



Worcester Marriott, Worcester, Mass.

July 9 - July 11, 1993

**Guests of Honor:
Brian W. Aldiss & Judith
Merril**

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Program Guide Cover by Cortney Skinner

CHAIRMAN'S INTRODUCTION

Some Policies

by Robert Colby

(Hey Readercon veterans; you can skip this first paragraph!) When you went through registration, you were handed two publications; this one and the Souvenir Book. The latter contains all the “permanent” material suitable for either at-con or post-con reading; this Program Guide is intended to get you through the weekend, although from the cover you can see that we are now packaging it as something of a keepsake in its own right (we said that last year and had to cancel the cover at the last minute; by the time you read this, you’ll know if we have to repeat this sentence again next time).

Once again, we have more program participants than last year (next year, we’re going to have limited programming starting earlier on Friday, partly to accommodate this). Our program this year also contains a room showcasing the institution known as the fanzine. Related to but not quite the same thing as “small press,” today’s SF fanzines are the lineal descendants of publications which emerged from the gestation of the SF subculture (and yes, that’s where the now-common term “fanzine” originated before spilling over to rock and countless other areas). They span a range of coverage from “sercon” (SERious and CONstuctive) SF coverage to comments on the social interaction of “fanzine fandom”. We urge you to investigate this phenomenon if you haven’t already. We’ve also borrowed the idea of the “KaffeeKlatch” (small, intimate, get-togethers with some of our program participants) from Boskone (it helped that KaffeeKlatch originator Kathei Logue was one of Readercon’s original Gang of Four). Never let it be said that our near-obsessive quest for originality will keep us from incorporating something that is genuinely compatible with The Readercon Way.

Once again, we have a new Program Chair. Liz Carey is responsible for the final shape of a program developed by the Program Committee (with Eric Van once again playing a key role). It’s been an interesting year for the committee, but I’ll let you turn to the Souvenir Book intro if you’re curious about that (and my sudden and unexpected un-retirement). Of course, some things are consistent; the standards of our program, the artistic stature of our Guests of Honor and Past Master (memorial recognition), and the quality of information in our publications for starters. It’s been a real challenge pulling it all together this year, but It’s all been worth it in the end.

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

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

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

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

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

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

WELCOME TO WOOSTAH, PART 3:

The Gripping Conclusion of the Bestselling Saga

by Allen Steele

Welcome to Worcester, Massachusetts, the city that time forgot.

And for y'all who have been coming to Readercon since it relocated to the Paris Of The '80s two years ago, it's time for our annual pronunciation lessons, guaranteed to have you speaking like a native within sixty seconds. Please clasp your nose between your thumb and index finger and repeat after me: "car... bar... cop... ticket... Worcester: I left mah cah in front of a bah and some cawp gave me a tickaht in Woostah..."

I've written two previous guides to Worcester for the Readercon program book, on basis of the fact that I used to live here and, indeed, may be the only science fiction author who has ever used Worcester as the setting for a story... or at least will admit to having done so. This annual task has fallen to me despite the fact that I haven't resided in Worcester since 1987, nor have been to Readercon since it's been held in this city. Although I fully intended to show up last year, I had to bail out because...

Well, I was broke. And I won't probably won't make it to Readercon this year because I'm still broke, and I expect to be broke for some time to come...

("Sick of your old job? Work at Home! Be Famous and Successful! Travel to Exotic Cities! Make Big Bucks!... as a *Science Fiction Writer!*") That's what you get for believing everything you read on matchbook covers.)

Anyway, I wrote two previous guides to Worcester, based upon my experiences in this bustling metropolis, and earlier this year, Readercon vice-honcho Eric Van asked me if I would like to do the honors again. His handwritten note states: "*If you're up to completing the Worcester trilogy, we'll print it... on the other hand, how many Worcester jokes could there be?*"

Eric clearly hasn't lived in Worcester for any considerable stretch of time.

Nonetheless, this invitation has put me in a bind. Although I could tell funny stories about this city until Comet Swift-Tuttle comes zipping out of the Kuiper belt to crash into the Earth in 2126 — a fate which Worcester residents would probably resent, since it would mean that no one would be coming into town any more to see the Virginia Slims Tennis Open at the Centrum — the fact of the matter is I'm smack in the middle of writing a new novel and I don't wish to break stride to write the third installment of a trilogy. And besides, I hate trilogies.

But there's no reason why *you* can't write this annual column instead. After all, Readercon is chock-full of

creative people. It's one of the two or three best SF conventions in the country; there's all kinds of talent gathered here this weekend who can be ruthlessly exploited, then cast aside like trash. Why do this thankless job myself when I can abuse you instead?

With these thoughts in mind, I give you... the Do-It-Yourself Worcester SF Trilogy Generator.

Simply take this flow-chart and draw lines between the items in each column. Do this three times, then write novels based upon what you've created... and *viola!* you've got a trilogy!

No thanks are necessary. I'll settle instead for ten percent of your royalties and control of the merchandising rights from the movie option. And a night with your wife, if you don't mind. Or your daughter. Whoever is younger.

Operation Manual for the Do-It-Yourself Worcester SF Trilogy Generator, Version 1.0

- Draw (or imagine) lines between items in each of the five columns to generate a possible storyline. Do not neglect to include "Worcester," the sole item in Column Three.

- The verbs in Column Two and Four are not adjusted for proper grammar or syntax. Consult *The Elements of Style* by White and Strunk for further details.

- * Additional storylines may be generated by switching the elements in Column Five with those in Column One, by swapping those in Column Four with Column Two, or by switching both pairs of columns.

Eric Van has worked out the mathematical possibilities of this chart. According to Eric, if each of the twenty elements in each of the four columns were multiplied against themselves — i.e., 20 x 20 x 20 x 20 — then 160,000 possible storylines can be generated by the basic chart. Each version with columns swapped produces 160,000 more, for a total of 640,000 storylines, or 213,333 trilogies and a prequel.

However, adds Eric, "that would be 213,333 *unique and distinctive* trilogies, no storylines recycled, and who ever heard of that in this field? Nope, you get to pick which of the 640,000 starts your trilogy, which of 640,000 is used in volume 2 (note that we don't eliminate the storyline just used) and which of 640,000 is used in the third volume. So the chart, in fact, produces 640,000 x 640,000 x 640,000, or **262,144,000,000,000** different trilogies."

The implications are staggering. Imagine 262 quintillion, 144 quadrillion SF trilogies being written about Worcester. Several generations of writers producing nothing but Worcester SF trilogies. Entire publishing companies formed to print their work, with a new chain of bookstores selling nothing but Worcester SF novels. Clarion Worcester being established so that new writers

can learn how to write stories in this genre. An acclaimed fanzine, Science Fiction Worm, devotes itself to critically examining "Worpunk," while a literary award, the "Wormie," is given annually at Readercon to the best Worcester SF novel of the year.

And you thought L. Ron Hubbard novels were a bitch...

The Do-It-Yourself

Aliens	invade	Worcester	take over	the city
Zombies	find	Worcester	eat	Readercon
Vampires	get lost in	Worcester	bite	McDonald's
Godzilla	terrorize	Worcester	laugh at	the city council
Cyberpunks	stomp	Worcester	are bored by	the mayor
Trekkies	die in	Worcester	destroy	the National Guard
Unicorns	mesmerize	Worcester	humiliate	Republicans
Robots	arrive in	Worcester	are humiliated by	Democrats
Astronauts	colonize	Worcester	miniaturize	Scientologists
Werewolves	swear at	Worcester	study	Brian Aldiss
Writers	desecrate	Worcester	defeat	street weirdos
Editors	enchant	Worcester	are defeated by	statues in the park
Agents	land in	Worcester	entertain	cab drivers
Fans	absorb	Worcester	bugger	Judith Merrill
Critics	go shopping in	Worcester	are seduced by	the con committee
Elvis	get pissed off at	Worcester	kidnap	your mother-in-law
Deadheads	leave	Worcester	confuse	the dealer's room
Time-travellers	investigate	Worcester	petrify	yuppies
Elves	fall asleep in	Worcester	get drunk with	the Marriott staff

OUR GUESTS OF HONOR

This year's Guests of Honor, Brian W. Aldiss and Judith Merrill, have both figured heavily in the formative reading of many of the founders of this conference. My own first exposure to the broad sweep of the field (except for a few issues of *Galaxy*) was one of Judith Merrill's legendary *Best of the Year* anthologies. I was lucky in this first exposure, because Merrill has a fine ear for style, an eclectic sensibility, and an awareness that imaginative literature can be found far from the usual genre sources, as well as from people (Steve Allen? *Steve Allen?*) whom you wouldn't expect. From the start it helped me see this field as connected to and part of literature as a whole, and led me to an early rejection of the ghetto mentality. It was that opening to non-traditional storytelling that led Merrill to present to Americans readers the fruits of the first true avant-garde movement in SF, the British New Wave of the 60's, in her anthology *England Swings SF*. This formidable career as an editor had just a single downside — we saw too little of her terrific fiction.

While already a well-established author, Brain Aldiss was so adept at pushing the boundaries of the form during that explosive period in SF that he is often thought of as a member of that generation of Young Turks. (I'm thinking especially of his *Acid Wars* stories, which describe the aftereffects of a war fought with hallucinogens in prose whose disorientation accurately mirrors the hallucinogenic state. I speak from experience here.) But that's just one aspect of a career that has produced superior work in SF, fantasy, and realist literature. And the above does not take into account his work as a critic and anthologist. This lack of self-imposed boundaries did much to influence my early notions of what an SF writer could be. Readercon is immensely pleased at the opportunity to repay this debt to these two people.

— Robert Colby

Herbert George Wells is no stranger to science fiction fans, who still read *The Time Machine* (1895), *The War of the Worlds* (1898), *The First Men in the Moon* (1901), and many others. Wells was always involved with the noted thinkers of his time. From his first studies under Thomas Henry Huxley, to his thwarted efforts to take over the Fabian Society from George Bernard Shaw, and the failed attempts of Henry James to turn him away from the dialogue novel; he was always, first, a man with an opinion. I think H.G. Wells would have found his true home, and perhaps his integrated global civilization; it is a true loss to all of us that we cannot talk to him there.

— LuAnn Vitalis

PRACTICAL INFORMATION

Hospitality Suite and Parties

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

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

By Their Badges...

...ye shall know them. You may notice that certain attendees are wearing various colored badges, some with ribbons. Here's what they mean:

GreenCommittee

OrangeDealer

Blue.....Program Participant

Buy Our Stuff!

That's right, merchandise. In the dealer's 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 Joey Zone, is sold out! (There are versions in red still available — see *Volunteer!*.) We hope to do an all-new shirt for next year.

- Buttons** with our logo (in your choice of red or white) and the slogans from our first two Bad Prose competitions. They're just 25¢ apiece, or 5 for \$1.

- Souvenir Books** from Readercons 1, 2, 3, 4, and 5, for \$1.00, \$1.50, \$2.00, \$3.00, and \$3.00 respectively. Stop by the Sales table and browse.

- Spacetimewarp Paintings**, a portfolio of sixteen full-color prints of paintings by Richard Powers, Readercon 5's Artist Guest of Honor. A bargain at \$9.95.

- 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 at Readercon 3, 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).

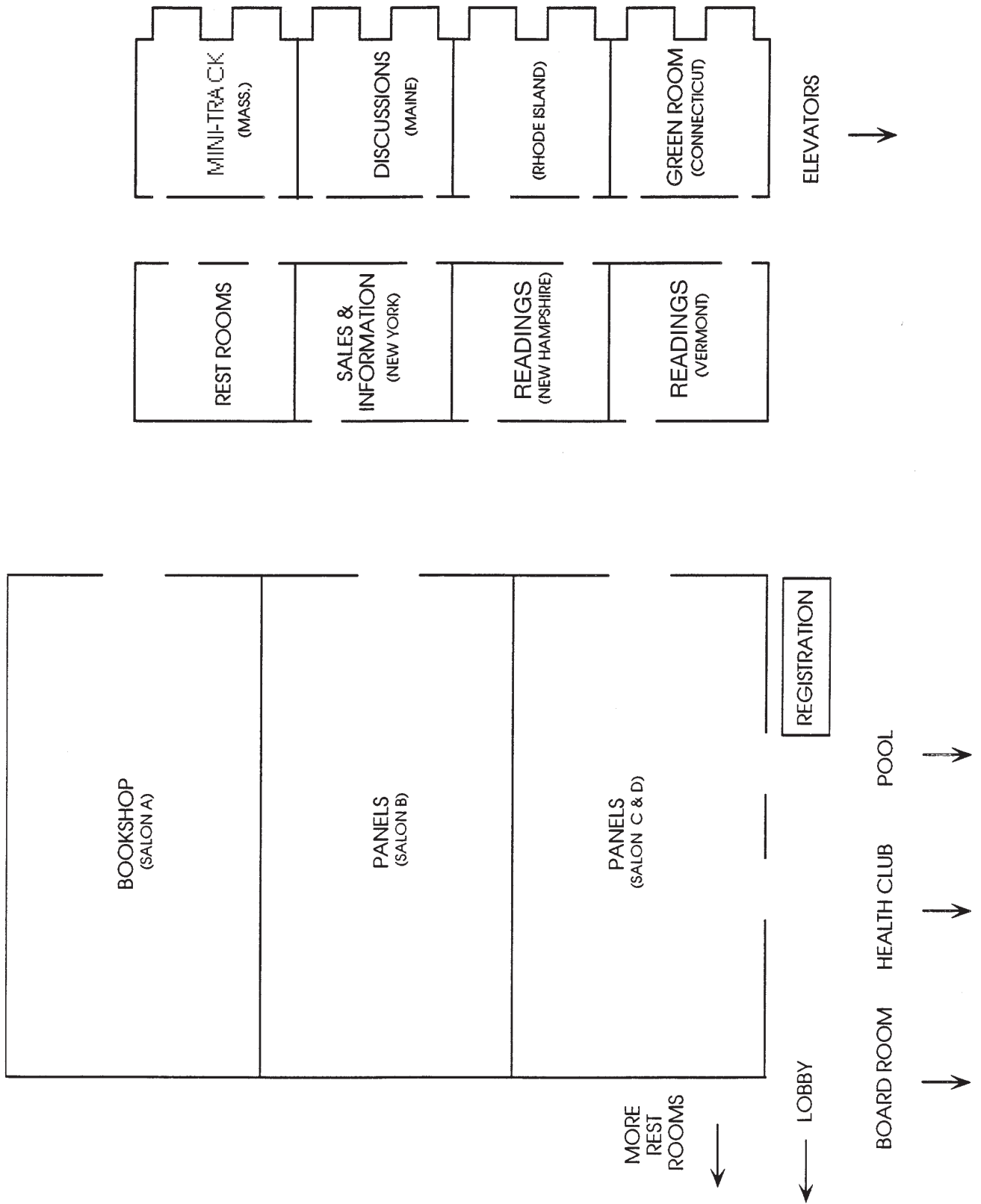
Volunteer!

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 (green badge); 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 Richard Powers portfolio or a rare red Readercon T-shirt!

Bake Sale

That's right, baked goods for sale. You know: cakes, cookies, pies, bread. Calories that are good for you. You pay for the goodies, and funds are raised for the James Tiptree, Jr. Award. We will also be selling copies of the Hugo-nominated cookbook *The Bakery Men Don't See*, as well as the newly-published *Her Smoke Rose Up From Supper*, with the proceeds also going to support the award. Life is uncertain — eat dessert first!

HOTEL MAP



BOOKSHOP DEALERS

Aboriginal SF

P.O. Box 2449
Woburn, MA 01888

Craig Bakke

P.O. 176
Mansfield Depot, CT 06251

Michael Borden

2774 East Main Road
Portsmouth, Rhode Island 02871

Jane Choras Books

225 Winter Street
Weston, MA 02193

Edgewood Press

P.O. Box 264
Cambridge, MA 02238

Harsh Mistress

P.O. Box 13
Greenfield, MA 01302

The House on the Borderland

P.O. Box 469
Pelham, NH 03076

David LeClair

3 Arlington Avenue
Holyoke, MA 02149

**New England Science Fiction
Association**

P.O. Box G, MIT Branch
Cambridge, MA 02139

Niekas Publications

RFD 8, Box 380
Gilford, NH 03246

Old Earth

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

Orion Publishing

1805 Cold Springs Road
Liverpool, NY 13090

Kimball M. Rudeen Books

335 Lowell Street
Lexington, MA 02173

Tales from the White Hart

3360 Greenmount Avenue
Baltimore, MD 21218

Terminus Publishing

(*Weird Tales* magazine)
113 Deepdale Road
Strafford, PA 19087

Tigereyes Books

P.O. Box 172
Lemoyne, PA 17043

Time Wars

P.O. 421
Rockland, ME 04841

READERCON 5: GUESTS

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

Brian W. Aldiss.....2, 11, 43, 45, 55, 65.

Ellen Asher	37.	Rosemary Kirstein.....	48, 53, 67.
Lisa A. Barnett.....	42, 62	Ellen Kushner	9, 17, 24, 63, 68.
Terry Bisson.....	32.	Lisanne Lake.....	56.
Bernadette Bosky	34, 38, 68.	Warren Lapine.....	5, 58, 67.
Aline Boucher-Kaplan ...	14, 31.	Jonathan Lethem.....	1.
Joseph Carrabis	39.	Stan Leventhal	16.
Jeffrey A. Carver	56.	S.N. Lewitt.....	3, 19, 35, 40, 57.
Adam-Troy Castro	4, 18.	Barry B. Longyear	24, 41.
Bryan G. Cholfin	1, 57.	Barry Malzberg.....	30, 33, 65.
Hal Clement	9, 29, 35, 40, 47, 53.	Jack McDevitt.....	47, 61.
Robert Colby	2.	Craig R. McDonough.....	20.
Helen Collins.....	10, 11, 62.	Patricia McKillip	53.
Greg Cox.....	4.	Thom Metzger.....	4.
Shira Daemon	58.	L.E. Modesitt, Jr.....	11, 19.
Don D'Amassa.....	11, 18.	James Morrow	37.
Samuel R. Delany.....	59.	Will Murray	42.
Daniel P. Dern	9, 14, 47.	Resa Nelson	42.
Paul DiFilippo	2, 15, 28.	Patrick Nielsen Hayden .	25, 29, 57.
Ann Downer.....	26.	Teresa Nielsen Hayden...	10, 37, 68.
Thomas A. Easton	19, 38.	Steve Pagel	5, 52.
Scott Edelman	34, 68.	Paul Park.....	23, 37.
Janice Eisen.....	1, 5, 20, 34.	Rachel Pollack	15, 30, 48.
Gregory Feeley.....	1, 52.	Sandra Rector	12.
Craig Shaw Gardner.....	48.	Kit Reed	18.
Greer Ilene Gilman	53.	Charles C. Ryan.....	19.
Glenn Grant	33, 39.	Darrell Schweitzer	27, 64.
Geary Gravel.....	21, 62, 48.	Melissa Scott.....	14, 62.
Leigh Grossman	11, 58.	eluki bes shahar.....	10, 24, 51.
David G. Hartwell	9, 28, 46, 52, 65.	Delia Sherman.....	50.
Daniel Hatch	35, 40, 42.	Cortney Skinner	67.
Jeff Hecht.....	29, 33.	David Alexander Smith .	25, 35, 40.
Connie Hirsch	4, 58.	Sarah Smith	25, 60.
Arthur Hlavaty	15, 62.	Susanna J. Sturgis	23, 62.
Ken Houghton.....	39, 47.	Michael Swanwick.....	33, 64.
Franklin Hummel	23, 59.	Jean-Louis Trudel.....	23, 39.
Alexander Jablovkov	25, 34, 56.	Eric Van	2, 20, 48.
Peter (PMF) Johnson.....	35.	Gordon Van Gelder.....	6, 38, 67.
S.G. Johnson.....	7.	Elisabeth Voarburg.....	24, 53, 66.
Michael Kandel	22, 30.	Stanley Wiater	18.
Donald G. Keller	5, 30, 52, 64.	Paul Williams	13, 28, 59.
Kames Patrick Kelly	14, 65.	Sheila Williams.....	57.
John Kessel	34, 54, 63	Joey Zone.....	38.
Robert Killheffer	52, 57.		

READERCON 6: THE PROGRAM

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

Moderators are indicated by '(M)'

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

Location Codes: A, B, C, D = Salon A, B, etc. ME = Maine, MA = Massachusetts, NH = New Hampshire, VT = Vermont

Friday

- 4:00 Registration and Information open.
- 6:00 A Bookshop opens.
1. 7:00 B **When Bad Attention Happens to Good Writing: SF's Failed Mainstream Breakthroughs.** *Cholfin, Eisen, Feeley (M), Lethem.* Okay, so there are several other panels related to this topic this year, just like last year and every year before. But hey, it's not an obsession, it's a theme! SF's history of mainstream acceptance has been, to a large extent, one of single author breakthroughs — Bradbury, briefly Heinlein, Vonnegut, Le Guin, Gibson, Dick, probably Sterling (though not yet for his fiction). Each time the sf community has dared to hope that this narrow hole newly drilled through the walls of its literary ghetto would start them inevitably crumbling, in the end bringing them down entirely. Wrong.
What were the mechanisms of the literary establishment that effortlessly replastered each fissure? Are there any signs that the ongoing cyberpunk and Dick breakouts are different from their predecessors? Might this time the walls really be coming down? Or are we, like a character in some cosmic country and western song, just fools who'll never learn?
2. 7:00 C/D **The Work of Brian W. Aldiss.** *Aldiss (M), Colby, DiFilippo, Van.* Our traditional look at the opus of a GoH.
3. 7:00 VT Reading: S.N. Lewitt
4. 8:00 B **The Nature of Evil in Horror Fiction.** *Castro, Cox (M), Hirsch, Metzger.* Evil comes directly from Satan. No, it's just the randomness of human nature, throwing snake-eyes. No, it's something else entirely, something we barely know, Cthulhu, something nameless, disgruntled postal workers. Nothing influences a work of fiction more than the author's concept of the nature of evil. We'll trace how this has developed through the history of the genre. Does a given period's most prevalent conception of evil merely reflect that time? Or does it ever presage the mood of tomorrow? What happens to fiction that runs against the grain — is it overlooked, or misunderstood?
5. 8:00 ME **Owners of Dysfunctional Book Collections: Bookaholics Anonymous Annual Meeting.** *Eisen, Keller, Lapine, Pagel (M).* Allegations continue about this most controversial of all 12-step groups. It has been suggested by some that despite the appearance of self-approbation, despite the formal public proclamations by members that they find their behavior humiliating and intend to change it, this group in fact secretly encourages its members to succumb to their addiction. The shame, in other words, is a sham. Within the subtext of the members' pathetic testimony, it is claimed, all the worst vices are covertly endorsed: book-buying, book-hoarding, book-stacking, book-smelling, book-loving, even book-reading.
Could this be true? Come and testify yourself. Then you tell us.
6. 8:00 VT Reading: Gordon Van Gelder

7. 8:00 NH Reading: S.G. Johnson
- 9:00 A Bookshop closes.
8. 9:00 C/D **Meet the Pros(e) Party.** Each pro writer 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 attendees meet each pro, they obtain a label from them.
- What do they 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 at least Nine Billion 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 predicate.
- The possibilities, while not strictly endless, do exceed the number of molecules in the universe.
9. 9:00 C/D **Stupid Writer Tricks.** *Clement, Dern, Hartwell, Kushner (M).* Yes, Letterman auditions come to Readercon. Watch your favorite writers compete for the rare opportunity to make fools of themselves on national TV. They juggle! They're double-jointed! Curl their tongues! Play the sackbut and bazouki! Sing "Teen Angel" for no apparent reason! Who will earn this somewhat coveted honor?
10. 10:00 B **Her Bosom Trembling,** *Collins, Friesner, T Nielsen-Hayden, bes shahar (M).* Madeline wished again, briefly, that someday, somehow, she might see the gleam of intelligence in those perfect deep blue eyes. And as she dismissed this impossible thought, he spoke the longest sentence she had ever heard him utter. **"Can Writers of Imaginative Literature Learn Anything From Romance Fiction?"** She stared in amazement, and he laughed. "I've been thinking about this as I plot my trilogy. The romance novel has a very, very rigid, structure, and writers are always praising rigid structures for the discipline they impose — look at the villanelle! — yet the romance novel gets nothing but scorn." His strong hands, not just the hands of a gardener, she saw now suddenly, for the first time, but the hands of a typist, twisted impatiently on the handle of his shovel. "People are writing them, and reading them, and no ones dies of boredom, so something must be going on amidst all that formula. Do you think so? And if you do, where do you start? Whom do you read?" The trembling continued, and she had a sudden intuition that it would not soon cease.
- 10:00 Registration and Information close.
11. 11:00 B **Frankenstein vs. the Readers.** *Aldiss, Collins, D'Ammassa (M), Grossman, Modesitt, Jr.* The first sf novel is either *Frankenstein* or something else. In other words, *Frankenstein* feels like sf to some modern sf readers, but to others, it simply doesn't. Why?
- Now, in the usual approach to this question, each panelist would attempt to justify their opinion in terms of at least a vague definition of sf. They would then argue their point rationally. And we would end up trying to define sf again, with poor Mary Shelley off in the corner feeling neglected.
- Therefore, due to the nature of this panel, NO DEFINITIONS OF SF WILL BE ALLOWED IN THE ROOM DURING THE FIRST 40 MINUTES. We will approach this from the opposite direction entirely. We will talk about the book, how it made us feel or didn't, what novels it did or didn't remind us of. We will quiz each other in an attempt to discover how the same text can make us react so differently. We will be unabashedly subjective and emotional. Might we discover (ten minutes from the end, mind you) our own secret definitions of sf, ones we ourselves were unaware of?

Saturday

- 9:00 Registration opens.
- 10:00 A Bookshop opens.
- 10:00 NY Sales and Information opens.
12. 9:00 VT Reading: Sandra Rector
13. 9:00 NH Reading: Paul Williams
14. 10:00 B **Man and Machine: the Edge Cuts Here.** *Boucher-Kaplan, Dern, Kelly, Scott (M)*. In the sf of the sixties, man/machine interaction pretty much meant talking to HAL or Shalmaneser. (Witness just how much of a fresh jolt *Nova* was). The reality of the nineties, though, is full of myriad ways, many of them unforeseen, from virtual reality to hyperinstruments. What's the state of the art this very minute? Can we do a better job of looking ahead? What will be the social impact of these various new technologies? Will they be humanizing or dehumanizing?
15. 10:00 C/D **Slipstream for Beginners.** *DiFilippo, Hlavaty (M), Leventhal, Pollack*. We love to talk about obscure books that are sort of like sf but published as mainstream (Jay Cantor's *Krazy Kat*, Thomas Palmer's *Dream Science*, Jeremy Leven's *Satan*, Lawrence Shainberg's *Memories of Amnesia*, etc.). In doing so, we've taken for granted the famous books and authors of the (usually) non-mimetic post-modern avant-garde. So, for fans of literate and experimental sf, an overview of the best-known good stuff to be discovered across the bookstore: Barth, Barthelme, Borges, Burroughs, Calvino, Carter, Coover, Gaddis, Garcia Marquez, Golding, Nabokov, Pynchon, Vonnegut (but him you should know, right?), and others. If you like Phil Dick or Gene Wolfe . . .
16. 10:00 VT Reading: Stan Leventhal
17. 10:00 NH Reading: Ellen Kushner
18. 11:00 B **The Influence of Film on Fiction — Horror vs. F&SF.** *Castro, D'Amassa, Reed (M), Wiater*. Everyone knows that the sf cinema lags twenty years or more behind sf literature. On the other hand, horror films, with their explicit gore, have been a major influence on recent horror fiction. Why is one genre's cause another's effect? Or is this a gross simplification, with sf film the true source of the military sf subgenre? Is there horror fiction too sophisticated for Hollywood to touch, as most cutting-edge sf is? If so, what is it, and if not, why not?
19. 11:00 C/D **Out of the Bomb Shelter, Into the Greenhouse: Writing About the Coming Ecological Crisis.** *Easton, Lewitt, Merrill (M), Modesitt, Jr., Ryan*. We've made a lot of progress in the last few years — it now seems certain that we'll turn the earth into a sterile wasteland without having to resort to nuclear weapons after all. Just how bad will things be? What's the current public perception of the problem? How do the mass media help shape it? What's the best way to approach this as writers of fiction? Directly, in a near-future novel, or indirectly, on another planet or reality?
20. 11:00 ME **If You've Never Been to One of These.** *Eisen (M), McDonough, Van*. We may offer a discussion group for neophytes Friday evening, Saturday morning, or both. Notice how the title begs the question as to what we are (sf convention or literary conference)!
21. 11:00 VT Reading: Geary Gravel

22. 11:00 NH Reading: Michael Kandel
23. 12:00 B **Multiculturalism and Reader Identification.** *Hummel (M), Park, Sturgis, Trudel.* The conventional wisdom says that a book's protagonist must be someone with whom the reader can identify. Until fairly recently, therefore, all the important people in the future were white American-style males (and we can remember all the exceptions vividly). Eventually we realized this was pretty stupid; our own planet has alien cultures, after all.
We started using those cultures and cultures modelled on them as our protagonists'. But doesn't this jeopardize reader identification? Just how does reader identification work, after all? Is it possible to live without it? What can we do to maintain it?
In the extreme cases, isn't comprehension itself jeopardized? Sf readers, by now, are used to getting their futuristic elements straight up, without intrusive exposition. What happens when every element is unfamiliar?
24. 12:00 C/D **Fooling the Watcher.** *Kushner (M), Longyear, Vonarburg, bes shahar.* Many authors believe that their mental process of creation involves a dialog between two internal voices: a pandemonic creator and an editor or watcher who selects, criticizes, and improves. But the watcher also inhibits, sometimes so much that nothing comes out — writer's block. How do authors cope with this dichotomy? What tricks have they learned? How do they integrate the differences? War stories from the word processor screen.
25. 12:00 ME **Future Boston: Sox Win Sixth Straight World Series — Finally!** *Jablokov, P Nielsen-Hayden, DA Smith (M), S Smith.* *Future Boston*, a mosaic novel telling the history of Boston from now through 2100, will be published by Tor as a September hardcover. Its authors describe what a mosaic novel is, how they created the world, how they worked together, and whether they would do it again. (This panel is a reprise from Readercon 1, when the project was just getting started... otherwise, we would not have been quite as optimistic with the title!)
26. 12:00 VT Reading: Ann Downer
27. 12:00 NH Reading: Darrell Schweitzer
28. 1:00 B **The Career of Judith Merrill.** *DiFilippo. Hartwell (M), Williams.* The impact of our GoH on sf, as editor, critic, and writer.
29. 1:00 C/D **Mars Needs an Agent!** *Clement, Hecht (M), P Nielsen-Hayden.* Suddenly the red planet is all the rage. Is it simply because it looks like we'll be there soon, or is something else going on? How does it affect the fiction when the mid-future becomes the near? What have the strengths and weaknesses of the recent Mars books been?
30. 1:00 ME **The Inevitable(?) Failures of Experimenters.** *Kandel (M), Keller, Malzberg, Pollack.* If you take chances in your fiction, if you try new and wild things, some of the time, no matter how good you are, you fall at least partly on your face. True? If true, does the writer sense it happening at the time? Or only when it's all over? Or never? What's it all feel like? Can a failed experiment be rescued along the way, or by a rewrite?
31. 1:00 VT Reading: Aline Boucher-Kaplan
32. 1:00 NH Reading: Terry Bisson
33. 2:00 B **The Golden Age of SF Was 1968.** *Grant, Hecht, Malzberg, Swanwick (M).* Enough great novels were published in 1968 to fill a decent decade: *Do Androids Dream of Electric Sheep*, *Camp Concentration*, *Stand on Zanzibar*, *Nova*, *A Wizard of Earthsea*, *The Last Unicorn*, *Past Master*, *Rite of Passage*, *Pavane*, *Picnic on Paradise*, *The Final Programme*, *Report on Probability A*, *2001: A Space Odyssey*, *Synthajoy* (D.G. Compton), *The Last Starship From Earth* (John Boyd), *Black*

Easter, The Masks of Time, City of Illusions, The Goblin Reservation ... what was going on? The glib answer, “the first year of the Ace Specials,” is clearly confusing cause and effect. What produced this fireball of talent that Terry Carr noticed? Random chance? Some cycle of age and influence? Or was the environment of the mid-sixties conducive to brilliant speculation in a way that just hasn’t happened since? If either of the latter, when might we see another year like this one?

34. 2:00 C/D **SF vs. The Mainstream: The Kessel Report.** *Bosky, Edelman, Eisen, Jablovkov, Kessel (M)*. More of this year’s obsession theme. In *The New York Review of Science Fiction* #55, John Kessel reported the results of a comparison between the contents of sf and mainstream Best-of-the-Year anthologies. They were fascinating, and the following issue featured a page-and-a-half of thoughtful responses. Among other differences, the sf stories were much longer, and, when in first person, almost exclusively in the past tense where the mainstream stories were frequently in the present.
- The implications of these and other stylistic differences are manifold. For starters, does it behoove sf writers to write more like the mainstream in order to gain wider acceptance and/or follow its cutting edge? Or are we the last bastion of the true way, holding course while the mainstream wanders into self-indulgence? Could there be truth in both views?
35. 2:00 MA **Build a World.** *Clement, Hatch, PMF Johnson, Lewitt, DA Smith (M)*. What goes into world-building? How do authors use ideas to create a coherent world and the species that live on it? This panel will not only answer the question but also create a world on the spot, using audience participation.
36. 2:00 NH Reading: Judith Merril
37. 3:00 B **The Shock of the Familiar: Escapism vs. Relevance in Fantasy.** *Asher, Friesner (M), Morrow, T Nielsen-Hayden, Park*. Imagine you’re lost in the latest big fantasy trilogy, lost in its world... and in the middle of volume 2 the characters discover a deadly and mysterious new epidemic, clearly modelled after AIDS, among the elves. Is the spell broken? Is lack of relevance what people mean when they say fantasy is escapist, lack of relevance to our society and its specific conditions? Are escapism and relevance the opposite ends of the same scale? Or can a work be both relevant and escapist, alternatively or simultaneously? Can a great work of fantasy be neither?
38. 3:00 C/D **Writers and Their Critics.** *Bosky, Easton, Shea, Van Gelder (M)*. The writers on this panel have received mixed or negative reviews from the critics on the panel and lived to be (at the least) civil to one another. The questions here, we think, are obvious enough that you can think of them too.
39. 3:00 ME **Memetics.** *Carrabis, Grant, Houghton, Trudel (M)*. What if ideas were viruses? An idea invades your mind and alters your behavior. It cannot replicate itself, but you, the host, tell your friends all about it... and the idea spreads. An idea that behaves this way is called a meme. A meme, in fact, is any pattern of information which has evolved a form which induces people to repeat that pattern. Slogans, catch-phrases, melodies, fashions, and inventions can qualify, too.
- Are memes true life forms? It’s an irrelevant question. They behave in a way similar to life forms, allowing us to combine techniques from epidemiology, evolutionary science, immunology, linguistics and semiotics into an effective system known as memetics. Memetics is vital to the understanding of cults, ideologies, and marketing campaigns and can help provide immunity from dangerous information-contagions. Glenn Grant leads us on a tour of this remarkable way of looking at information.
- By the way, you have just been exposed, of course, to the Meta-meme, the meme about memes.
40. 3:00 MA **Plot a Novel.** *Clement, Hatch, PMF Johnson, Lewitt, DA Smith (M)*. Immediately following *Build a World*. How do authors create stories to put in their worlds? The same crew of authors (and audience members) will structure and block out the important actions of a story set in the world they have just created. The panel will create characters, set them in conflict, and develop the

- story's action line.
41. 3:00 NH Reading: Barry Longyear
42. 4:00 ME **Ideas From the Daily Paper.** *Barnett, Hatch (M), Murray, Nelson.* Five writers explore the story ideas they've found in this morning's Boston Globe, and from science and other future-oriented stories we've clipped over the last few weeks.
43. 4:30 B/C/D **The Brian Aldiss Hour.** A speech, and a Q & A session from index cards (available to attendees at the con).
44. 5:30 B/C/D **The Readercon Small Press Awards Ceremony.** This year, we'll be notifying and announcing the winners in advance of the convention (as well as notifying the runner-ups that they had been short-listed), a la the Tiptree and other awards. The ceremony will thus consist of the presentation of the awards rather than their announcement.
- 5:45 **Pool Party and Buffet**
- 7:00 A Bookshop closes.
45. 7:30 B/C/D **"Kindred Blood in Kensington Gore."** The fourth ever performance of Brian Aldiss's playlet, starring Aldiss as Philip K. Dick in the afterlife and Colleen Ferro as his nemesis. Produced by Shira Daemon.
46. 8:00 B/C/D **An Interview With Judith Merril.** Immediately following the play.
47. 8:00 ME **The Fiction of H. G. Wells.** *Clement (M), Dern, Houghton, McDevitt.* A look at the work of our Past Master (Memorial GoH).
48. 9:30 B/C/D **The Eighth Kirk Poland Memorial Bad Prose Competition.** Soon after the Merril hour. In memory, of course, of the pen name and alter ego of Jonathan Herovit of Barry Malzberg's *Herovit's World*. Ringleader Craig Shaw Gardner reads a passage of genuine bad sf prose — which has been bifurcated in mid-sentence. It is not identified. Each of our panelists — Craig, six-time and current champion Geary Gravel, one-time champion Rosemary Kirstein, new challenger Rachel Pollack, and co-moderator Eric M. Van — then reads an ending for the passage. One ending is genuine; the others are imposters concocted by our contestants (including Craig). No one up there knows who wrote any passage other than their own — except for Eric, who knows all, a reward he receives for the truly painful duty of finding all these turkeys. Craig asks the audience to vote, by show of hands, for the passage they feel is real (he recaps the contenders by quoting a few pithy phrases from each, and the legendary Readercon Redshirts count them faster than you can say "terrible-terrible, awful-awful").
- Eric then reveals the often shocking truth (we've found truly bad stuff from some sainted names as well as the usual tainted ones). Each writer receives a point for each audience member they fool, while the audience scores a collective point for every member who spots the real answer. The goal of the audience: to finish better than third (it's been years now.) Our goal: to find stuff so unbelievably bad they'll finish fourth. Serious warning: this event is medically inadvisable for those recovering from fractured ribs, pulled stomach muscles, or the like who are not also masochists (i.e., if it hurts to laugh, you're in trouble). Serious plug: we believe this is the best attended regular event, measured proportionally, at any sf convention.

Sunday

49. 8:30 Board **SF&F Writer's Workshop**
- 10:00 Registration opens.
- 10:00 Bookshop opens.
- 10:00 Information opens.
50. 10:00 VT Reading: Delia Sherman
51. 10:00 NH Reading: eluki bes shahar
52. 11:00 B **A Book to Change Their Minds: Imagining an Anthology.** *Feeley, Hartwell (M), Keller, Killheffer, Pagel.* Elsewhere in this program we ask “what can we do to gain mainstream acceptance for f&sf?” Well, how about an anthology of short fiction designed expressly for that purpose? Not sf for people who hate sf, but sf for open-minded people who are willing to be convinced that sf can be great — if we prove it. An anthology designed not so much to sell, but to be read by the right people (book reviewers, editors, book review editors). It must thus feature our best talents in stories that play by mainstream rules, that live up to their standards of prose style and characterization (or circumvent them in a powerful postmodern way) — while of course doing much more. (That f&sf can play hard by its own rules is something we can demonstrate later.) It should be dazzlingly good.
- Which authors should be included? Which story by each would be best? Would anyone actually publish such a book and give it the highly targeted marketing push it would need to do its job?
53. 11:00 C/D **Sub-Creators Anonymous.** *Clement (M), Gilman, Kirstein, McKillip, Vonarburg.* The pleasures and perils of creating entire histories, planets, civilizations, galaxies. Sometimes even a book, too. A year after Tolkien's centenary, we ask the hard questions: is there such a thing as too much background? At what point should you just say no? Are there clever and viable ways of squeezing the unused background into the text of your book (while they waited by the campfire he told them a tale of long ago...), or should that be resisted?
54. 11:00 VT Reading: John Kessel
55. 11:00 NH Reading: Brian W. Aldiss
56. 12:00 B **Skepticism, the Paranormal, and Imaginative Literature.** *Carver (M), Jablov, Killheffer, Lake.* Science Fiction Age has a science column — yet the back of the magazine is full of UFO cultist ads. It's one thing to write about phenomena most people regard as imaginary, another thing entirely when belief enters. How skeptical or credulous are fans as a group, anyway? Are the sf readers the skeptics and the fantasy readers the believers? How about the writers? We'll be taking a poll at registration — of tastes in literature, and belief in various paranormal phenomena. Does it change the reading experience when you believe magic, or vampires, or ESP, or UFOs, or whatever the subject matter is, are real? What are the relative merits and drawbacks of these two worldviews? (If it sounds like we're intentionally underplaying a potentially volatile issue here, you bet we are).
57. 12:00 C/D **Hype is Incredibly Helpful/Damaging!!!** *Cholfin, Killheffer, Lewitt (M), P Nielsen-Hayden, S Williams.* One critic's “successful” book is another's “secret reason for the invention of the English language.” Does foam-at-the-mouth enthusiasm inevitably overwhelm the reader,

rendering itself meaningless? Or, with so many bland reviews of so many books each month, is it the only way to up the signal-to-noise ratio? In the same way, is praising our heroes to the skies the best way to get mainstream attention for them, or does it just end up damaging our credibility?

What are some of the techniques of hype? If you've made the mistake of general overenthusiasm, how do you up the ante when something that really destroys you comes along? Are there styles of hype less likely to generate the backlash of skepticism?

58. 12:00 ME **The Real Guide to Tolkienesque Fantasy.** *Daemon, Grossman, Hirsch (M), Lapine.* Tolkien-like fantasy has gotten such a bad rap that it's worth reminding ourselves of the other side of Sturgeon's law: ten percent of everything isn't crap. Our panelists will separate the good from the bad in this field, run down the strengths and weaknesses of all the major players, and look at what the good stuff has in common.
59. 12:00 MA **Is the Sturgeon Revival At Hand?** *Delany, Hummel, Merril, P Williams (M).* At long last Theodore Sturgeon's complete stories will be appearing (in at least eight volumes, last we heard). Is it reasonable or just naive to think that this event might rekindle interest in this most overlooked of sf giants (and the writer for whom Readercon invented the post of Past Master / Memorial GoH)? How popular was Sturgeon in his time? What causes the ebbs and flows of writers' popularity, anyway? How do economic and aesthetic factors trigger boomlets of interest and lulls of obscurity?
60. 12:00 VT Reading: Sarah Smith
61. 12:00 NH Reading: Jack McDevitt
62. 1:00 B **The (Absolutely Unofficial) Retroactive Tiptree Awards.** *Barnett (M), Collins, Gravel, Hlavaty, Scott, Sturgis.* The James Tiptree, Jr. Memorial Award is given annually to the novel or story which best explores and expands gender roles in sf and fantasy. In 1992 and 1993 the award was given at its home convention, Wiscon, but for 1994 the award administrators have chosen Readercon as host. We are of course thrilled. It got us thinking: if the Tiptree Award had existed since the start of the genre, which works would have won it each year?
- If this sounds like a nifty excuse to review the history of such works within the field — all the while providing a structure that will prevent us from overlooking anything obvious and help us dig up the obscure — well, that's exactly what it is.
- We've asked our guests for nominations, and we've done a little research (a thank you to Clute and Nicholls' *Science Fiction Encyclopedia* and Sarah LeFanu's *Feminism and Science Fiction*). While our list (which appears just after this section) is by no means complete, we hope it includes all the obvious works and a fair sampling of the obscure or unexpected.
- Our five panelists will work through this list, proceed chronologically, discussing the works of each year. They'll then also serve as "judges," "voting" for the year's most gender role-illuminating work. Should they fail to reach a consensus (defined as a two-vote margin), we'll ask for a show of hands among those audience members who have read all the final choices.
- Our results will be clearly advertised as being for entertainment purposes only; they will have no official cachet. Indeed, when we advertise our results we will encourage other conventions to expand on them by continuing the discussion of key texts, and especially by proposing overlooked ones.
- In other words, voting on the best work of each year is an admitted gimmick — one we hope will encourage everyone to (re)read the texts, to form their own opinions, and — dare we say it? — perhaps to have their consciousnesses raised.

2:00

Registration closes.

63. 2:00 B **Judging a Book By Page 117.** *Kessel, Kushner (M), Merril.* A repeat of a wonderful panel from Readercon 3 (and subsequently seen elsewhere, we might add). Our panelists have each, after much thought, selected two or three books, and have brought to the panel photocopies of page 117. They will take turns reading them aloud, without identifying them, and then we'll all discuss them. We'll discover (hey, we know; we did this already!) that we can learn a whole lot about the book and the author from this single random page — that, in fact, judging a book by opening it at random and reading is a skill that can be learned (although you will not, at your local bookstore, have five science fiction pros helping you by asking thought-provoking questions).
64. 2:00 ME **Neglected Masters of Fantasy, Round 3: James Branch Cabell.** *Keller (M), Schweitzer, Swanwick.* The literary reputation of this year's overlooked fantasy great (we've previously done Eddison and Peake) has had more ups and downs than all the early U.S. satellite attempts combined. Can we alter the trajectory once more?
- 3:00 Bookshop closes.
65. 3:00 C/D **The Book(s) of Mine You Missed.** *Aldiss, Hartwell, Kelly (M), Malzberg.* Everybody knows these author's "big" books, but they're each particularly fond of one or two that no one pays much attention to at all. After each gets in the requisite plug, we hope they'll schmooze, trading notes and observations in an effort to find out just why the world sometimes deigns to ignore a book an author likes so well.
66. 3:00 NH Reading: Elisabeth Vonarburg
67. 4:00 B **Fifty-Five Panels in Five-Sixths of an Hour.** *Kirstein (M), Lapine, Skinner, Van Gelder.* This end-of-the-con panel (we try to invent a new tradition each year) was a great success at Readercon 5, but ended up being completely different from what we expected! We presented our panelists with ideas that ordinary, lesser cons spend entire hours beating to death puzzling over, with the thought that they'd spend sixty seconds or so in dialogue, dismissing them in a way that would poke fun at the field and at fandom. Instead, we got a competition to see who could get off the best one-liner as an answer — wordplay, free association, and not a whole lot to do with sf at all! Who knows what will happen this time? Will we tell the panelists the topics in advance? How about the moderator? Ask us ten minutes beforehand.
68. 4:00 C/D **Hot Spurts of Subtext: Literature vs. Eroticism.** *Bosky, Edelman, Kushner (M), T Nielsen-Hayden.* Does getting turned on while reading a book interfere with appreciating it as art? Literature and eroticism (or pornography, in Samuel R. Delany's definition: a text which induces sexual arousal), if not necessarily opposed, are uncomfortable bedfellows. What does it take to write such stuff? How do we deal with the huge differences in human erotic tastes? Is it possible, by skillful writing, to create an illusory erotic absolute, a passage that each reader brings their own obsessions to, and therefore turns on as many readers as possible? Panelists and attendees are urged to bring to the convention copies of passages they feel qualify as erotic literature, for reading aloud and discussion (our dispassionate professionals will do the reading for any attendees too embarrassed to read their own).
- 4:30 Information closes.
- 5:00 **Debriefing and Gripe Session** with the Readercon 6 committee, in the Con Suite.

THE 1993 READERCON SMALL PRESS AWARD NOMINEES

Novel

More Than Melchisedech, — R. A. Lafferty
The Secret Service, — Wendy Walker

Novella

“Oak and Ash” — Suzy McKee Charnas, *Pulphouse*
 “Breaking Through to the Heroes” — Terry Dowling, *Blue Tyson*
 “Going to the Angels” — Terry Dowling, *Blue Tyson*
 “Sane Asylum” — James Gunn, *The Unpublished Gunn*
 “The Eyes of the Green Lancer” — Sean McMullen, *Call to the Edge*

“Venus Rising” by Carol Emshwiller (Edgewood Press) was chosen by the judges to appear on the final ballot. Because the publisher is also the administrator for the awards, it was taken off the ballot.

Short Fiction

“Four Times One” — Neal Barrett, Jr., *Slightly Off Center*
 “10 Things I’ve Learned About Writing” — Scott Edelman, *Nexus 2*
 “A Toothsome Smile, An Artificial Death” — Eva Hauser, *BBR 21*
 “Are You For 86?” — Bruce Sterling, *Globalhead*
 “Photography is Not Permitted” — Roger Thomas, *BBR 21*

Collection

Slightly Off Center — Neal Barrett, Jr.
Chronicles of the Mutant Rain Forest — Bruce Boston & Robert Frazier
Blue Tyson — Terry Dowling
Jellyfish Mask — William L. Ramseyer
Globalhead — Bruce Sterling

Magazine — Fiction

Aurealis
BBR
Dreams & Nightmares
Fantasy & Terror
Nexus

Illustrations

Richard Kadrey, *Dream Protocols*
 William Latham, *Globalhead*
 Kathryn Otoshi, *Jellyfish Mask*
 Nick Stathopoulos, *Blue Tyson*
 Darren Sturgis, *Strange Days*

Magazine — Non-Fiction

Futures Past
Shards of Babel
SF Eye
The New York Review of Science Fiction
Nexus
Quantum

Non-Fiction Book

R. A. Lafferty Checklist
Electronic Chronicles

Anthology

Abortion Stories — Rick Lawler
Bizarre Sex and Other Crimes of Passion — Stanislaus Tal

THE ABSOLUTELY UNOFFICIAL JAMES TIPTREE, JR. RETROACTIVE “AWARD” SUGGESTIONS

<u>Date</u>	<u>Writer</u>	<u>Title</u>
1828	Shelly, Mary	<i>The Last Man</i>
1890	Lane, Mary B. Bradley	<i>Mizora</i>
1897	Bellamy, Edward	<i>Equality</i>
1914	Gilman, Charlotte Perkins	<i>Herland</i>
1943	Moore, C. L.	<i>Judgment Night</i>
1951	Wylie, Philip	<i>The Disappearance</i>
1952	Farmer, Philip Jose	<i>The Lovers</i>
	Wolfe, Bernard	<i>Limbo</i>
1953	Farmer, Philip Jose	“Mother”
1955	Wilson, Richard	<i>The Girls From Planet 5</i>
1956	Wyndham, John	“Consider Her Ways”
1960	Sturgeon, Theodore	<i>Venus Plus X</i>
1961	Heinlein, Robert A.	<i>Stranger in a Strange Land</i>
1963	Lindsey, David	<i>A Voyage To Arcturus</i>
1968	Delany, Samuel	<i>Nova</i>
	Russ, Joanna	<i>Picnic On Paradise</i>
	Stine, Hank	<i>Season Of The Witch</i>
1969	Le Guin, Ursula	<i>The Left Hand Of Darkness</i>
1970	Heinlein, Robert A.	<i>I Will Fear No Evil</i>
	Piercy, Marge	<i>Dance The Eagle To Sleep</i>
1972	Disch, Thomas M.	334
	Russ, Joanna	“When It Changed”
1973	Heinlein, Robert A.	<i>Time Enough For Love</i>
	Tiptree, Jr, James	“The Women Don’t See”
1974	Charnas, Suzy Mckee	<i>Walk To The End Of The World</i>
	Dozois, Gardner	“Strangers”
	Le Guin, Ursula	<i>The Dispossessed</i>
	Varley, John	<i>Picnic On Nearside</i>
1975	Russ, Joanna	<i>The Female Man</i>
	Tiptree, Jr, James	“A Momentary Taste Of Being”
1976	Piercy, Marge	<i>Woman On The Edge Of Time</i>
	Tiptree, Jr, James	“Houston, Houston, Do You Read”
	Tiptree, Jr, James	“The Screwfly Solution”
	Wilhelm, Kate	<i>Where Late The Sweet Birds Sang</i>
1977	Brantenberg, Gerd	<i>Egalia’s Daughter</i> (1985 Trans. From Norwegian)
	Cherryh, C.J.	<i>Gate Of Ivrel</i>
	Russ, Joanna	<i>We Who Are About To Die Salute You</i>
	Varley, John	<i>Ophiuchi Hotline</i>
1978	Charnas, Suzy Mckee	<i>Motherlines</i>
	Gearhart, Sally Miller	<i>The Wanderground</i>
	McIntyre, Vonda	<i>Dreamsnake</i>
	Randall, Marta	<i>Journeys</i>

	Russ, Joanna	<i>The Two Of Them</i>
1979	Le Guin, Ursula	<i>Malafrena</i>
	Le Guin, Ursula	"The Ones Who Walk Away From Omelas"
	Lynn, Elizabeth A	<i>Dancers Of Arun</i>
	Varley, John	"Options"
	Varley, John	<i>Titan</i>
1980	Karr, Phyliss Ann	<i>FrostFlower and Thorn</i>
	Lynn, Elizabeth A	<i>The Northern Girl</i>
	Vinge, Joan	<i>The Snow Queen</i>
1981	Arnason, Eleanor	<i>A Ceremony Of Discontent</i>
	Lynn, Elizabeth A	<i>The Sardonx Net</i>
	Lynn, Elizabeth A	<i>The Woman Who Loved The Moon</i>
1982	Heinlein, Robert A.	<i>Friday</i>
	Kingsbury, Donald	<i>Courtship Rite</i>
1984	Banks, Ian	<i>The Wasp Factory</i>
	Butler, Octavia	<i>Blood Child</i>
	Cauldwell, Sarah	<i>Thus Was Adonis Murdered</i>
	Delany, Samuel	<i>Stars In My Pocket Like Grains Of Sand</i>
	Elgin, Suzette Haden	<i>Native Tongue</i>
	Scott, Jody	<i>I, Vampire</i>
1985	Hambly, Barbara	<i>Dragonsbane</i>
	Scott, Melissa	<i>Five Twelfths Of Heaven</i>
	Willis, Connie	"All My Darling Daughters"
	Zoline, Pamela	<i>Instructions For Exiting This Building</i>
1986	Bujold, Lois McMaster	<i>Ethan Of Athos</i>
	Charnas, Suzy Mckee	<i>Dorethea Dreams</i>
	Rivkin, J. F.	<i>Silverglass</i>
	Sargent, Pamela	<i>The Shore Of Women</i>
	Scott, Melissa	<i>Silence In Solitude</i>
	Slonczewski, Joan	<i>A Door Into Ocean</i>
	Tepper, Sheri S.	<i>Blood Heritage</i>
1987	Geary, Patricia	<i>Strange Toys</i>
	Kushner, Ellen	<i>Swordspoint</i>
	Scott, Melissa	<i>The Empress Of Earth</i>
	Scott, Melissa	<i>The Kindly Ones</i>
1988	Emshwiller, Carol	<i>Carmen Dog</i>
	Harris, Thomas	<i>The Silence Of The Lambs</i>
	Ore, Rebecca	<i>Becoming Alien</i>
	Pollack, Rachel	<i>Unquenchable Fire</i>
	Sterling, Bruce	<i>Islands In The Net</i>
	Tepper, Sheri S.	<i>The Bones</i>
	Tepper, Sheri S.	<i>Gateway To Woman's Country</i>
1989	Duchamp, L. Timmel	<i>O's Story</i>
	Evans, Christopher	<i>The Facts Of Life (In Other Edens)</i>
	Love, Rosaleen	<i>The Total Devotion Machine And Other Stories</i>

	Ore, Rebecca	<i>Being Human</i>
	Sherman, Delia	<i>Through A Brazen Mirror</i>
	Tepper, Sheri S.	<i>Grass</i>
	Morrow, James	<i>Only Begotten Daughter</i>
	Ore, Rebecca	<i>Human To Human</i>
	Ryman, Geoff	<i>The Child Garden</i>
	Sussex, Lucy	<i>My Lady Tongue</i>
Unknown	Anderson, Poul	<i>Epilogue</i>
	Bradley, Marian Zimmer	<i>The Shattered Chain</i>
	Charnas, Suzy Mckee	“Boobs”
	Samuel R. Delany	Triton
	Elgin, Suzette Hadin	<i>The Judas Rose</i>
	Gearhart, Sally Miller	<i>Stories Of The Hill Women</i>
	Murphy, Pat	<i>The Falling Woman</i>
	Sargent, Pamela (Ed.)	<i>The Women Of Wonder Anthologies</i>
	Springer, Nancy	<i>Apocalypse</i>
	Sussex, Lucy	<i>Dawn</i>
	Theodore Sturgeon	“Hurricane Trio”
	Theodore Sturgeon	“Affair With a Green Monkey”
	Wilhelm, Kate	<i>Margaret And I</i>
	Wolff, Virginia	<i>Orlando</i>
	Yolen, Jane	<i>Sister Light, Sister Dark</i>

PROGRAM PARTICIPANTS

by Eric M. Van

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

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

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

About SF Awards

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

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

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

The World Fantasy Awards are nominated by past

attendees of the World Fantasy Convention and a jury, selected by the jury, and given in October at the convention.

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

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

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

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

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

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

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

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

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

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

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

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

PROGRAM PARTICIPANTS

Brian W. Aldiss is one of our Guests of Honor; a complete bibliography, and much, much, more, appears in the Souvenir Book. He lives in Oxford, England, with his wife Margaret.



Constance Ash is the author of The Horsegirl Trilogy from Ace, comprising *The Horsegirl* (1988), *The Stalking Horse* (1990) and *The Stallion Queen* (1992). Her story "The Power of Young Girls" appeared in *Horsefantastic* (Greenberg & Greenberg, eds.). Her current big project is *The Ties That Bind*, a speculative novel

dramatizing the legacy of slavery and revolution. She was born on a midwestern farm, lives in New York City and travels frequently in the Caribbean and Brazil. Her Spanish isn't great and her Portuguese is worse.



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

Lisa A. Barnett is the co-author, with Melissa Scott, of *The Armor of Light* (1988, Baen), and "The Carmen Miranda Gambit" from *Carmen Miranda's Ghost is Haunting Space Station Three* (Sakers, ed.). She is a member of ACT-UP NH (Seacoast) and is drama editor for Heinemann Books in Portsmouth, New Hampshire, where she lives with Melissa Scott.

eluki bes shahar is the author of a trilogy of Space Operettas from DAW: *Hellflower* (1991), *Darktraders* (1992) and *Archangel Blues* (1993); an omnibus edition, *Butterfly and Hellflower*, is available from the SFBC. Her short fiction has appeared in *Sword & Sorceress #8* (Bradley, ed.) and in *Amazing, Dragon, Marion Zimmer Bradley's*, and the NYRSF; she has a story in the forthcoming *Space Alien Pregnant by Elvis* (Friesner and Greenberg, eds.). As Rosemary Edghill, she has written four Regency Romances, all from St. Martin's / Fawcett: *Turkish Delight* (1987), *Two of a Kind* (1988), *The Ill-Bred Bride* (1990), and *Fleeting Fancy* (1992), and is working on a fifth. She has also begun a mystery series for Tor with *Speak Daggers to Her* (projected, June 1994); she is at work on the second, *Book of Moons*. She lives in Poughkeepsie, New York with a number of helpful useful cats, too many books, and her various pseudonyms. She is currently collecting material for a bibliography of Jeffrey Farnol.



Terry Bisson is the author of *Wyrdmaker* (1981, Pocket / Avon), *Talking Man* (1986, Arbor House / Avon; World Fantasy finalist), *Fire on the Mountain* (1988, Morrow / Avon), *Voyage to the Red Planet* (1990, Morrow / Avon), and *Peteys* (forthcoming from Tor in 1994). His story collection *Bears Discover Fire and Other Stories* is due in November from Tor; the title story won the 1991 Hugo, Nebula, Theodore Sturgeon, Locus, and Davis Awards (and was a World Fantasy finalist). "Press Ann" was a 1992 Hugo finalist for short story, while "They're Made Out of Meat" was a Nebula finalist for the same year and category. His short fiction has appeared in the *Eighth and Tenth Year's Best SF* (Dozois, ed.), the *Fifth Year's Best Fantasy and Horror* (Datlow and Windling, eds.), and in *Playboy*, *Omni*, *Interzone*, *Asimov's*, *Harper's*, *SF Age*, and *F&SF*. "Two Guys from the Future" was adapted for the stage in 1992; it and "Necronauts" have been optioned separately for movies.

He has adapted works by Greg Bear, Joel Rosenberg and Anne McCaffrey for graphic novels; his adaptation of Roger Zelazny's *Amber* series will begin appearing from DC in 1994. He is the author of the young adult biography *Nat Turner* (1988, Chelsea House / Holloway House), and co-author of *Car Talk With Click and Clack*, *The Tappet Brothers* (1991, Dell); as packager he created *The No-Frills Book* (1981). His non-fiction articles have appeared in *The Nation* and *Glamour*, and he reviews regularly for *The Washington Post*. A native of Owensboro, Kentucky, he lives in Brooklyn, New York.

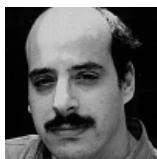
Bernadette Bosky enjoys fantasy and sf as a teacher, critic, and fan. She currently writes non-fiction on topics ranging from Renaissance culture to self-esteem; besides publishing in sf academic journals, she has written regularly for apas and fanzines. She lives just north of New York City with her spouse, Arthur Hlavaty, and her fiance, Kevin Maroney.

Aline Boucher-Kaplan is the author of two novels set in the Galactic Quadrant: *Khyren* (1988, Baen) and *World Spirits* (1991, Baen). She is currently at work on two more novels of the Quadrant (*Master of the Winds* and a sequel to *Khyren*) and a novel of future Earth. A graduate of Northeastern University in Boston, MA, she is currently Director of Marketing Communications for Chipcom Corp., a manufacturer of computer networking products. She lives in Sudbury, MA., with her husband, Seth, daughter Simone, and son Morgan. The humans share the house with an over-sized cat named Houdini and his smaller companion, Spooky. Her other interests include antique carousel animals and gardening.

Joseph Carrabis' stories have appeared (or will soon) in *Tomorrow*, *Midnight Zoo*, *Pulphouse*, *Haunts*, *ARAASP*, *The Arts Letter*, *Color Wheel*, *Earthwise Quarterly*, *The Monadnock Reader II*, and *Child Life*, and his poetry in several national publications. He is a member of the Space Crafts SF Writers Workshop, and an '87 Clarion graduate. As president of Arctic Dreams, Inc., he is also the author of a dozen books on various micro and minicomputer topics, and the developer of the Write for a Living writers' marketing software. As director of Northern Lights, he develops educational, self-growth, and holistic programs and materials. He is a Certified Hypnotherapist and Therapist / Practitioner, working with adolescents and personal mythologies; he has studied with shaman from a variety of cultures, Native American and others. As principal of Nashua NLP Associates, he teaches NLP and writes articles on the links between NLP, shamanism and Native American practices. He lives in Nashua, NH with his wife, Susan.



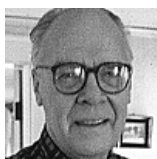
Jeffrey A. Carver is the author of *Seas of Ernathe* (1976, Laser), *Star Rigger's Way* (1978, Dell / SFBC / forthcoming from Tor), *Panglor* (1980, Dell / forthcoming from Tor), *The Infinity Link* (1984, Bluejay / Tor), *The Rapture Effect* (1987, Tor), *Roger Zelazny's Alien Speedway: Clypsis* (1987, Bantam), *From a Changeling Star* (1989, Bantam Spectra / SFBC) and its sequel *Down the Stream of Stars* (1990, Bantam Spectra), and two novels set in the same universe as his first three: *Dragons in the Stars* (1992, Tor) and its sequel *Dragon Rigger* (1993, Tor). *Neptune Crossing*, the first volume of *The Chaos Chronicles*, will appear from Tor in Spring 1994; more novels in the star rigger universe are planned as well. His short fiction has appeared in *Future Love*, *Dragons of Darkness*, and *Habitats*, as well as *F&SF*, *Galaxy*, *Galileo*, and *Fiction*. He lives in Arlington, Massachusetts with his wife and two daughters, and writes full-time. His interests include flying and scuba diving.



Adam-Troy Castro's short fiction has appeared in *Pulphouse* and *SF Age*, and is forthcoming in a number of magazines and anthologies, including *The Ultimate Witch*, *Journeys to the Twilight Zone Vol. II*, *Grails of the Day*, *Deathport*, *Behind the Mask*, and *Book of the Dead III*. A collection, *Lost in Booth Nine*, is due from Silver Salamander in

August. He edited and published *Crazy Akhbar's House of Pain: The World's Smallest Shared-World Horror Anthology*. He has written non-fiction for *Spy*, *Premiere*, and *The Quayle Quarterly*, and had a long-running column in *Amazing Heroes*. He lives in New Rochelle, New York.

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



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

His short story collections are *Natives of Space* (1965, Ballantine), *Small Changes* (1969, Doubleday; Dell as *Space Lash*), *The Best of Hal Clement* (1979, Del Rey), and *Intuit* (1987, NESFA Press; linked stories). His other short fiction has appeared in *The Years' Best SF '64* (Merrill, ed.), *the Year's Best Horror IV* (Page, ed.), *Men Against the Stars* and *Travellers of Space* (both [the other!] Martin Greenberg, ed.), *Strange Tomorrows* (Hoskins, ed.), *Astounding* (Harrison, ed.), *The Road to Science Fiction #3* (Gunn, ed.), *First Voyages* (Knight, Greenberg, and Olander, eds.), *Faster Than Light* (Dann and Zebrowski, eds.), *Medea: Harlan's World* (Ellison, ed.), *Foundation's Friends* (Greenberg, ed.), and *Isaac's Universe Volumes Two and Three* (both Greenberg, ed.); and in *Astounding*, *Science Fiction Adventure*, *Future Science Fiction*, and *If*. He edited *First Flights to the Moon* (1970, Doubleday). He lives in Milton, Mass.

Robert Colby is the founder, President, and Chairman of the Board of Readercon, Inc., and the Chair of Readercons 1 through 6. In the late 1970s he edited and published the rock fanzine *Frenzy!* and wrote for *Killer Children*. He lives in North Attleboro, Massachusetts, and programs in COBOL.



Helen Collins is the author of *Mutagenesis* (1993, Tor) and is at work on a second novel. She is a professor of English at Nassau Community College, SUNY, in Garden City, where she teaches Science Fiction and Women Writers. She is strongly committed to animals (she has had as many as five at one time), old houses (she is

restoring her 1740 house in Niantic, Connecticut) and to preserving the environment (the house overlooks a threatened tidal marsh).



Greg Cox's short fiction has appeared in *Walls of Fear* (Cramer, ed.), *Spirits of Christmas* (Cramer and Hartwell, eds.), *The Further Adventures of Batman, Vol. 2 and 3* (Greenberg, ed.), and *Wet Visions* (Mason, ed.), as well as *Amazing*, *Aboriginal SF*, *Argos*, *Fantasy Book*, *Mike Shayne's Mystery Magazine* and *Undinal Songs*. He is the co-author, with Nick Baron, of *Robert Silverberg's Time Tours #5:*

The Pirate Paradox (1991, Harper), and with John Gregory Betancourt, of *Deep Space Nine: Devil in the Sky* (forthcoming from Pocket). He is the author of *The Transylvanian Library: A Consumer's Guide to Vampire Fiction* (1993, Borgo) and co-editor, with Toni Weiskopf, of an untitled sf vampire anthology forthcoming from Baen. A graduate of Clarion West 1984 and a staff member of *The New York Review of Science Fiction*, he lives in New York City where he is an Associate Editor at Tor Books.

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

Don D'Amassa has been reviewing science fiction and horror for over twenty-five years, primarily for *Science Fiction Chronicle*. He was a major contributor to *20th Century Science Fiction Authors*, and is a five time Hugo finalist in fan publishing categories for *Mythologies*. *D'Amassa's Guide to Modern Horror Fiction* is forthcoming later this year from Borgo. His fiction includes the novel *Blood Beast* (1988, Pinnacle; most definitely not his title) and over forty stories appearing or forthcoming in *Hotter Blood* and *Hottest Blood* (Gelb and Garrett, eds.), *Shock Rock I and II*, *Borderlands 4*, *Journey to the Twilight Zone Vol. 2*, *The Ultimate Zombie*, *Souls in Pawn*, and *Chilled to the Bone*, and in *Analog*, *Tomorrow*, *Expanse*, *Pulphouse*, *Haunts*, *2AM*, *Aberations*, *Midnight Zoo*, *Eldritch Tales*, and elsewhere. A novelette, "Twisted Images," is forthcoming from Necronomicon as a chapbook. He works as a temp and consultant, and lives in East Providence, Rhode Island, with 60,000 books and 3,000 movies.



Shira Daemon just sold her first two stories, including one to *Tomorrow*. She reviews for, and is a staff member of, the NYRSF. Her fantasy plays for puppets and actors have been produced at King Richard's Renaissance Faire. She is a working actor / director in New York, having appeared in several eminently forgettable horror films, and lives on Manhattan's Yupper East Side with her cat, Tribble.



Samuel R. Delany ("Chip") is the author of the novels *The Jewels of Aptom* (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), *Triton* (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*). The novel *They Fly at Ciron*, an expansion

and reworking of a 1962 story, is due out momentarily from Incanubula.

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 is a Contributing Editor of *The New York Review of Science Fiction*. He was Guest of Honor at Readercon 2. He lives in New York City, and is currently on leave from his post as professor of comparative literature at the University of Massachusetts.

Daniel P. Dern (ddern@world.std.com) wrote his story “Bicyclefish Island” in response to a Readercon panel on alternative viewpoints; it will appear soon in *Tomorrow*. A 1973 Clarion graduate, his stories have previously appeared in *New Dimensions 8* (Silverberg, ed.) and *Ascents of Wonder*, and in *Analog* and *Galaxy*. His first computer book, *The Internet Guide For New Users* (with interior illustrations by sf’s own Hannah M. G. Shapero), is out at the end of summer from McGraw-Hill; *Internet World*, the newsletter he is editor of, is turning into a magazine at the same time. He lives in Newton Centre, Massachusetts with too many books.



Paul Di Filippo’s story “Lennon Spex” (*Amazing*) was a Nebula finalist this year; “Kid Charlemagne” (*Amazing*) was a Nebula finalist for 1987. Other stories have appeared in *Best SF ‘88 and ‘89* (Garnett, ed.), *Mirrorshades* (Sterling, ed.), *Semiotext(e): SF* (Rucker & Wilson, eds.), *What Might Have Been Vol. II* (Benford and Greenberg, eds.), and in *F&SF*, *Twilight Zone*, *Pulphouse*, *Night Cry*, *New Pathways*, *SF Eye*, *Synergy*, *Hardware*, *Edge Detector*, *Miami Metropolis*, and *Arrows of Desire*. A collection of three novellas, *The Steampunk Trilogy*, is forthcoming from Four Walls Eight Windows. His column “Astral Avenue” appears as regularly as *New Pathways* does [q.v. **Halley’s Comet**—Ed.]; other nonfiction appears in *SF Eye*, *Thrust*, *REM*, and *SF Guide*. He lives in Providence, Rhode Island.



Ann Downer is the author of a young adult trilogy from Atheneum: *The Spellkey* (1987), *The Glass Salamander* (1989) and *The Books of the Keepers* (1993); an omnibus edition is forthcoming from Baen. She is at work on a middle-grade mystery set in Oxford. Chapters from an unpublished mainstream novel, *Zoetrope*, have appeared in *Gargoyle*, *Mississippi Mud*, and the anthology *Fiction/84*; the chapter “A Change in Circumstances”



was nominated for a 1988 Pushcart Prize. Her short story “Somnus’ Fair Maid” will appear in the second volume of *Snow White, Blood Red* (Window and Datling, eds.). Her poetry has appeared in print and on audiocassette in *Gargoyle* and elsewhere, including *Science/84* and *Songs From Unsung Worlds*, a collection of poetry about science where her name appears in the index immediately after John Donne. She has also written two nonfiction juveniles for the New England Aquarium series from Franklin Watts. A 1984 Bread Loaf alumna, she lives in Somerville, Mass.

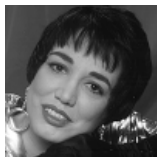


Thomas A. Easton is the author of the “organic future” series, which includes the novels *Sparrowhawk* (1990), *Greenhouse* (1991), *Woodsman* (1992), *Tower of the Gods* (1993) and *Seeds of Destiny* (forthcoming in January 1994), all from Ace Books, and stories in *Analog*, *F&SF*, *Aboriginal*, and other magazines (including the first story in the series, in 1976, in *Road Test*). The series has been optioned for film by producer Larry Wilson. He has completed another, unrelated novel, *Silicon Karma*, and is at work on *Unto the Last Generation*. Other short fiction has appeared in *Alternate Presidents* (Resnick, ed.), *Adam, Analog*, and *Vertex*; “Real Men Don’t Bark at Fire Hydrants” is forthcoming as a chapbook from Wildside.

He has been *Analog’s* book columnist since 1978; a review collection, *Periodic Stars*, is forthcoming from Borgo. His short nonfiction has appeared in many magazines, from *Astronomy* to *Consumer Reports* and *Robotic Age*. He holds a doctorate in theoretical biology from the University of Chicago, and is the co-author of a college biology text, *Focus on Human Biology* (1992, Harper Collins). He has also done books on careers in science, writing, creativity, the privatization of social services, entrepreneurs, and consultants, and (as a ghost writer) on business auctions. He lives in Belfast, Maine, and teaches at Thomas College, a small business school in Waterville.

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

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



Janice M. Eisen is an associate editor and book reviewer for *Aboriginal SF*. An '89 Clarion West graduate and a member of the Schenectady Idea Factory writer's group, she has finally learned that she should not make any statements about when her novel will be done. She lives in Schenectady, NY, with her husband Ken Meltsner and two-year-old son Billy, and hopes someday to be a beneficiary of the Schenectady Bus Ticket Program.

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*. Forthcoming works include *Exit Without Saving*, recently completed, and a book on nanotechnology, *The Smallest Frontier*. He lives in Hamden, Conn.

Robert Frazier's short fiction has appeared in *In the Field of Fire* (Dann and Dann, eds.) and *Nantucket Slayrides* (collection with two Lucius Shepard stories, 1989, Eel Grass), and in *Omni*, *Asimov's*, *F&SF*, *Amazing*, and others; "Night Vision" is in the July *F&SF*. His collaboration with Shepard, "The All-Consuming," was a 1991 Nebula finalist for best novella. He is damn close to finishing his first novel.

He is the author of eight books of speculative poetry: *Peregrine* (1978, Saltworks), *A Measure of Calm* (with Andrew Joron; 1985, Ocean View), *Perception Barriers* (1987, Berkeley Poets), *Co-Orbital Moons* (1988, Ocean View; Readercon winner, Single-Author Collection), *Chronicles of the Mutant Rain Forest* (with Bruce Boston; 1992, Horror's Head), *Family Secrets* (1993, Eel Grass), *Invisible Machines* (with Andrew Joron; forthcoming from Jazz Police) and *The Anorexic Poems* (forthcoming). He won the Rhysling Award for best short sf poem in 1980, and again in 1989 for "Salinity," in *Nebula Awards 25*. "The Daily Chernobyl" appears in *Nebula Awards 24*, and is the title piece for an omnibus collection he is now gathering from his 300 plus published works, which include appearances in *Synergy* and *Masques*, as well as *Asimov's*, *F&SF*, *Amazing*, *Velocities*, *The Magazine of Speculative Poetry*, and many others. He has been editor of *Speculative Poetry Review* and *Star*Line*, and edited the anthology *Burning With a Vision* (Owlswick).

He lives on Nantucket, with his wife Karol Lindquist and daughter Timalyne (she's here at Readercon 6); and he makes a living (right!) at graphic design, which includes designing books for the California publishers Pantograph Press and Mark V. Ziesing (may Mark's name be praised, he's a river to his people). Bob (everyone on Nantucket calls him Bobby) just now admits that he eats lots of tofu, plays golf and owns several Macintoshes. He's addicted to the music of Bettie Serveert and cries at movies.



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), *Sphinxes Wild* (1989, NAL), *Demon Blues* (1989, Ace), *The Water King's Laughter* (1989, Avon), *Hooray For Hellywood* (1990, Ace), *Gnome Man's Land* (1991, Ace), *Harpy High* (1991, Ace), *Wishing Season* (young adult; forthcoming in October from Atheneum), *Unicorn U.* (1992, Ace), *Yesterday We Saw Mermaids* (1992, Tor hc, pb forthcoming in November), *Split Heirs* (with Lawrence Watt-Evans; 1993, Tor hc), *Majyk by Accident* (due in August from Ace), *Majyk by Hook or Crook* and *Majyk by Design* (both forthcoming from Ace), *Deep Space Nine: Warchild* (forthcoming from Pocket), and *The Sherwood Game* (forthcoming from Baen).

Her story collection is *Author's Choice Monthly No. 23: It's Been Fun* (1991, Pulphouse); "Ecce Hominid" was Pulphouse short story volume #6. Other short fiction has appeared in *Battlestation, Book 2* (Drake & Fawcett, eds.), *Snow White, Blood Red* (Datlow & Windling, eds.), *Xanadu* (Yolen and Greeberg, eds.), *Whatdunit* (Resnick and Greeberg, eds.), *Alternate Kennedys* (Resnick, ed.), *What Might Have Been Vol. 4* (Benford & Greenberg, eds.), *The Crafters 1 and 2*, *Dragon Fantastic* (Greenberg and Greenberg, eds.), *The Ultimate Frankenstein, Vampires, Newer York* (Watt-Evans, ed.), *Smart Dragons, Foolish Elves, Tales of the Witch World 3* (Norton, ed.), *Monochrome: The Readercon Anthology* (Cholfin, ed.), *Carmen Miranda's Ghost is Haunting Space Station Three* (Sakers, ed.), *Arabesques 1 and 2* (Shwartz, ed.), *Werewolves, Magic in Ithkar 4, Afterwar* and *Elsewhere III* (Windling, ed.) and in *Asimov's*, *F&SF*, *Pulphouse*, *Aboriginal*, *Amazing*, and *Fantasy Book*.

With Martin H. Greenberg she has edited *Alien Pregnant By Elvis* (forthcoming from DAW). Her advice column "Ask Auntie Esther" begins soon in *Pulphouse*. 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 lives in Madison, Connecticut, with her husband, Walter Stutzman, two children, a calypiginous cat, and a fluctuating population of hamsters.

Craig Shaw Gardner is the author of four trilogies for Ace Books: the fantasy spoof *The Exploits of Ebenezum*, comprising *A Malady of Magicks* (1986), *A Multitude of Monsters* (1986), and *A Night in the Netherhells* (1987); its sequel, *The Ballad of Wuntvor: A Difficulty With Dwarves* (1987), *An Excess of Enchantments* (1988), and *A Disagreement With Death* (1989); the sf spoof trilogy *The Cineverse Cycle: Slaves of the Volcano Gods* (1989), *Bride of the Slime Monster* (1990), and *Revenge of the Fluffy Bunnies* (1990); and an Arabian Nights trilogy: *The Other Sinbad* (1991), *A Bad Day For Ali Baba* (1992), and *The Last Arabian Night* (1993; 1992, Headline (UK) as *Scheherazade's Night Out*). The first three trilogies have been published as omnibi from the SFBC. A serious fantasy duology, *The Dragon Circle*, is forthcoming.

He has written novelizations of the film *Lost Boys* (1987, Berkeley), the game *Wishbringer* (1988, Avon), and the films *Batman* (1989, Warner), *Back to the Future 2 and 3* (1989 and 1990, Berkeley), and *Batman Returns* (1992). His novel *The Batman Murders* (1990, Warner) was the first title in a series of original Batman novels. His short horror and fantasy fiction has appeared in *Halfings, Hobbits, Warrows and Weefolk* (Searles and Thomsen, eds.), *Shadows 8 and 9* (Grant, ed.), *Halloween Horrors*, and *The First Year's Best Fantasy* (Windling and Datlow, ed.). He lives in Cambridge, Massachusetts.



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



Glenn Grant's short fiction has begun appearing in *Interzone*; he is still 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*. His nonfiction has appeared in the zines *BOING BOING*, *Singularity* and *Virus 23*; his comics used to show up in *Mind Theatre*. He lives in Montreal, where he is an assistant to a numismatist.



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

His most recent work has been in novelizations: *Hook* (1991, Fawcett), *Shadows of the Past* and *Dual to the Death* (*Batman: The Animated Series* adaptations forthcoming in November and January respectively from Bantam), and three books for Del Rey based on the computer role-playing game *Might & Magic*. A cock-eyed optimist at heart, he has also resumed work on both his series. As six-time winner of the Kirk Poland Memorial Bad Prose Competition, he continues to hold his head high in public, while secretly contemplating plastic surgery and a new identity as a pro on the world Frisbee circuit. He lives in western Massachusetts, where in his spare time he enjoys communicating in sign language and writing about himself in the third person.



Leigh Grossman is an associate editor of science fiction for Byron Preiss Visual Publications. His current editing at BPVP include new annotated editions of *Dracula*, *Frankenstein*, and *Dr. Jekyll and Mr. Hyde* (for NAL); *Isaac Asimov's Caliban* series (for Ace); *The Ultimate Witch*, *The Ultimate Zombie*, *The Ultimate Dragon*, and *The Ultimate Alien* (for Dell); the *Dragonflight* series of young adult fantasy novels (for Atheneum); *Brian Froud's Faerielands* (for Bantam); *Isaac Asimov's Robots in Time* series (for Avon); and many others. He is also an adjunct professor of humanities at a New Jersey college, where he teaches history and writing courses to adult B.A. students. He lives in New Jersey with his wife, Lesley McBain, and three surly cats: Maggie, Piglet, and the Princess.



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 time Hugo finalist (three times runner-up) as Best Professional Editor (1982-84, 87-90). He has edited or co-edited the anthologies *The Battle of the Monsters* (with L.W. Currey; 1977, Gregg Press), *The Dark Descent* (1987, Tor; published in paper in three volumes, *The Color of Evil*, *The Medusa in the Shield*, and *A Fabulous, Formless Darkness*), which won the World Fantasy Award, *Christmas Ghosts* (with Kathryn Cramer, 1987, Morrow/Dell), *The World Treasury of Science Fiction* (1988, Little, Brown/BOMC), *Masterpieces of Fantasy and Enchantment* (1988, Literary Guild/St. Martin's), *The Spirits of Christmas* (with Cramer; Wynwood, 1989), *Masterpieces of Fantasy and Wonder* (1989, Literary Guild), *The Foundations of Fear* (1992, Tor), *Christmas Stars* (1992, Tor) and *Christmas Forever* (forthcoming in November from Tor). He is at work on a companion volume to the World Treasury for the BOMC and, with Cramer, on an historical reprint anthology of hard sf.

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

best semiprozine (1989-93) and two time Readercon Small Press Award Winner (1989, 91); he is the magazine's reviews editor.

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

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 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 for the Manchester, Conn. *Journal Inquirer* and has written for the *New York Times*. He lives in Ludlow, Mass. with his family.



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, 1991, McGraw Hill), and *Laser Pioneers* (1991, Academic). He is Boston correspondent for the British science weekly *New Scientist*, and contributing editor of *Laser Focus World*. He lives in Newton, Massachusetts with his wife Lois and their two daughters.

Connie Hirsch has now sold four stories, although only one has appeared, "Mirror, Mirror" in *SF Age*. A freelance computer professional, she lives in Somerville, Mass.

Arthur Hlavaty is editor, publisher, and writer of *Derogatory Reference* (formerly *The Dillinger Relic* and *The Diagonal Relationship*); he has been a Hugo finalist as Best Fan Writer twelve times. He has recently moved from North Carolina to Yonkers, NY, with his family of choice, Bernadette Bosky and Kevin Maroney.

Ken Houghton is a staff member of the *New York Review of Science Fiction*. He lives in New York.

Franklin Hummel ("Frank") is the co-founder and co-chair of Necronomicon: The Cthulhu Mythos Convention. In 1987 he founded the Gaylactic Network, an international association of sf clubs for gay fans and their friends; he served as its director for over five years, and edited the Network's publication, *Gaylactic Gazette*. He spearheaded the 1991 letter-writing campaign to have gay characters included in *Star Trek: The Next Generation* (though he was disappointed in the result, the episode "the Outcast"). He has been a judge for the Lambda Literary Awards for the last three years. He lives in Boston, where he works at the Public Library.

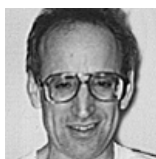


Alexander Jablovok (pronounced Ya-) is the author of *Carve The Sky* (1991, Morrow / Avonova), *A Deeper Sea* (1992, Avonova; forthcoming in pb in December), and *Nimbus* (forthcoming in October from Avonova). He is also one of the authors of the collaborative novel *Future Boston* (forthcoming in 1994 from Tor).

His stories have appeared in the *Fifth*, *Seventh*, *Eighth* and *Ninth Year's Best Science Fiction* (Dozois, ed.); and in *Asimov's* and *Amazing*. A collection of his short fiction may be published by Arkham House in 1994. He lives in Somerville, Massachusetts.

P M F Johnson is married to Sandra Rector and writes with her (see her bio for details). He has also written articles for *The New Mexican* and *Dragon*, among others.

S G Johnson ("Corsair") is the author of the story collection *Disturbing Dreams* (1993, Paladin; second, improved edition forthcoming in July). Other short fiction has appeared in *TechnoSex* (Tan, ed.), *Sex Magick*, and on the Usenet newsgroup Alt.Sex.Bondage; "The Brass Ring," an excerpt from her first novel *Diary of a Vampire*, is forthcoming from Circler. She is working on a sequel to the novel and a second story collection, and is editing two anthologies for Paladin, *Dark Illusions* and *First Rites*. She is also the co-author of the forthcoming text *World Class Computer-Aided Modeling* and of several articles in the field. She is an adopted native of Baltimore, where she lives with her husband, two children, and a black cat named Pirate.



Michael Kandel is the author of *Strange Invasion* (1989, Bantam), *In Between Dragons* (1990, Bantam), and *Captain Jack Zodiac* (1991, Broken Mirrors/Bantam); he was a finalist for the John W. Campbell Award. He is presently at work on a fantasy novel. As an editor at Harcourt Brace, he is working with James Morrow, Patricia

Anthony, Jean Mark Gawron, Jonathan Lethem, J.R. Dunn, Pamela Sargent and Jane Yolen. In his youth, he translated several books by Stanislaw Lem for The Seabury Press, Continuum Books and HBJ; two of these translations were nominated for a National Book Award (1975). He also put together and translated the Lem story collection *Mortal Engines*. He lives in Port Jefferson Station, New York.

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

James Patrick Kelly is the author of the novels *Planet of Whispers* (Volume 1 of the Messenger Chronicles) (1984, Bluejay / Tor); with John Kessel, *Freedom Beach* (1985, Bluejay / Tor); *Look Into the Sun* (part of the Messenger Chronicles, although not billed as such; 1989, Tor), and *Wildlife* (forthcoming in late 1993 from Tor). He is a four-time Nebula finalist, for "Standing in Line with Mr. Jimmy" (1992, novelette), "Mr. Boy" (1991, novella), "Rat" (1986, short story; also a Hugo finalist) and "Saint Theresa of the Aliens" (1984, novelette). His work has appeared in the *First*, *Third*, *Fourth*, *Fifth*, *Sixth*, and *Ninth Year's Best Science Fiction* anthologies (Dozois, ed.); his collection is *Author's Choice Monthly 9: Heroines*, (1990, Pulphouse). He earned back his 1974 and 1976 Clarion tuition by teaching there in 1990 and 1992. He lives in Portsmouth, New Hampshire.

John Kessel's first solo novel, *Good News From Outer Space* (1989, Tor), was a Nebula finalist, and incorporates his 1988 Nebula finalist short story, "Mrs. Shummel Exits a Winner." His first novel, with James Patrick Kelly, was *Freedom Beach* (1985, Bluejay / Tor). "Buffalo" won the Sturgeon and Locus Awards in 1992 and was a Hugo and Nebula finalist as best short story; his novella "Another Orphan" (half of a Tor double and in three year's best anthologies) won the Nebula in 1982. Other short fiction has appeared in the *First*, *Second*, and *Fourth Year's Best SF* (Dozois, ed.), *Light Years and Dark* (Bishop, ed.), *Fantasy!* (McCarthy, ed.), *New Dimensions 10* (Silverberg, ed.), *The Berkley Showcase Vol. 1* (Silbersack and Shochet, eds.), and in *Asimov's*, *F&SF*, *Twilight Zone*, and *Galileo*. His one-act play, "A Clean Escape," produced in Raleigh in 1986, was a finalist for best one-act in the Playwrights' Fund of North Carolina's 1987 competition. With Mark Van Name, he organized and ran the Sycamore Hill Writer' Conference from 1985-1989; he taught at Clarion in 1986. He is an Associate Professor of English at North Carolina State University in Raleigh, where he lives with his wife Sue Hall and two cats.

Greg Ketter is the owner of Dreamhaven Books in Minneapolis.

Robert Killheffer is assistant fiction editor at *Omni*, and one of the Managing Editors 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), *The Outskirter's Secret* (1992, Del Rey), and *The Lost Steersman* (in progress), three volumes of a projected six-volume work. Her short fiction has appeared in *Asimov's* and *Aboriginal*, and her original songs have been included in various issues of *The Fast Folk Musical Magazine*, a combination LP/magazine. She lives in northern Connecticut.



Ellen Kushner's second novel *Thomas the Rhymer* (1990, Morrow / Tor) won the World Fantasy and Mythopoeic Awards; her first was *Swordspoint, A Melodrama of Manners* (1987, Arbor House / Tor). "The Swordsman Whose Name Was Not Death," a story about the Swordspoint characters, appeared in the *Fifth Year's Best Fantasy and Horror* (Datlow and Windling, eds.). Her other short fiction and poetry has appeared in the anthologies *Elsewhere* (Windling & Arnold, eds.), *Heroic Visions II* (Salmonson, ed.), *After Midnight* (Grant, ed.), both *Borderland* and *Bordertown* (Windling & Arnold, ed.); and *Life on the Border* (Windling, ed.). 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 Clarion in 1991.

She began her career in New York as a fantasy editor, first at Ace Books (where she edited *Basilisk*, 1980), then Timescape. She now lives in Boston, Massachusetts, where she hosts the worldbeat show "Caravan" and "The International Music Series" on WGBH-FM (89.7 FM) Sunday afternoons from noon to 4:00 PM. Since 1991 she has produced, scripted and hosted a number of national radio specials; one of these, "Festival of Liberation: the Passover Story in World Music," won the Ohio State Award. She has recently revived her old folksinging activities with a "performance piece" based on *Thomas the Rhymer*.



Lisanne Lake's artwork has won awards at Boskone, Arisia, Philcon, and Loscon; her most recent appearance is on the cover of the July issue of *Dragon*. Other notable work has been the *Lafferty in Orbit* cover, illustrations for Thomas M. Disch's *A Troll of Surewoud Forest*

in the October-December *Amazing*, and work for *Strange Plasma* and various small press books. She is the cover artist for Llewellyn new age books and their magazine *Fate*. She lives in New Jersey with her Significant Other Alan Reid, and two cats, Captain Protein and Sebastian, and paints full-time.



Warren Lapine is the publisher and editor of *Harsh Mistress Science Fiction Adventures*, which he founded with Kevin Rogers and Tim Ballou, and author of some two dozen short stories recently sold to magazines such as *Fantastic Collectibles*, *Tales From the Grave*, *Heliocentric Net*, and *Gaslight*. *The Poetic Knight* will begin running a fantasy series of his in their next issue. He credits L. Sprague de Camp's *Science Fiction Handbook* with reviving his undergraduate yearnings to be a writer; in the seven years' interim, he played bass in a variety of heavy metal bands. He lives in Greenfield, Mass.

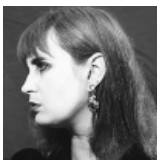
Fred Lerner, science fiction bibliographer and historian, is the author of *Modern Science Fiction and the American Literary Community* (1985, Scarecrow Press), and the editor of *A Silverlock Companion* (1988, Niekas Publications), a guide to the writings of John Myers Myers. He reviews books and writes a column on sf for *Voice of Youth Advocates*, 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 first novel, *Gun, With Occasional Music*, will be published by Harcourt Brace early in 1994. His novelette "The Happy Man" was the Theodore Sturgeon third-place finisher and a Nebula finalist; "The Elvis National Theatre of Okinawa" appears in the *Tenth Year's Best Science Fiction* (Dozois, ed.). His other short fiction has appeared in the *Eighth Year's Best*, *Simulations* (Jacobsen, ed.), *Universe 2* (Silverberg and Haber, eds.) and *In Dreams* (McCaughey & Newman, eds.), and in *Asimov's*, *Pulphouse*, *New Pathways*, *Aboriginal*, *Journal Wired*, *Marion Zimmer Bradley's*, *SF Review*, and *Jejune*. He lives in Berkeley, California, and works at Moe's books.



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 and speculative stories, 1988, Banned Books), *Faultlines* (comic thriller, 1989, Banned Books), *The Black Marble Pool* (murder mystery, 1990, Amethyst Press), and *Candy Holidays* (realist and speculative stories, 1991, Banned Books). He lives in New York City.



S. N. Lewitt ('Shariann,' and the first syllable rhymes with 'far', not 'hat') is the author of *First and Final Rites* (1984, Ace), *USSA #s 2 & 4* (young adult sf/thrillers, 1987, Avon), *Angel at Apogee* (1987, Ace), *Cyberstealth* (1989, Ace), and its sequel *Dancing Vac* (1990, Ace), *Blind Justice* (1991, Ace), *Cybernetic Jungle* (1992, Ace), and *Songs of Chaos* (forthcoming in November 1993, Ace). She is at work on *Terminal Art*, for Tor. 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*

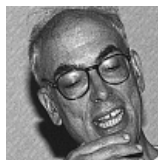
(Drake and Fawcett, eds.), *Carmen Miranda's Ghost is Haunting Space Station 3* (Sakers, ed.), *Newer York* (Watt-Evans, ed.), and *Battlestar Book One* (Drake and Fawcett, eds.). She lives in Washington, D.C.

Rick Lieder (Souvenir Book cover) divides his time as an artist between fine art and illustration. His fine art has been exhibited in a variety of galleries in Michigan and Canada; the State of Michigan's Art in Public Places program has purchased eleven of his photographs for permanent installation in a new facility in the state capitol. His work in the sf field has appeared in *Amazing*, *Asimov's*, *Iniquities*, *Pulphouse* and other magazines; he has also done covers for Borderlands Press, Berkley, Pulphouse Publishing, Roadkill Press and others, and cover and interiors for Arkham House (Bruce Sterling's *Crystal Express*, Arkham House 1989). He received a World Horror Award in 1992, for Best Black & White in Show. He lives in Detroit with his wife, writer Kathe Koja and her son, and their two cats, both of whom have had their pineal glands humanely removed.

Kathei Logue has been active in fandom since 1968; she was Assistant Treasurer of Noreason I in 1971 and has worked on most subsequent Worldcons and Boskones. She invented and runs the popular Kaffeeklatsches seen at East Coast cons; since she was a founding member of Readercon, we can thus claim them as another one of our innovations while keeping a somewhat straight face, even though this is the first year we've done them ourselves. She has been professionally involved in rock 'n' roll since 1967, including a five year stint booking Boston's legendary new wave/punk club The Rat; she edited and published the fanzine *Killer Children*. She currently works for Newbury Comics as a freelance publicist, and lives in Boston, Massachusetts without her daughter.



Barry B. Longyear is the author of *City of Baraboo* (1980, Berkley), *Circus World* (1981, Berkley / SFBC), *Elephant Song* (1981, Berkley), *The Tomorrow Testament* (1983, Berkley), *Sea of Glass* (1987, St. Martins / Avon), *St. Mary Blue* (mainstream; 1988, Steeldragon), *Naked Came the Robot* (1988, Warner), *The God Box* (1989, NAL), *Infinity Hold: The Law of the Razai* (1989, Warner; Philip K. Dick finalist), *The Homecoming* (1989, Walker, hc), and *The Greek Cross* (recently completed). He won the John W. Campbell award for best new writer in 1980 (and was a finalist in 1979); his novella "Enemy Mine" (later half of *Tor Double #6*) won the 1980 Hugo and Nebula awards, was a Super Hugo finalist, and was filmed in 1985. His novelettes "Homecoming" and "Savage Planet" were Hugo finalists in 1980 and 1981, respectively. His story collections are *Manifest Destiny* (1980, Berkley) and *It Came From Schenectady* (1984, Bluejay); other short fiction has appeared in *Amazing*, *Omni*, *Asimov's*, and *Analog*. He is also the author of *Science Fiction Writer's Workshop - I* (1980, Owlswick). He lives with his wife Jean, two cats, and a used dog at their home on Blue Dragon Lake in New Sharon, Maine.



Barry N. Malzberg is the author of the novels *Screen* (1968, The Olympia Press hc/pb; erotic literary), *Oracle Of A Thousand Hands* (1968, The Olympia Press hc; erotic literary), *The Empty People* (as by K. M. O'Donnell, 1969, Lancer), *Dwellers Of The Deep* (as by K. M. O'Donnell, 1970, Ace Double), *Confessions of Westchester County* (1971, The Olympia Press pb; erotic literary), *The Falling Astronauts* (1971, Ace), *Gather in the Hall of the Planets* (as by K. M. O'Donnell, 1971, Ace Double), *In My Parents' Bedroom* (1971, The Olympia Press pb; erotic literary), *The Spread* (1971, Belmont; erotic literary), *Universe Day* (as by K. M. O'Donnell, 1971, Avon), *Horizontal Woman* (1972, Leisure / 1977, Leisure, as *The Social Worker*; erotic literary), *Overlay* (1972, Lancer), *Beyond Apollo* (1972, Random House / Carroll &

Graf), which won the John W. Campbell Award, *The Masochist* (1972, Tower; erotic literary), *Revelations* (1972, Warner/Avon), *In The Enclosure* (1973, Avon), *Herovit's World* (1973, Random House / Pocket; slipstream), *The Men Inside* (1973, Lancer), *Underlay* (1974, Avon / International Polygonic; mainstream), *Guernica Night* (1974, Bobbs-Merrill hc; Nebula finalist), *The Destruction of the Temple* (1974, Pocket), *Tactics Of Conquest* (1974, Pyramid), *The Day Of The Burning* (1974, Ace), *On A Planet Alien* (1974, Pocket), *The Sodom And Gomorrah Business* (1974, Pocket), *Conversations* (1975, Bobbs-Merrill hc; ya), *Galaxies* (1975, Pyramid / Gregg Press / Carroll & Graf; selected by David Pringle for *Science Fiction: The 100 Best Novels*), *The Gamesman* (1975, Pocket), *The Running Of Beasts* (with Bill Pronzini; 1976, Putnam's / Black Lizard; suspense), *Scop* (1976, Pyramid), *Acts of Mercy* (with Bill Pronzini; 1977, Putnam's / Leisure; suspense), *The Last Transaction* (1977, Pinnacle), *Chorale* (1978, Doubleday), *Night Screams* (with Bill Pronzini, 1979, Playboy Press hc/pb; suspense), *Prose Bowl* (with Bill Pronzini, 1980, St. Martin's hc), *The Cross of Fire* (1982, Ace), and *The Remaking Of Sigmund Freud* (1985, Del Rey; Nebula and Philip K. Dick Award finalist).

His collection of SF criticism and essays, *Engines Of The Night* (1982, Doubleday/Bluejay), was a Hugo finalist for Best Non-Fiction and included the Nebula short story finalist "Corridors." His novelettes "Final War" and "A Galaxy Called Rome" were Nebula finalists for 1968 and 1975 respectively; "In the Stone House" (from *Alternate Kennedys*, Resnick, ed.) is a Hugo finalist for novelette this year.

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

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

and Haber, eds.), *Full Spectrum 3* (Aronica, Stout and Mitchell, eds.), *Machines that Kill* (Saberhagen, ed.), *Stalkers* (Gorman and Greenberg, eds.), *MetaHorror* (Etchison, ed.), and a number of other anthologies in the last two years; and in *Fantastic Stories, F&SF, Amazing, Mike Shayne's Mystery Magazine, Eternity, Alfred Hitchcock's Mystery Magazine, Asimov's, Skullduggery, Analog, Fantasy Book, Omni, Espionage, and Twilight Zone*.

He is also the author of the novelization of the film *Phase IV* (1973, Pocket), of thirteen novels as Mel Johnson and one as Claudine Dumas for Midwood Press, of five novels as Gerrold Watkins and one as Francine Di Natale for The Traveller's Companion series, of the first 14 novels in the Lone Wolf series from Berkeley as Mike Barry, of a novel for Warner as Howard Lee and of one for Playboy Press as Lee W. Mason. He lives in Teaneck, New Jersey with his wife Joyce and works for the Scott Meredith literary agency. He was Guest of Honor at Readercon 4.



Jack McDevitt is the author of *The Hercules Text* (1986, Ace, Philip K. Dick runner-up), *A Talent for War* (1989, Ace), and *The Engines of God* (forthcoming in fall '94, Ace). "The Fort Moxie Branch" (in *Nebula Awards 24*, Bishop, ed.) was a Hugo and Nebula finalist in 1988; "Cryptic" (in the *First Year's Best SF*, Dozois, ed.) was a

Nebula finalist in 1983. "Ships in the Night" won the 1992 UPC prize for novellas. Other short fiction has appeared in the *Second Year's Best SF, The Loch Moose Monster* (Williams, ed.), *Christmas Stars* (Hartwell, ed.), *Sacred Visions* (Greeley & Cassut, eds.), *When the Music's Over* (Shiner, ed.), *The Fantastic Civil War* (McSherry & Stirling, eds.), *There Won't Be War* (Harrison & McAllister, eds.), *What Might Have Been Vol. 3* (Benford & Greenberg, eds.), *The Further Adventures of the Joker* (Greenberg, ed.), *Full Spectrum 1, 2 and 3* (Aronica et al, eds.), and *Universe 15 and 17* (Carr, eds.), and in *Asimov's, F&SF, Analog, Pulphouse*, and others. He lives in Brunswick, Georgia, with his wife Maureen, and three children, and trains managers and supervisors for the U.S. Customs service.

Craig R. McDonough is Readercon's Assistant Treasurer and a member of the Program Creation Committee. He lives in Waltham, Mass.



Patricia A. McKillip's novels are *The House on Parchment Street* (1973, Atheneum / Macmillan Alladin), *The Throne of the Erril of Sherill* (1973, Ace), *The Forgotten Beasts of Eld* (1974, Atheneum / Berkley), which won the World Fantasy Award and was selected by David Pringle for *Modern Fantasy: The Hundred Best Novels*,

The Night-Gift (1976, Alladin), the 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), *Moon-Flash* (1984, Atheneum / Berkley), *The Moon and the Face* (Atheneum / Berkeley), *Fool's Run* (1987, Warner) *The Changeling Sea* (1988, Atheneum, Mythopoeic Fantasy finalist), *The Sorceress and the Cygnet* (1991, Ace; Mythopoeic Fantasy finalist), and its sequel *The Cygnet and the Firebird* (forthcoming in September 1993, Ace). Also forthcoming in autumn is a novella for *Brian Froud's Fairyland*, "Something Rich and Strange." Her other short fiction has appeared in *Snow White, Blood Red* (Datlow & Windling, eds.), *After the King* (Greenberg, ed.), *2041* (Yolen, ed.), *Tales of Witch World 3* (Norton, ed.), *Full Spectrum 2* (Aronica et al, eds.), *Dragons and Dreams* (1986, Yolen, ed.), *Faery!* (Windling, ed.), *Imaginary Lands* (McKinley, ed.), and *Elsewhere Vol. III* (Arnold & Windling, eds.). She resides in the Catskills, in Roxbury, New York.

Judith Merrill is one of our Guests of Honor; a bibliography and much other information appears in the Souvenir Book. She lives in Toronto.



Thom Metzger is the author of *Big Gurl*, *Shock Totem*, *Drowning in Fire* (1992, Penguin) and *This is Your Final Warning* (1992, Semiotexte), and runs Ziggurat, a small press. A former member of the performance art group Health and Beauty, he has represented western New York in Poetry Slam competitions. He is at work on a *Guidebook to Religious Kitsch and Cult Sites of New York State*. He teaches writing and literature at Monroe Community College, and lives in Rochester, New York.



Yves (pronounced "Eve") **Meynard** was one of 3 finalists for the 1992 Grand Prix de la Science Fiction et du Fantastique Quebecois, Quebec's highest award (for the winner, see Elisabeth Vonarburg below). His novella "L'Enfant des Mondes Assoupis" ("Child of the Sleeping Worlds") won the 1992 Aurora Award for best short work in French and was a Prix Boréal finalist; "Une Princesse de Serendip" was a 1991 Aurora and Boreal finalist, and "Nausicaa" a 1991 Boreal finalist. He has two Boreal finalist stories again this year, "La Rose du desert" and "Convoyer d'ames," and is a finalist for Best Critic for the second straight year. Most of his two dozen plus stories have appeared in the magazines *Solaris* and *imagine...*

His English appearances have been in *Edge Detector #3* and *Tesseract's Q*; he will be published in translation in the forthcoming *Tesseract's Q*. He was co-editor, with Claude J. Pelletier, of *Sous de soleils étrangers* (1990 Casper finalist, Best Work in French (Other)) and of two books by Quebec author Daniel Sernine, *Boulevard des Etoiles* and *A la recherche de M. Goodtheim*. He lives in Montreal, and has a neat excuse (a bout of mononucleosis) for not yet having completed his Ph.D. in Computer Science at Université de Montreal.



L. E. Modesitt, Jr. is the author of the novels *The Fires of Paratime* (1982, Timescape; significantly expanded version forthcoming in September from Tor as *The Timegod*), *The Hammer of Darkness* (1985, Avon), *The Ecologic Envoy* (1986, Tor), *The Forever Hero Trilogy*, comprising *In Endless Twilight*, *The Silent Warrior*, and *Dawn for a Distant Earth*, *The Ecolitan Operation* (1989, Tor), *The Ecological Secession* (1990, Tor), *The Magic of Recluse* (1991, Tor), *The Green Progression* (co-author), *Timediver's Dawn* (set in paratime universe; 1992, Tor), *The Towers of the Sunset* (Recluse universe; 1992, Tor; pb in August), *The Magic Engineer* (Recluse universe; forthcoming spring 1994 from Tor) and *The Order War* (Recluse; in progress). He is beginning work on the fifth Recluse book and on an sf novel tentatively titled *Of Tangible Ghosts*. He began his career with a handful of stories in *Analog*, *Asimov's*, and *Galaxy*, and has written reviews for the *NYRSF*.

A former Director of Congressional Relations for the EPA, he has weathered eight children, a brown labrador, a black cat, a Siamese rabbit, various assorted pet rodents, and a fondness for three piece suits. In 1989, he finally escaped from nearly twenty years of occupational captivity in Washington D.C. and moved to New Hampshire, where he recently married a lyric soprano.



James Morrow recently won his second Nebula award, for the novella *City of Truth* (1991, Legend (UK) / St. Martin's / Harcourt Brace). His novels are *The Wine of Violence* (1981, Holt, Rinehart and Winston / Ace), *The Continent of Lies* (1984, Holt, Rinehart and Winston / Baen), *This Is the Way the World Ends* (1986, Henry Holt / Ace; Nebula finalist, John W. Campbell Memorial Award runnerup, and BBC's selection as best sf novel of the year) and *Only Begotten Daughter* (1990, Morrow / Ace), which won the World Fantasy Award and was a Nebula finalist and the Campbell

Memorial Award second runner-up. *Towing Jehovah*, the first novel of the *Godhead Trilogy*, is due out from Harcourt Brace in the spring of 1994; the subsequent books will be *Terra Incognita* and *The Eternal Footman*. His other short fiction includes the 1988 Nebula Award winner "Bible Stories for Adults, Number 17: The Deluge" (*Full Spectrum 1*, Aronica and McCarthy, eds.), a collection, *Author's Choice Monthly Number 8: Swatting at the Cosmos* (1990, Pulphouse), and stories in *Synergy 1* and *2* (Zebrowski, ed.), *What Might Have Been 1, 2, 3, and 4* (Benford and Greenberg, eds.), *There Won't Be War* (McAllister and Harrison, eds.), and *Full Spectrum 3* (Aronica, Mitchell, and Stout, eds.) as well as various magazines. He edited *Nebula Awards 27* (1993, Harcourt Brace). He lives in State College, Pennsylvania, with his wife Jean, 15-year-old daughter Kathy, and five-year-old son Christopher. He writes full time.

Resa Nelson has sold short stories to *Science Fiction Age*, *Aboriginal SF*, *Pulphouse*, and to *Infinite Loop*, *Women of Darkness II*, 2041, and the upcoming Future Boston anthology. She is a co-founder and member of the Space Crafts SF Workshop, and is a graduate of Clarion '85. She has just completed a novel, *Gods in the Chrysalis*. She lives in Acton, Mass., and is a software technical writer by day.

Patrick Nielsen Hayden, the 1986 Hugo runner-up as Best Fan Writer and a 1985 finalist, is an associate editor at Tor Books. He lives in New York City with his wife.

Teresa Nielsen Hayden, a 1983 Hugo finalist as Best Fan Writer, is a consulting editor for Tor Books. She lives in New York City with her husband.

Stephen Pagel is the Science Fiction, Fantasy, and Role Playing buyer for B. Dalton. He has been involved in fandom for fifteen years and lives in or near New York City; other no doubt interesting facts were faxed into the aether.



Paul Park is the author of three volumes of the Starbridge Chronicles: *Soldiers of Paradise* (1987, Arbor House / Avon), *Sugar Rain*, (1989, Morrow / Avon; omnibus edition of the two, *The Sugar Festival*, from the SFBC), and *The Cult of Loving Kindness* (1991, Morrow / Avonova; a New York Times Book Review Notable Book of the Year). A fourth novel, *Men Into Beasts*, will be coming out in 1994. He is at work on a theological thriller, *The Body and the Blood*, and a historical novel set (primarily) in Persia. He lives in New York City.



Rachel Pollack is the author of the novels *Golden Vanity* (1980, Berkeley), *Alqua Dreams* (1987, Franklin Watts), *Unquenchable Fire* (1988, Century (UK), 1992, Overlook / SFBC), which won the Arthur C. Clarke Award, *Temporary Agency* (forthcoming from St. Martin's) and *Godmother Night* (in progress). Her 25 short stories, and her poems, articles, and criticism have appeared in various places. She is the regular scripter for the DC comic *Doom Patrol* and scripted the DC one-shot *The Geek*. With Caitlin Matthews, she edited the collection *Tarot Tales* (1989, Century (UK) / 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 has designed and drawn her own Tarot deck, *Shining Woman*, published recently by

HarperCollins. After 19 years in Europe, she now lives in Rhinebeck, New York.



Sandra Rector is married to, and writes with, P M F Johnson. Their stories appear in *Whatdunits* (Resnick and Greenberg, eds.) and *Copper Star* (Arthurs, ed.), and in the July *Amazing*; a fourth is forthcoming in *Xanadu 2* (Yolen, ed.). She has also written articles, columns, book reviews, and newsletters, for *The Washington Post*, *East/West*, *Cooking Light*, and others. Her painted furniture has appeared in galleries in New Mexico and Connecticut. They live in Boston.



Kit Reed's fiction has been more often than not "mainstream" rather than sf. Her sixteen novels are *Mother Isn't Dead She's Only Sleeping* (1961, Houghton Mifflin), *At War as Children* (1964, Farrar, Straus and Giroux / Popular Library), *The Better Part* (1967, Farrar, Straus and Giroux / NAL), *When We Dream* (juvenile; 1967, Hawthorn), *Armed Camps* (sf; 1970, Dutton / Berkley), *Cry of the Daughter* (1973, Dutton / Fawcett), *Tiger Rag* (1973, Dutton / Fawcett), *Captain Grownup* (1976, Dutton / Fawcett), *The Killer Mice* (sf; 1976, Gollancz [U.K.] / Corgi [U.K.]), *The Ballad of T. Rantula* (1979, Little, Brown / Fawcett), *Magic Time* (sf; 1979, Putnam / Berkley), *Blood Fever* (horror, as Shelley Hyde; 1982, Pocket), *Fort Privelege* (sf; 1985, Doubleday / Ace), *Catholic Girls* (1987, Fine/Fawcett), and two thrillers as Kit Craig from Little, Brown: *Gone* (1992) and *Twice Burned* (1993).

Her stories have been collected in *Mr. DaV. and Other Stories* (sf; 1967, Faber and Faber [U.K.] / Berkley), *FAT: Collected by Kit Reed* (1974, Bobbs Merrill), *Other Stories and: The Attack of the Giant Baby* (sf; 1981, Berkley), *The Revenge of the Senior Citizens* *Plus* (1985, Doubleday), and *Thief of Lives and Other Stories* (1992, U. of Missouri Press). Her short fiction has appeared in places as diverse as *The Norton Anthology of Contemporary Fiction* and magazines such as *Transatlantic Review*, *Cosmopolitan*, and *Redbook*; most recently in *Asimov's*, *F&SF*, and *Omnib*. Anthologists of her short fiction include Judith Merrill and Brian W. Aldiss. Her sf radio play "The Bathyscaphe" was produced on NPR in 1978.

She has been a regular book reviewer for the *Philadelphia Inquirer*; her work now appears in *The New York Times Book Review* and *Book World*. She is the author of two books on writing, *Mastering Fiction Writing* (1982, Prentice Hall as *Story First* / F&W), and *Revision* (1992, F&W), and has been an adjunct professor at Wesleyan since 1974. She was a Guggenheim fellow in 1964-5, the first American recipient of a five-year literary grant from the Abraham Woursell Foundation in 1965, and a Rockefeller fellow at the Aspen Institute in 1974. She was a visiting writer in India for the U.S. Information Service in 1974, and is American coordinator of the Writer's Exchange program for the Indo-U.S. Subcommission on Education and Culture. She was formerly a newspaper reporter in New Haven, where she was twice named New England Newspaperwoman of the Year (1958-59). She lives in Middletown, Conn., with her husband Joseph; they have two sons and a daughter.

Charles C. Ryan is the editor of *Aboriginal SF*; he is a five-time Hugo finalist as Best Editor, while the magazine itself was a finalist as best Semi-Prozine in 1987 before moving up to pro status. He also edits First Books with John Gregory Betancourt. He lives in Woburn, Massachusetts, where he beats up politicians for a living.



Darrell Schweitzer won a 1992 World Fantasy Award (Special Award, Professional) as editor of *Weird Tales*. with George Scithers he was the co-editor of *Tales From the Spaceport Bar* (1987, Avon) and *Another Round at the Spaceport Bar* (1989, Avon). He is the author of the novels *The*

White Isle (1980, revision 1990, Owlswick) and *The Shattered Goddess* (1982, Donning / Starfont), and the story collections *We Are All Legends* (1981, Donning / Starfont), *Tom O'Bedlam's Night Out and Other Strange Excursions* (1985, Ganley), and *Transients and Other Disquieting Stories* (1993, Ganley). "To Become a Sorcerer" (*Weird Tales*) was a 1992 World Fantasy finalist for best novella.

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

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

He has recently made a whole series of translation sales, and will soon have books or stories in German, French, Russian, Lithuanian, Polish, Czech, and Italian. To keep up with demand, he will soon start work developing an Exotic Foreign Accent, possibly derived from Berber pig-Latin as pronounced in Basque phonetics. 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), *Dreamships* (1992, Tor; just out in paperback), and *Burning Bright* (1993, Tor / SFBC); 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 for Best New Writer in 1986. She lives in Portsmouth, New Hampshire, with Lisa A. Barnett.

Delia Sherman is the author of *Through a Brazen Mirror* (1989, Ace) and *The Porcelain Dove* (1993, Dutton). Her short fiction has appeared in the *First*, *Third*, and *Fourth Year's Best Fantasy and Horror* (Datlow & Windling, eds.), and in *F&SF*, *Fantasy Book*, *Fantasy Macabre*, and *Weirdbook*. She was a finalist for the John W. Campbell award as Best New Writer of 1989. Her scholarly work has appeared in *Children's Literature Quarterly*. She lives in Newton, Massachusetts.

Cortney Skinner's science-fiction paintings have appeared mostly on the covers and interiors of *Aboriginal Science Fiction* magazine. He has been nominated for ASFA's Chesley award and won *Aboriginal's* first "Boomerang" award for best illustration. He is a

full time graphic artist and illustrator whose works have found such diverse homes as the collections of Edward Kennedy and Helmut Kohl. Current works-in-progress include an ever-growing series of three dimensional pieces, "artifacts" from the fictitious Boston Museum of Natural History. These carefully crafted objects tell the story of an airborne globe-trotting museum curator on the trail of the rare and bizarre. Cortney's studio and home is in Arlington, Massachusetts.



David (D.) Alexander Smith is the author of the trilogy *Marathon* (1982, Ace), *Rendezvous* (1988, Ace; Philip K. Dick finalist) and *Homecoming* (1990, Ace), as well as the reference work *Subsidized Housing as a Tax Shelter* (1982, Robert A. Stanger and Co.). His short story "Dying in Hull" appears in the *Fifth Year's Best SF* (Dozois, ed.). A member of the Cambridge SF Workshop, he is the creator, editor, and manager of the *Future Boston* shared world anthology, forthcoming in 1994 from Tor; his novel *In the Cube*, set in that universe, is forthcoming from Tor in August. He is the current treasurer of the Science Fiction Writers of America. He lives in Cambridge, Massachusetts with his wife Nancy, and is founder and president of Recapitalization Advisors, Inc., a specialized real estate investment banking firm in Boston.



Sarah Smith is the author of *The Vanished Child* (historical mystery; 1992, Ballantine hc / forthcoming in pb in November) and the sf interactive novel *King of Space* (1991, Eastgate Systems for the Mac and PC). Her stories have appeared in *Aboriginal SF* and *F&SF* and are forthcoming in *I Shudder Again* and *Christmas Forever* (Hartwell, ed.). She is a member of the Cambridge Science Fiction Workshop, and a coauthor of the collaborative novel *Future Boston* (forthcoming in 1994 from Tor). In her copious spare time she designs and writes documentation packages and hypertext / multimedia, and runs a workshop for hypertext authors. She taught film, the novel, and 18th-century literature for a number of years. She lives in Brookline with her husband, Fred Perry, her daughter and son, and her twenty-two-pound cat Vicious.

Martha Soukup's short story "The Arbitrary Placement of Walls" is a Hugo finalist and was a Nebula finalist this year; "Dog's Life" was a Hugo and Nebula finalist in 1992; "Over the Long Haul" was a Hugo and Nebula finalist in 1991. *Rosemary's Brains and Other Tales of Weird Wonder* is a chapbook collection (1992, Wildside). Her other short fiction has appeared in *Alternate Kennedys* (Resnick, ed.), *Newer York* (Watt-Evans, ed.), *Spirits of Christmas* (Cramer and Hartwell, eds.), *A Very Large Array* (Snodgrass, ed.), *Writers of the Future III* (Budrys, ed.), and *Universe 16* (Carr, ed.), and in *Asimov's*, *F&SF*, *Amazing*, *Twilight Zone*, *Aboriginal SF*, and other magazines. She was a 1985 Clarion graduate and a finalist for the John W. Campbell Award as best new writer of 1987. She recently let herself be elected secretary of the Science Fiction Writers of America. She lives in San Francisco, and may or may not be still not writing a novel.

Noel Sturgeon is the daughter of the late Theodore Sturgeon.



Susanna J. Sturgis is the editor of three anthologies of women's f&sf, all published in trade paper by Crossing Press: *Memories and Visions* (1989), *The Women Who Walk Through Fire* (1990), and *Tales of Magic Realism By Women (Dreams in a Minor Key)* (1991). Since 1984 she has written the f/sf review column for the bimonthly trade journal *Feminist Bookstore News*. She recently sold her first (and perhaps last) mystery story to anthologist Irene Zahava, and completed a short play in choral style that rings some changes on the old tales of Peresphone and

Demeter, with some Cain and Abel thrown in. Since 1985 she has been a year-round resident of Martha's Vineyard, Mass., where she is the arts/community editor for the *Martha's Vineyard Times*.



Michael Swanwick's third novel *Stations of the Tide* (1991, Morrow / Avonova) won the Nebula and was a Hugo and Arthur C. Clarke finalist. His earlier novels were *In the Drift* (1985, Ace Special; includes expanded version of his 1981 Nebula finalist short story "Mummer Kiss" and 1984 Nebula finalist novella "Marrow Death"), and *Vacuum Flowers* (1987 Arbor House / Ace); his fourth, *The Iron Dragon's Daughter*, is forthcoming from Avonova in 1994. His novella *Griffin's Egg* (1991, Legend / St. Martin's) was a Hugo and Nebula finalist.

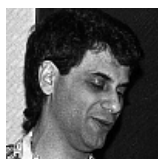
His short story collection *Gravity's Angels* (1991, Arkham House) includes all his other solo award-finalist fiction: "The Feast of Saint Janis" (Nebula, 1980), "Ginungagap" (Nebula, 1980), "The Man Who Met Picasso" (World Fantasy, 1982), "Trojan Horse" (Nebula, 1984, novelette), "A Midwinter's Tale"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

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



Jean-Louis Trudel is a two-time Aurora Award finalist (1991 and 1992) for short work in French. His novel *Le Ressuscité de l'Atlantide* was serialized in *imagine...* from 1985 to 1987; his French short fiction has appeared there, in *Solaris*, and in Canadian and Belgian anthologies. Stories in English appear in *Ark of Ice* (Choyce, ed.) and *Tesseract4* (Toolis and Skeet, eds.), and, in translation, in *Tesseract3* (Dorsey and Truscott, eds.). His educational background is in physics and astronomy; he has been at times a reviewer for *The Ottawa Citizen*, a translator, and the editor of the newsletters of SF Canada, Canada's association of sf authors. He now lives in Toronto.

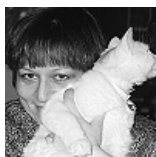
Paul Tumey is a member of the Cambridge Science Fiction Writer's Workshop. His first sale, "Toy Chest River," will appear in November in *Christmas Forever* (Hartwell, ed.). He lives in Somerville, Mass.



Eric M. Van is Vice-President of Readercon, responsible for overseeing program content for Readercons 1-6; he has thus written or edited most of the sentences in this document, and therefore gets to go on a bit. He was the Philip K. Dick Society's first Database Manager; he has written for *FoxTalk*, the magazine for FoxPro programmers, and manages the computer systems for his family's business. His rock criticism still appears irregularly in *Boston Rock*; he was Associate Editor of *The Noise*, and wrote for *Killer Children*, *Trouser Press*, and *Frenzy!*. He lives in Franklin, Mass.



Gordon Van Gelder is the Features Editor of *The New York Review of Science Fiction* and works by day as an Associate Editor at St. Martin's Press. Among his proudest achievements are: giving Edward Bryant a condom "for safe sex with insects," playing a pivotal role in Bryan Cholfin's acquisition of the middle initial "G," and finding a typo in *The Encyclopedia of Science Fiction*. He lives in New York City with his hamster, Marlowe.



Elisabeth Vonarburg's first novel *The Silent City* (in French, 1981; English translation, 1986, Porcupine / Bantam) won the Grand Prix de la SF and Prix Rosny-Aine in France and the Boreale in Quebec; her second, *In the Mother's Land* (1992, Bantam), won the Grand Prix de la SF Quebecoise and Aurora, and, in translation, was the Philip K. Dick runner-up, and a Tiptree finalist. Two novels for young adults are *Les Contes de la Chatte Rouge* (1993) and *Contes & Légendes de Tyranael* (forthcoming later this year). *The Reluctant Travellers* is forthcoming from Bantam; she is at work on *The Circle Begins* and two further untitled novels. Her books *Histoire de la Princesse et du Dragon* and *Ailleurs et au Japon* won Auroras as Best Book in French in 1991 and 1992 respectively.

She has won three Auroras for short fiction, in 1987, 1990, and 1991, and was a finalist in 1993; the second winner, "Cogito," appears in translation in *Tesseract's*³ (Dorsey and Truscott, eds.). Other translated stories have appeared in *Tesseract's*⁴ (Toolis and Skeet, eds.), *Tesseract's*² (Gotlieb, ed.), *Tesseract's*¹ (Merril, ed.), *Invisible Fiction*, and *Twenty Houses of the Zodiac* (Jakubowski, ed.). She has had three story collections in French (two in Quebec, one in France); two more are in the works—one sf, the other a little bit of everything.

She was literary editor of *Solaris* from 1979 to 1990, and with her translator Jane Brierley is editing *Tesseract's*^Q (forthcoming in October from Beach Holme). She led the Quebecois SF Writing Workshop from 1979 to 1989; her 1986 book whose title translates as *How to Write Stories: A Guide to Explorers* is widely used in schools. She organized the first Quebecois sf convention in 1979, and led two more in 1982 and 1988. She won the Prix Boreale for best essay in 1980 and 1981, and has translated 11 English sf novels (by Tiptree, Lafferty, Watson, Lee, and others) into French. She lives in remote Chicoutimi, Quebec with five cats called "Mimi" (pictured: the "Mimi" named Caligula).



Stanley Wiater's second collection of interviews, *Dark Visions: Conversations With the Masters of the Horror Film* (1992, Avon) is a Bram Stoker finalist for Best Non-Fiction, an award its companion volume, *Dark Dreamers: Conversations With the Masters of Horror* (1990, Avon), won. His many interviews with horror writers, filmmakers, and artists have appeared in magazines such as *Fear*, *Twilight Zone*, *Prevue*, *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*. His essays have appeared in *Reign of Fear*, *Clive Barker's Shadows in Eden*, *King & Barker: Masters of the Macabre*, *Fly in My Eye 2*, *The Robert Bloch Companion*, *The Shape Under the Sheet: The Complete Stephen King Encyclopedia*, *Cut! Horror Writers on Horror Films*, *Gauntlet 2*, *James Herbert: By Horror Haunted*, and *Famous Monsters Chronicles*. He is a former contributing editor of *Fangoria*, *Horrorstruck*, *New Blood*, and *Fear*.

His short fiction has appeared in *Masques II and III* (Williamson, ed.), *Obsessions* (Raisor, ed.), *Borderlands 2* (Monteleone, ed.), and *Narrow Houses 2* (Crowther, ed.), and in *Twilight Zone*, *Castle Rock*, *Cavalier*, and *Mike Shayne's*. He was the editor of the anthologies *Night Visions 7* (1989, Dark Harvest; Readercon finalist) and *After the Darkness* (1993, Maclay). He is the author of *The Official Teenage Mutant Ninja Turtles Treasury*

(1991, Villard) and of scripts for numerous issues of *Teenage Mutant Ninja Turtles Adventures*; he has had stories adapted for horror comics. He lives with his wife and daughter in western Massachusetts.



Paul Williams is the author of *Only Apparently Real: The World of Philip K. Dick* (1986, Arbor House), past editor of *The Philip K. Dick Society Newsletter* and literary executor of the Dick estate (1983-1992), and future editor of *The Collected Stories of Theodore Sturgeon*. Outside the sf field he is known as the founder of the first American rock and roll magazine, *Crawdaddy!* (1966), recently revived. His books on music include *Outlaw Blues* (1969, Dutton / Pocket), *Dylan — What Happened?* (1979, And Books / Entwhistle), *The Map, or Rediscovering Rock and Roll* (1988, And) [which your editor the rock critic has called in an unpublished review "the best book on rock 'n' roll I've ever read, and not by any narrow margin, either... there may be more startling perceptions here (at least a few posed as possibly unanswerable questions) than in the entire previous body of writing on the subject"], *Bob Dylan, Performing Artist, Volumes I and II* (1990, 1992, Underwood-Miller), and *Rock and Roll: The 100 Best Singles* (1993, Carrol & Graf).

His other books include *Time Between* (1972, Entwhistle), *Das Energi* (1973, Elektra), *Pushing Upwards* (1973, Links), *Apple Bay* (1976, Warner), *Right to Pass* (1977, Berkeley Windhover), *Coming* (1977, Entwhistle), *Common Sense* (1982, And), *Waking Up Together* (1984, Entwhistle), *Remember Your Essence* (1987, Harmony), *Nation of Lawyers* (1990, Entwhistle), *Heart of Gold* (1991, WCS), *Fear of Truth* (forthcoming) and, as editor, *The International Bill of Human Rights* (1981, Entwhistle). He is proud to have had a selection from one of his books "anthologized" by Judith Merrill for a series of Canadian Broadcasting radio dramatizations. He lives in the wine country of northern California with his wife Donna Nassar and their children Sage and Erik Ansell; he is also the father of Kenta and Taiyo Williams, and spends part of his time hanging out in San Diego with his musician friend Cindy Lee Berryhill.



Sheila Williams is the managing editor of *Asimov's Science Fiction Magazine*; she has been with the magazine for eleven years. She has also edited or co-edited the anthologies *Tales from Isaac Asimov's Science Fiction Magazine* (1986, HBJ), *Why I Left Harry's All-Night Hamburgers, and Other Stories from IAsfm* (1990, Delacorte), *Isaac Asimov's Robots* (1991, Ace), *Isaac Asimov's Earth* (1992, Ace), and *The Loch Moose Monster: More Stories from IAsfm*, just out from Delacorte. She also co-edited *Writing Science Fiction and Fantasy* (1991, St. Martin's) with the editors of *Asimov's* and *Analog*. She lives in New York City.



Joey Zone writes a column for *Science Fiction Eye*, but would much rather be known for his illustrations. The words "Joe Shea" are becoming less and less applicable. Printed falsehoods and hate mail may be sent c/o *SF Eye*. He bears some relationship to Willimantic, Connecticut.