketball glory, visited the courthouse so many times that I knew the clerks by their first names, was pickpocketed in broad daylight on a street corner in front of the Post Office, and interviewed two rival candidates for the local state senate seat whose law offices were directly adjacent to each other in the same building. Elsewhere within city limits, I wrote about city hall politics, street crime, porno theaters, child abuse, the destruction of the environment, sex and drugs in the schools, Hurricane Gloria, the still-unbuilt convention center where Readercon 4 *should* have been held and more weird shit than I can recall without hauling out my clips. On one day, I looked out my office window and saw the Ringling Brothers circus elephants being paraded through the city square; the very next afternoon, a mental case came after my wife and me, raving and swinging a leather belt around her head.

Giants have walked these streets, though, along with a few pinheads. Mario Cuomo, William F. Buckley, NASA scientist Jesco von Puttkamer, Harlan Ellison, Ben Bova, and Larry Niven all made public appearances while I was here. My old barber once met the Pope, and my favorite bartender has served as a bodyguard to both Mick Jagger and the Dalai Lama (and he can prove it, too). I saw the Grateful Dead play

the Centrum at least a half-dozen times, watched U2 give one of the finest concerts I've ever seen, and was forced to endure Huey Lewis and the News until I thought I was going to run screaming from the auditorium. I attended the funeral of one native son, Abbie Hoffman, and visited the hilltop where another Worcesterite, Robert H. Goddard, launched the world's first liquid-fuel rocket, taking mankind on its first tentative step to the Moon.

Carl Sandburg described Chicago as the broad-shouldered city; for me, Worcester is a town with big balls and an attitude to match. It's only fitting that this place should host a literary science fiction convention. Like sf itself, it's been neglected and underestimated, abused and made the butt of bad jokes. Nonetheless, it's still on its feet; it keeps on swinging despite the forces which seemed to be arrayed against its success. Scruffy, gritty, heart-worn Worcester has more soul in it than Nashville or Washington D.C. or any other place where I've lived.

Look, I know how sf cons go. You fly into town, head straight for the hotel, lock yourself inside and don't leave the building until it's Sunday afternoon and it's time to catch a cab back to the airport. Shake off the solipsism for once, though; walk out the door, and check the city out. Be adventurous; don't just let it happen for you in books. Go any place, hang around for a while, and keep your eyes and ears open.

I guarantee, something will happen.

OUR GUESTS OF HONOR

How can we tell when a culture begins to mature? One good way is to measure its ability to think critically about itself. By that measure, the coming to prominence of **Barry N. Malzberg** in the 70's showed that the field had come a long way from its one-time role as combination PR/R&D for the technological establishment. In breakthrough novels such as *Beyond Apollo*, Malzberg unleashed a firestorm of controversy by exploring the underside of SF's holy-of-holies (the space program), and in *Herovit's World* he turned an unsparing eye towards the corrosive effect of SF itself, and its associated culture, on the soul of one of its participants. (Though we

used the nom de plume of the title character when naming our Kirk Poland Memorial Bad Prose Competition, be advised that this book is no romp.)

Conversely, it's hard for me to think of a more convincing condemnation of the creative sterility of the "boom" years of the mid-late 70's than to note that era's tendency to turn a deaf ear to voices such as his. But we're in luck; his output has increased in recent years (appropriately enough, as these are more interesting times). And we can't think of a better way to celebrate than to recognize him as one of this year's Guests of Honor.

—Robert Colby, Chairman

John Clute has been for many years one of the outstanding international models of excellence in SF reviewing and criticism. His writing displays a level of insight, depth and clarity rarely found in the genre, with a style that rivals the most creative writers in the field. His recent collection of essays, *Strokes*, from Serconia Press, won the second Readercon Small Press Award for non-fiction. As a founding editor of *Interzone*, he was an instrumental part of the revitalization of the British science fiction magazine. As Readercon strives to promote intelligent readership, we could think of few who embody this ideal as well as John Clute.

—Bryan Cholfin

I was at the English Milford with John Clute in 1985, when I was new to sf. His contribution to the critical round was an amazing blast of intellectual vigour. He brings a richness to sf criticism in this country that no one else can provide a kind of deep hinterland of knowledge, about writing itself, the science of writing while everyone else is just nibbling at the edges of what makes a book. I can guarantee your attendees are going to enjoy his company; and be the richer for his contribution to the programme.

—Gwyneth Jones

PRACTICAL INFORMATION

HOSPITALITY SUITE AND PARTIES

Our Hospitality Suite (or Con Suite) is up in Room 905. 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.

In our two Progress Reports we encouraged 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!

RIBBONS

You may notice that certain attendees are wearing various colored ribbons. Here's what they mean:

Black .. Chair	Red Committee
Pink Volunteer	Green .. Dealer

Purple..... Guest of Honor
 Blue Program Participant
 Yellow..... Small Press Awards Nominee

BUY OUR STUFF!

That's right, merchandise. In the New York room you'll find the Readercon Sales table (at least on Saturday and Sunday.) There you'll find:

- Our stupendous T-shirt, designed by Readercon-1 artist Joe Shea (a.k.a. Joey Zone). It's an all-cotton, 2-sided (our logo in front, and the message "Follow the Reader" on the back), robin's-egg-blue shirt, offered in Medium, Large, and X-tra Large sizes. Price: just \$10.00.
- Buttons with our logo (in your choice of red or white) and the slogans from our first two Bad Prose competitions. They're just \$1.00 apiece.
- Program Books (what we now call Souvenir Books) from Readercons 1 and 2, and the Souvenir Book from Readercon 3, for

\$1.50, \$2.00, and \$3.00 respectively. A complete description of the contents of these books are in this year's Souvenir Book (in the section "Readercon, Inc.: A Chronology"); or stop by the Sales table and browse.

• *Monochrome: The Readercon Anthology . . .*

THE READERCON ANTHOLOGY

At the Sales Table, you'll find copies of *Monochrome: The Readercon Anthology*, edited by Bryan Cholfin, from Broken Mirrors Press. This original anthology, which was first offered last year, features authors who have appeared at Readercon. Here's the Table of Contents:

Foreword: "The Company of Words: Some Notes on the Ostensible Subject," by Robert Colby

Introduction: "On Reading," by Samuel R. Delany

"The Monday Man," by Gene Wolfe

"Articles of Faith," by Esther M. Friesner

"Going to the Mountain," by Darrell Schweitzer

"Carbontown," by Paul Park

"Assemblage of Kristin," by James Morrow

Four poems by Thomas M. Disch

"Strike," by David Alexander Smith

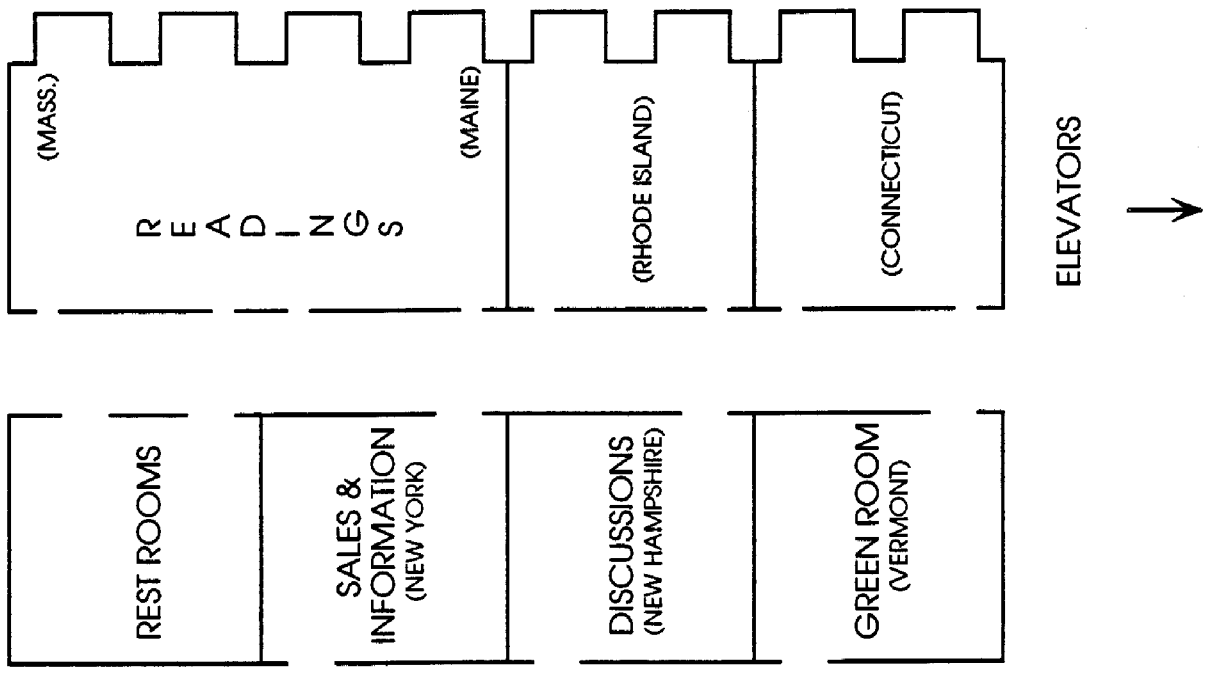
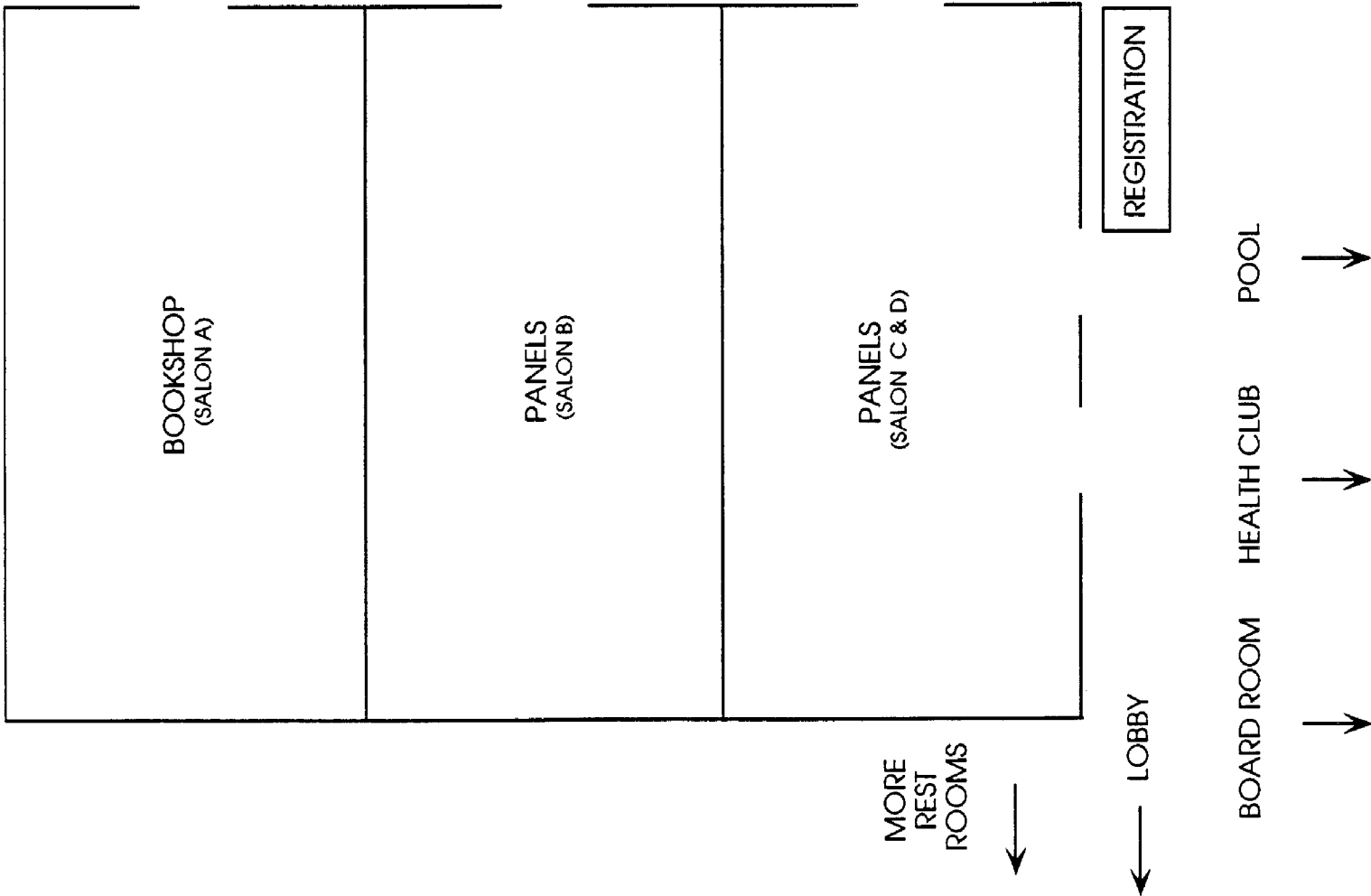
"Fuzz," by Martha Soukup

"Sonata," by Ellen Kushner (poem)

The press run for the anthology consisted of a limited hardcover edition of 150 copies (\$25), and a trade paperback edition of approximately 600 copies (\$9.95).

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 (black or red ribbon); they'll point you in the direction of David Walrath, our Volunteer Coordinator. It's fun, and, if you work enough hours, you earn a free Readercon T-shirt!

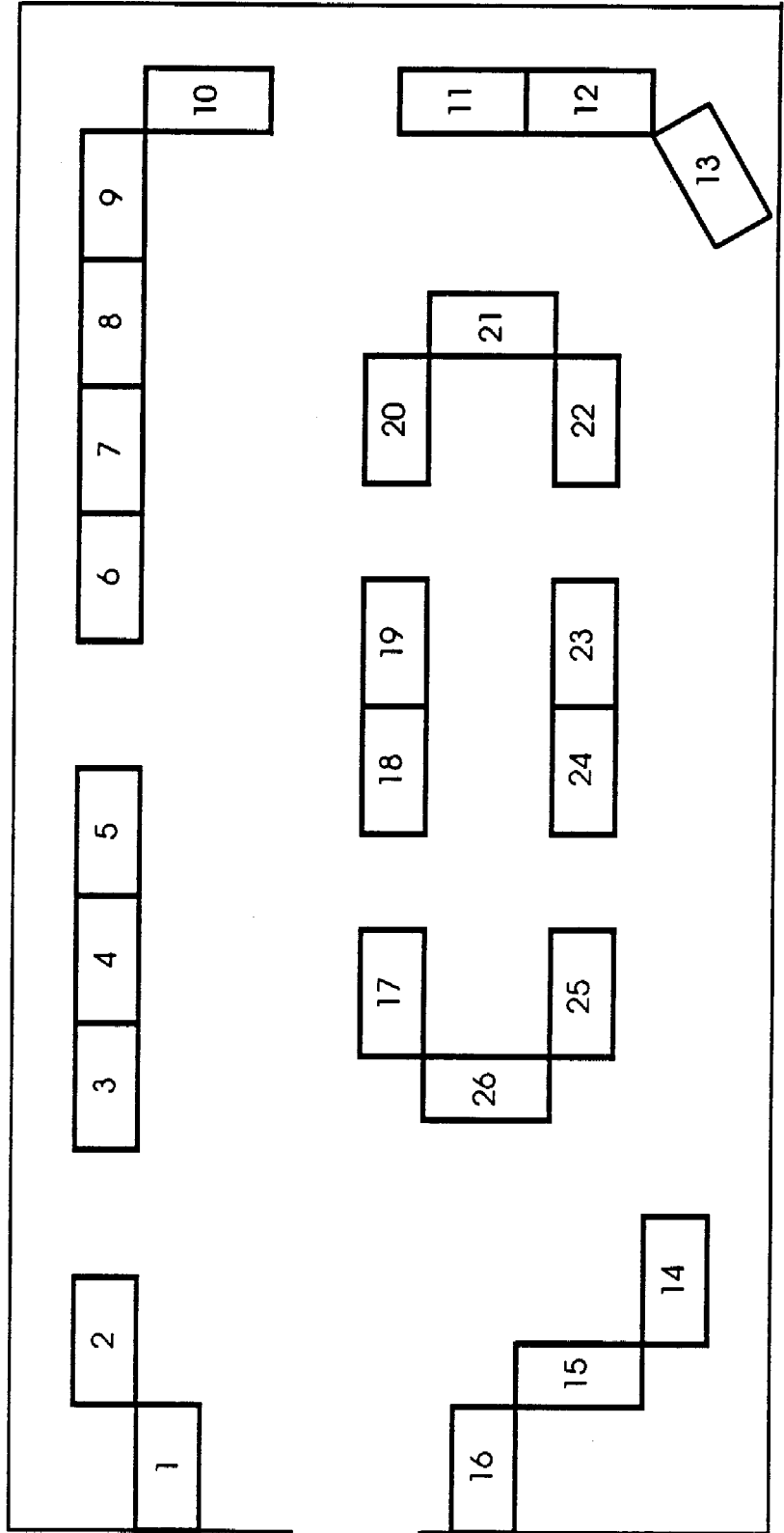


Readercon 4 Bookshop Map

- 1) Time Files Books
- 2) A.G.H.I.T.W. Bookstore
- 3 & 4) Southworth Books Ltd.
- 5) Niekas
- 6 & 7) Michael Walsh
- 8) Orion Publications

- 9 & 10) House on the Borderland
- 11 — 13) Tales from the White Hart
- 14 — 16) Jane Choras
- 17) Overseas Book Service
- 18) Aboriginal Science Fiction
- 19) Serconia Press

- 20) N.E.S.F.A.
- 21) Darrell Schweitzer
- 22) Kimball M. Rudeen Books
- 23 & 24) Autographs
- 25) Elephant Books
- 26) Michael Borden



	SALON B	SALON C&D	MASSACHUSETTS	NEW HAMPSHIRE
6:00	Rewriting the Classics	The Next Decade in Imaginative Literature		
7:00	Dune: Friend or Menace?	Always Torn in Two	Esther Friesner	
7:30				
8:00	Adult Children of Parents of Bookaholics	Books They Should Film	Ellen Kushner	
9:00	Zen and the Art of Library Design		Barry N. Malzberg	
9:30		Meet the Pros(e) Party	← photo	

Registration: 4 to 10
 Bookshop: 6 to 9
 Sales: Not open
 Information: 4 to 10
 Staff Office: 4 to 10
 Pool: 10 am to midnight
 Con Suite: Room 905.
 See newsletter for hours.

SATURDAY

	SALON B	SALON C&D	MASSACHUSETTS	NEW HAMPSHIRE	AUTOGRAPHS
10:00	E. R. Eddison: Too Hard To Read, Too Good Not To?	Non-Fiction Reading for Soft SF		Computer Science Errors in Current SF	Samuel R. Delany and S. N. Lewitt
11:00	Writing Methods and Their Relation to the Unconscious	Humor in Speculative Fiction — A Serious Panel. Really.	David G. Hartwell and Kathryn Cramer		Melissa Scott and Susanna J. Sturgis
12:30	All Men Are Brothers, But My Brothers Were Scum: Female Chauvinist F&SF	The People vs. the Critics: A History	Daniel Dern	The Graphic Novel Now	Barry N. Malzberg and Michael Swanwick
1:00			Delia Sherman		
1:30	Real People, Hard SF	Archetype vs. Innovation in Fantasy	Terry Bisson		John M. Ford and James Morrow
			Stan Leventhal		
3:00					

Registration: 9 am to 10 pm
 Bookshop: 10 to 7
 Sales: 10 to 7
 Information: 10 to 10
 Staff Office: 10 to 10
 Pool: 10 am to midnight
 Con Suite: Room 905.
 See newsletter for hours.

	SALON B, C & D	MASSACHUSETTS	NEW HAMPSHIRE	AUTOGRAPHS	BOARD ROOM
3:00		James Morrow on <i>Only Begotten Daughter</i>	Allen Languages of the USA: ASL	Esther M. Friesner and John Morressy	SF Workshops 101
3:30	Barry N. Matzberg Interview				
4:00		John M. Ford		Terry Bisson and Jeffrey A. Carver	SF Workshops 202
4:30	Upbeat, Downbeat				
5:00				Craig Shaw Gardner and Ellen Kushner	

6:00 Pool Party and Barbeque

8:00	John Clute Interview	John Barnes	
9:00	Small Press Awards		
9:30	Kirk Poland Memorial Bad Science Fiction and Fantasy Prose Competition		
11:00	I'd Rather Talk about Classical Music Than SF		

4:30 - 8 Con Suite

SUNDAY

	SALON B	SALON C&D	MASSACHUSETTS	NEW HAMPSHIRE	AUTOGRAPHS
10:30	Both Sides Now: British and American Spec Fic Today	Is Stephen King the Dickens or Twain of the 20th Century?	John Morressy		Kathryn Cramer and David G. Hartwell
11:30	Reloading the Canon	Mucking About with History	Rachel Pollack		Greer Ilene Gilman and Patricia A. McKillip
			Aline Boucher-Kaplan		
1:00	Criticism as Art, Part 1: The Book Review	What We Have Here Is a Failure to Extrapolate	James Morrow	Russian SF	Aline Boucher-Kaplan and Alexander Jablovkov
2:00	Criticism as Art, Part 2: Beyond the Book Review	There Will Be Military SF	What's Wrong with SF		Geary Gravel and Rosemary Kirstein
3:00	Assassinating Astronauts: The Fiction of Barry N. Matzberg	Why Isn't Foreign SF Famous?	Sarah Smith	How I Build Planets in My Spare Time and So Can You	
			Scott Edelman		
4:00	Is Something Sacred?		S. N. Lewitt		

Registration: 9:30 to 3
 Bookshop: 10 to 3
 Sales: 10 to 3
 Information: 10 to 5
 Staff Office: 10 to 5
 Pool: 10 am to midnight
 Con Suite: Room 905.
 See newsletter for hours.

READERCON 4: GUESTS

Numbers following names refer to the numbered items on the Program immediately following.

John Clute 2, 6, 13, 21, 39, 42, 46, 47, 56, 66.

Barry N. Malzberg 4, 10, 24, 35, 39, 45, 46, 61, 70.

- | | | | |
|--------------------------|------------------------------|--------------------------|-----------------------------|
| John Barnes | 1, 4, 9, 14, 26, 43, 52, 62. | Yves Meynard | 7, 66. |
| Lisa Barnett..... | 20. | Howard Mittelmark..... | 65. |
| Terry Bisson | 17, 28, 38, 52. | John Morressy..... | 17, 27, 34, 49, 57. |
| Aline Boucher-Kaplan .. | 48, 55, 60, 68. | James Morrow..... | 16, 20, 29, 31, 39, 58, 62. |
| Stephen P. Brown | 48, 61. | Resa Nelson..... | 33, 37. |
| Joseph Carrabis | 16, 33, 37, 62. | Alexei Panshin | 63. |
| Jeffrey A. Carver | 26, 38. | Charles Platt..... | 35, 65. |
| John Costello | 59. | Rachel Pollack | 27, 53, 70. |
| Kathryn Cramer..... | 18, 26, 50, 66. | Stephen Popkes | 51, 70. |
| Don D'Amassa..... | 56. | J. F. Rivkin..... | 27. |
| Samuel R. Delany..... | 15, 21, 39, 46, 51, 61, 70. | Paul Robinson..... | 14. |
| Daniel P. Dern..... | 22, 48, 65. | Darrell Schweitzer | 57. |
| Scott Edelman | 2, 16, 69. | Melissa Scott | 7, 13, 19. |
| Janice M. Eisen | 7, 920, 56. | Delia Sherman | 12, 25, 52. |
| Gregory Feeley..... | 21, 56. | Sarah Smith | 2, 6, 9, 14, 57, 67. |
| John M. Ford | 17, 29, 36, 52, 66. | Susanna J. Sturgis | 19, 20, 51. |
| Esther M. Friesner | 5, 17, 34, 52. | Michael Swanwick | 12, 24, 26, 39, 47. |
| Craig Shaw Gardner | 17, 40, 45. | Eric M. Van | 45. |
| Greer Ilene Gilman..... | 12, 27, 54. | Gordon Van Gelder | 21. |
| Glenn Grant..... | 57. | Stanley Wiater..... | 48. |
| Geary Gravel..... | 4, 17, 32, 45, 64, 70. | Elizabeth Willey..... | 12. |
| David G. Hartwell | 18, 39, 50, 56, 66. | Heather Wood | 4. |
| Daniel Hatch..... | 13, 62. | Joey Zone | 23. |
| Jeff Hecht..... | 3. | | |
| Alexander Jablokov | 7, 13, 26, 52, 60. | | |
| Donald G. Keller..... | 21, 42, 46, 47, 65. | | |
| Robert Killheffer..... | 51, 61. | | |
| Rosemary Kirstein..... | 32, 45, 64. | | |
| Ellen Kushner..... | 8, 16, 27, 40. | | |
| Eleanor Lang..... | 2, 20. | | |
| Fred Lerner..... | 9, 51. | | |
| Jonathan Lethem | 16. | | |
| Stan Leventhal..... | 7, 30, 51. | | |
| S. N. Lewitt | 1, 15, 26, 62, 71. | | |
| Kathei Logue | 6. | | |
| Joe Mayhew | 9. | | |
| Patricia McKillip | 16, 27, 54. | | |

READERCON 4: THE PROGRAM

All items are 60 minutes unless otherwise specified (actually 55; 90-minute items last 80 minutes).

Moderators are indicated by '(M)'; moderators who are also participants by '(+M)'.

Times shown in *italics* are A.M., others are P.M.

Location codes: 'A', 'B', 'C', 'D' = Salon A, B, etc. 'MA' = Massachusetts; 'NH' = New Hampshire; 'NY' = New York; 'BR' = Board Room.

FRIDAY

- 4:00 Registration and Information open.
- 6:00 A Bookshop Opens.
1. 6:00 B **Rewriting the Classics.** Discussion group with John Barnes, S. N. Lewitt, others. Some of our best-loved books aren't quite perfect—or, rather, perfect for all tastes. Sometimes whole elements are left out (what would Tolkien be like if hobbits had a normal sex drive?), and sometimes the book simply goes off in a different direction than we hoped (what if all the mysteries of Bellona in *Dhalgren* had a hard-sf explanation?). How about authors who never existed but should have, like E. E. 'Doc' Eddison, who wrote space opera in psuedo-18th-century prose? These and other horrible distortions of authorial intent should keep us all talking for a good, lively hour.
2. 6:00 C&D **The Next Decade in Imaginative Literature.** John Clute, Scott Edelman, Eleanor Lang, Sarah Smith. Which writers will write the masterpieces of the nineties? Will they sell any books? What are the new trends in art and marketing? And will the latter succeed in assassinating the former?
3. 7:00 B ***Dune*: Friend or Menace?** Discussion group with Jeff Hecht, others. "I think *Dune* is a very bad book, and I've thought so all five times I reread it." Sure it's a great read, but aren't the characters two-dimensional and the prose undistinguished? Is Herbert's future, with its return to feudal politics, really believable? Is even the science right? And if *Dune* has these flaws, do they more than outweigh its merits? Is it good for the genre that it's fandom's favorite book?
4. 7:00 C&D **Always Torn in Two.** John Barnes, Geary Gravel, Barry N. Malzberg, Heather Wood. Not all of us are lucky enough to have imaginative literature as our only obsession. Whether it's a truly fascinating day job, a different field of artistic expression, or a hobby out of control, sometimes Something Else vies hard for the time that could be spent writing or reading. Writers and readers so torn in two get together and schmooze. The big question: has this enriched your life, or has it messed it up completely?
5. 7:00 MA Esther M. Friesner reads an excerpt from her forthcoming novel *Unicorn U.* (30 min.)
6. 8:00 B **Adult Children of Parents of Bookaholics.** Discussion group with John Clute, Kathei Logue, Sarah Smith. For those new to Readercon, an excellent place to start; for many veterans, an important therapeutic.
7. 8:00 C&D **Books They Should Film.** Janice Eisen, Alexander Jablovok, Stan Leventhal, Yves Meynard, Melissa Scott. Somewhere out there is the book that'll do for literate sf what *Star Wars* did for space opera . . . a book that'd make a movie as good as *Brazil* but gross \$200 million. What do you think it is? Not a media panel, but rather a discussion of how to raise the general public perception of sf. (Ha!)
8. 8:00 MA Ellen Kushner reads "The Unicorn Masque," from *Elsewhere, Vol. 1* (her first published story), and takes requests.
9. 9:00 B **Zen and the Art of Library Design.** Discussion group with Janice Eisen, Joe Mayhew, Sarah Smith, John Barnes, Fred Lerner. Following Bookaholics, we'll discuss such

practicalities as book-buying strategies, cataloguing a collection, bookshelf building, etc. (30 min., but feel free to continue discussion at the Meet the Pros(e) Party).

10. 9:00 MA Barry N. Malzberg reads a forthcoming story in the hopes that it is as scandalous as he believes. (30 min.)
- 9:00 A Bookshop closes.
11. 9:30 C&D **Meet the Pros(e) Party.** Tempted as we are to let this come as a surprise, we feel we ought to give you warning as to what goes on here tonight. Each pro writer at this party has selected a short, favorite quotation from their own writing. Each is armed with a strip of 2-line mailing labels. The quotation is on the labels; as you meet each pro, you obtain a label from them.
- What do you do with them? Atheists, agnostics, and the lazy can trust strictly to chance, and paste them into the inside back cover of their Souvenir Book in the order they obtain them. Result: one of 2.23×10^{34} Random Prose Poems. Those who believe in the reversal of entropy can stick them temporarily on the wax paper we'll provide and then assemble them to make a Statement. Those who believe in lack of respect to living authors (at least) can take scissors to all the quotes, combining one writer's subject with another's verb predicate.
- The possibilities are endless. If you come up with something truly entertaining, let us know; we plan to do something or other with the best of them.
- 10:00 Registration, Information, and Staff Office close.

SATURDAY

- 9:00 Registration opens.
- 10:00 A Bookshop opens.
- 10:00 NY Sales and Information opens.
12. 10:00 B **E. R. Eddison: Too Hard To Read, Too Good Not To?** Greer Ilene Gilman (+M), Delia Sherman, Michael Swanwick, Elizabeth Willey. Critics, scholars, and (quite often) fantasy authors agree that Eddison is wonderful and important. Yet he's hardly read at all these days. Our Eddison experts offer an appreciation and, hopefully, provide a way in for those who've been unable to acquire this special taste.
13. 10:00 C&D **Non-Fiction Reading for Soft SF.** John Clute, Daniel Hatch, Alexander Jablovkov (+M), Melissa Scott. Last year we talked about the sort of reading that lies behind the hard sf novel. But what about the art of social and political speculation or extrapolation? What non-fiction works, whether classic or recent, have been thought-provoking? Once an idea forms, when do you leave the library? Just how much actual research does a dystopian vision or satirical portrait need, anyway?
14. 10:00 NH **Computer Science Errors in Current SF.** Discussion group with Paul Robinson, John Barnes, Sarah Smith.
15. 10:00 A **Autographs:** Samuel R. Delany, S. N. Lewitt.
16. 11:00 B **Writing Methods and Their Relation to the Unconscious.** Joseph Carrabis, Scott Edelman, Ellen Kushner (+M), Jonathan Lethem, Patricia McKillip, James Morrow. While many writers report that their work shapes itself, with characters frequently usurping the plot, other writers report just the opposite: it's their story, dammit, and the characters will do as the writer wishes. (Any notion that the former group must be creating better-realized characters is squashed by the fact that John Crowley, for instance, belongs to the latter). Clearly these two different working styles are (deeply?)

rooted in the writer's psyche—can we identify the psychological traits that predispose a writer towards one or the other? Can a writer learn to do it the other way, and, if so, will they benefit from the attempt? What are the practical pros and cons of each method? (90 min.)

17. 11:00 C&D **Humor in Speculative Fiction—A Serious Panel. Really.** Terry Bisson, John M. Ford, Esther M. Friesner, Craig Shaw Gardner, Geary Gravel, John Morressy (+M). Some people hate talking seriously about funny stuff, but this brave sextet has no such problems. How much does a humorists' ideological outlook affect his writing, even when there's no obvious target? And what happens when the reader doesn't share that slant? Is this what "sense of humor" is all about? Is there always a clear distinction between the satirical and the just-plain-funny? Are either accorded the literary respect they deserve? (Is humor yet another ghetto?) Aren't the senses of wonder and humor awfully similar—is this why funny fantasy is such a popular genre? Has anyone read Freud's *Jokes and Their Relation to the Unconscious*, and can they sum it up for the rest of us in twenty or twenty-five seconds? (90 min.)
18. 11:00 MA David G. Hartwell and Kathryn Cramer read their collaboration, "The River's Mouth." (90 min.)
19. 11:00 A Autographs: Melissa Scott, Susanna J. Sturgis.
20. 12:30 B **All Men Are Brothers, But My Brothers Were Scum: Female Chauvinist F&SF.** Janice Eisen (M), Lisa Barnett, Eleanor Lang, James Morrow, Susanna J. Sturgis. Female Chauvinist Fiction. We've all complained about the Gor books. Is it any less obnoxious when all the men in a book are drooling, brutal villains (or irredeemable wimps)? Have any of our important feminist texts had this weakness (it is a weakness, isn't it?), and if so, to what degree? How about trashy pulp adventure novels? And how do we treat the two differently (does such an approach in a trashy pulp novel somehow make it a feminist text)? How much slack are male writers with female troubles (like Philip K. Dick) getting from readers and critics these days, and are their female counterparts getting as fair a shake? Or too fair?
21. 12:30 C&D **The People vs. The Critics: A History.** John Clute, Samuel R. Delany (+M), Gregory Feeley, Donald G. Keller, Gordon Van Gelder. Any work of art gets at least three receptions: by its contemporary audience (however large or small), by the contemporary critics, and by Posterity. They can be very different.
For modern fiction, we know the first two, but not the third. But it's the third that fascinates many of us, not least because Posterity will have a chance to undo a great many wrongs and oversights (and justify our own weird opinions).
For works older than seventy-five years or so, however, Posterity has begun to speak. (It never shuts up.) We'll look at as many examples from the past as possible. Are there any trends?
22. 12:30 MA Daniel P. Dern reads "The Other Men Got Sent To the Moon and All I Got Was This Lousy T-Shirt," a story (conceived at Readercon 3) showing a strong Barry Malzberg influence. (30 min.)
23. 12:30 NH **The Graphic Novel Now.** Discussion group with Joey Zone. What's happening in the field these days? An update to a Readercon 2 panel.
24. 12:30 A Autographs: Barry N. Malzberg, Michael Swanwick.
25. 1:00 MA Delia Sherman reads two chapters from a new novel, *The Porcelain Dove*. (30 min.)
26. 1:30 B **Real People, Hard SF.** John Barnes, Jeffrey A. Carver, Kathryn Cramer, Alexander Jablovok (+M), S. N. Lewitt, Michael Swanwick. Okay, so maybe there are formal difficulties with doing fine characterization in a novel about science. You've got all this technical detail to get across, the characters are likely to be portrayed in a limited number of social settings . . .

But isn't Moby Dick an *Analog* story? I mean, maybe all the above is just so much

hooley. Maybe the characterizations in most hard sf novels are flatter because the writers and readers aren't really interested in people.

Or maybe there are hard sf writers who realize that people matter and are trying to do good characterizations, but they just can't pull it off because they've spent the first thirty years of their lives talking to Bunsen Burners . . . (90 min.)

27. 1:30 C&D **Archetype vs. Innovation in Fantasy.** Greer Ilene Gilman, Ellen Kushner (+M), Patricia McKillip, John Morressy, Rachel Pollack, J. F. Rivkin. Last year we wondered why fantasy fiction was hung up on monarchy. This year we generalize the issue and address its underlying principle. The best fantasy is often most effective when it evokes primal, archetypal aspects of human experience. At the same time, invention and originality are prized qualities (even more so, perhaps, than in realist fiction). Are the two necessarily in conflict? How do you work fresh changes on archetypes without losing their primal power? Are there any sure-fire ways of dealing with archetypal elements (such as combining them in odd combinations) that automatically make them come alive? How have various writers achieved archetypal resonance, anyway? Do you read the complete works of Joseph Campbell and take notes? Or do you screw the research and look within yourself (after all, if they're archetypes, they should be there, right)? Are there other sources? (90 min.)
28. 1:30 MA Terry Bisson reads a short story. (30 min.)
29. 1:30 A Autographs: John M. Ford, James Morrow.
30. 2:00 MA Stan Leventhal reads "Razorback," an sf story from his forthcoming collection *Candy Holidays and Other Short Fictions*. (30 min.)
31. 3:00 MA James Morrow on the writing of *Only Begotten Daughter*. If you took our advice (in Progress Report 2) and read this brilliant novel, you'll gain a rare and powerful insight into the process of writing—Jim will be handing out his original long outline for the book, which, it seems, he didn't necessarily follow . . . If you *haven't* read the novel, stay away; you'll have more wonderful plot points ruined than you can shake a crucifix at. (30 min., plus 30 min. Q & A).
32. 3:00 NH **Alien Languages of the USA: ASL.** Discussion group on the deaf and ASL, led by Geary Gravel, Rosemary Kirstein, Sabine Kirstein.
33. 3:00 BR **SF Workshops 101.** Joseph Carrabis, Resa Nelson and other members of the Space Crafter's Workshop explain what SF workshops are about. A prerequisite to Workshops 202 (see 4:00).
34. 3:00 A Autographs: Esther M. Friesner, John Morressy.
35. 3:30 B&C&D **An Interview with Barry N. Malzberg.** Charles Platt.
36. 4:00 MA John M. Ford reads excerpts from his forthcoming novel *Growing Up Weightless*.
37. 4:00 BR **SF Workshops 202: A Workshop in Performance.** Joseph Carrabis, Resa Nelson, other members of the Space Crafters' Workshop. What better way to really learn how fiction workshopping works than to watch one in action? The Space Crafters will read a story aloud and then critique it. You *must* attend the introduction, SF Workshops 101 (see item 33 above), to watch the demonstration; no one will be admitted to the Boardroom after 3:05. (May run more than 60 min.)
38. 4:00 A Autographs: Terry Bisson, Jeffrey A. Carver.
39. 4:30 B&C&D **Upbeat, Downbeat.** John Clute, Samuel R. Delany, David G. Hartwell (+M), Barry N. Malzberg, James Morrow, Michael Swanwick. Bernard Malamud's brilliant slipstream novel *The Natural* ends with the hero weeping "many bitter tears." Hollywood's version ends with fireworks.

Certainly many people whose job it is to sell works of art (of all sorts) believe that the American public desperately prefers upbeat works and upbeat endings. Are they full of it, or are they sadly correct?

Conversely, are downbeat messages and downbeat endings somehow the natural mode of serious literature? Obviously it's not true that being downbeat makes a work artistic. Yet many readers have accused certain writers of laboring under that assumption; they seem to think such writers opt for the downbeat not for artistic reasons but (essentially) to suck up to critics and/or posterity. Is there ever any validity to this charge? And in the meantime, can't a strong argument be made that serious literature should tend toward the downbeat, since life does?

Where does the reader fit in? The impression of upbeatness and downbeatness seems wildly subjective (cf. reactions to the end of *Do Androids Dream of Electric Sheep?*, or, indeed, to all of Philip K. Dick's work). Why is this so? And why should some readers have a such a low tolerance for the downbeat, while a select few just gobble it up like so much bad acid?

What about the various varieties of downbeat? Can't there be an enormous difference between a work that is sad and one that is depressing? What elements in a downbeat work lead to which reaction? (90 min.)

40. 5:00 A Autographs: Craig Shaw Gardner, Ellen Kushner.
41. 6:00 Pool Party and Barbeque.
- 7:00 A Bookshop closes.
- 7:00 NY Sales closes.
42. 8:00 B&C&D An Interview with John Clute. Donald G. Keller.
43. 8:00 MA John Barnes reads "Bang On," and chapters from works in progress.
- photo 44. 9:00 B&C&D The 1991 Readercon Small Press Awards for Excellence in Imaginative Literature. (30 min.)
- photo 45. 9:30 B&C&D The Sixth Kirk Poland Memorial Bad Science Fiction and Fantasy Prose Competition. Craig Shaw Gardner (+M), Geary Gravel, Rosemary Kirstein (Defending Champion), Barry N. Malzberg, Eric M. Van (co-M). If you don't know already know what goes on here, ask the person next to you. (60-90 min.)
- 10:00 NY Information and Registration close.
46. 11:00 B&C&D I'd Rather Talk about Classical Music Than SF. Discussion group with Barry N. Malzberg, John Clute, Samuel R. Delany, Donald G. Keller and others. May move elsewhere (e.g. the Hospitality Suite), depending on the size of the group.

SUNDAY

- 9:30 Registration opens.
- 10:00 A Bookshop opens.
- 10:00 NY Sales and Information open.
47. 10:30 B Both Sides Now: British and American Spec Fic Today. John Clute, Donald G. Keller, Michael Swanwick. The characteristic differences between British and American imaginative literature always make for a fine panel. We start with H. G. Wells on one shore and Hugo Gernsback on the other, and right away we see that British sf is respectable while American is that fealthy pulp stuff . . .
- Hold it! We've all heard this tale a hundred times!
- What's going on now? Do these differences apply at all to the latest crop of writers? If so, which things have changed and which have stayed the same? Is a Mid-Atlantic style emerging? If the differences are slowly being eroded, is this good or bad for American spec fic? For British?

48. 10:30 C&D **Is Stephen King the Dickens or Twain of the Twentieth Century?** Aline Boucher-Kaplan, Stephen P. Brown, Daniel P. Dern, Stanley Wiater (+M). He's the most popular writer of all time. Is he creating works of art that will survive despite their flaws? Or just trash that no one will want to read or study years from now? Our previous discussion on the history of popular vs. critical reception should be helpful here
49. 10:30 MA John Morressy reads a new story.
50. 10:30 A Autographs: Kathryn Cramer, David G. Hartwell.
51. 11:30 B **Reloading the Canon.** Fred Lerner (M), Samuel R. Delany, Robert Killheffer, Stan Leventhal, Stephen Popkes, Susanna J. Sturgis. In some circles it's gotten to the point where one hardly dares to discuss canon formation without first procuring a firearm. The simplistic, common perception has the White Male Literary Establishment laid siege to by feminists and minorities of all sorts. Can we have the details, please? And what are the subtexts here?
- Most interestingly, where on this map do our own ghettos lie? Is it worth the effort of imaginative lit types to join battle, or should we be above it all? In what ways does this battle ultimately impact the real world of marketing and sales? (90 min.)
52. 11:30 C&D **Mucking About with History.** John Barnes, Terry Bisson, John M. Ford, Esther M. Friesner, Alexander Jablovok, Delia Sherman (+M). The alternate history novel has long been regarded as part of sf, even though it comfortably fits no practical definition of the field. In the meantime, the historical fantasia (in which historical figures appear and do things they presumably never did but conceivably could have) has become a staple of 'slipstream' fiction. Are these approaches really so different that they belong in different genres? Are there places where the line between them begins to blur?
- What are the technical challenges of writing such a novel, and what are the special joys? How much should you worry about your readers' knowledge of history—how much explaining do you need to do? To what extent do you stick to times and places you already know well, and to what extent do you do serious research? (90 min.)
53. 11:30 MA Rachel Pollack reads either "Temporary Agency" or "Godmother Night." (30 min.)
54. 11:30 A Autographs: Greer Ilene Gilman, Patricia McKillip.
55. 12:00 MA Aline Boucher-Kaplan reads.
56. 1:00 B **Criticism as Art, Part 1: The Book Review.** John Clute, Don D'Amassa, Janice Eisen, Gregory Feeley (+M), David G. Hartwell. Does the beautifully written book review actually do its job any better than the workmanlike one? In other words, do the artistic qualities of such a review stand alone, to be appreciated simply for themselves? ("This is a very insightful review, and a beautifully written one, although those two facts are pretty much unrelated.") If so, isn't this an awfully weird way to spend one's creative energy?
- Or can a review's artistic qualities somehow reinforce and interact with its content, in strange and wonderful ways? ("This review is all the more insightful precisely because it is beautifully written.") If so, exactly how does this work? What are some of the ways the critic-as-prose-stylist can get his or her point across better than the critic-as-reporter?
57. 1:00 C&D **What We Have Here Is a Failure to Extrapolate.** Glenn Grant, John Morressy, Darrell Schweitzer, Sarah Smith (+M). The failure of the sf field to predict the future of the computer is the most notorious example of the failure of sf as prophecy. The assumption that the sixties would continue unchecked was another common blunder. What have some of the other such failures been? Why was most everybody wrong? What can we learn from these mistakes? What might we be missing now?
58. 1:00 MA James Morrow reads from *Towing Jehovah*, his novel-in-progress. (30 min.)
59. 1:00 NH **Russian SF.** Discussion group and presentation led by John Costello.
60. 1:00 A Autographs: Aline Boucher-Kaplan, Alexander Jablovok.

61. 2:00 B **Criticism as Art, Part 2: Beyond the Book Review.** Stephen P. Brown, Samuel R. Delany (+M), Robert Killheffer, Barry N. Malzberg. A continuation of Part 1, in part picking up on loose ends from the previous hour but mostly stretching the bounds of the discussion.
62. 2:00 C&D **There Will Be Military SF.** John Barnes, Joseph Carrabis (+M), Daniel Hatch, S. N. Lewitt, James Morrow. Does a fondness for military sf indicate serious psychological problems? Is the rampant popularity of the field a sign of a sick society? Or are such accusations and fears just typical left-wing over-reaction to a harmless form of escapism?
63. 2:00 MA **What's Wrong with SF.** A talk-discussion led by Alexei Panshin.
64. 2:00 A **Autographs:** Geary Gravel, Rosemary Kirstein.
65. 3:00 B **Assassinating Astronauts: The Fiction of Barry N. Malzberg.** Charles Platt (M), Daniel P. Dern, Donald G. Keller, Howard Mittelmark.
66. 3:00 C&D **Why Isn't Foreign SF Famous?** John Clute, Kathryn Cramer, John M. Ford, David G. Hartwell, Yves Meynard. Sf fans, it sez somewhere, love exotic, strange cultures . . . as long as they're invented, right? I mean, here's all this actual sf that's being written in other cultures and it's barely made a stir. (Try finding the Strugatskys in the dealer's room. Try finding Japanese sf in English, period.) Why? Could it be that such stuff is actually too alien for our intelligences? If not, what wonderful angles on human existence are most of us missing?
67. 3:00 MA Sarah Smith reads "Ferraro" from the forthcoming *Future Boston* anthology (written with Resa Nelson). (30 min.)
- 3:00 A Bookshop closes.
- 3:00 NY Sales and Registration close.
68. 3:00 NH **How I Build Planets in My Spare Time and So Can You.** Workshop-discussion led by Aline Boucher-Kaplan.
69. 3:30 MA Scott Edelman reads (30 min.)
70. 4:00 B **Is Something Sacred?** Samuel R. Delany (+M), Geary Gravel, Barry N. Malzberg, Rachel Pollack, Stephen Popkes. A classic sf approach is to take the world as we know it but change one key element. What if . . . the admen ran the country? If there were only one gender? If some among us did away with the incest taboo? And so on. Theoretically, it's the job of sf writers to ring every imaginable change on this time-tested set of bells. And yet . . .
- Aren't there some unturned stones? (Off the top of my head . . . where are the classic sf novels that ask 'what if we knew for certain that there was or wasn't a God, or life after death'? There must be other examples, perhaps many others.) Are there some elements so basic to society that even the bravest mind blanches at examining them? Or is it just that there are some topics that sf writers and readers are basically uninterested in? Or afraid of?
71. 4:00 MA S. N. Lewitt reads a brand new story, "Almost Heaven."
- 5:00 905 **Debriefing and Gripe Session** with the Readercon 4 committee, in the Con Suite.
- 5:00 NY Information closes.

THE 1991 READERCON SMALL PRESS AWARD NOMINEES

for excellence in imaginative literature, books published in 1990

NOVEL

My Heart Leaps Up, R.A. Lafferty - Chris Drumm
Dotty, R.A. Lafferty - United Mythologies Press
Trade Secrets, Ray Garton - Mark V. Ziesing
Red Spider, White Web, Misha - Morrigan
The Events at Poroth Farm, T.E.D. Klein - Necronomicon Press

SHORT WORK

Entropy's Bed at Midnight, Dan Simmons - Lord John Press
Sherlock Holmes in the Adventure of the Ancient Gods, Ralph Vaughn - Gryphon Books
The Man of the Future, Edward Bryant - Roadkill Press

COLLECTION

Prayers to Broken Stones, Dan Simmons - Dark Harvest
The Brains of Rats, Michael Blumlein - Scream/Press
The Adventures of Doctor Esterhazy, Avram Davidson - Owlswick Press
Slow Dancing Through Time, Gardner Dozois - Ursus/Mark V. Ziesing
The Leiber Chronicles, Fritz Leiber - Dark Harvest

ANTHOLOGY

When the Black Lotus Blooms, Elizabeth Saunders - Unnameable Press

NON-FICTION

Across the Wounded Galaxies, Larry McCaffrey - University of Illinois Press
Science Fiction in the Real World, Norman Spinrad - Southern Illinois University Press
H. P. Lovecraft's Letters to Henry Kuttner, H. P. Lovecraft - Necronomicon Press
The Weird Tale, S. T. Joshi - University of Texas Press
Fafhrd and Me, Fritz Leiber - Wildside Press

REPRINT

The Atrocity Exhibition, J. G. Ballard - Re/Search
At Midnight on the 31st of March, Josephine Case - Syracuse University Press
Anita, Keith Roberts - Owlswick Press

VALUE IN BOOKCRAFT

A Short Sharp Shock, Kim Stanley Robinson - Mark V. Ziesing
Slow Dancing Through Time, Gardner Dozois - Ursus/Mark V. Ziesing
The Leiber Chronicles, Fritz Leiber - Dark Harvest
Pandora, by Holly Hollander, Gene Wolfe - Ultramarine Press
H. R. Giger's Biomechanics, H. R. Giger - Morpheus International

JACKET ILLUSTRATION

Red Spider, White Web, Misha; Ferret - Morrigan
A Short Sharp Shock, Kim Stanley Robinson; Arnie Fenner - Mark V. Ziesing
The Brains of Rats, Michael Blumlein; Stephen Elston - Scream/Press
The Atrocity Exhibition, J.G. Ballard; Phoebe Gloeckner - Re/Search
H. R. Giger's Biomechanics, H. R. Giger - Morpheus International

INTERIOR ILLUSTRATIONS

The Brains of Rats, Michael Blumlein; T. M. Caldwell - Scream/Press
When the Black Lotus Blooms, Elizabeth Saunders - Unnameable Press
The Atrocity Exhibition, J.G. Ballard; Phoebe Gloeckner and Ana Barrado - Re/Search
H. R. Giger's Biomechanics, H. R. Giger - Morpheus International

MAGAZINE-FICTION

Strange Plasma, Steve Pasechnick, ed. - Edgwood Press
Journal Wired, Mark Ziesing and Andy Watson, eds. - Mark V. Ziesing
Grue, Peggy Nadramia, ed.
Iniquities, Bill Furtado, ed.
Eldrúch Tales, Crispin Burnham, ed.

MAGAZINE-NON-FICTION

New York Review of Science Fiction, David Hartwell *et al.*, eds. - Dragon Press
Foundation, Edward James, ed.
Science Fiction Eye, Stephen Brown, ed.
Journal Wired, Mark Ziesing and Andy Watson, eds.
Science Fiction Review, Elton Elliot, ed.

MAGAZINE-DESIGN

Strange Plasma, Jeff Fabijanac
Journal Wired, Andy Watson
New York Review of Science Fiction
Science Fiction Eye
Science Fiction Review

ABOUT THE 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); 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 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 READERCON 4 PROGRAM PARTICIPANTS

John Barnes is the author of *The Man Who Pulled Down the Sky* (1986, Congdon & Weed / Worldwide), *Sin Of Origin* (1988, Congdon & Weed / Worldwide), *Orbital Resonance* (forthcoming in December from Tor, hc), and *Canso de Fis de Jovent* (forthcoming December 1992, Tor); and the first three novels of the Timeraiders series, which he created, forthcoming from Gold Eagle: *Wartide* (April 1992), *The Way To Dusty Death* (August 1992), and *A Mind Divided* (December 1992). His short fiction has appeared in *Analog*, *Asimov's*, *FSF*, *Amazing*, and *Co-Evolution Quarterly*. He is a doctoral student in theatre at the University of Pittsburgh.

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.). She is drama editor for Heinemann Books in Portsmouth, New Hampshire, where she lives with Melissa Scott.

Terry Bisson's short story "Bears Discover Fire" (in the *Eighth Year's Best SF*, Dozois, ed.) recently won the Nebula Award, Davis Reader's Award, and Locus Award, and is a finalist for the Hugo. He is the author of *Wyrldmaker* (1981, Pocket / Avon), *Talking Man* (1986, Arbor House / Avon;

World Fantasy finalist), *Fire on the Mountain* (1988, Morrow / Avon), and *Voyage to the Red Planet* (1990, Morrow; forthcoming from Avon, September, 1991); as well as *Nat Turner* (young adult biography, Chelsea House / Holloway House). Other short fiction has appeared in *Omni*, *Asimov's*, and *F&SF*. He is currently adapting works by Roger Zelazny and Greg Bear as graphic novels for Byron Preiss. He co-authored *Car Talk With Click and Clack*, *The Tappet Brothers* (1991, Dell), and as packager created *The No-Frills Book* and *Hauling Up the Morning* (1990, Red Sea Press), a book of writings and art by political prisoners in the U.S. His non-fiction and reviews have appeared in *The Nation*, *Glamour*, *The City Sun*, *The Washington Post*, and *Covert Action Information Bulletin*. A native of Owensboro, Kentucky, he lives in Brooklyn, New York.

Aline Boucher-Kaplan is the author of two novels set in the Galactic Quadrant: *Khyren* (1988, Baen) and *World Spirits* (1991, Baen). She is at work on another novel of the quadrant, as well as a sequel to *Khyren*. She is director of marketing communications for ChipCom, a computer networking company, and lives in Sudbury with her husband Seth, daughter Simone, son Morgan, and an oversized cat named Houdini.

Stephen P. Brown is the editor and publisher of *Science Fiction Eye*, a double winner at last year's Readercon Small Press Awards. His reviews, essays and occasional columns have appeared in *Rolling Stone*, *Science Fiction Review*, *The Washington Post*, *American Bookseller Magazine*, *Heavy Metal*, *Newsday*, *Khatri*, *Lighting Dimensions* and various fanzines. He is the critic who sleuthed out Stephen King's Richard Bachman pseudonym, in a piece for the *Post* which appears in the collection *Kingdom of Fear*. He compiled and edited the John Shirley collection *Heatseeker* for Scream/Press. He is married to Joanne Klappauf, is visited on weekends by two cats, and is in the process of escaping the Washington, DC area for the mountain fastness of Asheville, NC.

Joseph Carrabis has recently returned to writing fiction after a ten-year hiatus, and just sold his first new story, to *Pulphouse*; his previous fiction had appeared in *Child Life* and *Monadnock Reader II*, and his poetry in several anthologies and New England magazines. In the years between he wrote twelve trade technical books and 100 articles and columns, on computer (dBase) programming, martial arts, equestrian topics, cooking, and travel. He graduated Clarion '87 and is currently a member of the Space Crafter's Workshop. He lives in Nashua, New Hampshire, with his wife Susan, a dog, and a cat.

Jeffrey A. Carver is the author of *Seas of Ernathe* (1976, Laser), *Star Rigger's Way* (1978, Dell / SFBC), *Panglor* (1980, Dell), *The Infinity Link* (1984, Bluejay / Tor / SFBC), *The Rapture Effect* (1987, Tor / SFBC), *Roger Zelazny's Alien Speedway: Clypsis* (1987, Byron Priess / Bantam), *From a Changeling Star* (1989, Bantam Spectra / SFBC) and its sequel *Down the Stream of Stars* (1990, Bantam Spectra), and *Dragon in the Stars* (forthcoming 1992, Tor). His short fiction has appeared in *Futurelove*, *Dragons of Darkness*, and

Habitats, as well as *F&SF*, *Galaxy*, and *Fiction Magazine*. He lives in Arlington, Massachusetts with his wife, Allysen Palmer, daughter, and dog, and writes full-time.

John Clute is one of the Guests of Honor at this Readercon; there is a bio-bibliography in the Souvenir Book.

Kathryn Cramer won the World Fantasy Award for co-editing *The Architecture of Fear* (1987, Morrow / Avon) with Peter D. Pautz; its companion volume (which she edited alone) is *Walls of Fear* (1990, Morrow; forthcoming September, 1991 from Avon). She is also the co-editor, with David G. Hartwell, of *Christmas Ghosts* (1987, Morrow / Dell), *Spirits of Christmas* (Wynwood, 1989), and an historical reprint anthology of hard sf (in progress). She is Features Editor of, and a frequent contributor to, *The New York Review of Science Fiction*. After spending the summer in Somerville, MA, she will be relocating to parts unknown.

Don D'Amassa has been reviewing science fiction and horror for over twenty-five years, most recently for *Science Fiction Chronicle* and *Mystery Scene*; he is a major contributor to *20th Century Science Fiction Authors* and has marketed a guide to horror fiction as shareware. He is a five-time Hugo finalist in fan publishing categories. His first novel was *Blood Beast* (most definitely *not* his title; 1988, Pinnacle); he is currently trying to find a home for a half-dozen others ranging from sf to mysteries. He has sold short fiction to *Hotter Blood*, *Shock Rock*, and *Pulphouse*, among others. Formerly Vice President of Materials and Information Management for Taunton Silversmiths, he has been a full-time writer since their bankruptcy. He lives in East Providence, Rhode Island.

Samuel R. Delany ("Chip") is the author of the novels *The Jewels of Apor* (1962, Ace; restored text '68 Ace, Bantam), *The Fall of the Towers* (1962-4 in three volumes, Ace; revised omnibus '70 Ace, Bantam), *Babel-17* (1966, Ace, Bantam; Nebula winner, Hugo finalist), *The Einstein Intersection* (1967, Ace, Bantam; Nebula winner, Hugo finalist), *Nova* (1968, Doubleday / Bantam; Hugo finalist; selected in *Science Fiction: The 100 Best Novels*), *The Tides of Lust* (sf/pornography, 1973, Lancer), *Hogg* (sf/pornography, unpublished), *Dhalgren* (1975, Bantam; Nebula finalist; 17th and later printings have definite text), *Truon* (1976, Bantam), *Stars in My Pockets Like Grains of Sand* (1984, Bantam / Bantam Spectra) and its sequel *The Splendor and Misery of Bodies, of Cities* (in progress for Bantam); and of the four volumes that comprise *Return to Neveryon: Tales of Neveryon* (stories, 1979, Bantam; includes novella "The Tale of Gorgik," 1979 Nebula finalist), *Neveryona, or the Tale of Signs and Cities* (novel, 1983, Bantam), *Flight From Neveryon* (the novels *The Tale of Fog and Granite* and *The Tale of Plagues and Carnivals*, and a novelette, 1985, Bantam), and *The Bridge of Lost Desire* (the novel *The Game of Time and Pain*, and two novellas, 1987, Arbor House / St. Martin's; Grafton (U.K.) edition restores Delany's original title, *Return to Neveryon*).

His story collection *Driftglass* (1971, Signet, Bantam) includes "The Star Pit" (1968 Hugo finalist, novella), "Aye, and Gomorrah" (1967 Nebula winner, Hugo finalist, short

story), "Driftglass" (1967 Nebula finalist, short story), "We, In Some Strange Power's Employ, Move on a Rigorous Line" (1968, Nebula and Hugo finalist, novella; Tor double, 1990), and "Time Considered as a Helix of Semi-Precious Stones" (1969, Nebula and Hugo winner, novelette). The novellas "The Ballad of Beta-2" (1965; Nebula finalist) and "Empire Star" (1965) have appeared together from Ace, Gregg Press, and Bantam. Other short fiction has appeared in his collection *Distant Stars* (1981, Bantam), and in *F&SF*, *The New American Review*, and *The Mississippi Review*.

His autobiography *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957-1965* (1988, Arbor House; 1990 Paladin (UK) edition greatly expanded) won a Hugo Award for Best Non-Fiction. He is the author of the memoir *The Heavenly Breakfast: An Essay on the Winter of Love* (1979, Bantam), the collections of sf criticism *The Jewel-Hinged Jaw* (1977, Dragon / Berkley Windhover), *Starboard Wine* (1984, Dragon), and *The Straits of Messina* (essays on his own work, 1989, Serconia; Readercon finalist), and the book-length critical essays *The American Shore: Meditations on a tale of science fiction by Thomas M. Disch - 'Angouleme'* (1978, Dragon, hc) and *Wagner/Artaud: A Play of 19th and 20th Century Critical Fictions* (1988, Ansatz; Readercon finalist). He was Guest of Honor at Readercon 2. He lives in New York City and in Amherst, Massachusetts, where he is a professor of comparative literature at the University of Massachusetts.

Daniel P. Dern's story "Yes Sir, That's Mine" was recently reprinted in *Smart Dragons, Foolish Elves*. He published a handful or more of sf stories from 1974 to 1978, including stories in *New Dimensions 8* and *Ascents of Wonder*, and has recently begun to write again. He is a 1973 Clarion graduate. He is surviving as a full-time writer by doing computer journalism, particularly for *Home Office Computing*, and PR; he also sells ties. He lives in Watertown, Massachusetts with too many books.

Scott Edelman's 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 *Twilight Zone*, *Pulphouse*, *Ice River*, *New Pathways*, *Pulpsmith*, *Eldritch Tales*, and others, while his poetry has appeared in *Asimov's* and *Amazing*. A 1979 Clarion graduate, he was once best known for editing and publishing five issues of *Last Wave*. He lives in Frederick, Maryland with his wife Irene Vartanoff and 5 1/2 year-old son Trevor Vartanoff, and works there as a manager in the mortgage lending department of a bank. He has no other pets.

Janice M. Eisen is an associate editor and book reviewer for *Aboriginal SF* and a reviewer for *Mystery Scene*. She lives in Schenectady, NY, with her husband, Ken Meltsner, and 5-month old son William; the latter is the reason she is still working on her novel.

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*, among others, and currently reviews sf for *Newsday*. He lives in Hamden, Conn.

John M. Ford ("Mike") is the author of the novels *Web of Angels* (1980, Pocket, forthcoming from Tor), *The Princes of the Air* (1982, Timescape, forthcoming from Tor, September 1991), *The Dragon Waiting* (1983, Timescape, SFBC, Avon), which won the World Fantasy Award, *The Final Reflection* (Star Trek novel, 1984, Pocket, Gregg Press), *How Much For Just the Planet?* (Star Trek novel, 1987, Pocket), *The Scholars of Night* (thriller, 1988/89, Tor), *Casting Fortune* (linked stories, 1989, Tor), *Fugue State* (expanded from 1987 Nebula finalist novella from *Under the Wheel*, 1990, Tor Double), and *Growing Up Weightless* (forthcoming from Bantam). His adventure for the *Paranoia* game system, *The Yellow Clearance Black Box Blues* (1986, West End Games), won two Game Designers' Guild Awards.

His poem "Winter Solstice, Camelot Station" (in the first *Year's Best Fantasy*, Datlow and Windling, eds.) won the 1989 World Fantasy Award for short fiction and Rhysling Award for Long Form SF Poem. His other short fiction and poetry has appeared in *Masterpieces of Fantasy and Wonder* (Hartwell, ed.), *Silver Scream*, *The Architecture of Fear* (Cramer and Pautz, eds.), Volumes 2-5 of the *Liavek* series (Bull and Shetterly, eds.), *Ripper!*, *Invitation to Camelot*, *The Fantastic Civil War*, and *Tales From the Spaceport Bar, Vols. 1 and 2* (Scithers and Schweitzer, eds.), and in *Omni*, *Asimov's*, *Analog*, *Amazing*, *Weird Tales*, *The Little Magazine*, *The Space Gamer*, and *Autoduel Quarterly*. He lives in Minneapolis.

Esther M. Friesner is the author of *Mustapha and His Wise Dog* (1985, Avon), *Harlot's Ruse* (1986, Questar), *Spells of Mortal Weaving* (1986, Avon), *The Silver Mountain* (1986, Questar), *New York By Knight* (1986, NAL), *The Witchwood Cradle* (1987, Avon), *Elf Defense* (1988, NAL), *Here Be Demons* (1988, Ace), *Druid's Blood* (1988, NAL), *Demon Blues* (1989, Ace), *Sphinxes Wild* (1989, NAL), *The Water King's Laughter* (1989, Avon), and *Hooray For Hellywood* (1990, Ace.) Her latest is a trilogy for Ace: *Gnome Man's Land* (1991), *Harpy High* (forthcoming in October), and *Unicorn U.* (forthcoming in 1992); *Wishing Season* is forthcoming from Atheneum.

Her first story collection, *Author's Choice Monthly No. 23: It's Been Fun*, appears this August from Pulphouse; her novella "Yesterday We Saw Mermaids" will be half of a Tor double in September. "Ecce Hominid" was recently Pulphouse short story volume #6; other short fiction has appeared in *Elsewhere III* (Windling, ed.), *Afterwar*, *Magic in Ithkar 4*, *Arabesques 1 and 2* (Shwartz, ed.), *Werewolves*, *Carmen Miranda's Ghost is Haunting Space Station Three* (Sakers, ed.), *Monochrome: The Readercon Anthology* (Cholfin, ed.), *Tales of the Witch World 3*, *Smart Dragons*, *Foolish Elves*, and *Newer York* (Watt-Evans, ed.), and in *Asimov's*, *F&SF*, *Pulphouse*, *Aboriginal*, *Amazing*, and *Fantasy Book*. She won the Romantic Times award for Best New Fantasy Writer in 1986. She is an active member of the Society of Creative Anachronism and a Wench In Training with the Fifth Connecticut Regiment, a Colonial re-creation

group. She lives in Madison, Connecticut, with her husband, Walter Stutzman, two children, and a cat.

Craig Shaw Gardner is the author of four trilogies for Ace Books: the "Ebenezum" trilogy of fantasy spoofs: *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* (omnibus edition, 1991, SFBC): *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* (forthcoming in November 1991; UK hardcover and trade paperback out already from Headline, and due in paperback in October), *A Bad Day For Ali Baba* (due in 1992, and November '91 from Headline), and *Scheherazade's Night Out* (due in 1992). 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* (1989, Berkeley), and *Back to the Future 3* (1990, Berkeley). 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 *Shadows 8* and *9*, *Halloween Horrors*, and *The First Year's Best Fantasy* (Windling and Datlow, ed.). He lives in Cambridge, Massachusetts.

Greer Ilene Gilman is the author of *Moonwise* (1991, Roc). She lives in Cambridge, Massachusetts, and travels in England and other imagined countries.

Glenn Grant's short fiction has begun appearing in *Interzone*; he is at work on a novel, *Remote Sensing*. He edits *Edge Detector* magazine and writes for *Science Fiction Eye* and a bimonthly review column for the *Montreal Gazette*. He lives in Montreal, where he is a student.

Geary Gravel is the author of novels in two series: *The Autumn World Mosaic*, comprising *The Alchemists* (1984, Del Rey, Philip K. Dick finalist), *The Pathfinders* (1986, Del Rey), *The Changelings*, (in progress), and two further volumes (projected); and *The Fading Worlds*, including *A Key For the Nonesuch* (1990, Del Rey), *Return of the Breakneck Boys* (1991, Del Rey), *World of the Night Wind* (forthcoming 1992, Del Rey), and *The Warlord of Kansas* (in progress). He lives in Greenfield, in western Massachusetts, where he also works as an American Sign Language interpreter.

David G. Hartwell was a 1988 World Fantasy winner (Special Award, Professional), and has been a finalist at least four other times; he is a seven or eight-time Hugo finalist (three times runner-up) as Best Professional Editor (1982-84, 87-90). His horror anthology *The Dark Descent* (1987, Tor) won the World Fantasy Award as Best Anthology, and is forthcoming in 3 paperback volumes from Tor: *The Color of Evil* in September (also available now from Grafton (UK)), *The Medusa in the Shield* in November (also available in hc and tpb from Grafton, and forthcoming in October), and *A Fabulous, Formless Darkness* in 1992 (and

from Grafton in hc and tpb in October 1991). He is the editor of a series of anthologies chosen by the BOMC: *Masterpieces of Fantasy and Enchantment* (1988, St. Martin's), *Masterpieces of Fantasy and Wonder* (1989, Little, Brown), *The World Treasury of Science Fiction* (1989, Little, Brown), and a forthcoming second sf anthology. He is co-editor, with Kathryn Cramer, of *Christmas Ghosts* (1987, Morrow / Dell), *Spirits of Christmas* (Wynwood, 1989), and an historical reprint anthology of hard sf (in progress). He is the author of *Age of Wonders: Exploring the World of Science Fiction* (1984, Walker).

His publishing effort, Dragon Press, has produced various books, *The Little Magazine*, and *The New York Review of Science Fiction*, a Readercon winner and finalist and three-time Hugo finalist, for which he is reviews editor; he is co-founder, with Paul Williams, of Entwistle Books. He is a founder of the World Fantasy Convention and Award, and of Sercon, and teaches at the Harvard Summer School. He is currently a consulting editor for Tor Books, and was editor at Berkeley, Pocket / Timescape, and William Morrow / Arbor House (before their editorial merger with Avon). He lives in Pleasantville, New York.

Daniel Hatch is the author of the novel *Den of Thieves*, which has appeared as a series of separate stories in *Analog*; his other short fiction has appeared there as well. He is the new editor of the SFWA Bulletin, and can be found on the GENie computer network in the SF Roundtable BBS. He works as a newspaper reporter and has written for the Manchester, Conn. Journal Inquirer and the New York Times. He lives in Enfield, Conn., but plans to move soon to Harrisburg, Penn., to be with his fiancée, her children, his dog, and their furniture.

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*, 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* (1987, Sams), *Shifting Shores: Rising Seas, Retreating Coastlines* (young adult, 1990, Scribner's), *The Laser Guidebook* (2nd edition, forthcoming from McGraw Hill), and *Laser Pioneers* (forthcoming from Academic). He is Boston correspondent for the British science weekly *New Scientist*, and cofounder and senior contributing editor of *Lasers & Optronics*. He lives in Newton, Massachusetts with his wife Lois and their two daughters.

Alexander Jablovkov (pronounced Ya-) is the author of *Carve The Sky* (1991, Morrow, BOMC—despite what it says in David Alexander Smith's appreciation of it in this year's Readercon Souvenir Book!), *A Deeper Sea* (forthcoming from Avon in 1992), and *Nimbus* (in progress). His story "The Death Artist" appears in the *Eighth Year's Best Science Fiction* (Dozois, ed.); other short fiction has appeared in the Fifth and Seventh Year's Best, and in *Asimov's* and *Amazing*, the latest being "The Breath of Suspension" (*Asimov's*, August 1991). He lives in Somerville, Massachusetts.

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*. In 1984 he formed, with Jerry Kaufman, Serconia Press, which has published four books of non-fiction, including John Clute's *Strokes*, winner of a 1989 Readercon Award. He lives in Manhattan, and works for William Morrow and Co. as an assistant fiction editor.

Robert Killheffer is assistant fiction editor at *Omni*, and the Managing Editor of *The New York Review of Science Fiction*. He lives in New York City.

Rosemary Kirstein is the author of *The Steerswoman* (1989, Del Rey; Compton Crook Award finalist) and its sequel, *The Outsider's Secret* (in progress for Del Rey), the first two volumes of a projected multi-volume work. Her short fiction has appeared in *Asimov's* and *Aboriginal*. A folksinger, her songs have been recorded on various issues of *The Fast Folk Musical Magazine*. She lives in northern Connecticut and hopes to perform live more often.

Ellen Kushner's two novels are *Swordspoint, a melodrama of manners* (1987, Arbor House / Tor; 2nd printing forthcoming November 1991) and *Thomas the Rhymer*, (1990, William Morrow / SFBC / forthcoming from Tor, also in November 1991). Her short fiction has appeared in the anthologies *Elsewhere* (Winding & Arnold, eds.), *Heroic Visions II* (Salmonson, ed.), *After Midnight* (Grant, ed.), and both *Borderland* and *Bordertown* (Winding & Arnold, ed.); "Lost in the Mail," an epistolary short story, appears throughout the pages of the new *Bordertown* collection, *Life on the Border* (Winding, ed.). A new story about the *Swordspoint* characters will appear in the September, 1991 issue of *F&SF*. Her poem "Sonata: For Two Friends In Different Times of the Same Trouble" appeared in *Monochrome: The Readercon Anthology* and in the *Fourth Year's Best Fantasy and Horror* (Datlow and Winding, eds.). 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 the 1991 Clarion workshop.

She began her career in New York as a fantasy editor, first at Ace Books (where she edited *Basilisk*, 1980), then Pocket/Timescape. She now lives in Somerville, Massachusetts, and is producer/announcer of the folk and worldbeat show "Caravan" on WGBH-FM (89.7 FM) Sunday afternoons, and hosts "The International Music Series" of classical music performances from around the world, a weekly 2-hour program carried by more than 120 American Public Radio stations nationwide.

Eleanor Lang is Senior Publicist in charge of the sf line at Ace Books. Although her degree is in social work, it is her past experience as a bookseller, both retail and wholesale, which has proven to be of value in her career. She lives in New York City with true love Tom Weber and a cat, Leo.

Fred Lerner, science fiction bibliographer and historian, is the author of *Modern Science Fiction and the American Literary Community* (Scarecrow Press, 1985), and the editor of *A Silverlock Companion* (Niekas Publications, 1988), a guide to the writings of John Myers Myers. He reviews books and writes a column on sf for *Voice of Youth Advocate*, a magazine for librarians working with teenagers. He is information scientist at the National Center for Post-Traumatic Stress Disorder, where he produces the PILOTS database indexing the world's PTSD literature. He lives in Vermont with his wife Sheryl and daughter Elizabeth, and a purebred Vermont barn cat, Mostly G. Underfoot.

Jonathan Lethem's story "Walking the Moons" appears in the *Eighth Year's Best Science Fiction* (Dozois, ed.). His other short fiction has appeared in *Asimov's*, *Pulphouse*, *New Pathways*, *Aboriginal*, *Journal Wired*, *Marion Zimmer Bradley's Fantasy Magazine*, and will appear soon in *ReWired*, *Science Fiction Review*, and *Universe 2*. He lives in Berkeley, California.

Stan Leventhal is the author of *Mountain Climbing in Sheridan Square* (realist novel with minor SF theme, 1988, Banned Books), *A Herd of Tiny Elephants* (realist, sf, and fantasy stories, 1988, Banned Books), *Faultlines* (comic thriller, 1989, Banned Books), and *The Black Marble Pool* (murder mystery, 1990, Amethyst Press). A collection of realist and speculative stories, *Candy Holidays* is due in September 1991 from Banned Books. He lives in New York City.

S. N. Lewitt ("Shariann") is the author of *First and Final Rites* (1984, Ace), *USSA #s 2 & 4* (young adult sf / thrillers, 1987, Avon), *Angel at Apogee* (1987, Berkley; just reissued by Ace), *Cyberstealth* (1989, Ace), and its sequel *Dancing Vac* (1990, Ace), *Blind Justice* (1991, Ace), and *Cybernetic Jungle* (forthcoming in March of 1992 from Ace). With Susan Schwartz 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.), and *New York* (Watt-Evans, ed.). She lives in Washington, D.C.

Barry N. Maizberg is one of the Guests of Honor at this Readercon; there is an exhaustive bibliography in the Souvenir Book. He lives in Teaneck, New Jersey, with his wife Joyce.

Patricia A. McKillip is the author of *The House on Parchment Street* (1973, Alladin, just reissued), *The Throne of the Erril of Sherill* (1973, Ace), *The Forgotten Beasts of Eld* (young adult fantasy, 1974, Atheneum / Berkley), which won the World Fantasy Award, *The Night-Gift* (1976, Alladin), the borderline (YA/Adult) fantasy trilogy *The*

Riddle-Master of Hed (1976), *Heir of Sea and Fire* (1977), and *Harpist in the Wind* (Hugo finalist) (all Atheneum / Ballantine), *Stepping From the Shadows* (realist; 1982, Atheneum / Berkley, 1984), *Moon-Flash* (YA, 1984, Atheneum / Berkley), *The Moon and the Face* (Atheneum / Berkeley), *Fool's Run* (adult sf, 1987, Warner), *The Changeling Sea* (October, 1988, Atheneum, Mythopoeic Fantasy Award finalist), and *The Sorceress and the Cygnet* (1991, Ace; just out from Pan, UK, tpb). She now resides in the Catskills, in Roxbury, New York.

Yves Meynard's short fiction has appeared in French, mostly in the Quebec magazines *Solaris* and *imagine...*; his novella "Une princesse de Serendip" was a 1991 finalist for the Aurora Awards (best short work in French) and is a finalist for the 1991 Prix Boreal as best short work, as "Nausicaa." His sole appearance in English was in *Edge Detector #3*. He was co-editor, with Claude J. Pelletier, of *Sous des soleils étrangers*, which was a 1990 Prix Casper finalist as Best Work in French (Other). He lives in Montreal, where he is a doctoral candidate in Computer Science at Montreal University.

Howard Mittelmark has just sold two unwritten novels to Ace; his short sf has appeared in *Analog*, and in *Newer York* (Watt-Evans, ed.). His reviews and essays have appeared in the *New York Times*, the *San Francisco Chronicle*, the *Washington Post*, the *International Herald Tribune*, the *Philadelphia Inquirer*, the *New York Review of Science Fiction*, the *Village Voice*, *Mystery Scene*, and *Writer's Digest*. He was a senior editor at *Penhouse* and has published fiction in *Swank*, and in *Penthouse Letters*, *Forum*, and *Hot Talk*. He was executive editor of the Turner Tomorrow Award. He lives in New Jersey.

John Morressy is the author of the *Blackboard Cavalier* (mainstream; 1966, Doubleday), *The Addison Tradition* (mainstream, 1968, Doubleday), *Starbrat* (1972, Walker), *Nail Down the Stars* (1973, Walker / Popular as *Stardrift*), *A Long Communion* (mainstream, 1974, Walker), *The Humans of Ziax II* (sf juvenile, 1974, Walker), *Under a Calculating Star* (1975, Doubleday / Popular), *The Windows of Forever* (sf juvenile, 1975), *A Law For the Stars* (1976, Laser), *The Extraterritorial* (1977, Laser), *Frostworld and Dreamfire* (1977, Doubleday), *Drought on Ziax II* (sf juvenile, 1978, Walker), the "Iron Angel" fantasy series: *Ironbrand* (1980), *Greymanile* (1981), and *Kingsbane* (1982), (all Playboy / Ace), *The Mansions of Space* (1983, Ace), *Other Stories* (stories, 1983, Northern New England Review Press), *The Time of the Annihilator* ("Iron Angel" prequel; 1985, Ace), and the Kedrigern series: *A Voice For Princess* (1986), *The Questing of Kedrigern* (1987), *Kedrigern in Wanderland* (1988), *Kedrigern and the Charming Couple* (1990), and *A Remembrance for Kedrigern* (1990), all Ace. The sf novels, except for *The Extraterritorial*, form a series. His short fiction has appeared in the *Fourth Year's Best Fantasy and Horror* (Datlow and Windling, eds.), and as the lead story in the July issue of *Amazing*, and in *Playboy*, *Esquire*, *Omni*, *F&SF*, *Asimov's*, *Twilight Zone*, *Marion Zimmer Bradley's*, and *Dragon*. "Wizard Goes A-Courtin'" won the 1984 Balrog as best fantasy short story. He is a

professor of English and writer-in-residence at Franklin Pierce College, and lives in East Sullivan, New Hampshire, with his family.

James Morrow is the author of *The Wine of Violence* (1981, Holt, Rinehart and Winston / Ace; just reissued by Legend in the UK), *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, BBC's selection as best sf novel of the year), *Only Begotten Daughter* (1990, Morrow / just out from Ace; Nebula finalist), and *Towing Jehovah* (in progress), the first of a "Godhead" trilogy for Harcourt, Brace, Jovanovich. His hardcover novella *City of Truth* (1991, Legend (UK)) will appear in 1992 from St. Martin's; his short-story collection is *Author's Choice Monthly Number 8: Swatting at the Cosmos* (1990, Pulphouse). He won a 1988 Nebula Award for his short story "Bible Stories For Adults, Number 17: The Deluge" (from *Full Spectrum*, Aronica and McCarthy, eds.); other short fiction has appeared in various magazines as well as *Synergy 1* and *2* (Zebrowski, ed.), *What Might Have Been 1* and *2* (Benford and Greenberg, eds.), and *Full Spectrum 3* (Aronica, Mitchell, and Stout, eds.). He lives in State College, Pennsylvania, with his wife Jean, 13-year-old daughter Kathy, and three-year-old son, Christopher. He writes full time.

Resa Nelson is a graduate of the 1985 Clarion SF Workshop. Her short fiction has appeared in *Women of Darkness 2* and *2040 AD*, as well as *Pulphouse* and *Aboriginal SF*. She is a member of the Space Crafter's sf workshop and has just completed her first novel. She works as a software technical writer, and lives in Acton, Massachusetts.

Alexei Panshin is the author of *Rite of Passage* (1968, Ace / Gregg Press / Timescape), which won the Nebula Award, the trilogy *Star Well*, *The Thurb Revolution*, and *Masque World* (1968, Ace), and with his wife, Cory, *Earth Magic* (fantasy, 1978, Ace); he is at work on a novel with connections to *Rite of Passage*. His short story collection is *Farewell to Yesterday's Tomorrow* (1975 Berkeley Putnam / Berkeley Medallion); his short fiction has appeared in many other places. His nonfiction books are *Heinlein in Dimension* (1968, Advent hc and pb) and, with Cory, *SF in Dimension* (1976, Advent hc and pb), *Mondi Interiori* (1976, Editrice Nord (Italy)), *The World Beyond the Hill* (1989, Elephant / Tarcher), which won the Hugo for Best Non-Fiction, and a work in progress on the mythic imagination; he won a 1967 Hugo as Best Fan Writer for the material included in *Heinlein in Dimension*. He is also the author, typesetter, and publisher of *Transmutations* (1982, Elephant hc and pb). He and Cory live in rural Bucks County, Pennsylvania, with their two sons, Adam and Toby, and a cat named Araby.

Charles Platt is the author of *Free Zone* (1989, Avon) and *The Silicon Man* (1991, Bantam Spectra Special Editions), as well as 35 other books. His two books of interviews with sf authors, *Dream Makers* and *Dream*

Makers II, were Hugo finalists. He is at work on an sf trilogy for Avon and a paleolithic novel for NAL. He has been a columnist for *Interzone* and for *F&SF*, and has published fanzines such as *The Paschin Review* and *Science Fiction Guide*. British, he has lived in New York City since 1970.

Rachel Pollack is the author of the novels *Golden Vanity* (1980, Berkeley), *Alqua Dreams* (1987, Franklin Watts), *Unquenchable Fire* (1988, Century (UK), forthcoming in 1992 from Overlook), which won the Arthur C. Clarke Award, and *Godmother Night* (in progress). She has just finished a novella, "Temporary Agency"; her 25 short stories, and her poems, articles, and criticism have appeared in various places. With Caitlin Matthews, she edited the collection *Tarot Tales* (1989, Century (UK); just reissued by Legend (UK)). She is also the author of seven books interpreting the symbolism in tarot cards: *78 Degrees of Wisdom, Part One* (1980, Thorsons / Harper Collins), *78 Degrees of Wisdom, Part Two* (1983, Thorsons), *Salvador Dali's Tarot* (1985, Salem House), *Teach Yourself Fortune Telling* (1986, Henry Holt), *The Open Labyrinth* (1986, Thorsons, reissued as *Tarot Readings and Meditations*), *The New Tarot* (1989, Thorsons / Overlook), and *The Haindl Tarot, Part One and Part Two* (1990, Newcastle). She is writing a book about the body of the Goddess, and is designing and drawing her own Tarot deck, *Shining Woman*. After 19 years in Europe, she now lives in Rhinebeck, New York.

Steven Popkes's first novel was *Caliban Landing* (1987, Congdon & Weed / Worldwide); he is working on a second. His short story "The Color Winter" was a 1988 Nebula finalist and an Honorable Mention for the Theodore Sturgeon Memorial Award. His novella "Slow Lightning" was half of a 1991 Tor double; other short fiction has appeared in *Full Spectrum 2* (Aronica and McCarthy, eds.), and in *Asimov's*, *Twilight Zone*, and *Night Cry*. A 1978 Clarion graduate, he is a founder of the Cambridge SF Writer's Workshop, and lives in Watertown, Massachusetts.

J. F. Rivkin is the author of the Silverglass series for Ace books: *Silverglass* (1986), *Web of Wind* (1987), *Witch of Rhosthyl* (1989), and *Mistress of Ambiguities* (1991), and of the third book in the Runesword series, *Runesword: The Dreamstone* (1991, Ace). She teaches college English part-time, and lives in Cambridge, Massachusetts.

Darrell Schweitzer is the author of *We Are All Legends* (1981, Donning / Starmont), *The Shattered Goddess* (1982, Donning / Starmont), *Tom O'Bedlam's Night Out* (1985, Ganley), and *The White Isle* (1990, Weird Tales Library). His short fiction has appeared in *Witches and Warlocks*, *Weird Tales: The Magazine That Never Dies*, *Haunted America*, *Devils and Demons*, and *Lovers and Other Mosnters* (all Kaye, ed.), *The Year's Best Fantasy 14* (Saha, ed.), *Borderlands* (Monteleone, ed.), *Scare Care* (Masterson, ed.), *Obsessions* (Raisor, ed.), and *The Year's Best Horror IX* (Page, ed.), and in *Pulphouse*, *Amazing*, *Twilight Zone*, *Night Cry*, *Fear*, *Weirdbook*, *Fantasy Tales*, and *Marion Zimmer Bradley's*; a collection, *Transients and Other Strange Travellers*, is forthcoming. He is the author of numerous

non-fiction works, including *Pathways to Elfland* (1989, Owsick Press; Readercon finalist), and, with George Scithers and John M. Ford, *On Writing SF: The Editors Strike Back*. He is the editor of *Weird Tales*, and was the co-editor, with George Scithers, of *Tales From the Spaceport Bar* and *Another Round at the Spaceport Bar* (both Avon); and has edited books of criticism for Starmont, such as *Discovering H.P. Lovecraft*, *Discovering Modern Horror Fiction* (2 vols.), and *Discovering Stephen King*; imminent is *Discovering Classic Horror Fiction*. He was a 1973 Clarion graduate, and lives in Strafford, Pennsylvania.

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), and *Dreamships* (forthcoming 1992 from Tor); and, with Lisa A. Barnett, *The Armor of Light* (historical fantasy, 1988, Baen). 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* (Sakers, ed.). She won the John W. Campbell Award form Best New Writer in 1986. She lives in Portsmouth, New Hampshire, with Lisa A. Barnett.

Delia Sherman was a finalist for the John W. Campbell award as Best New Writer of 1989. She is the author of *Through a Brazen Mirror* (Ace, 1989) and *The Porcelain Dove* (forthcoming). Her story "Nancy Peters and the Feather Bride" appears in the *Fourth Year's Best Fantasy and Horror* (Datlow & Windling, eds.); other short work has appeared in the *First and Third Year's Best Fantasy*, and in *F&SF*, *Fantasy Book*, *Fantasy Macabre*, and *Weirdbook*. Her scholarly work has appeared in *Children's Literature Quarterly*. She lives in Newton, Massachusetts.

Sarah Smith's historical mystery novel *The Vanished Child* will appear in hardcover from Ballantine in spring of 1992. She is the author of the interactive novel for the Macintosh *King of Space* (1991, Eastgate Systems) and is at work on a novel, *The Bunarku Stars*, set in the same world, and a children's interactive, *Radiator*. Her short fiction has appeared in *Aboriginal* and will appear in the forthcoming anthology *Future Boston* (Windling, ed.). She is a member of the Cambridge SF Workshop. She taught film, the novel, and 18th-century literature for a number of years; she now designs and writes documentation packages, online and on paper. She lives in Brookline, Massachusetts, with her husband, Fred Perry, her daughter and son, and her twenty-two pound cat Vicious.

Susanna J. Sturgis has edited 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 last two collections are looking for publishers.

Michael Swanwick is the author of *In the Drift* (1985, Ace Special; includes expanded versions of his 1981 Nebula finalist short story "Mummer Kiss" and 1984 Nebula finalist novella "Marrow Death"), *Vacuum Flowers* (1987 Arbor House / Ace), and *Stations of the Tide* (1991, Morrow / SFBC). His short story collection *Gravity's Angels* was just published by Arkham House, and presumably includes most or all of his other award-nominated fiction, which includes "The Feast of St. Janis" (Nebula, 1980), "Ginungagap" (Nebula, 1980), "The Man Who Met Picasso" (World Fantasy, 1982), "Trojan Horse" (Nebula, 1984, novelette) 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). His novella *Griffin's Egg* recently appeared in the UK (Legend, hc). His short fiction has appeared in *Omni*, *Asimov's*, *Amazing*, *Penthouse*, *High Times*, and *Triquarterly*, and in *Universe*, *New Dimensions*, and the Second, Third, Fourth, Sixth, and Seventh Year's Best SF (Dozois, ed.). He was a finalist for the John W. Campbell Award. He lives in Philadelphia, Penn. with his wife Marianne Porter and their son Sean.

Stanley Wiater's stories have appeared in *Twilight Zone*, *Cavalier*, and *Mike Shayne's Mystery Magazine*, and in anthologies such as *Obsessions* (Raisor, ed.) the *Masque* series (Williamson, ed.), and *Borderland* (Monteleone, ed.). His many interviews with horror writers have appeared in magazines such as *Fear*, *Twilight Zone*, *New Blood*, and *Writer's Digest*; a number with Stephen King appear in *Bare Bones: Conversations on Terror With Stephen King* and its sequel, *Feast of Fear*. He was the editor of *Night Visions 7* (1989, Dark Harvest; Readercon finalist) and is editing another, *After the Darkness*; he has completed a two-volume collection of interviews for Avon, *Dark Dreamers: Conversations With the Masters of Horror* (1990), which won the Bram Stoker Award for Best Non-Fiction, and *Dark Visions: Conversations With the Masters of the Horror Film* (due in 1991). His essays have appeared in *Stephen King's Reign of Fear* and *Clive Barker's Shadows in Eden*. He lives with his wife and daughter in western Massachusetts.

Elizabeth Willey's as-yet untitled first fantasy novel will appear from Tor in 1992. She lives in Watertown, Massachusetts, and works at M.I.T.

Heather Wood recently left her job at Tor Books as publisher Tom Doherty's assistant to become a freelance writer, editor, and agent; she has published one story in *Club International* (UK), as Wendy Allicler. She is a songwriter and folksinger, with several albums (mostly o/p); her songs will be appearing in Terry Pratchett's forthcoming Discworld novel *Witches Abroad*. Born in Sheffield, England, she lives in New York City.

Joey Zone (Joe Shea's) illustrations have appeared in *Factsheet Five*, *New Pathways*, *Ice River*, R. Crumb's *Weirdo*, Yoshiuki Ianaka's *Psypherboria*, the Souvenir Books for

Readercons 1 and 4, and other places. He designed the Readercon logo and T-shirt. His "Joey Zone," once a column for Mark V. Ziesing's newsletter, is now a weekly radio show on WHUS-FM, 91.7 (University of Connecticut radio in Storrs) and a column for *Science Fiction Eye*. He has a P.O. Box in Willimantic, Connecticut.